

[RE] MAPPING OF BEING - LANDSCAPE /CAVESCAPE/HUMANSCAPE:

Same, similar, different and other— A cartographic exploration of the Dunkedunk project's Sørøya Exposition in VIS

Darkness

Home

Nataliia Korotkova & Nina Tsy/bolskaia with Theodor Barth Friday 26th February 2024 11:15-13:00





31.12.2024

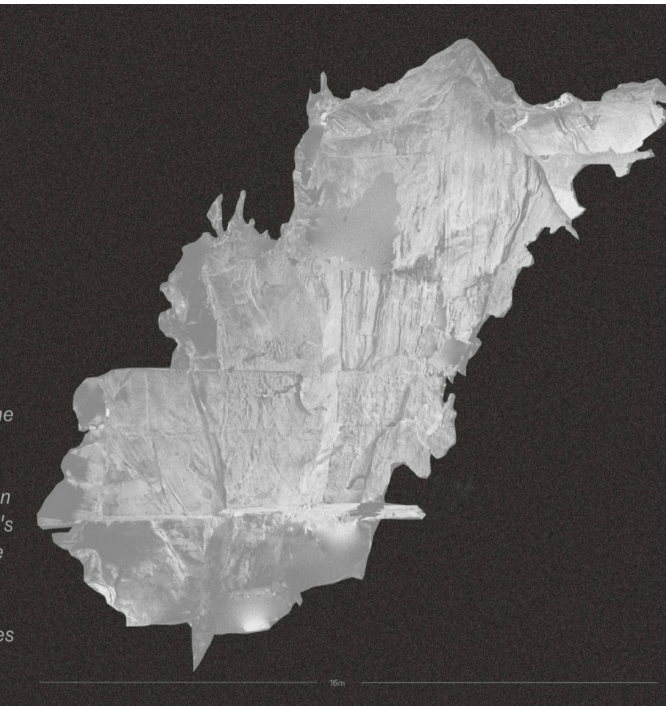
01.01.2024

07.01.2024

08.01.2024

BITES

(handout) 1



DUNKEDUNK

We invite you to the intersection place of the virtual and tactile, to follow the sound-relocation of your own body and the space of the cave through discussion and immersion in the life-form of coexistence of the geographical coordinates of the cave and personal cartography as human being/living being as such.

duñke-duñk [əŋ, ɒne heard the sound of approaching ships, the sound of the engine as if echoing the sound of one's own heart. Was it the sound of one's own heart echoing through the engine of a far-sounding ship or was it the sound of our being in a past which resonates within the cave?]

Fig. 1—If we go to the edge of the world as we can know it, we are likely to find a variety of environmental materials from which we can develop designs for alternatives within the contemporary. We are not only living in the world, we are also wearing it as it wears on us. The montage is from Natalia Korotkova and Nina Tsyboiskaja exposition in VIS.

Listen to the *dunkedunk* of a boat amidst the roaring arctic sea, bringing you to Søroya: you are off the coast of Finnmark. You want to go and spend time in a cave. Here you will still hear the noising sea, but also place yourself in time: you are now, the cave is old, during WWII the cave has a place for listening and transmitting radio-signals. Here you are in the *Herzian field*... you realise that it still exists in the perimeter of digital equipment, bordering onto a very physical world. You are in the realm of an *exposition*: and for a time it will be *your* site. You want to go and spend time in a cave.

We will share with you during ARW 24 in a panel featuring: Natalia Korotkova, Nina Tsy and Theodor Barth. Natalia and Nina are *two alumni* from KHIO—Natalia MA design from KK and Nina MA design from IM—Theodor Barth, Professor of theory and writing at KHIO. Our question: as we are currently living in the world, what is the nature of an *interior* when we are wearing the world (as

it wears on us)? How do we understand and categorise the world, if the human life-form is—with its odd contraptions—is truly part of nature?

A place where the smooth transition in a rough environment takes place and the landscape is becoming the *cavescape*, the *cavescape* is becoming the *humanscape*, the *humanscape* is becoming the *landscape*. A place where the collective memory in public space is seen as body memory which could be experienced by your body, our own cartography, individually or collectively in order to be preserved as a map of our being. Here you will still hear the noising sea, but also place yourself in time: you are now, the cave is old, during WWII the cave has a place for listening and transmitting radio-signals. Here you are in the *Herzian field*... the *electrosphere*.

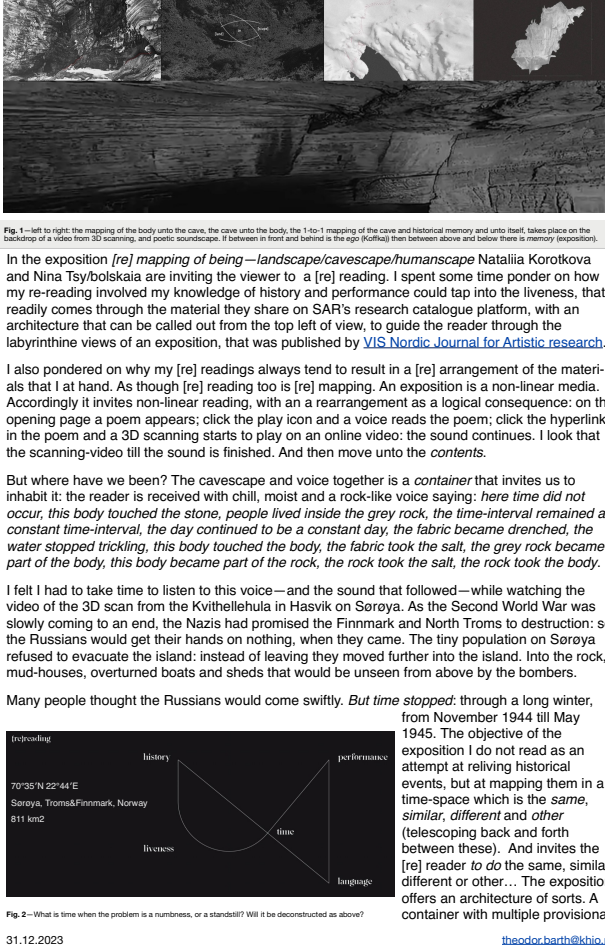
We realise that it still exists in the perimeter of digital equipment, bordering onto a very physical world. We propose this as a site-location for what—in the current lingo of artistic research—is called an *exposition*. It is what we might call a *candidate* public space. It might/not be public. Yes, it has been published in *VIS*. But in the *ocumene* of artistic research is marginal since it is produced by two MAs in design, who are not PhD fellows (yet, funded by the the *Barents secretariat*), and have been prepared, through the MA programme in design, to do *artistic research*. In our conjoint investigation we will attempt provisionally to turn these working conditions into an asset.

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10.11.2023

10.11.2024

10. MAPPINGS (handout) 1



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The cartographic resource will today have applications in areas where pathfinding and gaittracking are taking place jointly. It establishes some criteria of readability in such applications. Its assignments comes from *extensional semiotics*: the domain of extra-linguistic signs that become candidates for signification at the rim of the human realm, and for meaning once they enter/visit it. *Extensional semiotics* is an application of *graph theory* that studies/manages *extensional signs*: signs that are defined such that can be defined by extension, while remaining intentionally remote. *Extensional semiotics* there affords the study/management of the intention: the articulation of intention through *assignment* (rather than e.g. assumptions about it). Proposition is to let *extensional semiotics* define from the part of graph-theory that deals with mapping, and specify under which conditions it will take on the cartographic assignment. *Homomorphism* features the statement of articulations at the said rim. According to J. Schneider's terminology (1975) this rim can be articulated between a domain of *departure* and a domain of *arrival*. Cause-effect: means-end.

In the cartographic application, furthermore, the practice of *graph-theory itself* is moved from abstract algebra to a domain where completeness is not restricted to the conclusion of a mathematical *proof per se*, but is considered as a condition to move forward: proposing a handrail for cogency in decision-making (which is what effectively makes the application cartographic). Such attempts have previously been ventured with what anthropologist Claude Lévi-Strauss called the *exhaustive method* (featuring Marc Barbut's 1968 application of Felix Kluge's 1972 math).

But if we look for a way of mapping graph theory into its application in cartography—as a working definition of *extensional semiotics*—then we also move from the identity of the terms related in the domain of *departure* and *arrival*, the structural similarity between the groups to which they belong, the productive difference between them in terms of the heterostructural conditions that separates them. Completeness is here determined by a *full round* from identity and similarity, to difference and otherness. Same, similar, different and other. Here we will limit ourselves to state that these categories, phases of tropes were indeed abstracted by math, but by no means invented in mathematics.

In mathematics they follow from the broad definition of *homomorphism* and *extension* through congruence operations, tasks are not added to each other in the same way as when account for them.

Fig. 1—Left to right, the mapping of the body onto the body, the cave onto the body, the 3D mapping of the cave and external material, and the body, taken alone on the boundary of the cave (containing and being surrounded by). A second 3D mapping of the cave and external material, taken alone on the boundary of the cave (containing and being surrounded by). The first two mappings of the cave and external material, taken alone on the boundary of the cave (containing and being surrounded by). The first two mappings of the cave and external material, taken alone on the boundary of the cave (containing and being surrounded by).

In the exposition *[re] mapping of being—landscape/cavescape/humanscape* Natalia Korotkova and Nina Tsyboiskaja are inviting the viewer to a [re] reading. I spent some time ponder on how my re-reading involved my knowledge of history and performance could tap into the liveness, that readily comes through the material they share on SAR's research catalogue platform, with an architecture that can be called out from the top left of view, to guide the reader through the labyrinthine views of an exposition, that was published by *VIS Nordic Journal for Artistic Research*.

