

ESSAYS

MASTERPROGRAMME DESIGN
THEORY II, SPRING 2020
OSLO NATIONAL ACADEMY OF
THE ARTS

ESSAYS

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Rintaro Iino; Tiril Haug Johnsen;
Herman Kathle Ødegaard;
Ilayda Keskinaslan; Tonje Lona Eriksen;
Tie Li; Shubham Mehra;
Victoria Ydstie Meyer; Lisa Kristindatter
Mortensen; Pinelopi Spanou;
Kristiina Veinberg; Bror August Vestbø.

Theodor Barth

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Essays.

Samlede essays fra emnet MDE 545:
Teori 2, våren 2020.

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Boka er satt i Adobe Caslon av Carol
Twombly (1990) og Arial Narrow av Robin
Nicholas, Patricia Saunders (1982).

Alle bildene i boka er brukt iht. forsknings
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ISSN 2535-7980

KUNSTHØGSKOLEN I OSLO
OSLO NATIONAL ACADEMY OF THE ARTS



DESIGN

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The anthology, the day, starts off with a dream. You are slowly waking up (Yuchen, p.41). Are you feeling a little off the weather? (Ali, p.49) While drinking your coffee you contemplate what the day holds (Bror, p.57) advancing into it, brushing your teeth. (Karianne, p.63) What colour is your robe? No matter – it is time for the daily run that you take with your sister (Tiril, p.71). Or your mother – the whereabouts can change, the weather and color too (Welda, p.79). But the repetition of an act remains at the center (Ida-Marie, p.87). Resistances becomes a word you contemplate and play with for a while (Erlend, p.97) .All of a sudden you realise you have become distracted (Tina, p.105) you have ended up on instagram procrastinating et again (Tonje, p.115). Hours have passed. Have you eaten yet? (Chuan, p.123) While eating you think of an unimaginably complex machine that would serve your lunch (Herman, p.131), but sooner than later the thought drifts away and again you find yourself walking outdoors for inspiration (Lisa, p.139).

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PREFACE

For *five years* the Spring course in theory (*MDE 545 | Theory 2*) issues an anthology of essays written by the first year MA-students. This year (2020) is a special year for several reasons: a) for the first time the MA-programme offers a *unified course* across the three first terms [Theory 1, 2 & 3]; b) the MA programme is in for evaluation and review; c) March 12th the Covid-19 *shut-down* set in.

The form of the present 5th edition was achieved in a common attempt to reflect and integrate the particular contingencies this year. An editorial board with students from our design specialisations —*fashion & costume design*, *graphic design & illustration*, *interior architecture & furniture design*—have contributed to develop the volume in the present form and concept.

I would like to thank *Kristiina Veinberg* and *Pinelopi Spanou* for having helped develop a framework for the anthology. *Tiril Haug Johne* and *Victoria Ydstie Meyer* for having worked conjointly with the *layout* and *book-production*. We started out with the idea to let our digital working-conditions—in the last half of the term—express themselves in a digital publication.

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However, we landed on a physical book-object in the end. Both to support the production-milieus on which designers depend—the printshop collaborating on a regular basis with designers—but also, more importantly, to go for a book-item conveying the sense of an intimate object, reflecting the domestic working conditions during the c-19/Corona pandemic: the days and the hours.

This option was one of three that Victoria and Tiril suggested as an alternative to our editorial board. The option borrows the structure from the picaresque novel—a *roman à tiroirs*—with historical forebears as *Jacques the Fatalist* (Diderot), *Arabian Nights* or perhaps most adequately the *Decameron* (Boccaccio), 100 stories told in Florentine mansion during the Black plague.

Such structures share with the chest of drawers—*roman à tiroirs*—that the contents are lodged inside a container-story: Jacques and his master (Diderot) are on a walk, and the stories are told in the *inns* they visit along the road; 7 young woman and 3 young men are gathered for 10 days to escape the Black plague (*Decameron*) and spend the days telling each other stories.

The container-story holds the other stories—providing the main content: in *Arabian Nights*, 1001 stories. Another trait shared among the picaresque novels is that, while the *content*-stories have a function as a *pass-time*, the *container*-story takes place under *life-endangering* conditions. Which is why this narrative genre is befitting the present anthology: design-stories from the c-19 pandemic.

If the contributions to the volume are organised according to the *diurnal* cycle—each essay is timed to one phase of a *day*, to *live its hour*—it is under the conditions of *lethal danger*, where the *domestic space* of each contributor is her/his sheltered isolat. Yet, one class-member contracted the virus. I myself was quarantined for 32 days, owing to lung-virus of uncertain definition.

A number of the essays relate to the c-19 context, and in this aspect—in the sense of this anthology—*shift to story*: this shift to *narrative* is interesting, when its job the story is to act as a *container*, and therefore connects to the existence and form of the book (which *too* is a container). Which is why the *structure* of this book invites a broader consideration and discussion of *formats*.

What is it, for instance, that makes us receive a book—as we read/interact with it—as a *location*. Which it is local precisely *without* being linked to a site: indeed, few books are site-specific. Similarly: what is it about video-conferencing that becomes (when the meeting is good) a bit like *local TV*? What does *local* mean, when we are working from each our site? Not 'site-specific'.

We have had discussions in class on the scenario-like conditions that the lockdown imposed on us—since the definition of a scenario is to tell the world (in detail)—from a different place and time. The emergent trouble-shooting to make things work, under conditions that changed overnight from March 12th, quickly revealed the *scenario-like* qualities of our 'social experiment'.

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The Book

The *diurnal cycle* of the book is organised in these plausible everyday phases at KHiO: *the dream, waking up, dressing, brushing teeth, running-running, working... and then resistance, distractions, procrastination, hungering, cooking, walking, city-city, experiments & art, 60 minutes, garden-disposals for clothing, the pyjama, falling asleep and finally contrived dreams.*

Yuchen Duan gives us the *dream*: the puzzle of how a memory may emerge in a dream—in the midst of unreality, a memory—as a resident possibility of Fanaiyan's dream-poems. Lucid dreams. **Ali Gallefoss** relates his story of 'waking up' to Covid-19, the professional and personal reflections on being thrust into new working conditions and action-horizons overnight: emergent sensitivities.

Bror August Vestbø brings us to a *dressing-room* where the act of clothing is re-located between the self-made knitted suit, generic garments and a critical care of the trade and business. **Karianne Caspara Haagenen** features how the freshness of morning hours may bring—here aspects of colour-perception—unpack in rich and multifaceted insights in her professional practice.

Tiril Haug Johne kick-starts the morning hours by evoking the *runs* she does with her sister, her working conditions and her relations to the reader, in a kind of 'asynchronous three-way mirror'. **Welda Maren Klier** too sets off her essay with the runs she does with her mother—an artist—to reflect on colour as explored in painting, forgery, analytic habits she derives from her mixing-skills.

Ida-Marie Højris brings the reader playfully into an analysis of *repetition*—or, the *work* of repetition. A key statement of hers: “The work of repetition solves problems and creates them.”

Erlend Grevskott points out that we do not always want it easy: we seek resistance, as in gaming, which may challenge our received notions of what communication & design may be about.

Tina Haagenen portrays the challenges of breaking out from *distraction*, taking a step back, where *crafts* and *design* meet, the *business* and the *public eye* enter new contracts in the city. Tonje **Lona Lensberg** explores procrastination and use of face-filters, the market and the new generations whose identities and habits shape in the expanding field (and roots) of *memes*.

Chuan Jiang asks —“have you eaten yet?” It is a standard Chinese phrase, almost like a greeting. In her essay, food features Norwegian simplicity, Chinese sophistication, existential Japanese. **Herman Kathle Ødegaard** expands the field of cooking to include the production of essential oils, and looks into ‘Ruby Goldberg’-machines as key to human adaptability: the role of redundancy.

Lisa Kristinsdatter Mortensen is the one to walk: modelled on her brand *raske rêvêr* (quick foxes) she features how the *double entry* — nature/clothing —works in her outdoors fashion design. **Ilayda Keskinaslan** brings us the *city* in the aspect that emerge from practices of citizenship, belonging, complex adaptive process and approaches that are participatory and formative.

Kristiina Veinberg selects the Barbican project, surveyed on a field trip to London, as a reference to unpack a broader

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complexity and specificity of iterative & comparative *proxemics* in architecture. **Tie Li** features the play-grounds of experimentation in the creative balance between openness and purposiveness in design, integrating artistic methods in design research and architecture.

Shubham Mehra gives the reader the equivalent of critical journalism and documentary reports— *60 minutes style*—on the fascination and revulsion from designs under extreme right regimes. **Rintaro Iino**—tired of the waste profile of the clothing industry, the fiction and side-kicks of recycling, he suggests a prospective scenario in which you bury your clothes in the garden.

Pinelopi Spanou—in the wake of Covid-19, as a real and unwelcome guest, she brings us evening-shows on screen, where pyjamas transformed into props in an immersive home-theatre. **Victoria Ydstie Meyer**—the memories of conversations and the experiences, in an hour of the day when they begin to behave like fluttering curtains. Like our bedtime *rêveries* as we seep in sleep.

Johannes Barlaup Jellum finally brings the reader back to songs, play and riddles of the upside-down world. A dreamlike condition, perhaps, but also the travel-mate of professional renewal.

The students' background with writing covers a broad range: from people who, for many years, haven't written much, to individuals who could also have written an academic paper.

During our meetings in the editorial board, the students discussed alternative arrangements of the texts. Which is why the reader will find route-indications for other reading sequences readily available. This is the kind of open text (Eco, 1979) contraptions—here added to the ‘chest of drawers’—that is found in e.g. Cortázar’s novel *Hopscotch*, a metaphor of the contact-zone (*).

Zoom

Alongside the *experiment, narrative, format* and *scenario* are modules in the current *Theory 2 course*. Covid-19 thrust us into life-conditions where the modules no longer were *theoretical*—or, hypothetical—but conceptual *tools* with consequent *practices*, that we couldn’t do without. We used them to manage/construct our current situation, take charge and create something valid.

The classes were held supported by a video-conferencing tool (*Zoom*). During the pandemic the classes we had on *Zoom*, the LMS platform used by KHiO (*Canvas*) and the *curriculum* began “bleeding” into each other. We are now expecting a KHiO-update of *Canvas embedding Zoom*-classes. It not only develops inter-operable classroom *media*, but also the classroom *experience*.

The classroom, the *learning management system (lms)* and the curriculum start to blur. Which is why, or how, asking what is ‘the space of theory?’ became vital. There is no clear boundary between *Zoom* and *Canvas*—as digital architectures for a *classroom* situation—and one of the functions of the LMS-portal is to post, explain, time, illustrate and enrich the curriculum.

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Is it possible to integrate these different functions without developing a new *spatial* competence? A 'virtual classroom' situation is developed by simply using Canvas. But Zoom-conferencing is in real time; the *interaction* is expected to be *actual* and *connective* in terms of the materials that are shared by students and teacher in class. In short, Zoom is expected to work and act as a *container*.

Interestingly, the *book* (the present anthology) does the same/a similar job by transposing it into *time*: the time-slots that regularly structure student-sessions in class, as individuals and in groups, how we *share* a into book-volume—in this volume, as meshes of a day—and how we *share* a classroom are related questions. As a good Zoom-session is like 'local TV', the book too is *local*.

They both manage to work with a *cohesive location* for *multi-sited contents*. And the problem of the *container*—in the aspects drawn out here—is not so different for student-essays and a classroom, when tasked to share: in a *Zoom-class* sharing is *broadcasted*, in an *anthology* the sharing is in *print*. In both cases, the container is *local* without being linked to a specific *site*.

The *local* emerges when the extension of our bodies— by *tooled operations*—has a specific *range* and *impact*: that is, when they do not only extend, as pointed out by McLuhan (1964), *but come back to us*. That is, *when something happening at the other end of the line, affects the accuracy of the transmission* (Shannon, 1948): when this happens communication becomes *local*.

To the *accuracy* of the signal is added the *depth* of *information* (cf. A. Næss on depth of intention): what is added—rather than interpretation—is a *tactical drill* (Certeau, 1984) that the entire class, students and teachers, have been forced to apply: when having embarked on an operation A, an obstacle B (c-19) is met, an way A' around B is found, and an effect B' recorded (**).

When we gather the *sequence* A/A' and its *consequence* B/B' in our spatial *imagination* (X), we will be “prepped” to receive *images* (X') emerging in real time. In this way, *location*—as a spatial competence—is expected to evolve in time: and our ability to intercept information from ‘file-share’ will acquire *depth*. It adds a human competence to the *functioning* of the technology.

This is consistent with the development of contents that the students have brought to class as design-references—including their specialised project-experiences—have surfaced in class-discussions, as problems requiring us to *situate & position* ourselves (Haraway, 1988), immersing ourselves in what we work at understanding, *rather than* placing ourselves over and *above* it.

Working against what Haraway has repeatedly called the ‘god trick’, constrains us to ask what theory *does* (rather than what theory *is*). We do not need to look into what interests us from a ‘secret place’ in order to develop theory. In fact, the topics that students have brought to class—*feminism, power struggles and environmental concerns*—require a *participatory* approach.

The strength of a theory developed from a participatory and formal requirements conjointly, have been at the core of our shared search and query 2019/20: the trail was set with a group

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of MA students in *dance* and *choreography*, with whom we explored chance methods, and ways of working with *contingencies* (as a backdrop for experiment, narrative, format and scenario).

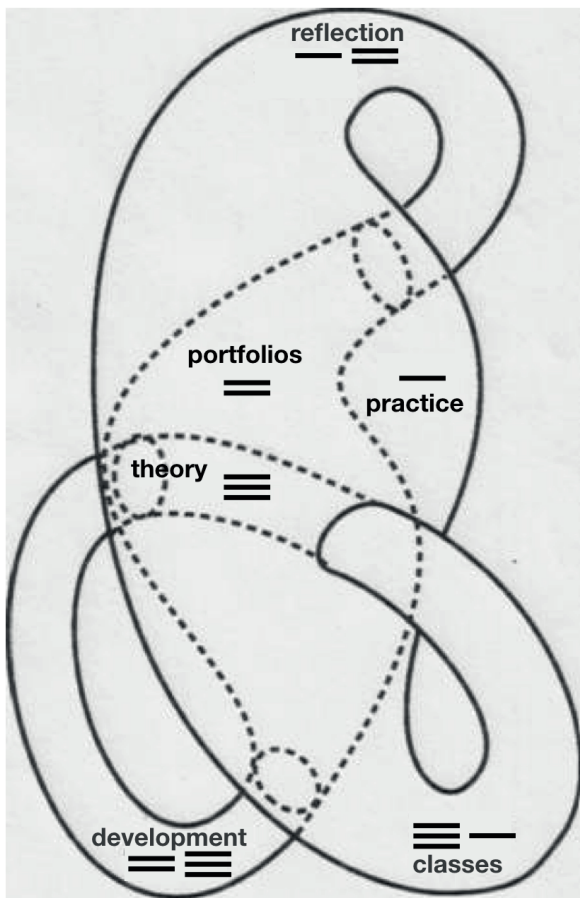
In preparation for *Theory 3 | Synthesis* (2020) a course-log made up of a small archive of flyers has been uploaded on khioda. They document how the curriculum has been imagined (fed forward) and produced (feedback) in real time. The *tactical drill* that generates the flyer-sets (24 in total) is the same as the one formulated above. These data-sets are conceived as containers.

In a concluding *spatial imaginary* that I am proposing here, theory is *not* presented as an island in a sea of practice, but rather as a dynamic element in a topological space integrating *theory* and *practice* by the intermediary of *records*, *logs* or *portfolios*. Here, the class is *not* the 'theory class' but the *MA-class*, that is involved in *design-development* and *reflection* across the courses of our MA-programme. This is a design-proposition.

What theory *does*—in the present vision of what it *could*—is to *mediate* between reflection and resistance: as it develops it is relational and felt. It hatches understanding from conversations that are derived from experiences and documented with references. The essays in this anthology constitute the groundwork of professional and personal dispositions, for a *synthesis* to come (*Theory 3 | Synthesis* in the autumn).

The response I wrote to each of the essays, are included here as an extension of the kind of *process* that we run in class: however, although they do not contain personal information, the students have been asked for permission to have them printed

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in the *annex* of this volume. They contain the kind of mid-term feedback on the theory-curriculum, feeding forward a potential.

The course requirements (*Theory 2 | Theory Development*) have been: 1) the presentation of a research portfolio; 2) the submission of a 1000 word essay. In many cases the research portfolio is a basis for the essay, in other cases the essay is a free-standing work. The course-objective has been to facilitate working-habits where the relation between 1) and 2) is *open* and *purposive*.

This anthology of essays features an ongoing attempt to combine teaching/learning, research and publication in our theory curriculum. Both as part of the students' practical education in a research-driven MA, and the teacher's work at a specialised university. In time we seek to build down the boundaries to international exposition, that is grounded in our work at this school.

(*), 'Contact zone' (Pratt, 2005: 519): «I use this term to refer to social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today. Eventually I will use the term to reconsider the models of community that many of us rely on in teaching and theorizing and that are under challenge today.»

(**) In the essay *Sculpture in the Expanded Field* (1979) Rosalind Krauss refers to *Klein's groups*—a mathematical structuring principle—to deal with distributed practices and parameters in an overarching grasp. She refers the Klein's group to an article by Marc Barbut in *Les temps modernes* (1966): mathematics for the modern humanities. The name Klein's group comes from the mathematician Felix Klein. The Klein's group has this definition: a) a *term*; b) its *opposite/negation* and c-d) their *inversion* [formal expression: a) p ; b) $-p$; c) $p-1$; and d) $-p-1$]. The 4 *first* elements in the steps of the tactical drill, defined in the body-text, constitute an operationalisation of the Klein's group $\{A/A';B/B'\}$: a) *term*— A ; b) *opposite*— B ; c) *inversion*— A' ; d) *inversion*— B' . The two *last* elements $\{X/X'\}$ expose the Klein's group to internal and external pressures (here, *images we imagine* and *images we intercept*). In sum: a kind of generative process that we know from structural geology as 'disordered systems'.

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FORORD

I fem år har det kommet ut en samling med essays skrevet av studentene i masterklassens 1. år (*MDE 545 | Teori 2*). Dette årets utgivelse (2020) stikker seg ut av flere grunner: a) for første gang blir studentene tilbudt en integrert emneplan i teori [Teori 1, 2 & 3]; b) MA-programmet skal opp til evaluering og revisjon; c) 12. mars trådte unntaksreglene inn—m/covid-19—og snudde på mye.

Formgivningen av denne 5. utgaven er resultatet av et delt forsøkt på å gjenspeile de spesielle forholdene i år. Et redaksjonsråd bestående av studenter fra design-spesialiseringene—**klær & kostyme**, **grafisk design & illustrasjon**, **interiør arkitektur & møbel-design**—har bidratt til utviklingen av dette bok volumets endelige form og konsept, etter to møter m/diskusjoner.

Jeg vil benytte anledningen til å takke **Kristiina Veinberg** og **Pinelopi Spanou** for å hjulpet til med å utvikle rammeverket for boka. Takk til **Tiril Haug Johnne** og **Victoria Ydstie Meyer** for deres arbeid med formgivning og produksjon. Vi startet med å vurdere en digital løsning, for å gjenspeile de digitale verktøyene vi måtte bruke for å fortsette undervisningen etter 12. mars.

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Til slutt landet vi imidlertid på et fysisk bokobjekt. Både for å vise oss solidariske med trykkeriene som designere lener seg til—produksjonsmiljøer som jobber regelmessig med designere—men også, og langt viktigere, for å satse på bokformen som et intimt objekt, og slik kommunisere arbeidsforholdene med hjemme-kontor under covid-19/korona-pandemien. Dagene og timene.

Sluttløsningen var ett av tre alternativer som Victoria og Tiril la frem forslagsmessig til redaksjons-rådet. Løsningen låner fra arkitekturen til den *pikareske romanen*—en romanform med “skuffer”: med historiske forløpere som *Jacques fatalisten* (Diderot), *Tusen og én natt* og kanskje aller mest *Dekameronen* (Boccaccio); 100 fortellinger fortalt i en villa i Firenze under pesten.

Denne oppbygningen—romanen med skuffer—er som en kommode der innholdet i hver enkelt fortelling er lagt inn i en større *beholder*: Jack of hans mester (Diderot) reiser til fots; historiene blir delt når de tar inn på diverse herberger langs veien; Boccaccio—7 unge kvinner og 3 unge menn har samlet seg for å slippe unna pesten og får dagene til å gå ved å dele fortellinger.

Kommode-fortellingen er krisetimens beretning som holder på de underholdende små-historiene: i 1001 natt, 1001 historier. Et viktig trekk som altså kjennetegner den pikareske romanen er at mens forteller-innholdet får tiden til å gå, gir kommode-historien et tidsbilde der det står om livet—som er grunnen til at dette narrative grepet passer til *denne* samlingen: historier fra under covid-19.

Om bidragene til boka er organisert i henhold til et *dagsforløp*—hvert essay er tidsfestet til en fase på dagen, der det

lever sin time—under forhold som omfatter *livsfare*; der hjemmefæren, som hver av bidragsyterne arbeider fra, er en vernet sone/isolat. Allikevel ble en av studentene i klassen smittet av viruset. Selv måtte jeg leve under karanteneforhold i 32 dager, pga. et uidentifisert virus.

Endel av essayene relaterer seg til c-19 konteksten, som i så henseende—i betydningen vi legger til grunn her—ansporer til *fortellinger*: denne narrative vendingen er interessant, når jobben til fortellingen er å fungere som en *beholder*, og knytter seg slik til bokens eksistens og form (som også er et liknende *volum*). Bokens struktur inviterer en bredere anlagt drøfting av *formater*.

Hva er det for eksempel som får oss til å ta imot en bok—når vi leser/interagerer med den—som noe *lokalt*. Dvs. nettopp *uten* å knyttet seg til et sted: få bøker er stedsspesifikke. Tilsvarende: hva er det med video-konferanser som arter seg litt som *lokal-TV* (når møtet/klassen fungerer bra)? Og hva betyr *lokalt* når situasjonen er den at vi jobber fra *hvert vårt sted*? Nettopp ikke *steds-egent*.

Vi har hatt diskusjoner i klassen om de scenario-liknende betingelsene, som stenging av skole og samfunn påtvang oss—siden definisjonen på et 'scenario' er å fortelle vår livsverden (i detalj) fra en annen tid og et annet sted. Vi måtte "mekke" løsninger for å få situasjonen til å virke, under forhold som forandret seg over natten fra 12. Mars. Vi befant oss med ett i et levende scenario.

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Boken

Dagsforløpet som boken er organisert etter er inndelt i noen troverdige faser fra KHiO-hverdagen: *drømmen, oppvåkningen, kle på seg, pusse tenna, løpetur-løpetur, arbeid, motstand, distraksjoner, prokrastinere—har du spist ennå?—lage mat, gå tur, byen-byen, eksperimenter og kunst, Dagsnytt 18, begrave klærne i hagen, pysjamasen, innsovning, bakvendtland (drøm).*

Yuchen Duan bringer oss drømmen: hvordan et minne gåtefullt kan dukke opp i en drøm—i uvirkelighetens midte, et minne—som en iboende lyrisk mulighet i Niloofar Fanaiyans drømme-dikt. *Ali Gallefoss* deler historien om 'oppvåkningen' til covid-19, personlige faglige refleksjoner om hva det vil si å bli kastet inn i nye arbeidsbetingelser, m/ny handlingsradius, over natten—ny følsomhet.

Bror August Vestbø tar oss til et påkledningsrom der han lokaliserer handlingen å kle seg mellom en unik selvstrikket kjole, generiske kleskolleksjoner og en kritisk omsorg for faget og bransjen. *Karianne Caspara Haag* viser hva morgentimens friskhet kan bringe—i dette tilfellet ulike aspekter ved fargepersepsjon—og utfolde rike og mangefasettete innsikter i hennes praksis.

Tiril Haug Johnne sparker av morgentimene ved å samle løpeturene hun begir seg ut på med sin søster, sitt forhold til daglig arbeid og relasjonen til leseren i et slags 'asynkront treveis-speil'. *Welda Maren Klier* starter også dagen med en løpetur; men her er det relasjonen til moren, hun er kunstner, som ansporer en undersøkelse om farger i maleri, forfalskninger og fargeanalyser.

Ida-Marie Højris tar leseren leket med inn i en analyse av *gjentakelse*—eller, gjentakelsens *arbeid*. En av hennes nøkkel-satser: “gjentakelsens arbeid er å løse problemer og skape dem.” *Erlend Grevskott* påpeker at vi vil ikke alltid ha det lett: da søker vi motstand, som i spill. Analysen av spill kan bidra til å vi utfordrer vante begreper om hva kommunikasjon og design dreier seg om.

Tina Haagenen drøfter dagens utfordringer med å bryte ut av *distraksjon*, v/å ta et skritt tilbake, der håndverk og design møtes, bransjen og offentlighetens øye inngår nye kontrakter i bystrøkene. *Tonje Lona Lensberg* utforsker prokrastinering av bruken av ansiktsfiltre, markedet for disse og nye generasjoner hvis identiteter og vaner formes i “memenes” spirende og utvidete felt.

Chuan Jiang spør—“har du spist ennå?”—det er standard kinesisk frase, nesten som en hilsen. Essayet hennes, norsk enkelhet, kinesisk sofistikering, det japansk eksistensielle mht. matveier. *Herman Kathle Ødegaard* utvider matlaging til å omfatte produksjonen av eteriske oljer, og ser til ‘Ruby Goldberg’ maskinene som en nøkkel til menneskers tilpasning: det overflødiges funksjon.

Lisa Kristinsdatter Mortensen er den som går: med utgangspunkt i hennes varmerke *Raske Rêvêr* viser hun hvordan en dobbel inngang/utgang—natur/klær—virker i hennes design av utendørsklær. *Ilayda Keskinaslan* viser oss *byen* i aspekter som dukker opp i kjølvannet av ‘medborger-praksis’, tilhørighet, og komplekse adaptive prosesser og tilnærminger som er deltakende og formative.

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Kristiina Veinberg velger Barbican prosjektet som en referanse hun bruker til å analysere en spesifikk tilnærming til iterativ & komparativ proksemikk som hun bruker i eget arbeid med design. *Tie Li* drar opp en profil av hvordan eksperimenter skaper et spillerom for *åpenhet* og *hensikt* i design, fordi de kan integrere kunstneriske metoder i designforskning og interiørarkitektur.

Shubham Mehra tilbyr leseren motsvaret til kritisk journalistikk og dokumentariske reportasjer—typ *Dagsnytt 18*—og tar for seg det fascinerende/frastøtende ved design under ekstreme regimer. *Rintaro Iino*—trøtt av klesindustriens miljøregnskap, illusjonen og konsekvensene av gjenvinnings tanken, fremsetter han et fremtidig scenario der du kan begrave utgåtte klær i din egen hage.

Pinelopi Spanou, i kjølvannet av covid-19, en virkelig og umild gjest, gir hun oss forestillinger på skjerm, der pysjen blir forvandlet til sceneantrekk for et scenegulv som omfatter stuen og hjemmet. *Victoria Ydstie Meyer*—minner fra samtaler og erfaringer, i en time på dagen da disse begynner å oppfører seg som bølgende gardiner. Som slumrende dagdrømmer i øyeblikkene før vi sovner inn.

Johannes Barlaup Jellum bringer leseren endelig leseren tilbake til sangene, leken og gåtene fra opp-ned verden. Kanskje en drømmelignende tilstand, men også en kime til faglig fornyelse.

Studentenes bakgrunn med skriving dekker et bredt spekter: fra folk som, i mange år, ikke har skrevet så mye, til individer som også kunne ha skrevet en akademisk artikkel.

