

RIKSPOLITIS FORSKETS ÅRSRAPPORT 2014

HIVES
DENS
EXPANSES

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IN ORDER OF APPEARANCE:
THEODOR BARTH
ZOLA / YUZHUO WANG
ANNIKKEN WILHELMSEN
ALEJANDRO REBOLLAR HERES
NICOLAS VITTORI
NILS PETTER TORP BIE
LLOYD ACHIM WINTER
CHARLOTTE MATHILDE FRIIS
JULIA JAYKO FOSSLAND
ÅSTA SPARR
MATHIAS BRASK-NILSEN MALM
MAGDALENA MIKALSEN
KJETIL SMEDAL
JANE / CHONLADA PANPAKDEEDISKUL
SANDRA HOLDAL HANSEN
JOSEPHINE SASSU
JAV / ZHENGWEI WU
EVA / CHIEH-SHAN CHEN

AI IN THE WAKE OF HIVES, DENS AND EXPANSES IN DESIGN

—In the scope of design and environmental humanities

Preface by Theodor Barth

Bingbot—“A hive is a container for housing honeybees or the usually aboveground nest of bees. A den can refer to the lair of a wild usually predatory animal or a small usually squalid dwelling. It can also refer to a comfortable usually secluded room or a centre of secret activity. An expanse is a large, open area of land, water, or sky.”

Preliminaries: AI in the wake of the lockdown

In the Spring of 2023 we are running the first MA in the design dpt. at KHIO after the Covid19 lockdown. The students contributing to the present anthology are in their first year and started their MA-studies in the autumn 2022. *Who are they? And, what are they concerned with?* If we are asking these questions with the students it is in a professional sense of *design personalities* in becoming. But also in the sense of a class of selected students who have initiated their work of hatching MA projects, based on the vantage points of a rich and varied portfolio of *courses*.

The theory-courses that are run for them during the 3 first terms, is a framework in which they develop as *reflective practitioners*. This term, it appeared relevant to underscore the topic of AI, in the editorial: both because it came up, as a topic, in more than one student-intervention, but also because the collective digital baggage from the lockdown prompted questions of what was learned, taken on and *transposed* when the state of exception (*not* Covid 19) was over, and a new era of community developed in a class: proceeding from the students' burgeoning interests.

Ethics, politics, nature and memory: looking into possible worlds through objects, videos, outdoor experiences, design-cultures in the students' range of *interest* or their countries of origin (this year, China, Taiwan, Thailand, Cuba, Germany, Poland, Sardinia, Corsica and of course Norway, plus a little Danish): featuring in the media-presentations that the students give in Theory 2, through which they are learning to research, present, develop logbooks and write essays. But then the media we use the most—which is, after all, the expanded computer—prompted discussions of AI.

This topic has also engaged the staff of the design department—both in research, seminars and discussions—and the society at large. In the wake of this interaction, the question is whether our opinions are yet in balance with our *user-experience*. In my own research, my book-launch of Andreas Ervik's PHD thesis (2022a)—*Becoming human amid diversion: playful, stupid, cute and funny evolution*—became a game-changing experience: as the author presented an AI generated version of his own thesis, which had striking similarities with my own *reading*¹.

What could be the potential—I wondered—for AI to *edit* our *readings* instead of writing *for us*? To which ends could I define and use AI for advanced processing than creating essays, images, videos and music? I decided to explore this idea in working with the essay-anthology this year. The recent turn integrating AI into the browser function of Microsoft Edge—featuring Bing as *chatbot* in the wake of Open AI—actually *does* invite such mainstreaming and *repurposing* of AI: the Edge browser is topped with this row of buttons: *all, chat, school, images, videos, maps* etc.

AI here comes in as one of several resources that can be used while doing work on materials on the computer, or on the web. Though it comes with all the personalised jargon that emulates a *super-intelligent* pal: could it be used for tedious, time-consuming but necessary horsework? So, I found a simple method to ask the Bingbot *summarise, compress and distill* short text-prompts the essays written by the students. The most interesting outcome of this experiment I found to be its possible adaptation/adequacy in enhancing the readability to 3rd parties. That is, a language belonging neither to the students nor to myself, and instead featuring a 3rd language.

To reach a general public, and unlocking *that* part of the exchange—the exchange with a readership beyond the school confines—from the exchange with the students in class, in groups, individually and in my written feedback to them. In this round, I simply kept the AI-usership limited to *blurbs*. What I discovered was that what the chatbot wanted to do was sensitive on language: for instance, the Norwegian version was much more eager (and obtrusive) in wanting to take a prescriptive/tutorial position on the materials I was feeding the bot, than the English version was.

Some jobs it simply would not do in Norwegian, while English was rather unproblematic. In Norwegian it tended to be more like a *teacher*, while in English it was more like an *employee*. Another thing I couldn't fail to notice is that—as I had set the bot on maximum *precision*—that the more abstract the reasoning in the essays, the shorter the summaries. In the use I defined during the experiments the Bing-tool definitely was more adequate for achieving descriptive clarity at the *blurb* text-level than from deeper forays into language that requires creative imagination.

In the following blurbs, the summary of the whole text was followed up by compressing the summary and then asking for a maximum output of 100 words. When I subsequently did some editing, it was to harmonise the form of the *blurbs*, which is adequate for the purpose to give an overview. For instance, if a name is introduced with the text for summary, the bot alternates between attributing it to an author, or as a person to whom it should be talking back to (based on problems to be fixed or filing requests for more information etc.). Fairly poor theatrics.

But as teasers, the blurbs still should invite the readers to delve into an anthology of really interesting and curious essays. The three categories used to organise the essays below—*hives, dens and expanses*—did not hatch through the use of AI, but emerged through a regular *reading* and responses to the *detail* of the essays. A lot of effort was put into the course (by the students and teacher alike) to *mediate* between the individual and collective level of learning: using small groups as didactic intermediaries to generate individual and collective output from the work.

It is what the students are *mind*ing in their essays that may crowdsource and come out enhanced by the use of the categories. 1) *Hives*: there is a mind in the text that speaks from a different place than the author, who discovers, discusses and interacts with it. 2) *Dens*: the author has opted for a more immersive approach to the mind-matter in critical dialogue, that will hatch outcomes given a critical mass [anticipated and postponed]; 3) *Expanses*: essays beyond enclosures

in which the big open is a player, with the possibility of the open as an expanded self left open. Here we go:

HIVES

Zola/Yuzhuo Wang | KK

Zola Wang writes a letter to Haemon about her visit to De Wallen (red light district) in Amsterdam. A district born of seafaring, like a person, with a body and character. A swelling imitating its own birth in Zola's body. The flow and buoy of the red light district, seeping in and marking her with the history violence committed against women. Of being born a women, infused by De Wallen by emulating the event of its own birth. Wounds at once created and hid in the red light district. In the red light, scabs and wounds disappear. The letter is dated April 4th, 2023.

Annikken Wilhelmsen | KK

Annikken Wilhelmsen is an artist exploring value. Her father's old record player is valuable to her due to its history and feelings connected to it. He bought it in 1977 and later restored it. Annikken tried to convince him to let her take it when she moved from home. But he was hesitant because it was valuable or he was worried about its future care. The turntable represents a connection between her father's life and her own. She wants to create intangible values thought she suspects it is impossible. Even so, she hopes to embed some resemblance of this value in her creations.

Alejandro Rebollar Heres | IM

Alejandro Heres' is an essay about the importance of stillness and silence. He encourages readers to embrace change, learn from past mistakes, and forgive those who may have harmed them. He emphasises the importance of understanding creativity and expanding consciousness. He suggests having a direct dialogue with oneself is important and achievable. He quotes existentialism to develop his idea that philosophical thought must begin with individual experiences. He suggests mindful meditation as a method for adjusting our internal dialogue and getting in touch with reality.

Nicolas Vittori | GI

Nicolas Vittori has been exploring a personal and less figurative visual mode of representation. He sees a connection between the use of professional English and a reflex for figuration when he draws. He believes that speaking French again allowed him to rediscover a language full of subtleties that would generate images. In his project "Notice every tree", he worked on a visual production of drawings and on the space where transformation happens; involving viewers as participants in this act. Moving towards less figuration becomes a liberating act and he defends the possibility of rediscovering the pleasure of drawing through new intentions and gestures.

Nils Petter Torp Bie | IM

The text discusses the importance of preserving architecture as part of cultural heritage and traces its history back to 1790 in France and 1887 in England. Key figures such as William Morris and André Malraux are mentioned for their contributions to preservation. The Ship of Theseus paradox is discussed. Rem Koolhaas is mentioned for his views on the tension between old and new. An exhibition by Jonas Liderød explores gaps in history.

The author describes a visit to the Norsk Folkemuseum in Oslo. Preservation is seen as an invention of modernisation.

Lloyd Achim Winter | IM

The text discusses the concept of “Stimmigkeit” where everything fits naturally in a forest. Human activity can disrupt this harmony but can blend in over time. The concept also applies to human-made environments such as rubbish. Between pristine nature and rubbish: the scale of human bids on gardening. As human power over nature has increased, it has led to alienation. The author suggests finding a balance between human will and nature’s harmony through the “workmanship of risk” and the Japanese concept of wabi-sabi, where all things are intermediate states in infinity, as guiding principles he will take on in his reflective practice as a designer.

DENS

Charlotte Mathilde Friis | IM

The text is about a watch that belonged to the author’s grandfather. After his death, it was given to the author’s brother. When it stopped working, the brother took it to a watchmaker and discovered it was not made of gold. The family was relieved that the grandfather died unaware of this fact. The author reflects on the watch’s passive and active truths and connects it to ancient Greek ethics, arguing that revealing its true nature would have been ethically wrong. The tricky nature of keepsakes revealed when inherited. The tracery of an object’s human trail, does not necessarily match the product.

Julia Jayko Fosslund | GI

Julia Fosslund’s essay features a crossroads between two interspersed narratives: one proceeds by steps of quote from George Perec, Kim Hyesoon, Amalie Smith and Italo Calvino about gaze, time and signs; the other is a walk, perambulating experiences from her living space at Alexander Kielland’s square, a group Jehova’s witnesses crowing outside her window unseen by the passersby, and onwards. Stray encounters which may in themselves be unimportant, but compete for importance when organised: a bag full of books and yarn balls organised in six plastic boxes by colour. Tangles that tango with her readings, closing with Ursula Le Guin.

Åsta Sparr | GI

As Åsta Sparr created meme archives for academic purposes, inspired by Gabriele de Seta’s method, they realised the limitations of creating an objective and exhaustive meme archive due to their own experience with memes. Hope Olson and Michel Foucault’s writings on power dynamics and knowledge are discussed. The author created two meme archives to reflect the importance of context and made an archive that contained memes sent in a shared group-chat with their roommates. Intentionally archiving memes allowed them to understand memes in a new way: realise the importance of keeping the humour, enjoyment, and irony inherent to meme culture.

Mathias Brask-Nilsen Malm | IM

Mathias Brask-Nilsen Malm discusses how the internet has changed our perception of beauty and allowed for the rise of post-internet aesthetics, often described as “ugly”. He suggests exploring the concept of “niche” in design and its implications for

diversity and democracy. The internet, as a non-curated platform, has allowed for the growth of these “ugly” aesthetics. The author argues that by accepting “ugly” features in design, we can spread a new kind of diversity on a more empathetic level. Not dismissive of popular trends, yet compassionate in enabling human life-forms; based on a reframing of the internet as seeds/sprouts (rather than dead meat).

Magdalena Mikalsen | KK

Magdalena Mikalsen’s essay is about the her encounters with perfection. She believes perfection is harmony in simple things and the wholeness of rituals even as they can look chaotic. Belgian fashion designer Dries Van Noten said to “embrace the imperfection of nature to admire it.” The author thinks enjoying small things and ritualising them makes perfection a side effect. In religion, perfection is connected to God and infinite attributes. People try to be as good as God but fail, creating guilt and resentment. The author believes humans are unique and should find their own strengths.

EXPANSES

Kjetil Smedal | IM

Kjetil Smedal finds inspiration for his creative work from the changing landscape around Hardangerjøkulen: a popular hiking destination in Norway, located near Finse, a small settlement along the Bergen–Oslo railway. Finse has been the site of various projects and was a training ground for polar explorers such as Amundsen and Shackleton. During the German occupation of Norway, a secret project to construct a glacier-airport on top of Jøkulen was undertaken at Finse (initiated and abandoned in 1940). Finse has been the site of many experiments: e.g. a Snow Seminar with academy students from Bergen. Finse has also been used as a film/TV location.

Jane/Chonlada

Panpakdeediskul | Gi

The text discusses how trees know when to grow leaves and the Japanese concept “Oubaitori” which relates to the blossom phenomenon of spring. It also talks about how gardens connect the identity of the person who creates it and how clothing choices define our identity. Sophie Woodward’s book “Why women wear what they wear” explores the process of selecting and rejecting outfits while Sara Barnes highlights the importance of negative space in art and fashion. The outfits we don’t wear are just as important as the ones we do in shaping our identity: “avocado seeds” that failed to root.

Sandra Holdal Hansen | KK

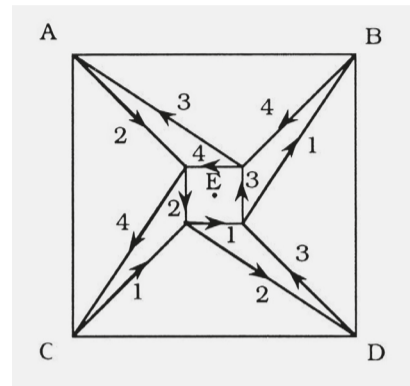
Sandra Holdal Hansen references Astrida Neimanis’ book *Bodies of Water* and discusses time. She is interested in the Meiji Jingu shrine in Tokyo and believes in making a 150-year plan for everything we do. She visited the shrine and felt a sense of meditation and humility. She mentions a report on the positive effects of nature on stress relief and concludes by promising to move slowly with a holistic approach, using Neimanis’ philosophy as guidelines. Neimanis’ philosophy is a guideline for creating (water), and the Meiji Jingu Shrine is the method on how to get there (water).

Josephine Sassu | IM

Josephine Sassu’s essay discusses timepieces and the exclusivity of luxury watches. Brynn Wallner started dimepiece.co



Bingbot logo. Works with MS Edge, but also as a separate app. The app the main AI tool used in the editorial. GPT4 technology.



Samuel Beckett’s choreographic diagram for QUAD. A-D indicates the 4 roles (cf, body-text), the numbers 1-4, the itinerary of the 4 roles in the interstitial space. E indicates the aggregate that the 4 roles do not cover/address. E is the emergent content of the idea under investigation. The cracks in the idea (Kentridge). AI upscaled diagram (upscale.media app).



Standard setup for the Learning theatre: iPAD used as document camera/for media presentations at one end, the screen at the opposite end, the seating in parallel facing rows in between. The learning theatre is conceptually between the anatomic- and dramatic theatre. It picks up on the perdurance of the Black Book in an aspect developing in time. The performative aspect.

to change the narrative of small watches. Wallner argues that female timepieces from the 20th century are an important emblem of emancipation. The Rolex Lady-Datejust was created in 1957 and was an accurate timepiece. Designing watches with equality in mind is rare. She mentions the 1976 Royal Oak II and quotes Suzanne Wong. The watch industry has started to diversify and labelling watches as unisex is becoming more common. She mentions the Cartier Tank as an example, and at the same time as a timeless design icon.

Jav / Zhengwei Wu | KK

Zhengwei Wu’s project “The Falling: Lemon, Gatsby and Jazz Age” explores the concept of a flash in the pan. Inspired by a rotten lemon, the project draws parallels between rot and decay. The author experiments with lemons and other rotten objects, takes inspiration from a diving scene in “Suzhou River” and an exhibition

by Nicole Havekost to create drapings. Yellow and gold are chosen as primary colours to represent wealth and social decay. The author explores 1920s fashion, incorporates discoveries from the Saint Phalle Games in 2023, and adds futuristic elements. In sum: “there are more hidden instant but beautiful things that can be explored and developed.”

Eva/Chieh-Shan Chen | KK

Eva Chieh-Shan Chen reflects on her metaphysical assumptions in design and how discovering Legend Lin Dance Theatre has inspired her. She relates this to the balanced development of body, mind, and soul and how it has influenced her Studio 2 project. Special objects can represent religious beliefs and relationships. The art performance “Break Down” raises questions about possessions. Changing thoughts can change the world and incorporating this belief into design work is important: “I hope that everyone can see happiness in my works, heartfelt happiness. Surely, it comes from what I am thinking and who I am, and whom I would like to be.”

Liminaries—equality, solidarity and freedom

As the reader will have noted, at a *surface* level, the students have different errands with *the mind*. At a *deeper* level, they have proceeded differently to tether their interest in the *mind* to *different* layers of the *work*. That is, the work that we are here to do: *design*³. The combined work of pathfinding and goalseeking that is *not* so much bent on producing a variety of things, as to contribute differently to *shaping* our form of life. Essentially, different theoretical propositions developed from practice, in an area where we will readily recognise that AI—*too*—is a bidder.

At the backdrop of their essays the students have been developing BlackBooks this spring, the second since they started at κηιο in the autumn. Though the essays have been an assigned goal, during the term, the BlackBook—which this term is a *logbook* with the *function* of a *research portfolio*—has been the playing ground where the students match up with themselves, and get a sense of progress; based on a crafted logbook with dated entries that is apt to feature *experiments*, discover *narratives*, question *formats* and develop *scenarios* for their MAS.

