

assessment

The etymology of the verb ‘to assess’ comes from ‘to sit’. To sit down, look over something and exercise good judgement as to how it should be taxed. So, it is similar to the Norwegian term ‘vurdere’ which has the same dual meaning: to evaluate and tax, in the sense of classifying.

So, moving from having done *this* project—what you have learning by submitting your theory-piece—is assessed when you reap the learning outcomes from having done a project *like this*. You were asked to submit your assessment criteria before the oral presentation, as a prompt.

The assessment itself was initiated as you each sat down—flanked by Bojana Cvejic and myself—in the MediaLab’s Black Box, accompanied by each your studio-group, and faced with the Zoom attendance. Featuring the professional staff of your specialisation and the MA students.

I would like to connect the work of assessment with this performance—the work you did on your material, subject matter, yourself and audience by doing this—as a platform to hatch what the criteria, that you wrote somewhat “blindly” *ahead* of time, might have in store in the aftermath.

The practice-theory connection having been at the core of our theory curriculum throughout—in theory 1, 2 and 3—the connection that was made *live* during your oral presentations, and in the exchange that ensued, which contributed to make sense of what exactly a *theory-piece* might be.

As I mentioned in our 3-day session the concept of the theory-piece has a two-fold definition in theory 3: a piece in the sense of a music-, dance- or art-piece (or, a graffiti-piece); and in the sense of a piece that can be yanked out of place, plugged in somewhere else and still work.

In both cases, the work of theory is integrated into the artistic context where it is developed: whether it is considered as such, or it is used more like a tool together with other tools. That is, whether it is assessed as a *consistent* object, or it is assessed for its outcomes, or *consequence*.

The point being that we did both of these things during the oral presentations: the summaries I gave your back where mostly concerned with the consistency aspect, while the feedback you got from the specialisations were more concerned with the line of consequences one might foresee.

An assessment must necessarily include both these aspects, of course. What is particularly interesting, however, is the assessment of the lateral drift *between* your theory piece as a premise and the conclusions you draw in the wake of discussing with your specialisations. A harvest here.

I am, for instance, thinking of how topics set adrift when performed in the theory piece—like feminism, ageism, gender fluidity and the city as an event site, this year—offer materials for portraiture which indeed may not belong to neither practice nor theory as distinct areas.

But rather feature what we more broadly may call *reflection* that can be taken either way—practical or theoretical. What I call portraiture relate to portraits, evidently: but applied to any material subject to the work of time, in which the lateral drift portrayed, e.g. in narrative.

Here lies the effect of simply giving the work—one’s own or someone else’s—a second look. Looking twice, research as re-search, asking: **1)** what have we here? **2)** what can come of it? **3)** how far has it come in terms of what has been already achieved? This is critical assessment.

Which is to say that critique does not have to be “sour-faced”, in order to be true. In my sense, you are likely to really benefit from this like toward the end of February/March or Easter. Perhaps you want to return to the question by that time? Yank it out of place, plug it in, make it work.

For now, I will limit myself to run through the assessment criteria you have handed over to me, prompted with a line of comment from the oral presentations, and conclude with some remarks on the distinctive jobs that theory does in a practical curriculum, based on our experiment.

That is, beyond the studios, the walks & talks with me—the feedback on your plans and completion—your tutorials with your specialisations, and in methodology. Rather, what how it makes sense to talk about the full curriculum in *theory* from Theory-1 and -2 through -3.

This I have chosen to do because without a good enough understanding of what theory does—specifically—and the achievement of precision in this domain, it becomes readily cancelled.

W 45-51	Graphic design & illustration (GI)	Interior architecture & interior design (IM)	Fashion & costume design (KK)	Methodology
Tutorials	Prof. Martin Lundell	Prof. Toni Kauppila	Ass. Prof. Peter Lochstoer	Ass. Prof. Maziar Raein
			Prof. Kirsti Bræin	
			Prof. Christina Lindgren	
	Prof. Theodor Barth [course leader—theory]			
	Prof. Bojana Cvejic [discussant—theory]			

Fig. 1—the staff involved in tutorials from week 45 through 50, who also participated as discussants during the oral presentations (in Interior architecture and Isak Wisløff and Patrick Grung contributed substantially as discussants). Maziar Raein contributed with tutorials. Bojana Cvejic was involved as an external discussant in the orals, based on a process of regular conversations and correspondence from Brussels. She also travelled to Oslo from Brussels to participate in person¹. She was invited as an overall discussant this year, on two accounts: **a)** she works at KHIO's dance dpt. with which many of the students have interacted from their first MA term onwards; **b)** Bojana Cvejic is specialised in performance theory, which went well with the emphasis on *performativity* in all of the 3 theory-courses on the MA-programme.



Fig. 2—setup for the oral presentations in the MediaLab's Black Box. The arrangement was structured to follow the health-security rules, owing to the Corona pandemic, primarily. The candidate was seated in the middle, flanked by the theory discussants. The professional staff participated on Zoom, with the MA class in the attendance. Disinfectant was at hand. Each candidate could bring their studio-group to be co-present during the orals. This hybrid arrangement worked, under the circumstances, in the sense that **a)** there was no viral contamination that ensued from the oral sessions; **b)** the candidates could draw on the comfort and autonomy of the studio-groups.