Under møtene i redaksjonsrådet, har studentene drøftet alternative måter å ordne tekstene på. Disse har vi inkludert. Dette er grunnen til at leseren vil få tilgang på noen veianvisninger. Boken er slik et eksempel på en *åpen tekst* (Eco, 1979)—som vi har valgt å utstyre “kommoden” med—som er å finne bla. i Julio Cortázars roman *Hopscotch*; paradisi-hopping i *kontaktsonen* (*).

Zoom

Ved siden av *eksperiment*, er *narrativ*, *format* og *scenario* moduler i det nåværende Teori 2 kurset. Covid-19 kastet oss inn i livsbetingelser der disse modulene ikke lengre var “teoretiske”—eller, hypotetiske—men konseptuelle verktøy med praktiske følger, som vi ikke hadde klart oss uten. Vi brukte dem til å styre/ bygge vår nåværende situasjon, ta føringen og forsøksvis gjøre noe gyldig.

Vi holdt undervisningen v/hjelp av et video-konferanseverktøy (Zoom). Under pandemien begynte timene vi hadde på Zoom, LMS-portalen vi bruker på KHiO (*Canvas*) og kursprogrammet å “blø” over i hverandre. Vi venter nå på en KHiO-oppdatering av Canvas der Zoom-klasserommet blir integrert. Det utvikler ikke bare et interoperable media, men også opplevelsen av klasserommet.

“Veggene” mellom klasserommet, LMS-verktøyet og kursprogrammet begynte å viskes ut. Dette er grunnen til at det ble viktig, på en ny måte, å spørre: ‘hva er teoriens rom?’ Det går ikke noen klar grense mellom Zoom og Canvas—som digitale arkitekturer—siden én av funksjonene til Canvas er å

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poste, forklare, tidsberegne progresjonen, illustrere og berike kursprogrammet.

Men er det faktisk mulig å integrere disse forskjellige funksjonene uten en ny *romlig* kompetanse? Man utvikler en virtuell klasseroms situasjon ganske enkelt ved å ta i bruk Canvas. Men en Zoom-klasse foregår i *sanntid*; man forventer at samhandlingen er *faktisk* og formidler materialene som studenter og lærer deler i klassen. I korthet forventer man at Zoom skal fungere som et *rom*.

Det er dermed interessant å notere seg at boken (denne samlingen) gjør en liknende jobb ved å knyttet den til *tiden*: den tilmålte tiden som strukturerer arbeidet med studenter i klasserommet, individuelt og i grupper, hvordan vi deler bøker—*denne* boken, i faser av et hverdagsforløp—og hvordan vi deler et klasserom er *ens*. En god Zoom-seanse er som *lokal-TV*, boken er også *lokal*.

Begge kan skape en lokalisert *sammenheng* for innhold som kommer fra *mange hold*. Og *kommoden* som problem—v/de sidene som drøftes her—er ikke radikalt forskjellige i et *klasserom* og i en *essaysamling*, når hensikten er å dele: i Zoom-timer er delingen *kringkastet*, mens i samlingen er den på *trykk*. I begge tilfeller er kommoden/holderen *lokal* uten å ha en stedsegen tilknytning.

Det *lokale* oppstår når forlengelsen av kroppene våre—v/teknisk støttede handlinger—har en spesifikk *rekkevidde* og et spesifikt *nedslag*: altså, når det ikke bare forlenger, som er McLuhans poeng (1964), *men kommer tilbake* til oss. *Noe*

skjer i den andre enden som påvirker overføringens etterrettelighet (jf, Shannon, 1948): når dette skjer vender kommunikasjonen og blir *lokal*.

Med 'signalets etterrettelighet' følger det *informasjonsdybde* (jf, Arne Næss om *intensjonsdybde*): det som blir tilført—snarere enn en tolkning—er en taktisk drill (Certeau, 1984) som hele klassen, studenter og lærere, har blitt tvunget til å anvende: når man har begitt seg ut på en operasjon A, man møter på et hinder B (c-19), finner man en vei A' rundt B, og en virkning B' registreres (**).

Når vi samler sekvensen A/A' og dens konsekvens B/B' ved hjelp av vår romlige forestillingsevne (X), er vi beredt til å ta imot bildene (X') som blir delt i sann tid. På denne måten, blir lokalisering—som en romlig kompetanse—forventet å utvikle seg i tid: og vår evne til å fange opp informasjon ved 'file share' vil bli *dypere*. Det føyer menneskelig kompetanse til teknologiens funksjoner.

Dette er konsistent med utviklingen av innhold vi forholder oss til i klassen når studentene tar med seg designreferanser—inklusive deres prosjekterfaringer fra spesialiseringene—har dukket opp i våre diskusjoner, som typer av problemer med krav til at vi situerer/posisjonerer oss (Haraway, 1988), *nedsenker* oss i det vi arbeider med å forstå, snarere enn å plassere oss over og *utenfor*.

Å arbeide mot hva Haraway mange steder har kalt 'gud-trikset', fordrer at vi spør hva teori *gjør* (heller enn hva teori *er*). Vi behøver ikke å trenge inn i det som interesserer oss fra et 'hemmelig sted' for å utvikle *teori*. I stedet krever problemstillingene som studentene har tatt med seg til klassen—feminisme, maktkamp

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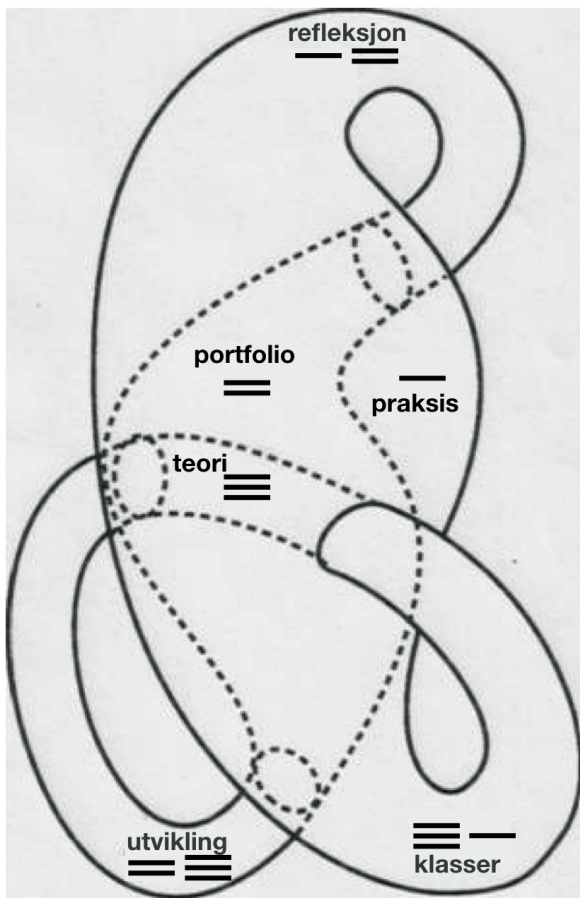
og miljøproblemer—en *deltagende* og *formgivende* tilnærming.

Styrken ved en teori som er utviklet med basis i et *formkrav* og *deltakelse* i kombinasjon, har vært kjernen i vår delte sonderinger og sondringer i 2019/20: vi gikk opp sporet med en gruppe MA-studenter fra *dans* og *koreografi*. Sammen undersøkte vi ulike måter å *alliere seg med tilfeldigheter* på og arbeide med dem (som et bakteppe til eksperiment, narrativ, format, scenario).

I forberedelseegn av *Teori 3 | Syntese* (H-2020) blir en kurslogg bestående av et lite arkiv med flyveblader lastet opp på KHIODA. De dokumenterer hvordan kursprogrammet har blitt dratt opp og produsert sann tid. Den samme taktiske drillen som det vises til over er blitt brukt til å utvikle arkivet med flyveblader (24 i alt). Det dreier seg om *datasett* utviklet som små *beholdere*.

I den avsluttende romlige fremstillingen som jeg legger frem her, blir teori *ikke* presentert som en øy i en sjø av praksis, men heller som et dynamisk element i et topologisk rom som samler *teori* og *praksis* med et *mellomliggende* materiale: *notater*, *logger*, eller *portfolioer*. I skjemaet er ikke klassen 'teori-klassen' men MA-klassen, slik den er involvert i utvikling og refleksjon på *tvers* av kursene i masterprogrammet. Forslagsmessig.

Hva teori *gjør*—i denne visjonen av hva den *kan gjøre*—er å formidle mellom refleksjon og motstand: når den utvikler seg er den relasjonell og følt. Den klekker ut forståelse fra samtaler og er dokumentert med referanser. Essayene i denne samlingen er et grunnlag for faglige og personlige disposisjoner, for en kommende syntese (*Teori 3 | Syntese*, til høsten 2020).



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Tilbakemeldingen jeg skrev på hvert enkelt essay, er tatt med i samlingen i forlengelse av den typen prosess vi har hatt i klasserommet, med hensikten å skape forståelse for den. Selvom de ikke inneholder persondata, har allikevel studentene blitt spurt om tillatelse til å trykke det i bokens appendiks. Tilbakemeldingen inneholder den typen midtveis *feedback* med basis i kurskravene, med indikasjoner om hvor veien kan gå videre.

Kurskravene (*Teori 2 | teoriutvikling*) har vært: 1) presentasjon av *forskningsportfolio*; 2) innlevering av essay på 1000 ord. I mange tilfeller er forskningsportfolio basis for essayene studentene har levert. I andre tilfeller har studentene levert essayet som et fritt arbeid. Hensikten er å legge tilrette for arbeidsvaner der forholdet mellom de to leveransene er åpent, men allikevel målrettet.

Essaysamlingen legemliggjør et pågående forsøk med å kombinere undervisning, forskning og publisering i teorifaget. Både i studentenes praktiske utdanning i en forskningsdrevet master, men også mht. lærerens arbeid ved et høyere lærested. Over tid søkes det på denne måten å bygge ned grensene til en internasjonal publisering, som er forankret i vårt arbeid ved skolen (KHiO).

(*) Kontaktsone, Eng. 'contact zone' (Pratt, 2005: 519): «I use this term to refer to social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today. Eventually I will use the term to reconsider the models of community that many of us rely on in teaching and theorizing and that are under challenge today.»

(**) I essayet *Sculpture in the Expanded Field* (1979) bruker Rosalind Krauss vekt på *Kleins grupper*—et matematisk strukturingsprinsipp—til å ta for seg *spredte* praksiser og parametre i et *samlende* grep. Hun refererer Kleinsgruppen til en artikkel av Marc Barbut i *Les temps modernes* (1966): matematikk for moderne humanister. Navnet Kleinsgruppe kommer fra matematikeren Felix Klein. Kleinsgruppen presenteres slik: a) en *term*; b) dens *motsats/negasjon* og c-d) deres *inversjoner* [formalt uttrykt: a) p ; b) $-p$; c) $p-1$; og d) $-p-1$]. De 4 første leddene i de taktiske trinnene i brødteksten er en operasjonalisering av Kleinsgruppen $\{A/A'; B/B'\}$: a) *term*—A; b) *motsats*—B; c) *inversjon*—A'; d) *inversjon*: B'. De to siste leddene $\{X/X'\}$ utsetter Kleinsgruppen til et *krysspress* fra *indre* og *ytre* faktorer (her *bilder* vi *forestiller* oss og *bilder* vi *mottar*). I sum: en type generativ prosess vi kjenner fra strukturgeologi som 'uordnede systemer.'

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ESSAYS

YUCHEN DUAN

MEMORY ERRORS
transmutation and distortion:
a memory of a dream

William: How does this work? Is there an orientation?

Angela: No orientation. No guidebook. Figuring out how it works is half the fun. All you do is make choices. Starting here, everything is bespoke and exactly your size. You want to ask. So ask.

William: Are you real?

Angela: Well, if you can't tell, does it matter?

Westworld 'Chestnut'



Memory Errors is formed from a shift in perspective from the imagined to the real, where imagination is unbound by conscience and consciousness, by reality and non-reality.

This distortion is how scattered or fractured memories create a reoccurrence of the dream in the conscious. The imagined experience of a dream is a recollection of a non-reality memory.

Ultimately, memory errors is an immersion into the process of withdrawing from non-reality in order to inform reality and to then apply this through creating design elements for use in my practice.

Dream report versus dream poem

From Fanaiyan, in *Dreaming: Narrative or Poetry?*, referencing a dream of being a Gazelle as an example. Fanaiyan presents her dreams in both a dream report and a dream poem. Both forms are an extension to addressing the experience of her dreams.

As dream report

I turn my head quickly to see a tall man approaching, aiming a rifle straight at me. I look him in the eyes, willing him to recognise me. I see hunger, anger, frustration, and then slowly, a question. I see my reflection in his irises.

As dream poem

Staring at the hunter's eyes past the hunger
willing him
edges of frustration seeping empathy
Green iris streaks into grey
flecks of gold then
the pupils
a black mirror
(Fanaiyan, n.d.)

To retell dreams in both ways, from the gazelle's dream report, the information given is of a descriptive nature in comparison to the poetic interpretation.

In the dream report the experience is wholly descriptive, it tilts toward information. In the dream poem the abstraction of emotion, along with state of being in the dream, is a more prominent means to convey the dream experience. Fanaiyan later explains "the nature of the poem ... manages to capture and intensify the emotions running through the dream experience, including the odd feeling of detachment. Thus the dream poem, as creative artefact, is more effective in conveying particular elements of the dream to its audience." (Fanaiyan, n.d.)

Both of the interpretations act as a transition from the origin, but where each is transitioned to are across two different dimensions.



Skyspace, James Turell

Entering the first light room was a fascinating experience.

The effect of the orange hue slowly fading to a cold colour tone, gave me a feeling of not being sure where I was and where we were.

I sat there and looked over to the left where Georgiana was sitting. She was staring into the void, I was staring into the void over her, with the cut out of her silhouette in the space, a sense of a surreality ... I started to feel that I was dreaming, and she is dreaming in my dream. What is she dreaming?

I'm not sure whether she was crying in my dream, or maybe the sadness was mine. I suddenly felt so distanced from her, a strange distance you have when you first meet someone, but you felt you know them from your past, somewhere in a past life you cannot recall.

YUCHEN DUAN

‘Imagination imposes language as a pattern onto the world. Instead of pictures evoking memories of the order of vécu (lived experience), which are said to be all different in every spectator, the spectator is presented the generic language of dogs, tables, something and nothing, simple clauses.’ (Cvejic, 2018)

The presence of a memory, imagined in a non-reality or unconscious state, projects on to us the possibility of attuning oneself to a state where neither the real or the non-real hold any difference in their creation.



Between real and non-real, there is a hypothesised duality which opens a void. Within the void occurs a distortion of memory, for there is an absence of original experience. The dream can no longer be experienced in full. Instead it is experienced in shards or

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fragments. These fragments occur similar to glitches on a digital signal. The memory exists with the glitch ingrained in the memory. The glitch in turn forms a memorised imagined non-reality.

This occurs due to the consciousness applying its own interpretation of the dream as well as experiences of real events from the past. the logic of realness is distorted, is the suspended ambience of dreams due to the configuration of the consciousness. In contention are the non-reality of the dream-stream and chaos of the dream state, with neither one cancelling out the other. This forms the new unreality.

Memories are glitches in time, dimension, recollection, imagination and reality experiences. In the context of subjectivity this constructs a new existence on how memory can be experienced. The discontinued non-reality is an aberration of the new unreality where the dream exists only in a disjointed narrative. We interpret this using the process of forming and composing our memory, a term described as Poetics.

‘Working on poetics requires time, in the sense of duration and empty time, dead time, boredom, digression, distraction. Poetics entails the ability to imagine a future and to entertain the curious question, “What is the art I would like to see?” (Cvejic, 2018)

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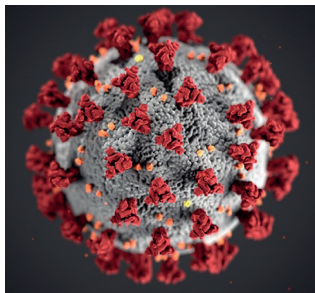
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ALI GALLEFOSS

HVERDAGENS LIMBO

I desember diskuterte jeg og min samboer hvordan oppfattelsen av tid kan variere. Samtalen ble satt i gang som følge av en oversvømt timeplan fra januar — juni i 2020.

Den mest hektiske perioden i mitt liv så langt, ble brått avbrutt 23. februar. Covid-19 var spredd utover alle avisforsidene. Jeg var på vei hjem fra London med alle influensasymptomene en kan ha; muskelsmerter, sår hals, hodepine og feber, i tillegg til intense nakkesmerter. I min omgangskrets er jeg en velkjent hypo-





konder, og helseangsten er til tider utmattende. Jeg tilbrakte ti dager i sengen, desperat i telefonkø til legevakten for å finne ut om jeg skulle testes eller ikke. En hyggelig dame tok omsider telefonen og forklarte meg med rolig stemme at Storbritannia ikke sto på listen over land med vedvarende smittespredning. «*Bare slapp av og behandle det som en vanlig forkjølelse*» fikk jeg beskjed om. Jeg la på røret og ble liggende i sengen, med angsten liggende ved siden av. Jeg var frarøvet en potensiell mulighet til å skryte av å ha vært smittet av det dødelige viruset.

Et par dager etter at jeg hadde stått opp fra de døde, hadde vi en samling på skolen der vi fikk beskjeden om at skolen stengte ned. For første gang i år går tiden sakte, det føles i hvert fall slik. Én dag av gangen, venting, usikkerhet, ingen plan, stillhet. Alle er enig om at tid varierer. Noen dager er *veeeldig* lange, tre ee-r lange, mens andre dager nærmest har begynt før den andre er over. Men man vet jo egentlig at tiden ikke varierer. Tiden kan måles og er konstant. Allerede 4000 år f.Kr. utviklet Egypterne en solkalender for å ha kontroll på tiden. Kalenderen var ganske nøyaktig – de hadde bare beregnet året ti minutter for langt. Denne feilen ble ikke rettet opp før i 1582. Pave Georg den 13. trikset litt med noen skuddår og hoppet over noen dager, slik at det nå er 365 dager i et år. Senere kom timeglass og pendler, og omsider klokken.

Nå om dagen vises tiden på nesten alle elektroniske duppeditter som blir produsert.

Tiden går raskt de dagene en har mye å gjøre. Jeg hører ofte folk si at *«døgnet har for få timer»*. Men du vil også finne de som synes at dagene er mer enn lange nok. Ensomme mennesker. Oppfatning at tid er også basert på hvor mange år vi har levd. Hvis du er fem år gammel, vil ett år utgjøre tjue prosent av livet ditt, mens for en femtiåring vil det bare utgjøre to prosent. En dag på fotballbanen som barn kunne føles som en hel sommer.

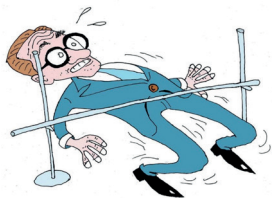
Uten tidsfrister er produktivitet krevende for meg, da jeg også med rammer og tidsfrister hopper fra det ene til det andre hvert tiende minutt. Bjørn sa noe i Zoom-møtet som jeg kjente meg igjen i: *«Jeg må lage noe jeg er fornøyd med for å selv kunne være fornøyd»*. Det stemmer også i mitt tilfelle. Jeg er avhengig av å produsere fysisk materiale. Materialstudie, tett kontakt mellom meg som skaper og materialet, en intens samtale, hammer og meisel, masse møter masse, fysiske krefter, fysisk bevegelse. Og når jeg treffer, når skulpturen skinner riktig i lyset, eller skyggen treffer der den skal, da opplever jeg eufori. Det er avhengighetskapende å forme ting til liv. Jeg får følelsen av å være noe, være noen. Når den følelsen er borte er det vanskelig å være. Et liv uten innhold er ikke et liv. Mitt innhold er i stor grad materialet.

Isolasjon, isolert fra materialet. Materialistisk som jeg er, savner jeg mine skulpturer. Jeg liker å kalle dem «venner». De alle gir meg noe tilbake etter at jeg har gitt dem et liv i denne verden. Men disse vennene gir meg ikke de samme sosiale stimuli som mine menneskevenner. Hvor lang tid tar det før hverdagen i isolasjon blir det nye normale, og det blir utfordrende å møte den gamle hverdagen? Hvor lang tid tar det fra å være en gatesmart situasjonsleser og sosial kameleon med adaptiv adferd som har bygget et liv på taktisk tilpasning, til å bli en sosial grønnsak?

Jeg savner å stresse
 Jeg savner å gi av meg selv
 Jeg savner å motta respons
 Jeg savner å gå til skolen
 Jeg savner mennesker

Isolasjon og fengsel er to ord som går hånd i hånd. Men kan hverdagen være like isolerende?

Hverdagens limbo. Skole og jobb skaper en usynlig barriere, et slags usynlig skjold som stopper meg fra å oppsøke de tingene jeg har lyst til å gjøre. Setninger som stadig kommer ut av munnen min er «*jeg må gjøre skole*» eller «*jeg må jobbe*». Hvis jeg får utdelt en oppgave så henger den over meg til den er ferdig. Jeg fullfører selvfølgelig ikke oppgaven før tidsfristen.



Det blir som å betale en regning før forfallsdato. Dermed svever disse oppgavene, tidsfristene og fakturaene over meg i hverdagen, og blir unnskyldninger for å ikke leve det livet jeg ønsker å leve.

Før Corona følte jeg at jeg var i et kappløp med tiden, og at tiden, eller mangelen på tid, vant.

Nå koser jeg meg. Jeg setter pris på å kunne leve i takt med tiden, sakte. Kjede meg.

Ta vare på kropp og sinn. Tidligere har kroppen min vært utsatt for en grov vanskjøtsel. Jeg lytter vanligvis ikke til kroppen min. Det er konstant smerte i leddene mine. Det er ikke slik at smertene er borte, men jeg tar symptomene på alvor nå. Jeg har gått turer på fjellet, og jeg har besøkt steder jeg lenge har hatt et ønske om å besøke. Her om dagen kom jeg hjem med tre store steiner dekket med kråkesølv. Jeg har kjøpt meg planter, og jeg har plantet grønnsaker som jeg kan stelle med. Det er givende, og jeg blir genuint lykkelig av å se frøene spire. Det gir meg mestringsfølelse, og erstatter til en viss grad følelsen jeg får av å skape objekter.

ALI GALLEFOSS

Jeg er sikker på at når ting er tilbake til det normale så er det ikke bare jeg som kommer til å savne flere av godene som har fulgt med denne krisen. Som å kunne ta seg tid til å kjenne etter når urinen forlater genitaliet. Kjenn etter neste gang, jeg lover deg at det er godt. Forutsatt at alt står bra til der nede.



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BROR AUGUST VESTBØ

WHAT DIFFERENCE
A DAY MAKES

When I was in my first week of quarantine, I experienced a strong feeling of relief. The break from normal routine changed my feeling of time; I suddenly could spend every day according to my own tempo. I decided to learn how to knit. Not having any pressure on what was to come out of this practice, I felt an almost forgotten excitement in doing the work. As the weeks were passing by, I was falling more and more in love with the imperfect look of the knit. I felt as if there was an undeniable value to the work I was doing.

One day while knitting and listening to Diana Ross's cover of 'What A Difference A Day Makes' by Dina Washington, I had an idea: I wanted to make the biggest knitted dress possible.

As I started to knit this dress that I knew was going to take months to make, it also occurred to me how expensive and unavailable the dress was going to become. And so I realised, what if instead of selling the dress, I could sell the idea for others to make it them-

selves? The dress itself is not complicated to make; it is mostly time consuming, and a perfect project to work on when we have extra time.

What if the dress could not be bought? The only way to obtain the dress would be by putting in the work. *Sorry you can't buy this look, you have to make it.* Would this force the consumer to want the garment far more than if it could simply be bought? How would it feel to wear this dress? The love for the garment would presumably be way stronger than if you were to have bought it already made. The knit dress suggests a scenario (or a world) where we would have more time or dedication to our clothes and how we dress. In *Adorned in Dreams*, Elisabeth Wilson describes the way we dress today:

“Getting dressed’ in the modern world is a matter of *bricolage*, of the coming together of garments and accessories that we have usually not made ourselves, combined to create a finished ‘appearance’. Every individual is a walking collage, an artwork of ‘found items’ – or perhaps something closer to a contemporary installation, changing as it interacts with its audience.”

What would happen if we all made our own clothes? Our bodies would still be covered in found materials, but the range of chosen material, the way we would develop them, and how they were combined

might vary more and ultimately express the individual more clearly.

When we buy a garment in the store, we feel like it has already been accepted by society as appropriate to wear. When wearing something that you have made yourself, there is no one telling you that the garment is acceptable before you have entered it into the public domain. The wearer would have to own up to everything about the garment, both the design and the construction, both the good and the bad. The wearer might experience a sense of pride that is rooted in the self, as opposed to for example wearing a full Versace outfit where the pride would be rooted in a feeling of belonging to the brand identity. The symbols on your body would be of your own making.

I often fantasise about if dressing could ever reach the potential that writing or speaking have in expressing thoughts. In John Berger's *Confabulations*, he discusses how his writing can't succeed in properly describing his friend Rosa:

“No single page and none of the prison cells they repeatedly put you in could ever contain you.”

I feel the same with every outfit I put on: it never succeeds in containing me, so maybe words don't do more justice than clothes?

Dressing can often (or will always?) fail to fulfill the experience of truly expressing oneself, because dress

is the frontier between the self and the not self, your body and the world. Clothes are not fully a part of us, yet we can never depart from them. We are forced to try to express ourselves in the symbolic system that is fashion.

Or is it possible to make clothes that don't belong to this symbolic system? To climb the mountain that is non-demographic fashion has been attempted many times, usually manifested in stripping down or deconstructing uniforms. For example, New York-based designer Telfar Clemens claims to make clothes "Not For You, For Everyone". Ultimately, this aim is a failure for many reasons, but especially because the consumers who buy into the brand will with time become the demographic symbol of this style of clothing. The anti-fashion approach of making 'timeless' clothes attempts at erasing the essential element of time from fashion. We cannot escape time in fashion, but we can escape a single item of clothing being reproduced and becoming the uniform of many. Elisabeth Wilson argues in "Adorned in Dreams" that mass-production of fashionable styles have brought us the closest possible to successfully expressing individuality:

"Originally, fashion was largely for the rich, but since the industrial period of mass-production of fashionably styled clothes has made possible the use of fashion as a means of self-enchancement and self-

expression for the majority, although, by another and cruel paradox, the price of this has been world-wide exploitation of largely female labour.”

Modern, mass-produced fashion has created the *illusion* that ‘true self expression’ can be achieved because of the availability of a wide range of styles in clothes, when in reality it has simply created more boxes to choose from.

If every garment were to be handmade for a single individual, could clothes possibly escape the mother of fashion: capitalism? And perhaps even manage to express the feeling of being something of its own?

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KARIANNE CASPARA HAAG

TANKER OM FARGER

«Morgenkåpa di er gul, sant?» Kommer det fra side-
linja mens jeg pusser tenner. Jeg kaster et blick i ret-
ning stemmens opphav, før jeg ser nedover meg selv.
Jovisst er belysningen litt dunkel her inne på badet,
men morgenkåpa mi har aldri vært gul av den grunn.
«Lyserosa», sier jeg med munnen full av tannkrem.
I sidesynet ser jeg at det reageres med både skulder-
trekk og risting på hodet. Sikkert er det i hvert fall at
folk oppfatter verden forskjellig. Det gjaldt nok også
den gangen jeg var rundt 11 år, og kom i skade for å
påpeke at mine venninner hadde kommunebrunt hår.
Uttalelsen var nesten fornærmende, men som de elsk-
verdige vesener mine venninner er, ble misforståelsen
straks oppklart: «Det heter mørkeblondt!» proklamerte
de i kor.

