

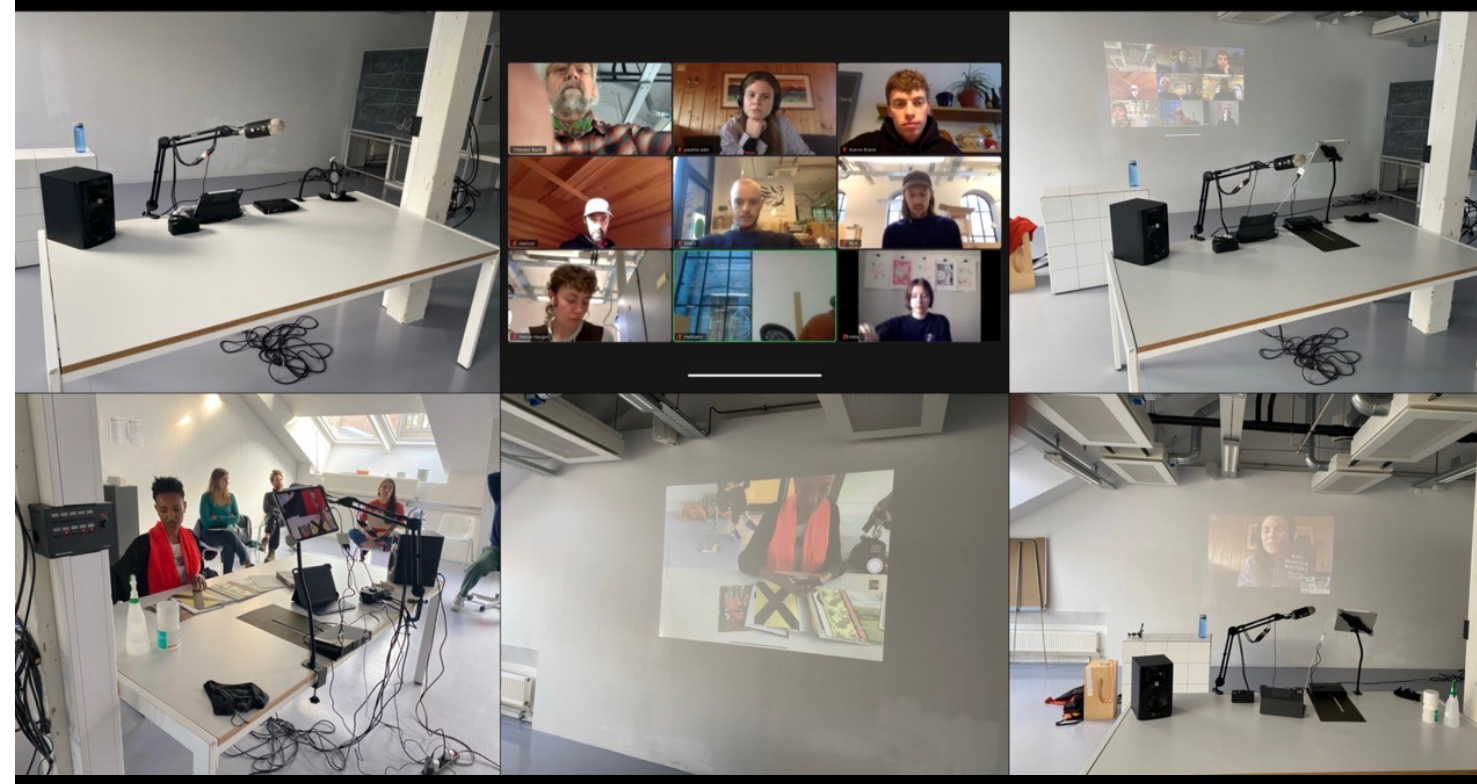
visual references

(references as a type of token contents that are close to what we understand as categories)

Potter, Norman. (1990). *Models and constructs—Margin notes for a design culture*. London. Hyphen Press.

(a book as a territory projected unto an interior space [camera obscura])

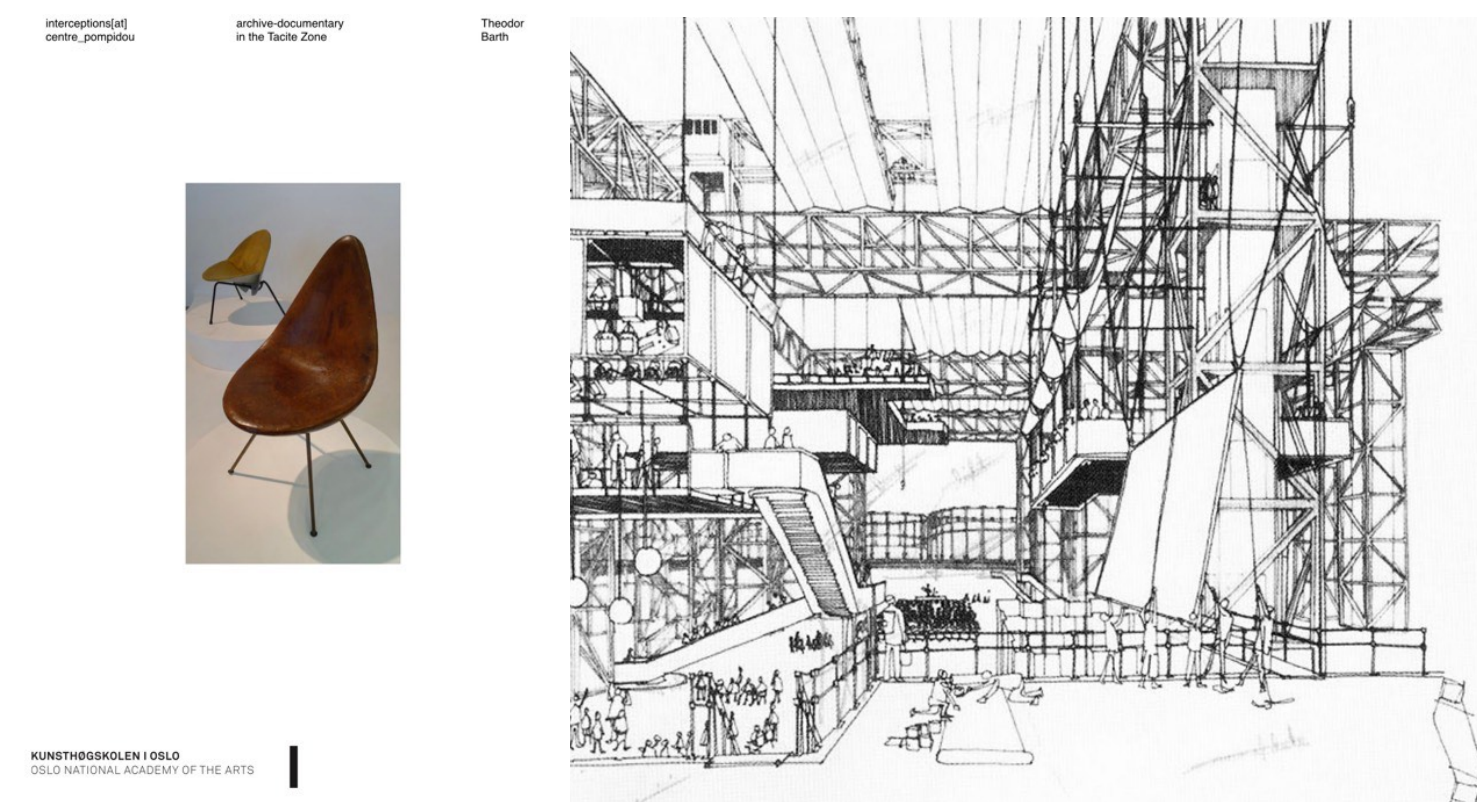
lists and maps



This flyer-series explores the affordances of what Anthony Dunne (2006) called the *electrosphere*. The concept is explained on the back-side of this flyer. It appeared in a report published at KHiO on a collaborative project between the Norwegian Academy of Music and KHiOs MA in design.

The project was developed conjointly at the two schools, with the Munch Museum as a test-location, and then performed at the Pompidou Centre for an audience of 700-1000 visitors from the Parisian suburb, targeting a youth group with few experiences of seeing/experiencing art in the *Jeudis* project.

Som of the original ideas for the Centre—developed and realised by Piano and Rogers—were expressed in that project: the mutually adjustable space between people and art. The report is available at the KHiO library. And its relevance under the Corona situation in the KHiO building, is explored here.



On the upper island in the Aker-river outside KHiO, I covered the discussion slot in the standard structure of our theory-courses in MA1, by recording the gathering with a binaural microphone head set and a high definition video app. I moved around, let the camera cover the between-space and the talk.

The setting was chosen to prompt a discussion on a potato-growing project that Kaja Krakowian and Tone Bjerkaas (MA alumni) had carried out in the Spring. During the lockdown all exchange went through Zoom (incl. exams). The potato field served as a backdrop to two complex bodies of MA-work.

How to develop a body of knowledge when the conditions—as the lock-down gave way to hybrid learning conditions—impose fragmentation? The backdrop needs to be *specific* in order to *intercept*, *organise* and *generate* a *variety*. In the *electrosphere*, the technical setup *does* these three things.





a North way

[motto—to wicked problems, with an attitude]

1. In the European concert the North has been a 'cultural stage' for long conversations about life, interpersonal realism and existential adventure, on the backdrop of nature as a silent witness.
2. A North-philosophy with claims for originality & global relevance is Arne Næss' **ecosophy**; human existence is set adrift—or, in motion—by critical environmental changes.
3. The North has developed a 'non-metaphysical' culture, which means that concepts that are sealed through education, unlock through the care and hardships of a life-in-motion.
4. Exposing the elements of "life as it moves" lies at the core of a culture where design has a clarifying power—where materials, form and function extend in value, readability and use.
5. Life is **contingent**—it doesn't happen because it is important, but it is important because it happens. Its implied components are the found, the negotiated and the unknown.
6. The North-discourse takes a practical approach: **1) making is thinking**, **2) knowledge strategies are non-proprietary** and **3) the teaching/learning-methods are non-oppressive**.
7. The push of the North-education lies in the discovery that clarification is a seed which encapsulates a tremendous amount of energy: clarification is **tactical information**.
8. **Taking pains**—walking the extra mile—is a method to reach the spot where the work of clarification can **begin**. Experimenting with materials, gives experience with materials.
9. A good question is a **conversation-starter**. An improved question is a **decision-maker**. A conversation partner is a treasure, because **the other** functions as an 'asynchronous mirror'.
10. Language is **untimely**, it rarely gives what you came for: it is therefore is a powerful generator of images that live in their own time, **contain their own reality**, shine with a glow of their own.
11. Tactile experience interfaces **between** the senses: hearing, vision, taste and smell—it allows the transposition of **movement** unto body-sensing and body-learning. Providing **tactile credibility**.
12. Means, constraints, opportunities and response are **synchronised** by tool-work, desk-work and stage-work. The relation between them is **telescoping** and involves the entire person.
13. Refer **actively**—we engage in conversations with other people and their work when we have made some ground. Without grounds to hold we become merely star-struck and mundane.
14. Reach out: we are neither out to be conquered nor to conquer. We know our stuff very well, we are generous and critical. Help others, show what we can, hatch new repertoires: **criticality**.
15. An object has been explored if we **show (a)** the function of the form in terms of the properties of the object, **(b)** the value of the material in connecting the readability of the object with its use.
16. Let justice be done: if we insist that there should be a relation of **consequence** between premises and conclusions then we can tease out the **contingencies** of the work.
17. If we want to develop environmental intelligence and -literacy, we must improve our observation skills, and help others do the same. If we see the harm we will not allow it.
18. On the backdrop of the North way there are absolutely no reason not to seek learning-experiences abroad. The North exists wherever you take it. Make a stand.
19. Seek always the resident principles **(1)**, and find them where they belong: in the job itself **(2)**. Superpose these two approaches: they will entangle and intra-act from afar—**quantum-work**.
20. Hence the precepts of **ecosophy-q**: communication yields tactical information, the North way yields earth-awareness (E. Morin). It contributes to humanity, set adrift in the age of mobility.

