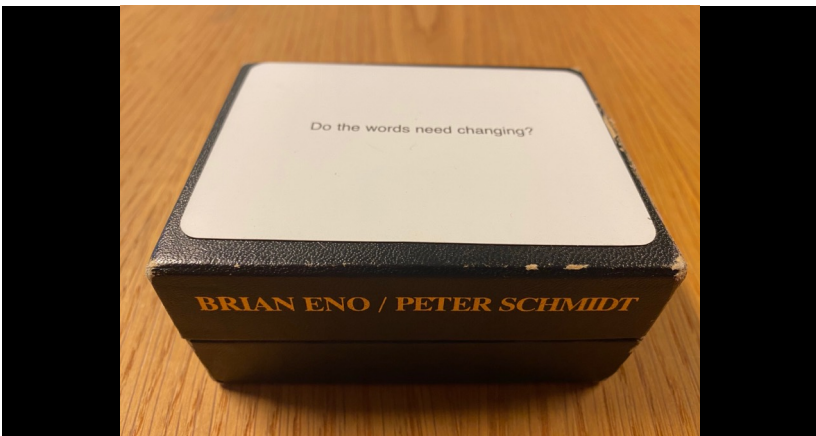




What I already notice that you are good at—considering the materials you have been bringing to the table in the book-presentations—is to span the boundary of your current knowledge, and stretch the categories of set understanding of your own field. Looking for possible paths to pursue.

This is a really important aspects of research in design, and that—in the context of this course—can also bring a harvest of theoretical reflection (with the work of time and effort). That is, searching the edges where something you *thought* you were working with, can shift into something *else*.

The theoretical potential of material investigations like this emerges as you share them, and they become “public” (like in the book presentations); public matter, or *res publica*. Because *presentation* creates new materials, it can feed back into your practical projects, and feed forward into theory.



Moving our attention from what **1)** things *are* to **2)** what they *do*, allows us to *question* what things *are* (query the order of things). Since the objects we are looking at so far are *books*, we can ask: what is it that determines whether the books we looked at today are books, and *not* something else?

The depth of this question emerges when the layers of mediation of a book are multiplied. Mediating the text through the images; in layers that involve camera, pictures, voice. When does it become documentary cinema—as perhaps my lecture on Models and Constructs—and also Ernie's book?

Maybe we can agree that this depends what we do with the book. And what the book “does back” as we *invent* interactions with it. Reading Arne Næss' philosophy of living by the lakeside at Bjørnsjøen as Peter did. Inventing interactions before the camera with this *huge* costume book as Mary did.

I think that what we do with books—as in the above example—can and should be compared. Maybe mere curiosity is an acceptable reason (what happens when I... x, y, z [experiment]). An other professionally acceptable reason is that inventing interactions promotes a *materialistic* investigation.

That is, taking stock of the materials—such as we are doing directly in the book presentations—with the additional idea that the object (that is, here, the book) “reacts” as we invent different interactions with it. These ideas are in vogue in *new materialism* (and its forays e.g. into quantum physics).

I think that this will appear more *weird* than difficult. At least in the beginning. Because we here have to accept that the interactive designs that we invent to tease out what an object has in store, also affect us and the way we are in our bodies. The little game with dice I invented is like this.

Like any other chance method. Using an entry with images to *mine* text, works in a similar way: but this is *not* a chance method, but rather builds on accepting a *constraint* ('I will use a visual bias till a sample of text makes the book readable to me'). Seeking council from the object to make it readable.

Another example than the ones above—from our class today—I tried out during the summer: bringing a different book by Arne Næss than the one Sindre brought to class today, to the place in the mountain where Arne Næss wrote it. Becoming *skilled* in that landscape by walking in it.

I walked to his cabin at Tvergastein. Found out which itinerary was likely for the transportation of the materials to build the cabin up to the site (69 trips). Looking into the cabin where the locally made and extremely simple furniture won their keep and place, through the work of time. 14 years.

14 years straight living—climbing, writing, reading and experimenting—in that place. Experiencing these things, for me, was like clay I could bring to the wheel and fashion, while reading the book, which was about *freedom*. The freedom we both have to work for, and can work for, by interacting.