They have not done this in isolation, but have trained themselves in the variety of roles that the development of a BlackBook—at this level—unavoidably entails: having and *idea* for an entry, getting *support* for this idea, a *critique* of that support and finally a *helping* hand. These four functions (1) idea; (2) support; (3) critique and (4) help are conceived as *roles*, and played in a *rotating* pattern in groups of four called QUADS: after Samuel Beckett’s play/choreographic piece, and after Bruno Latour’s foursquare method of grounding Tweets: down to earth (Latour, 2018).

On the one hand the QUADS are bootcamps to establish a practice for the three democratic principles: *freedom*, *equality* and *solidarity*. On the other hand, it is a framework for the entire class to get to know each other, and to develop design-studio like clusters in time. By the time the students get to the final exam in theory—during the 3rd term—they have established the QUADS not only as a radical democratic activist cell, but also as a businesslike framework to get on with each their work. At least this is the explicit aim of the theory curriculum. It seems to be working.

Freedom, equality and solidarity belonged to the imaginary ideology of the professional and speculative guilds up until the French Revolution in 1789, when they became bulwarks of political mobilisation. After this point, they somehow lost their contact with work since they were “owned” and upheld by the State. So, they were not empowered by the revolution (which in the aftermath was called a bourgeois revolution by historians with some reason). In a recent work (2022), Bojana Cvejic argues convincingly for solidarity as a common notion (Spinoza) returning it to practice⁴.

The QUAD is a medial facilitator between individual and collective work: individual and collective intelligence. And will be cultivated further next year, as a backdrop for pilot called *planned absences* that as started to work properly this year. Over the 8-weeks with classes, in the spring term, the students are sure to plan an excursion at some point. To cultivate a professional *focus*—instead administrating absences—the students are asked to come up with a *plan*, send it to the course leader two weeks ahead of time, for feedback/approval, and *present* upon return.

From the next term on, the QUADS will be used to *prepare*—in the development of proposals and presentation—of planned absences. The framework is intended to help that students *surface* from the deep of their inquiries, and make short and *concise* write-ups that will facilitate their dealings with the outside world, but also to prompt presentations upon returning, with a corresponding level of clarity. So, in terms of the theory development, planned absences can be a powerful tool for developing theory from practice, or theory in design practice as is the overarching goal.

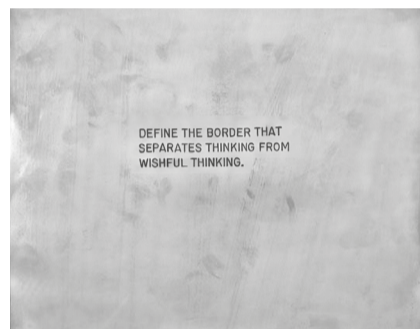
In sum, the QUADS constitute a *training device*—in the sense of devised theatre⁵—for *equality* (since the QUADS gives each student equal opportunity), *solidarity* (within and beyond the QUADS, in class and between the tasks on the curriculum) and *freedom* (planned absences as freedom with a professional responsibility and ability to respond). It should be underscored that equality, solidarity and freedom *refers to something*, among most students. But they are not necessarily common *notions* linked up to *practice*, conjointly articulate with *work*-situations.

The qualification to have opinions—the right of say—therefore is tethered and conditioned by *work*: in QUADS, in class and individually. This arrangement is facilitated by the way in which the class room has been structured: with *facing* rows (similar to the British parliament) and a *corridor* between them: in this corridor there is a table with a camera at one end, and a projection surface at the other end. Hence there is a minimum interaction for the audience, who at all times make decisions in which way to look. With this minimum of interaction the facing structure facilitates discussions.

The between-space can be filled with lineups, installations and performance elements that are needed to share and make a point. The concept is the *learning theatre* which is an optical device for collective viewing, demonstrations and discussion. In practice, this space has been an incubator for practices that have been tailored for other departments at KHIO, in lectures, tutorials, group critiques etc. (this year the dance and theatre departments, and tutorials in printmaking with Prof.



Waffles according to Herman Breda Enkerud (MA1). Recipe: 1 cup sour cream, 2 cups milk, a pinch of sugar (or, to taste), an adequate amount of flour.



From Luis Camnitzer's collection: The assignment books (2011-2013). Alexander Grey Associates. Photo: AI up scaled.

Jan Pettersson). This perambulating the concept of planned absences defined at the level of my own teaching.

Postliminaries—Spring 2023

Bingbot: “Hive, den and expanse are not commonly used terms for organising data. However, you could use these terms metaphorically to organise data in a hierarchical manner. For example, you could use the term hive to represent a central database or repository that stores all the data. Within the hive, you could have multiple dens, representing different categories or subsets of data. Each den could contain an expanse of information related to that specific category.”

The task that prompts the *individual* right of say—the right to express oneself on any professional matter of interest—is their *media* presentation task. While the students in the first term are constrained by book-presentations, they now expand their research to include *any* media (ranging from keepsakes to burning political issues), which they present before the class in the *learning theatre*. After the presentation follows a discussion the the class and teacher, which sometimes extend beyond morning classes, unto the QUAD work in the afternoon. Then they fill in the dots.

Concretely: they create a reference for the media presentation using APA7th style as a template (APA is an acr. for the American Psychological Association). This work of short but detailed coding helps the students to articulate their individual interest and their errands with a larger 3rd party audience. The public beyond the 1st and 2nd tense of *alter-ego* relationships (with oneself, the class, the groups and the teachers). Which brings us back to where we started. But with a baggage from the journey, across these few pages. Which is the *footprint* of data in class.

Such footprints—of which the APA7th style of referencing is a case in point—are commonly known as metadata. What the

referencing does it so provide metadata with an address. An address which is not an IP-address. But one that is docked/tethered to the world beyond computing. Which in the present case is the world of the *reflective practitioner*: the world of thinking and doing, inside KHIO and beyond. Creating a hallow of references within and beyond which a new computer *usership* is emerging. That is, the possibility to work with and against the data.

As an example of the latter: as we were struggling with an odd combination of nerves and boredom in QUAD discussions on early BlackBook entries in class, a student suggested that we add the task of making, baking and distributing *waffles* in the class. Though evidently energising, it was also received with mixed feelings. And it prompted later discussions on how we should involve the *logbooks* (BlackBook) in public QUAD-presentations, that we have been trying out in class. Still, it was striking how the same student had been working previously with other “sticky media”.

During the first term, he had been working with *papier mâché* as a material technique, relational aesthetics and storyline in a logbook he made on his internet portal. In both cases, we have a style of coding that involves computers only second hand: giving priority and precedence to hand made visual process. Of course there is fun in this: fun as fun, fun as the *fun palace* (Matthew 2007), and in Robert Filliou's sense of the permanent party. But perhaps, more fundamentally to a practice of *double-coding* that is found in artist, architect and educator Luis Camnitzer's work.

In all his work—including his latest (2020)—his artistic proposition has been that you have to learn coding *before* you lean how to decode: to write before you read; to make art before you read art history; to practice ahead of reflection. They belong together, but in double-coding there is an operational hierarchy. Not a data-hierarchy as suggested by the Bingbot, but turning the relation between *data* (information) and *metadata* (operations) upside-down. Transforming metadata into our data, and what we presently call data as *context*. Our data are from the human life-form.

Whether pledged to destroying or gardening the earth, it is clear that we are presently turning the page in the history of evolution. If we are stuck with design as making of things and selling of jobs—product and process—we may miss out on a present opportunity: a lean one, as always, in design. If we manage to establish our data, based on giving precedence to *logbooks*, QUAD-groups and *presentations*, and involve *references*, *essays* and *planned absences* as *context*, the operational hierarchy is the same as in the making and posting of *papier mâché* online.

It is about rebooting and radicalising democracy. And realising that the opportunity to educate oneself in the curricular framework of this class, the dpt., the school and emerging arenas of education—in Camnitzer's sense—with a swelling of the performative element, joined to production and process, is likely to provide the needed surge to make up the rise of AI, to provide horsepower to a badly needed change in how we are running our business, life, environment, earth. If you read the essays as facets of such a search, you are likely to come out richer.

As a conclusion of the present experiment, however, the initial question—*who are the students? what are they concerned with?*—comes out different than in the beginning

of the attempt. In some cases the Bingbot comes out as an educated newspaper-reader, while in others as an uncomprehending bureaucrat. Hence the editing I had to do on the blurb ranged from none to rewrite the whole thing (especially relating to those essays requiring imagination and/or abstraction). The work of editing thereby was transformed from a technical task that I wanted to delegate to the Bingbot as a workhorse, to a task requiring a critical awareness of *applied* ethics. In effect, the Bingbot did not do the work for me, but moved the discussion.

The work and care of editing is different from the work and creativity of writing. Another student, who has extensive experience with creative writing, enjoined her colleagues to cherish *editing* and set aside enough time for it. It came in the wake of a planned absence to work with her editor in Denmark. If editing can be seen as the *expanded* work of reading—or, working with a text from the vantage point of a *readership*—the question of how AI can be of assistance too must be asked anew. It certainly did not reduce the work-load. But it gave something to think about. That is, the problem of the uncomprehending 3rd party. Which is a real challenge in art-education.

A glitch in thinking about AI as 3rd party—or, the swarm associated with readership and usership—is that we assume that it has *integrity*. Which clearly it has *not*. AI depends on training, and the training of the Bingbot operating in Norwegian and in English clearly were *not* the same. Neither is the students' integrity something that is part of the equation as the summaries spawned from Bing. So, what did it add if it didn't save me from any work? I think it made me aware that, as a teacher, integrity *cannot* be assumed. It has to be *assigned*: by this I mean that integrity refers to something—as does freedom, equality and solidarity—but is a common notion only if *worked out*.

So, did the Bingbot help with this? No, it didn't. A training in critical thinking might. It can make us more committed to *assign* integrity. That is a layer of coding articulated against, but also *with*, the digital level of coding in this experiment. Featuring a *sum* of human and machine intelligence. One that articulates at the *edge* of character analysis and portraiture. The play between declared and undeclared elements—along with implicit and explicit references—are the joint work of computing and assignment. For instance, the assignment of intelligence to machines. There are clearly glitches in assignments we make as humans. We can be fooled, but we can also hit *bullseye*.

Annex

By concern for genuine multilingualism—with ‘international’ not automatically meaning English—we have included two essays in non-English/Norwegian language: one in German, and the other in French. They have both used AI resources in generating translations of their essays, and rewording them in the aftermath to match their linguistic intentions in the original. The translations are included at the end of the anthology, in an annex (in which we also include media-references).

The editorial is about the length of what is required from the students in the final theory course, during the second year, in the 3rd term of the MA. The number of references below, also reflect this standard. This course is called Theory 3—*synthesis*. It will take place in Nov.-Dec. 2023.

Notes

1. In my reading of the book I developed a critical awareness of focussing on the human wetware—in the venture of studying the evolutionary trail of digital usership—than on hardware and software. The AI translation had transformed the book title above into *Becoming humid*. It didn't take alot of imagination, but capacity to retain long strings of text. (Ervik, 2022).

2. In the overview some names are giving in italics. These are chosen names. Given names and family names are not italicised.

3. Giorgio Vasari (1511-1574) defined design as the animating principle in all creative processes. In Italian design [disegno] means at once drawing and purpose.

4. Along a parallel track, it is interesting to note that up till the French Revolution, the new findings in mechanics gave rise to a fascination for automats, and mannequins with spring-run coils: then, in the following century, the same findings were applied in large scale of industrialisation. It could be seen as an antecedent to the present AI apps, with the present tricks and treats as an antecedent to large scale applications on planet Earth in the future.

5. Devised theatre is a method of theatre-making that involves a collaborative process by a group of performers, without relying on a pre-existing script or score. In learning theatre the term theatre is used in a sense between the dramatic and the anatomic theatre.

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DEAR¹ HAEMON,

Zola / Yuzhuo Wang

I went to De Wallen recently, "De Wallen², the largest red-light district in Amsterdam."

Officially said on paper, that I didn't feel the "large". When I was there for the first night, the glass windows looked carefully scaled, sliced into very specific spaces to prevent spreading. The room behind the glass split equally, decorated with the same glass, the same shade of red-purple light, even the metal chairs prostitutes were sitting on, looked the same. These glass "boxes" gathered together in threes and fours and threaded by the canals and bridges, same as the other areas in Amsterdam. But when the night came, the whole city shrank into De Wallen and became smaller and smaller.

The rapid development of shipping brought De Wallen to Amsterdam. Haemon, I could imagine one day the ocean colored in azure was pierced by the prow of a forged metal ship. The ship was panting on the ocean, looking like a playground vertically from a distance, it was a piece cut from the city, with the chimneys on the head, rising black gas. The number of ships increased rapidly in a short period, laying out many dot-shaped harbors on the coastline. That was where De Wallen grew up, born as a child with mysterious blood-parents and no one who adopted. But the scene of De Wallen's being born has been a secret, no one said they were on the spot when it was happening, even no one knew where's the location and when was the time, It just happened. They have only one voice: "When I walk closer and give a glimpse of the area, it has already been here!" But Haemon, if I was deceived by my own vision again please forgive me, I could see partially when De Wallen was born: after long intensive breathing, the noise of crashing made from a wooden fence burst out, I saw some hands used the humid ocean wind as a jar of face balm, was applying on these rope of ship to moisten, the air was streaming, came through the fabric, attached to the bones they put into these satin and silk.

"There are many reasons for choosing red lights³, the main reason is that these women in the past were often sexually abused during work as prostitutes. "Said on the wall of the red-light district museum. "Red lights' can hide these scars and make the skin look smoother." Coincidentally, after visiting the museum that night, the rental house I returned to, put the night mode light on. Which was mainly consisting of red, with a trace of purple light in the corner. I started to observe my body as the red light streamed over me. Haemon, the marks I constantly used to identify myself were disappearing. The wrinkles in my palms, the blood veins which complicatedly tangled together all became invisible, as also the calluses on my middle fingers and the hangnail. That's why I couldn't recognise myself under the red light. They have described to me many times the scene on the day I was born. My body was swollen and red as if it was about to be worn out, and I cried loudly as if my whole body was rubbed in pain. When I was cuddled for the first time, it was like holding a ball of rice paper soaked in hot water⁴. If they lightly pressed on my body's edge, it would change my shape, and the blurred edges were filled with piles of flesh. The folds on the top were piled together.

I subconsciously closed my eyes and opened them again. I knew that even though I closed my eyes tightly, the light was still wrapping me. It flowed through me, all the time, I was turned-off daytime lamps, no longer functionally illuminate during nighttime, and degenerated to a geometric plaster with long filaments, obstacles of flowing air at that night.

I tried to move my body⁵ in the space to gain control back into it. A slow bending of my spine, raising the skull, then one arm and the other three limbs. I closed my eyes, the red light shining on my eyelids, like a cluster of flames, roasting my eyeballs through the eyelids. After a long time with my eyes closed, I opened my eyes again, just a tiny cluster of light passing through the palpebral fissures would cause discomfort to the eyes, as the first time my eyes met light. Haemon, I can vaguely see the inside flesh-red eyelids of mine, like I'm looking into the scene of a chick observing the inside of the eggshell before it is hatched. When I saw the light through the crack of my eyelids, I saw the crack of my eggshell, and that's where I noticed there's a scar that's invisible under my skin. Only difference is that, the scar of sexual workers is invisible just under red light, but the invisible scar under my skin is invisible even in the daylight. I know my body has completed the devotion of birth at the moment of landing on the earth. After landing, my body has been imitating that moment of being born.

The red light was flowing on the red wall of the rental room⁶, rushing towards the corner that reflected the purple light, the wall in that purple corner seemed to be swollen, and I felt that area of swollen skin was getting bigger and bigger, every second was about to break through the last millimeter of the wall. Haemon, I want to know what's behind the last millimeter and rushing out of this wall, even though I have predicted that I almost can't bear to witness. If you are reading this letter during the night time, and the red-purple light at the rental house is flocking to the corner again, it will repeat every night so it can't scab. The wall with the lump has receded further and further

away after that night, receding into the distant mountains. Doors and windows disappeared, and air rushed in, diluting the red light to colorless. But after smelling the light for once, I remembered that breath, and I often notice a familiar smell while walking on the road.

Best wishes, 2023.4.11

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Reference 2



Reference 4



Reference 6

NOTES ON VALUE

Annikken Wilhelmsen

In my creative practice I keep finding myself returning to the topic of value, but in attempts to define this concept I tend to only find more questions than answers. Is *value* an intangible set of principles, ideas and convictions? Is it money, possessions, or *capital* in a broader sense? Or simply variations in colors, hues, tones or sound? What is my value as a person, artist, friend, student? What are the values I live by, that drive me? What is the value of the works I create? What are your values compared to mine? What are the values dominating the industry which I am about to embark upon after my studies? What are the values of the past, the present and the future? What is highly valuable to one, can have no value at all in the eyes of another. How can you then start to create value in this ever changing landscape of different parameters? At times this bothers me to the point of feeling paralysed, but I search for solace in the same way I deal with creative blocks: by taking physical action and looking to the materials. In this case the material is an object, and the action was to bring the object to my class for my media presentations in our theory class.

My father's old record player (or turntable to be precise) is the most valuable object in my possession. This specific object entails so many layers of value, in its physical presence, its history and the feelings connected to it, to the point it has become a personal symbol of the many shapes of which value can take. My father bought the record player around 1977, not long after moving south to attend engineering school after growing up in the very north of Norway. He had just started earning his own money, and decided to drive to Oslo to visit a demo-room for hifi equipment at the Bristol Hotel, looking to get the best possible sound system available. Every time he tells this story he insists on bringing up how it was worth as much as a car at the time, and that he even invested in these huge speakers the size of a door that could barely fit in the actual car on his way back home. However, I like to think of the story of the turntable as a lot more than the price that was paid at the time of its acquisition. It was an investment of hard earned money, it was joyful, a bit nerdy but also a rare treat for someone who these days tend to buy only the quickest, cheapest alternative of most things. Maybe it was a reflection of the time, his age, life situation an act of

independence and so forth, which in some ways are similar to where I am at in my own life at the time of writing this.

