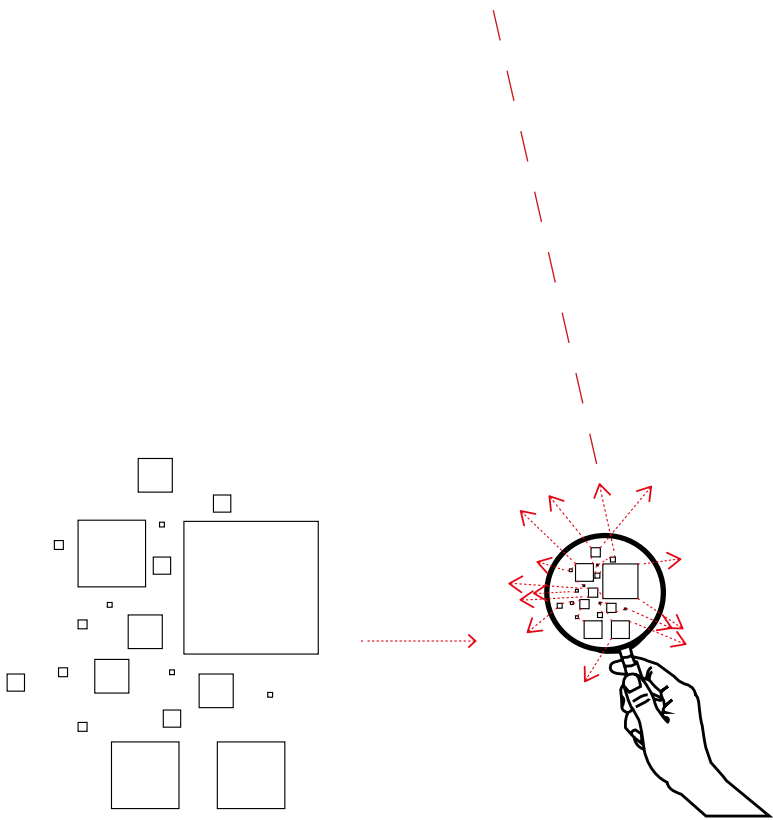


I implemented the deciphering method in the material course I had with the BA2 students at interior architecture and furniture design. This resulted in the exhibition Voodoo and a series of fanzines that the students produced. They were given one object each.



The task

2.2.1. Material studies w.2-9 IMBA2

“Left to his own devices he couldn’t build a toaster.
He could just about make a sandwich and that was it.”

Mostly harmless, Douglas Adams, 1992.

Part 1

Each of you have now picked a product. Document and photograph this product as professionally as possible. The object you have picked is the starting point of the course and creates the framework for your own creative process.

Look at this phase as a mild form of reverse engineering where your research revolves around a finished product. This product is picked a part and analyzed. The product each of you have picked varies when it comes to technical complexity and material diversity. The point is not to fully understand how the product is made, but more what material the product is founded on. You should make a thorough log of your findings and analytics. For example; try to roughly find the percentage each material represents in the product. Document the process all the way.

- **What is the geographical footprint of your product? Is it produced locally or globally?**
- **Where does the materials come from?**
- **What materials is represented in your product?**
- **Do some research on the materiality of your product. ***
- **Does or did your product have a significant importance when it was released.**
- **Who is or was producing the item. Do research, send emails, make phone calls, extract as much information as possible.**

***By materiality I mean from a cultural point of view:**

- The individual and collective history of the item.
- The influence on human living – locally, nationally and globally
- The influence on individual and collective identity.
- Is there any emotional potential in the object?



Damien Ortega, *Cosmic Thing* (2002)

Part 2: Sympathetic Magic / Voodoo

In this part of the course you are going to do some making. You are free to work with whatever material you want. Use your product as a conceptual framework for the thing you wish to create.

Sympathetic Magic is a term deriving from the realm of social anthropology and describes something that imitates an object or corresponds directly to an object. I.e the Tahitian version of the ancient religion Voodoo. Maybe the most commercialized ritual is the creation of a voodoo doll that directly is “connected” to the person it imitates. An example of things that corresponds with each other is the walnut and the human brain. There is a saying that walnuts are healthy and good for your brain. This is most likely based on the fact that the walnut looks like a human brain and therefore are good for you.

Work with imitation, correspondence or a combination. Find something in your product that you want to investigate and nurture into your own work. This could be a specific feature, a technical detail, a form, a material or the whole thing. (https://en.wikipedia.org/wiki/Sympathetic_magic)

- Do you wish to make your own dub-version?**
- Do you wish to make a material**
- Do you wish to transfer the form to another material?**
- Do you wish to work more theoretical and conceptual?**

Exhibition:

This course is going to end in an exhibition in the reception gallery. At the opening you are going to present your findings and the process. Think together as a group on how you wish to curate the group-show. Make a poster on beforehand and spread it around on the campus. Use the space in the gallery properly. It is always important how things are shown and presented. It's almost half the job. Remember to document the exhibition well.

Reflection :

The reflection and the sum-up for your project is going to be delivered in the form of a fanzine. A fanzine can be described as an independent magazine or a book. A niche product that highlights different cultural topics to those who shares the same interest. You are free to choose the format yourself (except for A33 horizontal). How you assemble the fanzine is up to you. It can be stapled, sown, glued, folded etc.