*

^o^ South of Oslo, over the water, there is foreland with a curious name: Nedoddtangén. The name is an oddity because it is made up of three words meaning the same thing: 'nes'—'odde'—'tange' (foreland, promontory, cape). Like a **count-down** (against the clock) to reach the ferry—which people going to Oslo have to reach every day—or a **count-up** (with the clock) coming home after day's work: a "wicked problem", when you **think** of it (you try too hard you add to the problem; if you don't try hard enough, same thing—you have to **hit bull's eye**)! A 'ground zero' of the North.

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interceptions[at]
centre_pompidou

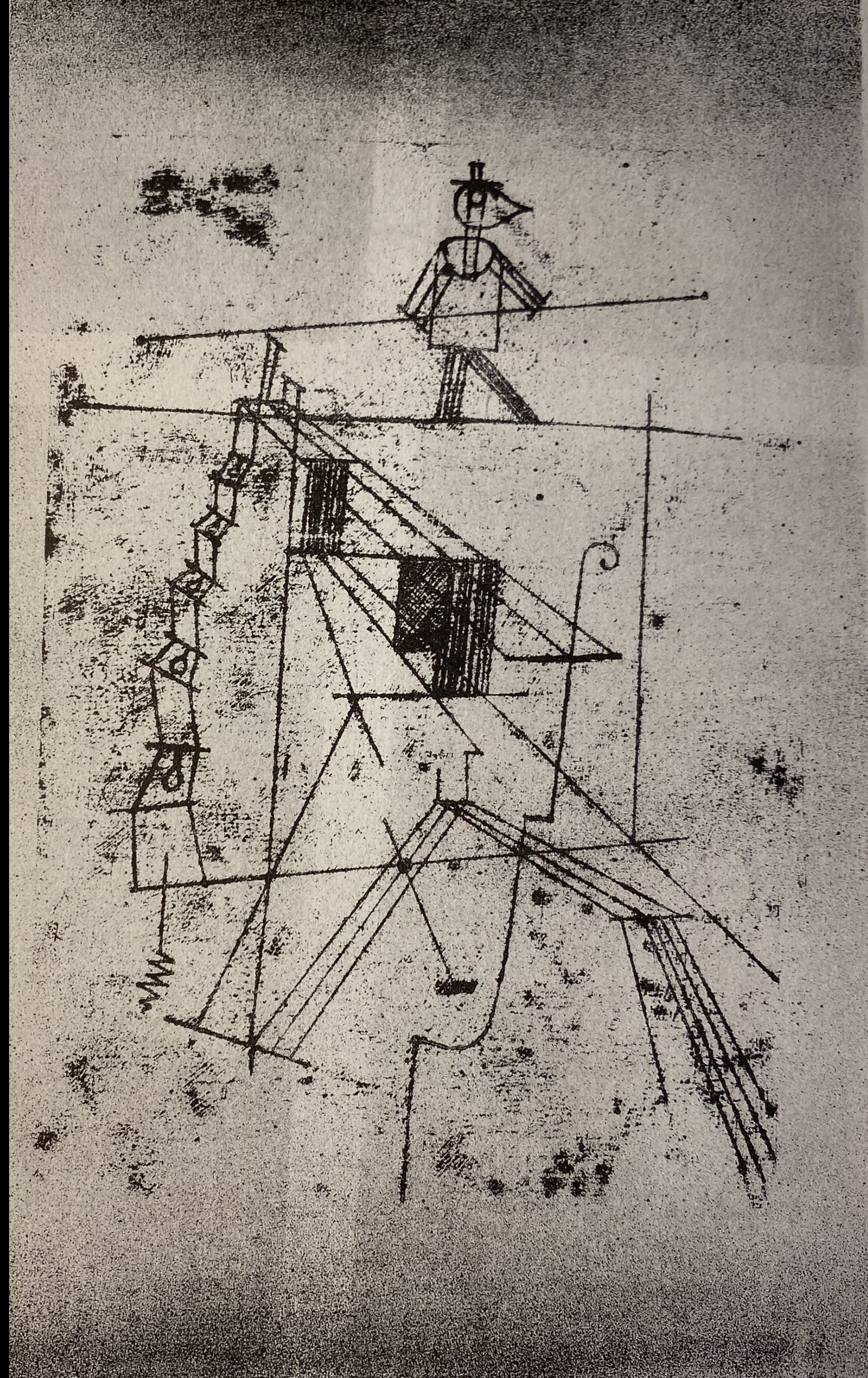
archive-documentary
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Theodor
Barth