The turntable was brought home, and in the following time he would not only use it, but take pride in caring for it, and even adding to its value. A special vinyl-vacuum was used on every record before playing to make sure no dust would damage either the record or the needle, and to stabilise the player he custom ordered a 23kg, 5cm thick black granite stone slab engraved with the «Micro Seiki» logo from a gravestone supplier for it to stand on. The player served its duty for years, until record players eventually became obsolete, and it was tucked away in the attic. There it would sit dormant until one day, in my early teens I came across it. My newfound curiosity sparked the latent interest of my father to bring it back out and restore to its former glory. Time had taken its toll and parts were difficult to get hold of as the manufacturers were long gone and the amount of people with knowledge of these things had become scarce. After sending it between multiple hifi-centers and on a round-trip to Denmark, the story would go full circle as an old teacher at the same engineering school my father went to eventually was able to repair the turntable, and it was placed in my childhood bedroom.

Years was spent trying to convince my father to let me bring it along after moving to Oslo. Maybe because he insists it is still worth a lot of money and he could sell it on ebay, or because trust was damaged in an unfortunate teenage party-accident where I managed to break the accompanying granite stone in two. However I believe firmly (though he will never admit it) he was not quite ready to let go of it simply because it means a lot. It is rooted in memories, a story of his life, now moving on to be a part of mine and the one we share together. The times are different, yet my story with the object starts around the same age he was at the time of acquiring it over 40 years ago. There is a sense of connection. In this age where music exists mainly on streaming platforms, the act of putting on a physical record on a record player has a different weight to it. Physical interaction with the object, the act of choosing which record to play, and listening to it from start to finish constitutes a deeper appreciation and consideration. Not to mention from my designer point of view that the visual, aesthetic and technical design-qualities of the turntable are (subjectively) impeccable.

I keep wanting to create these intangible values, or impose it on objects while being painfully aware that my mission is impossible. The value lies in the fact that it can't be forced, it is embedded in time, relation and experiences that you cannot impose on either objects or people. It is in this sense truly genuine. *Jeg unner deg** the feeling of connection, gratitude, and joy of relating to *things* around you in the way I do with my fathers turntable. And despite the contradictions I hope to embed at least some resemblance of this value in the things I create.



Platespilleren 1979



Platespilleren 2023

* Norwegian phrase, in this context loosely translating to «I wish upon you», or «I find you deserving of»

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WORDS OF SILENCE: LIFE BEYOND NOISE

Alejandro A. Rebollar Heres

“The pure delight of beckoning stillness. The breath of stillness that makes this beckoning delight come into its own is the reign under which that delight is made to come.” (Heidegger, M. 1971. p.45.)

To bravery in life, to the bluest sunsets and the most captivating looks that life can show, and to every moment that we didn't let slip. In generosity, I venture to write these words of phenomenological truth so that the harvests of my own labours can be shared.

With the intention to break through the constructs of identity and the aspiration to reach beyond the noise of the mind, I endeavour to hear the wisdom of silence; to open the doors of “failure” and self-annihilation and resurrect as nothing. To channel one's highest intellectual capacity, it is necessary not to fear, but rather to embrace change. By laying a probation on judgment of the process, one can be given an opportunity to create beyond expectations. Instead of surrendering oneself to guilt and apprehension it is crucial to aspire to comprehend the dome of creation. Seizing the sphere of one's understanding is necessary for the expansion of consciousness. The responsibility of the self is to dig deeper into the present and experience an enriching journey.

To have a direct dialogue with oneself is at hand and not far from possibility. It is an opportunity to be frank and lay suspicion to the side. There is no virtue in holding onto regrets for past mistakes. Instead, there is an empirical need to comprehend how those mistakes have brought us to where we are. We all should learn from our missteps from a place of kindness

and compassion. Also, one should forgive those who they think might have harmed them in the past, because by holding pain, the transparency of mindfulness is stained. It is necessary to question the hypotheses of the mind regarding how one sees themselves and how one believes they are perceived by others. These uninvestigated narratives delay one from taking responsibility for his or her own actions.

Human life is marked by cravings and continuous longing for what could be or what could have been, and in that search, one can miss the loveliness of the present moment. The impulses of the mind take the best of one's time, and in search of the greener grass one neglects the flowers of his or her own garden. Giving the self the opportunity to express freely and honestly allows one's outer shell to be transformed into a softer substance that can be moved and reshaped.

Critical Thinking method in the Delphi Report (Haber, J, 2020. p.105) was defined as "purposeful, self-regulatory judgment which results in interpretation, analysis, evaluation, and inference as well as explanation of the evidential, conceptual, methodological, criteriological or contextual considerations upon which that judgment is based."

In the book "On the Way to Language" in an interview that was conducted by Martin Heidegger with a Japanese friend, the word for language is translated to "Koto ba"; "ba" means leaves, including and especially the leaves of blossom-petals and "koto ...names that which in the event gives delight, itself, that which uniquely in each unrepeatable moment comes to radiance in the fullness of its grace. (Heidegger, M. 1971. p.45)

One must water his or her own unique ideas, so that he or she is able to sail into the outer and inner space while keeping a bird's eye on the way words and thoughts are used to define the mental spaces through which consciousness navigates. By carving a path towards wonder and direct experiences, affliction can be

turned into conviction. By tapping into the ever-changing nature of reality one can allow the possibility of flowing into delight by deliberated actions - acting both at the mind level and the physical plane and visualising both actions.

Existentialism is described as "the idea that all philosophical thought must begin with the experiences of the individual, and it is up to the individual to give meaning and authenticity to their own experience." (Carreras, G, 2013. p.170).

Mastering kindness and having patience towards one's own unique expression is vital if there is indeed an intention to conquer a dream; otherwise, it is like a runner who has convinced him or herself before the race that he or she cannot win. This would make the possibility of succeeding close to impossible. Before the beginning of this race against oneself, it is necessary to have the conviction that the only possible outcome is triumph, so that one can have a vantage point over the landscape of one's life.

There are methods for adjusting our internal dialogue and getting in touch with reality. By sitting straight-backed and listening to the sounds as music the mind can be quiet. Thus, we can witness the breath as the infinite pulse of the universe. It is necessary to not give in to desperation and self-betrayal and to believe the possibilities of enlightening the gift of now. "What is more, we can adjust what we are saying and, perhaps more importantly, how we are saying..." (Evans, V. 2017). There are constant opportunities to liberate oneself from the weight of one's story.

"Nature loves courage. You make the commitment and nature will respond to that commitment by removing impossible obstacles. Dream of the impossible dream and the world will not grind you under, it will lift you up" (McKenna, T. 1991). By cultivating self-peace, one can communicate a more loving vision that relies on an election towards passion and freedom. One must continue developing and emancipating his or her mind and exploring places beyond what is recognised, so as not to drive oneself into alleys without exits.

Explore new paths, see new sunrises, and discover a new horizon. The world lays at the feet of those who pursue their most honorable dreams and desires.

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EN FAVEUR D'UNE EXPRESSION NON-FIGURATIVE

Nicolas Vittori

Depuis le début de ce curriculum, je lis et réfléchis beaucoup à l'idée de développer une expression visuelle personnelle basée sur un mode de représentation moins figuratif que ce que j'ai pu développer précédemment au cours de mes études. Un parallèle m'est venu entre les similarités qui existent entre cette expression et l'utilisation de deux langues différentes. Reprendre des études m'a permis de me rapprocher du français, et de redécouvrir une langue pleine de subtilités, de mots et de sonorités génératrices d'images. Je vois un rapprochement entre l'utilisation d'un anglais professionnel au quotidien et un réflexe pour la figuration quand je dessine. L'observation d'avoir établi dans mon processus une approche presque scientifique du dessin de la même façon que je m'exprime professionnellement. D'où un besoin de renouer avec le français. Il est intéressant que cette réflexion soit née autour de la notion de langage (visuel et linguistique), et que cette idée d'expression non-figurative soit née du besoin d'exprimer quelque chose de plus profond et complexe sans avoir de mots pour les nommer.

Ce sur quoi je me concentre avec ce texte, ce sont les idées qui ont parcouru les recherches, les découvertes qui y ont émergé, mais aussi essayer de définir ce que pourrait être les prémices d'ébauches d'une pratique personnelle non-figurative du dessin.

Essayer de définir ce qui pourrait être qualifié de non-figuratif peut se révéler maladroit, et facilement trompeur. Il suppose que l'idée de figuration repose sur un ensemble de critères quantifiable et définissable qui allouerait ce critère ou non à une œuvre. Dans mon cas, l'idée de non-figuration se joue dans la définition du sujet. Je n'essaie pas de retranscrire une image, mais plutôt une expérience qui va se traduire par une image et ses qualités visuelles. Presque une nouvelle forme linguistique issue d'une autre langue autour du sujet en question. En ce sens, le procédé se rapproche du mouvement Expressionniste abstrait. Visible au nouveau musée Munch à Oslo, l'exposition *The shape*

of freedom donne accès aux travaux des grands représentants du mouvement et les connexions qui se sont opérés de part et d'autre de l'océan. De chaque côté, ils réagissaient aux horreurs de la guerre. Là où les artistes qui avaient émigré aux États-Unis exploraient une nouvelle physicalité de l'acte comme moyen de libération, en Europe, ils tentaient de retranscrire matériellement leur expérience de la guerre et de ce qu'il en restait au travers de leur relation à la toile - souvent mutilés et la toile alourdie par divers matériaux.

Si la figuration s'est installée dans les corps, c'est cette idée de transformation de soi et de l'espace entre-soi et son sujet qui m'intéresse. Une transformation pour dépasser ce besoin de figuration. Dans mon projet «Notice every tree», j'ai travaillé à la fois sur une production visuelle de dessins, mais aussi sur l'espace où cette transformation se crée. Impliquant aussi le spectateur dans cet acte de transformation. L'installation se situe dans un couloir plutôt sombre, où les spectateurs passent et viennent obstruer la projection. Les dessins, nombreuses vues variées d'une île, sont installés sur le mur de façon irrégulière. Parfois figuratifs, parfois non. Les dessins sont peu visibles. En s'animant, la projection, presque scénique dans l'espace, vient dévoiler une chronologie dans la lecture des dessins, mais aussi ajouter une dimension spatiale dans l'expression visuelle. Soudainement, les vues se connectent, une narration et une intimité s'installent. Le spectateur en choisissant d'obstruer le projet ou non vient participer et ajouter à la narration en la complétant. Préservant la puissance de l'expression et achevant sa transformation.

Tendre vers moins de figuration devient un acte libérateur, et dans cet acte, je défends la possibilité de retrouver un plaisir du dessin au travers de nouvelles intentions et d'un développement d'une nouvelle gestuelle. Un besoin de se mouvoir à nouveau comme moyen de réflexion a émergé à la suite de ce projet. S'intéresser davantage à l'expérience de création a aussi déplacé mon attention sur les qualités formelles et visuelles de ce que je produis. Une initiative qui peut être vue, selon Susan Sontag comme un acte de défense face "à une infestation de l'art par l'interprétation" (Sontag, 1961, p. 11); [interprétations] qui prennent pour acquis l'expérience sensorielle de l'œuvre d'art et continuent de là" (Sontag, 1961, p. 13). Une initiative qui permet de s'affranchir de cette nécessité de défendre ce que l'on produit en essayant d'y prélever un objectif supérieur.

Laisser le processus créatif, les marques et couleurs exprimer tout leur impact sensoriel. Autrement dit, essayer de ne pas utiliser un langage pré-défini (la figuration dans ce cas) pour parler d'un monde intime en mouvement constant, et en perpétuelle évolution. Une idée avancée dans le "Pouvoir de nommer et d'encadrer" [The power to name and frame] (Weinmayr, 2021) face à la classification Dewey dans les bibliothèques. Au-delà de l'aspect capitaliste d'organiser et de créer un système qui établit des idées d'efficacité pour ne pas gâcher du temps, cela standardise également les informations qui s'y trouvent. Une classification arborant un problème structurel qui va par défaut établir des simplifications. Et ainsi multiplier des préjugés en assumant un public unique. Un groupe aux intérêts culturels, sociaux et politiques similaire. L'idée d'Emily Drabinsky avancée dans ce texte est que de proposer un tel système, il part du principe "qu'il pourrait y avoir le "bon" langage, qui "pourrait"



être universellement compris et appliqué” (Winmayr, 2021). Et que d’un point de vue queer, ce système ne peut admettre un langage et des marqueurs descriptifs d’être en mouvement quand il s’agit de décrire des questions d’identités changeantes. Je vois des similarités dans l’idée d’utiliser un système figuratif. Un procédé qui réduirait le champ de possibilités en établissant qu’un sujet a une forme, une idée définie de sa représentation, sans nécessairement questionner cette vérité. D’avoir plus difficilement l’occasion de les interroger. Et ainsi, voir l’utilisation d’un mode non-figuratif comme moyen pour exprimer des notions en mouvements. Des concepts personnels changeants.

S’intéresser à ce qu’il se passe autour du dessin conceptuellement, mais aussi formellement comme moyen d’exprimer l’ensemble de l’idée. J’ai récemment développé un intérêt pour ces marques et lignes environnantes qui se créent autour de l’œuvre, et qui existent comme une ombre du dessin principal. Personnellement et modestement nommées “fausse-marques” [mismarks] en opposition, ce sont ces traces qui témoignent du cheminement physique et mental jusqu’au résultat final. Je m’intéresse et interroge s’il s’agit là de fragments d’une histoire oubliée, d’éléments fondateurs du résultat. Ou de tentatives d’accéder à ces notions changeantes évoquées plus haut. Dans l’ouvrage “Reverses”(Eksts, 2022), George Eksts, photographe du musée Victoria & Albert de Londres, révèle une autre vision de ces marques. Il s’intéresse et documente ces fragments présents du “mauvais côté” du papier des œuvres qu’il digitalise. “Œuvres involontaires” [unintentional artworks], au pouvoir de “prolifération” important. Ces marques sont capables de refléter et d’interroger la “valeur changeante du papier en lui-même”. Plus cher et plus difficile à obtenir, chaque morceau était utilisé au maximum de sa surface. Ainsi, il est possible d’observer des morceaux plus intimes, moins arbitraires, ou même plus ordinaires s’immiscer dans le monde plus hermétique d’œuvres achevées et de “l’art” plus généralement.

Ainsi, si l’effort de transformation qui s’opère entre les modes de représentations peut devenir un acte libérateur, je vois dans l’utilisation d’une expression non-figurative la possibilité d’accéder à une réalité personnelle plus complexe et changeante. Une expression qui attire notre attention sur des marques oubliées, mais aussi des marques involontaires démocratisant un processus créatif personnel parfois trop hermétique et statique.

* English translation at page 19

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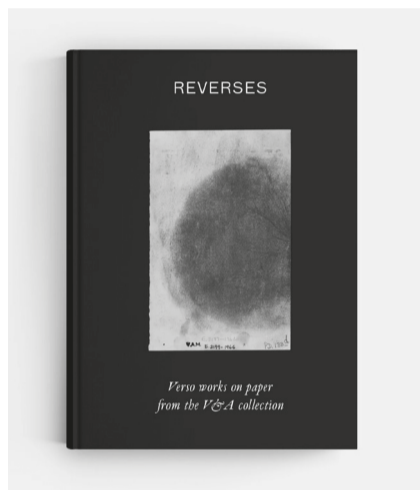
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From the exhibition *The Shape of Freedom* at MUNCH (23.02.–21.05.2023) (Photo: Munchmuseet)



Nicolas Vittori, *Notice every tree*, 2022. (Photo Julia Fosslund, Nicolas Vittori)



George Eksts, *Reverses*, 2022.



Nicolas Vittori, *Mismarks*. 2023.

I REALLY ENJOY STROLLING AROUND IN CITIES

Nils Petter Torp Bie

I study building methods, tradition, materials, and timelines. I try to understand the social, economic, and political conditions that shaped their design. From ancient antiquities to modern skyscrapers, each structure provides a piece of the puzzle that helps piece together the evolution of a society’s values, beliefs, and aspirations; Preserving architecture, and by that preserving history is crucial to our cultural heritage. How we should execute preservation remains the question.

The history of architectural preservation starts in 1790 in France (Loi de sauvegarde des monuments historiques), a law enacted as a response to the widespread destruction of historic buildings during the French Revolution. Another important date is in Victorian England in 1887, being the Ancient Monuments Protection Act to preserve historic buildings and sites in response to the threat of urbanization and industrialization. Based on the cause of these two dates, preservation seems closely related to the fear of losing something.

William Morris (1834–1896), a celebrated designer, writer, and activist, was a key figure in shaping the development of the Ancient Monuments Protection Act. He criticised the renovators of the time for poorly restoring buildings. He was a

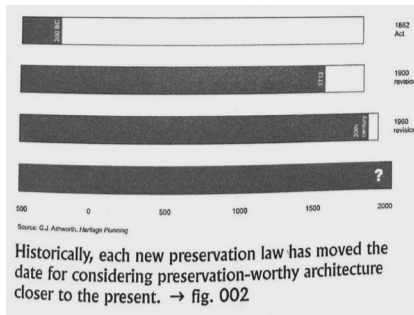
strong advocate of preserving medieval architecture, which he considered to be an essential part of England’s cultural heritage. In his mind historic buildings should be conserved rather than restored, and they should be maintained in a state of “controlled decay” to preserve their historic character. He also promoted for traditional building techniques and materials. The way I see it he romanticised the past, ignoring the changing needs and circumstances of modern society.