¹ Bojana Cvejic was prevented from participating during the second day with the IM students.

STUDIOS—J S B A C H					
Studio J	Studio S	Studio B	Studio A	Studio C	Solo H
Johannes Barlaup Jellum (GI)	Herman Kathle Ødegaard (IM)	Victoria Ydstie Meyer (GI)	Ilayda Keskinaslan (IM)	Pinelopi Spanou (KK)	Bror August Vestbø (KK)
Tina Haagensen (KK)	Ali Shah Gallefoss (IM)	Tiril Haug Johnne (GI)	Shubham Mehra (GI)	Ida Marie Højris (KK)	Rintaro Iino (KK)
Karianne Caspara Haag. (KK)	Tie Lie (IM)	Tonje Lona Leensberg (GI)	Kristiina Veinberg (IM)	Duan Yuchen (KK)	
	Jiang Chuan (IM)	Lisa Kristindatter Mortensen (KK)			

Fig. 3—Though the orals were organised by specialisation—Wednesday GI, Thursday IM and Friday KK—to facilitate the participation of the professional staff, the work during the 5 preceding weeks was organised in 6 studios: Studio J, S, B, A, C and H. The lettering was chosen in continuity of the didactics from the kickoff lecture Monday in week 45. The MA-candidates’ assessment criteria below are therefore presented by studio, to reflect the context of the group-work.

*

The students’ assessment criteria (below) are pasted in for overview, to read in detail please consult the filed documents that have been sent to you. The comments are intended to pass some learning outcomes unto the staff of professional tutors as a hand-over before the Spring term.

STUDIO J

Johannes B. Jellum (GI)	Karianne Caspara Haag. (KK)	Tina Haagensen (KK)
<p><i>Written language and narrating</i> Written words & precision Connection between text and practice</p> <p><i>Being the narrator</i> In the work "After" the work</p> <p><i>Reader, spectator, listener</i> Care and generosity</p> <p><i>Before, then and after</i> How goes it?</p>	<p>ASSESSMENT CRITERIA</p> <p>CONVERSATIONS WITH GARMENTS</p> <p>Karianne Caspara Haag. Ma2 Costume Design December 2020</p> <hr/> <ol style="list-style-type: none"> 1. I am evolving, at the same time I am the same. 2. Writing may work as a way to construct a bridge between thinking and doing, mending the gap. 3. Bring many questions to the table. Especially the ones that seem to have obvious answers. 4. Make notice of the moments when a working process is in harmony. Place these moments in the storage for self esteem, and keep them for harder times. 5. Look for possibilities in things that may be reachable at the moment. 6. Put yourself into the place of others, trying to understand their perception. 7. When in the middle of a project, as right now, I am at a place where I have to remind myself to breathe. I am stressed, but I am dealing with it, because I know that it is not going to be like this forever. 	<p>TINA HAAGENSEN Head designer Observatoriegata 21 0254 Oslo Norway +47 92823219 About https://snl.no/Tina_Haagensen</p> <p style="text-align: right;">December 1st, 2020</p> <p>To whom it may concern,</p> <p>My name is Tina Haagensen, and I am currently studying for a master's degree in design at Oslo National Academy of the Arts to build on my ESMOD Diploma in design and modelism, as well as 30 years of work experience in the fashion and textile industry.</p> <p>It is imperative for me to first and foremost work with beauty. Beauty in terms of quality in craftsmanship, uniqueness, visibility, play, and those strange and inexplicable things which borderline the unbeautiful.</p> <p>The narrative in materials is a significant part of my identity as designer, and I have an artistic approach to compositions of colours, richness, textures and patterns, the ideas and process often being more important than the product.</p> <p>I would like to work as a textile designer and -artist, connected to both dress and interior, art and performance. I want to emphasize on design and development in weaving and knitting, print and décor – all in an uncompromising style of lawfulness and generosity.</p> <p>My key points are artisanal slow work, aesthetics, dress as identity, maximalism and the value of originals, as well as being an activist towards age discrimination in the context of visibility. Research shows that women's anonymity emerges from middle age on, so my contribution is to encourage a resistance and protest narrow-minded rules in society, and to bring forward a feeling of uniqueness, to find their "inner brave girl" and to claim space and visibility beyond measure!</p> <p>Sincerely, Tina Haagensen.</p>

Johannes Barlaup Jellum (GI)—in his wake of his film-analysis of the comic series Brødrene Dahl, it became evident that his assessment criteria relate to his query on the narrative dimensions of typography in the aspects that relate to his professional *modus operandi* (standard operating procedure) as a professional in graphic design).

Karianne Caspara Haag. (KK)—presently standing in the middle of a production process (opera production of Die Fledermaus) that most of the other students are going to be in the Spring term, she emphasises the importance of what appears as trivial detail to her development of professional depth in her reflection, in a situation where the stress-factors are considerable.