KUNSTHØGSKOLEN I OSLO
OSLO NATIONAL ACADEMY OF THE ARTS

a print by Paul Klee

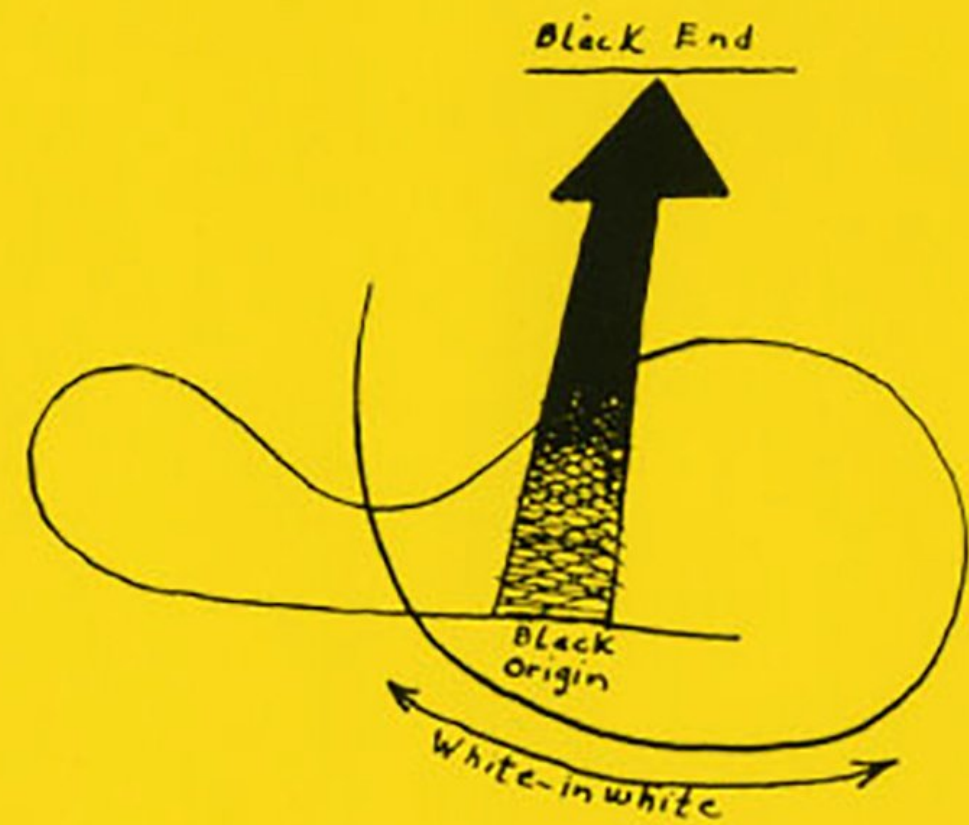


taking a line for a walk

PAUL KLEE

**PEDAGOGICAL
SKETCHBOOK**

Introduction and Translation
by
Sibyl Moholy-Nagy



ff



Alfred Brendel

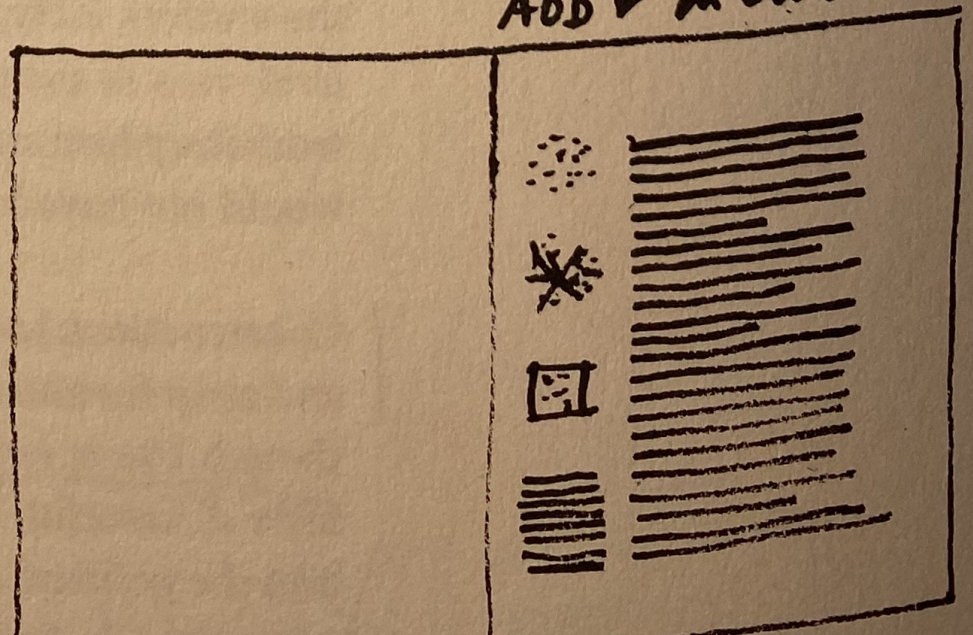
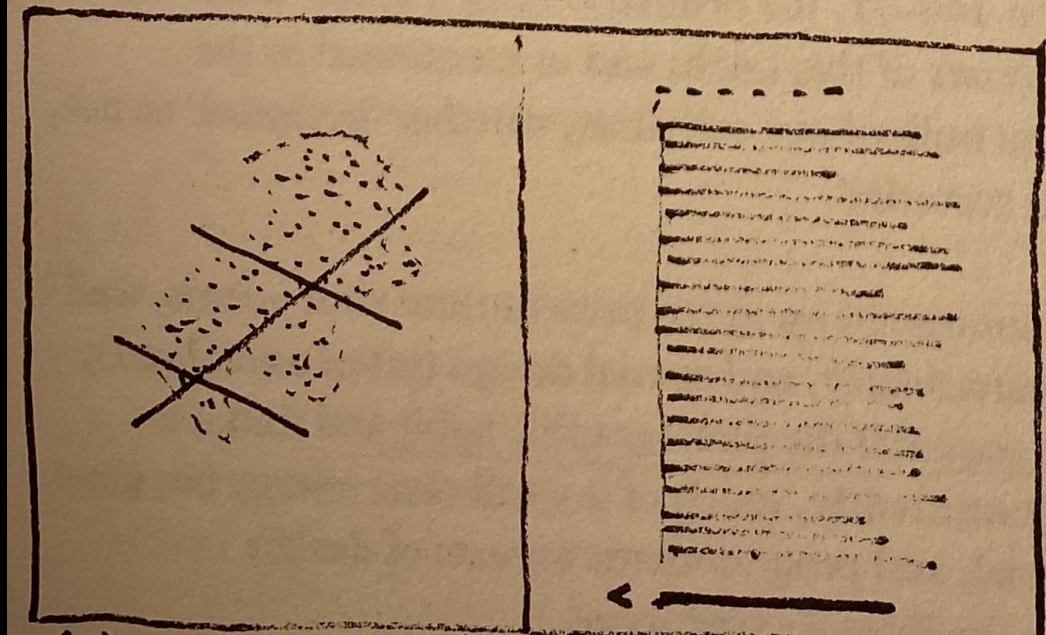
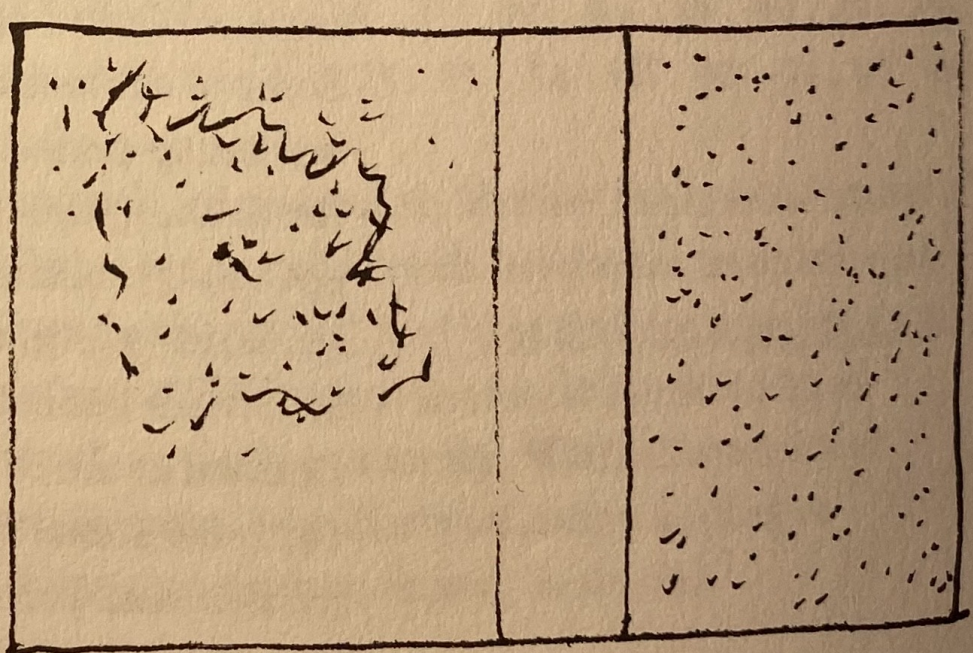
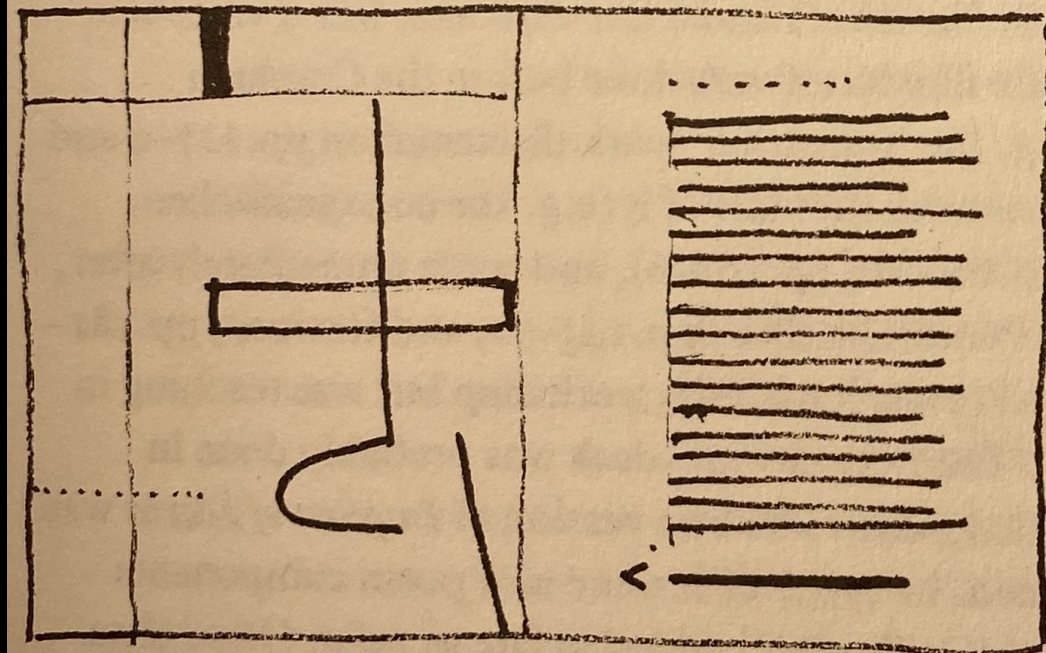
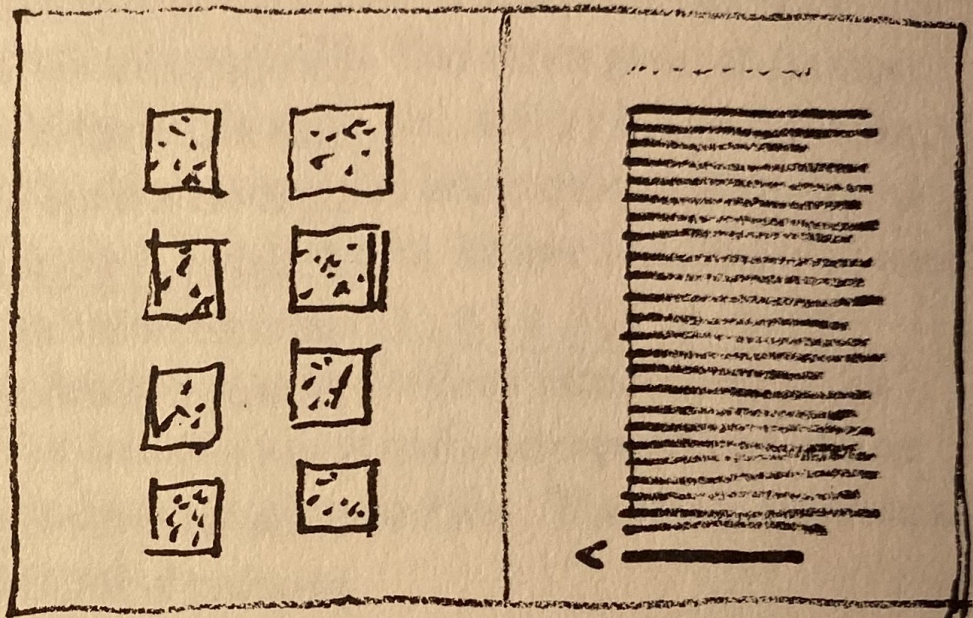
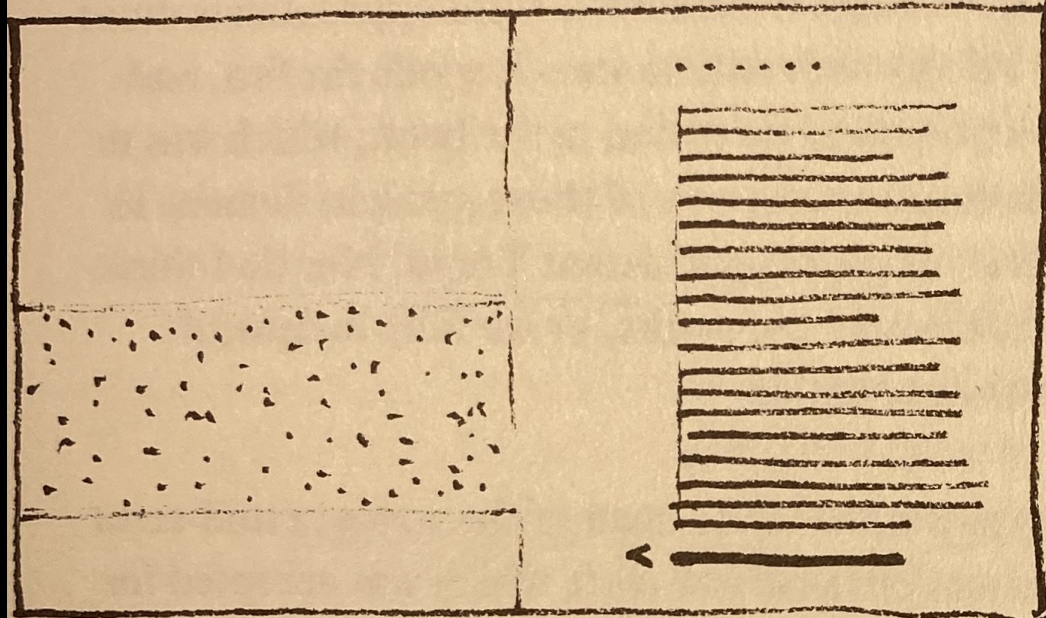
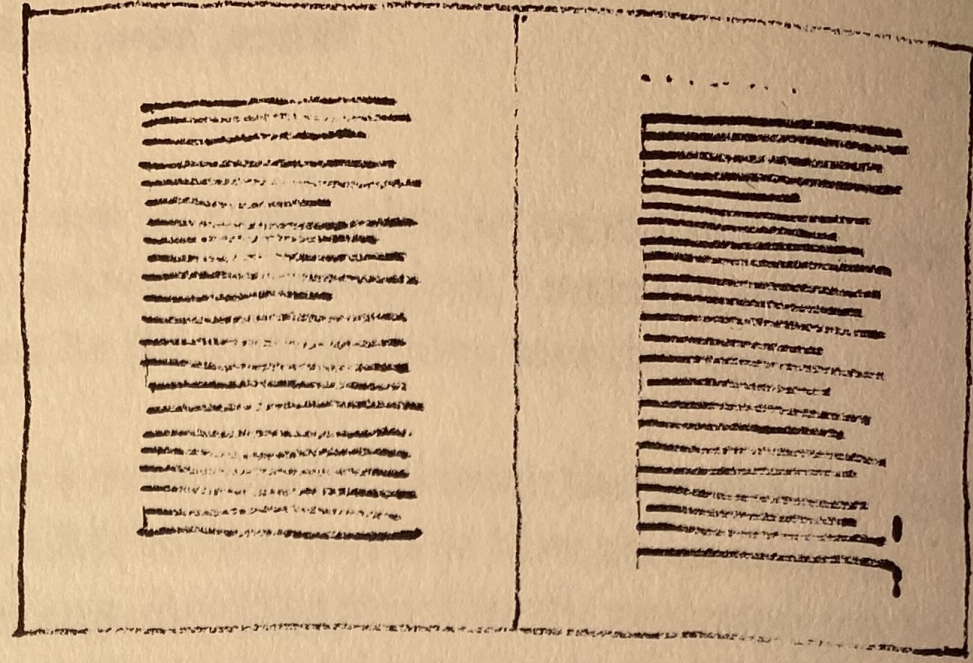
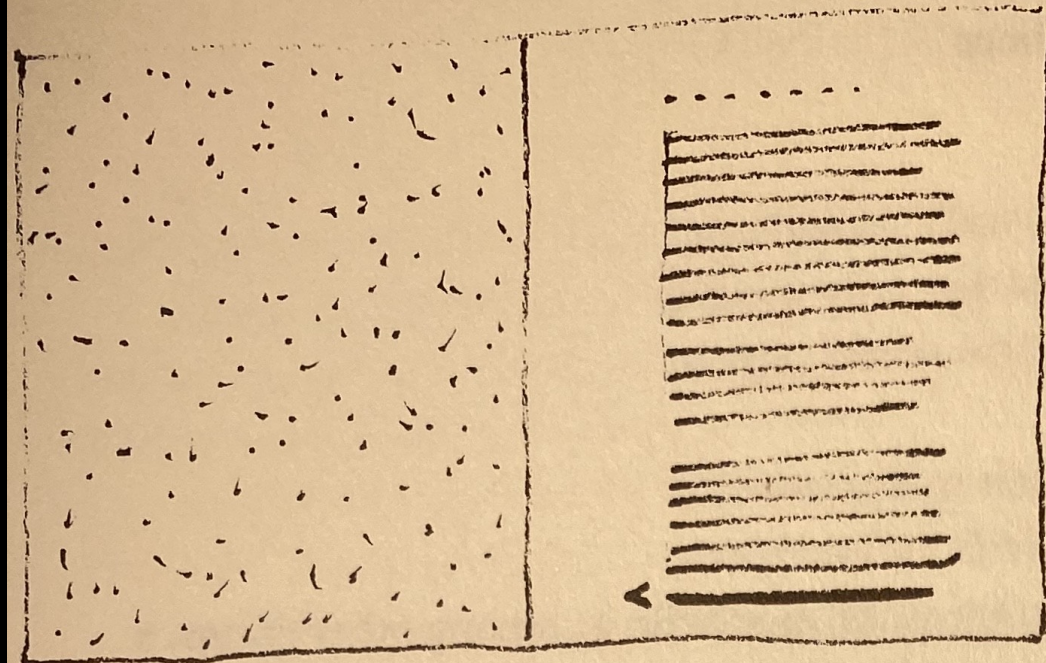