Hvis man går gjennom livet i den tro at alt en vet,
er sant for andre også, da vet man egentlig ikke så
mye. Det gjelder også for hvordan vi ser på og omtal-
ler farger. Fargereterminologien er gjerne vanskelig og

upresis, og alt kompliseres ytterligere ved at vi oppfatter fargene omkring oss forskjellig. Vi kan ikke vite helt sikkert hvordan andre oppfatter verden, og sannsynligvis har vi alle små særegenheter i hvordan vi sanser eksempelvis syn, hørsel og lukt.

I mitt arbeid som kostymedesigner er komposisjon med farger noe jeg regelrett forholder meg til. Noen ganger tenker jeg at dette er litt som å jobbe med musikk: Å arbeide med fargene i et enkelt kostyme kan minne om å stemme et instrument, mens fargekomposisjon i et helt scenetablå er som å skrive en symfoni; uansett hvilket uttrykk jeg er ute etter, må alt stemme for at helheten skal gå opp.

Hvis fargene i et scenetablå er spillebrikker i et brettspill, får hver av dem nye egenskaper straks en ny brikke plasseres på brettet. Dette kalles simultantkontrast, eller fargeinduksjon, og det betyr at en farges lys-
het, fargetetthet og kulørtone påvirkes av tilstøtende farger. Dette er faktorer jeg rår over så lenge jeg sitter med tegneredskapet i hånda. Altså er det bare på papiret jeg har helt kontroll over fargenes samspill, for det ligger i teatrets og scenekunstens natur at man samarbeider med aktører på tvers av fagfelt. Straks mine skisser er ferdige, gir jeg fra meg noe av kontrollen til én eller flere andre personer. Når kostymene skal gis liv i form av tekstiler og andre materialer, er det heller ikke bestandig man kan oppdrive de riktige material-

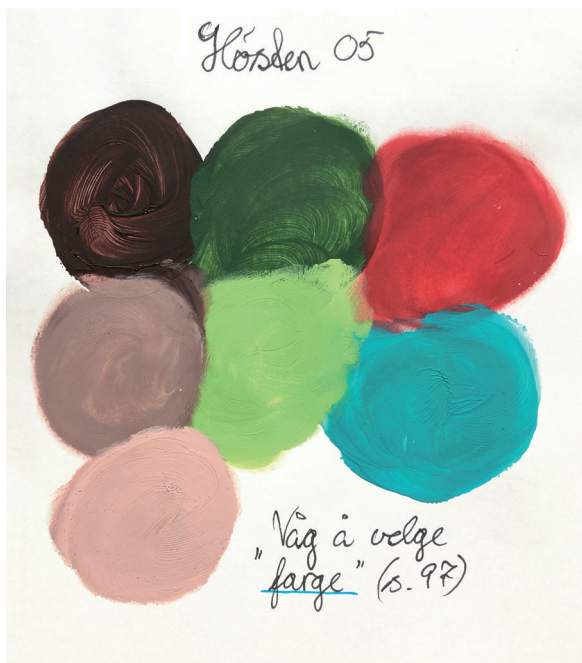
ene i helt korrekte farger. Altså må noe til pers i fargeriet, men det er ikke sikkert man får framstilt fargene akkurat slik man ønsker. I siste stadium av arbeidet, blir dessuten kostymenes farger påvirket av lyssettingen på scenen. Dermed er fargeinduksjonen noe jeg kontinuerlig må vurdere i hele arbeidsprosessen, inntil sceneteppet går opp og forestillingen kan begynne helt på ordentlig.

Det anslås at mennesker kan skjelne mellom 3-7 millioner farger, men det er selvfølgelig forskjell på å oppfatte farger og å kunne navngi dem. En gang kom jeg over en illustrasjon som forsøkte å forklare, om enn på en generaliserende måte, at menn og kvinner ser ut til å gjøre dette på forskjellig vis. Illustrasjonen viste et spekter bestående 29 ulike farger, der mannen grupperer disse til rød, lilla, rosa, oransje, gul, grønn og blå. Kvinnen, på den annen side, har et eget navn til hver enkelt av de 29 fargene. Ulike varianter av denne illustrasjonen sirkulerer på Internett, blant annet en der man også har inkludert en hund og en designer. Hunden oppfatter hele fargespekteret som ulike varianter av grått, mens designeren ser mer skjematisk på det: Han tenker på fargene som koder. Han har altså tilegnet seg et språk som, for han og andre like-sinnede, er klart og konsist, men som for utenforstående vil oppfattes ganske intetsigende. Fargesystemer, som Pantone og NCS, gjør det altså mulig å snakke

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om farger med stor presisitet, for dem som kjenner til språket.

Før Internettets tid, i postordrekatalogens glansdager, satt jeg ofte fordypet i produkttekstene som beskrev sesongens nyheter. Det kunne for eksempel stå



Farger som var dominerende i Hennes & Mauritz-katalogen, høsten 2005.

noe sånt som dette: «Bluse med korte ermer og smal blondkant under bysten. Crêpet bomullskvalitet med lurextråder. Pris: 179 kr. Farger: Brent oransje, antrasittgrå, cherise eller tåkelilla.» Det var i grunnen Hennes & Mauritz som introduserte meg for denne måten å omtale farger på, og jeg ble, antakelig i mangel på annet kildemateriale, gradvis innprentet. Siden den gang har jeg hatt det med meg som et slags mentalt oppslagsverk. Jeg kan se fargene for meg i hodet, og jeg bruker navnene som veileder og sorteringssystem når jeg selv arbeider visuelt. Det har vist seg å være et velfungerende system for min egen del, men det oppstår av og til noen utfordringer når jeg skal kommunisere fargene til andre. For det er ikke alle som intuitivt vet hvordan «elektrisk blå» eller «anisgrønn» ser ut. Hennes & Mauritz' måte å omtale farger på, er et type system som spiller på assosiasjoner og forestillingsevne.

Vi kan altså si at det i hovedsak er to ulike måter å snakke om farge på: Det fastsatte og presise kodespråket som en del designere bruker, og et løsere, mer assosiasjonsbetinget språk. Men assosiasjoner er også en type koder, for de kan kun forstås av dem som deler assosiasjonene. Man må vite noe om hvordan materialene terrakotta og jade ser ut, for også å kunne forstå hvilke farger disse ordene henviser til.

På begynnelsen av 1900-tallet var fargenes psyko-

logiske karakter og virkning gjenstand for stor interesse, særlig fra malernes side. Wassily Kandinsky (1866-1944) skrev i et av sine essay om hvordan fargeopplevelse er knyttet til andre sanseopplevelser. Han beskriver for eksempel fargene med ord som «stikkende», «silkeaktig» og «likegyldig», og de knyttes videre til opplevelser av for eksempel sorg, ro og musikalske toner. Altså er det ikke slik at man bare ser farger, men man kan oppleve dem med hele sanseapparatet. Jeg har ved flere tilfeller hatt synestetiske opplevelser i relasjon til farger, særlig knyttet til mat og smak. Jeg kan for eksempel spise en salat, og jeg forbinder selve smaksopplevelsen med en dyp lillatone, selv om salaten i seg selv utvilsomt er grønn. Slike flersanselige opplevelser er ikke uvanlig, og selv om man ikke vet presis hvorfor noen mennesker har det, og andre ikke, skyldes det at sansene er koblet sammen. Når den ene sansen stimuleres, vil en annen sans også kunne reagere på det.

Farger kan også styre i hvilken grad vi føler oss vel eller uvel. Jeg opplever ofte at fargene jeg omgir meg med, påvirker hvordan jeg føler meg. Noen fargekombinasjoner kan gjøre meg stresset eller frustrert, andre får meg til å slappe av eller kjenne på velbehag. Nylig så jeg en episode i Netflix-serien «Anne with an E», og en scene herfra har lagt seg på minnet som en slik opplevelse. Et åpent, snødekket landskap var



utgangspunktet for scenen. Foranledningen er en ung brud som angrer seg ved alteret, og idet hun stormer ut av kirken i fullt firsprang, følger den stivpyntede venninnegjengen straks etter. De farer ut i den klare vinterdagen, den hvite bruden først, og venninnene like bak, som store fargeklatter i snøen. Hendelsen er underlig nok i seg selv, og når det hele filmes ovenfra, blir jentenes kjoler som maleriske blomster på den hvite marken. Jeg må trykke på pauseknappen for virkelig å kunne suge inn bildet, og jeg kan ikke forklare det, men det kiler i magen, og jeg får lyst til å juble av det som utspiller seg der på skjermen. Det er et merkelig, men nydelig syn! Jeg tenker tilbake på denne scenen som en suggererende opplevelse, og en påminnelse om at farger ikke bare kan sees med øynene, men oppleves med hele kroppen.

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TIRIL HAUG JOHNE

EN FORTELLING OM SØSTERSKAP OG ARBEID

Et søsterskap

Hanne og jeg jogger i Frognerparken hver morgen. Det er en rutine, men også tvang. Hver dag spør en av oss den andre, vil du ta en runde, men implisitt i spørsmålet ligger en selvfølge. Ingen av oss kan være dårligere enn den andre. Vi drar hverandre avgårde, og er hverandres pisk og gulrot.^A Når vi tøyer ut, ser jeg at Hanne ikke strekker ut leggen. Jeg ser det; jeg sier det til henne. Hun påpeker at mine knær ikke er over tær. Det tar tid før vi innser at den andre har rett og justerer oss.^B Vi deler et vokabular av kroppsspråk. Når hun har dratt det for langt, trekker hun på skuldrene, lar dem falle, øyelokkene slapper av og hun ser en annen vei. En ørliten trekning på øyenbrynene oppover. Det betyr: «vi er ferdige nå». Vi krangler mye, men vi krangler ikke for å bli enige. Ettermiddagen er en farlig tid, da er humøret tynnslitt. Krangelen finnes allerede før vi har åpnet munnen, den finnes i holdningen og energien vi møter hverandre med.^C

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Sammen kan vi prøve ut de urimeligste argumenter. Etterpå trenger vi ikke be om forlatelse, og den minste gest av vennlighet er nok for å gjenopprette roen. Trygghet definerer forholdet vårt.^D Andre ganger byr en av oss på en flik av uoppfordret vennlighet, som: kaffe, frokost, interesse, hjelp. Gleden som sprer seg da, for eksempel en morgen på balkongen, er større



enn noen annen glede.^E *Bliss*. Med årene blir det flere og flere av dem. Hanne har begynt på kunststudier. I lufta mellom oss har det dukket opp et voksende faglig fellesskap, det blir tydeligere og tydeligere for oss begge, og fellesskapets grunntone er lek.^F

En arbeidsdag

^A Referansene mine er der når jeg starter arbeidsdagen. Den som har en referanse er aldri alene, sier Theo. Jeg har mange. De kikker meg over skulderen når jeg arbeider, de er som et anker som fortøyer meg til et fag- og meningsfellesskap utenfor min egen omgivelse. Samtidig som de legger press på meg, minner de meg på mine egne ambisjoner. De heter Ines Cox, Hito Steyerl, Sara Kaaman, for eksempel.

^B Når jeg skjønner at noe ikke går som jeg planla, sier de uskrevne reglene at jeg analytisk skal ta et skritt tilbake og se meg om etter andre løsninger. Men jeg vil ikke det, jeg stritter imot. Kanskje er det like greit, at jeg ikke skal motarbeide frustrasjonen min, men la den blomstre; friksjonen mellom motstanden og situasjonen er forsonende, det er den som gjør at jeg etterpå kan se tilbake på arbeidet og tenke: det var hardt, men jeg kom meg gjennom det.

^C Jeg må gå inn i arbeidsdagen med riktig energi. De dagene energien er gal, blir alt galt. Det er som om Ece Canlis mester og monster møtes inni meg, med

hver sine motstridende verktøykasser går de til angrep på dagen i seg selv, med spottende ord og hån i blikket. Det er ingen vits i å mekle, man må bare vente til det går over. En kaffepause kan være avledende.

^D Trygghet er grunnsteinen i et sunt arbeidsmiljø. Martin Lundell snakker om det hele tiden. Jeg prøver å finne trygghet hos meg selv, trygghet nok til å være dum, banal og teit i mitt eget selskap uten å gremme meg. Jeg kan ikke tegne mens andre ser på, selv ikke jeg selv, og derfor har blindtegningen blitt min trygge havn. Horst Janssen skriver om den anonyme tegner (Janssen, 1972, s. 10), en tegner som går opp i sin egen tegning og ikke lenger er klar over sin egen stil. Jeg synes det er vanskelig å tegne uten å ta stilling til det som skjer på papiret underveis, jeg får det bare til når jeg lukker øynene. Med øynene lukket befinner jeg meg i et trygt, fordomsfritt rom med meg selv. Jeg jobber stadig med å utvide dette rommet.

^E Arbeidet kan også være fantastisk. Det er stundene med sterke, gode følelser og flyt som er mitt drivstoff. Jeg vet egentlig hvordan jeg kan vekke dem, jeg vet det innerst inne, men det skjer alltid spontant – like overraskende hver gang. Jeg leter etter ordene som kan få meg til å huske hvordan, de er små, sleipe steiner og jeg mister dem. Jeg mistenker at de kunne være gode å ha.

^F Jeg begynner å nærme meg et faglig fellesskap

med meg selv. Det er som om jeg kan skimte et voksent vennskap med min egen arbeidsprosess, der i det fjerne; det kommer nærmere og nærmere. Vi blir mer overbærende med hverandre – jeg og arbeidet – mer oppriktige, vi forstår hva som funker og hva som ikke funker. Dessuten slipper Alvoret langsomt tak, og leken vinner tilbake terreng.

Kjære venner,

jeg prøver å skrive et essay hvor jeg sammenligner det å være/ha en søster, med arbeidet, for å på den måten si noe om arbeidets feministiske natur, om arbeidsmetoder som i bunn og grunn er subjektive, og om viktigheten av å kjenne på fellesskap og samhold med sitt eget arbeid. Jeg har delt det opp i to deler, der den ene delen er en fortelling fra mitt søsterskap, og den andre er fotnoter til den første teksten, som forankrer søsterskaps-dynamikkene i arbeidsmetoder og det som skjer inni meg når jeg jobber.

Jeg tenker mye på kortfilmen "About two girls" av Ayla Spaans. Den har lite tekst, men klarer likevel å si nesten alt om søsterskap. Jeg begynner også å kjenne på at det jeg prøver å skrive nesten er et manifest? Og det var ikke meningen! Det er flåsete og selvhøytidelig; motsatt av hva jeg vil, jeg vil jo si at arbeidet ikke er opphøyet/klart/logisk, men en suppe av uskrevene regler og masse følelser – selv grafisk design er følsomt arbeid! – og på den måten ta avstand fra modellene for «designarbeid» som mener at design

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handler om problemløsning, alle smarte skjemaer og dialektiske fremstillinger hvor tanke fører til tanke, pluss en fiffig sammenheng med noe helt annet og her har vi resultatet, ta avstand fra all genierklæringen som foregår.

Jeg synes allikevel det er vanskelig å holde på denne overbevisningen når jeg snakker med andre. Shere Hite foreslår at det finnes et grunnleggende forbud mot kvinnelig solidaritet i samfunnet som har dype røtter i oss, selv om vi ikke selv vil vedkjenne oss det (Hite, 1997, s. 267). Er det derfor jeg tviler på om det jeg skriver gir mening, fordi jeg føler at det bare er livet jeg beskriver og ikke noe som er arbeidslivet verdig? At jeg kunne tatt meg sammen og sluppet. Det er slitsomt å alltid måtte ta runder innom tvilen når jeg skal tenke på disse tingene (Ahmed, 2018).

Parallelt med at jeg skriver, henger Hanne rundt meg og vil ha meg med ut og spise is, og det kjennes som om jeg befinner meg inni mitt eget essay.

stor klem fra Tiril



TIRIL HAUG JOHNE



ESSAYS



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WELDA MAREN KLIER

ESSAY

Since I am home again, in Germany because of the corona virus, I go for a run every other day. I started because I thought it is healthy, and because I wanted some routine in my life. I always go jogging around 8 o'clock in the morning. Starting the day early to be productive. I've been running for a month now, always

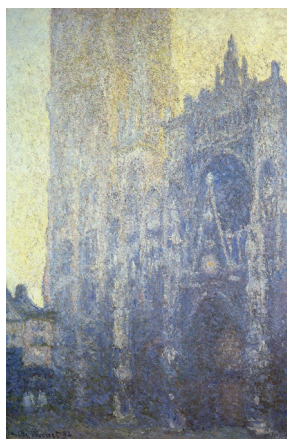
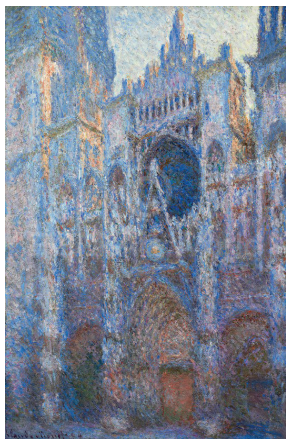
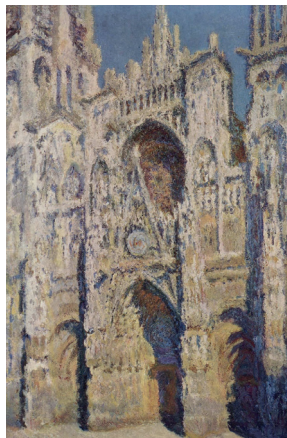


the same track, into a nearby forest, first uphill and then downhill.

When I started one month ago the trees had no leaves. Everything was coloured in grey, orange, violet and brown. Now everything is light green. When the morning sun hits the fresh leaves, it looks like they are glowing. It is so bright you can't really look at it. There is a section on the running track from which I run out of the forest and come to an apple tree meadow. The sun is coming up behind the apple trees on the one side of my way. The white blossoms of the apple trees are sun-struck. On the other side of the path, the freshly grown leaves of the deciduous trees are illuminated by the sun. Running through this tunnel of colours, blinded by the sunlight of the sun still standing low and by the colours of the nature, is an amazing feeling for me. The camera can't capture these colours. You can only experience it when you are exactly at the moment at exactly the same place as I was today. I probably will never have the exact same moment again, with the exact same colours again, because the colours are different every day. When I started running one month ago, I was worried to get bored from running every day the same track. But there is nothing to worry about, because it is never the same. It never feels or looks or smells the same.

The weather has an amazing impact on the colour-

WELDA MAREN KLIER



Monet (1890s) [Painting] Rouen Cathedral

ing of the forest. I can totally understand why Monet painted the Rouen Cathedral around thirty times.

I love to see the way colours work together. When there is a sunny day in winter, the tree trunk look violet and together with the old brownish orange leaves there is an amazing complementary contrast. I often go hiking with my mom, we stop and point out colour combinations or colours we see and like. Then we talk about how we would mix these colours with acryl paint.

Is there more blue or red in the violet of the tree trunks or even a little green?

Is the green colour of the fresh leaves a yellowish green?

Which colours would you use to mix it?

Can you see the red glint in the earth?

We can discuss the colours of the forest for hours.

My mom is an artist, or how she likes to call herself, a painter. She has this amazing atelier with lots of colours which have the most beautiful names. Umbra, ivory black, onyx , mauve, vermillion. But the first thing she taught me, when I was five years old, was that you only need three colours. Magenta, cyan blue and yellow. For me it was like magic, being able to mix my very own colours out of them.

Today, I can't stop thinking about colours and every colour I see, I kind of mix in my had. Its' like a tick, I can't stop it.

Through looking closely at the colours, my mom teaches me to see the beauty in everyday things. I often look at the world like at a painting. In which composition are the trees/people/cars/chairs standing. What does the space between them look like? What is in the front? What in the back? How are the colours different were light touches the objects? How is the colour changing dependent on the distance?

While I was working on my research portfolio, I found a quote from Wolfgang Beltracchi.

“I think that the most important requirement is to capture the essence of a piece of art. You look at it, essentially absorb it, and you have to be able to understand it visually without having to think about how it was done. I was already able to do that as a child.”

For those who do not know him, Wolfgang Beltracchi is a German art forger. The amazing thing about Wolfgang Beltracchi is, that he never copied a painting. He looked up the paintings from great Masters. From Max Ernst for example. He studied the way Max Ernst worked. Which colour does he use, what kind of canvas? What were his favorite motifs? Then he researched about pictures that were missing. And these missing pictures he drew. He was not only a very ambitious researcher, but also an amazing artist. Beltracchi is so good that even the widow of Max Ernst said that Beltracchi painted her husband's most beautiful forest.



I can relate to his way of working and thinking. He says the most important requirement is to capture the essence of a piece of art. To really understand it, why is it the way it is. To look behind the canvas. To understand the motives of the artist.

Beltracchi did not only see the beauty in the paintings, but the way they have been drawn. He saw the brushes they used, the colours, the hand (right or left) the masters painted the art pieces with.

The way Beltracchi looks at the paintings of great masters, I try to look at the world. Seeing things that will stay hidden for other people. I am amazed by the way Wolfgang Betracchi never painted the same already existing painting from a master, but drew a piece that was like the one, the same style as the famous ones, so it fits in the line. That's the same as I see every moment. There are moments or situations which

are similar, comparable. People reacting in the same way or thinks happen again, but they are never exactly the same.

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IDA-MARIE HØJRIS

REPETITION, NOUN.

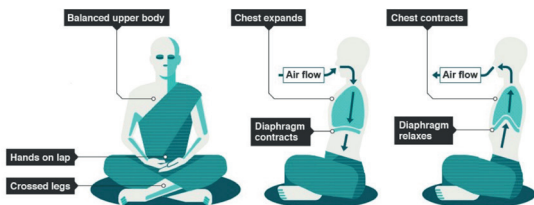
: the act or an instance of repeating
or being repeated.

(Merriam-Webster, 2020)

Repetition is everywhere, it's basically how the world is created, and how it keeps evolving. Repeating one thing till it becomes something else. Creators do the same thing, trying to mimic the world by creating through repetition and research. We do this with a hope of not being repetitive in a way that doesn't push further to new things, new discoveries. But we have to repeat. We repeat to learn to speak, walk, ride our bikes and to keep our head above water when swimming. *"Repetition is a rhythm in music and a fundamental principle in art, and it is an aesthetic and poetic device."* (Widewalls, 2019)

This repetition is very obvious and that's the point. Like meditation, sitting down, listening to the main repetition that keeps your heart beating. Breathing. Air in, air out. An act that keeps the mind and body sane. Especially when our valued repetitions in life have changed, for example during a lockdown in a world-wide pandemic. The routines/repetitions can be what

ESSAYS



keeps us going. So, looking inward, figuring out what matters, and what is constant in the world, is soothing and inspiring and what keeps me going through this time now.

Repetition is when I am searching and re(-)searching, looking through things that inspire me. It is the constant in everything I do, when I write, knit, draw, sew, create.

No matter how I start my work, there will be some kind of repetition to find in it. When searching for a mood, a world or a universe to work within or take inspiration from. From choosing photos to drawing shapes, colors and assembling it all. It is one big repetition of movements and choices.

In theatre and performance repetition is a main part of the creation, from readthroughs to fittings to rehearsals. We use it to learn and to develop and become better and stronger in what we do.



Repetition is in the works of the artists and creators I turn to for inspiration. In the poem by Zoe Leonard (Leonard) “I Want a President” from 1992.

” I want a dyke for president. I want a person with AIDS for president and I want a fag for vice president and I want someone with no health insurance and I want someone who grew up in a place where the earth is so saturated with toxic waste that they didn’t have a choice about getting leukemia.” (Leonard, 1992)

Leonard is repeating the sentence “I want...” which gives the text momentum, and which seems to embolden Leonard, in turn emphasising the kind of president she wants. It is powerful both in the spoken rhythm of the poem and in the written visual the poem makes, and it is very commonly used in literature and poetry.

I have chosen to be inspired.

Repetition is a strong visual statement when Henrik Vibskov works with fashion, art and costumes. In

ESSAYS

I want a dyke for president. I want a person with aids for president and I want a fag for vice president and I want someone with no health insurance and I want someone who grew up in a place where the earth is so saturated with toxic waste that they didn't have a choice about getting leukemia. I want a president that had an abortion at sixteen and I want a candidate who isn't the lesser of two evils and I want a president who lost their last lover to aids, who still sees that in their eyes every time they lay down to rest, who held their lover in their arms and knew they were dying. I want a president with no airconditioning, a president who has stood on line at the clinic, at the dmV, at the welfare office and has been unemployed and layed off and sexually harrassed and gaybashed and deported. I want someone who has spent the night in the tombs and had a cross burned on their lawn and survived rape. I want someone who has been in love and been hurt, who respects sex, who has made mistakes and learned from them. I want a Black woman for president. I want someone with bad teeth ~~and an attitude~~, someone who has eaten ~~that nasty~~ hospital food, someone who crossdresses and has done drugs and been in therapy. I want someone who has committed civil disobedience. And I want to know why this isn't possible. I want to know why we started learning somewhere down the line that a president is always a clown: always a john and never a hooker. Always a boss and never a worker, always a liar, always a thief and never caught.



his garments he uses print and knit to make repetitive patterns that please the eye, and the same with his costumes. He also uses different techniques to fixate or manipulate materials to make the repeated patterns. In his artworks he often makes several of the same objects and put them together to create a response, especially in his catwalk shows. Vibskovs creations show a way to bridge the gap between costume and fashion, that I highly appreciate.

Repetition is the way Rachel Burke, an Australian based artist, expresses herself through millions of pom-poms and through the tinsel she use to create amazing jackets and dresses from. (Burke, Rachel) She uses her online world to get people to join her in the universe she's created, to open up to a simpler and less judging way of creating. I often go to Burkes site when I am stuck in my workflow and need inspiration to just get going. Diving into her universe gives me a feeling of

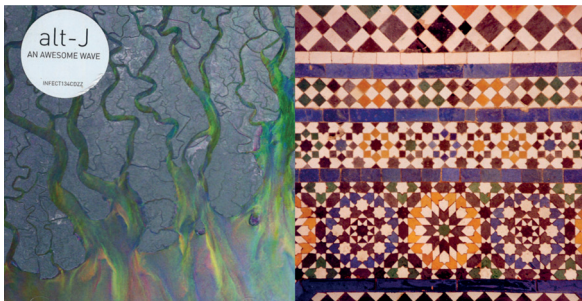


butterflies, lollipops and candy canes, a cuteness overload that can make everything better and lift the spirit. A way for me to get out of my head and into a world where every way of working is the right way.

Repetition is music; some of the world's oldest man-made repetition. In the album, *An Awesome Wave* by Alt J the word 'Tesselate' was introduced to me.

*"Triangles are my favorite shape
Three points where two lines meet
Toe to toe, back to back, let's go
My love, it's very late
'Til morning comes
Let's tessellate..."* (Alt J, 2009)

When I first heard it, I held on to the word 'tessellate'. I found out what it meant and started drawing, and sewing and using this technique in my work. It has made me discover new 3D shapes for the body and become more aware of how to use the space around the body.



Repetition is on each and every piece ever made by Yayoi Kusama. In the diverse field of her creations there is one constant, the dot (Widewalls, 2016). It covers everything she makes; it is both a meditative and an obsessive way of working. It is so extensive that it becomes incredibly inspiring, in the determination one needs to make pieces like hers. It makes me want to return to the simplest of tasks and repeat, repeat, repeat, to get to the bigger picture.

Repetition is gender, gender is repetition.

“Gender is constructed through a ‘stylized repetition of acts’” (Butler, 1990, p. 140)

When writing about repetition in my work, I can't leave out the basic everyday repetition we all live within: The repetition of our gender performance. This is something that influences my work immensely both as a costume and fashion design student and as a gender-fluid person.

ESSAYS



I work with bodies, identities and people, and I study how to raise awareness of the performativity of gender and how it affects our view of people. A great example of this is found in the work of drag artists, a performance art that draws on repeating enhanced and caricatured gender stereotypes. By doing this drag becomes a social commentary.