Tina Haagensen (KK)—formulates her assessment criteria in the form of a recommendation letter for the future, in the context of her having largely been self-employed, she opts for investing in the self-credibility in what she is presently doing, in working with self-produced textiles for the first time in her life, with the intent to transposing her previous work with upcycling to ageism

STUDIO S

Herman Kathle Ødegaard (IM)	Ali Shah Gallefoss (IM)	Li (IM)
<p>Assessment criteria - Rules as Tools <i>A dive into the world of the unexpected</i> Herman K. Ødegaard 2020</p> <ol style="list-style-type: none"> Waste time Do not be afraid to waste time during a project. Wasting time can lead to unexpected explorations. If it feels comfortable to turn right, turn left Sometimes I think it is healthy and valuable as a designer to move out of our comfort zone. Almost every passion or interest I personally have, has been created or explored by being uncomfortable. Get feedback. Show your work It can be terrifying showing your current work, especially before you consider it done, but getting feedback from someone with an outside attitude to what you are doing, can make you realize some aspects of your project you wouldn't think of on your own. Facilitate. Creation suitable for others Be a bridge between the designer and the physical outcome. Facilitate elements, materials and rules. Use intuition. Listen to your gut feeling Your gut feeling is evolving through your experience, and becomes better and better. You have to use it for it to develop, therefore I encourage to design while using intuition. Argue before creating When we are designing with an argumentation or statement as a base, it assures that the final outcome has some value no matter of the looks of the physical object, because of the starting point (argumentation) Try to predict an outcome. But don't end up there I think we should have a base in a project, and make up our mind where the project is going. What I do not think is favorable is to have a precise expectation of the final outcome. Present it as a serious game Even though I favor games and every pros that involves, I think it is necessary to bring a level of seriousness into the process, simply to encourage focus and patients. Encourage to play Pedagogically I have experienced that I have an easier time engage in something when I also are having fun while doing it. Be aware of the rules you are using To learn from a process, I think we should often stop for a moment, especially right after making any decisions, and think of which rules or feelings that led us to doing it. 	<p>Assessment criteria Blurred Lines <i>Between nothing and almost something</i> Ali S. Gallefoss 2020.</p> <ol style="list-style-type: none"> Lose control We creatives often cherish our ideas as children, we hold them tight and we won't let them go. Sharing your ideas wont destroy them, you will just get another perspective, and maybe some new ideas. Coincidence is a beautiful mistake Chance is something we can't predict, something that is out of our control. If you emphasize the coincidences in your process, beauty can arise from your errors. Curiosity is a tool Follow your curiosity! We are lucky to acquire this tool. Curiosity is what have created the modern society. But be aware how you use your curiosity. Curiosity can also lead to destruction, as when Pandora opened the box. The lines between the creative fields are blurry, and only in our minds The lines between the different creative fields are blurry, and only in our minds. It is rules or norms that we can choose to follow, but we don't have to. The distinction between art, crafts and design is man-made construction, and not written in stone. If you follow your intuition, work happens, and you don't need to "work" Intuition is a tool that helps us make quick decisions. But if we are not aware of what we consume, our intuition can trick us, and we end up doing something someone else wants us to do. Let the industry adapt to you, don't adapt to the industry Many things are wrong with how the furniture industry is run today. The designer has no power; they have to make what the industry wants. It is a result driven business; it's not about saving the environment by producing less, it is about producing more and making more money. Know your value and your values, before you sell yourself to the industry in need of fast cash. Sameness is bondage Peace thought of objects as individuals. Like people, they too were asking to be different, and to be free. 'Sameness' for Pese meant 'bondage'. He wanted to mass manufacture originals, to produce a diversified series of objects, and in this way, reconnect craft with industry. 	<p>Assessment criteria: The Supermarket and its Periphery&Situation <i>as a Communities of Practice</i> Tie Li, 2020</p> <ol style="list-style-type: none"> Tact knowledge -relying on yourself and also constructing yourself at the same time. Learning is the social negotiation of knowledge. Learned from your daily life. -Because of the "tacit knowledge", you can steal the knowledge from the situations of your normal life without realizing it. Treat the essay as a tool and also an independent material. -The theory that you cite becomes your material, and your paper itself, becomes material that you can continue to work on. Tools are metaphors for the identity of a community of practice -Tools carried common historical memories and rules of interaction.
<p>Herman Kathle Ødegaard (IM) — compared to the waywardness of his topic, the assessment criteria ended up being quite “designerly”, and during the oral presentations it became clear that his experiments with allying himself with chance, and the use of chance methods, have prompted the articulation of a consequential distinction between instinct and intuition. A typology of rules.</p>	<p>Chuan (IM)</p> <p>Assessment Criteria of On Memory Chuan Jiang, MA2 of Interior Architecture and Furniture Design</p> <ol style="list-style-type: none"> Emotion matters It was an honest expression of how I felt about. Complexity & Variability Try to appreciate the complexity and variability of things and to explore with understanding of that. Self-expression Try to build ideas on my materials and try to use this as a real self-expression process. Switch the view To see things from different perspective. Sometimes as a creator, sometimes as a audience, sometimes as a student, sometimes as a teacher. Use the reference properly For the references, try to have conversations based on my work. Exploring in the process The exploration will make a base for my own thinking and result in the right form for expressions. Reflection constantly To rethink and reflect about the whole process. 	<p>LI (IM)...</p> <p>6. The space of the TEXT -Using TEXT as the fiber and weaving machine.</p> <p>7. You don't have to weave a new web or build a new system, you will find the invisible connections between things.</p> <p>8. The TEXT not focus on the G&L, but point out where you are in the system.</p> <p>9. The TEXT have much higher tolerance than you might think.</p> <p>10. The structure of the text should be organic and open.</p>

Ali Shah Gallefoss (IM)—on the backdrop of his experience of developing and articulating a design attitude in his projects, he was prepared to regroup this experience with a work that added reflective concentration on an historical argued position, his assessment criteria accordingly constitute an example of what it means to move from ‘this project’ to ‘a project like this’.