hands



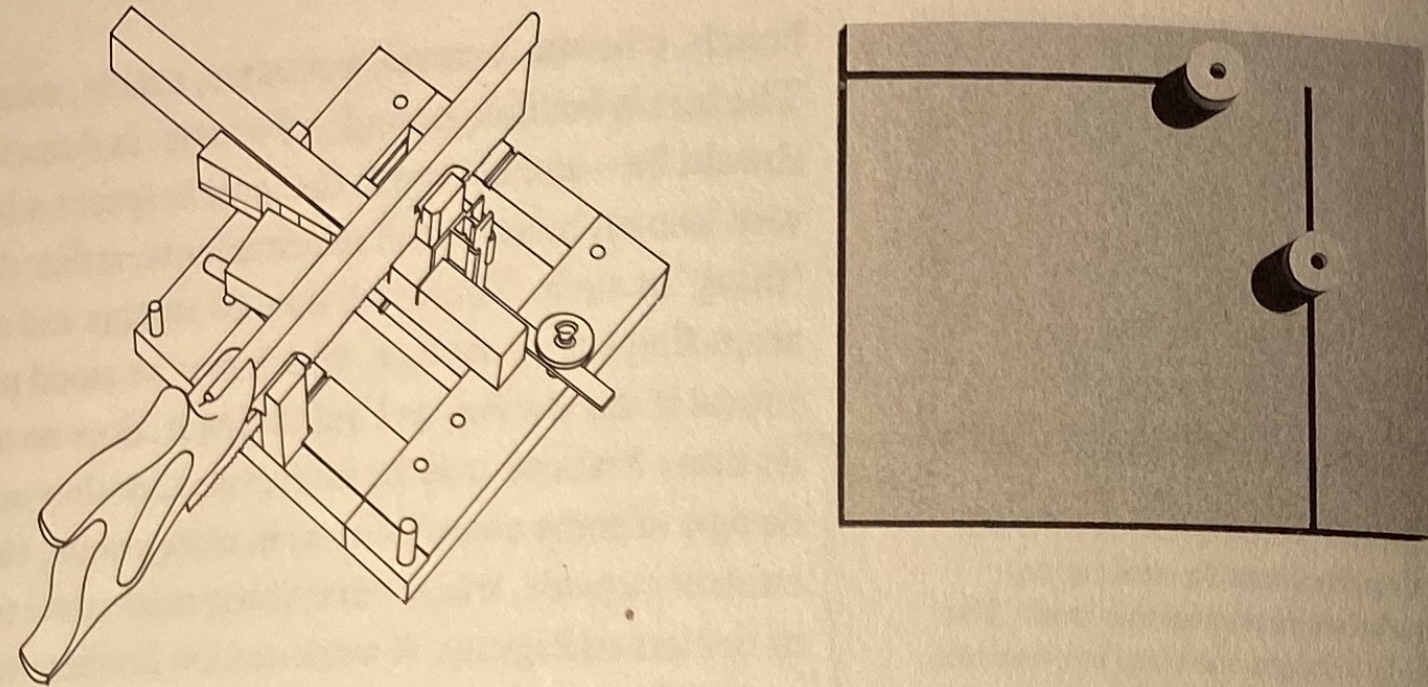
hands – as in love
presentness – as a stretch of time
connection – as requiredness
in and out – as a phrase of life
up and down – as the cost of living
balance – as what Humpty hadn't
marginal man – as maker

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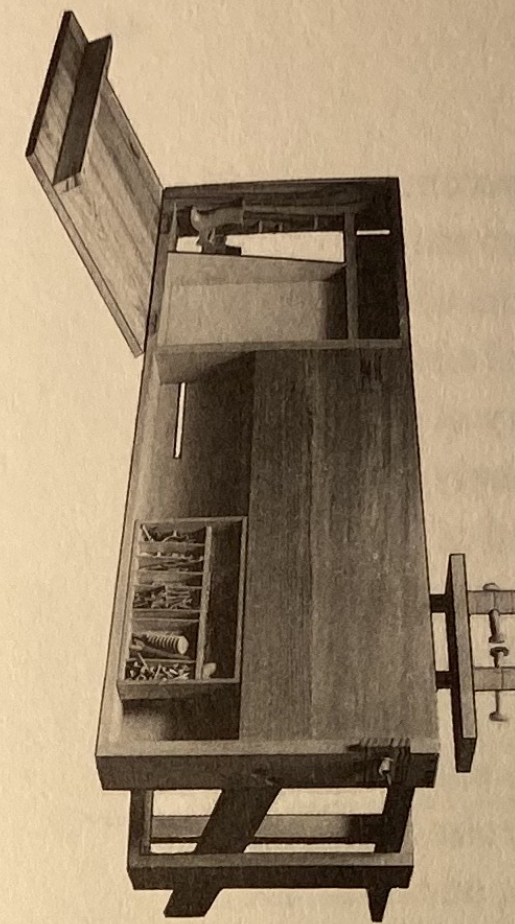
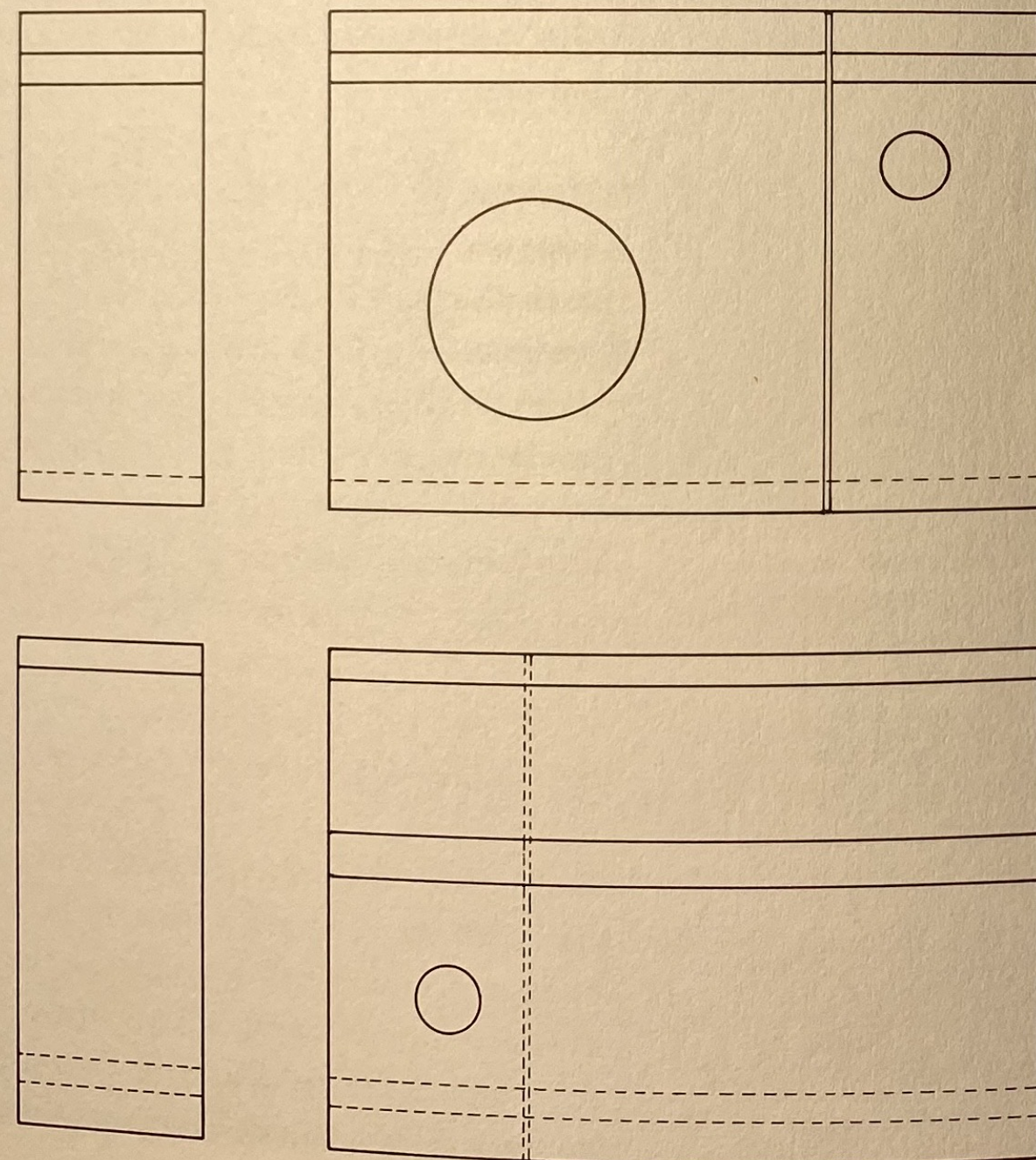


ADD ↓ in each case

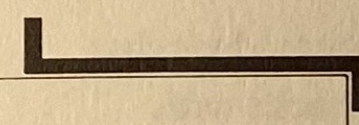
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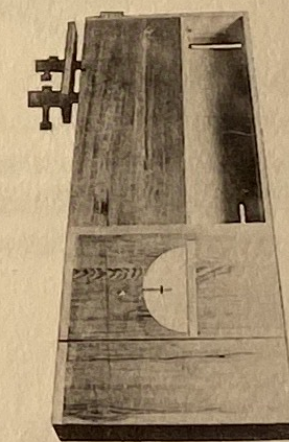
A hook is not a jig, and does not subvert skill in use – as does the foolproof cutting jig now commercially available. As shown, this simplest of models has a rest-piece for long strips, a renewable circular area for the chisel, and a cutting strip when turned over. The refinements may be omitted, but the pre-cut saw kerf does not feel excessive, and offers, to the faint-hearted, a visual guide. Angle-cuts were sometimes included, a 'shooting board' facility for small sections, a brass rule, and various gripping devices. However, the plainest hook is rich in choices and argument – material, dimensions, construction – once its nature is recognised and understood. By contrast, the MK2 Jointmaster cutting jig is shown (top), alongside a severely reductive solution by Jason Cornish.



woodwork teacher in a technical college might well teach from such a bench, but go home to his Black and Decker Workmate (in itself a successful design, very useful for site work as much as in the home). However, the one large high-quality bench I once owned, I did regret disposing of. The workshop did not include joinery work-stations in its own products, like a dog chasing its own tail, but we did produce a small home-bench for the architect, intended for model-making. It had the appearance of a clavichord and something of that scale (not, I hope, a comparable delicacy). The photograph showing the prototype is the only record I have. The working part is solid timber, hardwood (actually pitchpine in this example) with an opening toolstore, supplemented by a wall-rack, the top of which doubles as a fixed bench-hook.



The hook principle.



Closed for use as a fixed bench-hook, with groove for back-saw, and angle protractor for work.

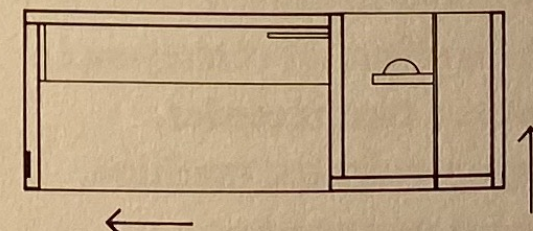


Diagram showing a chase-me-charlie joint configuration and directional emphasis in use – followed by the grain of the solid timber worktops.