I also pondered on why my [re] readings always tend to result in a [re] arrangement of all the materials that I had. As though [re] reading too is [re] mapping. An exposition is a non-linear media. Accordingly it invites non-linear reading, with an rearrangement of the logical consequence, on the opening page a poem appears; play the icon and a voice reads the poem; click the hyperlink in the poem and a 3D scanning starts to play on an online video; the sound continues. I look that the scanning-video till the sound is finished. And then move onto the contents.

But where have we been? The *cavescape* and *voice* together is a *container* that invites us to inhabit it: the reader is received with chill, moist and a rock-like voice saying: *here time did not occur; this body touched the stone, people lived inside the grey rock; the time-interval remained a constant time-interval; the day continued to be a constant day; the fabric became detached; the water stopped trickling; this body touched the body; the fabric took the salt; the grey rock became part of the body; this body became part of the rock; the rock took the salt; the rock took the body.*

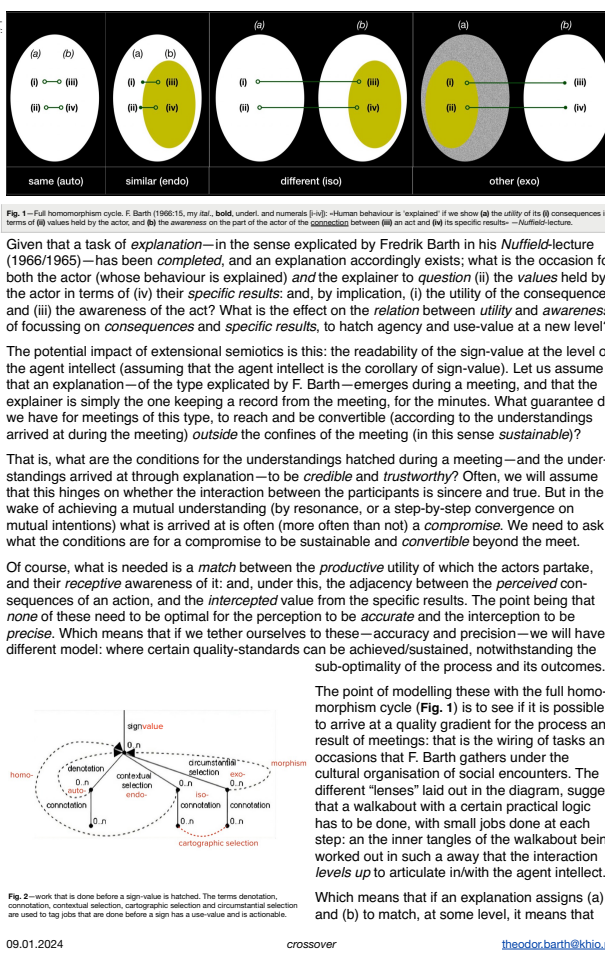
I felt I had to take time to listen to this voice—and the sound that followed—while watching the video of the 3D scan from the *Kvitllefjella* in Havsøya. As the Second World War was slowly coming to an end, the Nazis had promised the Finnmark and North Troms to destruction: so the Russians would get their hands on nothing, when they came. The tiny population on Sørøya refused to evacuate the island instead of leaving they moved further into the island. Into the rock, multi-houses, overturned boats and sheds that would be unseen from above by the bombers.

Many people thought the Russians would come swiftly. But *time stopped*: through a long winter, from November 1944 till May 1945. The objective of the exposition I do not read as an attempt at relieving historical events, but at mapping them in a time-space which is the same, similar, different and other (telescoping back and forth between these). And invites the [re] reader to do the same, similar, different or other... The exposition offers an architectural of sorts. A container with multiple provisional

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Fig. 1—What if we think of the problem as a numbers, or a diagram? It is decomposed as a diagram?

15. INTENTIONS (handout) 1



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Fig. 2—Are there common notions (that concave and embody) to link terrestrial environments with human habitats: that is, between the proliferation of extreme conditions and human life-ways?

Given that a task of explanation—in the sense explicated by Fredrik Barth in his *Nulifield-lecture* (1969/1985)—has been completed, and an explanation accordingly exists, what is the occasion for both the actor (whose behaviour is explained), and the explainer to question (i) the values held by the actor in terms of (iv) the act's specific results; and, by implication, (i) the utility of the consequences and (ii) the awareness of the act? What is the effect on the relation between utility and awareness of focusing on consequences and specific results, to latch agency and use-value at a new level?

The potential impact of *extensional semiotics* is this: the readability of the sign-value at the level of the agent intellect (assuming that the agent intellect is the corollary of sign-value). Let us assume that an explanation—of the type explicated by F. Barth—emerges during a meeting, and that the explainer is simply the one keeping a record from the meeting, for the minutes. What guarantees do we have for meetings of this type, to reach and be convertible (according to the understandings arrived at during the meeting) outside the confines of the meeting (in this sense sustainable)?

That is, what are the conditions for the understandings hatched during a meeting—and the understandings arrived at through the meeting and its aftermath. The background to this question is that this hinges on whether the interaction between the participants is sincere and true. But in the wake of achieving a mutual understanding (by resonance, or as a step-by-step convergence on mutual interests) what is arrived at is often (more often than not) a compromise. We need to ask what the conditions are for a compromise to be sustainable and convertible beyond the meet.

Of course, what is needed is a match between the productive utility of which the actors partake, and their receptive awareness of it; and, under this, the adjacency between the perceived consequences of an action, and the interpreted value from the specific results. The point being that none of these need to be optimal for the perception to be accurate and the interpretation to be precise. Which means that if we tether ourselves to these—accuracy and precision—we will have a different model: where certain quality-standards can be achieved/sustained, notwithstanding the sub-optimality of the process and its outcomes.

The point of modelling these with the full homomorphism cycle (Fig. 1) is to see if it is possible to arrive at a quality gradient for the process and result of meetings: that is the writing of tasks and occasions that F. Barth gathers under the cultural organisation of social encounters. The different 'senses' laid out in the diagram, suggest that a walkabout with a certain practical logic has to be done, with small jobs done at each step: as the inner tangles of the walkabout being worked out in such a way that the interaction levels up to articulate within the agent intellect.

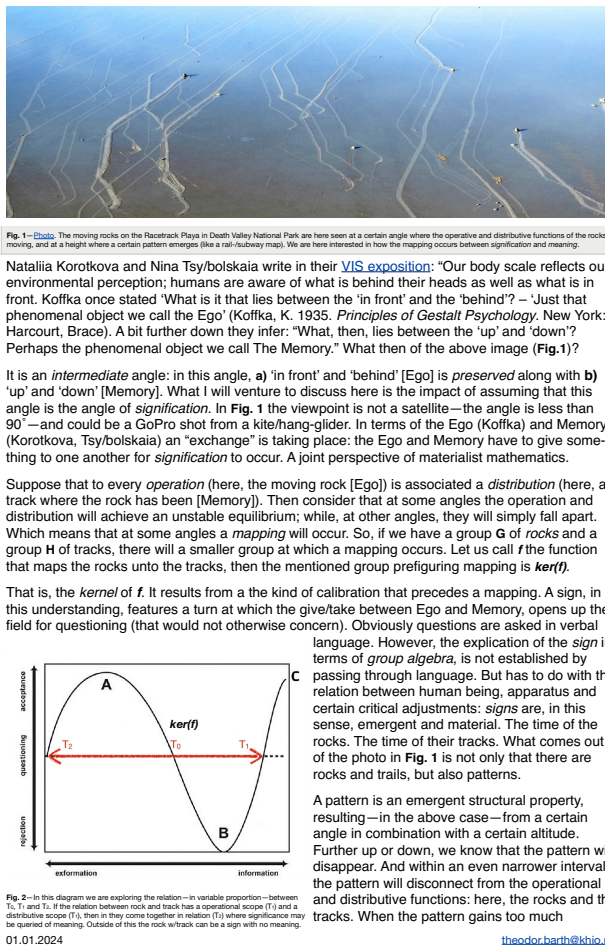
Which means that if an explanation assigns (a) and (b) to match, as on several maps, it means that

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Fig. 2—What if we think of the problem as a numbers, or a diagram? It is decomposed as a diagram?

09.01.2024

KERNELS (handout) 1



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15. EXTENSIONAL SEMIOTICS (handout) 1

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In mathematics they follow from the broad definition of *homomorphism* and *extension* through congruence operations, tasks are not added to each other in the same way as when account for them.

Fig. 2—Diagram of the general sense of homomorphism as a mapping from a domain of departure to a domain of arrival. It is a full round from identity and similarity, to difference and otherness. Same, similar, different and other. Here we will limit ourselves to state that these categories, phases of tropes were indeed abstracted by math, but by no means invented in mathematics.

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19. HISTORIES (handout) 1



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Since they studied for the MA at KHIO, Natalia Korotkova and Nina Tsyboiskaja have moved on in life. Natalia is on a scholarship in Hokkaido, Japan. Nina lives in Ålesund working with sustainable tourism (learning from the lessons in Lofoten). This what they are involved with now. On my part, I invited them because they also are MA alumni from KHIO, continued to develop their reflective basis from the MA in design, to develop independent projects, and work at publishing. As simply as that: They are still young professionals interested in extending the platform they got here.

Of course, they might not agree with this description—as they have projects and they have published in *VIS* (Nordic Journal for Artistic Research)—since it is on their own merits, without initiative, encouragement nor support from the school. The background to this question is that I am calling for a historical responsibility at the school to follow the conditions they got here. My alumni are making subjects that teach, questions that we speculate about, research that we do. History is no longer something that we can assume, but must actively assign by working on it.