Repetition is everywhere, and I find this soothing. It is where I find my creativity and develop my ideas. If I am stuck on one idea that doesn't seem to go anywhere, I've often turned to zooming in and repeating a smaller part, to see if I can get something out of it. Often this works very well, but sometimes, like anything, it fails. If this is the case, I pick a new thing to focus on, or I'll have already gotten to another point that I can work from, and problem solved. For now.

Repetition solves problems. And creates them.

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ERLEND GREVSKOTT

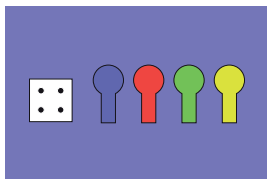
Å DESIGNE OG DOSERE MOTSTAND

Et brettspill for 0 til ∞ spillere

INNHOOLD

- Bruksanvisning
- Emballasje
- Et navn
- Det visuelle designet
- Spillebrett?
- Et scenario?
- Et karaktergalleri?
- En historie?

Kan man skape en kontrollert motstand (tilfredsstillende spenningskurve) i en historie der man ikke har kontroll på utviklingen?



FORBEREDELSE

I teksten *Game dynamics in design* (2017) viser Tore Gulden og Vibeke Sjøvold til forskjellen mellom et tenkt emballasjedesign og spilldesign. I sistnevnte ser de på verdien i designets «motstand»:

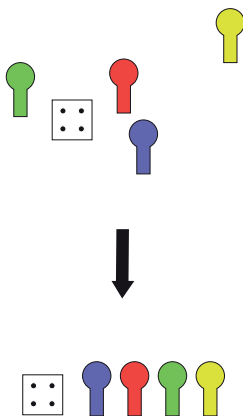
«...user-centered design approaches aim for friction-free encounters with products and the use of the product, functions that are often referred to as convenience. A glimpse at the same example from a game dynamic perspective will tell a different story; namely, that people (the players) enjoy and become engaged through challenges.»

Her er altså motstand ønskelig, et kriterium for at spillerne skal ønske å «bruke» designet ditt. Det er selvsagt en rekke andre elementer også som bestemmer om et spill er interessant, men jeg tenker at denne motstanden er midlet som gjør at de synes spillet er spennende.

«Ifølge psykologiprofessorene Ortney, Clore og Collins består spenning av tre essensielle komponenter: frykt, håp og usikkerhet. Frykt for fare eller et negativt utfall, håp om at narrativet vil utvikle seg den veien tilskueren ønsker, og intensitet som øker jo større usikkerhet det er om hva som kommer til å skje. Intensiteten øker også jo mer tilskueren bryr seg om utfallet» (Ridderstrøm 2019)

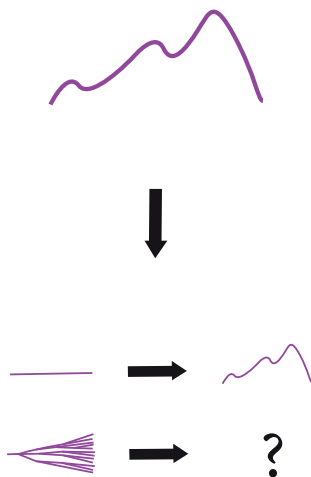
Når noen velger å sette seg ned og spille et brett-

spill (eller et annet spill) er det fordi de vil utsette seg for nye problemer de må løse? Er det også fordi de ønsker å simulere en opplevelse utenfor sitt vanlige liv der de kan agere og påvirke, men uten at det gir varige konsekvenser? Brettspill er sosialt, og har for mange blitt en måte å være sammen på. Likevel er det ikke bare for folk å plukke opp et vilkårlig spill, de har sine favoritter selvom de ikke nødvendigvis er seg bevisst på hva det er med dette spillet som gjør at de liker det. Er det doseringen av motstand i spillet som har gjort at spilldesigneren treffer riktig? Man husker kanskje tilbake på ganger man har spilt det og ser at det har trigget noen følelser, kanskje noe av det Ortney, Clore og Collins nevner?



SPILLETS GANG

I litteratur og film snakker man ofte om komposisjonen i spenningen. I starten av historien mister, mangler eller søker protagonisten noe. De blir gjentatte ganger satt på prøve, stadig mer står på spill og det skal virke umulig å til slutt nå målet. Løsningen oppleves gjerne uventet og overraskende. Konfliktopptrapping er et nøkkelord. I spilldesign kan det være vanskelig å imitere disse modellene, men jeg ser det som verdifullt å være seg de bevisst når man designer.

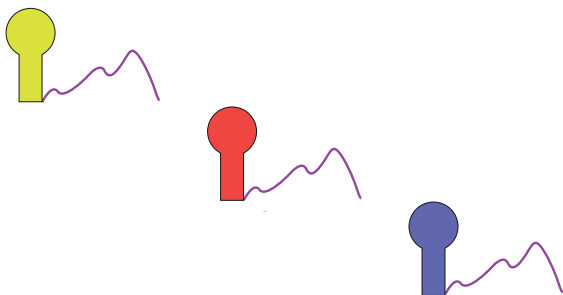


KOMPOSISJONEN*

- 1) I starten mister, mangler eller søker protagonisten noe
- 2) En eller flere konflikter gjør at de settes på prøve
- 3) Spenningen stiger mot slutten fordi mer står på spill
- 4) Det ender i en løsning

LINEÆR OG IKKE-LINEÆR

I spilldesign lager man et rammeverk som spillerne kan agere innenfor. Hvor fritt er rammeverket? Her oppstår en skala fra en «lineær fortelling» til «non-linear gameplay» eller fri spillopplevelse (Einarsen 2014). Jo mindre lineær fortelling dess flere valg kan spillerne gjøre som vil endre historien. Designeren har da mindre kontroll på dramaturgien. Usikkerheten har en verdi i seg selv, men har designeren benyttet seg av mulighetene som ligger i dette?



EKSEMPEL 1

Når man spiller et gammelt Monopol er ”hus og hoteller brenner”-kortet et ødeleggende kort for de som har kommet langt og eier mye eiendom, men et mindre farlig kort for de som ligger litt etter. Fordi alt som bygges opp står i fare for å rase innebærer det en risiko. Er dette et eksempel på motstand programmert inn for å opprettholde/øke spenningen mot slutten?

EKSEMPEL 2

En enkel mekanikk i Trivial Pursuit gjør at de kategoriene man mestrer fullfører man ofte tidlig. Spillerene som leder får senere i spillet økt motstand fordi spørsmålene de nå må svare på er i kategorier som ikke de er sterkest i.

EKSEMPEL 3

I Dominion endres motstanden mot slutten når det er færre seierskort igjen. Fokuset skiftes fra det å bygge seg opp og påvirke over til å hamstre seierspoeng. Her er det kort tid igjen og hver runde oppleves som viktigere enn den forrige. At det oppstår en ny fase mot slutten gir en verdifull utvikling.

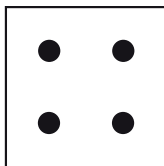
Har spillet en komposisjon som er spennende fra start til slutt selvom designeren for lengst har forlatt registratorstolen?

VINNEREN AV SPILLET

Et spill som plutselig avsluttes fordi en spiller bruker et overraskende vinnerkort mister en potensiell interessant konfliktopptrapping. Mostanden blir for vag hvis spillet hviler så mye på tilfeldigheter at ens påvirkning i spillet føles overflødig. Et annet problem kan være at man mister usikkerheten om utfallet av spillet dersom det tidlig er veldig tydelig hvem som leder.

Jeg tror at det er verdifullt når man lager spillmekanikk å ha komposisjonen* i bakhodet; ikke nødvendigvis knyttet til narrativet, men til mostanden.

Enten spillet er komplekst eller enkelt, lineært eller har en «fri spillopplevelse» så tror jeg doseringen av motstand er noe av nøkkelen til et godt spill. Hva skal til for at mostanden du designer er noe spillerene gang på gang har lyst til å trosse?



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TINA HAAGENSEN

REFLECTIONS IN PANDEMIC TIMES

Normally, I wouldn't mind isolating—it's rather something I appreciate in a world of much and many. A quiet time from external noise. My life could easily look like something out of an Edward Hopper painting. Or like the famous mother-daughter Beales, who isolated themselves from the rest of the world, turning the once so beautiful mansion Grey Gardens into a prison in decay. Being told to isolate, however, is a completely different matter.



My first memory of isolation was in kindergarten; an institution of rules and strict grown-ups. I couldn't figure out the codes of playing, the rules, or the people around me. So, I constantly battled, rebelled and acted

out, and ended up in “the doghouse” almost daily.

Looking back, I believe I was lonely.

The city I grew up in was small and claustrophobic, so I would ask my father to drive me to the highest hillside after dark, just so I could stand still and watch the city lights against the dark skies. That way – if I added a little goodwill – it resembled a metropolis, and for a moment I felt that I could breathe.

Loneliness can be something sad and painful. When involuntarily without company, it can feel like isolation. Solitude, however, is not to be mistaken for loneliness. Solitude is a chosen state and can be a great way of getting to know yourself and learn how to make choices without impact from your surroundings, and help you develop better insight into who you are as a person. I cannot ever remember being bored when by myself, surrounded by my chosen projects. As philosopher Paul Tillich so elegantly put it: *“Loneliness expresses the pain of being alone, while solitude expresses the glory of being alone.”*

I continued developing my interest of creating and making. This led me, among other things, to a TV show some years ago. There I was, right back in isolation! Two months of very little sleep and rest, a group of people living together around the clock, to create stories, concepts and outfits, all this while a camera was peeking over our shoulders.

No contact with the outside world was allowed. No computers, no phones, no visits, no media.

Digging deep for ideas within a timeframe was a challenge, although it is said that creative people often make their best work while under pressure and restrictions.

I turned on my autopilot and trusted it to steer me safely towards landing. However, the concept of reality added something new and unknown; showing what isolation can do to people's minds, being pushed to perform under time pressure while constantly being watched and exposed to the public.

I've recently learned a new word: *Infodemic*; meaning information overload in every channel. Internet can be a harmful distraction; it can take over and in turn shut out everyday life. Where is the limit of too much time online, and will there be side effects to exaggerated use, combined with isolation? People need to protect themselves, and others, by being home in quarantine. Yet we should also take measures to protect ourselves from the effects of too much noise from the constant barrage of information.

On the positive side, social media and digital platforms are tools for staying connected and getting together, despite being alone. The world of communication works wonderfully, just by pressing a key: older people learn how to keep up with family, we share

creative DIY ideas online, web shopping is blooming, and we get food delivered on our doorstep.

We're adapting quickly to new lifestyles, to keep us updated on the outside world. The time ahead can be an opportunity to reflect on our values, both in life and work.

During isolation, it is no better time for self-care, focusing on the beautiful things in life. It is said that if you're optimistic, you see the beauty that is all around you. Can everyone learn to be an optimist, and learn to value the importance of beauty? By exposing ourselves to what we see as beautiful, our brains increase the level of dopamine, which is associated with pleasure and reward. To be surrounded by flowers is a natural and healthy medication in challenging times.

Two months ago, our class launched a project; predicting three imaginary scenarios for future fashion. I thought of using the resources of landfills as shopping centers; arrange swap-parties, re-design workshops and garment rentals. Make it personal and focus on age and gender diversity.

My second idea was looking back in time, to strengthen our cultural roots. Source natural materials, focus on local production and slow work, tell stories and educate people on why a handmade object should come with a higher cost.

TINA HAAGENSEN



The last theme was to build bridges between art, design and craftsmanship, to connect disciplines to create experimental concepts based on skills, tradition and knowledge. Preferably host exhibits in different public arenas, to benefit peoples need for beautiful spaces.

Now, a few weeks later, we are in the middle of a scenario! Still, I believe these ideas remains fitting for posterity. I don't think the fashion industry will be "business as usual" after the pandemic. How and where will we present our products? Will we ever see Fashion Week as before? Online shopping has increased significantly during the pandemic - will it take over, and if so; what will happen to retailers? Are we ready to go completely online, without the help of physical, professional staff?

I believe it's nearly impossible, aiming for sustainability whilst still expecting high profit. Western (fast-) fashion business has been criticised for placing low-

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cost production in poor countries. Overproduction, exploitation of workers by unethical practices such as child labour, long hours for low pay and unhygienic working conditions. However, considering garment workers' poor conditions ahead of the pandemic, to put them off work and go back to normal will just maintain their wretched lifestyle. I think this is a massive, ethical problem.



TINA HAAGENSEN

Fast fashion will still exist in the future, but hopefully on a smaller scale, so that we can regain moderation through lesser consumption. Maybe this crisis is an overdue clean-up that will spark a deeper relationship with sustainability and circular economy. Why not take a time-out from consumerism by shopping in our own closets, creating personal trends flipping through old fashion magazines?



When economy is tight, there's a tendency to turn towards cheaper goods, and not invest in luxury quality. I think it can be hard for smaller brands to survive the pandemic without any funding. But at the same time, we long for what is close and genuine during crises. A solution for durability can be collaborations, to work across disciplines, standing more solid. Being more self-sufficient, taking things back to a smaller scale. Creating your own business, without relying on agencies or agents.

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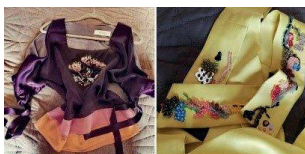
Culture is vital to humanity, and I believe we will connect deeper with culture in the future and define what is genuine and true. This reset can be a golden opportunity to reflect on our work, in all sectors. Fashion is also a part of culture, and now we have the chance to form it into the future.

I like to think of my design as a piece of jewelry; being able to stand alone or shine alongside other jewels. A gemstone so beautiful, it can be displayed as eye pleasure when not used. It is personal and unique. It increases value over time, also sentimental value when being passed on through generations. It is made from solid, high quality materials, and the work that lies behind - from the idea, to the material and color choices, the painstaking craftsmanship and the finishing's - is priceless.

I think this is an open space for me to fill, and an important factor in the context of the genuine, which is the opposite of our perception of fast fashion.

At this moment, I have this strange feeling of not knowing what to look forward to, yet I still dare to be hopeful.

TINA HAAGENSEN



ESSAYS

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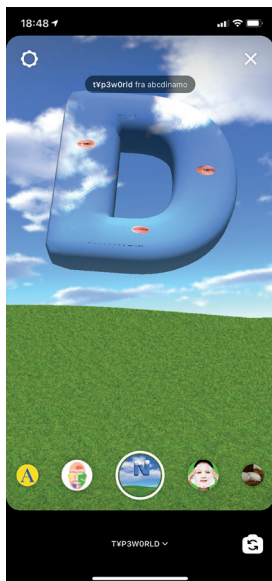
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TONJE LONA ERIKSEN

HELLO FACE FILTER

Jeg åpner Instagram i kjedsomhet eller behov for prokrastinering. Går inn på Insta-stories, og gjennom filter. Jeg kan være eller bli hva som helst gjennom den lille skjermgrafikken. Det er underholdende, særdeles når man kan dele de med andre, men hvor produktivt er det? Face filter, ansiktsfilter, dukket opp for første gang i applikasjonen Snapchat i 2015. Siden da har det eksplodert for bruk av ansiktsfiltere. La oss begynne med det grunnleggende. Per definisjon I 2020 blir ansiktsfiltrene kalt AR-filter. Augmented reality (AR) filter er datagenererte effekter, disse ligger som lag over direktebilde i kameraet på mobilen din. Grafikken i ansiktsfilteret fester seg til punkter i ansiktet ditt den på et sett og vis er trent til. Derfor vil grafikken bevege seg i det samme som du beveger hode og ansikt. Nå, dette er den digitale versjonen av de morsomme brillene med løsnese. Derimot kan det også bli brukt til en del annet. La oss se nærmere på dette. Dinamo Type Foundry, design studio, har beskrevet sine an-



siktsfiltre for Instagram som et utforskende verktøy. Med dette mener de at å lage ansiktsfiltre som et kollektivt arbeid, vil det generelt gjøre arbeidsdagen produktiv og gøy, dette kan bidra til å utvide en idé eller tenke annerledes. Studioet knytter også ansiktsfiltre som en annen kommunikasjonsform, som kan være samlende, men også bidra til andres arbeidsprosess. Det er ikke nødvendigvis et faktum at et ansiktsfilter konsentrerer arbeid eller bevarer konsentrasjonen. Dinamo som studio har til vanlig hovedfokus på typo-

grafi, så vil det da også kunne si noe om ansiktsfiltere som en form for språk?

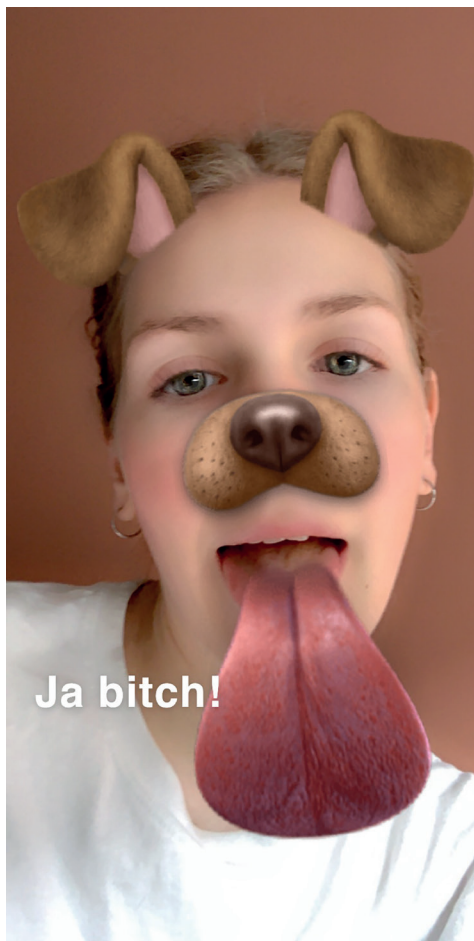
Språk kan uttrykkes gjennom identitet. Om vi ser til filterene som tar utgangspunkt i å generere “hvem er du”, kan dette ses i sammenheng. Ut ifra disse filterne kan man uttrykke og dele etter gitt resultat med hvem man kjenner seg igjen i. Personlig deler jeg kun genererte resultater som innebærer filter med hunder. Hvilken rase jeg likner eller hvilken meme av hund som “likner” meg. Jeg deler det ikke fordi det er interessant eller har relevanse i tidens ånd, men at det heller er humor og det er kjent at jeg liker hunder. På en annen side kan filterne uttrykke politiske meninger, ytringer eller koder. Slik som et ansiktsfilter av Trump kan bli brukt både som satire og som støtte av presidenten. Da er det nok ikke bare filteret i seg selv, men satt i en kontekst med andre faktorer, slik som lyd og tekst.

Kan vi knytte ansiktsfilter opp mot stenografi? Amy Sou Wu og hennes prosjekt Thunderclap kan relateres til denne problemstillingen. Amy Sou Wu eksperimenterer med Shanzhai fashion, et kinesisk fenomen, som tar for seg tulleengelsk sammen med QR-koder, som hun konverterer til et system til å videreformidle sensitiv kunnskap og innhold. Wu sin plattform for publisering er gjennom fashion, og budskapet er sentral feministisk tekst av He-Yin Zhen. Om koden til Thun-

derclap blir åpenlyst i Kina, bærer det med seg konsekvenser, men ettersom QR-kode er såpass anvendelig og hyppig brukt vil koden til Wu bli bare en av mange. Derfor vil et mindre publikum få tilgang, og dermed vil det kanskje kunne starte en mindre bevegelse. Jeg har ikke funnet liknende eksempel i ansiktsfiltere, men en venn forklarte meg at unge kvinner i dag bruker et filter av en hund og med bruk av ordet “bitch” som et feministisk grep. Dette er i så fall interessant da man på den måten *forkler* seg og tar tilbake et ord man tidligere ikke har forbundet med feminisme.

I 2018 åpnet Instagram for at andre aktører enn Instagram selv kunne forme og publisere ansiktsfiltre. Dette har igjen åpnet for nettopp dette at man som mindre grupper, og da særlig sett på *kreative grupper* slik som illustratører, grafisk designere og UX-designere, og at disse kan lage kjappe beskjeder gjennom video og lyd. Dette er også tilfellet med Dinamo, slik som nevnt over, men det har også skapt et ny form av arbeid og marked. Bruken og spredningen av ansiktsfilter kan også være ømfintlig for snik-reklamer. I begynnelsen av 2020 åpnet Instagram for at merker, slik som Louis Vuitton, Adidas og med flere til å lage filtre. Disse filtrene skaper en ny virkelighet der grafikken reklamerer merkenes uttrykk, logo og faktisk vare. Dette kan også være problematisk da enhver kan lage seg en konto, og da tenker jeg kanskje særdeles på

TONJE LONA ERIKSEN



nysgjerrige barn. Disse kan bare dra opp på skjermen og brått finne seg inn på nettsider klar for merkevarehandel.

Til slutt vil jeg trekke ansiktsfilter mot memer, fordi de har en betraktelig likhet. Alle kan lage memer, som allerede har de samme kvalitetene som ansiktsfiltre, bortsett fra at man er aktivt tilstede i memer som seg selv. Memer er som omtalt kjapp poengtering og kommunikasjon, derimot foruten lyd som ansiktsfiltre kan ha en mulighet til å ha. Disse er svært utbredte kommunikasjonsformer, som åpner opp for undergrupper til å bruke det slik de vil. Språket kan være humor, politisk, identitetsskapende og metafysisk. Det er fremdeles en ny form for kommunikasjon, da det kun for to år siden ble åpent for alle å skape og publisere ansiktsfiltre. Det gjør tiden i møte svært spennende, da vi våren 2020 har for det meste sittet inne under anbefalt portforbud, isolasjon og karantene. Dette blir sett på som en tid hvor vi har hatt og har fremdeles tid til å lære noe nytt. Personlig har jeg enda ikke lært meg selv å lage et ansiktsfilter, men kanskje det er noe jeg nettopp bør gjøre. Både for arbeidsgleden, ideen og kanskje spre en aldri så liten kryptisk beskjed om at vi bør være gode med hverandre som en Golden Retriever-tispe med solbriller på.

TONJE LONA ERIKSEN



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ESSAYS



JIANG CHUAN

HAVE YOU EATEN YET?

When I left my country to start my studies in Norway last year, my family was worried about my life here and kept, especially in the beginning. Then taking pictures of everyday food almost every day has become a necessity for my family to know my situation—my family and friends in China always think that they can judge my basic conditions by what I eat (Chuan Jiang, 2020). This also reminds me that in China, unlike the custom in other countries that use weather topic as a way of greeting, we use “have you eaten yet?” as the beginning of our daily conversation as usual, and also this is an expression of concern for the quality of your life that day from others.

In discussing the impressions of Norway, at the beginning of a project, I thought that what surprised me most was how simple and original the food is in such a rich country. As I saw a conversation during the project research, the chief of Maaemo said, “they has to be charm and a story and it has to represent where we

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are, for your job here it is almost essential that you can decode the country where you are. You create some sort of personal connection with what you serve and that is the ultimate foundation of this restaurant. (Munchies, 2017)." It also seems to me that interpreting food is a way of locating where you are — also as the process of locating your presence through the phenomena.

As Confucius said, "Dining and intercourse between male and female are the most basic and important requirement (Confucius, 2013)." Food and sex



are the most basic natures, and desires for human beings. Interpreting cultural attributes other than daily needs through decoding food is also a way to discover personality through observation. As far as the traditional food in Norway is concerned, they like the food to be simple and original, food is food. The Norwegians care less about the value of food — they care more about the quality of life, which is more about the psychological experience behind the food than the satisfaction of basic physical requirements. This different way of collecting the food also determines their special attitude towards food. It is said that almost locals have a secret map about wild food that cannot be shared with the others. From my perspective, this respect for nature can affect the way of eating, so that people tend to favor the original flavour. As a consequence we can understand why the cooking process should be simplified.

Hence the different cultures have different ways of collecting and cooking food. As the famous realistic documentary in China, *A Bite of China* says, "China has the most complex terrain and the most potential sources of food (China Central Television, 2012)." Almost every dish has a very complex cooking process in our country — the respect for food could be seen in the diversity of food and the sophistication of cooking processes.

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For the way of eating, as portrayed in the movie — *Eat Drink Man Woman*, (Ang Lee, 1994) the director Ang Lee used a few scene shifts at the beginning to depict the atmosphere of a traditional Chinese family through the process of cooking. This movie could be one of the best to interpret of Chinese family relationships in my mind. Each meal is also a time for family to share their life. China is a family-oriented country as everyone knows. It occurs to me that its the dishes at the dining table that brings the whole family closely together.

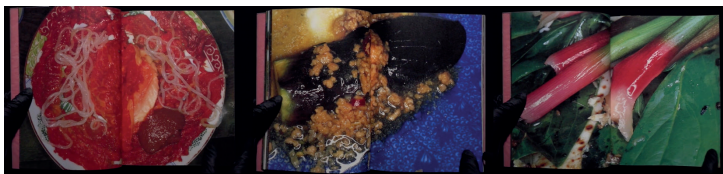
The traditional Chinese dining is not only an important way to share food but also to share life. Chinese people have a custom to share the food over a dish rather than equally distributed food on individual plates. Maybe the individual portions are more





respectful of the equality of the person, while to respect the capacity for eating is also a way of respect. It is difficult to distinguish between negative and positive meanings, but the situation is closely related to the social culture. In my opinion, from the different ways of eating to the using of different tableware, we could reach the culture background behind. Steak, for example, in the western custom, is a whole piece when served at the table. And then people will slice it with knives and forks before eating. In contrast, in China, beef is served in slices. And people use chopsticks to eat. In this case, people can have more daily communications and bond together.

Referring to the food in the artistic works, the movies



of Yasujirō Ozuit must be mentioned. Among these movies, the most representative one in my mind is *The Flavor of Green Tea Over Rice* (Yasujirō Ozu, 1952). This movie includes a lot of daily scenes between the couples in Japan, among whom dining frequently occurs. In this movie, the director discussed the relationships between husband and wife through the meaning of food. Japanese food seems to have its own meaning in the artistic works, expressing more or less the feelings of the people who are eating. Mostly people may ignore this aspect, in which the food is associated with one's experiences. Just as it is difficult for the younger to understand the plain feelings of couples in the movie. Especially those who do not have too much life experience would not be able to understand this kind of subtle life-emotions. Seemingly simple but the most difficult is to reconcile the relationship between husband and wife, which is hard to have a completely peaceful way and state of mind to treat. This kind



of emotional change with food also occurs in the *The Banquet* (Nobuyoshi Araki, 2012) by Nobuyoshi Araki, in which the emotion of the photographer is revealed through the photographing on food. It is a method for him to convey his own emotion. The photos are intense and emotional. From the initial colorful photos we can sense his passion for life, however it soon vanishes after the death of his beloved wife and the photos then turn toward a opposite direction. It is not only the transformation from color to white and black, but also the loss of the original flavours from the food. In this case, it is another way of associating the feelings with food.

Food is one of the most closely related with people, also indicates the existence of human thoughts and emotions. To understand the location of each person through the interpretation of food, that is a way to maintain an attitude of observation on life for me.

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HERMAN KATHLE ØDEGAARD

VIL KORONA-PANDEMIEN
FORANDRE HVERDAGEN VÅR NÅR
DET ER OVER?

I denne teksten skal jeg ta stilling til hvordan jeg og tilsynelatende andre mennesker forandrer hverdag og interesser når det oppstår en global pandemi. Hvordan holde motivasjonen oppe til å være aktiv og holde seg igang når tilbudene du er vant med forsvinner? Hvilke plattformer er fortsatt tilgjengelig? Hvordan få utløp for trangen til å være kreativ og til å skape? Og hvordan vil det påvirke hverdagen vår når denne midlertidige krisen er over?