Tie Li (IM)—similarly retrieves generic insights of his reflective *modus operandi* (mode of operation) from this specific project, with the purport of futuring his learning outcomes. He also articulates the relationship between his work as a professional practitioner with the specific affordances of writing in a visual model based on rotation (seeing the whole as a wheel).

Jiang Chuan (IM)—in her work on active memory, she has drafted a list of assessment criteria featuring—based on her own example in the essay the she submitted—what bringing *agency to theorising* (Bojana Cvejic) can mean. The time-share between evocation and construction in her work on memory, and remembrance, make a demonstrable case of this general principle.

STUDIO B

Victoria Ydstie Meyer (GI)	Tiril Haug Johne (GI)	Tonje Lona Lensberg
<p>Assessment criteria: Victoria Ydstie Meyer</p> <p style="text-align: center;">* *</p> <p>I value dialogue, care, openness, thoroughness, and play.</p> <p><i>Writing and graphic design</i> Writing is related to graphic design; reformulating a sentences and giving form to a text can be one and the same thing. Graphic design deals with the combination of language and image. I understand form and language together.</p> <p><i>Experience</i> Experience is a foundation for theory and practice. I am a situated subject who makes sense of things through my position, perspective and orientations; they change constantly. I regard objective categories as fictional structures superimposed on a fluid, moving, changing world. This means the categories themselves can and will change.</p> <p><i>Subjectivity</i> I think of creating friction as a feminist strategy; at the same time observing with care, writing carefully and being attentive are values I hold.</p> <p><i>Conversation, collaboration, coherence</i> In dialogue with fellow practitioners my views are tested, help is found and play can happen. Several views can connect into a bigger, coherent image.</p> <p><i>Context</i> Graphic design will always come from somewhere and exist in relation to something, in something else, to someone. I think of graphic design as an area or collage where several fields and expressions can merge and create a context where graphic design can happen. It is a multidisciplinary field.</p>	<p>Assessment criteria / Ambitions for writing</p> <p>To utilise the qualities of the norwegian language structure, to create a theoretical text with literary value.</p> <p>To search for ways of writing that contains graphic design. That it is visible in the text that I've worked with it with the same tools as I would with graphic design and illustration.</p> <p>When text act as illustration: a text that feels alive, where images are living/floating within itself and within the reader.</p> <p>A feminist text is, to me, an inclusive text, with a non-alienating language, with defined sentences and clear thoughts that invites the reader in.</p> <p>There should be a reality in the text that the reader can enter as more than just an objective observer.</p> <p>There is warmth and closeness in the text.</p> <p>The writer, me, is a person with a life, and my life and friends should be able to naturally appear in the text alongside references and literature, informing the text from another perspective.</p> <p>/ Tiril Haug Johne</p>	<p>Some assessment criteria Tonje Lona Eriksen</p> <p>Conversation is essential to measure where I am in the process, the field and in general everyday life.</p> <p>Conversation leads to coincidences.</p> <p>Movement and memory play together.</p> <p>The thought follows movement.</p> <p>Rely on restlessness.</p> <p>It is important to have an empathetic and simple language.</p>

Lisa Kristindatter Mortensen
<p>ASSESSMENT CRITERIA THE FOXES' TWIST LISA MADE1</p> <p>Purpose 1. In my thesis-text I address the issues and matters of ethics that my master project starts out from. Initially I worked out a plan to build a parallel path with the practical work on one hand and the adventure-based experiences that I collect from being outside. And then I established a foundation of these two, and developed that in to a theoretical thesis. I brought in the depiction of a forest den, and its two entrances/exit points, to visualise sorting of solutions taken from a nature and animal perspective.</p> <p>Discourse 2. I wish to emphasise on the matter of the discourse, and the importance of what happens when more perspectives are being brought in to a topic of conversation. In the case of my master project, it deals with common sense and a re-evaluation in how we think about our co-existence with animals and the nature that surrounds us. There is a logic common sense here that deals with care and respect, and it influences the relationship between humans and the natural world.</p> <p>Speculative Design 3. To contextualise my design in to a specific method from having an idea of something conceptual and then being able to actually create it. Looking at my design and take that from an unreal idea in to something concrete is where I place my thinking in to the speculative design tradition. In the matter of speculative design, the idea and destined goal for the idea is the treasured core of the entire design and conception.</p> <p>A foxes' journey 4. I wanted, with my text, to build a narrative around my entire theory and practice. By bringing in all these references and resources of people, stories and images, they assemble the entire universe behind my design. The fox as a character is an important key in my design, because the fox as an animal is known as brilliant, cunning, quick and clever. Those are descriptive words for my designed clothing in itself, but also because the fox symbolises my brand, both in the name Røvet, but also 'røvet' means to dream, and takes it all back to the speculative design thinking.</p> <p>Materiality 5. And last, I want to describe the tactility of the material and connect that into the value, flexibility and purpose of the fabrics that I utilise: from the flexibility of knitted fabric, to the protectiveness of the outer shell fabrics, which I'm utilising in my design. With the descriptive part, I want to take the reader in to a sensibility of retrieving acquaintance with the materials, and maybe even visualise the style and silhouettes that I'm trying to depict, here starts the journey where I'm approaching the step that takes us from text to materiality.</p>