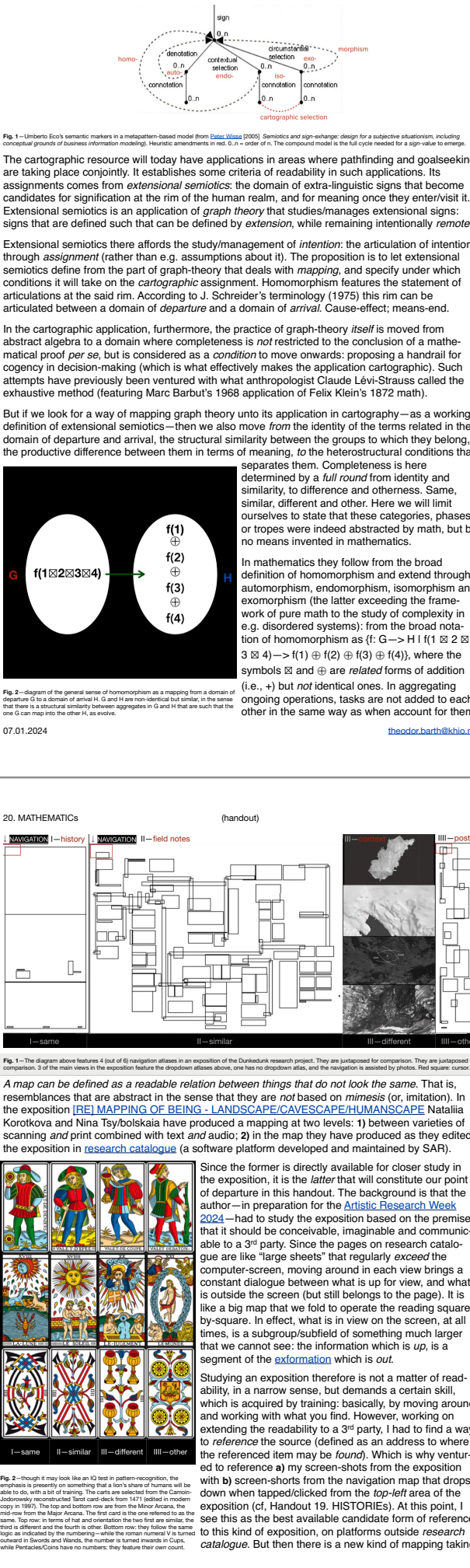
These two ladies have done in the last year. These two ladies have done in the last year. These two ladies have done in the last year. These two ladies have done in the last year. These two ladies have done in the last year.

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Fig. 3—From the occasion of the exhibition of Natalia Korotkova and Nina Tsyboiskaja. This is the occasion of the exhibition of Natalia Korotkova and Nina Tsyboiskaja. This is the occasion of the exhibition of Natalia Korotkova and Nina Tsyboiskaja.

16.01.2024

20. MATHEMATICS (handout) 1



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Since the former is directly available for closer study in the exposition, it is the latter that will constitute our point of departure. The background to this question is that I am calling for a historical responsibility at the school to follow the conditions they got here. My alumni are making subjects that teach, questions that we speculate about, research that we do. History is no longer something that we can assume, but must actively assign by working on it.

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Fig. 4—From the occasion of the exhibition of Natalia Korotkova and Nina Tsyboiskaja. This is the occasion of the exhibition of Natalia Korotkova and Nina Tsyboiskaja. This is the occasion of the exhibition of Natalia Korotkova and Nina Tsyboiskaja.

16.01.2024

14. EXOMORPHISMS (handout) 1



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Umberto Eco repeatedly explained the sign as something that can be used to lie: if it can be used to lie, then it is a sign. My point of departure has been fiction: that fiction—contrary to illusion—can and will be marked by reality. That is, fiction is *heterostructural* (in the sense of being structural and other). When a pattern of signs emerges, arises the possibility of verbal language: which is to ask and articulate questions. By articulating questions they can improve, and as they improve they facilitate the interceptions of new/keeper patterns. That is, the orienting moments of ongoing work.

As I am slowly reading through an article in Spanish on ethnicity by Thomas Hylland Eriksen, who certainly lays out how *Thomas Hylland Eriksen* ends with the topic departed from structural functionalism, I am becoming aware of how the mathematical notion of *extension*—explained to the humanities by Marc Barbut (and taken on by e.g. Claude Lévi-Strauss)—contrasted with the functional aspects of the sign, portited out by Roland Barthes, in the wake of Ferdinand de Saussure's linguistically founded semiotics. This functional aspect is also present in Louis Hjelmslev's expression-contrast.

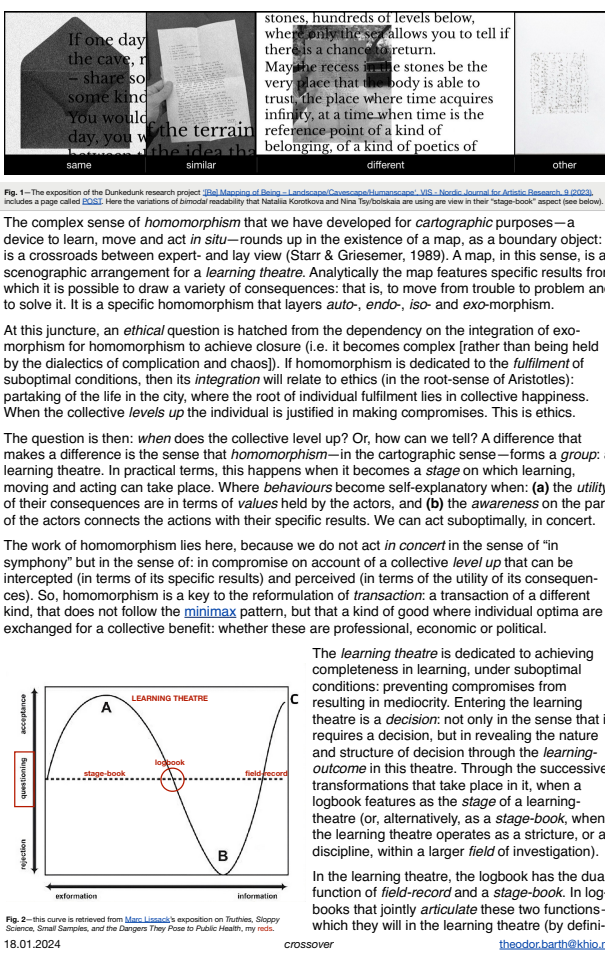
What also draws on me struggling my through the article in Spanish is how potentially rich and consequential the topic of ecology can be. But it is important in the same sense that ecology and politics are important: they switch at taking place at the core as a lens to study social life as it is (and under the aegis of social organisational politics). In the 1980' study of social organisation politics, ecology and ethnicity. What comes with these lenses—on the backdrop of social organisation—is the importance of *extension* in the cartographic sense of *pattern and incidence*.

To put it plainly, though not social organisation as our backdrop, we are prompted to walk around and study neither politics, ecology nor ethnicity in relation to time, place or process. Without the backdrop of social organisation our approach to these areas would already have been *hermeneutic*. On the backdrop of social organisation our practical understanding has a chance of becoming generative. I underscore a potential which is surely not automatically realised: in recent years, *Tim Ingold* has championed the importance of the walkabout, but his understanding is by no means generative (by nature or nurture). Up to this point, my errand of rethinking the sign has been *extensional*—featuring an attempt at *extensional semiotics*—scoping the walk and work of what it takes for a sign to appear as such and ending up with a notion of sign-value (contrasting with Barthes' notion of sign-function). That is, intersecting and working up signs to the point where they will signify and can be assigned linguistic meanings. Essentially

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15. LOGBOOKS (handout) 1



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The complex sense of *homomorphism* that we have developed for cartographic purposes—a device to learn, move and act in situ—rounds up in the existence of a map, as a boundary object: it is a crossroads between expert and lay view (Star & Griesemer, 1989). A map, in this sense, is a scenographic arrangement for a *learning theatre*. Analytically the map features specific results from which it is possible to draw a variety of consequences: that is, to move from trouble to problem and to solve it. It is a specific homomorphism that layers *auto-, endo-, iso- and xeo-morphisms*. At this juncture, an ethical question is hatched from the dependency on the integration of *AtMorphism* for homomorphism to achieve closure (i.e. it becomes complex [rather than being held by the dialectics of complication and chaos]). If homomorphism is dedicated to the *fulfillment* of suboptimal conditions, then its *allegorization* will result in ethics (in the root-sense of Aristotle), of partaking of the life in the city, where the root of individual fulfillment lies in collective happiness. When the collective levels up the individual is justified in making compromises. This is ethics.

The question is then: when does the collective level up? Or, how can we tell? A difference that makes a difference is the sense that *homomorphism*—in the cartographic sense—forms a group: a learning theatre. In practical terms, this happens when it becomes a stage on which learning, moving and acting can take place. Where behaviours become self-explanatory when: (a) the utility of their consequences are in terms of values held by the actors, and (b) the awareness on the part of the actors connects the actors with their specific results. We can act optimally, in concert.

The work of homomorphism lies here, because we do not act in concert in the sense of 'in sympathy'; but in the sense of: in compromise on account of a collective level up that can be interpreted (in terms of its specific results) and perceived (in terms of the utility of its consequences). So, homomorphism is a key to the reformulation of transaction: a transaction of a different kind, that does not follow the *minimax* pattern, but that a kind of good where individual optima are exchanged for a collective benefit: rather than these are professional, economic or political.