It is important that the reflection gives others an idea of how you work as an artis and designer. The fanzine could be built up as a log from the whole course period. Sketches, tests, illustrations, references, essays and documentation should be included in the fanzine. This will tell something about the amount of work that is put into the project. Make two editions. One that is handed over to me and another one to keep for yourself. The idea behind this is that the fanzine is supposed to be a thing in itself and not a pile of loose sheets of paper.

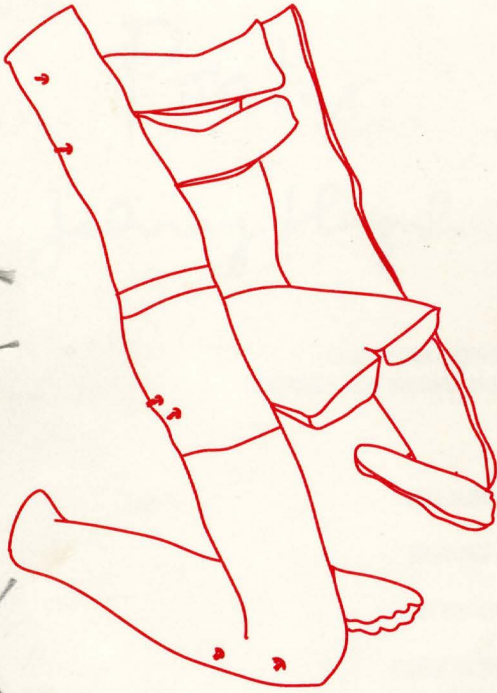
(<https://no.wikipedia.org/wiki/Fanzine>)

The objects

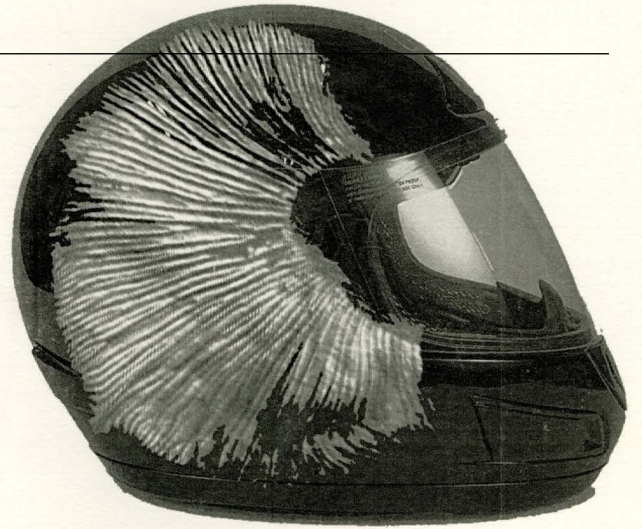


"Positur"