I found myself much interested in the bench-hook concept and several – many – were developed, as one product to use up offcuts. A bench-hook is normally a simple device used on top of a woodworking bench. Its purpose is to aid and guide small sawing operations carried out with a back-saw (tenon or dovetail saw). These saws are accurate tools but vulnerable to ill-use: if the work twists or shifts on the saw-blade it is liable to go out of true and stay that way. Therefore a back-saw is used only when the work is firmly gripped between bench dogs, on the bench vise, or alternatively held by hand against the raised back of a bench-hook. The 'hook' part of it holds against the front edge of the bench. A secondary function of the bench-hook is to prevent unnecessary damage to the bench surface.

It seemed to me that this concept could be developed for application to an ordinary table, or drawing desk. These surfaces could thus be temporarily converted for small sawing operations (as for model-making), for cutting, drilling and other work normally alien to a table surface – giving also, from the provision of the edge-hook and sometimes a cam or sliding component to hold the work, a safe and stable and portable work-surface. There are many possible variants, with or without minimal tool storage. I have often set bench-hook design as a student project and always with interesting results. The interest mainly derives from the fact that a bench-hook is a highly conventionalised object 'in common use', but proves capable of fresh and extended conceptualisation without surrendering the essential simplicity of its working principle.

childrens shop



drapery

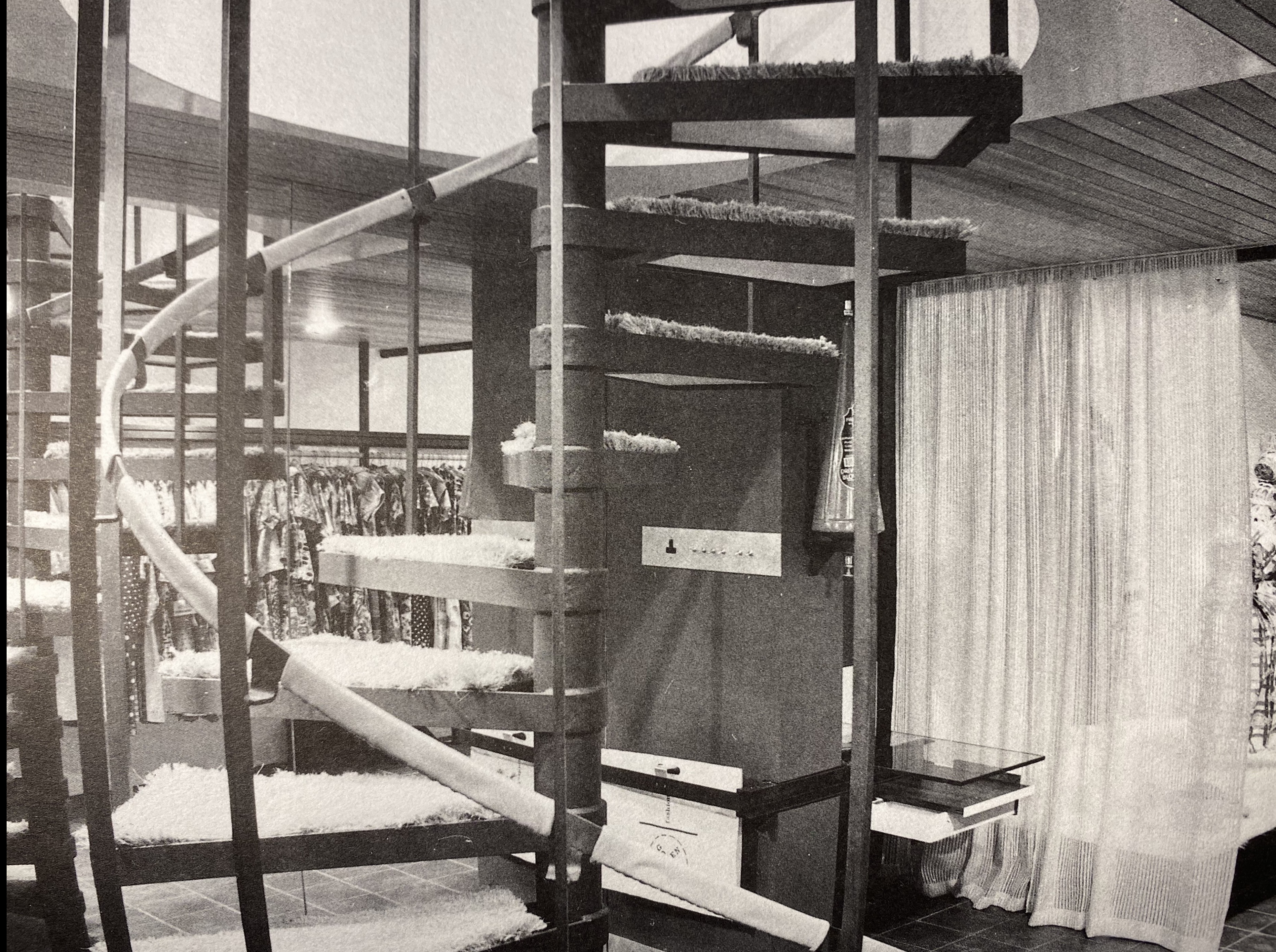


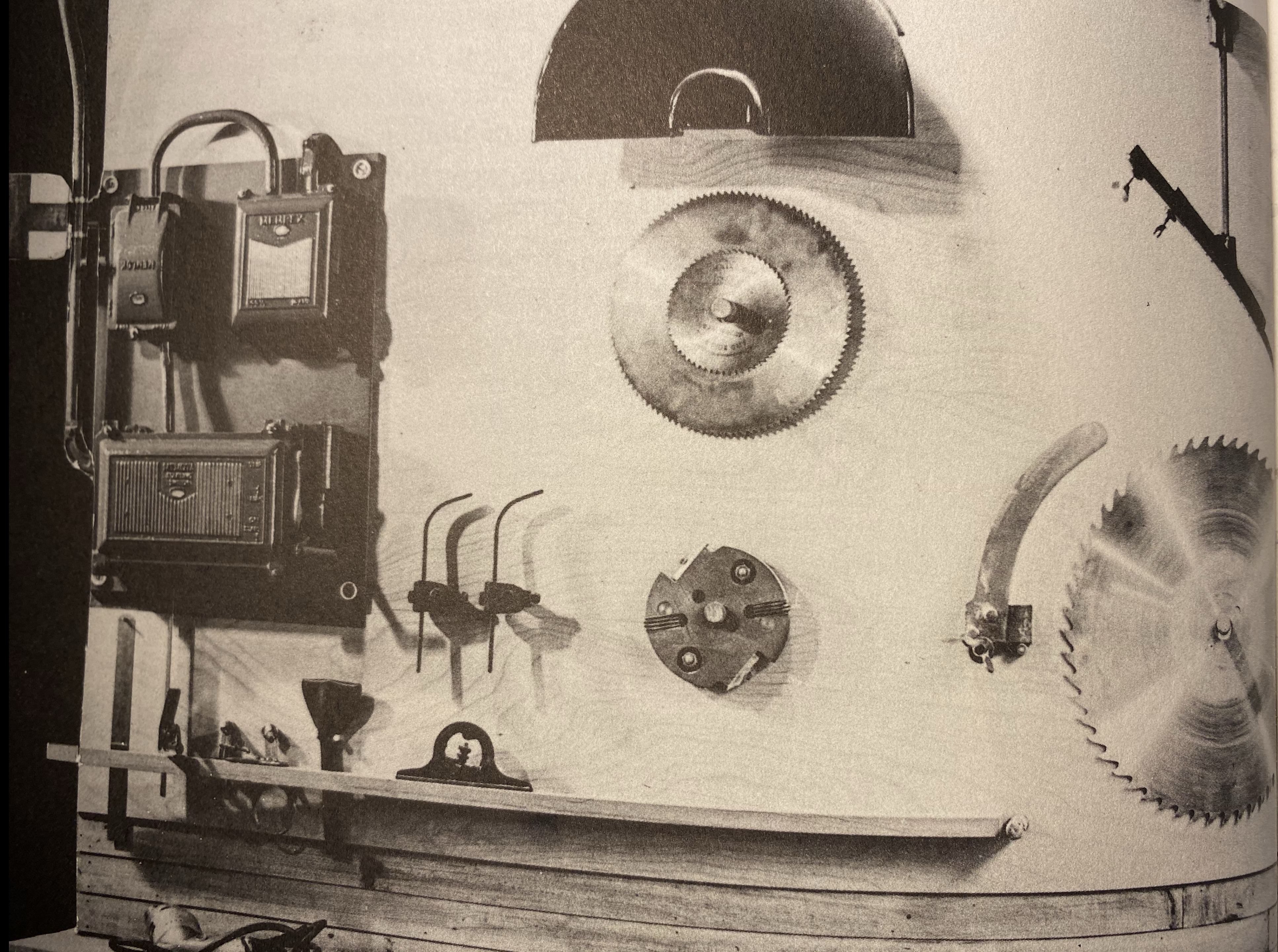
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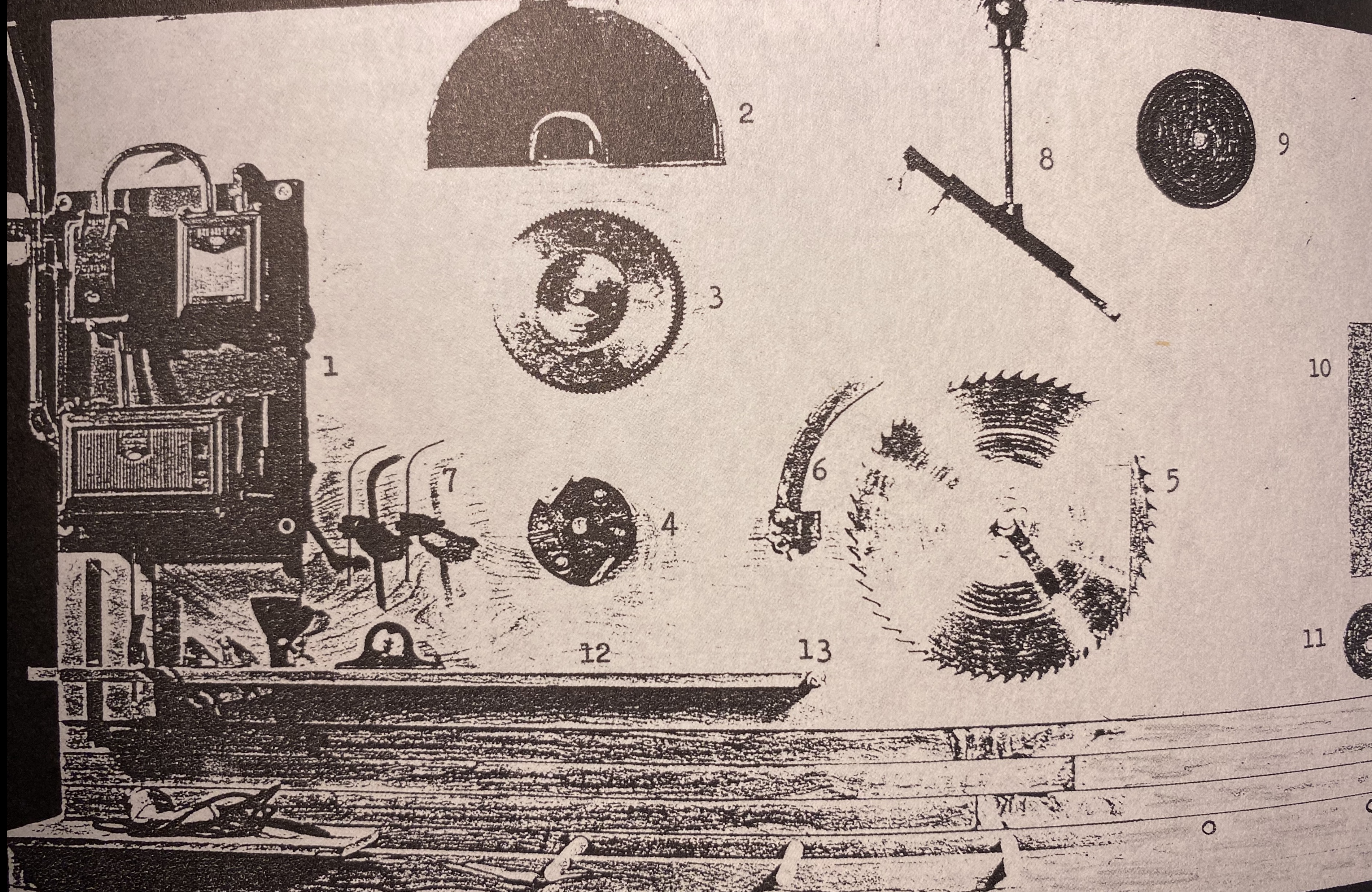


