



The *Office*-world defies understanding. It defies understanding in the sense that it does not seek understanding, and is itself difficult to understand. It will make quotes to mime understanding, and it will ally itself with important people and places. But it has a weak memory of people, places and theory. It is pledged to management, which is a transposition of *systems*—today machine-thinking based on feedback—to *ethics*. It correspondingly craves for ethics, but an ethics with signposts of danger (not an ethics wed & pledged to understanding). It will select conspicuously wrong people for its jobs. This *powerlessness of power* is the sign of our time. It derives from the lack of want or ability to *discern* care from management. The quest for neutrality has always been the hallmark of power-ideologies (power for the sake of power). Care goes beyond managing. It brings *substance* into the equation.



If this flyer is dedicated to two named individuals—Martin Lundell and Bojana Cvejic—it is because the memory of people, places and theories requires attention to what we call *work*. In the sense explored here, work is an integral entity that compounds through *shifts* called ‘transpositions’.

The work of Martin Lundell is selected for this piece, because it both has the features of care at an elementary level, and at the level of transposition. At the elementary level is the care for the subject matter he teaches—graphic design—in a tradition of a school where art and industry coalesce.

In his interest and dedication for the book—as a technology viewed from the vantage-point of its current digital extensions—the different aspects of graphic design combine in the care of *making*: in the tradition of industrial art, the understanding developed through making should *communicate*.

His work includes people and places, in the sense that their importance to the subject matter of graphic design is *substantial*, and goes beyond the political correctness of bringing ‘context’ into design. In Martin Lundell’s work, the care of people is a transposition from his care for the discipline.

Though based on a practice of empathy, he is neither sentimental nor philanthropic. His *pedagogical approach* with the students at our school is that the repertoires of communication should hatch from the intrinsic qualities of what the students are making. He has been invited to present this at [ELIA](#).

The importance of places comes out in the extended periods he spends with the students on *sites* that are relevant to research—in the scope of the course-structure—in a sense close to anthropological *fieldwork*: going deep into the detail of things found, and concentration on the site as a location.

Examples of such sites are: the Deichman public library, the Blaker collection after Guttorm Guttormsgaard, and the National Library *archive*. In each of these settings he seeks the professional involvement of the staff, and brings into his curriculum a working-habit of *listening-in* to specialists.

Such actors are routinely involved in the production of workshops and seminars, exhibitions and publications: at the Deichman library a [book-project](#) that sealed the collaboration with the public library, prompted the the current idea of *exposition*: the Janus-face of *publication* and *exhibition*.

Thinking at the crossroads between making and communication, while minding the gap and incorporating it *into* the learning outcome: featuring the *specific* public attention that the curricular activities have attracted. Such as the project *Norwegian building-blocks* at Eidsvoll. Public culture.

My acquaintance with Bojana Cvejic is recent. She is a dance-theoretician. In the work that I have seen, she has developed a practice in which the care for the subject matter and the care for her interlocutors combine in the critical task of hatching new repertoires, and the care of 3rd party readability.