Victoria Ydstie Meyer (GI)—she has put a constructive effort in portraying with accuracy the ways that she developed in her essay, her way of working with graphic design; more like a personality than an identity. The assessment criteria are consistent with what she achieved in her essay on the asterisk * while remaining open in its line of consequence. Portraying an attitude.

Tiril Haug Johne (GI)—her assessment criteria are productive in both the sense of producing theory (from literature) and producing graphic design (from extending punctuation to interventions), as well as featuring a position alongside the materials she is working on based on a method of inflecting graphic design and illustration, with a generative take on feminist theory to hatch new repertoires in her field.

Tonje Lona Lensberg (GI)—she used the assessment criteria directly to hatch performative learning outcomes from the practices she developed during the writing process, to remain in silk-screen performance as the context of both her interviews and her writing. She invented an approach of extending practice to conversation and writing without X looking over her shoulder.

Lisa Kristindatter Mortensen (KK)—her assessment criteria extends the mission statement of her brand-make unto a format similar to a hand-out featuring a reflective design-identity. The consistency of her work is pervasive, while the line of consequence—her being a proclaimed animal project activist bent on working with the industry—still remains open.

STUDIO A

Ilayda Keskinaslan (IM)	Shubham Mehra (GI)	Kristiina Veinberg (IM)
<p>Assessment Criteria Follow the Flux Urban Experience as a Performance Ilayda Keskinaslan, 2020, Oslo National Academy of the Arts</p> <p>1) Be curious about the life around you. Believe in the potential of the ordinary. - The world around us is full of hidden potential under the thin layer of the ordinary. Learning about how complicated systems work, discovering the breath-taking power of the familiar is only possible when you are curious. There are infinite lessons behind the illusion of the overheard. When we pay attention to life details, the world unfolds in front of us with all its glory.</p> <p>2) Good storytelling is one of the pillars of good design. - Making sense of things and designing are about logic, storytelling and creating atmospheres are about emotions. Physical spaces require both of those aspects to have an impact in our lives.</p> <p>3) Attentive observation rather than casual noticing. - Being alert as a detective, collecting information, and making connections let us learn more about life much more than any book can teach us. The narrative reveals itself to us when we are there to find it.</p> <p>4) Design is not about physical objects, it is about living things. - Design is only relevant when it is creating spaces, objects and stories about living things for living things. In that sense, a city is alive and a playground is alive as much as a person is alive.</p> <p>5) Be forever in a flux. Change. Adapt. Evolve. - If your work is not changing and adapting the world outside as fast as you are, there is something missing in that equation. Always push yourself to learn, experience and discover. If you are still in the same place as you were before, you need to keep up with the pace.</p> <p>6) Leave space for the unexpected. - Over controlling a system can only create expected results. Allow the world to surprise you by creating a gap for mistakes, surprises and alternative futures.</p> <p>7) Simplify things, and simplify the things you just simplified again. - Design is about making sense of complicated issues to come up with a smart, poetic, useful outcome. Overcomplicating things is what stands in between you and the best outcome.</p> <p>8) Use your tools. - When a design communicator is purposeful, reference and philosophy, it means that it is finished. If you still have to explain what it is about, you need to use your tools better. Visual communication, creating a narrative and being clear is the key.</p> <p>9) Learn from others, but don't follow their steps. - Reading theory, working on masterpieces and listening to experienced people will teach you a lot. But you can not be unique, ground breaking or influential if you only follow their steps. You need to make your own path in the light of these references.</p> <p>10) Find your reflection in everything. - Including a bit of yourself in everything you do is what makes your work unique and valuable. A honest reflection of our inner selves, guarantees an authentic and reliable piece of work for everyone.</p>	<p>Kunsthøgskolen i Oslo Theory 3: Synthesis</p> <p>Assessment Sheet 'Between Compromise and Integrity in Design Practice' Shubham Mehra</p> <p>Initially I think that it is best to invite the experienced readers and faculty to provide their thoughts on my subject and perspective. One of the major takeaways I have at the end of this writing task is that my design experience is still very shallow to propose something significant.</p> <p>Along the way, I am not writing on what I think of design, as in Norman Potter's list, but rather how I am formulating my design practice. Such as (unordered):</p> <ol style="list-style-type: none"> 1. An established starting position 2. Interest in the basic ingredients (fundamental tools of production) 3. Strong grasp of the ingredients through practise 4. Critical view of the scope of work and the nature of design work 5. An empathetic approach to clients and collaborators 6. Room for shared learning 7. Self-respect and establishing working boundaries 8. Reflection on practice and evolution of practice, as a normal progression 	<p>Assessment Criteria for: Social Spaces in the Scope of Interior Architecture: Sensorial and Spatial Experiences</p> <ol style="list-style-type: none"> 1.1. Be yourself and don't try to jump over your own shadow. 1.2. Make lists, because they are great! Create a structure that is actually helping you, even if you are the only one that understands the rules. 1.3. Redefine how you introduce yourself once in a while. 2.1. Don't give up talking up something that you want to express in a physical space. 2.2. Being present in real life versus being present online. 2.3. If you have a clear vision of making sense of the world for yourself, don't be scared to share it with others. 3.1. Make it personal! 3.2. Collaborate with the people that you trust and are intrigued by. 3.3. Failures are the best lessons of all time. 4.1. Let's talk about your practice! 4.2. I like being practical. 4.3. Be open-minded and you will be surprised how different things that don't make sense together, come together in the end. 5.1. Back your ideas up with historical references! That is something that I should try to do more. 5.2. Be political, be young at heart and have an opinion! 5.3. Appreciate the space that you have worked towards. Take advantage of it while it lasts! 6.1. Temporary solutions are more flexible and suitable for our lifestyle these days. 6.2. Find the situation that is reliable, but fun enough to make something out of it! 6.3. If you are out of ideas, then just go from A to Z, and you have everything covered. 7.1. Trust yourself as a designer! 7.2. Writing can be challenging, but don't go the easy way out and overfill the text with images. 7.3. Get personal!