The learning theatre is dedicated to achieving completeness in learning, under suboptimal conditions: preventing compromises from resulting in mediocrity. Entering the learning theatre is a decision: not only in the sense that it requires a decision, but in revealing the nature and structure of decision through the learning-ocumene in this theatre. Through the successive transformations that take place in it, when a logbook features as the stage of learning-theatre (or alternatively, as a stage-book, when the learning theatre operates as a structure, or a discipline, within a larger field of investigation).

In the learning theatre, the logbook has the dual function of field-record and a stage-book. In logbooks that jointly articulate these two functions—which they will in the learning theatre (by defini-

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16.01.2024

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{re}reading

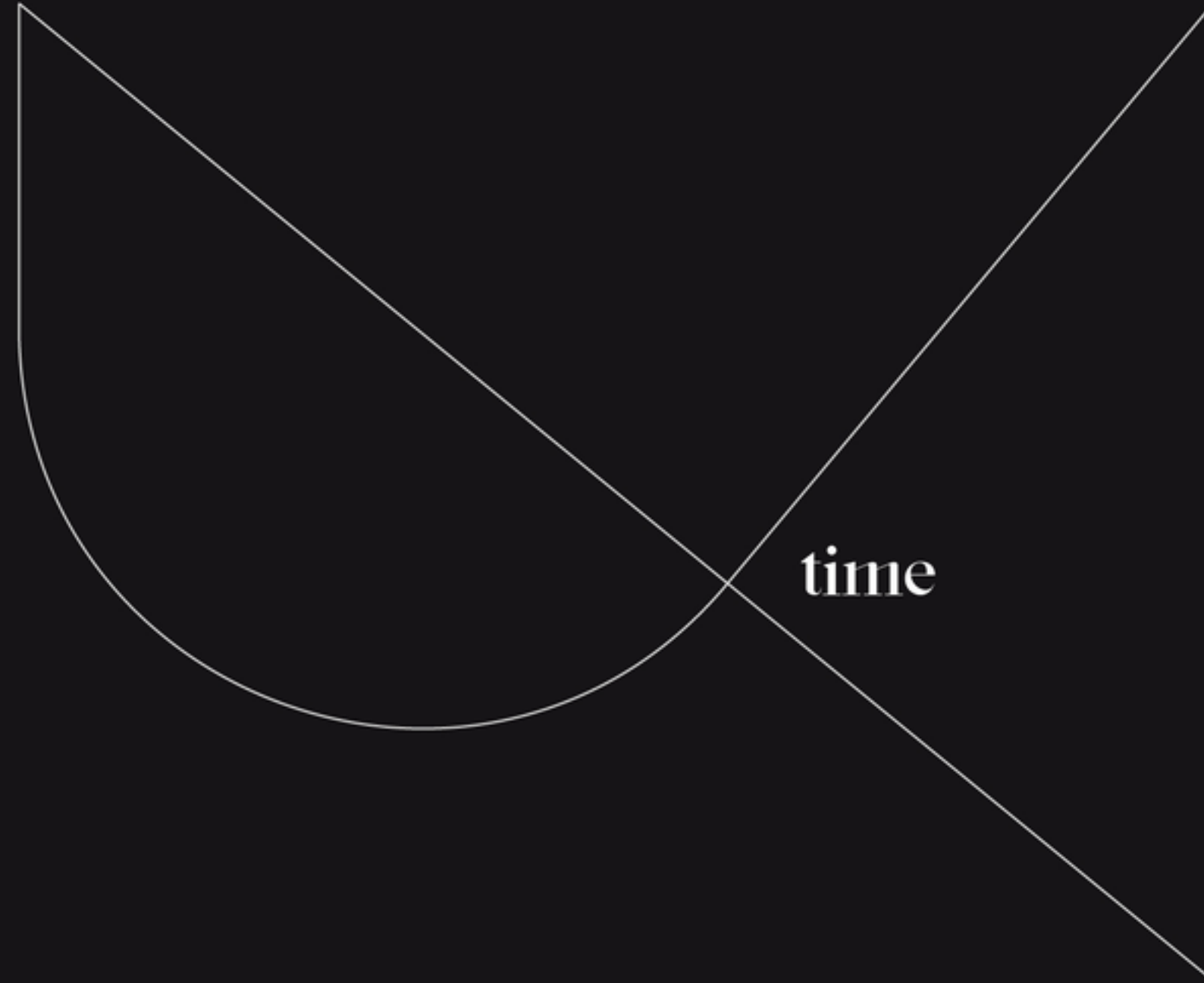
history

performance

liveness

time

language





The Mandelbrot set as an *object*—moving sideways/crabwise

How to trail the tracks of something/someone both moving and changing along the way? Tricky question. —What do we get?



Benoît Mandelbrot—math-ematician (a founding fig-ure of *fractal* geometry)

15/02/1944

The "Murmansk convoy" passed Sørøya on its way to Murmansk. The convoy headed directly from Sørøya to Murmansk. The refugees were distributed among 26 cargo ships before the journey continued to Scotland

502 refugees left the Sørøya, and the same number landed in Scotland after the dramatic crossing

_____/02/1945

The "Sørøygeriljaen" was established. The troop's mission was to defend and secure the approximately 700 civilians who were still left on Sørøya. The squad consisted of approximately 70 women and men. The Sørøylottene played a central role in the "Sørøygeriljae" and were the first Norwegian female soldiers in active combat

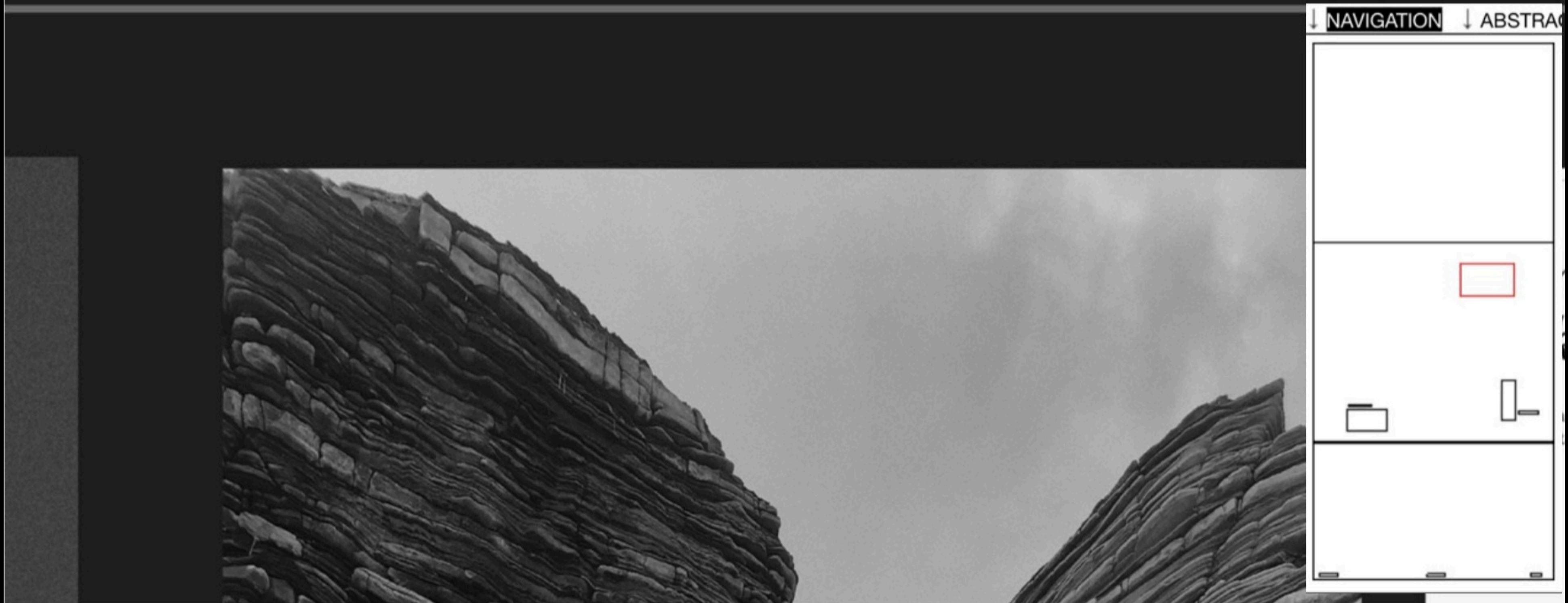


Fig. 2—From the exposition [\[RE\] MAPPING OF BEING - LANDSCAPE/CAVESCAPE/HUMANSCAPE](#) The historical events by their coordinates in time and space. Below: their coordinates in the exposition (research catalogue). This way of referencing expositions reminds the use of title-locks in architectural plans/drawings.

numbers:

Everything was burnt and destroyed:

328 residential houses

268 barns

13 fish farms

10 community centres

10 shops

5 schools

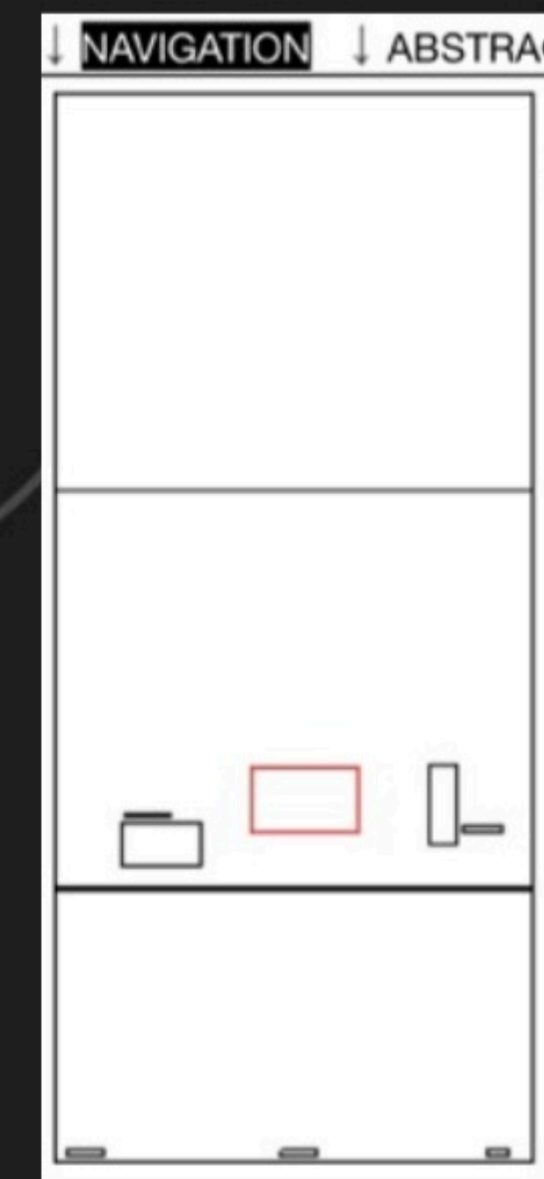
3 offices

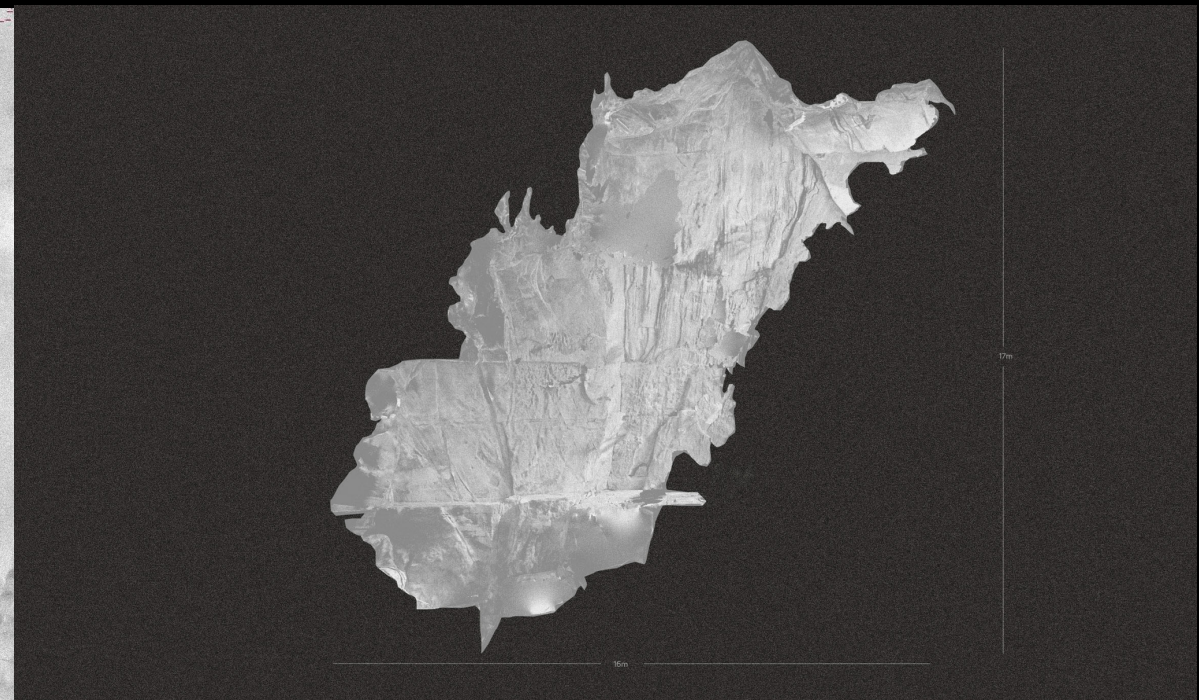
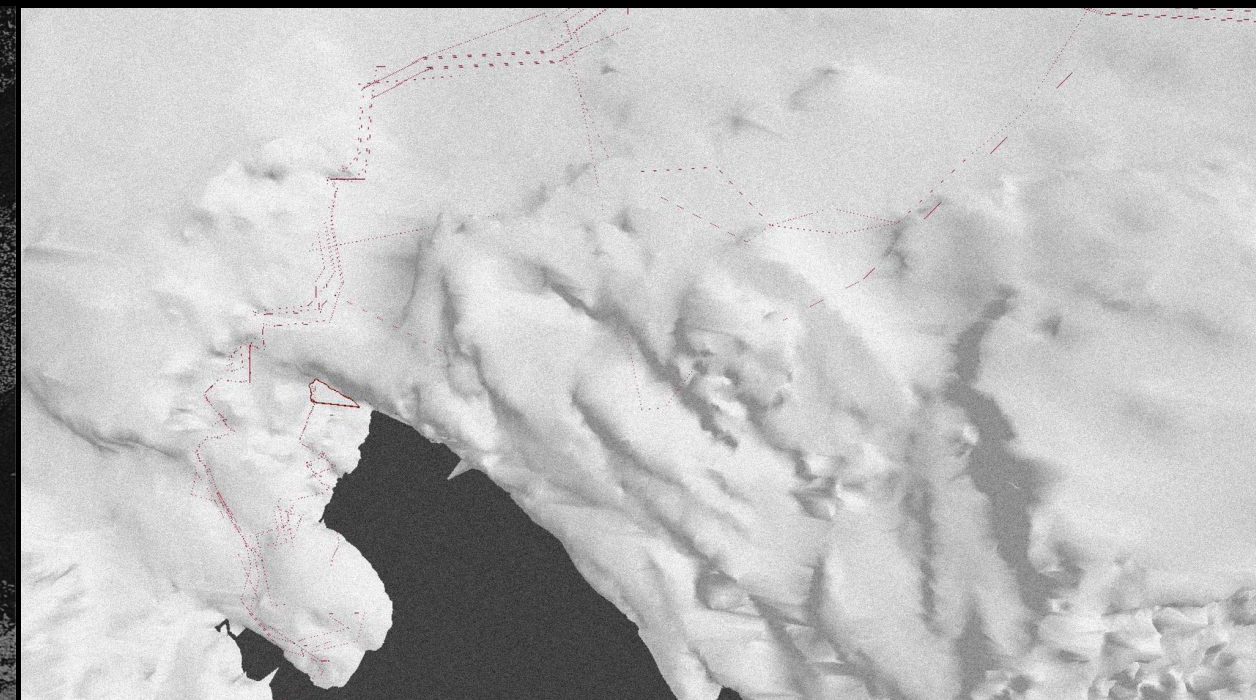
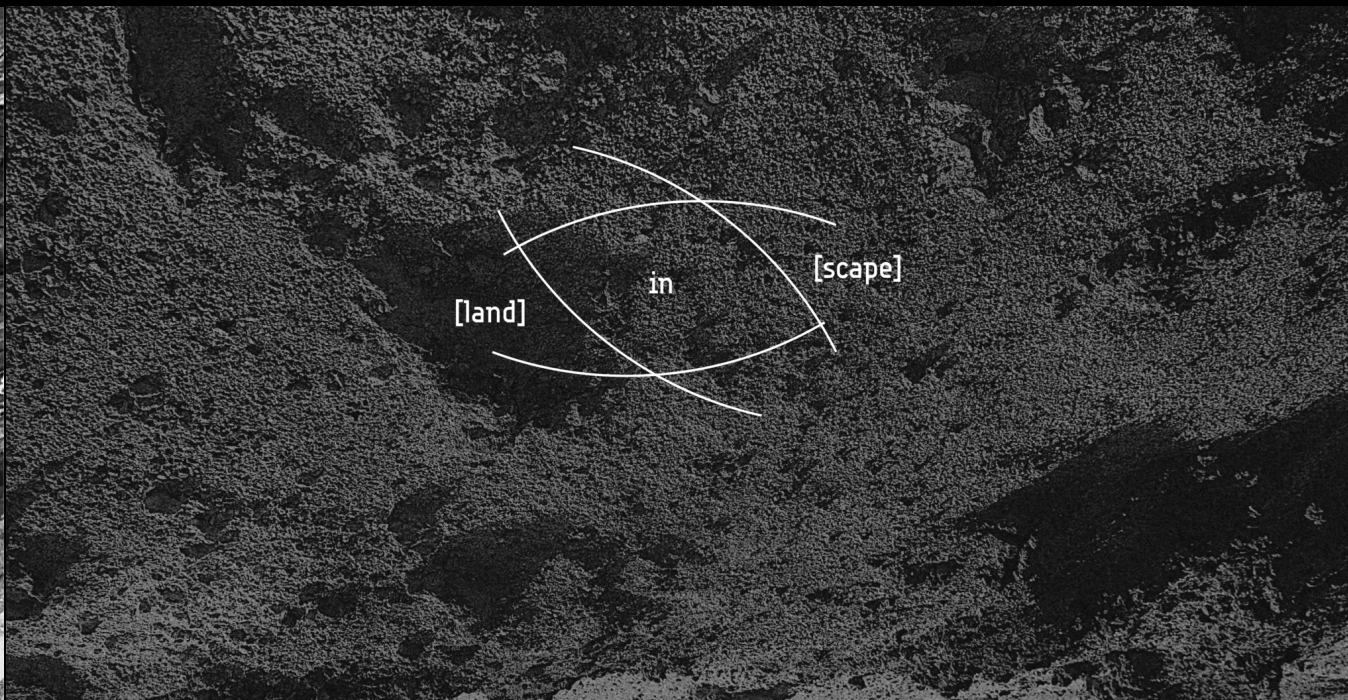
2 boarding schools