I midten av mars ble livet snudd på hodet for de fleste nordmenn. Både sosialt og profesjonelt. Klassen min og jeg hadde nettopp kommet hjem fra en arbeidssom og nesten søvnløs uke i London, hvor vi var på besøk hos IDEO. Etter kun et par dager med intensivt arbeid i London, var dette en naturlig del av hverdagen. Vi kom hjem, jobbet videre med prosjektene våre, og kun 2 uker senere sitter jeg hjemme med all tid i verden. Skolen er stengt, prosjektet mitt er tre dager fra ferdig, og ligger igjen på sløydbenken i tre-

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verkstedet. Vi får beskjed om at vi skal gjøre så godt vi kan for å fullføre prosjektet, men sympatien for at vi ikke får levert det vi ønsker er i stor grad tilstedeværende. Vi driver jo tross alt med fysiske produkter på interiørarkitektur og møbeldesign. Prosjektet mitt handler i kortet trekk om hvordan tilgjengeliggjøre naturen, og hvordan vi mennesker kan ta lærdom fra den. Umiddelbart begynner jeg å sette i gang med aktiviteter jeg vanligvis ikke tar meg tid til. Jeg starter



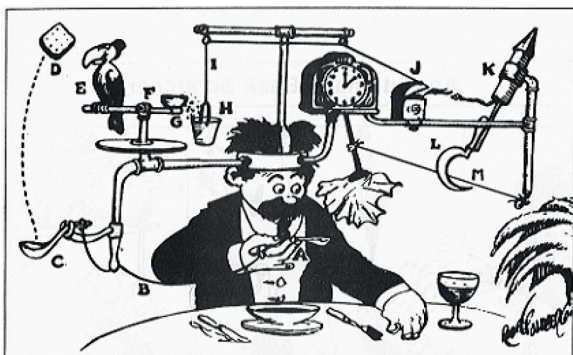
med å sette meg inn i hvordan man, helt fra bunn, kan lage eteriske oljer. Etter å ha lest om dette tar jeg turen til skogen for å finne barnåler jeg kan lage olje ut av. Etter en forspørsel fra Theodor Barth lager jeg en illustrativ oppskrift på hvordan andre kan gjøre dette hjemme, og jeg allerede i gang med å svare på oppgaven min. Hvordan tilgjengeliggjøre naturen for andre.

Med en gang jeg ikke har en verksted jeg kan benytte meg av, finner jeg andre muligheter og plattformer å være kreativ på. Jeg har alltid vært interessert i smak og lukt, så det at jeg blir tvunget ut av verkstedet og motivert til å utforske disse interessene, kan man vel kalle hell i uhell, eller interesse i uinteresse. Det blir litt som å velge aktivitet fra nest øverste hylle. Det er interesser jeg vet at jeg har, men som jeg aldri har undersøkt, fordi andre interesser tar større plass. Jeg er nok ikke alene om å føle det slik.

På sosiale medier og generelt på internett er det ikke til å unngå å få med seg hva som skjer i verden akkurat nå. En trend som går igjen er en såkalt Rube Goldberg-maskin. Definisjonen av en Rube Goldberg-maskin er å utføre en enkel oppgave på en unødvendig avansert måte. En Rube Goldberg-maskin er en maskin som gjennom flere ledd, gjerne bestående av dagligdagse artikler, utfører en enkel oppgave. Dette er et enkelt og tilgjengelig tidsfordriv. Jeg har

alltid vært opptatt av denne typen maskiner. Den siste måneden har det vært opptil fler personer som jeg var venn med på barneskolen som har sendt meg videoer som de har funnet på internett, av disse maskinene. Dette bekrefter at jeg var spesielt interessert i dette. Nå i senere tid er jeg mer interessert i motivasjonen bak dem. For noen, for eksempel OK GO, er det selvsagt en økonomisk motivasjon bak prosjektet, og det gjelder for fler kommersielle aktører. Det jeg syns er spennende er å se hvordan mange mennesker har begynt å lage disse nå. Nå som vi må tilbringe mye tid hjemme, og fler mennesker har mye tid og energi til overs.

Rube Goldberg-maskiner er bare ett eksempel på hvordan forskjellige mennesker takler tilstandene vi er i nå. Personlig har jeg funnet interesse i eteriske oljer, lange turer fra byen til skogen, selv-grodde grønnsaker og matlaging. Jeg ser på internett og i skogen at jeg ikke alene om å ty til disse hobbyene. Er det slik at aktivitetene du slår deg til ro med er dine innerst mest naturlig interesser? Vil personer som nå, i voksen alder, for første gang lager et fullverdig måltid lage mat fra bunnen når denne krisen er over og den hverdagen vi er vandt med kommer tilbake? Vil jeg fortsette å gå lange turer i naturen for å finne ro når skolen eller arbeidslivet stresser meg? Vil voksne mennesker med kontorjobb lage Rube Goldberg-maskiner når de har noe tid til overs?



Hverdagen har forandret seg for så å si alle i verden den siste måneden. Vi må finne forskjellige måter å få tiden til å gå, samtidig som vi vil gjøre noe som gjør denne tiden verdt noe. Det er mange nyheter på internett om «hvordan lære noe nytt i karantene», «klipp ditt eget hår og send oss bilde», og «Nå kan det være tid til endelig å få lest en god mursteinsroman.». En felles forutsetning for disse artiklene er at leseren har mer tid til overs enn til vanlig. Vi mennesker fremstår som relativt tilpasningsdyktige. Etter to dager i London med tungt arbeid fra morgen til kveld følte det som normalt. To uker senere sitter vi her og blir oppfordret til å holde oss mest mulig hjemme, og dermed er det også mindre arbeid vi kan fullføre. Og etter noen dager føles dette som normalen.

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På en annen side, som Stein Gaare skriver: «Vil vi i den kommende hverdagen fremstå som mere "samlende" og dermed mindre "selvopptatte"? Vil vi i tiden etter korona synes at det blir viktigere å bevare gode relasjoner, fremfor å hige etter nye egotripper? I så fall så betyr det kanskje at uttrykket om at "ingenting er så galt at det ikke er godt for noe", fremstår som en viktig del av koronaoppsummeringen?»

Kanskje han har rett, men det er også fullt mulig at alt vil bli som før.

HERMAN KATHLE ØDEGAARD



Send oss din coronasveis!

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LISA KRISTINDATTER MORTENSEN

ON ADVENTURING
FOR RESEARCH

CHAMPIONING THE CAUSE

How is it possible for me to use the engagement, and create clothes and contextualise them, so that they signalise and visualise my engagement, commitment, action and wish for change? Which also will visualise the important paths and decisions that the world face. I had to think from my label, Raske Rêvêrs' concept about the fox; quick, clever, accurate, smart, convincing and beautiful. And last, but not least; the fox who has two exit points from it's den.

Every year I go out in the wild on an extensive winter-adventure. Last year I crossed the glacier Jostedalsbreen, both to experience nature and to be in it. Crossing the glacier was both massively magnificent, but also terrifying because of the rapid ice melting caused by global warming. This year I had planned to cross Femunden over five days to go skiing deeply through wild nature and also to visit "ulvesona".

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ON RECALLING THE IMPORTANCE OF THE ARTS AND CRAFTS MOVEMENT

I started thinking about what I wanted to bring in to theory-class for my media presentation. And during a talk around it with one of my classmates, Bror, I realised that I needed to bring in something that could create conversation and motivate the theory-class to reflect around a topic close to my ideas and concept. And then I recollected the core realisation I have of the arts and crafts movement being the one thing that always get me started again. Whether I'm lost in idea developing or practical exercise. I always manage to make sense of my core values and the inspirations for why I'm doing what I'm doing.

It may be the same thing, to look to the arts and crafts movement as to actually look to nature. It comes down to giving value to wildlife, the earth and the true honest beauty of nature and all that comes out from the natural world. I see a parallel connection to my experience of going out to nature. What image appears in my mind; is it looking out on the big white open glacier, inviting me to start an extreme adventure? Or is it standing in front of the clear and clean, open cutting table, that invites me to spread my colourful fabric over it and start shaping it into creations. But, what if I turn it all around and question whether there is a parallel connection with going into the wild and I picture my

thoughts of wandering into the woods with my backpack full of climbing gear and a mug filled with coffee, ready for a long day at the crag, outside, but inside the forest. And is the connected point here to sit on my desk, painting or embroidering stitches of colourful threads on textiles? Another aspect of this sense is the parallel connection between everything a creative person does. Because maybe the value of creating new things appears more evident when you can find inspiration and aspiration from persons who lived long before you that made sense of the same things that you are endeavouring. Especially the earlier American author Henry-David Thoreau is important here, he wrote; "Every creature is better alive than dead, men moose and pine-trees, and he who understands it aright will rather preserve its life than destroy it."

IN THE GLOBAL SENSE

I strive in my thoughts and practice to reflect around; what happened with the relationship between animals, nature and humans? At which point did it happen and why did it happen? Was there a plan from God that humankind was destined to eventually prevail and dominate over animals? Or did the industrial revolution progress so fast and great that we didn't look back. Darwin's theories stand strong and the fact that humans are more intelligent makes us the most superior

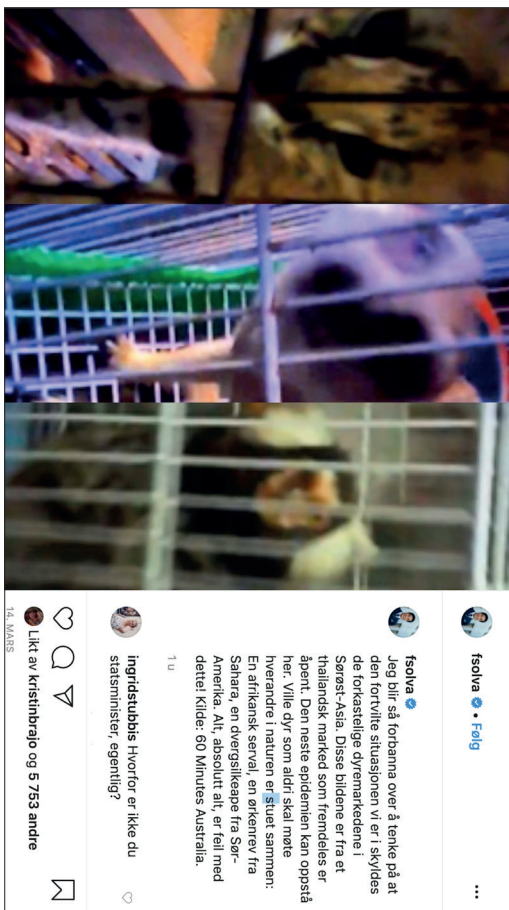
ESSAYS

species. Today the mass production of animals is so heavy that it generates such extreme amounts of pollution and CO₂ emission that the meat-industry is one of the biggest reasons that our earth and nature collapses. Why did the relationship between the farmer and his horse who ploughed the soil and earth together vanish? Why did the value of the "we" and the collaboration with animals disappear in to something that we now see as an extreme industry that actually participates in destroying our earth? Something happened in a time where humans aggressive ambitions of making more things faster. And we end up with concluding with that the so-called human intelligence actually lack reflection and respect, towards one another. The idea of superiority disappears when it loses its' ability to understand consequences from action. And this is what we see today. Global warming happens because of mass production of meat, and a globally dangerous Corona virus spreads and kills so far hundreds of thousands of people worldwide, is traced back to markets in Eastern-Asia where exotic animals, that are never meant to meet, are bunked next to each other.

PARALLEL PRACTICE

In these times it is more important than ever to revalue the importance of a global community that works together, but most of all, the planet that we live on

LISA KRISTINDATTER MORTENSEN



fsolva • Følg



Jeg blir så forbanna over å tenke på at den forviltte situasjonen vi er i skyldes de forkastelige dyremarkedene i Sørøst-Asia. Disse bildene er fra et thailandsk marked som fremdeles er åpent. Den neste epidemien kan oppstå her. Ville dyr som aldri skal møte hverandre i naturen er stuet sammen: En afrikansk serval, en ørkenrev fra Sahara, en dvørgsilkeape fra Sør-Amerika. Alt, absolutt alt, er feil med dette! Kilde: 60 Minutes Australia.

1 u



Ingridstubbis Hvorfor er ikke du statsminister, egentlig?



Likt av kristinbrajo og 5 753 andre



14. MARS

ESSAYS

and the nature that we are so lucky to enjoy and be surrounded by. William Morris states in a lecture from 1877; "everything made by man's hands has a form, which must be either beautiful or ugly; beautiful if it is in accord with Nature, and helps her; ugly if it is discordant with Nature, and thwarts her". His thorough engagement for the value of nature and the Arts and Crafts movements' great work for putting appraisal to earth is what we need to look to today. Either if it is an encouragement for all humankind. Or if it is for me; through the practical work and thinking as a designer. Who can inspire for a change, through creating, not as a super hero that will rescue the world. But looking through nature and think like the fox that has its' exit/entry points: going out in to the wild nature or going into the practice and create design that conveys exactly the crucial messages. And in the final end, a combination of these two will make the most sense, because keeping connection to nature and keeping on practicing the designer habitude is where the good things come from.

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İLAYDA KESKINASLAN

THE SENSE OF BELONGING

Throughout the years, people created nations, fought many wars and built cities. Countless kingdoms have collapsed, many languages have been forgotten and the power shifted hands. The strength of the sense of belonging – to the people or, to the land – changed the flow of our history many times. It is a fundamental part of humankind, to belong in a bigger group and act accordingly. And when we think about how that bond is formed, there are several ways of approaching the design of nations. Politically, sociologically, economically, geographically... And citizenship is a fundamentally spatial relationship. It connects us to the land we live in, the society we live with and creates the bond between those.

To step into the world of exploring the phenomenon of transnational belonging, I started my research on the topic of our personal relationships regarding citizenship. ‘Box of Belonging’ project is an experiment on producing a counter vision of traditional citizen-

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ship and it steers us to toggle between different scales, viewpoints, and mediums in order to question other forms of participation regarding citizenship practices.

The bonds we have with our surroundings are changing all the time, they are in constant flux. But the physical form of these bonds determines the outcome of the relationships that bind us together—citizens to strangers, self to others. By investigating



that, we can come close to understanding what the sense of belonging means in modern society. And in a world that is mobilising and digitalising every second, finding analogue forms of belonging is crucial to situate ourselves in the material world that surrounds us. In order to do that, we need to look at some cultural phenomena.

Cities are, in many ways, one of the greatest machines humans have built. And it is not about build-

ings, it is about people. Understanding what makes a city work can help understand the ways of creating ‘a community of people’. Jane Jacobs argues that a city is a problem of ‘organised complexity’ (Jacobs, 1961).

For an inattentive observer, this organised complexity might look like pure chaos but there is a fine balance between an organic set of relationships and total nonsense of unpredictable chaos (Benjamin, 1935). The key point for that balance is a productive mix of different functions and organisms. If all of this complex network of relationships harmonises, the system gains a life on its own. (Brown, 2018)

By providing people a blank canvas to project their knowledge to that platform, it is possible to achieve what Charles Baudelaire defined as the responsibility of city dwellers; ‘capturing the real meaning of modernity, to designate the fleeting, ephemeral experience of life in an urban metropolis, and the responsibility of artistic expression to capture that experience’. (Baudelaire, 1863) This way, every individual can generate a version of their reality of living in a community.

The diversity of the outcomes of this project is crucial to have a true sense of what it means to live as a community in modern times. Providing a voice for the silenced population in a city would most likely help us understand every underlying problem author-

ities have been ignoring and unravel many potentials. Henri Lefebvre showed the problem of thinking about 'style' concerning everyday life and he points out that commercialisation has emptied the link within sociality. (Highmore, 2010) This supports the idea of using a diverse selection of places and characters to make sense of their narrative, setting a visual grammar to help with storytelling that will lead us to plan for the future of those people.

Philosopher Alain de Botton claims the necessity to protect modern flaneurs, because of the simple fact that they are the ones that will recover the sense of community. If modern urban planners could realise their dreams, our cities would have been divided into strictly designated zones for living, working, and recreation. This would minimise the chance of encounters and surprise and above all, sauntering. (De Botton, 1999) But now the modern city is constructed in a way that we can all take something else from it. And this means we all need to give something back.

Using the simple example of making a situationist map of the city -adopting the practice of Situationist Internationale- one will provide a new perspective to everyone, including the creator of the map. This is an easy exercise to open ourselves to how we perceive the city and implicitly the city itself. In this sense, the function of mapping is less to mirror reality than



to engender the reshaping of the worlds in which people live. (Corner, 1999)

After all, what this project is doing is providing several tools to people to help them understand their unique relationships with the built environment and the community they are in. Every discovery they make about themselves with those tools are contributing to the cumulative knowledge of the society, which will lead us to a more conscious community. And knowing where to situate ourselves in the system could help us construct more efficient and peaceful relationships with our surroundings, with people and with ourselves.

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KRISTIINA VEINBERG

THERE IS LIFE IN URBAN GAPS

People have been looking into how we live in communities and social engagement in several different fields such as psychology, sociology and architecture. While psychology is mostly focused on the behaviour and the mind itself, then sociology is looking into social interactions and culture that surrounds everyday life. Architecture, especially urban design, is shaping the physical features of cities and neighbourhoods.

My observation is that people live together in apartment buildings, but don't necessarily communicate with each other. There is a phenomenon that Norway has the most one-person households in the world (Yeung & Cheung, 2015). It means that over 50% of the population are living alone. I looked into the courtyards in Oslo as a non-places (Augé, 1992). They seemingly don't belong to anyone and are rarely used. It is neither public nor personal space. Most of the Norwegian population lives in an urban settlement, and as a designer, I am interested in social interactions between citizens.

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Photo by Joas Souza of Barbican Estate in 2016

How might we celebrate the stillness and loneliness of Norwegian culture?

Talking about spaces, I looked into the fields of proxemics (Hall, 1966). It is a theory of non-verbal communication that explains how people understand and make use of the area. According to the study, the horizontal distances are divided into four zones: intimate, personal, social and public space. People define their territory with imagined limits by using the area around them and concrete objects.

It is commonly claimed that architecture is static and 'frozen in time' (Rosenwald, 1999). Often help is needed from photographers and designers in order to create a visual narrative. During visiting IDEO office in London, I paid a visit to Barbican Estate and did a site-specific investigation from an urban point of view there.

The Barbican Estate is designed by Peter Chamberlin, Geoffry Powell, and Christoph Bon. They were fascinated by a couple of things. Firstly, the architects applied the Egyptian cartouche as an architectural element for creating the shape of the vents, windows, and even light switches. This cartouche pattern is something that you can find all over the buildings. Secondly, they were influenced by Italian piazzas that act as a public park. The original plan had a lake with 42 fountains in it, but the number has reduced over the years.

For me, even the idea of having a fountain in the living complex is just intriguing. What is even more bizarre is that the architects included a glass pyramid in the early drawings, but did not get permission to build it. They could not take no for an answer and found another way to make their vision come true. They incorporated a glass-roofed conservatory on the top of one of the houses.

Let's have a look at its location. As we know, central London is extremely crowded and busy. To avoid traffic jams, they built an elevated walkway that carries people through the property. It is also considered as a safety measure as it is currently a home for around 4000 people. These days the pedestrian pedways have become an essential part of the building structure.

When I look back to my visit to the Barbican Estate, I find myself wondering how it is to live there. I know for a fact that they have the longest corridors in Europe, and it is relatively easy to get lost. People have put out different coloured doormats to recognise their front door. It must be a haven for secluded people who enjoy being alone, yet together.

"More than ever we need spaces that are free to be visited, affordable for everyone. A space that is empty, not because it lacks something, but remains so just until it is filled with the free thinking and action of the visitors."

Rintala Eggertsson Architects

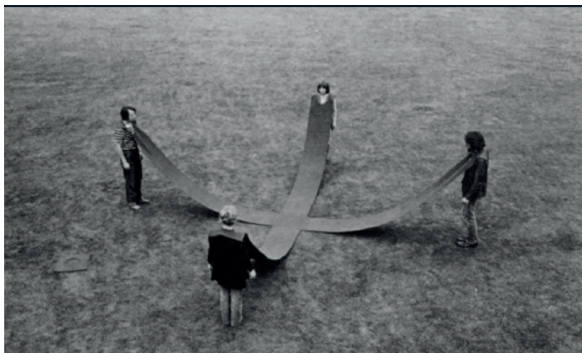


Photo by Timm Rautert of performance in 1967

Earlier this year, I found myself in the workshop at Elementa together with my fellow design students cutting out paper magazines and playing with clay. We worked on creating flat images that later turned into objects. Looking at Franz Erhard Walther's human sculptures, his work is about blurring the boundaries between people and objects. For Walther, there is no distinction between physical interaction or imagined action. Instead, he sees the body, the mind, and the object as all part of the artwork (Tate Modern, 2020).

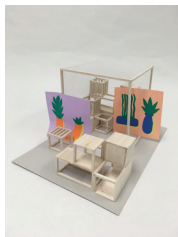
As part of a collaboration project together with IDEO, we followed their way of working and exploring by using human-centred design research methods. To begin, we conducted a series of interviews. That kind

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of user research was the key element in order to dive deeper into what it means to be a Norwegian today and what are the expectations for the post-oil future. Furthermore, we as a team carried out two co-creation sessions — one with youth and the other with the older generation. Rapid prototyping is a way to create tactile experiences and communicating complex ideas.

BUILD AND SHARE

Growing exotic grapes in Norway isn't that unusual anymore. Volunteering and *dugnad* (communal work) is a big part of Norwegian culture. This project is creating an opportunity to meet your neighbour in a relaxed environment in the courtyards.

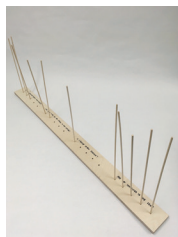


TALK TO ME

This is an interactive communication tool that helps to measure how connected is a person to nature in a

KRISTIINA VEINBERG

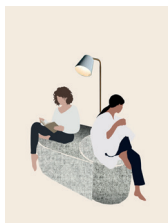
city environment. There are four questions on the wooden blank, and the answers are given by adding wooden sticks. The more sticks, the more rural that individual is. The topics are site-specific, and they can be changed according to the place it is presented. It works as a conversation starter with strangers. The prototype can be part of a bench or outdoor furniture.



COME CLOSER

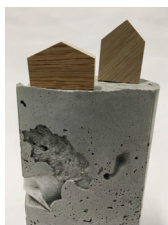
Loneliness is a big taboo in Norway. Norwegians are very independent and don't like to let anybody get too close. What if we challenge everybody's personal space? The furniture consists of two pieces — a sofa and an ottoman. When they are connected, then the light will turn on. The space limits will change in the future because of the rapid growth of the population.

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CONCRETE COUNTRY

We talked to three ladies from Grønland senior centre, and they all had quite similar stories. They have lived in Oslo for 30-40 years, but can't speak Norwegian. How does it feel like not speaking the language in a country that feels more like home than a country where you were born?



LAYERS OF CULTURE

Many Norwegians grew up with three generations living together under the same roof. There will be many

KRISTIINA VEINBERG

newcomers in the future that will not have the same experience. Moving to a new place means that you will gain more layers of culture — language, traditions and values. The visible and non-visible boundaries will shape you as a person. Does that mean that you have to lose something in return or can it be moulded together?



ESSAYS



Photo by Joas Souza of Barbican Estate in 2016

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TIE LI

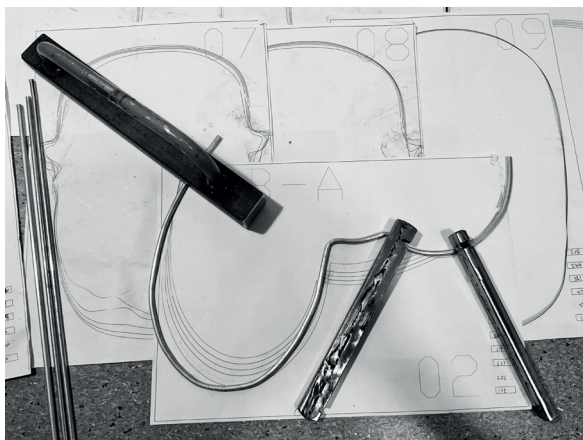
REFLECTION ON DESIGN WITH
"EXPERIMENTAL" AS THE MEDIUM
— BASED ON THE THEORY FLYERS

When it comes to experiments, people always associate them directly with rational science. According to the purpose of scientific research, "In the scientific method, an experiment is an empirical procedure that arbitrates competing models or hypotheses". This often requires us to exclude external influences as much as possible, highlight the main factors available for analysis of instruments and equipment, in order to ensure scientific rigor and experimental purity. This seems to have had a negative effect on the freedom of the artist. As the *Consilience: The Unity of Knowledge* says: "Neither science nor art can be perfectly good until they have combined their merits; Science needs the intuitive and metaphorical power of art, and art needs the fresh blood of science. " This is one of the premises of thinking about art and design in an "experimental" way.

“EXPERIMENTAL” OF DESIGN-I: PRACTICALITY.

This point is particularly emphasized at KHIO. Because the definition of practice is very clear here: use your hands, pinch the clay or pick up the tool, and go directly to receive the physical material's response to your actions. Various workshops are the embodiment of this concept. One of the most powerful reasons for adhering to this philosophy is that it ensures the consistency of thought, hands and work. And it allows you to make decisions in real time, which often results in results that exceed your original expectations. These are "accidents", but not beyond the logic followed by practice.

But does “digital work” equal practice at KHIO? In my field (Interior Architecture and Furniture), digital models, which were originally more common, were intentionally or unintentionally ignored. So much so that some of my classmates didn't even know how to use the Modeling Software. I agree, if the manual model is only to make the digital model accurately, then it loses the practicality of design. The production that lacks judgment, cannot count as practice. But when we put too much emphasis on using our bodies to practice, are we also limited by tools? For example, large scale, massive, dynamic projects. Especially in isolation today, when we're out of most of our physical facilities.



“EXPERIMENTAL” OF DESIGN-2: OPPENNESS.

It includes the openness of the process and the openness of the result. If the experiment itself is a design project, then the "experimental process" may be gradually generated and perfected during the design process by applying the principle of "practicality". For example, I developed a tool to optimise the process of sculpture making. This tool is produced in the production process and serves the production process. This dual nature makes it an important medium for design evolution.

The openness of the result includes the uncertainty of the designer's expectation of the result, the uncertainty of the public's participation, the uncertainty



of the audience's reaction and interpretation, and the uncertainty brought by the design process (a period of time). It is a lot similar with “in-between Space” mentioned by Herman Hertzberger's in *Space and Architecture*. This kind of grey space provides users with the possibility (AHH,1974) of participating in the design and independent transformation. In this way, the designer continues the design behavior throughout the life cycle of the building, which greatly increases the engagement of users. As a designer, we need to consider the motivation of the audience to participate and leave enough space (openness) for this.

“EXPERIMENTAL” OF DESIGN-3: PURPOSEFULNESS.
By purpose, I mean design intent. We always have an

anchor point at the beginning of the design, like "the origin where the crystal starts to crystallise", otherwise the design cannot start. Even if we deliberately pursue the coincidence brought by the "practicality" of design, and do not make any preset, we still need to have a starting point. Because, "To seek the openness of the result without doing the preset experiment" itself is a kind of preset. Here I want to talk about a more specific purpose -- fear. Because of the existence of purpose, the judgment criterion of design is more and more close to the judgment of "fit" with the intention of design rather than the judgment of "beauty and ugliness". As a result, even fearful or ugly designs have a definite value. In one of my projects, for example, a tutor from KHIO evaluated my model as "I don't like it, it should be calm and beautiful, like Richard Wilson's *Slick Oil* (Richard Wilson, 1987)." Based on the purposefulness, I do not agree with that, because it would miss the power of design in many areas. Moreover, similar to "like or dislike" is the evaluation standard of the audience, while teachers, who play a supporting role in the design process, are not suitable to give such design feedback, because it may lead to the interruption of the continuity of the design process.

