



How do we move in the realm of slim/narrow possibilities, that are opening themselves to us—between a *closed in* home-existence, the short visits/ periods at work, and walks in the wide expanses of quasi-solitary nature: where we are bound to small — typically 2-4 discovering *dérive*. *Collectively*.

It is not longer a marginal phenomenon. There are even apps to support us if we so wish: the [dérive-app](#), of course, but also Eno/Schmidt's [Oblique strategy cards](#). These apps yield repetition and variation in each their segment of the edgeland. But do not access *occasional* causes/events.

On the other hand, Katarina Caspersen's video-diary of making a *model-copy* of her own *apartment* does. Here we see clearly how specific events turn out to be “life-changers” in the cycle of her project (which are constitutive of the relation between whole and parts in her process).



A salient quality of Katarina Caspersen 22-week diary—if judged not only by the model of her apartment interior, but from the video graphic narrative—lies in the sound. It sometimes indicates where we are: the sound from her flat, when she worked there, opening the window. The sound of work/traffic.

Here there is nothing *added* to the sound. So, even though the video viewer also can hear a number of sounds, they are—in this mode—the sound of silence. It invites activity, work or perhaps a project. And when she starts with this enormous miniature-work of her's there is a place for it. Big time!

A place in time... once upon the time there was sound. In this sound there was silence. And in the silence a place. An insect on the window-glass. A cutting mat, tools, materials and a variety of making-equipment. The placeholder gives way to content as soon as Katarina starts her work. *Making!*

This *prompt* is repeated a certain number of times, as though if you wanted to make one of these interior models yourself—where you live, in your own flat—you would need to pay attention, look, learn and practice. A TV-style DIY programme. There is plasticine, paints, textiles—cardboard, of course.

Glue! There is a needed *monotony* to this. You need to get into the rhythm. But there is also *flow*. Certain episodes where fun runs like meals in wheels. This is the music comes in. In Katarina's video graphic diary we are for instance listening to sound-tracks from Mali. What goals as African Blues.

On the other hand, there are the sounds of escape. Like a street project she did with the Birds of Paradise project, where the fabrication of costumes preventing a closer range than 1m gave the crinoline shape a new chance. They would wander in empty streets with occasional passers-by cheering.

This first escape happened through the window of her now growing model. It had acquired enough detail to provide a credible location for a video-montage: out the window and unto the streets. There she was roaming about at a safe distance of co-creatives: birds of Paradise like herself.

Then the life-side apartment was due for renovation. She left Oslo for Tommys—outside of Arendal—with the model inside her trunk. From upon arrival she would work on the model from memory, with the sound from the wind, sea, shore and seagulls. The model was now an imaginary place:

Somewhere else... a *heterotopia*. After she returned to her newly renovated apartment, her relationship to the model apparently had changed. It had now become a stage for fictional developments, where new elements were hoisted to the ground, guided by a torch, with the sound of a helicopter.

This tendency to swathe an extremely *disciplined* work-ethics with the *calm* atmosphere or work—as though it were *leisure*—is a widespread tendency among designers. Working doesn't really matter as long as it is relaxed. Katarina, however, plays out this leisure in the storms of our imagination.