



Photo: downloaded April 6th from Kvik kitchens [Veda](#). Notice how the green kitchen elements, in the central backdrop, activate the older architectural elements—as the wooden beams in the ceiling—as framing elements, that prompt the interception of the older architecture facades through the window. That is, more as screening devices than simulacra that substitute and erase materiality. The point being made in this hand out: it can work both ways...



The cupboard to the left incorporates a chest of drawers from an old hospital apothecary. A design by Bjørn Blikstad investigating—in the making—what is already there: the woodwork of the walls, and the chest. The design is named [Igor Mansotti](#).

The dissolution of the real object into the *semiotics* of advertisement, is a problem that we know well since the late 60-s, when the French sociologist Jean Baudrillard wrote his book on [The System of Objects](#). It was the beginning of his critique based on the seduction of *simulacra*, leading to the substitution and ultimate erasure. With the recent global experience from the lockdown/C19 pandemic, is that our foundations are shook at another end—the *personal* end.

If we can readily explain this turn—e.g., by the recalibration the *person-thing* relationships that we did overnight by working from home—the impact of video-conferencing, under the lockdown-conditions, also created a new contract with the *big open*. It became a refuge where it was possible to cultivate a minimum of *actual* relations. The alternation between *virtual* and *actual* there-fore became activated at the level of relationships, and quaked the foundations of *who we are*.

We have been left to ponder on our *walled* existence. Maintenance jobs: at home, the condo, the cabin, nation and region (Europe). As we have been confronted with problems that know no boundaries: global heating, the global impact of war-zones, electricity prices, the cost of living. That is, living in denial as a reaction to history as a dialectical process. But a closer look will reveal that the tangles between the walled the the open, should be understood on the

backdrop of *computing* (as the effective procedures intervening between things and people).

In two major aspects: **1)** the mass-education to an extended computer-usership through video-conferencing during the pandemic; **2)** the surge of hive-mind technologies, called AI, during and after the pandemic. The point of dialectics being that the coincidental developments of **1)** and **2)** would not have to be planned/calculated to produce a constellation serving converging interests. *Disordered systems* emerge through interaction, *not* through pre/ordering. *Surfing* criticality.

Which is why we need this concept. We need a better understanding of where compressing information can lead us. Before returning to furniture—and Baudrillard's system of objects—let us take a detour to *books*. Evidently, the virtue of e-books lies in information-compression & -access. The effects of compression also follows in the wake of miniaturisation: smallness is the path to big-ness—and its constituent relation to speed—in the computerised economics that rose in the 80s.

The smaller the computer the more ubiquitous the computing, in a socio-cultural and environmental sense. The *double* action of *compression*—information and size—not only hatches hive-minds in a technological sense, but also in a socio-cultural sense. It features a direct political intervention without any democratic control than customer-behaviour. Is it tacitly organising humanity into a phalanx? Or, are the other directions that the work *double compression* can take us?

The notion of *disordered system*—that I explored with my mentor and namesake Fredrik Barth, who introduced the concept to me and its background in *geology*—invites the study of the *cross-pressure* between two/more series (in a relation, say, of sequence/con-sequence) as a generative process that will come up with forms that are all the more striking/interesting as they are hetero-structural in relation to the sequences, that have nothing in common than being *juxtaposed*.

In the same sense that the joint action miniaturisation and information-storage in computers have warranted the investment in mega-servers on the one hand, and on the other hand the success at harnessing big data in AI. In sum, a disordered system—the double action of compressing information—has generated *another* disordered system: the double action of compression in mega-storage units and AI—which is no longer about cost-efficiency, but simply about *power*.

What we do because we can. The question is for how long, obviously. So, we may want to query disordered systems at different levels of scale. In search for book-ends for an ailing bookshelf at



home, I found that they are not readily available as they used to be. The most readily available ones were illustrated with the word BOOK, in case there should be any doubt. Of course, there is cause for doubt, since the physical book-market is collapsing. So, when I found one with the portrait of *Jacques Lacan*, it was adequate: my books are now “in analysis”.

So, the propensity of disordered systems to disseminate through *transposition* can also be observed here. What becomes clear is that it also can go in different directions. We could, for instance, imagine that the semiotic compression accused by Baudrillard, could take us in the direction of taking interest in *materiality*: not just exhibiting it—as in the epigraph photo from Kvik kitchens—but as a vehicle of investigation.

The kind of investigative aesthetics we find in forensic architecture, and the alternative contracts between *analysis* and *portraiture* advanced by them. Or, even in developing *new protocols of working-habits* to address the problems we face, *before* the damage is done. For instance, the protocol of screening, interception and framing used in the method of following the loops of *interaction*, in clarifying the terms in which the problems of otherwise “difficult”

authors is set, and allowing this *cross-pressure* to be defined within a strictly *delimited format* (that is A4 and 4 pictures). Design becomes an agent as it can stage and direct *dissemination*.