“EXPERIMENTAL” OF DESIGN-4: CONTINUITY.

Continuity differs from *process* in that *continuity* puts



Tie Li-model, 2020

more emphasis on design iteration, which is based on the designer's feedback on each of his design decisions during the design process, as well as the feedback on

the fit between the response of the participants and the design purpose. For example, the use of post-it notes, a medium (or tool) that allows information to be distilled and reinterpreted, is intended to ensure the continuity of design. Post-it notes are nodes in an iterative design process that are likely to be connected not to a linear graph but to a web.

Take the experimental of design as a medium to re-think the design, will enables this essay has an informal open-ending. If this essay is also regarded as a medium, and “my method of using this medium for reflection” is regarded as an experiment.



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SHUBHAM MEHRA

THE MORAL DILEMMA OF FASCIST DESIGN

Of late I have been looking into the more political and social role of the designer in constructing the world around us. The following text is a reflection on discovering that a lot of powerful designs (graphic, architectural) are created to achieve very particular political motives. More accurately, it is also about me discovering that a lot of the works that I find appealing are fascist works and that I very much oppose the message behind them.

The early twentieth century was historical for multiple reasons. The world witnessed its first world wars, nationalism was on the rise and globalisation had started to come into effect- which in turn had its influence on politics, society, industry and culture. Among these radical shifts was the rise in the notion of futurism and modernism, as many nations tried to move on from their past ideals, which meant that the creative communities had a crucial role to play.

In Austria, a group of artists (Klimt, Moser, Hoff-

man, Olbrich, amongst others) would quit the associations of art in Vienna (that ran the city's venue to showcase contemporary art) and formed their own group- in opposition to the artistic nationalism that favoured the more conservative traditions that were popular in the country at the time. This group would go on to establish a movement, to be known as the Viennese Secession- a branch of the Art Nouveau movement. The idea was to open the field up and give room to newer progressive ideas. However, since this group emphasised on not promoting any single style, it meant that the members drifted apart with their own pursuits and eventually leading to the decline of the movement.

Meanwhile, Italian futurists such as Marinetti, Carra and Boccioni to name a few, looked to unite the industrialising north and the rural south in Italy by turning to Fascism. These futurists were also a combination of artists, architects, poets and activists, with a more hardliner political stance than the aforementioned Viennese Secessionists. Even though Marinetti claimed that the art belonged to the domain of the individual, he felt necessary that the state should encourage it from a national point of view. The Italian futurism- Futurismo, which was fuelled by intense patriotism and the admiration of violence, would also start to decline as the first world war approached.

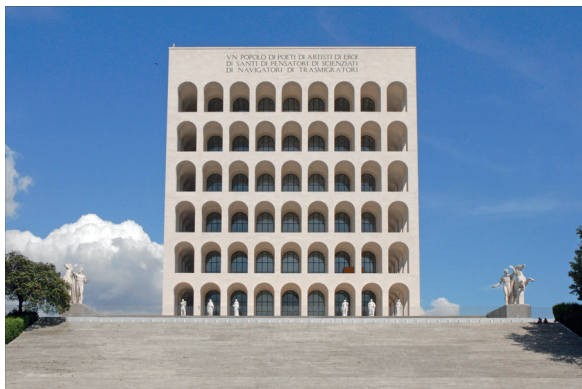
Both movements aimed to turn a page in the cul-

tural sphere: one which was more free and invited outsider influences to escape nationalism, the other aimed to do exactly the opposite. Both movements also had their own distinct signatures, that are still recognisable today. Why I look at these two examples is because the craft and visual language of both these movements appeals to me as a designer. The difference, however, is that I can't digest the ideology behind the fascist works.

The qualities of the fascist design differ slightly in regard to the country in question. Under Mussolini's regime in Italy, the futurist designs were revisited and aimed to move the visual language towards a modern ideal while maintaining a few of the 'glorious' elements of the Roman period, symbolising the more rationalist, aggressive, masculine form language, but in a scale and quality that the Roman emperors would be proud of. Whereas in Nazi Germany, there was a mismatch in the list of ingredients. For instance, idealising blackletter typefaces instead of the likes of Futura, which would have been more 'modern' and progressive at the time. Simultaneously Hitler disliked the same dated, gothic qualities in architecture. The common link, however, was that the state had taken over the role of an art-director, a nationalist-curator that controlled the style and message of every piece produced.

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Steven Heller sums up my emotions pretty well, describing the effect of his visit to the EUR complex



near Rome, marvelling at its centrepiece, the Palazzo della Civiltà Italiana. A clear hark back to the Roman era, built using limestone, tuff and marble while restrained in its ornamentation. Proposed as an ideal complex of finance and residence under Mussolini's rule but not realised until much closer to the 1960 Olympics, EUR (formally: Esposizione Universale Roma) is a remarkable work of propaganda architecture. Other works of fascists such as the bold graphic design and outfits designed for the SS in Nazi Germany or the art from the Shōwa nationalistic period in Japan all share some common traits in that they take heavy inspiration from

the past but are modernised with a lot of simplicity and restraint.

A question that arises from this dilemma is the role of the artist in contributing to the propaganda behind the works. As noted earlier, many Italian futurists intended to impose political and social ideology through their works. However, it was not always the case. Leni Riefenstahl, a German filmmaker and actress (amongst many other accomplishments), was one such example. Amongst the more technically adept and progressive filmmakers between 1920 and 1950, owing to her innovative cinematography, Riefenstahl was one of very few women figures recognised for her work in her time. However, along with all her artistic endeavours, the work she produced aided the Nazi propaganda immensely. Films such as 'Olympia', 'The Blue Light' and 'Tri-



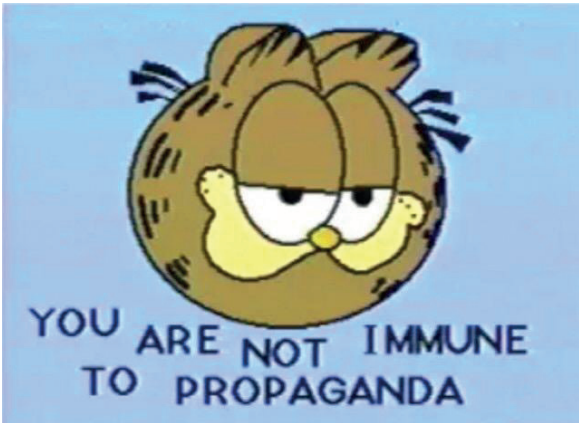
umph of the Will' would become critically acclaimed propaganda works, that would bring her great acclaim from contemporaries while simultaneously taint her reputation as a Nazi sympathiser.

Although claiming to be politically naïve, Riefenstahl also publicly shared her admiration for Adolf Hitler as a person and is generally regarded to have been part of his so-called inner circle. She would later go on to work extensively in Sudan, photographing the Nuba tribe and creating a strong connection with the Sudanese people. In this situation, there is this large grey-zone, in which we find an artist dedicated to her craft but also fully utilised to further political interests, a phenomenon I believe that doesn't restrict itself to the past.

The current wave of Hindutva- which is an ideology driving the establishment of a Hindu nationalist identity in India- may not be able to achieve the same kind of control over all the designed output with its authoritarian goals. Considering the diversity of cultures, art periods, languages and traditions cultivated across the country, enabling a project akin to the more uniform Italian, German or Japanese ones would be unlikely. However, the recent completion of the world's largest statue and the ongoing oppression of the liberal arts, the government has employed some methods in finding ways to display the kind of

masculine-aggressiveness that fascist regimes thrive off of. And it is precisely this kind of consistency in message and communication that provides a backbone to art and cultural media produced under such hard-liner regimes. The commissioners of such projects are eventually the art-directors, the clients and the project managers of such movements.

Reading up on the history of fascists work is probably where the dilemma comes from. Keeping my interests shallow and ignorant would surely give me more comfort enjoying the pieces that I do, but I would then lack the understanding of their construction. It's worth remembering that no one is immune



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to propaganda but knowing the ways it manifests itself helps us dig deeper and form our opinions. The works that continue to live from fascist periods and societies demonstrate many qualities, certainly in terms of craft and modernism but also highlights the insecurities of national identity.

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RINTARO IINO

THE NEXT LUXURY

In the wake of the corona pandemic, we are sure something will change from the old system and I feel we have to change as a designer. History has shown us that crisis often makes way for renewal. In Italy, the aftermath of the bubonic plague produced conditions that contributed to the Renaissance. In the present quarantine, I have realised how low the priority of fashion is. People go crazy for toilet paper or groceries but not buying new clothes. Before corona came into this world, buying new clothes seemed not special anymore. Fast fashion brands produce tons of garments and sell them as super cheap and also people can order them online and it would arrive in about one week or less. I noticed that it had made me misunderstand what 'luxury' is, which is the essence of fashion.

"Buying new clothes is not a lifestyle, it's a luxury, and it should be enjoyed responsibly. Trendy it-pieces aren't essential purchases, they're frivolous indulgences" said *Alec Leach* in *i-D Magazine* in 2019. Now

I strongly feel that way, we have enough clothes for staying inside. However, what does 'luxury' mean? According to the Cambridge English Dictionary, it says, "(1. great comfort, especially as provided by expensive and beautiful things (2. something expensive that is pleasant to have but is not necessary (3. something that gives you a lot of pleasure but cannot be done often". It sounds basically covered correct meaning and well explained it, but in fashion history, I found that the meaning of this word keeps changing depends on the time even it's the same one word. To begin with, fashion does not consist without luxury. Talking about the history of the relationship between the value of clothes and luxury, There are roughly 3 stages.

The first stage is from the beginning of the 20th century to roughly the second world war. At the time, the demand for clothing was very high because the industry has not been developed and that means people hardly get new clothes. Also, the durability of the fabric was not so good and due to the special occasion - war, the possibility for clothes to be broken was high as well. At this time, getting and wearing clothes was precious. Chronically supply had been dried up for demand and it has raised the value of fashion, it means that buying new clothes is luxury.

The second is the time after the war until fast-fashion was born. The production technology has been in-

novated and most people became able to afford daily wear, then placing much emphasis on external value, design. The market was quite lively and that stimulated fashion brands to design more tasteful garments than the past. Daily wear has been almost spread to the public and a lot of legend designers were born at this time. Gradually demands of clothing were getting down but not filled up yet because the price was still a bit high at this time. I guess this time's luxury was really playful and gorgeous in fashion history.

The last stage is after fast-fashion came into our life, which is now. Industrialisation was advanced so well and saving cost was achieved due to mass production. A lot of fast-fashion brands are producing tons of garments that captured the trend and it's changing every season. Generally, a lot of design is going to be copied by other brands and resemble low-priced garments are hanging on the rack in the different shops. Almost everyone has plenty of clothes for daily life and you can buy new seasonable wear at a cheap price. But the most interesting thing is that buying new clothes is still luxurious because of unnecessary even the demand for fashion is totally changed and the value of fashion is kind of low compared to the past. But we should consider the difference between the past two luxury and luxury that we have now. In the first two stages, lack of demand caused making fashion luxury, but now

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consists of surplusage. It's a big difference and kind of new problem which we have never faced in history.

Now, an unexpected corona attack which is a challenge to capitalism will bring us to a turning point. But what is the next luxury in the fashion world? The problem it has to manage is disposal. In the current system, it's impossible not to have any deadstock as a fashion brand. In some high-end brands, in order to obtain the luxury image of the label, they can't have a sale and just dump them all. Now due to the society in which the information level has been highly developed, the internal conditions about the disposal which the brand doesn't wanna show would get revealed online easily, and ironically, it causes bringing disgrace on that brand itself. On the other hand, in a fast-fashion brand, it's really simple. They produce a lot of garments, sell them a lot and of course, a huge amount of leftovers are going to be discarded. They must be one of the worst victims in this world-scale lockdown.

Even though there are differences in the size of the number, they can not avoid the problem of waste in this mechanism. Not only the fashion industry, but all designers also have to think about this subject. To be honest, I hate to use the word "sustainability", but It's time to think of this problem deeply and it probably can be the key to find out what should be changed and what is the next luxury. Actually, pro-

duction capacity is only going up so, clothes are only going to become cheaper. I don't think this situation that fast-fashion has big power would be changed radically and people just continue to buy more clothes than we need, cheaply, once this is over. However, I assume the way to manage with stock and way to discard them should be changed as soon as possible.

In history, the human being has made progress and solved problems by the act of creating. In the old days, because the creation process and materials were much simpler than now, the waste disposal problem was not severe. However, in today's modern times, distribution and technology have developed, and materials have become compounds, which are now in large quantities in our life. Everything is a surplus and extra. Then, I felt that we have to focus more on how to dispose of the object as much as we do for creating. A designer has to design the whole life of the product, which means, as a designer, we should take more responsibility for how to end that product's life.

Some companies are eager to put in place a recycling system, but I cannot give support to it. Because, in the end, there is surely the cost and the waste generated in it. I feel that it is a huge fake to let people think that is the correct solution by using the name of recycling. For example, if you buy new clothes made from recycled PET bottles, but when that is going to

be discarded, the problem of microplastics will eventually arise. There may be an opinion that it should be recycled again, but as I mentioned earlier, in the end, there is the problem of the cost and the loss. After all, it's obviously not a cycle. It's just transforming into a different role, and just totally ignoring the end of the products. but the people call it sustainable.

Rather than that kind of thing, we have a solution since ancient times, which is biodegrading. That's the simple and the only way it's going to be cycled in this world. Producing garments included brand tag and care label in a disposable way properly by using just biodegradable material, and then a customer can dump them without hesitation, even they can just bury it into the soil in the garden. I'm calling this stage "Neo fast-fashion". That seems the only solution to that problem so far and I'm wondering it could be the next luxury because people can buy more clothes and just throw them away with feeling less guilty.

From this idea, now I'm planning to work on the next project which is focusing on the death of the clothing and rotten with using wool material. To be honest, I'm still not sure but would love to try to bury a wool garment into the soil or put it into the water and observing how it is going to be. I have an interest in knitting and in the past work, I realized the potential in wool material when I used felt fabric. Now I'm

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trying to make some samples with knitting and felting and for burying them. Also, it was canceled for this year, I will join the Connecting Wool project and I'm sure it would be an important part of my graduation work. I hope this Black Sheep collection works as not only my work but also the Connecting Wool project.

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PINELOPI SPANOU

SITE: HOME – COSTUME: PYJAMAS



“Those pyjamas are impossible”
(Jim Carrey, Peter Riegert, *The Mask*, 1994)

It is only in a place and at a time where we do not expect anything to happen, that something we will unquestionably believe in can happen. This is the reason the theater, which has been completely sterilised and neutralised by centuries-old practices, is the least appropriate site for drama to be materialized. (Tadeusz Kantor, Michal Kobialka, 1993).

Site, space, architecture, space around us, costume, us. It is the progression of this research, that started during the last year. A recurring cycle. A cycle in constant relation with the theater, where the text is creating conceptual spaces, imaginary places that transfer the viewer to the world/space of the performance. Site – costume – text.

The term site in the theater has been discussed since the '60s and today can take unlimited forms while pushes performance to its limits. Most creators will describe their work with the phrase site-specific theater, but this term has already begun to bother artists, encouraging them to look for alternative options. How specific is this term? In fact, it is so generic that it is impossible to include every approach, while it has become so overused that in the end does not say so much about the content of the project. But certainly questioning the idea of a performance and the site in which it takes place is a simultaneous search to discover new places for locating the performance, and an effort to approach theater as more than a physical container, where there is an interaction between the work and the location, even more importantly, with the meanings it carries, and the audience. Therefore, a new audience is created, which is no longer sitting in the dark and is ready and active to participate, with its whole body but also with its mind.

Theater building, outside the theater, non-site, digital world, home. It is clear that the above analysis was based on a specific regularity. The one we knew so far, and the one in which a visit to the theater or gallery on a Saturday afternoon, could not be skipped for any reason other than personal. And it certainly couldn't be banned. Then the theaters became empty, the cinemas became empty, the galleries are empty too. The only place of art and culture that works in this new reality, is our home. All artistic activities are interacting with this site, which is different for everyone. Online theater, as one of these expressions, has also become a quarantine trend, performances could be experienced over headphones while sitting on a couch or a desk or anywhere in the personal space. People are wearing their pyjamas, skipping the theater building, the ticket office, the process of putting on nice clothes, shoes, of moving to another place where you are among a crowd of strangers, and instead are watching a movie, a play, a lecture, along with a recipe, the news, an online course, videoclips, the news again. We act as viewers, for most of the day, while our role as participants in what is happening has been significantly reduced. The quarantine-character has been created, installed, and lived with us; with common characteristics for thousands of people around the world. The performing act is staying at home, and the costume is pyjamas. Peo-

ple are having online meetings while wearing their pyjamas, a garment that might differ from person to person, but with the same need of feeling comfortable, affecting the psychological conditions, the creativity, the appearance, and the self-reflection. With the new costume, there is been a shift in our behavior which shows that the relationship between the costume and the body is continuous and indisputable onstage and off stage. Thus, the intention of creating a performance in the digital world is a challenge, because it is a simultaneous invasion of everyone's personal space, at a time when they are in a vulnerable position.

Viewing, participation, interaction, connection, creativity. The duration of the new reality is unknown, and even more so how unaffected the next one will be. Quarantine is not just a pause in life or time, because such a choice has not been given to us by nature. The meta-quarantine reality might look for a meta-theater, influenced by the current situation that could also be described as auto-theater¹. Our shrinking-artistic and non-artistic- space, and our shrinking interaction with other physical locations, people, and elements outside of it, clearly shows that the contribution of art is more crucial than ever. A well-considered performance can work towards a dynamic relationship among place, experience, and engagement, while the costumes could be the visual link between participants for that short

time when pyjamas could be transformed into something more. A scenario that starts a never-ending connection, in a digital non-finishing world.

One, two, three, action! Day 39, quarantine. The script seems more realistic than ever. Participants are ready, although a bit nervous. The camera turns on, the personal space is transformed into a network of spaces, it is expanded by connecting people from different parts of the world. The agreement is such that the meeting point is art, everyone's personal choice. The scene unfolds with a small part of the participant's body visible and an even smaller part of their house. The head is the center of gravity and the comfortable upper part of the pyjamas accompanies the image. The first step is the awareness of the costume that covers our body. The second stage is questioning. Asking the questions, what would you change on your pyjamas if you wanted to go for a walk and what if you wanted to go to the theater or the cinema? Is the new costume so comfortable that you can go out? Looking back on pre-quarantine life, you probably have a memory of how you were dressed during your visit to the theater. You may want to reproduce the same image. Likely the ritual is more important than the performance itself. And that is how from the questioning, you move to the reaction stage. Humans are getting up, becoming entities with height and full body on camera, and

creating an onstage/ online character. The pyjamas will never be the same again.

Art is the new Elpis². In a reality that we are everyday learning how-to live, art must take the place of Elpis in Pandora's box. The above scenario-performance has been created with this intention, where our limited space can be expanded, people can become part of the digital space and not only spectators, but it could also raise the awareness of the limits of theater, whether that means auto theater, or as a form of interaction between viewers, artists, and costumes, creating a network of people whose art is the meeting point.

1. **Auto-theater:** It is also referred to as self-theater. The term is first used by ABIRACHED (1992) to denote the phenomenon of amateur theatre, which is often done by participants for themselves rather than for an outside audience. There has been an auto-theater series by Ant Hampton and Silvia Mercuriali (2007) whereby audience members perform the piece themselves, usually for each other.

2. **Elpis:** In Greek mythology, Elpis is the personification and spirit of hope. In Hesiod's *Works and Days*, Elpis was the last item in Pandora's box. Based on Hesiod's description, the debate is still alive to determine if Elpis was only hope, or more generally expectation.

PINELOPI SPANOU



Digital collage/explorations of the quarantine-character

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Digital collage/explorations of the quarantine-character

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VICTORIA YDSTIE MEYER

EVERYTHING IS A TIME STAMP

Everything was made at a place in time, in a situation. All things like these matter, but are seldom mentioned or thought of. My research portfolio is *now*, then and in the future until it is bound. When it is bound it is not finished. But the bound thing – the book – the object – becomes something that happened. Then, when it is read and reread perhaps it is happening and has happened at the same time.

It makes me think of libraries. They are past and present in an ever expanding state. As a user of a library the old books and the new are grouped together. And the way they are grouped is planned and structured, but often times it doesn't seem to be so. Often times I'm looking for a book and I find it in another translation or an old edition and it is different. It's the same book and it is not. The internet is not like that. The texts online are not objects produced in that manner. They are fluid and translucent. Often times very hard to read. A lot of famous books exist there, inside

so many screens, in a scanned manner. The text that was once printed nicely has become a crooked animal in low resolution. What has changed is not the text. It is still there. I thought of this last week. I found a version of one of Walter B's essays in low resolution. It seemed like a joke no one intended to make.

Time is strange. Slippery. Language is slippery too. And strange. This is important and it is not. This is important, but not interesting. It is something we know. I know it all the time. The thoughts and work put into this book happened in space and time. With me and my pen or my computer. Or just in me. It became a habit making this book. A constant itch in my brain. But habit does not mean repetitive work. Working is repetitive, but what work entails changes. Times and space changes. So do I.

I always change. What is important now was not important last week. What is important now might seem important now because of something I heard last week. Last month. Because it repeated and I remembered it became meaningful. Important. But then later this week I might realise that it really is something else. It changed. Like the sudden turn in a Woody Allen movie.

I thought of Woody Allen because I read a text on resolution by Hito Steyerl two weeks back and she mentions him. That led me to suggest to my boyfriend

VICTORIA YDSTIE MEYER



that we see his latest film yesterday. He didn't want to.

Woody Allen is on my mind. But he is not important. I think. I could go on like this for ages. I have behaved like this in monologues, dialogues all my life.

My parents talk. They always talked a lot about important things and unimportant things. All the time. We talk a lot. Sometimes I would think it wouldn't be possible to talk so much like they do. But it is possible all the time. Spending two weeks with my mother at the cottage consists in long stretches of talking, rambling on and changing the subject and then seeing something and remembering something else and always mentioning the slightest hint of thought or idea. I like talking in that manner. In the associative manner. The situation becomes the talk. Like the situation now becomes the text. It's not really about anything, but at the same time it is. It is research.

I like texts and books and movies that are like that. It is a safe format that I know. The only problem – at times – is that it might, in a textual manner, be uninteresting for a person to read. It's not automatic writing that dives into my unconsciousness – that has always been a tricky word to spell – to reveal a whole mystery. It is meandering, looking around for stuff. The mind never stops looking, I find. It's always on the move, ever changing, sliding and slipping, encountering it all. The woman in the apartment across the street is star-

ing at me again. What is she encountering? It makes me think of *Rear Window* by that famous director. Hitchcock. I both found that movie nice and boring. When she observes me, which she does ever so often, I think about what her name might be. I've never met her and never tried to say hello. She must be some 20 meters of air away.

This is happening here and now and when you read it – I assume you are reading – it will be a past, unimportant event that at its best says something about my – the writers – state when the text was written. You can never know for sure if I made the neighbor up, but it really doesn't matter. When words become text they exist. They are real. And whether they are true or not doesn't matter. I don't care much for documentary. I care for real fiction. The mix is the best thing.

Back to the time stamp. I was about to think of Knausgaard and I don't want to. Suddenly the mind stops and I am left bewildered. I rarely reread texts like these. I hope you didn't encounter too many spelling mistakes. I tried to take care and not write too fast. The word care is something I connect to women. Especially the hands of my grandmother.

A month back I tried to type in thoughts to the rhythm of a piano work by Bugge Wesseltoft that I was getting into. He plays so fast. I played as a kid, but my hands were too small and my instructor was

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Russian. It became a misery. Piano is still the most beautiful instrument I know. And now I'm thinking it might be because it is the instrument that has the closest link to writing. Typing is at times like playing. Keys. I have a keyring with my initial (V) in diamonds. My little sister gave it to me and assured me that the diamonds were real. We both knew they weren't, but it was a nice touch. She was 8. One of the diamonds has fallen out, but it still looks nice. She is now 14.

Thank you for you time.

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JOHANNES JELLUM

UTENFOR BAKVENDTLAND

«I bakvendtland» er skrevet av Alf Prøysen og utgitt som del av albumet *Pirion* (Alf Prøysen synger for barn) i 1968 (Prøysen & Amdahl, 1968). Prøysen beskriver landet med eksempler som «Når tannlegen skal komme syntes barna det er gøy, for han plomber tennene med knekk og sukkertøy». «Og sliter de med brøkregning og ikke får det til, så kan de ta opp maten sin og spise hvis de vil». «I bakvendtland der øst er vest og fem og to er ni, er alle barna sjelegla'når ferien er forbi». Alf Prøysen var en norsk visekunstner og lyriker fra Ringsaker som ble uhyre populær gjennom 1950- og 1960-tallet, både blant barn og voksne (Hagen, 2019). Men jeg spør meg selv; Hva er det egentlig Prøysen gjør i denne sangteksten? Hva er fenomenet bakvendtland, og hva betyr det for oss som lyttere? Og hva gjør at jeg stadig kommer tilbake til denne sangen som om den var min egen nasjonalsang? Og ikke minst, kan bakvendtland ta form i den virkelige verden?

EL MUNDO AL REVES.



Barcelona : Véndese en casa Juan Llorens, calle de la Palma de Sta. Catalina, núm. 6.—1861.

På min vandring etter informasjon om bakvendtland, oppdager jeg at ideen om bakvendtland, som også kalles «den omvendte verden» strekker seg langt tilbake

i tid. Det finnes eksempler på bilder og tekster allere-
de fra oldtiden som på ulike vis illustrerer omvendte
verdener. I Salmenes bok i det gamle testamentet i bi-
belen beskrives for eksempel jødernes gud Jehave som
den som kan snu opp-ned på de lidende og fordømtes
situasjon i samfunnet; i kapittel 13, vers 7–9 står det:
«Han (Herren) reiser den svake opp av støvet og løfter
den fattige fra dyngen. Han gir dem plass blant stor-
menn, de store i sitt folk. Den barnløse lar han bo i
huset som lykkelig mor til en barneflokk. Halleluja!»

«El Mundo al revés», er en katalansk bildefortelling
i form av en plansje, trykt i Madrid på 1800-tallet.
Illustrasjonene viser eksempler på dyr som oppfører
seg som mennesker, og liknende former for rollebytter.

Et annet eksempel er en gammelegyptisk papyrus-
rull, «satirisk papyrus» fra ca. 1250 – 1150 f.Kr. Ma-
leriet viser også dyr som oppfører seg som mennesker.
Her ser man blant annet det som ser ut som en løve og
en antilope, sitte og spille et brettspill som minner om
sjakk.

Ideen ser ut til å ha mange navn på ulike språk. På
tysk er ideen kjent som «Verkehrte Welt». På fransk,
«le monde à l'envers». Italiensk: «il mondo all'inversa»,



Latinsk: mundus inversus. Engelsk: topsy-turvy world, the world-upside-down. Det disse verdenene og eksemplene på verker ser ut til å ha til felles at de beskriver en form for tilværelse. Som regel sett fra menneskers perspektiv. Situasjonene snur opp ned på det vi allerede kjenner og forsøker å si noe om situasjonen vi er i. Det kan være seg natur- og samfunnsmessige forhold, eller normer og ordninger. Det kan virke som ideen om bakvendtland er ladet med reaksjonære og revolusjonære tanker. Et ønske om at noe bør eller kan være annerledes. I mytologien finnes det et stort antall av lignende tanker. I form av fabelland og oppdiktete steder. Slaraffenland er et mytisk lykkeland hvor man får alt man trenger uten å arbeide, hvor for eksempel stekte duer flyr i munnen på en og pølser vokser på gjerdene (Alver, B. 2019). Det slår meg mens jeg skriver dette at min favoritt tv-serie sin handling; Brødrene Dal og Legenden om Atlant-is, jo dreier seg rundt et mytisk fabelland. Med andre ord, jeg forsøker ikke å si at jeg ønsker en verden der en får duer flyvende inn i munnen på en, og pølser som vokser på gjerdene, men jeg tror ideen og tankene som ligger i bakvendtland er noe som har en mystisk kraft på meg.