Another important figure in the history of preservation is the French writer and politician André Malraux (1901–1976). During his reign as the minister of culture (1959–69) he established the “Monuments Historiques” program in France. The program provided funding for the restoration and preservation of historic buildings and monuments, with the goal of preserving the nation’s cultural heritage for future generations. Where Morris saw buildings as a valuable part of the past as a link of continuity, Malraux regarded historic buildings as historical artifacts, wanting to freeze them in time to a particular time in history. This raises the philosophical conundrum known as the Ship of Theseus paradox: at what point does a building cease to be the same object, and when does it become a new creation entirely?

In his book “Preservation is overtaking us” architect Rem Koolhaas (1944–) discusses the tension of old and new. He argues that preservation has become a dominant force of contemporary architecture. According to Koolhaas, the focus on preservation has created a culture of nostalgia and a resistance to change. Later in the book, Koolhaas discusses the interval of the present and what is preserved, something which has dramatically decreased: In 1818 it was 2000 years. By 1900 it was only 200 years. In 1960 it was 20 years. Today, some buildings are preserved the moment they are finished. He argues that a more balanced approach to preservation and modernisation is necessary to foster creativity and innovation in architecture and design.

The exhibition ‘When the Circle Closes’ by Swedish artist Jonas Liderød in Karlstad is an example of preservation that I admire. He has together with the museum’s archeologists dug up fragments of objects and paintings from the 1930s and 40s. They have filled the missing void with plaster, creating a clear dialogue and gap between the original ceramic piece and their guessing of its remains. According to the project description: “History is full of gaps. Based on fragments, we humans try to create a picture of the past. We don’t know most of the history, most of it hasn’t been saved.” This project honestly investigates the many gaps in history, and questions what is to be saved, and how to do it.

I was accompanying my aunt around “Norsk Folkemuseum” the other day. The museum is placed in Bygdøy, Oslo and illustrates how “people have lived in Norway from the 16th century until today”. The museum evolves from stave churches and medieval storehouses to old Narvesen kiosks and post-modern apartment blocks. Visitors can have hands-on experiences with the historical objects and sites and get a picture of what is “Norwegian cultural heritage”. On the one side, it gives the viewer an in-depth insight of its rich repertoire of antiquities. On the other side, it creates a false picture of architectural history, including only what selected few qualifies as Norwegian tradition.



Koolhaas et al., (2014) p. 15

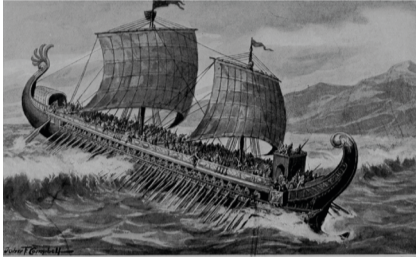
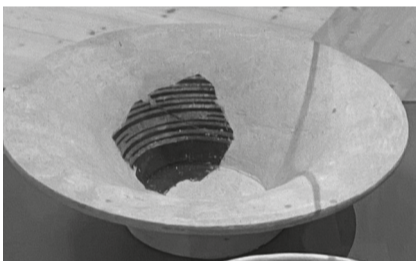


Photo retrieved 12/04/23 from: The standup philosophers: <https://thestandupphilosophers.co.uk/the-ship-of-theseus/> [Originally painted by Campbell, J.]



Bie, N. P. T. (2023) [private photo, Grünerløkka].



Bie, N. P. T. (2023) [private photo, retrived from Lideröd, J. art exhibition, Värmlands museum, participated 17/02/2023].

Looking back at the birth of preservation (between 1790, and 1887) groundbreaking discoveries such as the photograph, cement, the stethoscope, blueprint and the spinning frame was invented. These are all early elements of modernism. Hence, it becomes evident that preservation too, is an invention of modernisation, and not an enemy of it, like William Morris feared. It has escalated to the point of extreme: Rem Koolhaas fears for the death of architecture, in our increasing focus on preserving the past.

The restoration approach of André Malraux highlights how preservation raises questions of authenticity, as it brings to light the complex issue of determining what constitutes the original structure of a building, blurring the lines of when a building was truly 'built'. Preservation also becomes a question of what to preserve. As institutions such as "Folkemuseet" can only display a fraction of the past, it becomes inevitable that some aspects will be left out or not fully represented, creating a gap between the representation of history and what happened.

I realise that all histories are (to different extents) fake, and that my perception on history is shaped on lies, and a truly authentic urban landscape would probably look way uglier than that of today. However, I think that in the search for urban diversity, we should preserve and design in a way that encourages and signifies different historic layers, exemplified in the works of Jonas Lideröd. I also support Rem in that the dialogue between past, present and future should encourage new historic layers. If all we do is preserve the past, what will we preserve in the future?

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STIMMUNG UND WILLEN

Lloyd Achim Winter

Der Wald ist erfüllt von Stimmigkeit. Alle Objekte passen hinein. Jeder Tannenzapfen, jedes Stöcken, Steine, Blätter und Moose, alles stimmt, wie es da liegt. Nicht alles ist erhaben oder schön, wobei natürlich auch vom Betrachter abhängt.

Nun ist es erst die menschliche Aktivität, die diese Stimmigkeit zu durchbrechen vermag. Ein gesplitterter Baum fügt sich in das Bild hinein, ist er jedoch abgesägt, so sticht er heraus. Gibt man diesem deutlichen Ausdruck menschlicher Aktivität aber Zeit, so fällt die Schärfe des Heraustretens aus der Atmosphäre der Stimmigkeit ab und nähert sich dieser wieder nach und nach an.

Diese Stimmigkeit findet sich auch in Umgebungen wieder, die vorrangig von menschlicher Aktivität geprägt sind. Zum Beispiel bei der Sache mit dem Müll. Das was zum Müll wird, Dinge die vormals einen Platz in unserem Leben hatten, werden durch den Akt des Wegwerfens zu einem Strom des Zwischenstadiums. Weder Teil unseres Lebens, noch reintegriert in das Ökosystem. In sich hat die Masse des Mülls eine Stimmigkeit inne. Müll halt. Wie eine Ruine geht die Materialität in eine Gesamtheit ein. Da wäre nichtmal ein Pflänzchen dazwischen in der Lage die Stimmigkeit einer vermüllten Landschaft aufzubrechen. Wir unterscheiden die einzelnen Objekte nicht mehr voneinander. So wie die Bestandteile des Waldes im allgemeinen Stimmungsbildes des Waldes eingehen, so geht das einzelne Objekt in dem Stimmungsbildes des Mülls ein.

Für lange Zeit war es so, dass die menschliche Machtausübung über die Natur eine positive Konnotation hatte. Die Natur, das war das Wilde, auf der einen Seite Grundlage unserer Existenz, auf der anderen Seite eine Bedrohung: Wilde Tiere, Ernteauffälle, und Stürme konnten lebensbedrohlich sein. Heute haben die wissenschaftlichen Erungenschaften der Moderne der Natur diesen Schrecken genommen. Doch je mehr Macht wir über die Natur erlangen, desto weiter außerhalb liegt der Naturbegriff. „Die Menschen bezahlen die Vermehrung ihrer Macht mit der Entfremdung von dem, worüber sie Macht ausüben“ (Horkheimer & Adorno, 1969, S. 9).

Die Natur musste erobert werden. Als Versailles errichtet wurde, war dieser Grad der Allmacht des Menschen über die Natur noch nicht erreicht. So kann man Versailles—im Besonderen die Gärten—als Triumphzug der menschlichen Machtausübung über die Natur verstehen. Eine Hand voll Köpfe fertigten Zeichnungen, entwarfen ein Ideal, das Heerschaaren von Arbeitern zu Material brachten und erhalten (Heidegger, 2015, S. 54). Die Ausformung des Gartens ist Ausdruck menschlichen Willens. Die Natur hat sich der ordnenden Kraft des Menschen zu fügen.

Diese Machtausübung mag eindrucksvoll gewesen sein in einer Zeit, als die Mehrheit der Menschen der Natur ihre Existenz abringen musste. Aus heutiger Sicht, wo der menschliche Einfluss selbst aus dem Weltall deutlich zu erkennen ist und Stadt- aber auch Landbewohner sich durch Landschaften vornehmlich menschlicher Prägung bewegen, verblasst dieser Triumph. Die Masse des von Menschen produziertem überwiegt bereits die Biomasse des Planeten (Elhacham et al., 2020, S. 442). Es bedarf keiner Monumente mehr um uns selbst zu beweisen, dass wir einstweilen über große Macht verfügen.

Im Gegenteil suchen wir eher nach Möglichkeiten unseren Abdruck zu reduzieren. Klimakrise, CO² sparen, weniger verbrauchen, den Planeten schonen, Blumenwiesen pflanzen. In den Gewinnergärten kontemporärer Gartenshows wirkt der Mensch zu Gast bei der Natur zu sein (Heath, 2022). Menschlicher Wille, wenn auch grundlegend dominant, dem Stimmungsbild der Natur untergeordnet. Der moderne Garten soll keine Graswüste sein, sondern ein Biotop, ein zum Versprechen von Einklang mit der Natur gewordener Ort.

Nun umgibt sich der Mensch nicht nur mit Gärten. Die gebaute Welt ist größtenteils Produkt dessen, was David Pye als *workmanship of certainty* beschreibt, also die Arbeit der Gewissheit. Ich würde es den direkten Ausdruck menschlichen Willens in der Tradition von Versailles nennen. Wir bauen und leben uns weiter und weiter in eine Welt hinein, die der natürlichen Umgebung durch die Kraft der Idee entfremdet ist. Den Weg zu einer ästhetisch verträglicheren Umwelt sieht Pye in der *workmanship of risk*, in der Arbeit mit dem Risiko, dem Schaffen mit Prozessen die nicht bis in das letzte Detail kontrolliert sind (Pye, 1968, S. 30).

Es bleibt bei Pye aber der Mensch und sein Wille, der die Weitergestaltung der Umwelt vorantreibt. Mit der Arbeit der Gewissheit sowieso, zielt sie doch darauf ab, ganz im Sinne von Versailles die Idee bzw. ein Ideal genauestmöglich zu (re-)produzieren. Doch auch die Arbeit mit dem Risiko entspringt dem menschlichen Willen. Die Vielfalt im Ausdruck der Gegenstände mag größer sein, doch stets ist es des Menschen Idee, die den Prozess treibt. Die Übersetzungsunschärfe von Idee zu Material wird größer. Die Vielfalt größer. Aber eben bloß die Vielfalt im Ausdruck des menschlichen Willens.

Tolstoi schreibt, dass das Leben eines jeden Menschen zwei Seiten hat: Das persönliche, von eigenen Interessen geleitete Leben und ein Herdenleben, indem der Mensch unweigerlich die ihm vorgeschriebenen Gesetze erfüllt (Tolstoi, 2009, S. 796). Der Mensch kann die Gesamtheit der Ursachen seines Schaffens nicht begreifen. Nach diesen Ursachen zu suchen liegt aber in seiner Natur. Die Ursache liegt nun nicht im Erfahrungs-



horizont des Einzelnen, sondern ist vielmehr in der Masse der Entscheidungen und Interessen zu finden.

Wir suchen nach dem Klaren, Sicherem, der Gewissheit und können es nicht ertragen, dass sie außerhalb unserer Reichweite liegt, wenn es sie denn überhaupt gibt. Eine Annäherung an die Gesamtheit in die wir mit Wahrheit verwechseln könnten, um bei Tolstoi zu bleiben, können wir nur in der Summe der für sich genommen begrenzten Entscheidungen finden. Eine Entscheidung alleine mag als unvollkommen herausstehen, im Kontext der Masse aber tritt sie zurück in das Stimmungsbild menschlicher Entscheidungen.

Dieser Gegensatz zwischen dem Modellhaften, Kontrollierten und dem Unkontrolliertem, Individuellen lässt sich in dem japanischen Gedankens des *wabi-sabi* wiederfinden. Alle Dinge sind nur Zwischenzustand im Prozess der Unendlichkeit. Keine Idee überdauert, kein Ding ist vollkommen oder vollständig (Koren, 1994, S. 47). Meiner Interpretation nach ist die Balance also in einem sichtbaren Spannungsfeld zweier Systeme zu suchen. Die ordnende Kraft menschlichen Willens und das, was ich ein Eintreten in die Stimmung einer größeren Gesamtheit nennen würde.

Mit diesen Betrachtungen schlage ich für mich selber einen Weg des Schaffens vor, der sich von der Idee als dem leitendem Motiv des Prozesses ein Stück weit verabschiedet. Mein Willen lässt sich selbstverständlich nicht vollständig aus der Gleichung herausstreichen. Doch kann er in den Hintergrund treten. Mit Übersetzungsunschärfe und der Stimmung des Waldes.

* English translation at page 20

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Figur 1 Hepworth, N. (2022) A Rewilding Britain Landscape, designed by Lulu Urquhart and Adam Hunt [Fotografie]. The Royal Horticultural Society. <https://www.countryliving.com/uk/homes-interiors/gardens/a27529309/chelsea-flower-show-winners/>

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DETTE ER EN GULLKLOKKE?

Charlotte Mathilde Friis

«Art is a lie that makes us realise truth...» (Picasso, 1923)

Jeg leser ordene mens tankene går til morfars gullklokke. En løgn som forteller en sannhet, eller sannhet basert på løgn? Henry Ford sa: «Every object tells a story if you know how to read it» (Hustwit, 2009). Historien har selvfølgelig en annen begynnelse. Den begynner med et objekt, en gullklokke.

Objektet er en glassdekket kasse (30 x 30mm), krone, to skuldre og metall bak-klokk (35x32 mm). Mørke skinn remmer med henholdsvis metallspenne og 8 langsgående gjennomborende hull fester til skuldrene. Remmene måler 120 mm og 78 mm i lengde, og har bredde 20 mm-15 mm. Under kasseglasset sees en flat skive

med vindu, en CERTINA-logo og ordet quartz. I sentrum festes tre ubevegelige visere av ulik lengde som peker perifert mot sirkulære markeringer. På baklokket sees ordet Newport vannbestandig, og en avbildning av en seilbåt. Her leses også en inskripsjon, Asbjørn Kristiansen 1957-16/9-1992. (Certina 1992)

Miller påpeker at måten vi eier objekter avhenger av vår historie, utveksling og forhold til objektet. Vår materielle kultur kan derfor gi innsikt i menneskelige psykologi. (Miller, 1987, s 231.) Vil det da være mulig å analysere et objekts form, funksjon og historiske representasjon for å komme nærmere et objekts etisk refleksjonspotensiale og utbytte? Kan man på denne måten argumentere for objekt utforskning som utgangspunkt for etisk analyse? Hvis dette er tilfellet, må jeg av respekt for klokken iboende potensiale utdype historien. Morfars gullklokke er nemlig ikke bare en klokke, men også en løgn som ikke alltid var en løgn. Faktisk var den på mange måter en løgn maskert som en individuell lykkebringende sannhet.

Morfars ble født i 1919 og utdannet pumpeingeniør i Sverige. I 1956 ble han ansatt i et Oslobasert firma. I firmaet fikk arbeidere, ansatt i mer enn 25 år en gullklokke ved pensjonist alder. Morfar gledet seg, og snakket om klokken med stjerner i øynene. En solskinnsdag i 1992 ble han endelig den stolte eiere av en gullklokke, og dagen ble like fantastisk som han hadde drømt om. Morfar behandlet klokken pent i kommende år, og bar den med stolthet ved spesielle anledninger. (A. Kristiansen 1993, personlig meddelelse). Da morfars døde ble armbandsuret høytidelig overlevert broren min. Broren min var livredd for at noe skulle skje med klokken, og brukte den også bare ved spesielle anledninger. Armbandsuret fortsatte livet trygt i min brors eie på denne måten i flere år, helt til den en dag stoppet. Broren min dro til urmakeren slik enhver fornuftig eier av en dyr gullklokke gjør. Med hodet på skakke informerte urmakeren broren min at klokken ikke var laget av gull, men av billigere materiale. Klokken som selv var intetanende om de bølger av vantro den hadde skapt i familien, fikk nytt batteri og en ny historie den dagen. (J. H. Friis 2021, personlig meddelelse). Hvordan en slik misoppfatning kunne oppstå vil forbli uvis, og det er heller ingen hensikt i finne den skyldige. Likevel var vi alle lettet over at morfars døde lykkelig intetanende om klokken egentlige materialitet. I dag er det nettopp klokken omskrevne historie som har gitt den et nytt liv og gjort den unik. Broren min bruker fortsatt bare klokken ved spesielle anledninger, til tross for at batteriet nå er dødt på nytt. Det er som om løgnen har skapt en fiktiv sannhet som igjen har gitt klokken unik autentisitet. Historien eies nå bare av akkurat denne klokken. Sagt med andre ord, løgnen har gjort min morfars klokke så spesiell at jeg i dag ikke kan kjøpe en tilsvarende for penger.

På denne måten gir jeg Miller rett i at klokken i dag eies på en annen måte enn tidligere. Derfor har den også oppfylt ulike menneskelige behov og funksjoner på ulike tidspunkt. På et gitt øyeblikk i tiden, der morfars poserer med klokken på armen så var det en gullklokke, og man vil derfor også kunne si at sannhet i dette øyeblikket var det samme som en løgn. Jeg lener meg her mot Mutics analyse av Heideggers teorier om kunstverkets opprinnelse hvor det skrives at «Kunstens vesen er lik en sannhetens handling» (Mutic,



Forlovelse 1950 (Ukjent fotograf) Privat samling.



Klokke (Fotograf Friis) Privat samling.



Pumpeutrustning for Kårstø 1984 (Ukjent fotograf) privat samling.

