



This concluding flyer features a *scenario*: a *possible alternative theory curriculum* in design. It is further conceived as an *experimental course*, in which the students participate as readers, discussants and researchers. In the scenario the results of the course are *exhibited* alongside a *seminar*.

The course and the seminar have the *same* topic, subsumed in the motto “Repair also writes Re-pair.” The adjoined topic is developed from ideas and reflections on [wabi-sabi](#)—a Japanese concept—that have been done in the subject areas of [fashion](#), [graphic design](#) and [interior architecture](#).

In the course, the students will read a collection of 6 text-samples from these subject areas, but also from the area of [HCI](#) (human computer interaction). The broader topic of wabi-sabi has been selected for its [broader interest and relevance](#), in the wake of a pandemic: [a time in need of repair](#).



This scenario for a *possible alternative theory* curriculum, experimental course & seminar is *conceptually* flanked by the practical design subjects at KHiO (Oslo National Academy of the Arts), and is a seed of an idea *developed through experimental exchange* with them, on an historical backdrop.

The historical backdrop is the baggage *already* supplied by the theory foundation in design- & art- theory (art- and design-history and critical theory) that preexists in the BA. Hence the scenario is not an alternative to this, but probes a possible alternative *reality* where they come together.

Thus, the framework of ecosophy **T** (Arne Næss) is used to *search* an alternative: a *possible reality* coming out of from the *collective experiences of the pandemic (C19)*, at a time in need of *repair*: by taking stock of these experiences we may *extend* ideas we have been working on for a while.

The scenario's motto—*Repair also writes Re-pair*—is an idea articulated in ecosophy **T**, and has at the same time a number of striking examples extending from the Japanese *wabi-sabi*: in the art of [Kintsugi](#), for instance, shards of broken pottery are joined with gold. Gold and shards re-paired.

Consider this possible exercise: when the students are asked to read articles on wabi-sabi in *fashion, graphic design* and *interior architecture*, they can be asked to pair these to examples they find—e.g. from library research—from *costume design, illustration* and *furniture design*.

If they have **6** slots to *read and discuss*, alternating with **6** slots to *show and tell* from their findings, they will end up with texts and examples that are *point* and *counter-point* to each other as *gold* and *shards* in the art of [Kintsugi](#). An exercise in superposition: hatching *theoretical* possibilities.

In a different layer of our scenario, the students are asked to take stock of experiences they bring out the pandemic, focussing on the *life-ways* they developed in *response* to home-studio conditions, and the *extensive* use of video-conferencing (*zoom*). Their education *will* have suffered damages.

But in the process of *repair*, which in this scenario is assumed to start in the autumn, they also are invited to reflect on how they were driven to *re-pair digital* and *analog* resources. Linking them, for pedagogic reasons, in this flyer, to the gold and shards in Kintsugi, in the spirit of *wabi-sabi*.

Some of the readings posted in hyper-links on the front page, are dealing with this: *hiccups* that emerge in the *digital-analog work-and-life flow* provide materials for *re-pair* (obviously this goes both ways, and a striking example of *research* at our department here, could be [Camilla Bruerberg](#)'s).

[Ane Thon Knutsen](#)'s work is another striking example. In her case, grounded in her PhD work on type-setting and Virginia Woolf. I would also argue a similar tendency in [Bjørn Blikstad](#)' work. *Ecosophy*: two elements **T<sub>1</sub>** and **T<sub>2</sub>** are brought to re-pair, in repairing of a *ground zero* called **T<sub>0</sub>**—*ecosophy T*.