The Fanzines



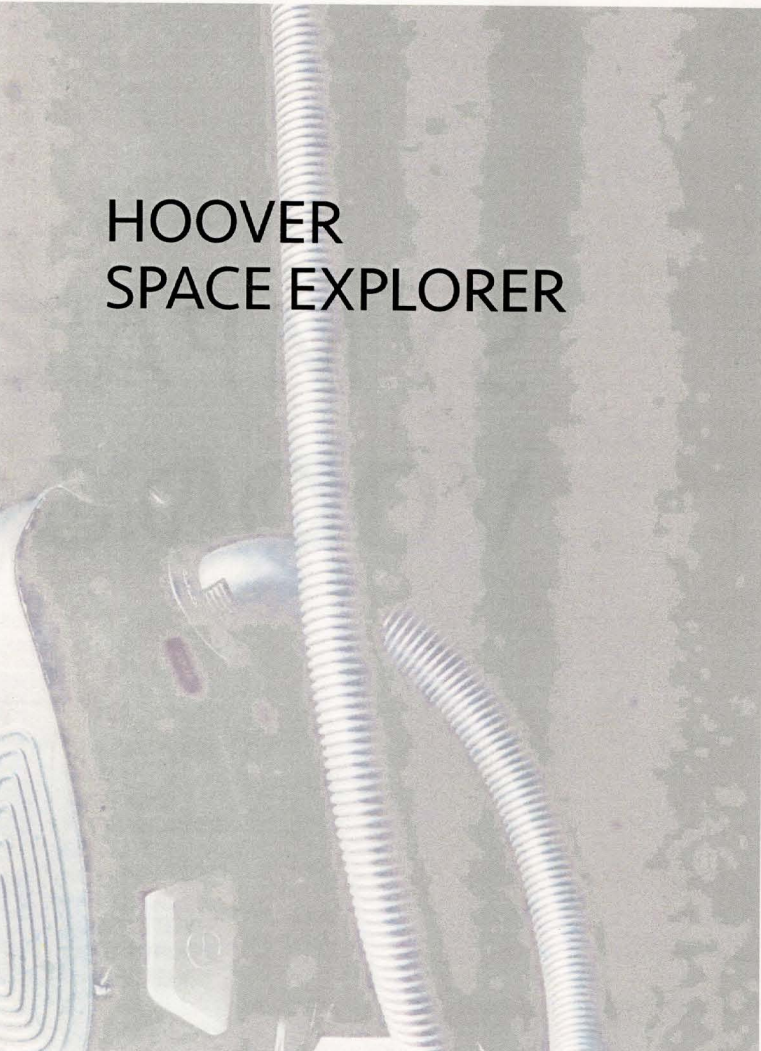
Johann Kluyck



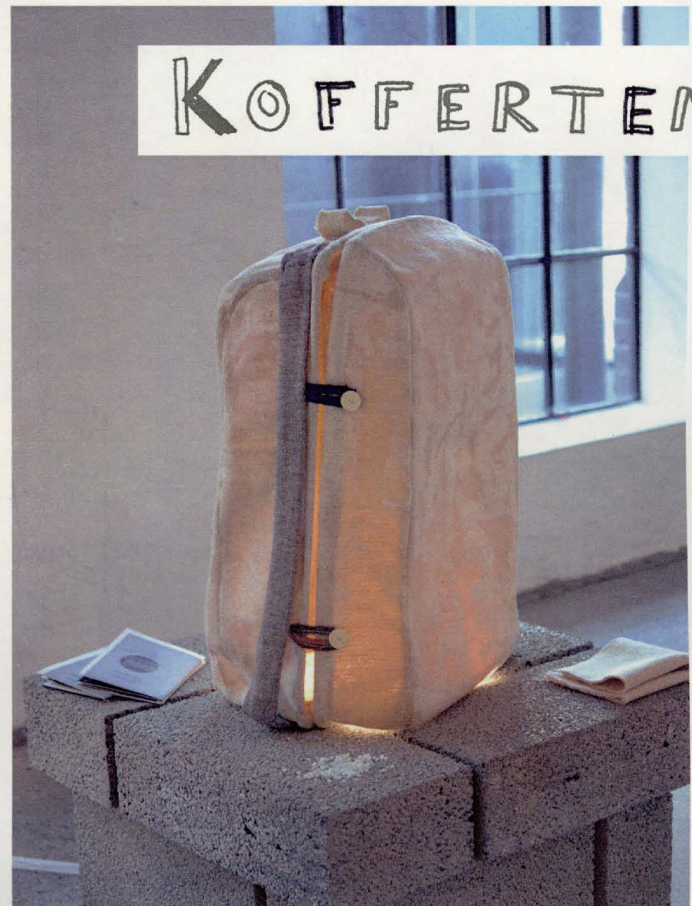
MYZINELIUM

Kristín Björg | Sverrisdóttir

HOOVER
SPACE EXPLORER



KOFFERTEN

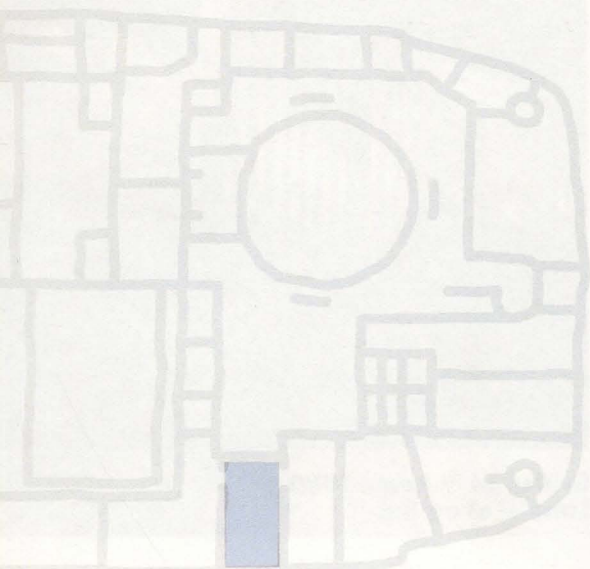


VOODOO

Projekt februari 2020
VEGA DRAKE
Materialstudier KHIO, BAIM 2

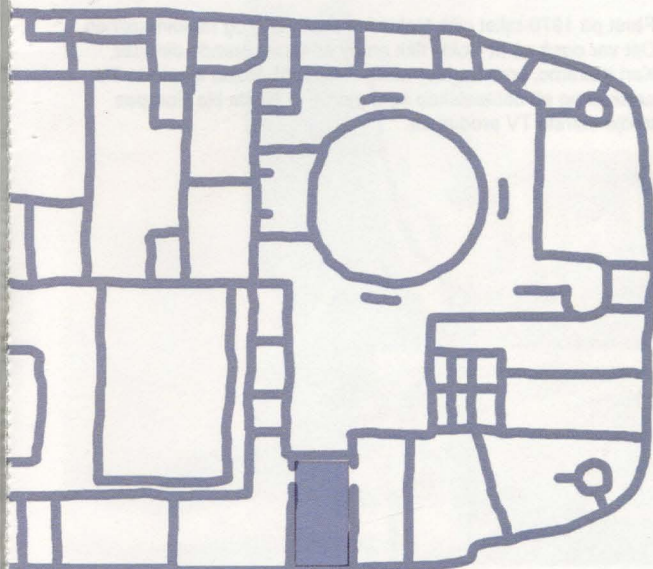
NOKIA 1616-2

A procrastination study of the
missing piece.



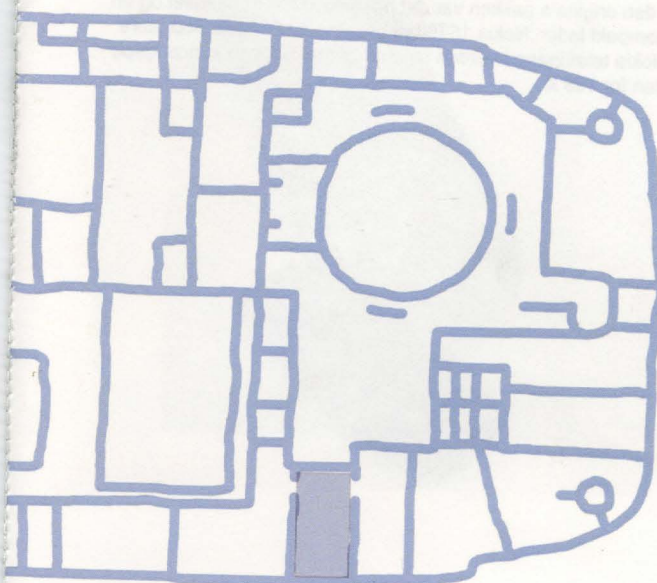
NOKIA 1616-2

A study of the Nokian history.