2005, s. 11). På denne måten kan vi tenke at det skjer en handling når vi studerer eller bærer klokken og at sannheten først aktiveres i dette øyeblikket. Kanskje blir det derfor feil å beskrive klokken som løgn eller sannhet, kanskje er det riktigere å benevne den som en aktiv eller passiv sannhet (Mutic 2005, s.13). Den passive sannheten er at den alltid var laget av mindre edelt metall, mens den aktive handlende sannheten har vært foranderlig med tid og menneskelig overbevisning. I dette tilfellet finner jeg en sammenheng mellom klokken aktive sannhet og de gamle grekernes etikk i sammenheng med eudaimoni. Eudaimoni forstått her som at man har lyktes med livet (Sagdahl, 2016). Det var dette gullklokken symboliserte for min morfars. Ville klokken passive sannhet hatt noen konsekvenser for morfars individuelle eudaimoni hvis avslørt mens han var i live? «Tar du livsløgnen fra et gjennomsnittsmenneske tar du lykken fra han med det samme» sier Doktor Jonas Relling i Ibsens Villanden (Villanden 1884). Hvis gullklokken egentlige natur var blitt avslørt ville morfars mistet en sannhet eller et bevis på egen eudaimoni. Han ville trolig følt seg sveket uten at sosial eudaimonisme ville økt. En avsløring ville altså hverken tjent individet eller kollektivet og dermed vil jeg være tilbøyelig til å konkludere med at en slik handling ville vært etisk uforvarlig (Musati, 2022).

Moralens normsett forteller oss fra barnsben at vi ikke skal lyve. Likevel, tyr nok flere av oss tidvis til hvite løgner etter en underbevist kalkulerende av nettopp sosial og individuell eudaimoni. Det kan derfor argumenteres for at utforsking av gullklokken viser en situasjon der moral og etikk ikke nødvendigvis er det samme.

Jeg må smile av egen argumentasjon, for det fremstår plutselig plausibelt at jeg har skrevet et essay om en gullklokke for å forsvare egen umoral i bruk av hvite løgner ved å kalle dem etisk forsvarlige handlende sannheter.

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AT LÆGGE MÆRKE

Julia Jayko Fosslund

George Perec skriver:

Hvis ingenting hindrer vores blik, når vores blik meget langt. Men hvis det ikke møder noget, ser det heller ingenting...

For at starte dette essay har jeg definert et sted at se fra, helt bestemt rummet, jeg skal befinde meg i, når jeg ser. Mit værelse, soveværelse og almuligværelse, nogle gange kontor eller spisestue, et rum hvor der drikkes, og hvor kopper og glas står noget tid, inden de kommer i opvaskeren.

Som barn hadde jeg en klud, en blød klud med et motiv af undervandsdyr. Da jeg

fik den var den hårdt presset sammen, stiv, og hadde form af en sæl. Det jeg vil frem til er at der var en transformation, fra en form til en anden, kluden skulle ligge lidt i en skål med vand, så var den evigt forandret.

I krydset ved Alexander Kiellands plads står hver dag tre stykker fra Jehovas vidner, uanset vejr, de har skiftende vagter men den ene har jeg set flere gange, hendes hår er helt lyst, lyser ligesom op, som en glorie.

At være en vibrerende flade i verden, så nem at lave et indtryk på, et aftryk i.

Kim Hyesoon skriver:

Rytme er ikke en måde at eksistere på, men en måde at mangle på

Jeg ser fra mit værelse, et sted jeg kalder mit, et rum jeg giver 6500 kroner for at opholde mine ting og min krop i. Det er på ingen måde mit, det er en ydelse, en service jeg benytter mig af, en kasse jeg kan fylde med det man kan kalde hjem, ansvaret er mit, mine nullermænd, mine underbukser der skal vaskes.

Jeg kan lige akkurat se de tre fra jehovas vidner, hvis jeg strækker overkroppen ud af vinduet, og hvis der ikke er så meget trafik. De har et budskab, det er brændende for dem, de står og holder varmen, jeg har aldrig set nogen gå hen til dem.

Amalie Smith skriver:

Formerne er evige og materialerne er evige, det er når de mødes, at tiden begynder

Jeg går ud af døren, og ned Waldemar Thranes gade, har en pose med en masse bøger med, plastikken er udstrakt, og så tynd at man kan se alt igennem, alligevel kan materialet bære bøgerne, helt vanvittig mange ord. Plastikken er svagt lyserød og farver posens indhold, objekterne er nu, for noget tid, nogle andre end de var, da jeg lagde dem i posen. Men posen efterlader ingen synlige spor. For mine øjne, er objekterne uforandret, når jeg løfter dem ud af posen igen. Men jeg er ikke sikker. Alt har en overflade, og jeg tror, at to overflader påvirker hinanden, hvis de for eksempel gnidder op mod hverandre over tid.

Plastposen beskytter mine bøger, og holder dem samlet.

Overflader/Beholdere for at bevare.

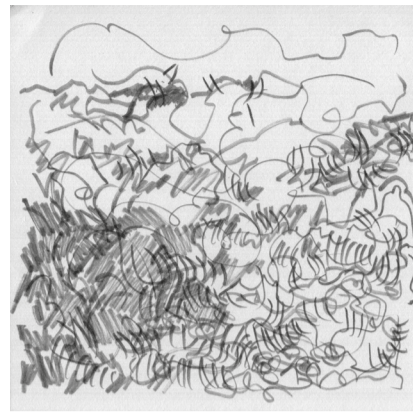
Jeg har lagt mine garnnøgler i seks plastkasser, organiseret efter farve, røde, blå, grønne, hvide, sorte og diverse. Når garnnøglerne ligger i kasserne er de helt presset sammen, plasten har en magt over dem, den omformulerer dem. Hvis man løfter låget løfter de sig, fibrene får tilført ny luft, men de genfinder ikke den form de havde inden de blev placeret i kassen, de er evigt forandret.

Organiseringen fremhæver garnets ene egenskab, farven, men undlader at beskrive de andre, deres materiale, og hvordan de føles mod huden. Sådan er det når man organiserer, objekternes egenskaber bliver sat op i et hierarki.

Italo Calvino skriver:

Langsomt havde livet blandt tegnene fået os til at betragte utallige ting som tegn; ting som tidligere ikke havde markeret andet end sit eget nærvær, var blevet forvandlet til tegn på sig selv, ført op i rækken af tegn

Værelset. Et værelse jeg har boet i i snart 8 måneder, et ungt bekendtskab i rækken af værelser jeg har boet i. Det indeholder mange af mine beholdte ting, ting jeg har plukket ud og bevaret, og efterhånden foræret en emotionel tilknytning, nogle nye og nogle gamle ting, de fleste har været med mig igennem mange værelser. Indenfor værelset er de organiseret efter vigtighed, de vigtigste øverst, længst fremme, de mindre vigtige bagved, de mindst vigtige i skuffer, eller i det store skab. Organiseringen viser en form for indre hierarki, hvor det ikke er farve, form eller funktion



der sættes højt, men en fjerde ting, der er meget mindre håndgribelig.

På et tidspunkt på mit forlag, forærede Jakob (Redaktør) mig en masse bøger, han synes jeg skulle læse (flere af de bøger ligger nu på sengebordet). Jeg samlede dem i et stofnet med forlagets logo, en fod i en sandal, og gik derfra (passende, at fylde en form). Bøgerne pressede grænserne for hvad nettet kunne bære. Alle materialer har vel sit bristepunkt, og om det var vægt eller volumen ved jeg ikke, måske stoffets mørhed, måske bøgernes hårde kanter, men det gik ikke, en flænge voksede, og bøgerne faldt ud og ned på asfalten. I den

tid bøgerne var samlet i nettet var de ikke sine egne, de var en samling, en kategori. Da de faldt ud, blev de igen splittet ad, havde en titel, en farve, et særpræg.

Blandt bogens største kvaliteter er bevægelsen af siderne, en række rum der afløser hinanden og åbner nye muligheder op. Den har en indre tid og en ydre, tiden det tager at løfte siden og flytte den mod venstre, så en ny side åbner sig, og tiden inden i teksten, som forløber et andet sted, hurtigt eller langsomt, uafhængig af den reelle tid. I bogen jeg læser nu, er kanten bemalet med grøn. Hver side defineres af denne tynde linje, et rektangel, og dette rektangel indeholder indholdet. Side efter side, en vedvarende strøm af indhold.

George Perec skriver:

Rummet synes å være mere tæmmet, eller mere harmløst, end tiden; overalt støder man på mennesker med armbåndsure, men kun sjældent møder man nogen med et kompas.

Tilbage til rummet, mit rum, og muligheden for at have en historie igennem sine ting, blive til i en sammenhæng, tingene er symboler, og betyder noget for en der ser dem. Det betyder meget for mig, at denne ramme jeg har skabt, kan aflæses *rigtigt*. Det er en måde at blive *forstået* på. Nogle gæster kommer flere gange, ser rummet ændre sig over tid, og det er måske sådan, at også jeg er ændret i den proces.

Man må tage sit værelse seriøst, sit sted, sine ting, sine processer, og det man ser, det man lægger mærke til. Selve det at tillægge et mærke, give noget et mærkat, en betydning, må betragtes som en essentiel handling.

Jeg prøver at finde frem til noget, der er krumspring involveret, løse tanker, og de her tegninger. Formen er en anden, materialet, teknikken, men det er ude på det samme. Det er selve det at bevæge tussen jeg mener.

At være i et rum

Og bevægelserne, ind, indover, rumstere, ud, og tilbage igen. For eksempel med et glas vand. Jeg strækker overkroppen ud af vinduet, spejder efter de tre, venter til bussen har passeret, de står der ikke længere, kommer først igen i morgen tidlig.

Ursula K. Le Guin skriver:

...og hjemmet er en anden og større slags pung eller pose, en beholder for mennesker...

Denne tekst er i sig selv en beholder, først og fremmest en beholder af ord, der måske giver mening når de er placeret i en præciseret sammenhæng, dernæst en beholder for tanker, nogle der er mine, nogle der er andres.

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MEME ARCHIVES 2

2 meme, 2 mematic

Åsta Sparr

Memes have been an important part of my life since I was first allowed on the internet. Now that my education centres around visual communication, I can understand memes in a new way. Inspired by digital anthropologist Gabriele de Seta's method to understanding meme-culture, I created several meme-archives. The point of the exercise lies in organising the memes to gain an understanding of the mechanics of communication through them. Collecting memes in an archive for academic purposes seemed vaguely weird, though I couldn't quite put my finger on it. In the beginning I approached the meme-archive with a shield of ironic distance. My attitude changed along the way, however, and in this essay I will describe how.

The first challenge was becoming the academic archivist. In this context, they are the creator and organiser of the archive. An archive should be objective and all encompassing. Though I am deeply saturated with meme culture, I am still limited to my own specific experience with memes. This experience is coloured by the subcultures, social media, and time periods I have been part of during my time on the internet. It is simply impossible for my archive to be both comprehensive and objective.

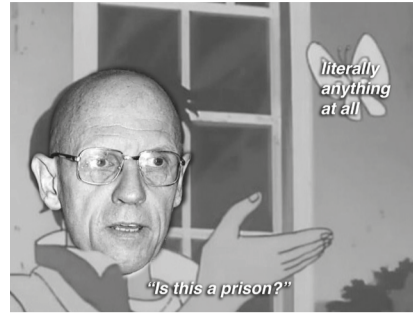
I am by no means the first to discover these limitations. In her article "The Power to Name: Representation in Library Catalogs", library scholar Hope Olson describes the problem with the intuitive way we organise things by sorting them into categories based on sameness. What we perceive as natural commonalities and differences, she writes, are heavily influenced by our own perspective. She describes how racist, patriarchal, and western power dynamics are upheld by the fact that the organisation systems in libraries are perceived as natural. Her studies are among others based on Michel Foucault's writings about power and knowledge. In "Archaeology of Knowledge" Foucault describes how the archive becomes "first the law of what can be said, the system that governs the appearance of statements as unique events." (Foucault, 1972, p. 129) By this he refers to the power inherent in an institution that is made to contain important knowledge. Knowledge is power, and those who decide which knowledge is important get to hold power over what knowledge is shared.

I am only one person with many thoughts on memes, and as such I don't think I will perpetuate any structural oppression by attempting to archive them. However, reading this theory helped me realise how pointless it would be to try to create an objective and exhaustive meme archive. For instance, my meme-consumption is limited to the English- and Norwegian-speaking internet. It is highly specific to the online LGBTQAI+ community at large, as well as a couple of different fandoms. Memes are often used to comment on political events, and the memes I consume will necessarily relate to the political discourse that engages me. Understanding these limitations before I started archiving helped me develop my strategy. The goal for the meme archives is that they are useful as theoretical tools for myself, but ideally for other practitioners with an interest in memes too. I also hoped my archives could have an educational aspect, as there seems to be room for explanation of meme-communication.

As such, I set out to create my first meme archive. As mentioned earlier, I was inspired by digital anthropologist De Seta's method for understanding meme-culture. His method suggests fully participating in meme culture, from consuming to sharing to creating and finally archiving memes. I already do all of these, though I have not been archiving memes in an intentional way before I started this exercise. My first meme archive was a result of an essay I wrote commenting on a lecture held at KHIØ by Idil Galip, who holds a PhD in New Media and Digital Culture based on meme culture. In her lecture, she posited that meme culture might be dying, a notion I disagreed with. I attempted to prove my point by making an archive of memes to accompany my essay. The function of this archive had to be to convince several professors with little experience with meme culture that it is still alive and thriving. To accomplish this, my archive needed to be curated for this audience. I made a collection of memes, some made by me and some found online, that I thought my professor would find funny or at least understand. The memes also had to be funny to me, the person who shared them. The way I see it, the shared enjoyment of the meme is an essential part of meme culture.

Creating this first archive made me fully appreciate the importance of context for memes. In the first archive, the context was the archive itself. It was paired with an essay, the memes were related to Design Theory class and they were curated for an academic setting. Removing a meme from the context it is shared in can be compared to removing a newly discovered bug from its natural habitat and pinning it to a bug board. It helps us name, categorise and recognise it, but that particular bug is dead. It no longer crawls around affecting the ecosystem. Its only function is to be a document in an archive. A meme removed from its context is similarly dead, and this way of archiving memes would not give me new insight into meme-communication, I decided.

Thus, I began working on my second meme-archive for an academic setting. As I had just discovered the importance of context, I wanted my next archive to reflect this importance. I made an archive that contained memes my roommates and I sent in our shared group chat during a week in late January. My friends and I share a home, cultural background, age, and sense of humour. Therefore, presenting memes that were sent in the group



chat in the spur of a moment, in an academic setting would emphasise the importance of the lacking context.

The act of intentionally archiving memes has allowed me to understand them in a new way. It has forced me to take a critical look at the way I intuitively want to organise them, which again has helped me recognise what makes meme-communication unique. Critically analysing the archive has also helped me understand what kind of role I can inhabit as a meme-archivist. I started out creating these archives with ironic distance, feeling that placing memes in an academic setting is weird. Through the exercise though, I understood why it felt weird to confine this living phenomenon to a dry academic setting, and the importance of humour in presenting them there. I think the most important part of meme-archiving is to keep the humour, enjoyment and irony that is inherent to meme-culture. Only then can one create a collection that is actually useful in an academic setting.

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THE INTERNET IS A FIELD FULL OF SPROUTS

Mathias Brask-Nilsen Malm

As the years have passed since our aesthetic revolution, namely modernism, we have seemed relatively content with a standardisation of beauty. For its contributors, it must almost have seemed like this was the medicine we needed to eradicate bad taste from our human consciousness. It didn't take many years, however, for us to experience an opposition to this. Post-modernism came in full force, and suddenly standardised aesthetics were in question yet again. But just like modernism before it, its contributors were a relatively small group of avant-garde artists and designers. For most of modern history our way of seeing beauty has been dictated by a small minority. This, however, might have been the case just up until now. In the early 90's a new platform was created to spread information, and has up until now been the most decentralising asset we've ever had to deal with in history. Its influence has been greater than we could have ever expected. By the help of this little thing called the Internet, we have managed in just a decade or so to alter beauty standards. Today this is known as post-internet aesthetics. More often than not, this type of aesthetic is described as "ugly". But why is it then that one can find this aesthetic so ethereal? Like an unfinished product presented in a polished way. What is this attraction we have to the ugly and how does it manifest itself today? Also, how can a seemingly "ugly" look contest the ideals of normalised design aesthetics?

For us to understand how the "ugly" has found its way into design, we have to keep in mind that aesthetics is a discipline about perception. In this case, it becomes synonymous with reducing the artistic dimension to the very core of our mundane needs, such as a very compressed expression as it's more approachable to the public.¹ We see this in the limited use of colors and shapes that modernism has presented us with and a sense of controlled visual development. Free of expression and emotion. However, does postmo-

dermism fix this issue? As this prefix has become synonymous with the endless spiral of "intellectual" contemporaries, and I find it difficult to say if it has. And I don't think the tendency to just deconstruct or break the tradition has done much to creativity either. Therefore I think the word niche, which has rarely been put on display in this context, could be interesting to explore. In the world of biology the niche explains the survival of certain species in a specific ecosystem. By fulfilling its role of survival and therefore evolving, where it manifests in shapes, sizes and colors, regardless of a preferred outcome. Would it be possible then to draw a comparison to the survival of various expressive designs within their respective niche, and what does this mean for diversity and democracy (better yet; freedom) within design? It seems quite easy to make the assumption that all design has its own respectable and predetermined place, but this couldn't be further from the truth. Just as in the animal kingdom, if too many evolutionary designs fill in one niche, the feeding ground gets saturated and the extinction of some species are imminent. Not to mention that the ecosystem is constantly changing, but also opens up the opportunity to extend beyond the state of contemporary normality. Evolution contra revolution.