Ilayda Keskinaslan (IM)—her assessment criteria underscore narrative as living knowledge and design as a process of filtering, where simplification serves the purpose of detail, and new horizons of inquiry, beyond the present ones of her specialisation, drives her interest unto other design fields: seeing a perpetual inquiry as a motion to stay live (avoiding philosophical closure).

Shubham Mehra (IM)—his assessment criteria serve to crystallise his practice as a graphic designer, in the wake of his exposition of a “wicked problem”: that of *compromise* and *integrity* in commercial, collaborative and hardwired design projects. The practice he dug out from doing his theory-piece is one targeting the development of professional depth in hatching opportunities.

Kristiina Veinberg (IM)—her list springs from the opportunity she saw in developing her theory-piece as a tool, with a conceptual foundation in Celine Condorelli’s (2009) ‘support structures’. It thereby enters the storehouse of tooling that she derives from her interest in learning through making, in site-specific projects in which relational aspects are a driving momentum.

STUDIO C

Pinelopi Spanou (KK)	Ida Marie Højris (KK)	Duan Yuchen (KK)
<p>Assessment criteria</p> <ol style="list-style-type: none"> 1. Ask questions to yourself and to the others 2. Find the answers in different places 3. Trust your hands and use them more 4. Break at least one border 5. Study new theoretical sources or go deeper to your current research 6. Have fun 7. Don't be afraid to work as an architect in the performance and as an artist in architecture 8. Keep a distance and become an observer 9. Explain it to yourself and others in simple words 10. Always look for the value to society and your personal benefit 11. Get tired, rest and get tired again 12. Experiment, play, record, compose the elements 13. Write about it 14. Look back and reflect 15. Review assessment criteria when needed. 	<p style="text-align: center;">ASSESSMENT CRITERIA</p> <ol style="list-style-type: none"> 1. Determine your own understanding of your gender/identity 2. Place yourself within what you know 3. Take on a role 4. Create a space 5. Explore the semiotics 6. Change/play with the words 7. Determine the energies 8. Turn it around and explore differences/similarities 9. Find a way to bend 10. Repeat 11. Create new meanings 12. Review what is there 13. Create collections 14. Determine the need and the possibilities 15. Make decisions 	<p style="text-align: right;">Yuchen Duan DE551_1</p> <p style="text-align: center;">Assessment Criteria</p> <ol style="list-style-type: none"> 1 archive all pattern work from the project 2 test in different textiles to see how the structures and forms response to the same construction 3 start to plan colour stories 4 forming a structure for primary research 5 research on editorial ideas 6 run experiments on how to translate texts into visual composition 7 technical folder for garment closures and finishings 8 what are the ways of constructing garment without using zips and buttons 9 write reflections on the theory piece and self evaluation with the feedback from the presentation 10 use knitted materials to construct something has more structures 11 test out hand-embroideries (experimental) 12 surface treat velvet with the motifs from the previous screen print tests. 13 archive record photos into categories 14 test out transparent materials. 15 write 5 research questions and try to answer them (short) 16 finish the cluttered readings from last month 17 Miao embroidery motifs convert digitally 18 use previous sculptures for accessories ideas 19 ceramic with blue pigments testing 20 design more abstract floral motif for screen printing in the spring, covert the digital file. 21 research layout for portfolio

Pinelopi Spanou (KK)—her assessment criteria are distilled to a degree of autonomy with a simplicity that grant them a purchase beyond the specific work she developed in her theory-piece. It articulates at a similar level as Norman Potter’s literalist principles, in this aspect. Her maturity may owe to the fact that she started to work on her practical experiments early.