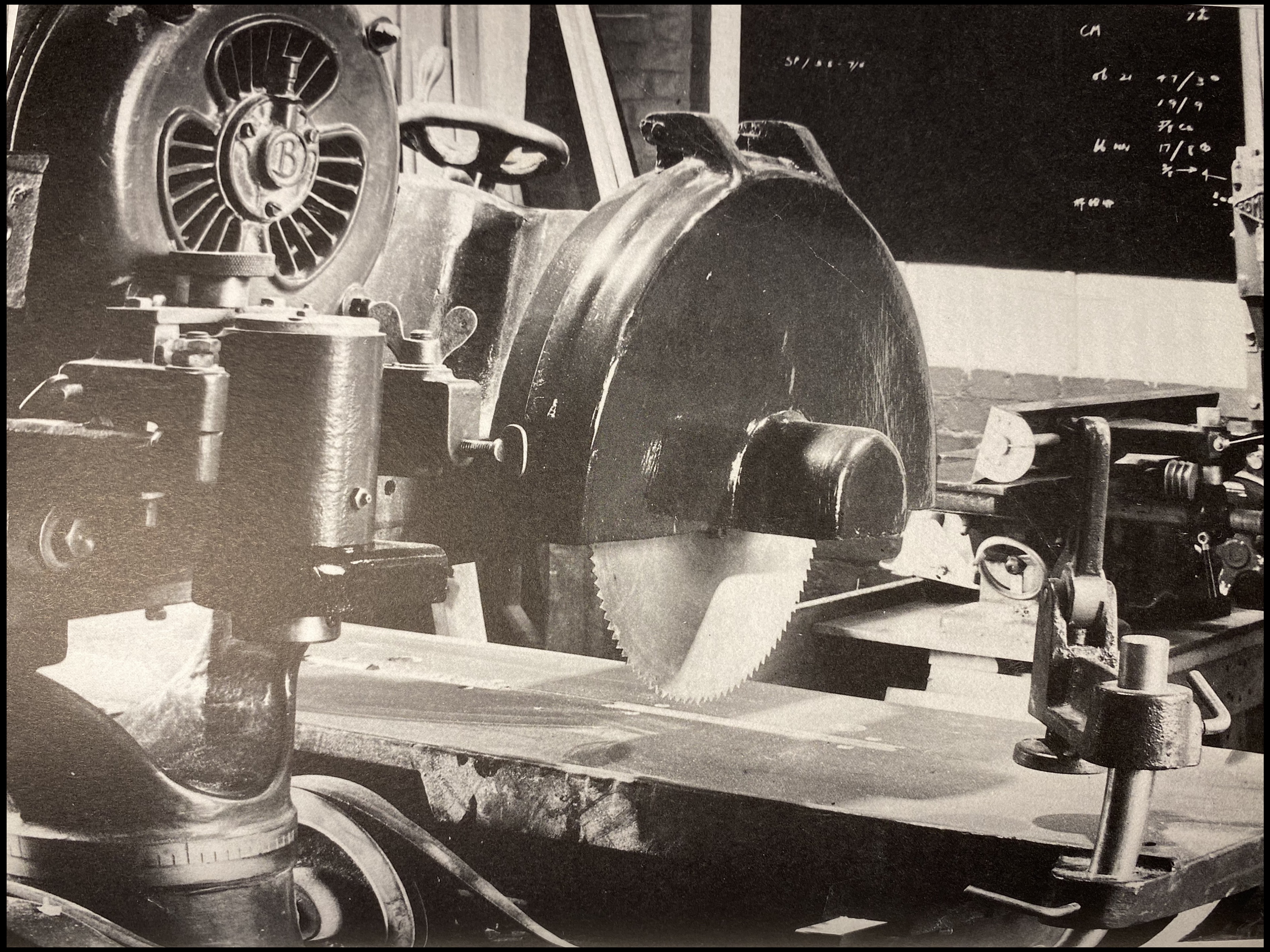
GOWEN











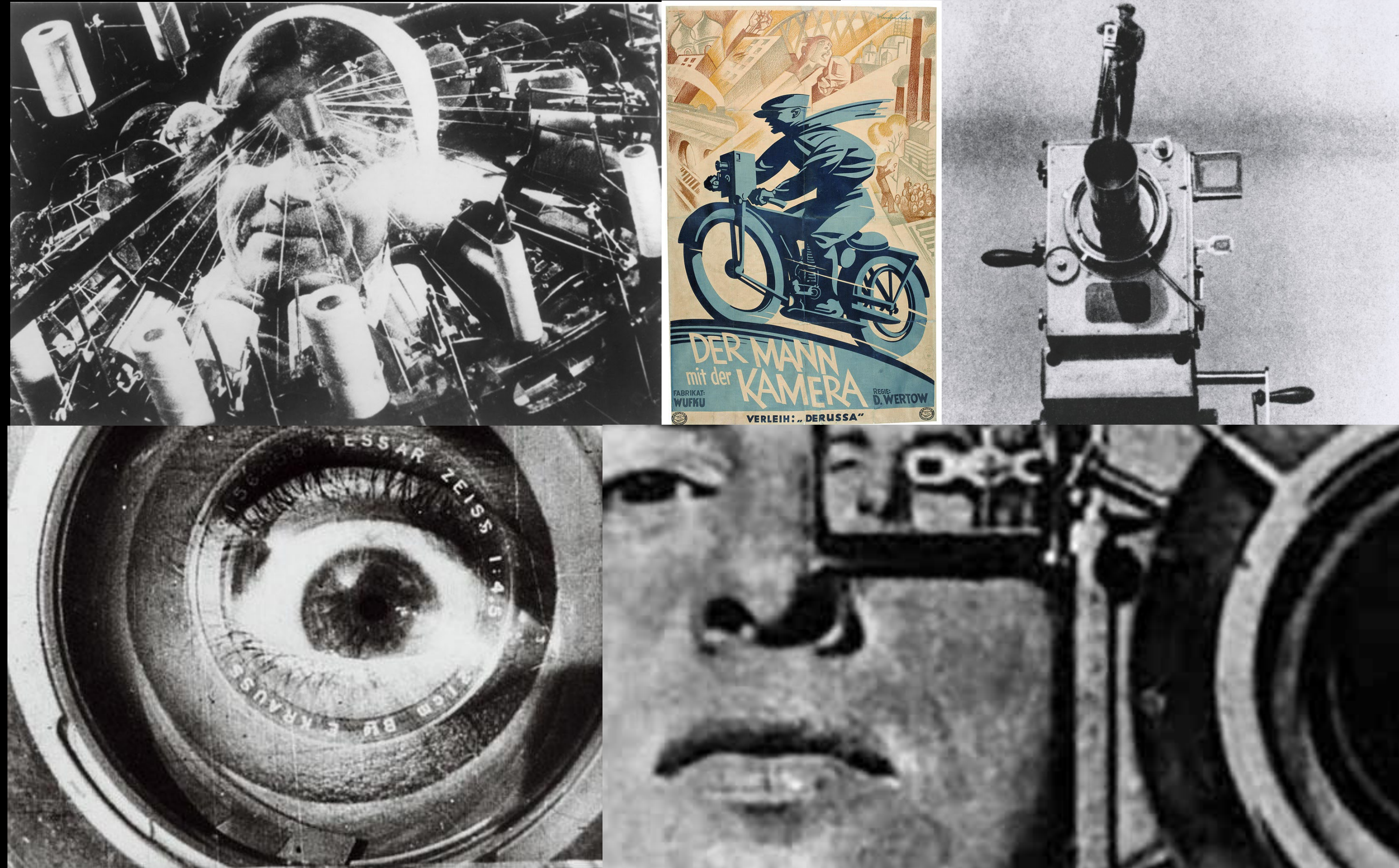
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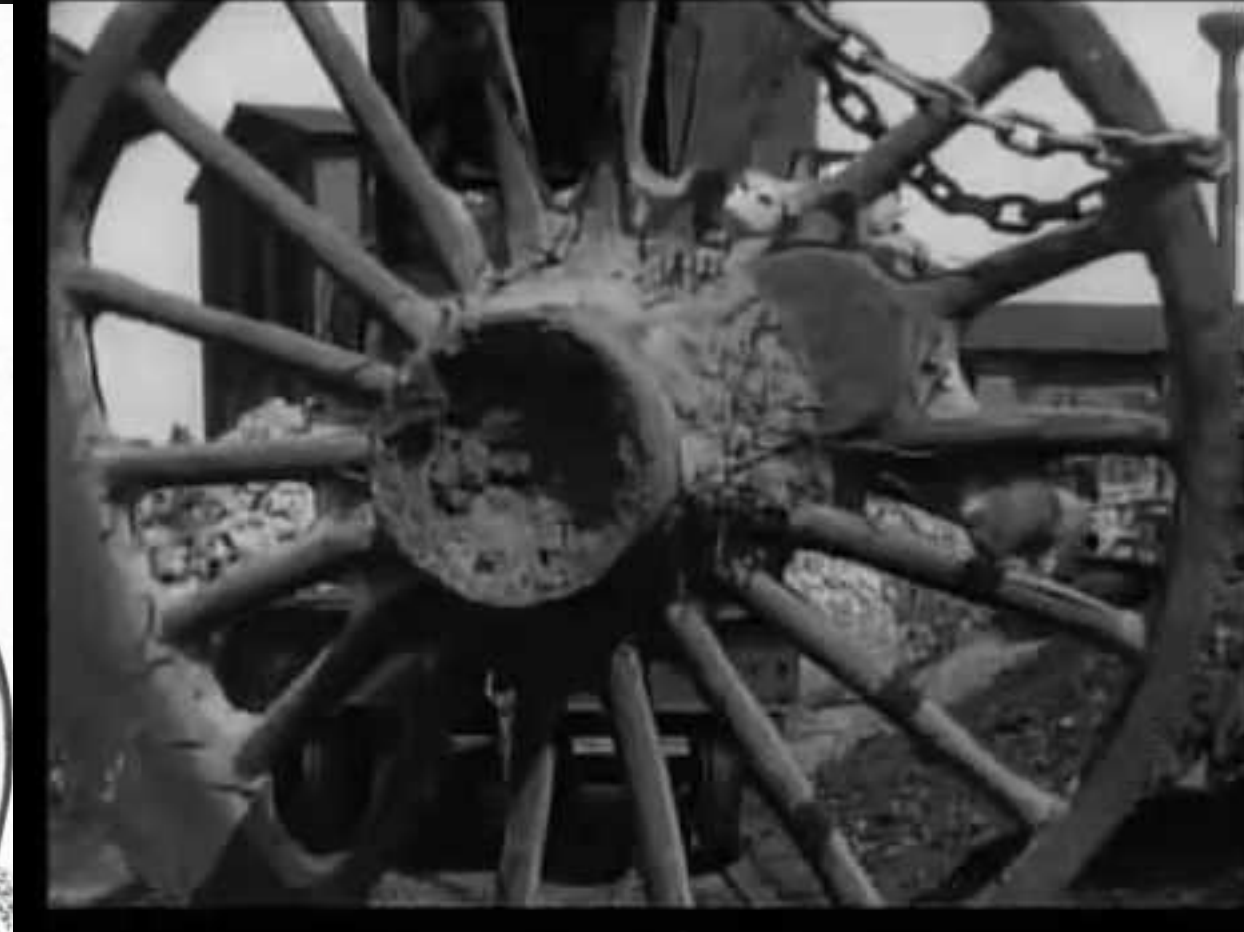