This is the main reason why post-internet aesthetics or the "ugly" have managed to spring roots. Being presented on the first non institutionalised platform, it is open to all who want to see and present. In other words, it's non-curated, and therefore finds a natural discourse in our lives. It's there, but only for those who look for it. Mainly because the internet doesn't care about the exhibition, as much as it cares about the idea. It is not predeter-



Memes are the dark humored and relatable cousin of the age old heretic.



AI generated an image of the pope wearing Balenciaga. Is this morally right, who has agency of this sort of content and should somebody get sued?

mined by scholarly outcome, but instead blossoms from a grassroot perspective.

A great example of this which has manifested itself already by accident (more specifically in Norway and France), is the standardised tobacco packaging. It is prohibited to introduce or sell tobacco products in Norway and France that do not have standardised packaging. Standardized tobacco packs imply the same design and design of all gaskets in the same product category. By creating such curated regulations, we have at the same time managed to create a niche that counterworks the wanted effect. While that is being said, the "ugly" brown color actually retains a disturbing power. It facilitates its attraction through its ugliness. This is evident by the support and following it has gained online, and shows what power an open platform can have against the established institutions.

By designing one's self and one's environment in a certain way, one declares one's faith in certain values, attitudes, ideologies, and not to mention emotional attachment. As mentioned by Hegel, "art is the sensuous presentation of ideas"². This could possibly be the single most important aspect of artistic expression. To emphasize, this is why niche is becoming so important. From now on until the end there will always be room for new niches. These designs might break the rules of the mainstream, but for some it will be appreciated. And when talking about some, those in a world of billions are quite a lot of individuals. If I said that all niches that show up matter for a designer, I would be wrong. Any given niche within the animal kingdom might not survive, and this also applies within design. That is the democracy of ideas and how culture could best work. What this leaves us with however is the birth, death and resurrection of styles. This offers a perspective on time, but not at least belonging.

If you take a long look at the history of art and design, ideas about beauty are not permanent, and things that are ugly can be fascinating and perversely attractive. Without ugliness there would be no beauty. Curator Steven Bailey said "When we talk about design, it is this attempt to introduce beauty by the modern-movement, which for me is beyond understanding"³. Modernism told us that if things were only functional they would be beautiful. A bomb dropping airplane is extraordinarily functional, but is it beautiful even though it's morally repugnant? And what about a gun?⁴ Our idea of what is and isn't beautiful changes over time, so maybe there is no permanent value. I wonder if the world was permanently beautiful, it would also be extremely boring, whether it be visual or morally. How can you know what heaven is if you have no concept of hell? By considering this, several things become clear to us. Niche presents itself as a natural transgression of ideas, and we see more of this as the world becomes less curated. Take current AI technology f.eks. It seemed ridiculous at first, but now it's here, so what do we do with it? The promises of modernism still ring clearly in our ears, but its value is certainly diminished. This is evident in our broader appreciation of alternative or better yet "ugly" designs. The more interconnected we have become, the more we learn about glorified aesthetic standards. But at the same time we also come to realise more of our own inner faults, as dark, ugly and perverted thoughts that also could be inherently attractive. By accepting these features in

design we are able to reconnect with our main target group, namely people of all walks of life. This is opposed to the general public. By utilizing this we can help spread a new kind of diversity that does not manifest itself as just another visual or material gimmick, but instead on a much more emphatic level.

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PERFECT IMPERFECTION

Magdalena Mikalsen

Perfection¹, as in definition means flawless, free from any fault and defect. My question is, would that be more of a theory than a fact?

Let me take you on an interesting journey to investigate it but also to perhaps find a way to pursuit it or its existence.

My first ever encounter with feeling of perfection, perhaps not even fully knowing its meaning, was when I was at the age of 6. Since I could only remember, I always been fascinated by my grandfather's morning routine². That consisted of morning cigarette which took place during quite long and precise old school shaving. That ritual was something very fascinating for a little curious kid. I even remember the black colour of the tiles and his shirt and of course that long-concentrated gaze into the mirror. Shortly after there was a continuation. First bread-roll with a dash of butter and strawberry jam and dark coffee. Then newspaper, fresh with its newly



Maryam Nassir Zadech. Intrecciato - Woven bag (2019)



Rain and sun Photo. Credit: azgek.



Hackney Flea Market.

printed smell, that even till this day creates a smile and feeling of pleasure. My grandfather was my hero. Period. A kind and wise and simply perfect. And the fact that heroes are flawless, and because kids do not think of imperfection, this morning routine became a story that I decided to make into a short film. A film that will try to figure out of what is more important, the person or the routine? Now thinking about it, there was this utter wholeness. Even cigarette was not a problem, absolutely not, nothing could spoil those moments. Yes, those awful cigarettes, that would cause him heart and lung problems and would take him from me at the age of 7. I would still replay those mornings as a complete perfection. Bizarre how child's brain can filter reality in such colourful and naïve way.

Other encounter with perfection come as following. It's year 2009. Tavi Gevinson³ breaks through as a fresh, creative full of fantasy blogger. Her clothes assemblies were fascinating, easily triggered my curiosity and made me always want to see more. It was like being at the flea market and finding hidden treasures or watching my twin cousins dressing up in their mother clothes to perform a play. Always inspiring and perfect.

Later the same feeling for craving more I have experienced from Pina Baush and Sanghoon Lee⁴. Both share truthfulness and pursuit of honesty. Sang is a soon to

be graduate student from KHIO. His work has choreographic framework that focuses to create time and space for collaboration through dance and notion.

Sang says: “*There is realisation as grapple with concept for curiosity. The time slips away and the notion of nothing lasts forever. The project serves as a reminder of fragility of existence*”

I think perfection is when simple things emanate from harmony. It is not a static, unchangeable solid form, but rather a wholeness of rituals that can sometimes look chaotic to us. If you for instance rewind chaos to replay it in the slow motion, you can see the simple things that unfold and then you will grasp the whole picture.

Perfection is the state of good enough, the state of being conscious and know the balance. Dries Van Noten, a Belgian fashion designer said⁵:

“Embrace the imperfection of nature to admire it”

I think if we can enjoy small things, and then make it as ritual, then the perfection becomes because of it, not direct pursuit but rather as a side effect.

Another journey with the perfection or rather perfect imperfection is the particular people that inspire me. First is the clothes that I take a note of and how they assemble them. Always in a very poetic way. When I look at them, I notice their character and imagine what their life is like.

Maryam Nassir Zadech, an Iranian American designer⁶. Her designs are one of the few that I would love to buy no matter what the price. I feel like her shop is a form of a curated flea market. I love her design sense mixed with art direction. The feeling of unpredictability makes it so perfect. In art, items that are unique and not identical are known for its handmade status, and it adds to their value. Zadech items are usually one offs. I sort of know I will like most of those items and there again, I discover few of those, that extra trigger my brain and make me feel passionate. I would compare it with a walk through the summer field. Now and then you notice a flower or an insect. And the overall atmosphere is like smell of the summer rain on asphalt or sunrays realising the smell of plants. It's like endless happiness that will follow you for a long time.

The perfection should not be sought as a robotic behaviour but rather rhythmic journey of self-growth. In life we should value the process of doing rather than the final product. Maybe perfection is to be in that time freeze feeling, that one can enjoy the notion of love, content, balance, and freedom.

In religion, the perfection is connected to God⁷. Those three attributes are omniscience\all knowing, omnipotence\all-powerful, and omnibenevolence\supremely good. God seems the only know to human perfection of the universe. People by trying to be even slightly as good as him, fail each time. That creates a lot of guilt and resentment towards themselves. Humans are unique, each has different strengths and that we should find in ourselves. Just looking at the wholeness and life on Earth, which is an example of perfect imperfection. Through evolution, mutations, changes of weather, unpredictable natural phenomena that occur on this planet, unfolds a proof that no matter how hard we would try to keep something to exact precision and statics, it will only create instability in us. On one side you try to create something perfect and stable but in fact, you create a domino effect that will result in creating the opposite inside of us. Just like the plus and minus in the mag-

netic system. So, the conclusion is that the state of good enough, which equals balance and the knowing this is it, is actually an answer. To be happy and content and then even when there will be fails, we will embrace them as unity. The perfection is perfect imperfection.

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TAKING FORM: 100 YEARS OF EXPERIMENTS AT FINSE

Kjetil Smedal

A spectacular event is gradually unfolding along Hardangerjøkulen. Known simply as *Jøkulen*, it is the sixth largest glacier in Norway located in the northern periphery of the Hardangervidda plateau. It is a popular hiking destination year-round, as spectacular when viewed from a distance as it is from the top itself. As with any glacier, Jøkulen is in a state of constant movement, slowly grinding through the surrounding landscape. One of my favorite trips during winter is to ski along its western rim. Overshadowed by a massive wall of ice is the lake Ramnabergsvatnet, where substantial glacial calving takes place in the late summer. Huge chunks of ice break off the main body and float out into the lake where they form independent islands, each with its unique shape yet sharing a deep, blue-turquoise glaze. After the lake freezes in early winter one can wander through this vast seascape on skis. A natural phenomena of immense scale and force, frozen in time and place and accessible for a human scale experience. Every year I venture there, another spectacle is on display. An ever morphing world, removed from civilisation and shaped only by nature's parameters.

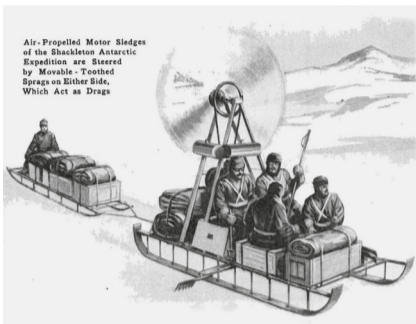
Jøkulen is located 7 km south of Finse, a tiny settlement consisting of a train station, hotel, an apartment building and a few cabins, located along the Bergen-Oslo railway. From here the large ice cap thrones majestically in the dis-

tance on a clear day. I grew up at Finse, partly, having spent most holidays and weekends here in the winter. The glacier is elemental to the spirit and identity of the place. First developed as a base for the railroad workers, the *rallars*, who laid the train tracks through these mountains in the early 1900s, it later became a hotspot for tourism as well as training ground for legendary polar explorers such as Roald Amundsen, Frithjof Nansen and Ernest Shackleton. To this day Finse remains accessible only by train, which, together with what Shackleton described as “an ideal South Pole landscape”, I believe is the source of much of the commitment which pervades the people who have been involved with this place. Experimentation is integral to the various projects that have unfolded here, from ambitious tunnel excavations, testing of expedition gear, the construction of a glacier airport and artistic practices using snow and ice.

The polar explorers of the early 20TH century chased any invention that would allow them to venture across uncharted territory more efficiently. Airplanes, ships, kites, sleds and tents - it all underwent extensive experimentation in pursuit of advantageous properties. Examples of Shackleton's motorised sleds which were tested at Finse prior to his Imperial Trans-Antarctic Expedition from 1914-1917 were featured in the 1914 September issue of *Popular Mechanics*: “In a seven-day test in Norway one of these air-propelled sledges, carrying six men, towed another sledge weighing 400 lb. and carrying two men, at a speed of from 15 to 20 miles and hour”. This was one of several polar training stories from Finse which were presented at this year's *Expedition Finse* conference by Anders Bache, polar history enthusiast and consultant at the Roald Amundsen House museum. The sleds, unfortunately, ended up with the rest of Shackleton's gear and his ship *Endurance*, at the bottom of the Weddell Sea.

Another bold experiment took place at Finse in 1940. Norway was under German rule, but the occupiers struggled with the scarce number of airports in the country. The fleet of aircrafts necessary to maintain control over such a large area required places to refuel. In May 1940 a group of soldiers were sent on the train from Oslo to Bergen to undertake a secret project set in motion by general Eduard Dietl of the Nazi army. As the group disembarked at Finse the the project was revealed to them: to construct an airport on top of Hardangerjøkulen. This would allow planes to refuel in high altitude, saving considerable amounts of fuel and enabling the fleet to reach the entire west coast, even England, for future attacks. The glacier plateau was seemingly flat and any crevasses along the 1000 meter runway were to be filled with a mix of ice, tar paper and sawdust. The project was abandoned in December the same year. The crew faced untold amounts of obstacles, the movement of the glacier itself being one of them. Seemingly there was not enough sawdust around to repair all of the cracks. That same December, English bombers destroyed many of the buildings and infrastructure at Finse and the Germans left. Yet, it should be noted that one plane did in fact land successfully at the airstrip over the course of the project.

In 1996, almost one hundred years after Shackleton unloaded his air-propelled sleds off the train, another group of creatives got off on the Finse train station to conduct another series of stu-



dies. This time from Bergen, and now the snow itself was the subject of investigation. The group consisted of students from Bergen National Academy of the Arts (кНІВ) and was led by professor Rolf Hermansen from the design department. Among the group was also my grandmother Grete Smedal who taught color theory at the school. She was already a Finse regular as she and my grandfather Harald bought a hotel room-turned-apartment here in 1984 after one of the two hotels went bankrupt. *The Snow Seminar* at Finse was born. Intended first as a study of ergonomics, the group used snow to mock-up various furniture models. But as Hermansen describes it, it was not long until the students were more concerned with the material itself. Because *snow* is not just snow, its properties depend on a wide range of factors as the group quickly came to realise. Dense as a brick or fluffy as feathers, dry as flour or about as wet as a cup of water. The Snow Seminar went on for 10 years and its scope quickly grew to include artists from all over the world. It was held each year during the week before Easter. I remember it vividly as my family would travel to Finse for the holidays and the area would be filled with every imaginable installation made of snow and ice. It was an annual invitation for exploration and we spent numerous days crawling and climbing the different sites.

These are only some of the experiments which have unfolded here over the last century. Others, like Sonia Henie's private ice rink, BBC's reconstruction of Amundsen's Framheim hut in 1975, or when Hollywood transformed Finse into the ice planet of Hoth for Star Wars episode V, will have to be explored in another essay. I still travel to Finse as often as I can. While it was always a place tied to creative output for me, it is only in recent years that the relationship to my own work has become evident. Just as Jökulen continues its slow and vigorous movement my own practice is in constant development, taking new forms and shaping into projects which in time become their own entities. Steadily morphing across the landscape, the glacier adapts and explores yet also permanently shapes the ground beneath.

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A SENSE OF TIME

Jane / Chonlada Panpakdeediskul

What could be more delightful than being in the sun and seeing crowded streets full of people after a long hibernation. As the weather is getting warmer, snow is melting, grass is turning green, it is a sign for the winter farewell. We notice these signals nature makes, on the contrary, how do trees know when it is time to make those gestures?

"A sense of time" it is. When frozen water in the tree's trunk thaws to flow once again, it triggers leaf growth. However, warm temperature alone does not mean spring arrives, it also has to make sure how long the days are. Trees count and wait until a certain number of warm days have passed to trust that it is spring.

Peter Wohlleben wrote in his book *The hidden life of trees* that trees also recognize the differences between summer and spring. Rising temperature means it is spring. Falling temperature means it is fall. Some trees have confused their sense of time too. They may put out their leaves and swell their buds in the wrong month, which could eventually suffer the consequences when the delayed frost finally arrives.

Neither any trees or plants are comparable when it comes to the sense of time. An article *Oubaitori, the Japanese philosophical concept inspired by flowers* by Jennifer Delgado published in Psychology Spot blog has mentioned a Japanese concept relating to the blossom phenomenon of spring called "Oubaitori". It is a kanji word for the four trees that bloom in spring: cherry, plum, apricot and peach. These four different blossoms look very similar at first glance, they grow close together, but each blooms in a specific order, shape, smells and time.

Oubaitori is the idea that people, like flowers, bloom in their own time and in their individual journeys. It acts as the art of not comparing yourself and enjoying a fulfilling life by doing what is right "for you" at the time and in the manner that is right "for you" only, not for others.

Flowers, branches and leaves bring uniqueness to the landscape and adorn it in their own ways. We, on the other hand, build our own landscape by gardening in our backyards, little balconies or even a small jar of avocado seed filled with water awaiting the root to sprout. We curate our own garden by choosing what kind of plants go well together, in which season, and which sizes and decorative ornaments would be a suitable combination for them.

The garden, however, is more than just an object, a style, or a form. According to the book *On the Necessity of Gardening: An ABC of Art, Botany and Cultivation*, the garden connects the identity of a person who lives there and who creates it. It is not the visual element of the design that is important, but rather the location where objects and plants stand, the power they possess, and the way in which the space wants to function as an enchanting structure; a structure which grows variously by the sense of time.

A garden needs our experiences and attention. It is an adventure that can form beautifully scattered shapes on its own. However, to be taken care of, to be interacted with our senses and actions, a garden alone can create an intimate interaction between us; which includes our memories and feelings, and several delicate natural aspects such as dirt, water, and rocks. It is not an exaggeration to say that we can thoroughly expose ourselves by introducing people into our cherished gardens.

For the same reason, we reveal who we are by deciding how we want to feel and how we want to be seen in our outfits. We choose our selections of what we wear, to whom we will meet, in which occasions, places and times. We negotiate with our body, respectability, style, status, and our self-perception, as a private act of creating one's public appearance.

The choices we make do matter. Sophie Woodward stated in her book *Why Women Wear What They Wear* that the unselected apparels are as important as the selected outfit to the same degree that they define how we construct our identities through clothing as a balance between how we appear to others and how we see our own appearance. These intimate processes of selection and rejection of outfits are experienced, in the moment of dressing, as an internal ambivalence for the individuals.

