



Summary—Thank you for your presentation! I will use this occasion to summarise your theory-piece titled *Blurred lines—between nothing and almost something*. I am using a course-standard to address your piece in 3 aspects: **1)** your field of inquiry; **2)** your discussion; **3)** your conclusions.

Specifically—you do not accept the separation between art and crafts, neither in your own practice nor on historical terms: you argue that the division between the two is quite recent, and question how design, in modernity, has come out of a division that you actually don't accept.

To you, studying here at KHiO represents the possibility to work with design in a space where the lines between the disciplines are fluid. You establish your topic on the backdrop of the historical precedent. But also leaning on your studio work, in this project, with people two are different from you.

You discuss *curiosity*, *chance* and *intuition* with examples from your own work, and expose how the dilemmas they represent come out differently in art and crafts (based on historical examples). By doing so you open the possibility of design to hold, and develop, an intermediary position.

Precisation 1—Of course, there is some strategy, and even rhetorics, at play here. The way you stage a mindset for your piece, is that by accepting your main premise—the unity of art and crafts in history—the reader will also accept the role of a designer minding and mending the modernist gap.

You see this as an invitation. Not only to yourself but to a broader group of contemporary designers when you focus on some key points you retrieved from Tim Ingold's book on *Making*. Specifically: knowing things from *inside*—growing into things, letting them grow into you. Knowing through making.

The choice you make in comparing Gaetano Pesce and Donald Judd, allow you go into the detail of their work: showing how the two contrast along unusual lines. The designer being the one to underscore the uniqueness of a freer design object, while the artist looks to introvert crafted objects.

Precisation 2—by inverting our standard expectations on designer's and artist's positions, you find a way of deconstructing the divide and moving unto the realm of blurred lines (which is your topic). And arenas for it in design, such as the *Python* base, to which you refer in your theory piece.

Towards the end you advance the thesis that you at KHiO are first and foremost educated as human beings, with *presence* as key to act on instinct and with intuition, without being fooled by them. This, in counter-point to a design education of practitioner fitting into the present society.

Yet, I am wondering on how designs coming out of art-schools like KHiO, would educate us to being present, by growing into objects as *users*, and letting them grow into us. I think your theory piece hatched this possibility and it started to work in my system. I would want to discuss this with you.