1 church

1 accommodation

1 public administration





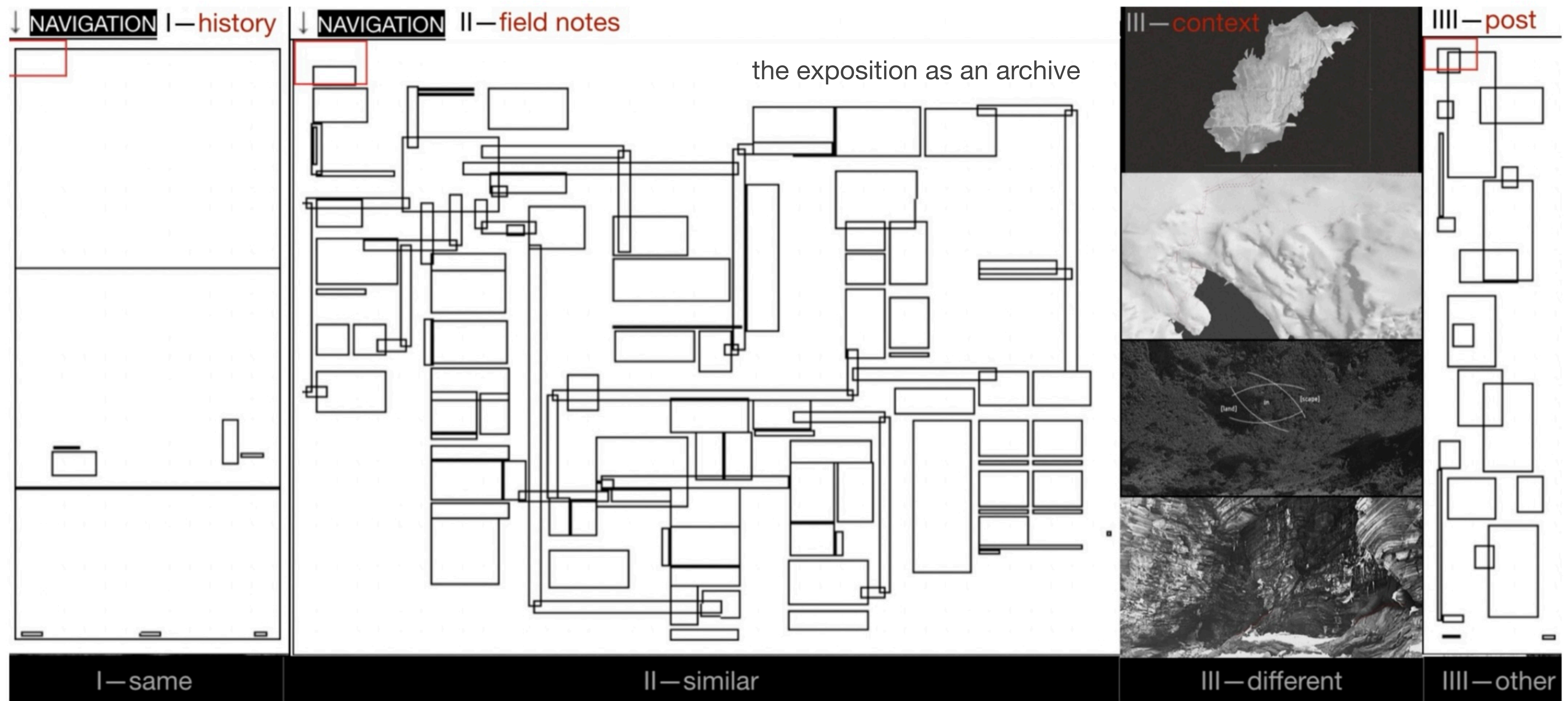
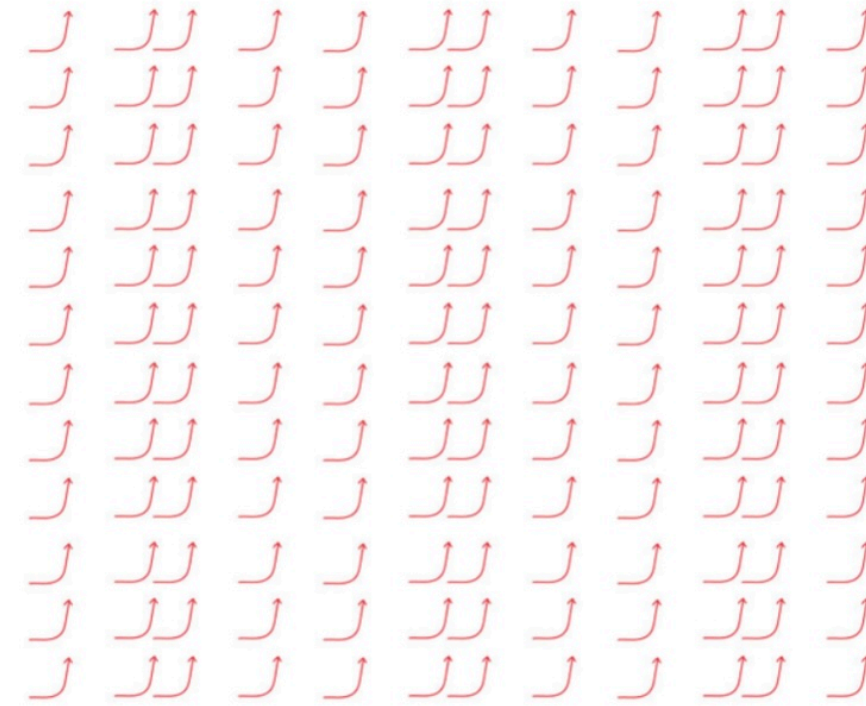


Fig. 1 — The diagram above features 4 (out of 6) navigation atlases in an exposition of the Dunkedunk research project. They are juxtaposed for comparison. They are juxtaposed for comparison. 3 of the main views in the exposition feature the dropdown atlases above, one has no dropdown atlas, and the navigation is assisted by photos. Red square: cursor.

Den evige lengsel

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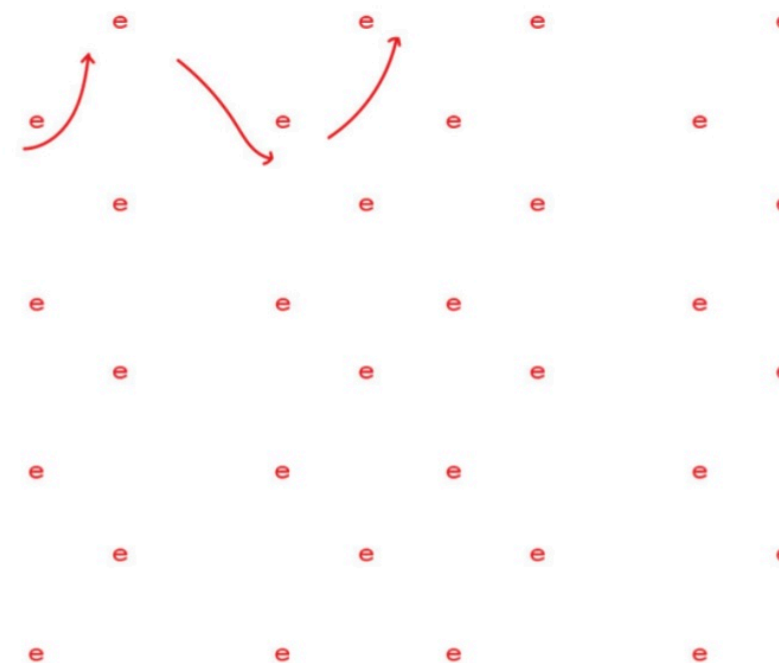
Den evige lengsel