If our wardrobe is a piece of drawing, the outfits we wear would be the drawing itself and the rest of the apparels in the wardrobe we did not choose could be the negative space or the white space of the drawing. Sara Barnes highlighted this point in her article *How Artists Use Negative Space to Say a Lot with Nothing* that the drawing could not be compellingly completed solely without the negative space, which helps balancing and spacing the total look.

Just because it is not seen does not mean it is not powerful. The prominent shapes are significantly outstanding because of all the spaces surrounding them. It is the work of rhythms, the pattern of movements, the sense of dancing flows.

It is all a matter of time. The negative spaces, the burden of hibernations, the muddled blossoms, the avocado seeds that failed to root, the clothes you did not



pick, the unselected choices, they all add distinct characters to each of them, and of us. Trees survive, flowers continue to bloom, garden flourishes, rotten avocado seed turns into compost, and we still dress up everyday. All these actions have been made uniquely and grow uniquely. It is such a valuable sense of time that makes everything so special, in its own ways.

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OF TIME

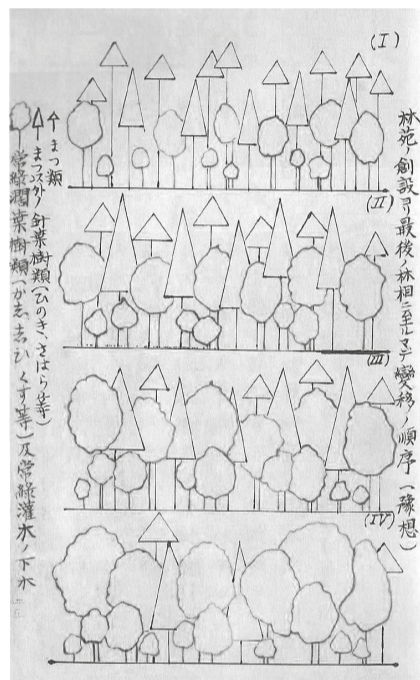
Sandra Holdal Hansen

In our daily lives, it seems as if we do not have enough time for anything, it is a constant fight against time. But is this the right way of thinking about time, what happens to us when we move super-fast in time? And who are we talking about when we say we, as asked by the well-known philosopher called Astrida Neimanis.

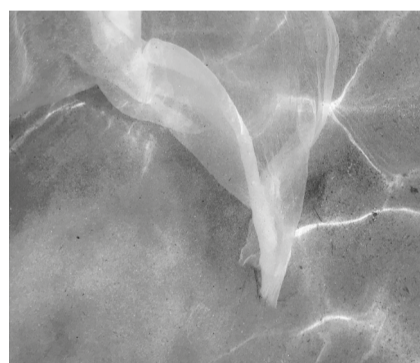
In Neimanis book, *Bodies of Water, Posthuman Feminist Phenomenology*, she talks about the notion that everything is water, a well-known philosophical way of thinking. However her angle is to look at it from a posthuman feministic way, which might be a new way of looking at it, since historically it has been white men writing down the history of western civilisation. This way of thinking might help us to have a deeper understanding of ourselves and our

surroundings. As Neimanis mentions in her book, everything is water, but there is never “new” water, which means that the water in you could have been the same water that was in your ancestors’ bodies or in a tree that lived 1000 of years ago. Could this way of thinking change the way we behave towards ourselves, others, and nature?

To cooperate with Neimanis philosophical approach towards nature and the concept of time, I found interest in the Meiji Jingu shrine in Tokyo. It is a forest built by humans to replicate a natural forest. The reason this forest interests me is not because of the natural forest aspect, but because of the time aspect in building this forest. The forest’s establishment started in 1920, with a 150-year building plan with four stages made by Seiroku Honda, Takanori Hongo, Keiji Uehara and other specialists. The end goal is to have a self-sufficient forest that does not need interference from humans to survive. The time aspect intrigued me into thinking if it is possible to live by the rule of making a 150-year plan for everything we do. I find



Meiji Jingu Forest - Festival of Art, Centennial Celebration of The Establishment of Meiji Jingu. (n.d.). Forestry plan.



Silk in waves, Lofoten. July 29, 2018. Photo by Sandra Holdal Hansen.



Meiji Jingu Shrine. March 28, 2023. Photo by Sandra Holdal Hansen.

that if we do so, it is so much we need to consider that it will be almost impossible to harm ourselves or our surroundings from our own actions. If you think about it, it is like playing by the rules of nature. It seems as if nothing goes fast in nature, but also nothing happens without the cost of affecting something else, which I think is something we keep on forgetting in our modern lives. Most of us aim to do good, but we end up failing because we can’t grasp the idea of how it will affect us in 150 years. The process of making has also been moved further and further away from us geographically, so far away that it has become a completely alienated process. We cannot understand anymore how things are made or even where they come from. This I think you can also connect to our relationship to nature, the faster we move the further away we put ourselves from nature.

Since I was so fortunate to travel to Japan after starting my research about the Meiji Jingu Shrine, I had to go there to experience the forest for myself. Before going inside, I made a promise to walk slowly and just soak in everything I experienced. Standing outside the big gates I was watching as people walked in and out. I noticed that locals would stop in front of the entrance and bow before entering, I decided to do the same keeping in mind that this forest is a holy ground that should be treated as such. I was at once overwhelmed by the grandness of the forest and how fresh and crisp the air was just walking a couple of meters inside the gates from the super busy area of Shibuya. The feeling would stay with me the whole trip around this big forest. The contrast between the beaming city outside and the wild, silent and grand forest could not be any larger. It is an amazing place to both honor nature and your ancestors and everything that has been before you. Walking true the forest gave me a feeling of meditating and feeling humble to being part of this world we live in. You’re constantly being reminded the force of nature, and how well it can adapt to any situation. Without knowing much about Shinto before entering the forest, I realised afterwards that this is what I was experiencing, feeling that every tree and living organism had a spirit affecting me in one way or another.

Looking at my experience in Meiji Jingu Shrine from a scientific angle there are many reports made about the positive effects of nature on us humans. One of them being a report published in frontiers in psychology. The report from 2019 focused on the physical effects it has on stress relief in our bodies, which showed a significant effect. It has been long known that it also has a psychological effect on us as well, so why is it that we have moved further and further away from nature?

So how do I conclude my research on how to move slower moving forward? I guess my approach would be kind of like my approach walking into the forest. Making a promise to myself always to move slowly with a holistic approach. This means making a set of rules for how I work. Since I have experience with working with rules for my design before, I have noticed that the rules can sometimes give you so many restrictions that the act of making does not feel free or enjoyable anymore. So even making the rules needs to come from a sustainable place, and with an understanding of how it will affect me and my surroundings. So, Neimanis philosophy is the guidelines for creating, and the Meiji Jingu Shrine is the method on how to get there. Always keeping in mind, everything is water and water is everything.

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THOUGHTS ON EXCLUSIVE WATCHES

Josephine Sassu

Timepieces have always interested me. When I was a child, the most interesting part to me was the way the dial was composed, back then I did not know how complicated the world beyond its superficial look was. Anyway, I started actively collecting watches when I was maybe six or seven years old. At that time I had accumulated three watches. One of them had dolphins that were mounted on the watch’s hand nut (the little thing that attaches the clock hands to the clock movement) that would “swim” over the dial in conjunction with the seconds passing. Another watch was fully covered by lenticular prints which changed appearance every time I moved my wrist. The third one was a flikflak Swatch with the hands of that watch being geometrical abstractions of two people.

Today, 17 years later, I am trained to look at the world around me with the eyes of a designer. I am able to understand the history behind an object and the socio-political background of its creation. And that also changes how I view watches today. I have chosen the title of this essay to be ambiguous: *Exclusive Watches*. Luxury watches are indeed exclusive as they are

precious possessions but also exclusive in sense of excluding certain demographics.

“The watch industry is run by white men. It caters to white men. Its advertisements feature white men. And this has just been the way it has obstinately operated for years — centuries even”, shares watch connoisseur and collector Zoe Abelson in an interview with WSJ (Iredale, 2021). To broaden access to the milieu, Brynn Wallner, a newcomer in the field of watch collecting, started a digital platform called *dimepiece.co*. Her mission is to change the narrative of small watches in contemporary history. Small watches are by definition under 36mm case width and conservatively being categorised as women’s watches. In her *Defense of Small Watches*, Wallner explains how historically “women’s watches were essentially jewelry that told time; teensy tiny pieces like Queen Elizabeth II’s Jaeger-LeCoultre, which is fitted with the world’s smallest mechanical movement.” (Wallner, 2021).

However, as time moved on, watches in general, were no longer seen as jewellery but had to meet practical expectations. They now served in new realms of work life, for aviation (*Cartier Santos Dumont, Zenith Pilot, Rolex GMT Master*), diving (*Omega Marine; Panerai Radiomir; Rolex Submariner*) and science purposes (*Rolex Explorer 1 and 2; Rolex Milgauss*) and of course war – domains that were and are still dominated by men. Simultaneously, there seemed to be no need to update the technology of watches for stay-at-home wives.

Nevertheless, Wallner argues that “female timepieces from the 20th century are an important emblem of emancipation. Post-WWI was a time when women began to keep their own time; whereas, prior to this, they were always following men – whether it was their fathers or their husbands once they got married. There was no purpose, then, for a woman to keep her own time. But when all the men went to war, women had to hold down the fort back at home. They became business owners and entrepreneurs. It was during this time, at the very start of the 21st Century, that women had the incentive – and the means – to keep their own time.” (Wallner, 2022).

However, even when women gained more rights and their role in society changed, women’s watches remained petite and typically quartz (battery powered) versions of the men’s watches. Women’s watches were simply not designed to be equal to the male counterpart. And that is something that we still see happening today.

One of the first watches that was built to be equal to a foregoing model was the Rolex Lady-Datejust. In 1957, 12 years after the creation of the 36mm Rolex Datejust, Rolex founder Hans Wilsdorf created a chronometer (an extraordinarily accurate timepiece) that came in a 26mm case and a breakthrough of its time. Being an Oyster Perpetual (meaning waterproof and automatic), it really was both elegant and robust despite being made of gold. On top of that, one can argue it being even more intricate than the 36mm model since “the smaller the watch, the more difficult it is to make it accurate”, as Wilsdorf described it (Rolex, n.d.).

The story is similar for the 1976 Royal Oak II (reference 8638), Audemars Piguet’s first stainless steel women’s watch. Designer Jaqueline Dimier revisited Gérald Genta’s 42mm watch design in order to adapt its aesthetic to a 30mm case. It even needed a whole new self-winding calibre (internal mechanism) to succeed (Audemars Piguet, 2022). Ways of design-



Fig. 1. Too outstanding to be defined by gender norms, Gilbert Albert's Patek Philippe gives us great non-binary energy.



Fig. 2. My own 26mm Datejust, ref. 6917



Fig. 3. Tyler, the Creator wearing a small Tank Louis Cartier on a bright green gator strap, shot by Zamar Velez.

ning with equality in mind were and are a rarity. Watches are still being gendered in a highly patriarchal way and put in categories that make surprisingly little sense. "There are dive watches, dress watches [...] and pilot's watches, but then there's a category called women's," Cara Barrett, a manager of the popular watch website *Hodinkee*, states (Gomelsky, 2020).

But what is a woman's watch then, a male designer might ask himself while letting his male gaze wander confusedly. As Suzanne Wong, cofounder of women's watch collective *Watch Femme* exclaims, "What [...] a woman's watch [is]? It is a watch owned by a woman!". Somehow watch manufacturers are still designing following the "pink it and shrink it" principle the for a watch to appeal to a female-identifying demographic (Wallner, 2021). In an interview published in a blog called *A Collected Man*, Carole Forestier-Kasapi, a movement specialist famous for reinventing existing complications, expresses her frustration: "The fact that I am a woman does not influence the way I design things. I consider myself a watchmaker first." (A Collected Man, n.d.)

Gender binary and conservative views might feel overwhelming in the watch world, but in the last years, the industry and community started to diversify more and more. The number of female-identifying readers of the watch news website *Hodinkee* grew from 2% in 2015 to 15% in 2020 (Gomelsky, 2020). It is a very interesting field of design to observe these days and labelling watches as unisex is becoming more common than it was a few years back. It is about time to remove dated gender labels and diversify the design industry. It is time for more Cartier Tanks which were not only the world's first unisex watches but also a timeless design icon.

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Fig 2: Rolex Lady Datejust Ref. 6917, 26mm, black dial with two-tone Jubilee bracelet. Private collection of Josephine Sassu.

Fig. 3: Zamar Velez. (N.d.) <https://dimepiece.co/A-DEFENSE-OF-SMALL-WATCHES>

THE FALLING: LEMON, GATSBY AND JAZZ AGE

Jav / Zhengwei Wu

Introduction

This project started from the lemon to Jazz Age. It discussed and developed phenomena regarding a flash in the pan.

Background

The project is actually from a rotten lemon that was founded in the refrigerator a few weeks ago; it reminded me of many nostalgically, especially the reminiscences of losing weight.

In the past days, a deep self-abasement was in mind due to obesity. Take it until you break it, compliments, preferential concerns, and gifts came on the heels of losing weight successfully in sophomore; however, those flatteries didn't affect anything but lost myself and the further cognition for this brutal world. Since then, temporarily beautiful things became one of my obsessions, such as broken jewelry, withered flower, etc.

Design thinking

A). The Great Gatsby and the rotten objects

'Will you still love me when I'm no longer young and beautiful,' a lyric of the song 'Young and Beautiful,' which is the theme song from the movie 'The Great Gatsby,' became the core of the project when I was staring up at the moldy lemon again.

'The Great Gatsby' could be great because it predicted the death of the Jazz Age bluntly. There are actually many similarities about the 'rot' between the lemon, Gatsby and Jazz Age. It will be thrown away when lemon gets moldy. None attended the funeral when the prestigious

Gatsby fell. Crying and mental breakdown pervaded the stock exchange when an opulent era ended with the onset of the Great Depression.

So, next step, I acquired different kinds of pictures of the rotten objects. They are mostly shaped by different material and bacteria. Same as those lemons, which are divided into two groups. The lemons that were put on the draping getting dry, and the other peeled lemon covered with wool became moldy. They are different form of the 'rot'.

The death of Gatsby is akin to the movement 'fall down'. He made great fortune by selling illegal wine just to marry Daisy (also to achieve his American dream and wealth). But finally, everything got away when he failed. In the end, he had to fall from the top suddenly. The movement 'fall down' appealed to me. I browsed many 'falling' pictures, most of them were cartoons due to the difficulty of finding real falling movements. However, there is a diving scene in the movie 'Suzhou River.' The girl was cheated for love and jumped into the river for the belief of being a mermaid. How she dived calmly and splashed dramatically is one of the inspirations of the draping silhouette. Nicole Havekost, an exhibition that includes from the effects of aging to the marks of illnesses and disease caught my attention. It matches the theme of the project. Then, making a draping is the next step by combining diving girl pictures and Nicole's works with the concept. It is made quickly with discarded fabrics and different silhouettes were tried to find more possibilities. Those silhouettes are an essential reference for the line-up design.

B). Project Color

Yellow and gold are elegant. Not only are they the symbols of wealth, but also the characteristic of social decay in a money supremacy era. Yellow, primary color of the lemon, also throughout the novel. Gatsby wore a light yellow suit and lied to Nick about his fake family history. The decadent music played by orchestras was yellow cocktail music. Yellow contrasts with the mystery and desolation of the work. In addition, it is a hint of death. 'The driver asked him if he needed any help, but he shook his head and after a moment disappeared among the yellowed trees.' This was the end of Gatsby's life and the final disillusionment of the dream he was striving for. So gold and yellow is the primary color of the project, and I planned to make some fabric modifications with yellowed fabric to imitate the form of the rotten lemon.

C). Clothes in the 20s' and Futuristic

The craziness of that era had been reflected by fashion especially in womenswear. A thriving economy allowed the female to think of the body liberation in dressing. They preferred concentrating on comfort like how male wore instead of the corset, panniers, etc. What's more, the birth of CHANEL pushed this trend more fiercely in France. The waistline was moved down and the length was shortened. What's noteworthy is that the dressing style was filled with art Deco, one of the outstanding aesthetics in Jazz Age. Obviously, the 20s flapper girl is an important inspiration in the project. Moreover, it is put up a little futuristic elements based on the 20s. Firstly, futuristic fashion is one of the fields I have been interested in since my bachelor and it

is worth trying to connect the retro with the future. Secondly, showing the 'negative' thought to the future with this project is a good admonishment.

D). Interposition: Saint Phalle Games 2023

Many exciting discoveries are going on during the project, and some can be used in it, like Saint Phalle Games in the Theory course. Many balloons were filled up with various pigments and hung them on the wall. And then, we would shoot the balloons with an air gun and pellets to capture colorful pictures uncertainly. The shooting process reminds me of Gatsby, who is also killed by a firearm in the novel. For me, those gorgeous but chaotic pictures described Gatsby's life and Jazz Age. Therefore, an abandoned picture was used for making another draping experiment of the line-up, coincidentally, I was thinking if the hard material fits the garment better, so it is an enjoyable experience.

Discussion

The process cannot be fully displayed because it is still semi-finished. Personally speaking, it is very surprising that the project is rebellious because there are many new attempts. As a designer, I gradually realized how important to look back on our life for a good concept.