Ida Marie Højris (KK)—she has developed a set of assessment criteria based on her idea that gender fluid studies are inherently practical *and* inherently theoretical. This parallelism makes her equipped to work out a semiotic approach, which characteristically is practical and theoretic at the same time. She uses gender as a specific entry to acquire precision in her professional field.

Duan Yuchen (KK)—from a theory-piece accessorising two of John Galliano’s collections for Dior, with a deconstruction (in the sense of performative analysis) of the Chinese story, the Dream of the red chamber—explaining Taoist philosophy—he comes out with perhaps the most targeted practical to-do list of the entire class. He integrates his essay into his professional practice.

SOLO H

Rintaro Iino (KK)	Bror August Vestbø (KK)
<p>Assessment Criteria</p> <p style="text-align: right;">Rintaro Iino MA2KK</p> <p>Masking a body: The way of care through defining the inside and the outside</p> <p>Purpose The main theme I worked on, in this class is to take apart and explain the ways in which covering a body with clothing shows care for others and yourself through defining the personal space, and furthermore to separate care into physical care and mental care.</p> <p>The relationship of self awareness and clothing Wearing clothing is dividing yourself from others and making a concept of the inside and the outside by the artificial approach. That behavior makes it possible to be yourself as yourself. to define yourself with the condition of something inside, it is going to be difficult to recognize yourself as "yourself includes your skin" because your skin is existing as a wall to separate you from outside. It means we only can recognize and define ourselves properly, by just covering up the skin with one more layer of artificial skin which is clothing.</p> <p>Hedgehog's dilemma The Hedgehog's dilemma describes a situation in which a group of hedgehogs seeks to move close to one another to share heat during cold weather. They must remain apart, however, as they cannot avoid hurting one another with their sharp spines. Now, we find ourselves in a Hedgehog's dilemma caused by the worldwide pandemic. Physical contact is avoided everywhere to prevent infection, but we miss intimacy through physical expression in daily life. Coronavirus is a sharp spine on our skin which is disturbing our ability to enter each other's personal spaces.</p> <p>BlackSheep / SHREK My master final project is gonna be a collection for protecting personal space and solitude as a shield and demanding distance. Also, it's a challenge of committing to use wool as a key material in the collection because I was supposed to join Connecting Wool. (SHREK: Shrek was a Merino wether sheep in New Zealand. Merinos are normally shorn annually, but he escaped from the farm and avoided being caught and shorn for 6 years. He was named after the fictional ogre, "Shrek" because he was apparently hiding in a cave with his massive wool coat.)</p>	<p style="text-align: center;">ASSESSMENT CRITERIA</p> <ol style="list-style-type: none"> 1 - Be honest 2 - Talk about what you really care about 3 - Try to use the right words 4 - Pick people up at a stop where it makes sense to join the ride from 5 - Specificity is the path to enlightenment 6 - Simplicity rarely loses to complexity and battles in the public sphere 7 - Don't over complicate either 8 - Have fun 9 - Make your corner of the world better 10 - All I know is that I don't know 11 - Be open for question 12 - Be open for saying sorry 13 - Be open for change 14 - What can be talked about, and what do we have to make to understand? 12 - Is it what you are presenting or how you present it?

Rintaro Iino (KK)—his assessment criteria contains a set of 4 modules: each element has the needed autonomy to work autonomously while working with each other when yanked together. They correspondingly liberate the potential of his theory-piece to work as an assemblage, with the adaptive possibilities entailed by this, when enters the practical phase of his MA in the Spring.

Bror August Vestbø (KK)—in his assessment criteria he goes into the micro-sociology of personal dispositions and relational outcomes, in collaborative ventures that some aspects might be similar to HAIKW/ but in a more directive mode: in the sense that art direction can become articulate in collaborative ventures that are carefully phased. Consistent: yes. Consequences: yet open.

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General comments on the assessment criteria: the specific comments above reflect the context of articulating and reaping benefits from a theory-piece *before* the final term (and therefore as either a spring-board or a prompt). If the students' assessment criteria vary in maturity, this seems not to be determined nor predicted from their theory-piece, nor performance during the orals.

There might be indications that working actively with the studio-groups may have resulted in the articulation of rule-sets that look beyond the individual projects. Though this could also be owed to the impact of not only working in studio-groups, but by disciplines (since one of the disciplines GI, IM or KK dominated in several of the groups). Yet, they all demonstrate a variable match.

Therefore, the lateral drift that defined the MA-candidates' working conditions from they submitted their theory-elements to when the present the following week, features as a specific material in the documentation of learning outcomes. Which is why it may be suggested that what one might call a *reflective performance* may lie precisely here (*neither theory nor practice or both*).