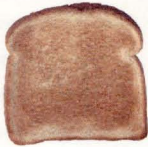


NOKIA 1616-2

A study of the Nokia in reverse.



tostum



materialstudie

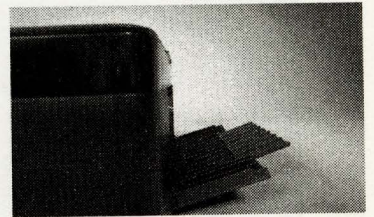
julie martine paulsen

EPSON

printer

Materialstudier

Voodoo/sympathetic magic
Hedda Grading



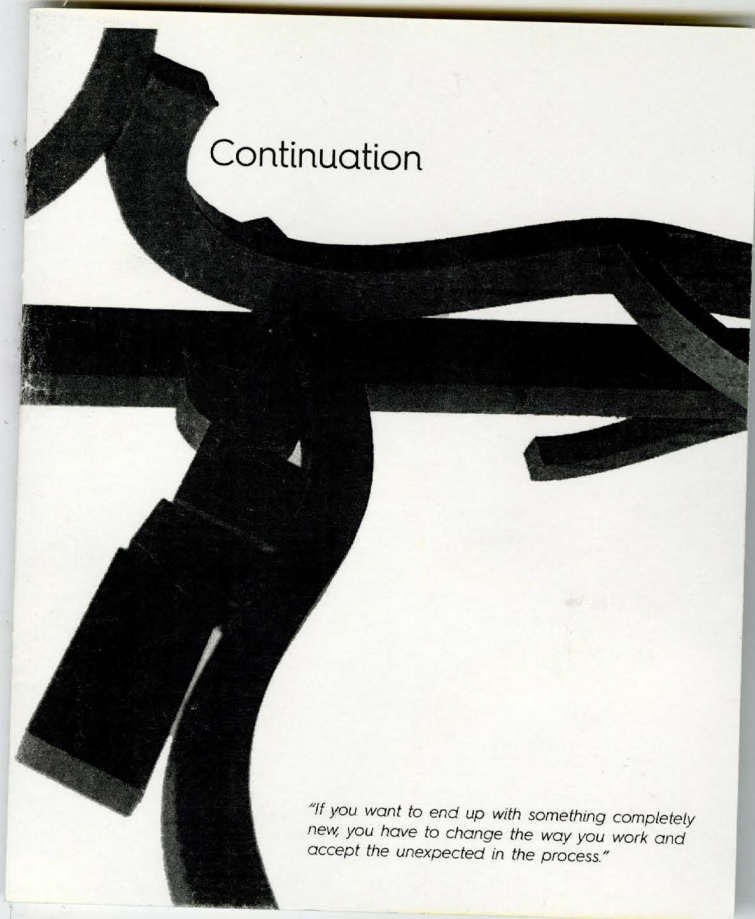
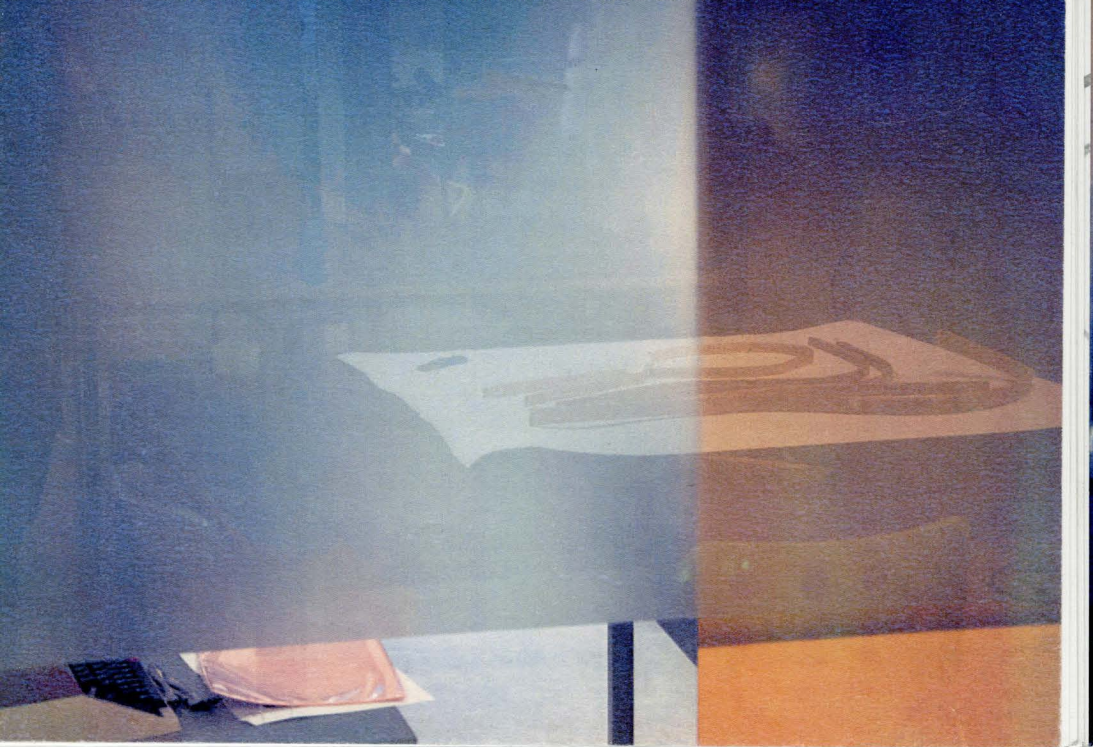
Voodoo