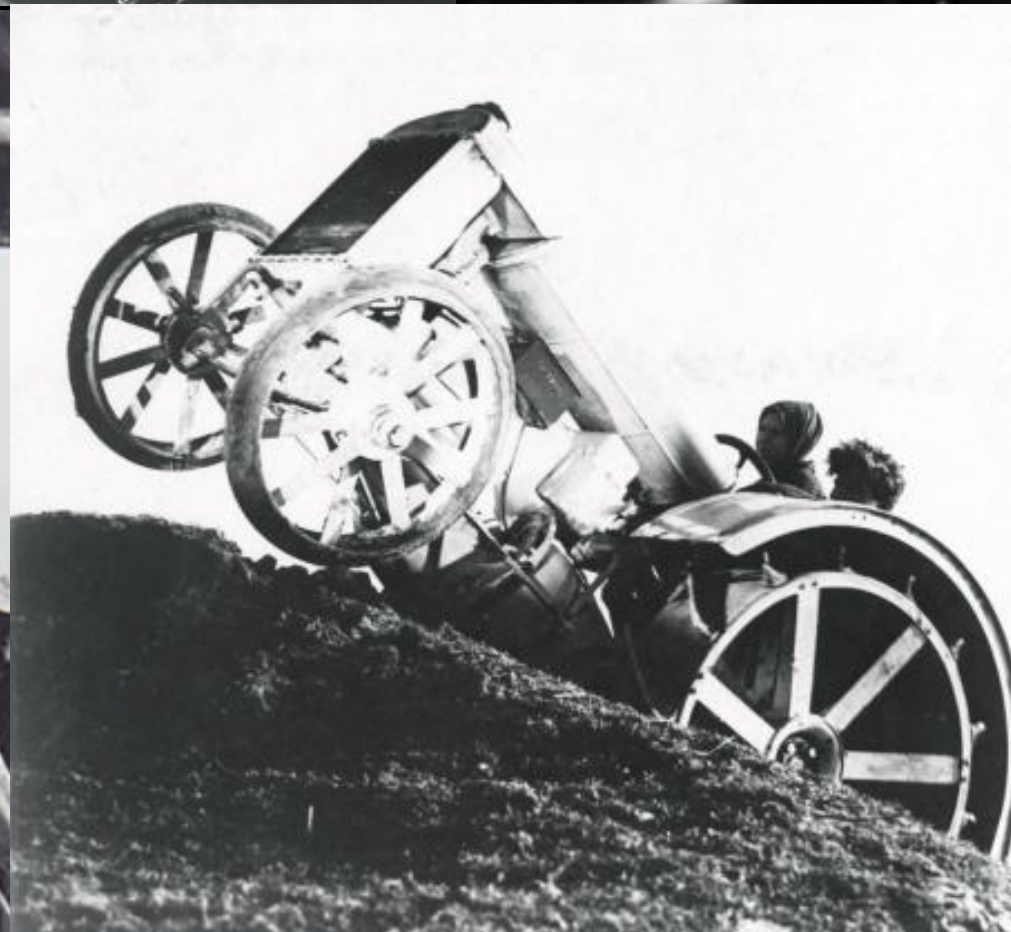
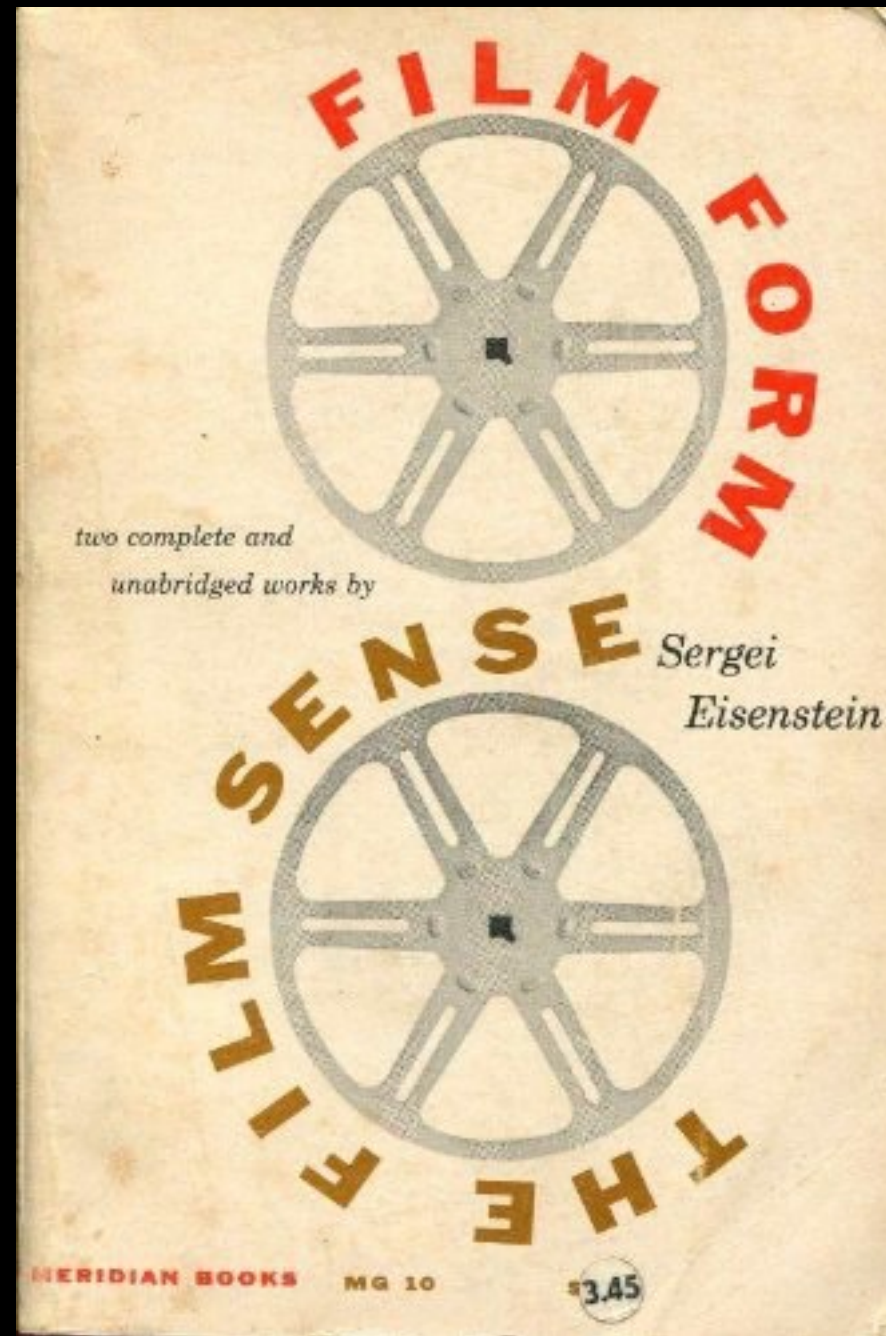
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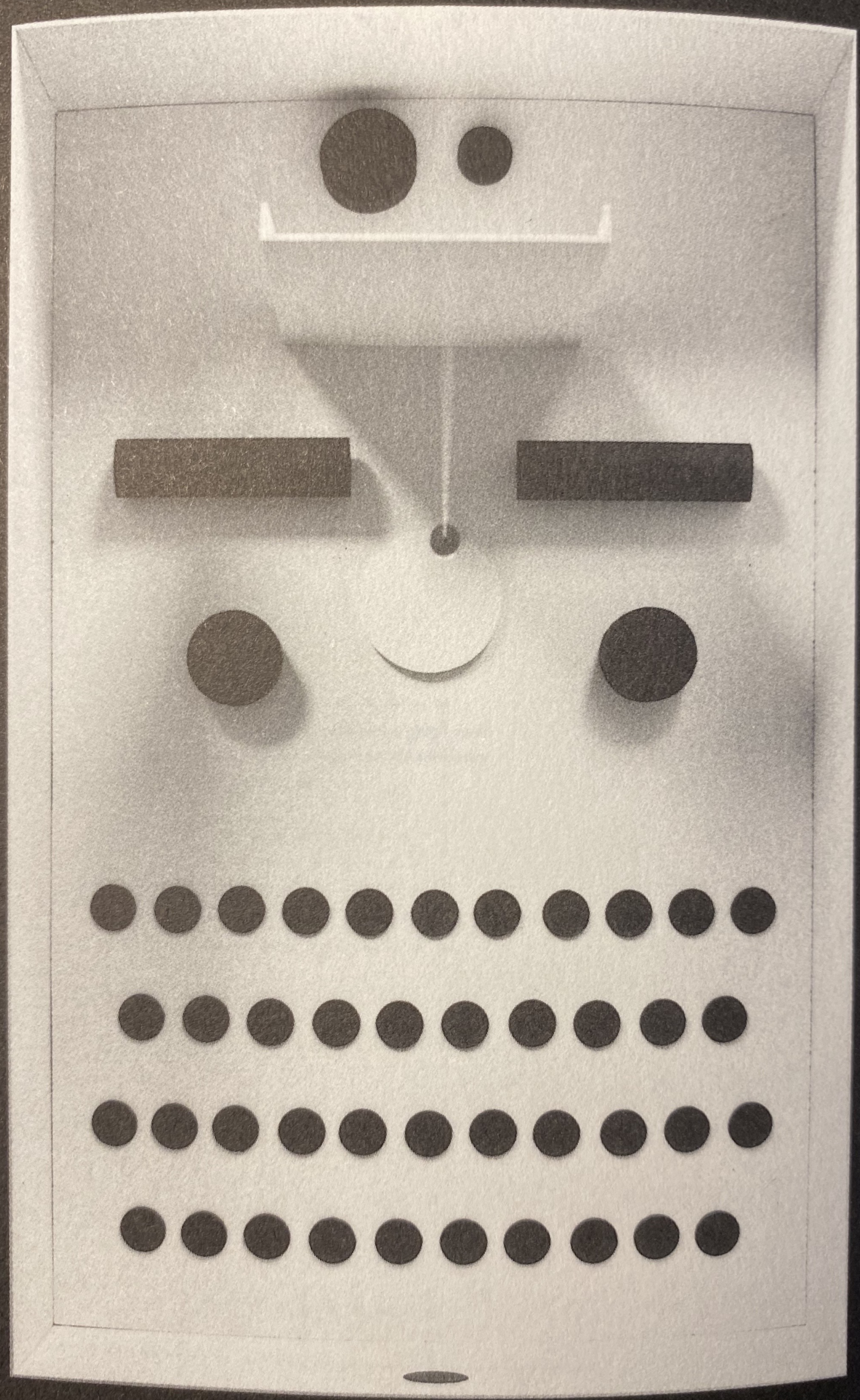