Etter å ha snart tilbrakt ett år på KHIO, har jeg møtt på helt nye tanker omkring design. Jeg har blitt kraftig utfordret, og mine tanker har fått en slags omveltning, der mange av mine gamle lærte tanker, er



snudd totalt på hodet. På en måte kan det føles ut som at KHIO er et slags bakvendtland. På den andre siden kan det føles ut som KHIO heller har hjulpet meg med å lokalisere døren til bakvendtland. Veien etter døren, må jeg skape selv. En annen måte å si det på, jeg tror barnet i meg har våknet til live. Presisering; jeg vil si at barnet har hele tiden vært i meg, altså i som i på innsiden. På privaten. På tomanns hånd. Kanskje er det jeg søker en slags bakomvendning av mitt egen private jeg. Man snakker jo ofte om at livet er blitt snudd «opp-ned» i situasjoner med omveltende forandringer i tilværelsen.

Jeg ser bakvendtland som et sted som bærer frukter som kan være meget spennende i arbeid med design. «Den omvendte verden» har ofte blitt framstilt som

et sted der mye er kaotisk, feil, forvrengt og bakvendt i forhold til den rasjonelle, fornuftige, riktige og normale virkeligheten vi kjenner. Ikke sjelden er det en underholdende og befriende lek med konvensjoner der roller i naturen og i tradisjonelle sosiale makhierarkier har byttet plass. Kanskje er det ikke søken om rasjonelle og fornuftige tankerekker design trenger for å utvikle seg? Jeg tror ikke at skildringer av drømmeland er det jeg ser etter å skape, men heller bakvendtland som et slags design manifest. Et sted å være for å tenke og skape.

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THEODOR BARTH

FEEDBACK

Takk for bra essay! Jeg vet ikke om vi lever i et slags bakvendt land nå, men det hadde neppe passert—for folk flest—om det ikke hadde hatt et islett av det eventyrlige som bakvendtlandet har, i Alf Prøysens sang, som setter det hele i gang, eller rundt omkring i verden og en mengde europeiske språk.

Bakvendtland er jo også karneval. Jeg tror faktisk det er det i alle de språk-tradisjonene som du nevner (også det hebraiske): der man maner frem bak-vendtlandet i rollespill som ofte blir kalt for inverteringsritualer. En som har skrevet om dette er Victor Turner i en tekst som heter *betwixt and between*.

For ham er det viktig å gjøre seg noen tanker om når slike ritualer—som maner frem bakvendtlandet—skjer: noe som kan være interessant for deg å utvikle videre mht. bakvendtlandets relevans som designmetode. Turner (og også van Gennep) var opptatt av overgangsritualer: kriseritualer.

I utgangspunktet knytter de seg til fødsel, ung/voksen, bryllup og død. Det dreier seg om overganger som knytter seg til fest og fare. Kanskje fest for å unngå fare. Eller fest for å se faren i øyet: folkepest skrives også folkepest. Under svartedauden gikk folk med teatermasker med urter i (pga. lukten).

Det andre kan være å se litt på hvilken lokalisering de har: mellom barken og veden, som det heter, der man går gjennom et hamskifte, blir ny, en annen, kanskje et monster (Kafkas): hva er ditt navn i morgent? hva forandrer seg, er man den samme, etter å ha vært mellom barken og veden? Hva med det...

FEEDBACK

Jeg tenker også at nøden kan være bakvendtlandets reisefølge: mye av det som synges i Prøysen visa er ikke bare usunt—som tannlege oppskriften—men også preget av det sultne menneskets drømmer: stekte duer rett i munnen, og pølser på gjerdene. Det som ligger bak kan også være armod.

Med nød og begjær kommer gjerne også kaos. Om man våkner opp uten minner fra dagen før, med et selskap i samme forfatning man ikke kjenner, i en bakgård i Rio de Janeiro dagen etter karneval, kan man kanskje få en ny start (mot alle odds). Eller kanskje ikke: fremdeles i en nedadgående spiral.

Så hva har man å ty til for å ha en finger med i laget? Det tenker jeg er en forutsetning dersom dette er en metode (også om det er det private aspektet ved et kreativt forløp), så kan et viktig aspekt være å fortelle historien, reflektere over den og trekke noen konsekvenser fra den.

Det gjør du jo, og du skriver det inn i en kontekst der det starter med Preussen og du plukker opp KLM etterhvert. Jeg tenker at din verden som grafisk designer har blitt beriket med et indre liv som påkaller/fortjener en illustratør. Enten i form av et film/billedarkiv, tegninger eller annet.

Der jeg synes du er for "lat" er med referansene. Du må føre opp Preussen og KLM. Og jeg tror du godt kan påkoste deg rites de passage teksten av van Gennep som jeg sender deg. Og også Victor Turner's. Begge tar for seg liminalitet: fra in limine—på terskelen—der omvendtlandet bor?

for Johannes' essay, see page 209

CHUAN JIANG

Thank you for your essay. As I read your essay, you compare different food-cultures in Norway and China, to bring us from the simple exchange on food in everyday life in China, to an exploration of sensoriality—the vectorial field of food and sex—in East Asian contexts: Chinese and Japanese.

The potential I see in your exploration of sensoriality is that it creates a kind of 'blank page' for reflections of interiors, that is anchored in human ways, customs and culture. But not closed in a ritualistic way. Over the meal the options are open, and difficult questions of life/emotion has an arena here.

Reading through your essay, I picked up food and meals as congenial daily events, at one end of the scale, while on the other end of the scale you draw a portrait of how more difficult and emotionally difficult questions, are not only expressed in a veiled and symbolic way, but are discovered/explored.

The finery of the situation—in the sense of details of food, dishes, serving, eating and conversing—here goes beyond the simple architectural problem to define at the edgeland of culture and human psychology. It is an interstitial space—a break in time—and a between-space: eating together.

The reason that I sense that this could be the direction that you are going—should you choose to do so—is that I have seen how your research has articulated in visual media: photography, film and most certainly your able exploration of the detail of research required for this topic, in your drawings.

FEEDBACK

In sum, your observations on mass-/popular culture in Chinese and Norwegian food-ways, goes into the cultural language of how life-situations are communicated to a circle of family/friends, to the emergent pathways of food and sex, where the meal unfolds as a kind of existential theatre.

A link that could be helpful in completing your cycle—since you start with Norway and end up with Japan—is to compare the practices and ideas of simplicity in Japan and Norway. Since, up to a certain point, the cultural and aesthetic values of simplicity is something they may share to a degree.

Especially, if you broaden the scope from Norway to the Nordic countries. What I learned from HaruSan at the Tama University, is that simplicity in Japan—as a value, or sets of values—is not devoted primarily to comfort, or relaxation, but the intensity of how the simple intervenes e.g. in nature.

Behind everything simple—and I think this goes for Norway as well—there is a history of everything that has been removed. Removal brings intensity to something else alongside it to which it joined, when it is the work of intelligence, care, patience, experience and also intuition. Not so in Norway.

Here simplicity has historically be more locked to a socially accepted standard, where people would be careful to excel (of displaying too much zeal). The culture of modern comfort has changed this a deal. In seeking and giving pleasure, one can subscribed to a common standard of comfort.

for Chuans essay, see page 123

Thank you for a splendid essay. The place of memory as a stray visitor of unreality is by no means an obvious topic. Under your pen the topic is certainly not construed, and materialises before by eyes—as your reader—as topic with almost material qualities, and a plasmatic feeling.

How memories may come to us a flash, acquire a slower and thicker quality when as it turns up in a dream, an illusion, a virtual environment etc. You point out a number of striking shifts occurring in the consideration of such materials when submitted to the impact of writing: factual or poetic.

I think that your reference—and quotation—of Fanaiyan makes one point clear, which is not always evident to all people: that descriptions are not confined to prose, while poetry is confined to emotive expression: since Fanaiyan's poems rest on descriptive premises. What does this tell us?

As far as I understand, since the rendition of memories in writing are factitious, in the sense that they will pose as fact, yet resting the premises of the unreal as the locus of the *performative*: that is, under condition where equal value between what the description *says* & *does* must be assumed.

I think maybe this is what Kandinsky meant by 'descriptors': elements whose presence will act on the space in which they occur—affecting, for instance, orientation. Like a connection from a once lived life, but later forgotten, that under the unreal conditions hatch feelings of distance.

FEEDBACK

The book from which you quote Bojana Cvejic si devoted to the topic of caesura. You do not use this word, but convey a sense or essence of it. I am thinking of the slowing down to the point where the detail of the flicker in 'real time', goes dense as in slow motion, before it reaches a resolution.

But not before reaching the point where nothing happens: the dead-zone of indeterminacy where even empathy can visit the poet before a predator. The caesura is a game-changer: moments before it happens, dead silence warns of the unspeakable about to happen. Then what? Dead silence.

Another musical term, borrowed from music, is cadenza: it means the fall—as Œdipus's fall from grace—from where the dreamer is left to her/his own means, and just realising that is a moment of cleansing insight. The dreamer—now a hero—shoots off into a new direction, and *improvises*.

What makes me curious about your essay—if you wish to stay with this project and pursue this topic—is to learn what the action of other descriptors might be, than such that are prompted by writing, like game-shifting events with the same impact but conjured with other media.

Your middle quote of Bojana seems to confirm the possibility of such a direction: "... the spectator is presented with the generic language of dogs, tables, something and nothing, simple clauses." There are dream poems. What about dream events? Events that, like memory, visits unreality.

for Yuchens essay, see page 41

Takk for morsomt essay. Jeg synes du har klart å gi uttrykk for det jeg opp-fatter at er ditt temperament, ganglag og faglige interesser, i en tid da det ikke er opplagt hvordan man skal få utløp for all virketrangen. Beskrivelsen av hjemreisen fra London er kostelig. Jeg så det for meg og lo godt.

Jeg fikk også med meg taktskiftet som kom inn etter at travelheten fra London-besøket, ble avløst av bremseklossene som hypokondriet fikk da det ble utsatt fra svaret og prioriteringene til det norske helsesystemet. Det er veldig bra å få dette på trykk mener jeg. For en glemsom ettertid.

Men kanskje først og fremst som startsskuddet på en mer generell farts-demper, i kraft av de restriksjonene som ble pålagt skolen og samfunnet ellers. Når du får summet deg litt og den nye hverdagen starter, er det betegnende at du har to objektive tidsmål, slik jeg leser essayet ditt.

På den ene siden den målbare tiden, som du drøfter med et historisk tilbakeblikk. På den andre siden, den materielle tiden. Jeg tenker at et kronometer —enten det er fjær- eller batteri-drevet—vil være forskjellig fra et timeglass og et solur (forskjellen mellom mekanikk og materialegenskaper).

Jeg tenker at forskjellen mellom unge og eldre mennesker—et år som 20% og 2% av et menneskes totale levetid—kanskje er en tredje type tid, som er knyttet materielt til biologiske organismer, som er selvorganiserte på måter som ur (uansett type) ikke er. Hvorav hva det også kan bety for å være fornøyd.

FEEDBACK

Altså lage noe som man er fornøyd med for selv å bli fornøyd. Her refererer du til Bjørn. En forbindelse mellom hvordan du selv vokser med basis i hvilken vei arbeidet ditt tar, og hvordan det går med det. Hvordan man tegner seg for handling, presenterer seg og signerer. Ny årring på treet.

Slik at jeg tenker jo at de du skriver om—på et mer allment nivå—kan ha med verdiskaping å gjøre, som nettopp et barn av tiden. Det er ikke så ofte vi får anledning til å snu på dette perspektivet, som vi tross alt har nå. Du vender tilbake til denne muligheten i avslutningen. Men også andre ting.

Opplever det som betegnende at det ikke er den stadig pågående—og kanskje evige—joggeturen til Murakami, som er ganglaget. Men at du, som kreativt menneske, retter blikket mot funn som du har gjort, og mulighetene som de kan åpne for. For eksempel, kråkesølv som en løfterik mulighet.

Enn si følelsen når urinen forlater genitaliet (sjekk stavemåte). Jeg husker det var en rumensk søvnforsker på begynnelsen av 1900-tallet—som Henri Bergson siterer i et essay om déjà-vu—som sammenliknet urinering med søvn: altså sånne funksjoner som vi bare har halvveis kontroll over.

Hvis jeg har forstått deg rett tror jeg at det kanskje er her vi må lete, i tussemørket mellom aktivitet og passivitet. Både som det sted—eller mellomland—som vi aktiviserer oss fra, og også roer oss (som i ditt eksempel). Altså nye bærekraftige kontrakter mellom aktivitet og ro.

for Alis essay, see page 49

Take for bra essay! Jeg synes du gjør en god bruk av kilder. Valget du har tatt med å presentere essayet som en slags spill-manual er inngangsdøra til prosjektet du har lagd ved å gjøre dette essayet. Jeg skal derfor forsøke å gjøre rede for hva denne inngangen bidrar til, sett fra min/en annens kant.

Det gir essayet en dobbeltbunn: a) på den ene siden analyserer du spill både i utforming og funksjon—hva som kan kjennetegne et godt spill og skille det fra et dårligere spill. Du tar for deg betydning av motstand som et kjennetegn ved spill, og betydningen for spill som sosial/psykisk tumlepass.

Men b) på den andre siden tenker jeg at spillet du skisserer i essayet—sett som manual—kan være en basis for å tenke seg en mer generell måte å jobbe med design på: at man ser for seg designprosjekter som et spill der liknende psyko-sosiale forhold utfolder seg som også kan likner på spill.

Jeg opplever at du er ganske åpen i den måten du tar itu med spill på, men samtidig oppnår å være spesifikk mht. hva som kjennetegner spill i forhold til andre formål—som f.eks. formidling og salg—der det også finnes jobber for grafisk designere. Jeg tenker at ditt perspektiv har endel følgere.

Fra kontordrift til kunderelasjoner. Jeg tenker at designere som Bengler (nå Sanity) kan tenke langs spill som noe langt utover spill man lager og selger, men også spill man lager og selger. Jeg tenker at det har noe med data-kulturen vår som gjør at dette kan være en relevant strategi.

FEEDBACK

Med dette tenker jeg at den også kan være kritisk og ikke overfladisk (typ “alt er et spill”) i den forstand at spill innebærer en strukturert form for medvirkning i design-prosesser. Altså at spill kan være en måte å jobbe med å folk på banen på. Og legge tilrette for at de går inn i midten og deltar.

Du legger opp til at dette blir et tema—i essayet ditt—på en måte som kan fungere, i den forstand at situasjonen er strukturert nok til at sam/spill kan gir noe, men samtidig åpen nok til at folk bringer inn sine egne erfaringer. Har endel å si for spillerne til å ta med seg egne erfaringer inn.

Dette er noe Benjamin var opptatt av i essayet *The Storyteller*. Men kanskje mer aktuelt Umberto Eco i hans betraktninger om åpne tekster. I åpne tekster får leserne oppgaver og muligheter som likner mer på spill. Eco påpeker at forfatteren dermed har paradoksalt mer kontroll på innholdet.

Jeg tenker at spill-situasjoner—ved at de har et undertrykk på innhold—kan skape en etterspørsel etter innhold: folk vil dermed kunne ta til takke med det innholdet de får, og supplere resten selv, samtidig som det dermed blir dratt lengre inn i spillet. Det er derfor jeg tenker at essayet er dobbelt.

Dvs. at det er en kommunikasjonsmodell når man tar på seg semiotikkens “briller”; ved at man tar i betraktning spillets muligheter til å utvikle innhold interaktivt, samtidig som det å holde litt tilbake på innholdet fra designerens side kan bidra til det innholdet som legges inn kommuniseres effektivt.

for Erlends essay, see page 97

Takk for spennende essay. For meg som leser er dette en tekst som er fullt av bevegelser: kanskje pga. omskifteligheten farger kan ha i avgjørende øyeblikk. Avgjørende i forhold til hvor reliable farger er—som *kvalia*—og samtidig avgjørende fordi de er presise i forhold til våre følelser.

Om en lyserosa badekåpe er gul, eller skittenblond, eller oppfattelsen av salaten som dyp lilla—i skattekammeret av dypere kvaliteter—er avgjørende på begge måter: hva farger er personlig og relasjonelt. Så føyer du til den kulturelle dimensjonen. Hva som f.eks. kan dele menn og kvinner.

Utfra min egen bakgrunn—dvs. oppvekst i fransktalende land—er det utvilsomt maleriets viktige posisjon i kulturen som har vært avgjørende for fargespekteret som dagligtalen kan dekke. Maleriet er dessuten manns-dominert. Man opplever at franske menn har et rikt verbalt fargespråk.

Så kommer du inn på fargespråk—av høy teknisk presisjon—der det er et spillerom for en differensiering som går langt utover den kulturelle (enten den er kvinnelig eller mannlig). Jeg tenker at dette utgjør et systematisk nivå der fargefeltet nesten er et annet fenomen, enn det kulturelle og subjektive.

Jeg tenker at det blir interessant når du her kommer inn på Kandinsky, gitt at han drar sammenhenger i *Om det spirituelle i kunsten*, som virker aktuelle for deg i hva du skriver innledningsvis om de mange nivåene du må forholde det til som designer når du skal komponere under komplekse *sceneforhold*.

FEEDBACK

Her kan det være en mulighet til å utvikle essayet ytterligere dersom du ønsker å jobbe videre med tematikken til høsten. Da tenker jeg på at de fragmentariske, systematiske og intuitive aspektene ved farger kommer på linje gjennom et arbeid. Det kan i utgangspunktet være asynkrone.

Da tenker jeg f.eks. på forskjellen mellom diskusjonen om badekåpen (fragmentarisk), versus høyt spesifikke fargebetegnelser i den kulørte pressen (systematisk), til at salaten kan være dyp lilla (intuitiv). Jeg tenker at Kandinsky i boken du siterer forsøker å nærme seg et enhetlig perspektiv.

Spinoza—en nederlandsk filosof av portugisisk-jødisk herkomst—var opptatt av hvordan persepsjonens fragmenter, fornuftens systemer og intuisjonens erkjennelser henger sammen i det han kalte for *substans*. Jeg opplever at det er beslektet med hva Kandinsky forsøker å samle.

Jeg tror ikke det er mulig helt å gripe disse tingene, men jeg tror derimot at det er mulig å bli øvd i det. Så er det kanskje også at farger er plundrete i seg selv, manifesterer seg sammen med andre ting (f.eks. tekst der høyt spesialisert språk kan dra opp fargene), og kan også være kategoriske.

Dette tenker jeg at har noe med nivået å gjøre og at skillet mellom farge-lære og metafysikk er alltid syltynn (mer som en membran enn et skille). Dvs. at i grenselandet til tid og rom, kan farger nesten være som navn på ting, mens fargene nærmest kan gå tapt i hverdagens betegnelser.

for Kariannes essay, see page 63

Thank you for a comprehensive essay! The way you get to the substance of your concern—which I read to be the qualities of manufacture and business conjointly—is a door-opener for what you want to show and discuss, in a broader perspective. The pandemic as a door to larger global problems.

You draw out a variety of aspects from what we generally understand with confinement. The difference between solitude and loneliness. The voluntary versus imposed framework of temporal confinement, and also the role of the public eye in determining the conditions of confinement: what it does.

Loneliness, reverie, running after deadlines, reality-TV. The whole gamut. Your concerns appear as you ask how confinement can be used to take a step back. As you are, more generally, as you develop a professional/discursive space, where crafts and design connect. Also the business.

Your perambulation in the topic reminds me of connections that were relevant even before crafts emerged on the scene in 19th century, to make up for the impact of industrialisation. Before there were crafts—and before industrialisation—manufacture was organised in *trades* (and guilds).

In some aspects it was a more fluid world than presently, while in other aspects more closed (professional secrecy guarded by the guilds rather than registered in commercial patents). The mode of learning was by apprenticeship and 'learning a trade' was to set out on a career.

FEEDBACK

I am mentioning this, because 'culture'—in the sense you discuss it in your essay—is made out of this fabric of walking, seeing, making, circulating and securing a financial turnover. When I read your ideas about culture, this is what I see. I also see it as a life-form that defines a kind of Edgeland.

The edge between crafts and design, digital and analog, aesthetics and business. An exploratory style of working and learning at the same time. When it comes to the ethical issues of the current global state-of-the-art in clothing business something else appears on the backdrop.

This is where there might be a potential for theory-development in your synthesis, if you choose to pursue this topic into *theory 3*, in the autumn 2020. I intercepted the "seed" when you pointed out the impact of the public eye on confinement, as a variable with a shaping impact.

I recently moderated an event in which we discussed the relationship between ethics and metaphysics: it is less lofty than it sound. It has to do with how our ethics can be of consequence/ not depending on what we accept as given our world. But then our world changes. Suddenly.

As now. How will we understand the nature of information, if what we perform in our life-spaces—with our (cultural) materials—affects the information picked up at the other end (e.g., during a zoom-meeting)? This is the question that Claude Shannon did (and could not) ask.

for Tinas essay, see page 105

Thank you for your essay on and with repetition. There are so many terms that gravitate around this notion: rehearsal—as you mention—also reverberation and rhythmic events. I am interested in how you make move along the strip you made out of your essay, and also in how it ends, this time.

Maybe this is something that is general about repetition: that we can start each repetition with the idea that it is 'one more time' and yet we are moving on, as you too throughout your essay. It is like what in music is called an envelope: attack, decay, sustain and release. Never quite the same.

Perhaps even worlds apart. The each repetition is a world unto itself, and for this reason we never go tired of it. That—as in meditation, which you bring into your essay—each time is the first time, each breath, sound, pattern involved In this sort of mind-body work in the pursuit of substance.

The ending of your essay: fascinating—I sense importance—perhaps even a kind of key. Given that one can accept, as I do, that a key can lie in a puzzle: "Repetition solves problems. And creates them." This possibly autogenic character of the problem: that solving a problem can add to the problem.

We certainly experience this in the world right now. Like everything we do to solve our problems can make matters worse. Yet, you want to point out an other direction. As one repeats the name of a loved one, the magic does not diminish nor tarnish, but increases the excitement and passion.

FEEDBACK

Contingencies determine what we find and love. Yet, the unknown aspect of the found and loved seems to go on forever. It has been said that contingency is a forgotten name, and a sleeping prophecy. It seems that one thing that drives repetition—in your essay—is to wake up something.

And something does wake up. You discover the word *tesselate*, what it means and then do it. A contract of faith perhaps with the unconscious: I can trust this woman to pick up what I communicate and extend it in action. And so also for the other repetitions that you reference in your text.

You discovered a word that made you think, you do what it indicates and what you have done starts to work within the word: that's the way that I think about it, when reading your text. Perhaps that too is something useful to pursue into costume: the way it looks, works, and works within the look.

Still, I want to linger a bit more on what it means to create a problem, through the repetition that solves it. On the one hand, we want the problem. Because we are engaged with problems, and they involve us. But I am also thinking of the darker side of problems which is left for others to solve.

So, I think that there is a kind of repetition that solves the problem, feeds the problem it creates back into the repetition. On the other hand I think that there is a kind of problem-solving repetition that repeats the solution, leaving the excess for others to solve. We should talk about this again...

for Ida-Maries essay, see page 87

Thank you for your essay. From the start your essay suggests the huge machinery and materials of a global metabolism: I do read it as an account of a global digestive system gone sick. Both in regard of the principles, the high pace, the working conditions and the recycling adding to the problem.

So, when your alternative with biodegradable materials—and your work in the Connecting Wool—project come up in your essay, the reader already is familiar with the metaphor: the kind of fast fashion that planet Earth has a chance of digesting. Perhaps like fermented foods as a key to health.

The combination between disillusion and realism that runs throughout your text, is hand-on and if it had a voice it would sing a tune of someone who is in the business, and hangs on. You have found a way around writing, which you have dreaded, by writing as you speak: Gonzo-journalist style.

Your text is like a root-structure: like mycelium or a rhizome, and as a reader I am on board on this ride, and actually in it. On this backdrop, it is a refreshing surprise when you actually come up with a “solution”, or the trail of biodegradable clothing that, in your analysis, has the best chances.

From the theory-developing point of view, what you are doing here—when you turn from despair to the bleak hope of an alternative—responds to a well-known problem: “if everything is connected to everything else, where does the description end, and the explanation begin?” Ponder on this...

FEEDBACK

You may have cracked it. A way of finding out could be to engage, more actively, with people in the field whose ideas and practices matter, based on the idea that what we write—and publish—is not limited to sending a message to the world, but also about developing relationships.

The Connecting Wool project could be a setting in which you can do this for your final theory project (that is, if you want to pursue the topic that you have launched in your essay). It could be something worth while working at. Also because it really constitutes a good chunk of work. Relations.

Relational aesthetics (Bourriaud) may have something to offer. But also the responsiveness—within such aesthetics—to new opportunities and know-ledge: or, what one might call, epistemic opportunities. Opportunities that drives one's work forward, where there is something to learn.

In artistic research, there has currently been a focus on 'aesthetico-epistemic operators': it goes down that alley which I evoke in the previous paragraph. But adding to this there is the notion of 'operator'—that is something that can be taken to apply in different settings/contexts.

Some sort of technology: one involving the specific intelligence of the human body—which lies e.g. in metabolism [which you may suggest]—that transposes to certain material techniques and back. In other words, the human agent and the degradable garment as a system, of sorts.

for Rintaros essay, see page 183

Takk for engasjerende og lærerikt essay. Jeg oppfattet situasjonen mellom essayets tre elementer—søsterskap, arbeidsdag og betraktninger—som det man kanskje kunne forstå som et asynkront treveisspeil. Altså en innretning, der samme substans utgår i tre forskjellige tider. Relasjon, arbeid, refleksjon.

Jeg tenker det er viktig at perspektivet er kjønnnet. Det innretningen du har laget gjør—slik jeg fanger den opp fra min kant—er at ting jeg vet om, jeg ikke kan fange opp og trenge inn i (fordi jeg er en mann), blir leselige og kommer opp på “radaren” på en annen måte, enn om ett perspektiv var brukt.

“Treveisspeilet” bidrar ikke grunnleggende til fragmentering, men til at fragmenter fra dagliglivet—som, til en viss grad, er vilkårlige—kan føyes sammen med systematisk refleksjon og intuitive følgerrekker som oppstår når 3-veis arrangementet blir gjort (i tekst og bilde) og ikke bare tenkt.

Det blir som med tre-veis høyttalere som har bass, diskant og mellomtoner. Jeg tror faktisk det ikke er verre enn det. Og nettopp derfor tenker jeg at det er intelligent gjort. Altså, intelligent tenkt, intelligent gjort og intelligent tenkt som gjort. Når man først har satt i gang med trekanten, yngler den (ofte).

Du er veldig på linje med kurset, synes jeg. Men—gitt at du har sagt du ønsker å konsentrere deg om skrijving i MA-prosjektet ditt—tenker jeg at du har fått ut en tekst som, i form og innhold, er publisierbar. Med dette mener jeg ikke bare samlingen (selvsagt), men hvordan den er i forhold til annet.

FEEDBACK

Altså, ting du har sendt meg tidligere. Du har dratt opp situasjoner jeg kjenner igjen fra tidligere arbeid, som var like bra. Men likevel mer skisse-aktig. Det gjør meg nysgjerrig på hva forskjellen består i. Jeg tror kanskje at det har med likevekten mellom tekstene, og integreringen med bildene.