Materialestudier



Bonna 1800

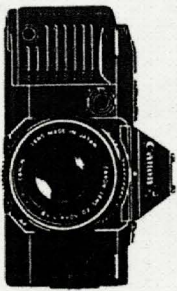
Bill Mobeck



Continuation

"If you want to end up with something completely new, you have to change the way you work and accept the unexpected in the process."

Canon
770
MULTIPLE PROGRAM AE
DUAL METERING SYSTEM



OLIOR SUPERIA

36 EXP

DXF

Ident gnat and sharpness, speed for reflections
and for fish, garden and other subjects
using the four exposure apertures

Три зоны замера
экспозиции и 4 диафрагмы
для съемки рыб, сада и др.
объектов. Высокая скорость
съемки для съемки прыгающих
рыбок и других быстрых объектов.
Скорость затвора до 1/1000 с.
Скорость фокусировки до 1/1000 с.
Скорость выдержки до 1/1000 с.

1/1000 с. Максимальная выдержка
экспозиции 1/1000 с. Максимальная
выдержка экспозиции 1/1000 с.
Максимальная выдержка экспозиции
1/1000 с. Максимальная выдержка
экспозиции 1/1000 с. Максимальная
выдержка экспозиции 1/1000 с.

16 | C-41 | ISO 200/24

0.07 507-561



OPEN
HERE

OPEN
HERE

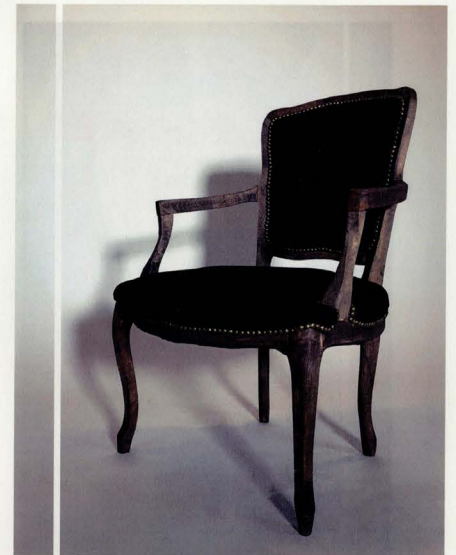
OPEN
HERE

CEUS5B135SPR/200 36EXZ 1
55



Presentasjonen, og ikke minst åpningen av av utstillingen, gikk over all forventning. Tross for de fullstendig forskjellige objektene. Og retningene i hvert enkelt materialestudie klassen vår tok. Var det et bra sammenheng, og de forskjellige besvarelsene fylte hverandre perfekt ut.

Bill Mobeck / Bonna Ski



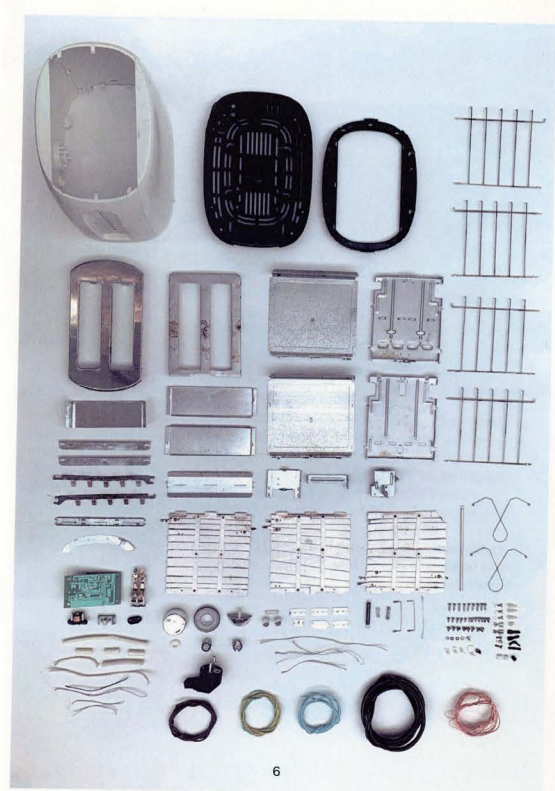
Hedda Grading / Rococo Chair

obh nordica 2266

høyde: 16 (cm)
bredde: 24 (cm)
dybde: 17 (cm)
watt: 640-760
ledningslengde: 1,1 (m)
stoppfunksjon: ja
smulebrett: ja
sklisikre ben: ja
material: polypropylen, aluminium, kobber,
glimmer, stål, tekstil, kretskort
antall deler: 151