Sergei Eisenstein

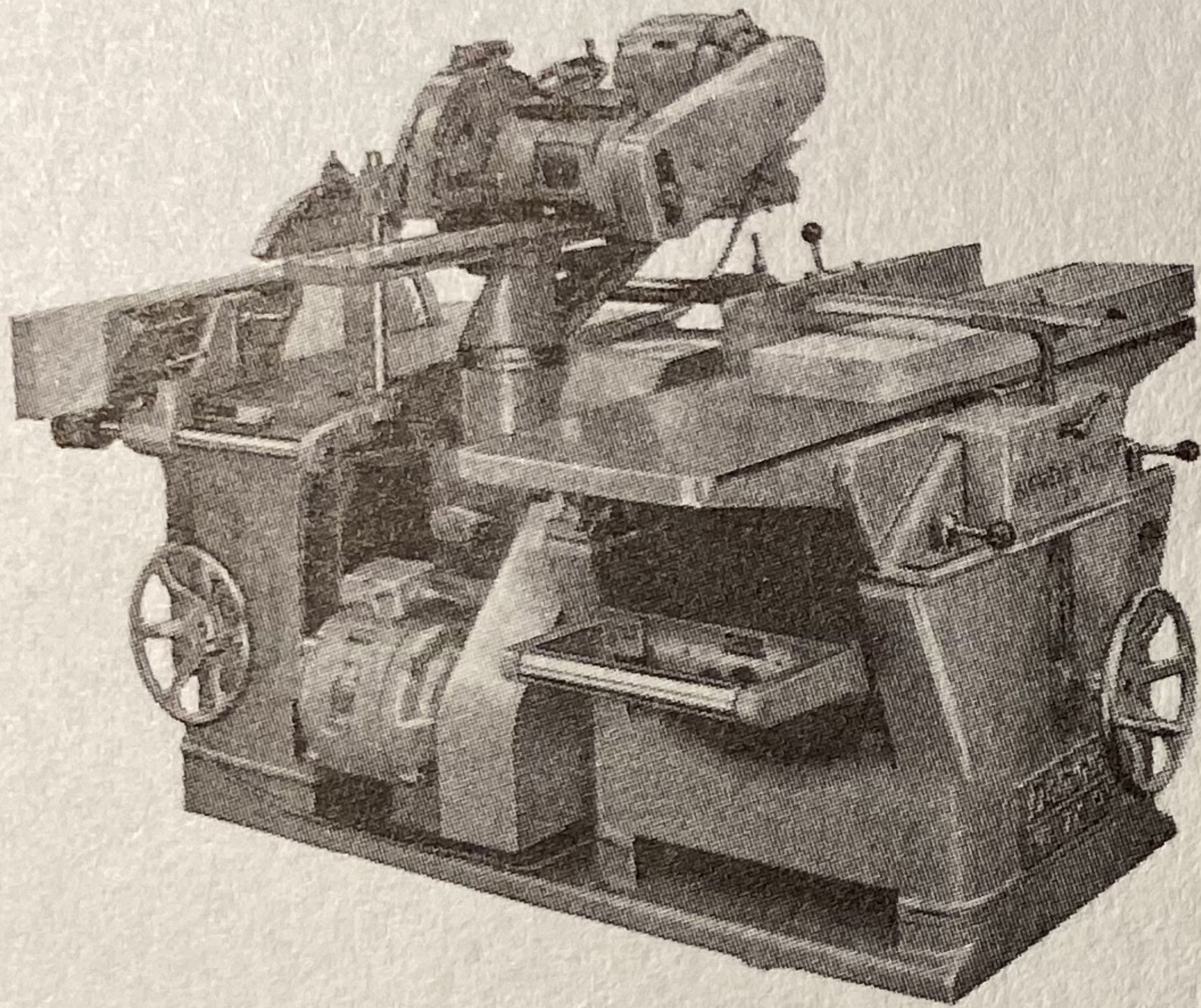
In:quest of Icarus...





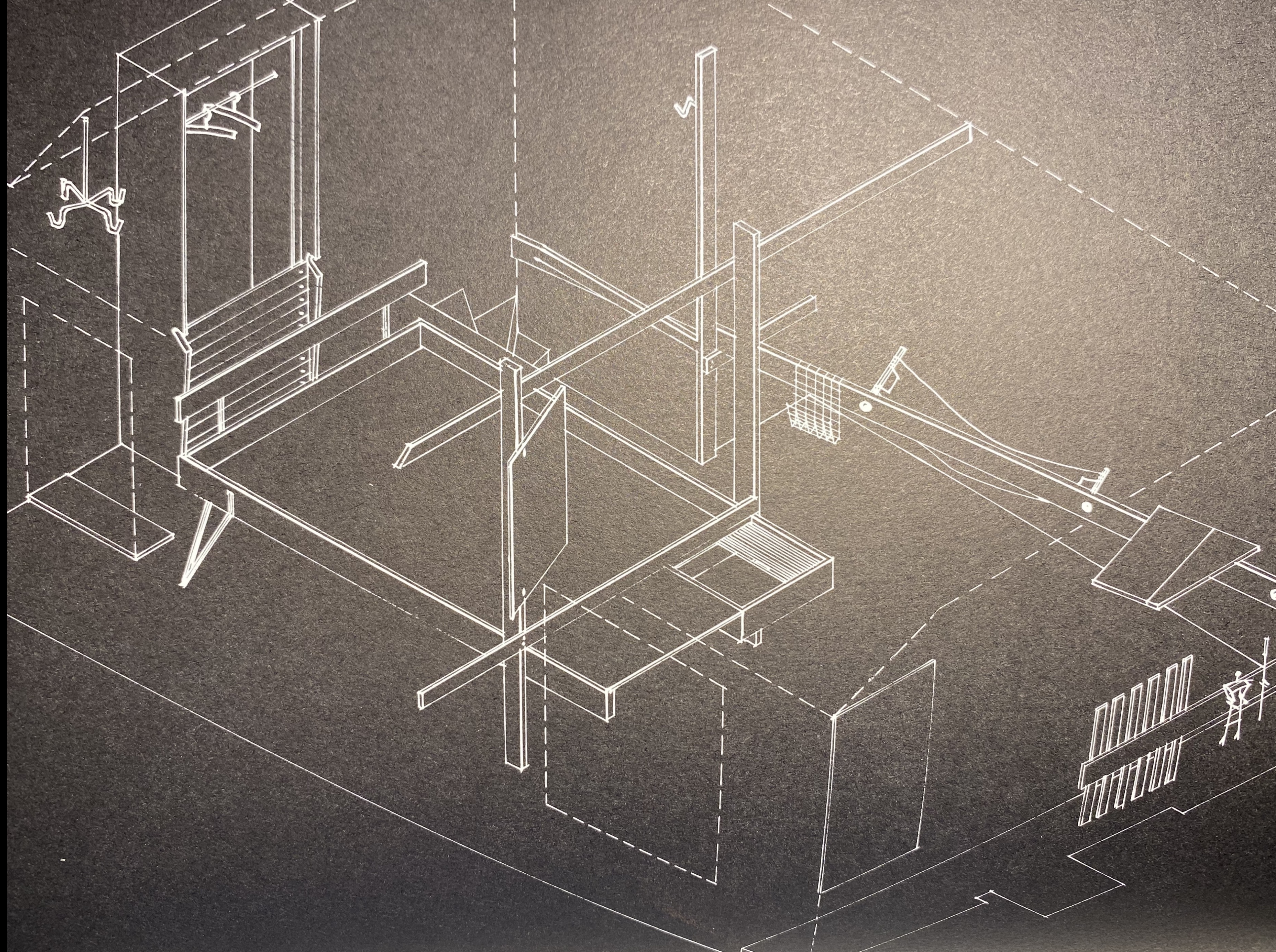


...in:quest of Icarus









So. So what.

God made a pact.

You do the talking.

I do the act. Alright.

I am flier than you are.

I aim higher than you are.

But you know the ins and outs
prospects and whereabouts.

We can't go on walking.

I know nowhere to go.

I no no way to no.

Odd but a fact.

So what. So.

I ask there be somewhere not nowhere yes be our no

zero
alright
my father
who's doomy
I'm zoomy
lets go
zero

things do not happen because they are important...



childrens shop



drapery



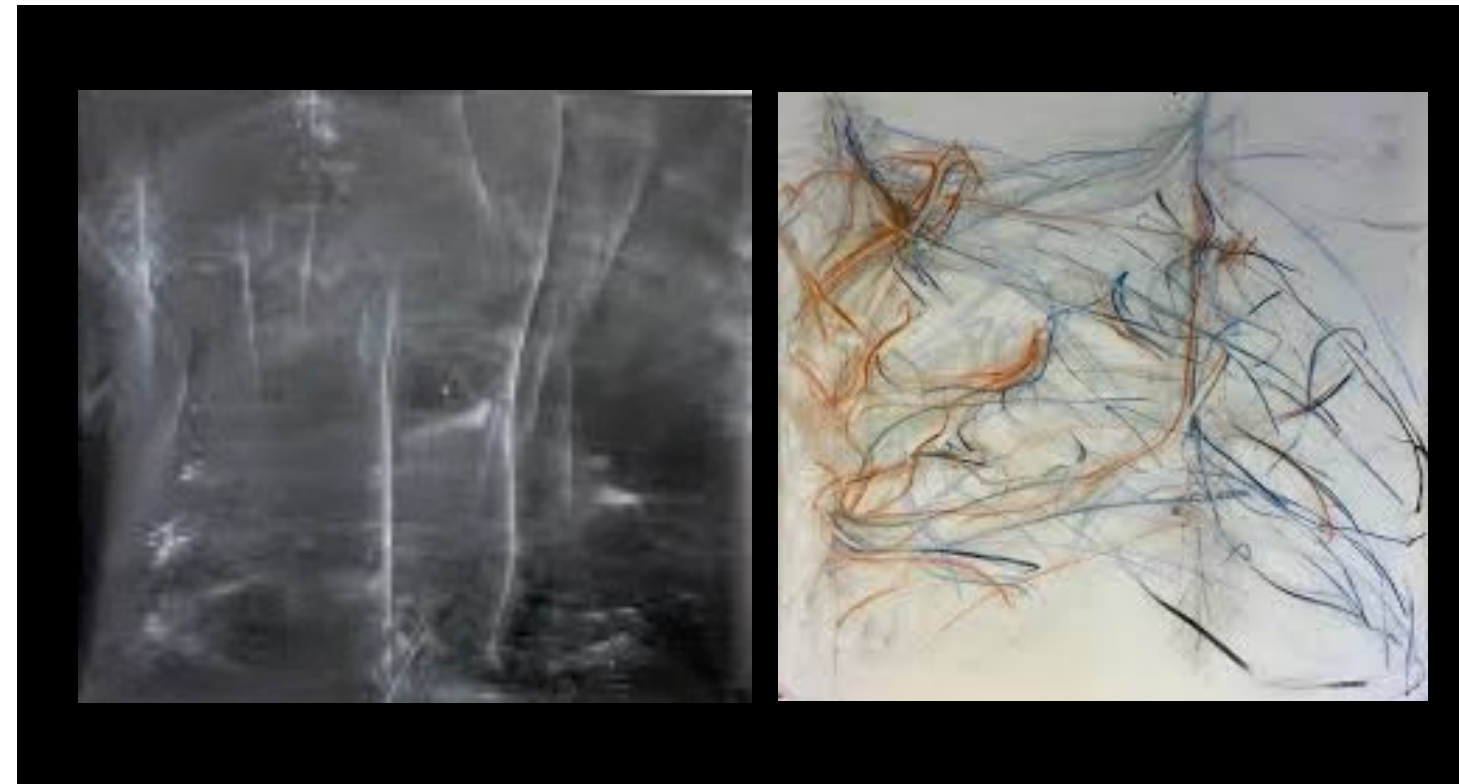
fashion



GOWEN

...they are important because they happen





Isomorphosis is a concept used to determine the type of relation—and the dynamics of correspondence—that starts operating as a feed (-back and -forward), when a practice is successfully transposed from a tool-set to another, affecting the ensuing reflection both aesthetically and epistemically.

If [transposition](#) is defined as this aesthetico-epistemic operation, then isomorphosis can be understood as what can be achieved, and what starts to operate, when the practices that relate to each other through transposition are *sustained* over a certain period of time (e.g., a research project).

Then we are typically facing practices that reveal darkly to one another that they are headed in the same direction. At some point, this relation becomes *specific*. It then is possible for the practitioner to operate from a *smaller* target area, in which the acts of making & understanding become precise.