Wednesday 16th—	Graphic Design & Illustration	Thursday 17th—	Interior Architecture & Furniture Design	Friday 18th—	Fashion & Costume Design
Kick-off	09:00-09:15	Kick-off	09:00-09:15	Kick-off	08:45-09:00
Shubham Mehra	09:15-09:55	Herman Kathle Odegaard	09:15-09:55	Karianne Caspara Haagensen	09:00-09:40
Victoria Ydstie Meyer	10:00-10:40	Ali	10:00-10:40	Pinelopi Spanou	09:45-10:25
Tiril Haug Johne	10:45-11:25	Tie Lie	10:45-11:25	Ida-Marie Højris	10:30-11:10
Tonje Lona Lensberg	11:30-12:10	Jian Chuan	11:30-12:10	Yuchen Duan	11:15-11:55
	(Lunch)		(Lunch)		(Lunch)
Johannes Barlaup Jellum	13:00-13:40	Ilayda Keskinaslan	13:00-13:40	Tina Haagensen	13:00-13:40
		Kristiina Veinberg	13:45-14:25	Lisa Kristinsdatter Mortensen	13:45-14:25
				Rintaro Iino	14:30-15:10
				Bror August Vestbø	15:15-15:55

CONCLUDING REMARKS

«Human behaviour is 'explained' if we show (a) the utility of its consequences in terms of values held by the actor, and (b) the awareness on the part of the actor of the connection between an act and its specific results»

Fredrick Barth. (1966/1965 p.15). Anthropological models and social reality. Second Royal Society Nuffield lecture. In *Proceedings of the Royal Society of London. Series B, Biological Science* 165 (1998): 20-34.

This section contains some reflections on how we—as an educational community with students and staff—may want to make some decisions to insure that theory is not forgot *after* its job is done. The reason why this issue is addressed here is that such *forgetfulness* readily occurs.

The theory curriculum (T1-3) in the MA-programme as it presently is—with theory 3 as first time and a pilot this year (2020)—draws on the working-assumption that theory hatches from practice, that *depth* acquired from developing reflective skill (T1-2) over time is capped by *concentration*.

The students have had the opportunity to concentrate themselves (T3)—from a basis of enskilment from practical and theory courses from the last 1.5 years—to launch a similar concentration in the practical project for which they have the entire spring. There is a consistency of pattern.

However, there is a turn that occurs in due course, on this journey: during the two first terms, the theory courses follows in the wake of the practical course, in a responsive (T1) and then generative (T2) mode. This year, we have attempted to use T3 as a launch for the spring.

In the greater detail assessed in the *précis* drafted to pitch each student's oral presentations, before the discussion with Bojana Cvejic and the professional staff, the theoretical assessment carried out in the form of a portraiture in each *précis*, is not in quest of abstract outcomes.

An alternative to theoretic abstraction has been attempted in this course (T3) in the standard three-partite procedure followed in each summary (*précis*): a) what the theory-piece is about *specifically*, moving on to b) *precision 1* [discussion] and c) *precision 2* [outcomes].

This is based on a topic introduced in the kickoff lecture, and cultivated during walks with the studio-groups, that a target outcome from theoretical practice in design is to become *more precise*: in one's work, delimitation of materials, personal attitudes, professional practices.

Which means that, from one point of view, theory would be working for the *same thing* as practice. So, if doing the same thing, why not doing one of them (to avoid duplicating our efforts)? This is arguably the very moment from which theory can be forgot after it has done its job.

However, if there is a *third learning outcome*—as indicated by the *lateral drift* evoked in the preceding paragraph—which is neither theory nor practice, but a kind of reflection-in-performance, then practice and theory would both be needed to *triangulate* this outcome.

In other words, it is something that could be lost *both* to theory and practice. Hence the identification of this *surplus* learning outcome, may just be what warrants the AND between practice AND theory (cf, G AND I, I AND M, K AND K). Spanning unsegmented material.

Correspondingly, if—at an aggregate level of the entire exercise of T3—the learning outcome is specific, in the sense of prompting a precisation in the spring, then there might predictively be a second precisation when each candidate project has identified its *domain of potential excellence*.

In which case, the three-partite division between specifics and 2 precisations is not limited to its application in the *précis* but has a potential to be applicable—perhaps fruitfully—on the final phases of the MA. That is, a specific outcome to be developed and then targeted for excellence.

If this model is acceptable—either because it is convenient or because it is functional—there is an obvious question which we have to leave unanswered at this juncture: namely, what is the role of the theory-piece, somewhere *mid-term* in the spring, to spur the turn to practical excellence?

I will not answer the question. But I will close by sharing where it comes from. The idea that things are made before they are understood comes from Spinoza. The three step of specifics and 2 precisations from Arne Næss. And the idea of their criticality from Maria Puig de la Bella Casa.

The latter reference having come up from Bojana Cvejic as a catalyst to our exchange. How, indeed, to integrate criticality in the professional practice of designers, when their premise is unavoidably to work *with* and *for* their field of interest? *Dissenting from within* is a possibility.

Not to disagree with each and every authority, but to articulate yet unsegmented areas in their domain of material interest. The student projects flagging feminism, gender-studies, ageism and narrative this year, have succeeded in providing a case base to bring discussions onwards.

That is, discussions that we may want to have with our students—obviously—our departments, across departments and in artistic research projects. Trends that also can serve to connect our uplands of professional contacts in business, industries and universities to inter/national view.

The present effort constitutes a proposal for bringing the MA more actively into the *research loop*, in the aspects that involve theory in a specific relation to practice. Prof. Bojana Cvejic and I are accordingly linked up to collaborate on one of the arenas of the artistic research week².

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² A discussion panel on care (Maria Puig de la Bella Casa) including 3 PhD fellows: featuring Mette Edvardsen from dance, Petrine Vinje from art and crafts, and Bjørn Blikstad from design.