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Den evige lengsel

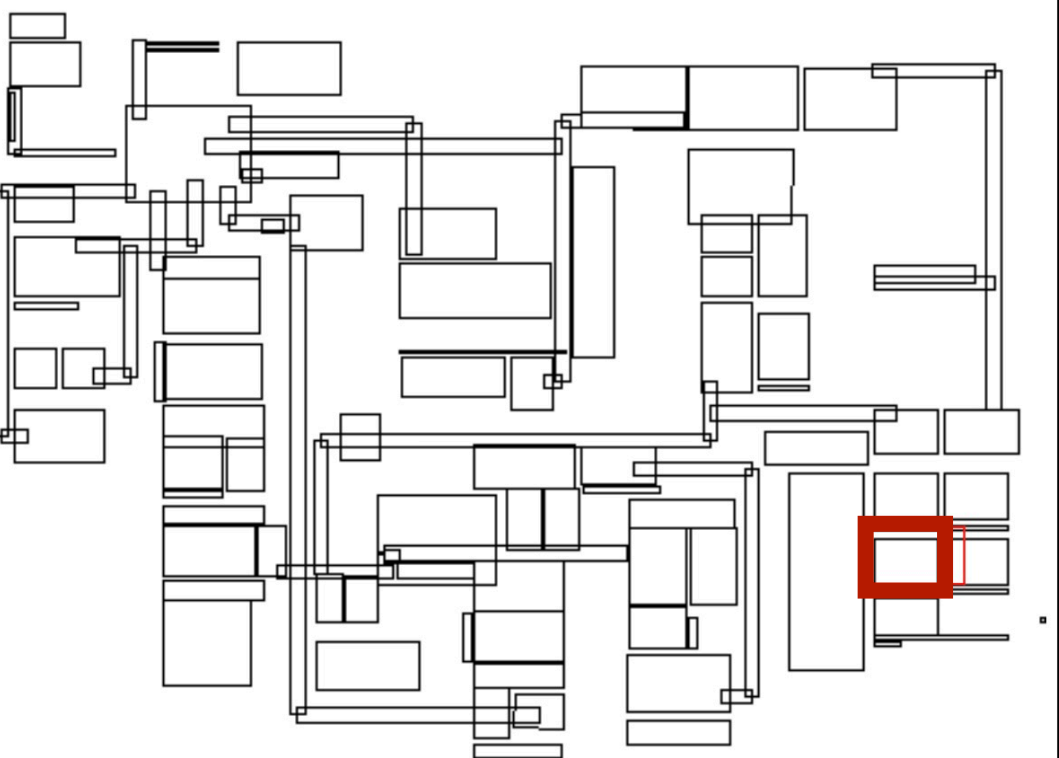
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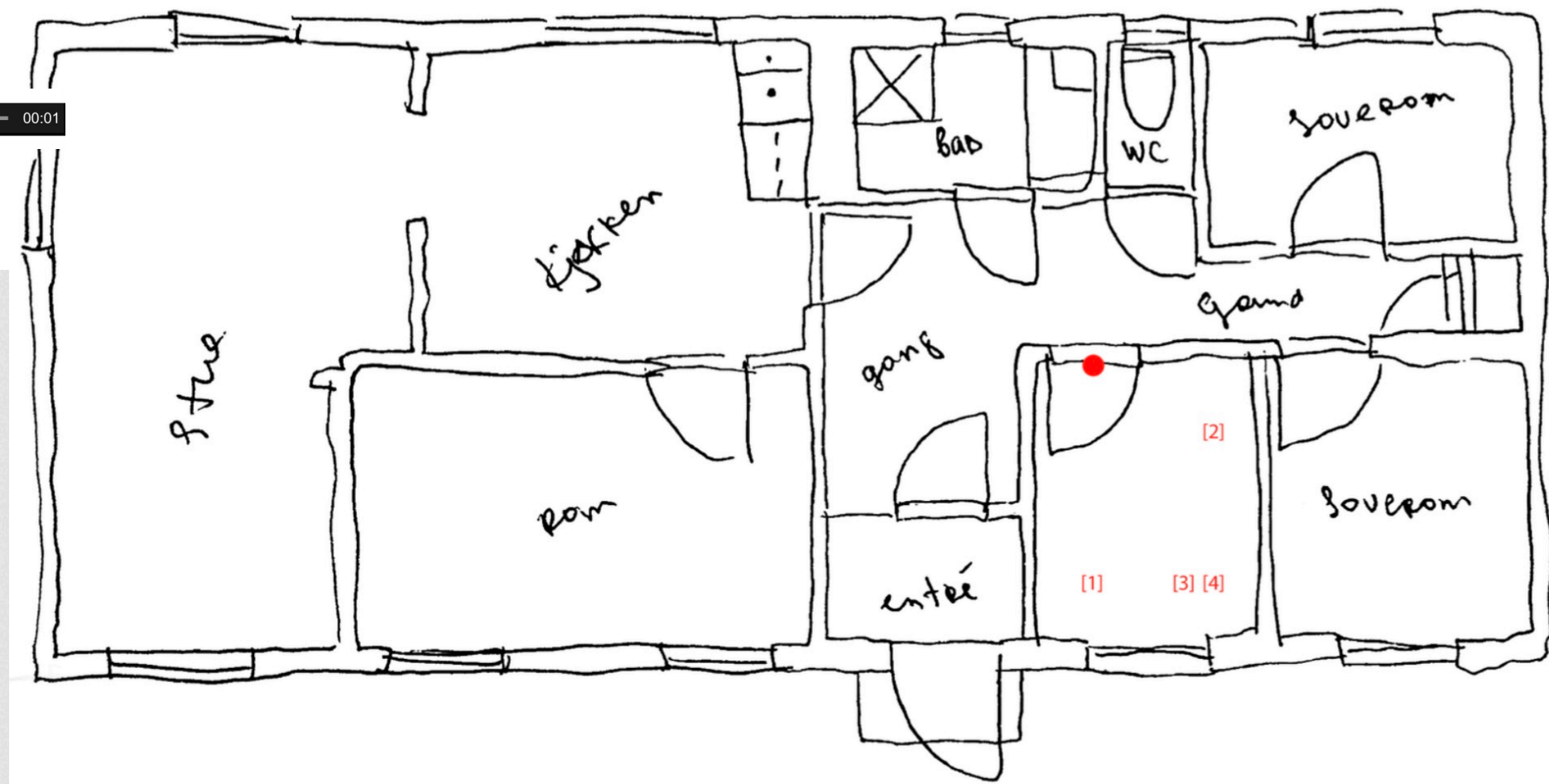
70°35'N 22°44'E

Sørøya, Troms&Finmark, Norway
811 km2

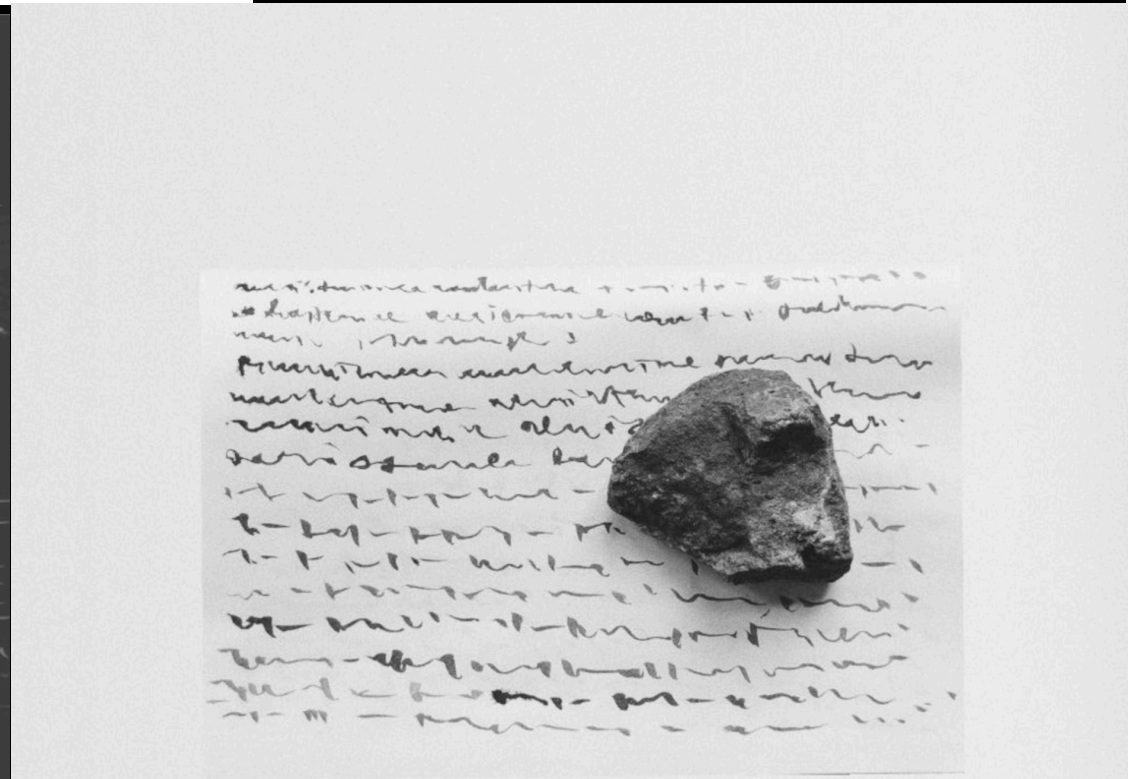
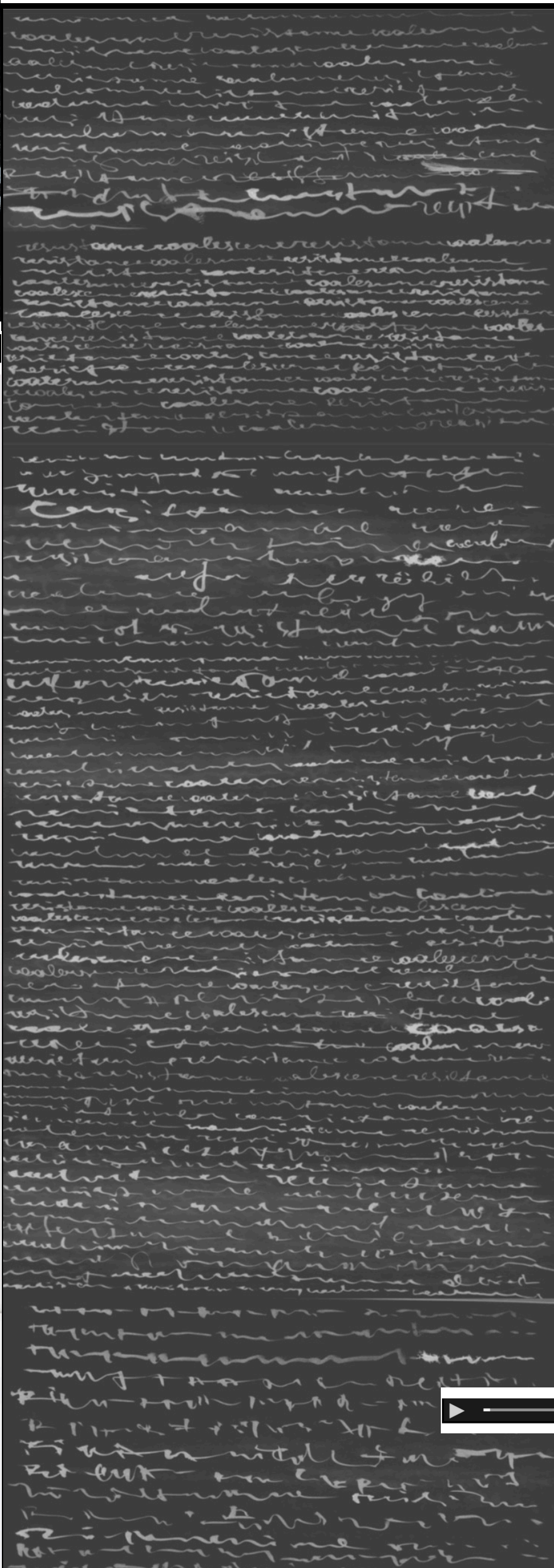
LOGBOOK