Altså trinnene fra forfatterskapet, som ekspanderes med billedverkene, og summeres grafisk. Ikke at det er mye grafisk design her, men det kjennes som du har markert/tegnet det opp (slik at du kan jobbe med det siden, fra grafisk design synspunktet). Så, også her er det en trekant. Vi gratulerer!

Jeg tror at det du flytter noen "brøytepinner" i forhold til er typer av innhold som det til en viss grad er mulig å holde på, uten noen sinne å kunne romme det (delvis, ja, men aldri helt og holdent). Jeg synes også du bærer preg av å mestre fysisk en norskpråklig kultur jeg tror du skal ta vare på.

Ikke kultur i betydning at det er lett å kjenne igjen genre—enn si identifisere klisjeer—men et sånt norsk språk der det er akustikk mellom kropp og tanke. Gitt materialet du har sendt inn, regner jeg med at dette også kan være viktig for deg personlig. Og at det har med integritet å gjøre.

Ikke en type predefinert integritet—av den moralske eller stabeis typen—men en type integritet som lar seg praktisere og utvikle gjennom arbeid. Altså, noe som også danner et grunnlag for å søke videre, basert på noe som er oppnådd. Jeg tenker på det som et viktig aspekt ved teori.

for Tirils essay, see page 71

Takk for essayet du sendte inn. Spennende å lese det fra denne kanten som er ny, gitt at vi også har interagert litt underveis, og at jeg også har fått litt grep på dine aktiviteter gjennom research portfolio arbeidet du presenterte for et par uker siden. Interessant at du tar tak i det brå med endringene.

Plutselig var verden annerledes. Til vanlig er folk ofte preget av treghet og utålmodighet—i underlige blandinger—og vipps så forandrer de seg. Vi klarer det på et blunk hvis vi må. Litt som å slutte å røyke: noen gjør det tvert. Hva er det som forandrer seg og hva forandrer seg ved slike skifter?

Jeg opplever at du bidrar til å utvikle en forståelse av dette ved å vise til Rube Goldberg maskinene. Et hendelig sammentreff kan man vel si, siden du neppe visste om dette da du kom med maskinene—og eksemplet fra OK Go i klassen på KHiO—hvilket kan illustrere betydningen av tildragelser.

Tildragelse er et gammeldags norsk ord, men allikevel forholdsvis presist mht. å uttrykke noe av det samme innholdet som 'contingencies' på engelsk. Tildragelser er ting som skjer på "turen", for eksempel at man finner en alrune rot, lokalhistorier om transport av grus, Midtøsten.

Det ser ut som du har lykket i å trekke ut et teoretisk potensiale av Rube Goldberg maskinene—på samme måten som du har lykket i trekke ut eteriske oler av gran: slik at Rube Goldberg-maskiner, utover å være unødig avanserte, også synliggjør riggene som holder oss i gang.

FEEDBACK

I så fall er det komiske ved dem som gjør at de fungerer teoretisk, siden den skjulte beskjeden vel egentlig er at vi ler av dem fordi de sier noe om oss uansett hvilke forhold vi lever under: enten de er selvvalgte eller påtvunget. Altså jobben med å holde verden oppe—eller ha en verden—som en jobb.

Den setter kanskje mat på bordet—som følge av dine kjøkken-interesser f.eks.—men det handler også om hvilke krumspring vi gjør for å ha en verden å orientere oss i. Deleuze kaller slike apparater for begjærs-maskiner: de skaper ikke begjær, men kanaliserer og muliggjør.

Fremfor alt viser essayet ditt at det å følge interessen på en måte som ikke spør for mye kan gi resultater både på den praktiske siden (gran-olje og mat) og teorisiden (Goldberg maskiner). Det er det all grunn til å feste seg ved, fordi det kan bidra til å se på tildragelser og befordringer samlet.

Befordring er et annet eldre norsk ord som er ganske presist. Det handler ikke om hva som skjedde under reisen (tildragelser), man hvilke transport midler man brukte (befordringer). Vi reiser ikke mye fysisk nå, til gjengjeld bruker vi videokonferanse medier i stor utstrekning. De er nødvendige.

Så det som preger livene våre akkurat nå er kanskje at det er noen helt andre nødvendigheter som har overtatt—for en kortere/lengre periode—og bidrar til at vår livsverden endrer seg. Det som kanskje ikke endrer seg er hva vi heter og hvem vi er. Så Rube Goldberg kommer jeg til å huske.

for Hermans essay, see page 131

Thank you for your essay. The topic is big and it really is a brave attempt. What I think that you have achieved by writing this essay, is to establish the language that you need to continue developing your design-thinking on at topic which appears to promise sustained interest, in the time to come.

I am saying this, since I am recognising certain topics, concerns and junctures from your BB last year; but formulated in a more systematic and more universally applicable way. One can define citizenship by elaborating its spirit from a legal definition: e.g., the idea of wanting to live together.

It seems that you—based on your observation and work on urban situations—are more interested in finding out more of what the ‘problem of citizenship’ is to work on enhancing the way we deal with it: in this effort you are using the metaphors of *machine* and *system* to deal with it as a designer.

For now, I think that what you have achieved—in my reading of your essay—is a kind of ‘problem design’. The is, an approach to designing a problem that you can work on. I would continue along that track. The justification of the problem before political science, sociology and law is only a pitch.

So, if you want to pursue this topic, then you may stand a choice between justifying architectural thinking before the social sciences, or—alternatively—to show that drawing, planning and building can reach into areas where the afore-mentioned disciplines might want to venture, but lack the tools.

FEEDBACK

What impresses me with your portrait of the city—as the above of citizens—is not only a machine, but a desiring machine (Deleuze). Furthermore, it is not only a system, but a dynamic system with a potential to engage generative processes from disorder. Or, if you will, disordered systems.

Disordered systems are ones that are generated from the cross-pressure from processes that belong from different levels of scale; that are emergent systems (in the sense that they are contained by neither of the processes that generate them). The designer could partake of this with the Box.

The box that you call the Box of Belonging. As analogue tools of citizenship they could be used to *sign-post* the time-scape in which we toggle with “different scales, viewpoints, and mediums...” (as you write) pending on the clear identification of the forces/processes that propells the need to toggle.

What starts working on my mind—as I read your piece—is the need to understand and engage with fleeting/fragmentary perceptions (Baudelaire), the holism of practical reason, and the intuitive precision on objectives and directions in a world not given to national boundaries, but ecological ones.

For instance, that life-forms of the future will defined win the edgelands between contamination (of various sorts) and connection: the between-land between the analog and the digital, which is neither analog nor digital. And perhaps given to the kinds of problem that you explore with your box.

for Ilaydas essay, see page 147

Thank you for your essay. I think it is a great example of isomorphosis—that is, connections to same/similar perceptions through different mechanisms. For instance, evoking colours from *impressions* while jogging, with the seasons and light changes, and the green and floral exuberance in time.

Then you turn to *Impressionism* in painting—featuring examples from Claude Monnet's tableaux of the Cathedral in Rouen—and the practices it builds on: mixing paints as you learned from your mother, and the quasi-reflective repeat on this mechanism in your paint-mixing mind.

So, then we are implicitly back to the jogging-trips and running the mixes that might have gone on in your mind as you described the first scenery. It is a characterise of isomorphosis that it can—and will—work both ways. Up to this point, however, my mention of isomorphosis is rather a bit contingent.

It is when you get to W. Beltracchi that isomorphosis can be actually hatch a specific understanding of what his “forgeries” are about. Of course, one may argue that it is about a large categories of paintings, in general, and certainly goes on more than once in a single painter's original production.

Hence the question “what is a fake?” as belaboured by Orson Wells in his film “F for fake”: here he looks at what a famous forger; who, unlike Beltracchi sold them with signed with famous artists names, with a similar researched background on these artists materials and techniques.

FEEDBACK

Then Orson Wells draws out the paradox out his hat, that film-makers are doing this all the time, and that it is e.g. called 'montage'. I am not sure that I was convinced about his parallel between painting and film, but I caught a sense of a problem, and what he was driving at. So, what of isomorphosis?

Like montage, isomorphosis is a subcategory of 'transposition'. What im-presses me with Wolfgang Beltracchi, is what he says about taking in the painting—embodying it even before understanding how it is done, but still understanding it in a specific way which will later be decisive.

That is, decisive when the artist turns to the task of knowing how: the techniques, brushes, tools, canvas, materials and chemical composition of paints. The study of what the originals reveal when submitted to different kinds of lighting (cf, your introduction). A concern revealed by Monnet.

All these things that we can think of—that a forger has to know—hinge, in Beltracchi's case, on this initial moment of absorption: the extremely dynamic relation between being absorbed by a work of art, and absorbing it. Incorporating it into the repertoire of body images (Schmitz & Klages).

If absorption is a (body-) technique it is certainly different from the technical repertoire of the forger: it is the movement between the two that catches my interest in Beltracchi. And it goes both ways: from absorbing Max Ernst to doing a Max Ernst; absorbing Beltracchi and moving back to Max Ernst.

for Weldas essay, see page 79

Takk for essayet ditt! Mens jeg leste gjennom var det vanskelig å ikke koble drøftingen av ansiktsfiltre—som du gjør med eksempler som rangerer fra instagram, Dinamo Type Foundry og nye kommersielle plattformer—med ansiktsmasker: en kosmetisk lek der man har med sminkepungen til party.

Du forklarer teknologisk (AR) på det nivået som vi trenger her. Også noen betraktninger om hvordan teknologien lærer (AI-aspektet). Noe av det du forteller om—f.eks. med den målgruppen vi kjenner som 'barn'—som dreier seg om nedsenkning (VR) og muligheten for kommersiell forførelse.

Om du forfølger denne interessen er det selvsagt en mengde faglige muligheter her. Når det gjelder teoriutvikling—som er formålet i klassene dere har med meg—er det mulig at det kan la seg gjøre å utvikle en forståelse av digital teknologi som lett faller i skyggen av brukermønstre/-interesser.

Her tenker jeg i utgangspunktet at bruker-case som du her bruker mer anekdotisk også kan brukes til å gi ny forståelse av teknologiens skygge-sider. Da tenker jeg på utviklingen av svært effektive verktøy som står i et ennå uklart forhold til hvem vi er, og hvordan vi finner ut av dette.

Bli f.eks. folk mer robuste i sin selvfølelse av å ha denne akselererte friheten til å tegne seg (og hverandre)? Er det en tegneøvelse, som ansiktssminke ellers er, eller dreier det seg også om noe annet? Hva er forholdet til memer? Og må vi ta en ny runde på hva memer er og hvordan de virker?

FEEDBACK

Hvem eier ansiktet? Hvem eier meta-/data om ansiktet? Blir ansiktet en type metadata? Mange slike spørsmål. Hvorav spørsmålet om memer er raskt omsettelige visuelle farsotter, eller om røttene—memenes røtter—stikker dypere ned i kulturen: mht. hva en person er (hva hva man heter i morgen).

I sum, tenker jeg at det kan være interessante forbindelser mellom et akselerert massekonsum på denne fronten, og følsomheten som kan utvikle seg—og slå inn på uventet tid/sted—blant den såkalte “snowflake generation”. Eller egentlig uansett generasjon: sinne, sentimentalitet, troll.

Jeg tror du har gjort et strategisk valg av teknologi—hvis du strategisk tenker hva det kan være aktuelt for deg å forfølge i teori 3 | syntese—til høsten, nettopp fordi AR utgjør et møtepunkt mellom AI og VR, som vi har snakket endel om i klassen. Noe avgrenset som man kan finne ut mye med.

Nina Witoszek har omtalt memer som kulturens erogene soner, altså noe dypere enn Richard Dawkins’ definisjon (som er den virale definisjonen). Det hun sier er at memer er noe som ikke bare er kraftig/hastig, men stikker ned i et dyp som vi—i øyeblikket—ikke har på *radaren*, og er litt “uforklarlig”.

Slike ting som at et skritt unna gamer-miljøer står Steve Bannon og mobiliserer dem for ytre høyre synspunkter. Det er bare et eksempel. Dog synes jeg det er viktig å nevne, fordi jeg tenker at visuell kommunikasjon ved en skole som vår, vil forsøke å få med seg memenes utvidete felt.

for Tonjes essay, see page 115

Thank you for your essay. As I read it, you use the experimental framework to ask questions about learning-styles—in KHiO and beyond—and to establish a playground for openness and purposiveness in design. Essentially the two meanings of *disegno* (it.): a) drawing [openness] and b) purpose.

I think that the difference—or, gap—between the two determinations of design (to which I agree) will serve you well as two dimensions where *critical questions*—critical in terms of received notions, and critical to a design project—may *hatch*: the accidents of practice are not the only resort.

In the experimental framework we will expect that digital technology, may be involved productively in querying the free-space of openness and purpose. The way you refer to flyers—since none of them are on your reference list—I take to be as a method you have incorporated from them.

For instance, I think that the images that you have picked for your essay, more than simple illustrations, have some abstract qualities that equips the reader with alternative access to your ideas. They also have surface qualities that contribute to a material communication between the images.

A kind of material communication between images (purposive) in the context of an absence (openness) whereby your images become part of the *exposition*: i.e., the dual a) publication and b) exhibition of images that are part of the dual practices that we always look for in design presentations.

FEEDBACK

This could also be an interesting framework in discussing digital vs. analog methods of inquiry, in the framework of the experiment. For instance, that material-based experiments with a haptic quality, are part of the public culture at KHiO. We may need an adequate public frame for the digital.

This could be done e.g. by including monitors—screens—into exhibition situations, in non-narrative ways: that is, as part of building a space in which the experimental query can happen. Often I see screens used for narrative, explanatory, documentary purposes. But not for open ones.

At least not so much. If to think of an example of this in the arts, I would be thinking immediately about Nam June Paik's work. And generally Fluxus, where we are not so much interested in making the exhibition space contain (more/less openly) a story, but e.g. on the transitory aspects of the space.

That is, when the exhibit runs through the exhibition space, rather than being contained by it. Perhaps digital technology needs to acquire this sort of status in public culture. And perhaps one of the reasons that we don't is that we think that computers already does this, or have this function.

Generally, I think of the experimental approach summarised in this: a) start an operation A; b) identify an obstacle B [to A]; c) define a way A' around B; d) record an effect B' [as A' is applied]; e) imagine the set [the whole a-d]; f) record the difference with what actually happens. This is the flyer-method.

for Lis essay, see page 165

Thank you on your informative essay on the entanglements of design and propaganda in the so-called Axis-powers in WWII, with some parallels too Japan, in the same period, and to the current situation with Hindu nationalism as a relevant contemporary example where politics meet aesthetics.

The contrast that you draw between the Cessation artists in Austria and the Futurist artists in Italy, indicate what the variables could be when you, in turn, discuss Leni Riefenstahl's work. I am thinking particularly of the role of the powers-that-be in sustaining political rallies over time in art/design.

For instance, the creative misunderstandings—between the creatives and their counterparts—that can uphold the “unholy matrimony” that keeps them up for some time. Like a paradoxical and transient, but perhaps impossible in real terms, merger between faith (state) and belief (art).

The question is, of course, if both parties are aware of the complicit nature of this understanding, and whether—at some level—it rests on a foundation of bad faith, made liveable as contradictions can be lived as paradox, for a time, as oxymoron, when they become exacerbated, impossible in the end.

I am also brought to wonder on how these mechanisms, that are very real, transpose unto our present societies and polities—as you are—but also into “democratic” frameworks of governance, working more and more under the aegis of the de fact authoritarianism of mega-capitalism (Tesla/SpaceX, etc).

FEEDBACK

In which case your essay is not merely a reflection of your personal interest, but is of potential interest and importance to the entire design-field. On the one hand, the critical mass needing to bring artistic vision to realisation: here I am thinking of e.g. the EUR Rome Palazzo della Civiltà Italiana.

But also the inner strength of a creative person in relating to people at a different level than colour: be it political colour, or skin colour, as seems to be the case of Riefstahl (moving freely from the Reich to the Nuba tribe). That is, the power and strength of inner freedom. But will it stand?

It seems to me that the authoritarian state and the free position of the artist, rest on two different kinds of exceptionalism. Regimes that are not like others—unequaled—and artists who are not like other people, and are driven by motives that most people cannot comprehend. But not only.

Since, in our time, the European exceptionalism—that held its sway during colonialism and imperialism—is now receiving definite competition from other regional forms of exceptionalisms: in India, as you discuss, but also in China and most certainly in Russia. Human exceptionalism before nature.

It seems to have no end. Personally, I am inclined to turn to the concept of 'normalisation' that has been argued by intellectuals as different as Giorgio Agamben, Alain Badiou and Martin Buber. The idea of being with the other without being as the other, as a contract that must be universal to exist.

for Shubhams essay, see page 173

VICTORIA YDSTIE MEYER

Thank you for the grace in all what you do, Victoria. You have managed to produce an impressive sample of the ideas turned in/outside class by establishing a situation for your writing, that yields a highly readable text. It is also experimental in a way that I will attempt to show. Good work!

I don't mean this in a routinely fashion: I feel that you are a colleague who has found her own style, which makes it possible to have conversation that is productive at both ends. The idea and title—Everything is a Time Stamp—is not an easy one: it articulates at the brink of contingency | necessity.

By following the 'stamp of time'—as the paradox of an act and a trail—you manage to harness the situationist derive. So, what starts out as a 'monologue' soon reveals to be more of an 'infinite conversation' (Blanchot). In the wake of this meandering conversation there is a place for the reader.

It grows on the reader 'from behind' till in fact the monologue is an infinite conversation. On the one hand, it recalls the 'rendez-vous possible' of the situationists: someone is called to attend a meeting at an indicated place, where someone else with the same instructions might/not be. Freedom.

Creating freedom—at the level of the meandering writ—brings created freedom, for someone else to intercept. Perhaps this is the act of reading. Freedom, in this reception, is not a property that defines human being essentially, but an affordance generated by a creative act/process.

FEEDBACK

It belongs to the human between-space, and unfolds at the brink between infinity (in this case the conversation) and the finite: the trail of finite, or made entities that you gently brush is you move. Between the act of stamping (creating freedom) and the mark it leaves (created freedom).

This brings me to your drawings: as in the drawing moment, and as in the mark that is left. I think of this as a major transition: since what it does momentarily is the same that what happens in the time of a 1000 words (thank you for your time). So, it sharpens my senses to that moment.

I have just delivered an experimental lecture on/with Spinoza: I think that witnessing the topic is more valuable than writing on it. And this expression of Bracha Ettinger's I think something important with your approach might crystallise even further. Ettinger—like you—is a writer and a drawer.

In Spinoza, thought and extension are attributes of substance (infinite). So, they spring some something—somewhere—else than the human mind. Beyond the mind and body, there is what he calls a 'thinking thing' (Lat. *res cogitans*). What you say about the book & library: past, present, future.

Substance cannot be held by the mind nor the body, separately: conjoined, however, they can follow its trail (in this way becoming substantial). I have been thinking that what drawing does is to make substance available as process (marking not containing it). That is, from both our vantage-points.

for Victorias essay, see page 201

Thank you for your essay! Walking in nature, in my reading of your essay, becomes a kind of work when deeply involved in manifesting human presence and reception in nature. I get a sense that you are working from two ends: walking in nature and working with crafts. The fox's den.

In this way, your brand becomes an operator from which your work can communicate with a larger audience: bringing them into your project, in a way that is consistent with your research portfolio. However, reading the essay, I get the senses that you are making this quite explicit.

That is, your brand—*Raske Rêvêr* [where each of ^{^^} is an ear, and also the exit from the fox's den]—is the DNA and source-code for 1) the way you work as a designer; 2) the way you communicate your message to the brand-users. An analog counter-part of a computer algorithm.

William Morris (arts and crafts) meets Henry-David Thoreau (nature-rights defender): the former lived 1834-96, the latter 1817-1862. A short generation before them, Alexander von Humboldt—when working on his magnum opus *Kosmos*—where the work of nature and the book met.

So, Humboldt actually put words to that idea: the work of nature should be present in the book—as a carrier or a vessel—and should in some way give back to nature what nature had conveyed in learning. But in your hands, the idea promises to become what has been called an *active model*.

FEEDBACK

That is, something that not only maps a principle or a *modus operandi*—a way of moving and working—but also serves to develop that principle in areas in which it has not yet been applied, and people who are presently new to the principle, and yet are equipped to moving with you.

Isomorphosis can be a term for a the connection to the same principle through different mechanisms, and is defined in such a way that it also is *rêvêrsible*. It can be developed into a variety of practical ideas, that grow more personal as they become increasingly precise (as can a brand).

A brand can work in (at least) two ways: at one end of the pool it can become an arbitrary tag for an infinite range of possible products; while at the other end it can evolve to work more like a proper name—as the ones we use to call on people—with a capacity to accommodate contingencies.

If you are pursuing the trail of the idea you explore in your essay for your MA-project, a potential for developing a theoretical synthesis from the present seed, might be to explore a brand as an aesthetico-epistemic operator for a collection understood as a kind of life-form.

That is, a collection in the expanded field: the expanded field being nature itself. These are ideas that I saw were already on the working-table in your earlier collaboration with Solveig Aksnes (when you had the models wearing the garments with the audience, instead of showing them on the cat-walk).

for Lisas essay, see page 139

Thank you for your essay. As I have said earlier—at the occasion of your research portfolio presentation—your theory is the work of a reflective practitioner, whose domestic situation has thrust into a real-time scenario. That is, by being located within the real, you are also in a scenario.

This superposition between reality and scenario is what gives your practical project—if you follow this trail—the potential of landing (synthesis | theory 3) in the form of an exposition is there: exposition entails a redoubling of practice (exhibition and publication). As here: reality and scenario.

I think that your Kantor reference is readable in what you do and say, but like coming in from the back-door: a dream-image with a spectral presence in your essay. But, of course, one would have to know Kantor. It is good that you include him into the references, for people who want to know more.

What is relevant—from my acquaintance with Kantor—is his particular form of presence on stage. Like he is being there, but not there. One could think that he is in a similar position to a conductor with an orchestra. Also in the aspect that his rhythm—and timing—is different from the actors’.

But—different from the conductor—it is as though he is creating a hole-in-the-wall between the stage and the audience. And allow us perhaps to see how tortured this normally invisible, and tacitly accepted, line between the actors and the public can be. I find it interesting that he turns up here.

FEEDBACK

The current audience—confined to their quarantined existence—can become aware of the conjointly tortured and phantasmagorical condition. What an interesting situation: a whole society of home-characters with a basic existential condition shared with Tadeusz Kantor. Who are the others?

You, the living—or, Roy Anderson's movies, generally—might one you may want to look into. Here the quarantined existence is everywhere: even out in the streets. Here, something might creep out of the shadows of the Corona pandemia, which may not be intended, but yet active (and opportune).

That is, there is an essential condition that makes the quarantined existence founded in reality. At the same time, this form of existence will make its claims on us at some point (with the work of time). That is, it may come to us with its inborn existential absurdity. Sartre said: contingency is the truth.

It is also said that contingency is a prophecy in a dormant state, a name forgotten and the truth spoken by the mouth of the earth. So, as your reflection comes to me as reality and scenario in one, it is also a plot where you suggest/or ask people to play out their current condition in theatre.

This ability of the scenario to hold reality, and of the theatre to hold people's life-condition, is a vision of a kind of work that holds its own reality, yet in a time of the world (pandemia) which is concrete. I think that maybe this is what can give substance to your work, also in a longere scope: a strategy.

for Pinelopis essay, see page 191

Thank you for your essay. I think you manage to tease out the dimensions of variation in Hall's (1966) idea of proxemics. And that you do so with the help of concrete examples that you have a) retrieved from your research and journeys; b) your work with the IDEO project on Norwegian futures.

I therefore read it as a conjoint debrief/unlearning from the theory course and the IDEO-project, and congratulate you on having solved the task in this way, since what we are seeking—on our theory curriculum—is to work more efficiently by combining course-benefits to develop autonomy.

The process-intelligence that—for me—follows in the wake of reading your piece, is one that proceeds by patiently 'turning the rocks' and making many small changes, rather than taking one big leap with a single variable. It is in the inter-relation between many variables that change can occur.

You recognise architecture as the static elements located between psycho-logy and sociology. I think of them 'in between' because most of the 'stones' that you turn win your essay, have both psychological and sociological aspects. You succeed in identifying architecture in this way.

Not only by its relative location—to other disciplines—but its cultural relevance, and how it exactly intervenes, as a cultural ferment, in human relations. Architecture thereby becomes a vessel of cultural entrepreneurship. As I think that your example from the Barbican estate illustrates.

FEEDBACK

The way you use the example of the Barbican estate works as a theoretical framework for the more practical and hands-on approach that you use in developing a basis for your futures project incorporating Norwegian culture, and working on it, from it, and (I anticipate) also beyond it.

I think that without paning the Barbican project, the system or the strategy of your project in/on Norway would not have been the same. The way I see it, this way of using architecture (the estate) to explain architecture (process) operates by providing the reader with a descriptor, that produces readability.

This could be a strategy that you'd want to cultivate/work on further when you will be working on your synthesis this fall. That is up to you. But, more generally, by opting for an order of presentation—of each of the elements you discuss—so that it 'explains' the next element is a good strategy.

Because it saves you from the pitfall that has been formulated in the following terms: "If everything is connected to everything else, where does the description stop and the explanation begin?" In my view, a very valid observation. You are avoiding this by a step-by-step procedure.

That is, when having discussed one element—bodies-artefacts-space, building and sharing, communicative interaction, closeness, concreteness, and layering—it is becomes acquired as a premise for the next. Which means that even when you write an essay you are building, in a way.

for Kristiinas essay, see page 153

Thank you for an original, yet topical and well thought-through essay. Reading through it—for the second time—this paradox jingled in the background of my head: “I do not fit into my suitcase, my dress fits into my suitcase and my dress fits me.” In the end it won: I decided it was relevant.

The impossibility to buy the corona-shutdown knitted dress, and having to make and wear the garment one loves and desires, sets fashion-thinking in motion beyond its present sets of premises, the symbols and the identity of the owner, locked to acquisition power: financial and sociological.

That’s a really interesting research question you created for yourself there. Also because, the question of the non-purchasable knit-suit was jump-started by a kind of world-changing event. Not in the sense that our world has changed physically, but world of our life-form suddenly changed.

I think this may be relevant to your search-and-query. Because if one thing that survives the world-shift is our *name*—unless we go all the way and ask “what will be your name tomorrow?”—then the prerequisites of making and wearing, before we sign up elegance, is linked to who we are in a new way.

I can sense, from your examples, that this is an alternative that you truly comprehend and value. And what would it entail if you then went for this alternative as one you can vouch for, when/ if things turn back to ‘normal’ (whatever that might be). You are taking the trouble to ask.

FEEDBACK

So, I am wondering what you could do to pursue it in the aftermath? In my mind, the story of the suitcase makes me think of that aspects of clothing that we don't like; and the suitcase both reveals and hides: we don't fit into the suitcase, and we don't like the conditions of manufacturing in the world.

On the other hand, the suit that comes with the suitcase we can wear, enjoy and let have a defining power on us. Evidently, the solution cannot simply come from scrapping the suitcase. Because there is an other aspect to the suitcase: it is the suitcase that allows me to own the garment.

And not the other way around—that it is the garment that owns us. I remember a caricature in which Louis the King of France was divided in two: on the one hand Louis (reduced to his undies and without his wig), on the other hand the King of France, reduced to the apparel and wig.

So, there might be something really important in the storage-and-retrieval of garments, in our relationship to clothes: that is, the kind of defining relation-ship that goes two ways. Or, actually, even three ways: me, the suitcase (or, cupboard) and the garment in a mutually defining relationship.

As I said to Yuchen—during his R.P.-presentation I find a source of professional excitement in perceiving how fashion professionals orient themselves and handle garments as they take them out for display—whether worn or not—and put them back to place. Something here...

for Brors essay, see page 57