5



6

Julie Martine Paulsen / Toaster (OBH Nordica)



tostum

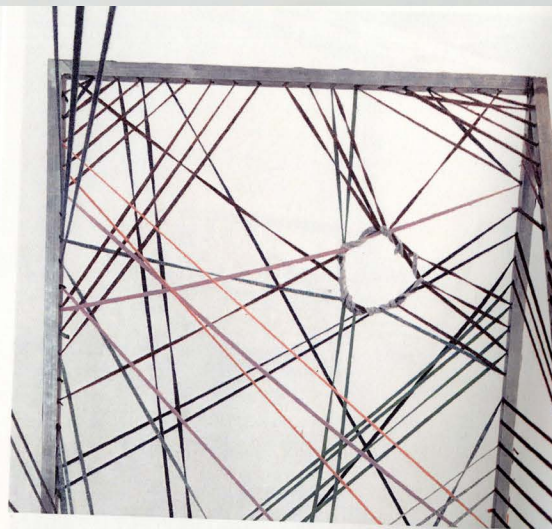
13

Materialstudieprosjektet har vært en lærerik periode. Jeg sitter igjen med kunnskap på verksteder jeg ikke har benyttet meg av tidligere. Metallstøp, tekstil, og strikk. Jeg har følt på mestring, men det hadde selvfølgelig vært gøy å gjøre prosjektet på nytt basert på de kjennskapene og læring av feil jeg har erfart underveis. Det har vært en ny og spennende vinkling å gå inn i et prosjekt på. Resultatet er blitt til basert på erfaringer underveis i prosjektet men også et friere tankesett, og endring ettersom objektet har utviklet seg. Jeg ser verdien i det å dokumentere godt underveis slik at prosjektet kan dokumenteres og forstås på en bedre måte. Alt i alt syntes jeg objektet forteller historien jeg ønsker å formidle. Historien om romerene som bar med seg brødet ut i verden, men også objektets egne materielle historie er synlig.

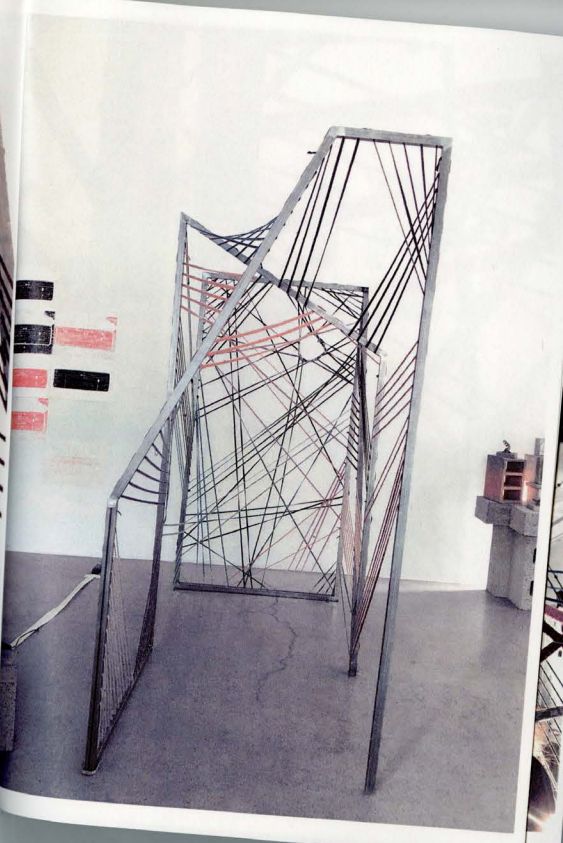
14



Celine Grimnes / Vacuum cleaner (Hoover Space Explorer)



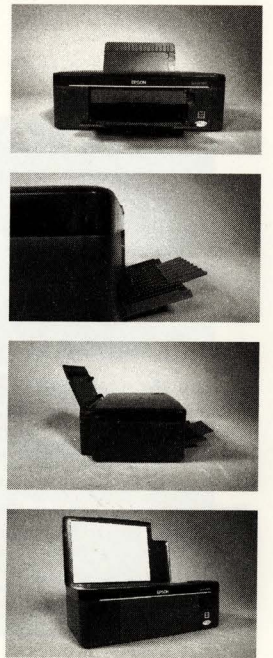
Jeg tok med meg den runde formen fra filteret inn i det endelige resultatet, der sirkelen fungerer som en hvilepunkt for øyet i enden av rammegangen.



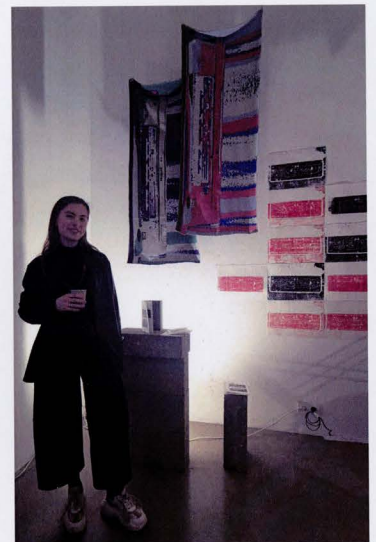
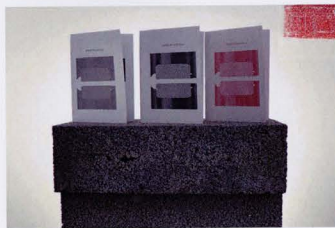
Utskrift
 Utskriftshastighet - 28 sider/min. Ensfarget (vanlig papir), 15 sider/min farge (vanlig papir)
 Farge - Svart, Cyan, Gul, Magenta