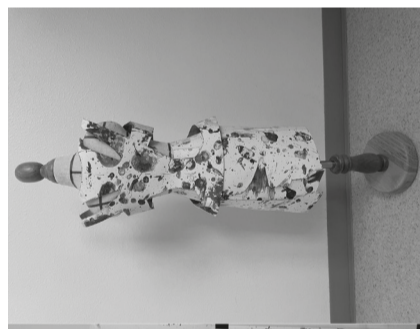
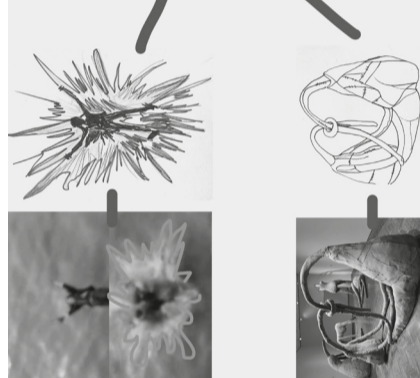
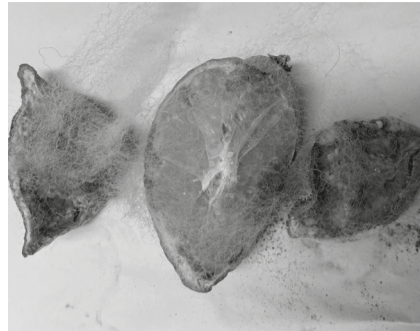
It seems like a new start appears again. Anyway, I am on the way to specifying my interest field more accurately.

Conclusion

As the introduction for the process of my Studio 2 project, this essay investigated many instant beautiful things and expressed the idea that 'nothing last forever.' Several limitations to this study need to be considered. One of the most significant limitations is the sewing technique skill, which has delayed the plan a lot. Finally, This research has thrown up many questions in need of further investigation; there are more hidden instant but beautiful things that can be explored and developed.

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MY METAPHYSICAL ASSUMPTION IN DESIGN

Eva Chieh-Shan Chen

Obviously, in art school, every process matters, where are my ideas come from? You have to figure it out. People always said that there must be a thread in your story. How does my story begin? What will happen in the plots?

The first time I heard someone ask me: Are you confused about why you are here on Earth? At that time I was still grieving my best friend's death. I wondered why I had to suffer this soul pain in my 20s. What is the purpose of life? Who am I? Do I have missions to do? If I have missions, what are they? What should my life story be?

I felt almost go crazy, I need to find answers.

I tried to look back at what I have been through and started to look at every detail of my life. I was born in Taiwan, which is polytheistic and open to any religion.

Last semester when I was doing research for studio1 on Taiwan-related dance groups, I discovered Legend Lin Dance Theatre, a modern dance group. Although I didn't have the opportunity to witness their performances with my own eyes when I was in Taiwan, I can understand them through the documentary and interviews. The concept that the Art director Lee-Chen Lin wants to convey is to respect others and that human beings are one kind of all creatures rather than the master. Someone once asked the director, does your inspiration come from religion? Here is her answer: "Religion comes from life, so we're just living life."

The Legend Lin Dance Theatre has three main classic dance performances, one is Mirrors of Life in 1995, the other is Anthem to the Fading Flowers in 2000, and the third Song of Pensive Beholding and The Eternal Tides. These three dance performances are regarded as The Trilogy of Heaven, Earth, and Man. It reminds me of why I need to meditate when I read self-help kinds books. The reason is that we need a balanced development of the three aspects of body, mind, and soul. The integration of the three makes us more capable to make better use of our bodies and minds and then we could make good decisions. In my opinion, heaven, earth, and man can also represent body, mind, and soul. This concept allowed me to extend it to my studio2 project. I chose three scenarios, which represent myself or my sub-spirits, and I am the integration of these three aspects, everyone knows me through different aspects of me, and the me that everyone sees is also their projection of me. These projections make me, but the world I see is another point of view of myself. I hope that my works allow people to project their truest selves, that three or four-year-old you who have not been abused by society's system and can have lots of fun.

Before doing this project, there is an unsolved question, where did threads in my story come from?

I always remember when I was a kid, my father always plays the Great Compassion Mantra in the car, I didn't know the meaning then, I only know this is a kind of "Buddhism song" and I felt peaceful while listening to it. And if I have an important exam my parents will take me to the temple and pray for my grades.

For me, these Religious rituals taught me about respecting the space of others and being willing to appreciate things and be humble. Due to these rituals, I got lots of amulets, especially from my grandmother, she hopes I can be safe and sound in another country, no matter if I was on a business trip or I was traveling. The amulets to me are the expectations. They are not only related to the religious part but it's also connected to the bonds, and the emotion between relationships.

The amulets or any objects that are special to us, I feel this is also a kind of projection. I recently found a British artist Michael Landy, who had an art performance called "Break Down" in 2001. He built a destruction line for breaking his items. The amounts of objects are 7227. After breaking everything, during the interview, he said "At moments, admittedly, I felt like I was witnessing my death, because people I hadn't seen for years would turn up and I thought, 'well, they'd only turn up for my funeral.' But often I did feel real elation. No one had ever destroyed all their worldly belongings before."

After researching this Art performance I had several questions, like what do our objects/items represent? Do they represent our personalities or habits, and emotions? Are we the sum of what we have? What if we eliminate all those projections and return to the status of zero, does it mean that we will look at things more neutrally, and can better reflect the original appearance of things?

As mentioned above, I have an assumption that asking god is asking oneself. Based on this assumption, we pray because we want to gain more courage to conquer obstacles and also hope we can trust ourselves more so that we could face

any challenges, so if we pray something and in the end, it comes true that means self-improvement since those gods are ourselves. Through praying and the efforts we did, we grow and achieve our goals. As aforementioned, religion comes from life. We are truly magicians in our life. So those gods are the reflection of what we lack and what we desire to get.

Furthermore, according to an American New Thought writer Ernest Holmes, he said, "Life is a mirror and will reflect the thinker what he thinks into it." Why our life is a mirror? Because our thoughts are projected into the world we see, in his writings, he mentioned how we use our thoughts to influence the situation of things, and in the video *The Secrets of Belief* he mentioned "It is done unto you as believe!" Our beliefs affect our world of reality deeply.

I often think about how to look at life and others. Through the projection of these things, we can know how our thoughts are formed. We can reflect, but at the same time think from another angle, we can change our world, as long as we change our minds, our world will be very different.

But how can I turn this faith that I believe into my design? Did I find the thread in my story? In the past, I have been thinking about how to cater to the preferences of customers and the needs of the public, but I found that I was wrong, I should not have made such a move, I should keep a neutral mind, and make a clear conscience because once my thoughts are projected, others can also receive the projection, and I should start to dominate everything, we are the magicians of our lives, then I must also become the master of my work, instead of being influenced by external projections and changing my original intention!

I hope that everyone can see happiness in my works, heartfelt happiness. Surely, it comes from what I am thinking and who I am, and whom I would like to be.

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Translations

IN FAVOUR OF A NON-FIGURATIVE EXPRESSION

Nicolas Vittori

Since the beginning of this curriculum, I have been reading and thinking a lot about developing a personal and less figurative visual mode of representation. This idea is nearly in complete opposition to what I learned for years during my studies. I saw a parallel around the similarities between this visual expression and the use of two languages. Returning to school allowed me to speak French again. It allowed me to rediscover a language full of subtleties, words and sounds that would generate images. I notice a connection between the use of professional English in everyday life and a reflex for figuration when I draw. The observation of having established in my process an almost scientific approach to drawing in the same way that I express myself professionally. Hence a need to reconnect with the French language. I think it is interesting that this reflection was born around the notion of language (visual and linguistic). And that this idea of non-figurative expression was born out of the need to express something deeper and more complex without having words to name them.

What I am focusing on in this text are the ideas that ran through my work, and the discoveries that emerged, but also trying to define what might be the beginnings of a non-figurative personal drawing practice.

Defining what could be qualified as non-figurative can be misleading. It assumes that figuration is defined by a set of standards that would allocate that criterion to artwork or not. In my case, the idea of non-figuration exists in the subject of my drawing. I am not trying to reproduce an image but rather translate an experience into an image and its visual qualities. I associate this enterprise with almost using a new linguistic form created from another language that deals with the subject. In this sense, the process is close to the Abstract Expressionist movement. Visible at the new Munch Museum in Oslo, the exhibition *The Shape of Freedom* gives access to the works of the great actors of the period. And highlight the connections that exist between continents. On both sides of the ocean, they were reacting to the horrors of war. Where artists who had emigrated to the United States explored a new physicality of the act as a means of liberation, in Europe, they attempted to materially transcribe their experience of war and its remnants through their relationship to the canvas - often mutilated and the canvas weighed down with various materials.

If figuration is settled in bodies, it's the idea of transformation of oneself and of the space between oneself and one's subject that interests me. To overcome the need for figuration through it. In my project "Notice every tree", I worked on a visual production of drawings, but also on the space where this transformation happens; involving viewers as participants in this act. The installation was set in a dark

corridor, where spectators passed by and obstructed the projection. The drawings, multiple and various views of an island, are installed on the wall. Irregularly spaced. Sometimes figurative, sometimes not. They are hardly visible. As it starts moving, the projection — almost scenic in the space; reveals a chronology in the reading of the drawings. It adds also a spatial dimension to the visual expression. Suddenly, the views connect, and a narrative and intimacy are set up. By obstructing the project — or not; viewers and spectators participate in the narrative and add to it by completing it. Preserving the power of the visual expression and achieving its transformation.

Moving towards less figuration becomes a liberating act, and in it, I defend the possibility of rediscovering the pleasure of drawing through new intentions and the development of new gestures. A need to move again as a means of reflection emerged from this project. Being more interested in the creative experience has also shifted my attention to the formal and visual qualities of what I produce. An initiative that can be seen, according to Susan Sontag as an act of defence against "an infestation of art by interpretations" (Sontag, 1961, p.11); "[interpretations] takes the sensory experience of the work of art for granted and proceeds from there" (Sontag, 1961, p.13). An initiative that allows one to free itself of this necessity to defend what one produces while trying to extract a higher purpose from it.

Let the creative process, the marks and colours express all their sensory impact. In other words, try not to use a predefined language (figuration in this case) to speak about an intimate world in constant change, in perpetual evolution. This idea was put forward in "The Power to Name and Frame" (Weinmayr, 2021) in the face of the Dewey classification in libraries. Beyond the capitalist aspect of organizing and creating a system that establishes efficiency to not waste time, it also standardizes the information there. Classification with a structural problem that will — by default, produce simplifications. And thus multiplying prejudices by assuming a unique public. A group with similar cultural, social and political interests. The idea of Emily Drabinsky advanced in this text is that to propose such a system, it starts from the premise "that there could be the "right" language, which "could" be universally understood and applied" (Winmayr, 2021). From a queer perspective, this system cannot admit a language and descriptive markers that are in motion when describing topics around shifting identities. I see similarities in the idea of using a figurative visual system. A process that would narrow the field of possibilities by establishing that a subject has a form, a definite idea of its representation, without necessarily questioning that truth. Process that has fewer opportunities to address these truths. And thus, to see the use of a non-figurative mode as a mean to express moving notions. To create changing and moving personal concepts.

To be interested in what happens in the drawing conceptually. But also formally as a way to express the whole idea. I have recently developed an interest in those surrounding marks and lines created around the piece; that exist as a shadow of the main drawing. Personally and modestly named "mismarks" in opposition.

Translations

These pieces attest to the physical and mental journey to the final result. I am interested in whether they are fragments of forgotten history or founding details of the result. Or attempts to access these changing notions mentioned above. In "Reverses" (Eksts, 2022), George Eksts, a photographer from the Victoria & Albert Museum in London, reveals a different vision of these marks. He documents these fragments existing on the "wrong side" of the paper of the works he digitizes. "Unintentional artworks" with a strong power of "proliferation". These marks are able to reflect and question the "changing value of paper itself". Paper was more expensive and difficult to obtain. He notes that pieces of paper were filled to their maximum surface. Thus, it is possible to observe more intimate, less arbitrary, or even more ordinary details intruding into the more hermetic world of finished works and "art" more generally.

The effort of transformation that takes place between the modes of representation can become a liberating act. Therefore, I see in a non-figurative expression the way to access a more complex and changing personal reality. Operating with it to draw our attention to forgotten marks. But also involuntary ones that democratise an intimate creative process that is sometimes too hermetic and static.

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STIMMIGKEIT UND WILLEN

Lloyd Achim Winter

The original essay is written in German. It circles around the German term of „Stimmigkeit“, which is not directly translatable to English. I tried replacing it with the term of coherence in the translation, but that did not seem fitting either. So the reader will have to make due with the original German word. „Stimmigkeit“ derives from the German term „stimmen“ which means to fit or to be correct, but also to tune a musical instrument. The term encompasses as just mentioned a sense of coherence, but also wholeness, rightness, harmony and mood. The subject matter that could be described to have „Stimmigkeit“ is harmonising with a superordinate atmosphere.

The forest is filled with Stimmigkeit. All objects fit into it. Every pine cone, every stick, stones, leaves and mosses, everything just fits in as it lies there. Not everything

might be sublime or beautiful, although that of course depends on the observer.

Now it is only human activity that is able to break through this Stimmigkeit. A splintered tree fits into the picture, when it is sawn off, it stands out. But if you give this clear expression of human activity time, the sharpness of its emergence from the atmosphere of Stimmigkeit falls away and gradually approaches it again.

This Stimmigkeit is also found in environments that are primarily characterised by human activity. For example, in the case of rubbish. That which becomes rubbish, things that formerly had a place in our lives, become a stream of the intermediate stage through the act of throwing it away. Neither part of our lives anymore nor reintegrated into the ecosystem yet. In itself, the mass of rubbish has a Stimmigkeit. Like a ruin, the materiality enters into a totality. Not even a small plant in between would be able to break up the Stimmigkeit of a littered landscape. We no longer distinguish the individual objects from one another. Just as the components of the forest enter into the general Stimmigkeit of the forest, the individual object enters into the Stimmigkeit of the litter.

For a long time, the exercise of human power over nature had a positive connotation. Nature, that was the wild, on the one hand the basis of our existence, on the other hand a threat. Wild animals, crop failures, and storms could be life-threatening. Today, the scientific achievements of modernity have taken away this horror of nature. But the more power we gain over nature, the further outside the concept of nature is. „People pay for the increase of their power with alienation from that over which they exercise power“ (Horkheimer & Adorno, 1969, p. 9).

Nature had to be conquered. When Versailles was built, this degree of man's omnipotence over nature had not yet been achieved. Thus, Versailles - in particular the gardens - can be seen as a triumph of man's exercise of power over nature. A handful of heads made drawings, designed an ideal, which legions of workers brought to material and preserved (Heidegger, 2015, p. 54). The shaping of the garden is an expression of human will. Nature has to submit to the ordering power of man.

This exercise of power may have been impressive at a time when the majority of people had to wrest their existence from nature. From today's perspective, where human influence is clearly visible even from space, and urban but also rural dwellers move through landscapes of primarily human design, this triumph pales. The mass of what humans produce already outweighs the biomass of the planet (Elhacham et al., 2020, p. 442). We no longer need monuments to prove to ourselves that we have great power for the time being.

On the contrary, we are looking for ways to reduce our footprint. Climate crisis, saving CO², consuming less, protecting the planet, planting flower meadows. In the winning gardens of contemporary garden shows, humans seem to be guests of nature (Heath, 2022). Human will, though fundamentally dominant, is subordinated to the Stimmigkeit of nature. The modern garden is not meant to be a grassy desert, but a biotope, a place that has become a promise of harmony with nature.

Now, man does not only surround himself with gardens. The built world is largely

the product of what David Pye describes as the workmanship of certainty. I would call it the direct expression of human will in the Versailles tradition. We build and live ourselves further and further into a world alienated from the natural environment by the power of the idea. Pye sees the way to a more aesthetically compatible environment in the workmanship of risk, in working with processes that are not controlled down to the last detail (Pye, 1968, p. 30).

For Pye, however, it always remains the human being and his will that drives the further shaping of the environment. With the work of certainty anyway, it aims to (re)produce the idea or an ideal as precisely as possible, entirely in the sense of Versailles. But the work of risk also springs from the human will. The variety in the expression of objects may be greater, but it is always the human idea that drives the process. The translation blur from idea to material becomes greater. The diversity is greater. But only the diversity in the expression of the human will.

Tolstoy writes that there are two sides to every person's life: The personal life, guided by one's own interests, and a herd life, in that man inevitably fulfils the laws prescribed for him (Tolstoy, 2009, p. 796). Man cannot comprehend the totality of the causes of his action. But to search for these causes is in his nature. The cause is then not to be found in the individual's horizon of experience, but rather in the collective mass of decisions and interests.

We look for the clear, the assured, the certainty and cannot bear the fact that it lies beyond our reach, if it exists at all. We can only find an approximation to the totality which we might confuse with truth, to stay with Tolstoy, in the sum of decisions that are limited in themselves. One decision alone may stand out as imperfect, but in the context of the mass it recedes into the Stimmigkeit of human decisions.

This contrast between the model-like, controlled and the uncontrolled, individual can be found in the Japanese concept of wabi-sabi. All things are only intermediate states in the process of infinity. No idea survives, no thing is perfect or complete (Koren, 1994, p. 47). According to my interpretation, the balance is thus to be sought in a visible field of tension between two systems. The ordering force of human will and what I would call an entering into the Stimmigkeit of a greater totality.

With these considerations, I propose for myself a way of creating that takes leave of the idea as the guiding motive of the process to some extent. Of course, my will cannot be completely removed from the equation. But it can recede into the background. With translation blur and the Stimmigkeit of the forest.

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Images

Figur 1 Hepworth, N. (2022) A Rewilding Britain Landscape, designed by Lulu Urquhart and Adam Hunt [Fotografie]. The Royal Horticultural Society. <https://www.countryliving.com/uk/homes-interiors/gardens/a27529309/chelsea-flower-show-winners/>

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Editor

Theodor Barth

Design

Julia Jayko Fosslund
Herman Breda Enkerud

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