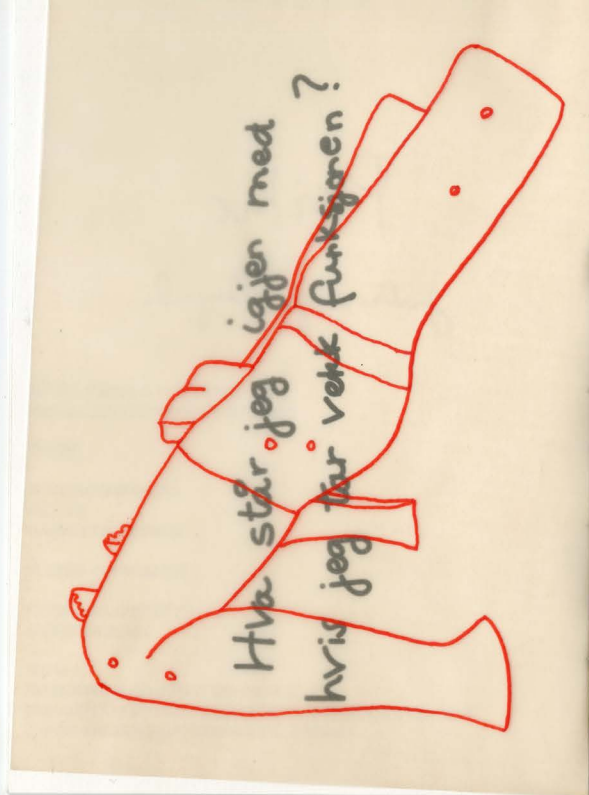
 Skann
 Skanningsoppløsning - 600 DPI x 1200 DPI (horisontal x vertikal)

 Papir/medie håndtering
 Papirformat - A4, A5, A6, B5, C6 (konvolutt), 9 x 13 cm, 10 x 15 cm, 13 x 18 cm, 13 x 20 cm, 20 x 25 cm, 100 x 148 mm,
 16:9
 Papirskuffkapasitet - 100 ark standard, 10 foto ark

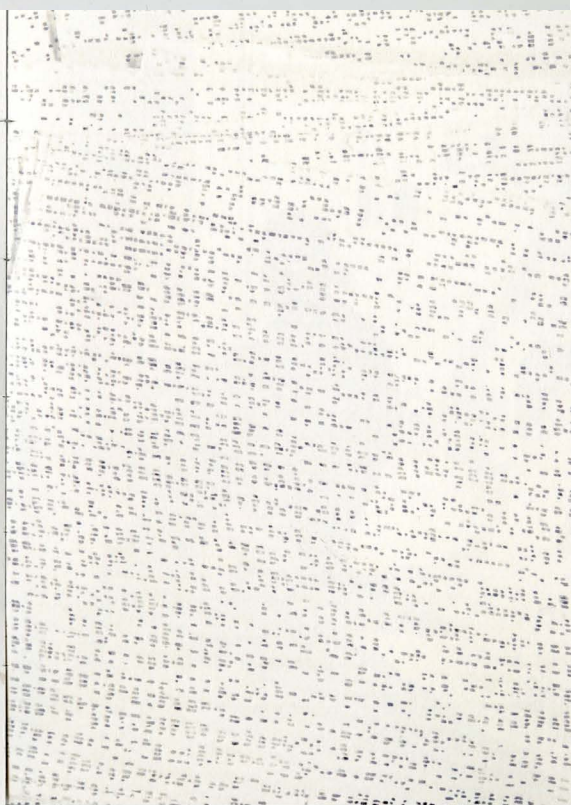
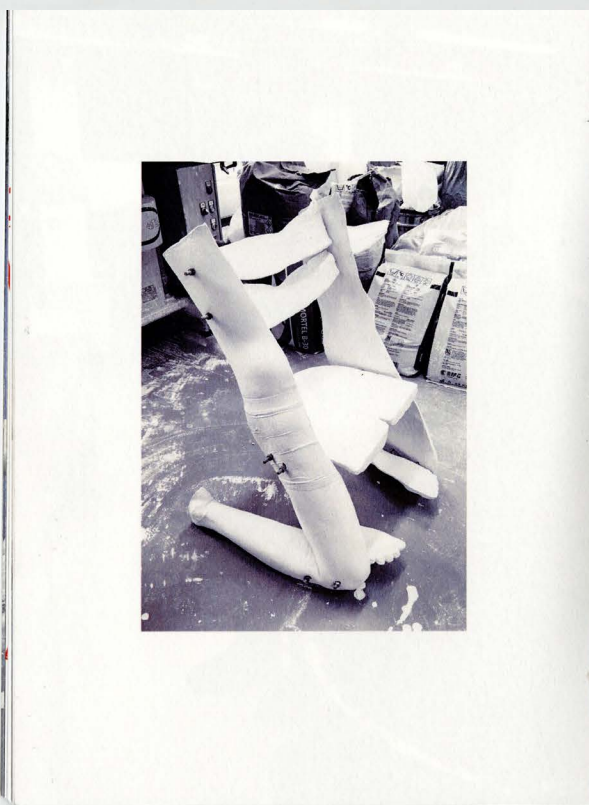


Christine Dybing / Ink Jet printer/scanner (Epson)





Johnny Huynh / Tripp trapp chair



Innehåll

Om voodoo projekt

Om samsonite

Research

Idé om framtidskoffert

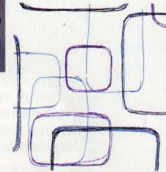
Arbetsprocess

Bilder från socialt experiment

Vernissage & Utsällning



SAMSONITE



Voodoo, projektet där var och en i klassen skall uttrycka och uttöva materiallära. Med det blev ett objekt utlottat till var och en. Med detta objektet var första delmomentet att samla information om genstanden. Den andre delen handlar om att skapa/manipulera objektet själv.

I detta kompendie följer vi min resa från det ursprungliga till något helt nytt. - Konstruktion och uppbyggnad.

2



Vega Drake / Samsonite trolley

Nokia 1616-2

Nokia 1616 ble annonsert i 2009 og var tilgjengelig for massene i 2010. Den tilhører Nokias Ultrabasic serie som inneholdt en rekke mobiler med de helt nødvendige funksjonene til en billig pris. Mobilen hadde 3 submodeller, 1616-2, 1616-2b og 1616-2c.

Mobilen veier 78,55 g med batteri og måler 107 x 45 x 15 mm. Den har operativsystemet Series 30 og et BL-5CB batteri med levetid på 540 t i standby og 9 t taletid. Nokia 1616 har også FM radio og lommelykt.

I den originale pakken var det også inkludert et headset og en kompakt lader. Nokia 1616 har vært en av de mest populære Nokia telefonene i verden over lengre tid og man kunne kjøpe den for 199 kr.



1



2

Frida Kaul Varøystrand / Nokia 1616-2 phone

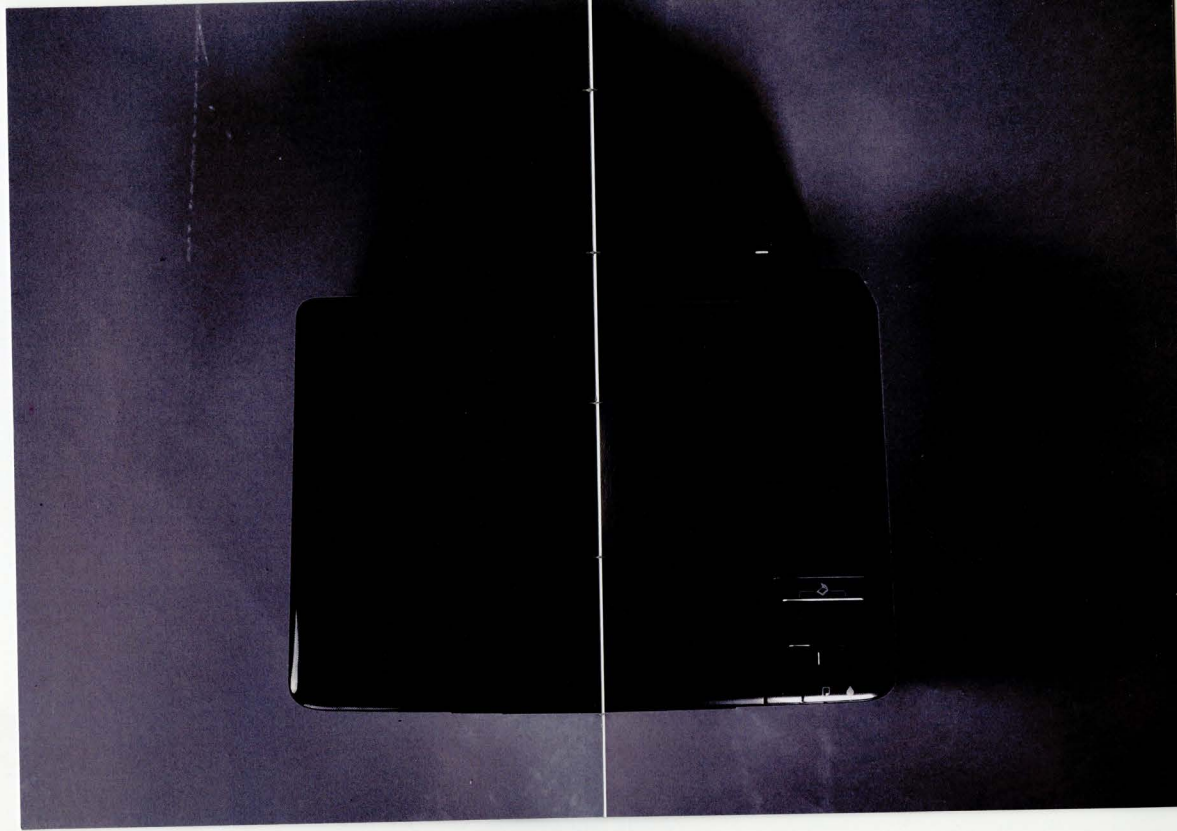
Figure 1: Disassembly of the Nokia 6150-2. The image shows the internal components of the phone, including the main board, camera, and various connectors.



3



4



Wald@o

25.02.20

16:00

RESEPSJONSGALLERIET
KHIO

"TO UNDERSTAND
WITHOUT THINKING"

Vega Drake Carlsson	Bill Mobeck
Christine Dybing	Julie Martine Paulsen
Hedda Grading	Frida Kaul Varøystrand
Celine Grimnes	Mariya Kaplunenko
August Horn	Jennifer Lundinner
Kristin Sverrisdóttir	Marte Elise Nesdal
Johnny Huynh	

OPEN UNTIL 28.02

Documentation