STAGE-BOOK

FIELD-RECORD



[1] - crossword, [2] - radio, [3] - cooking book, [4] - speaking area



WAITING

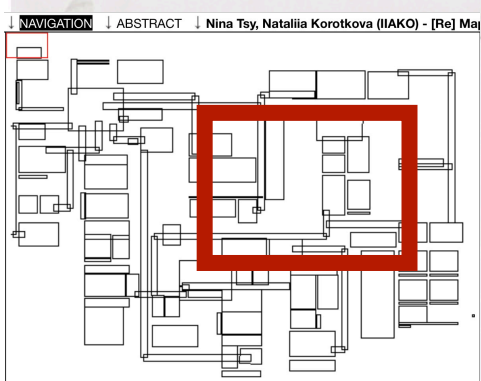
measuring time

singing

mapping



The 35 islanders who inhabited the cave in 1944/45. This is a logbook of waiting. It is not *about* waiting. It is *waiting with* in 2024: eighty years later. The exile government said "hold on! We are coming soon." Here this /we/ includes the Russians who came in 1945.

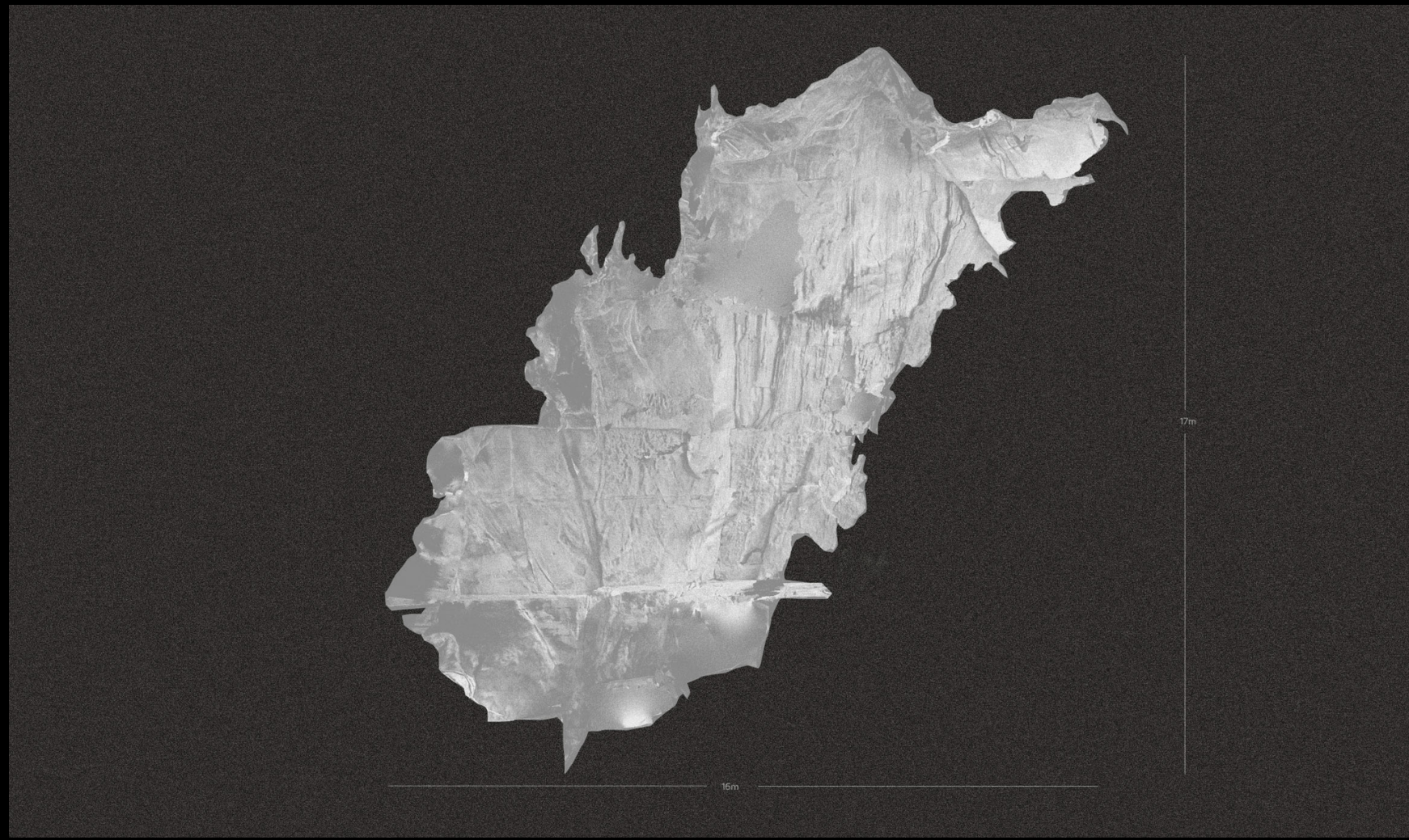


field-notes

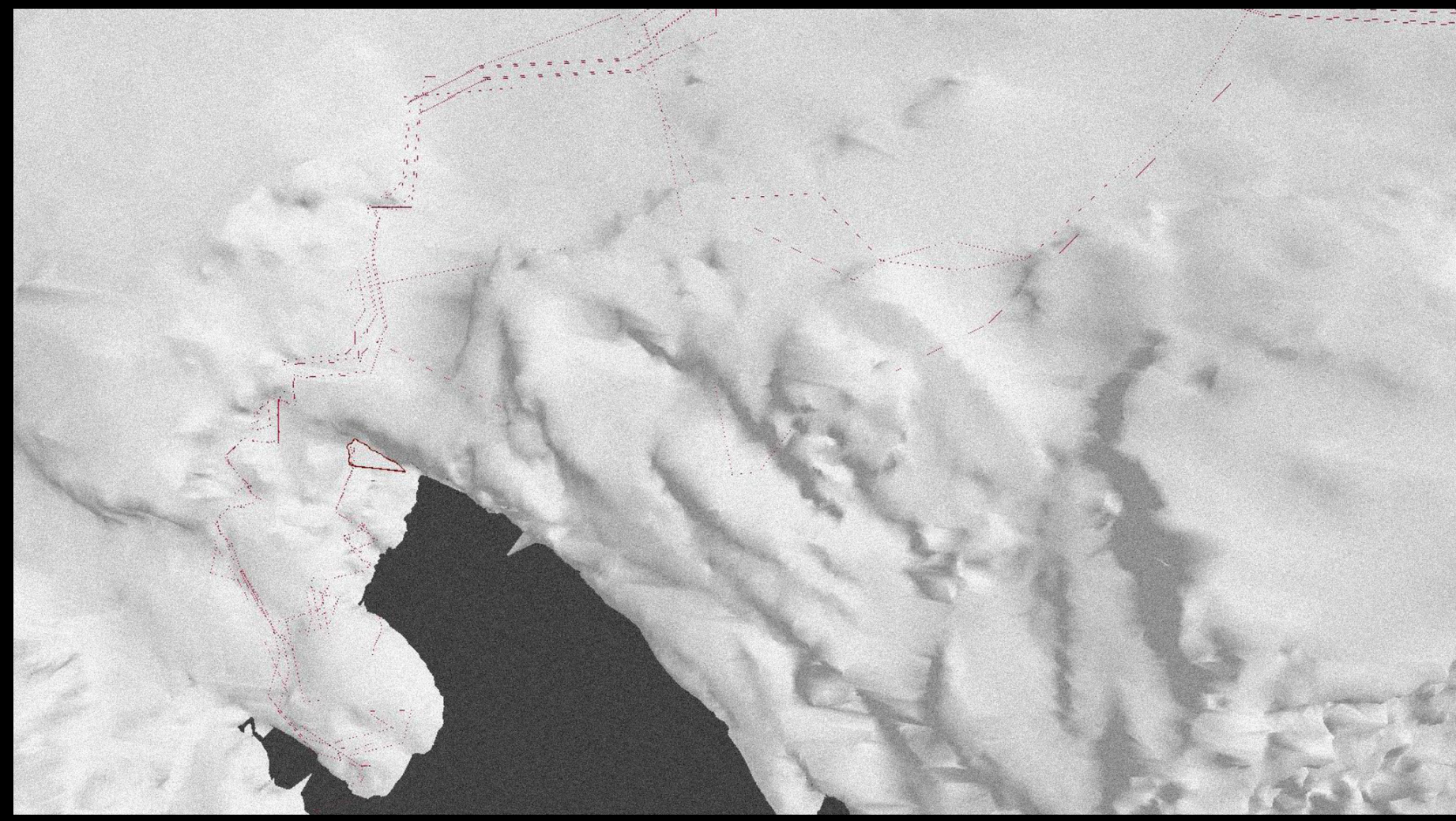
70°35'N 22°44'E

Sørøya, Troms&Finnmark, Norway
811 km²

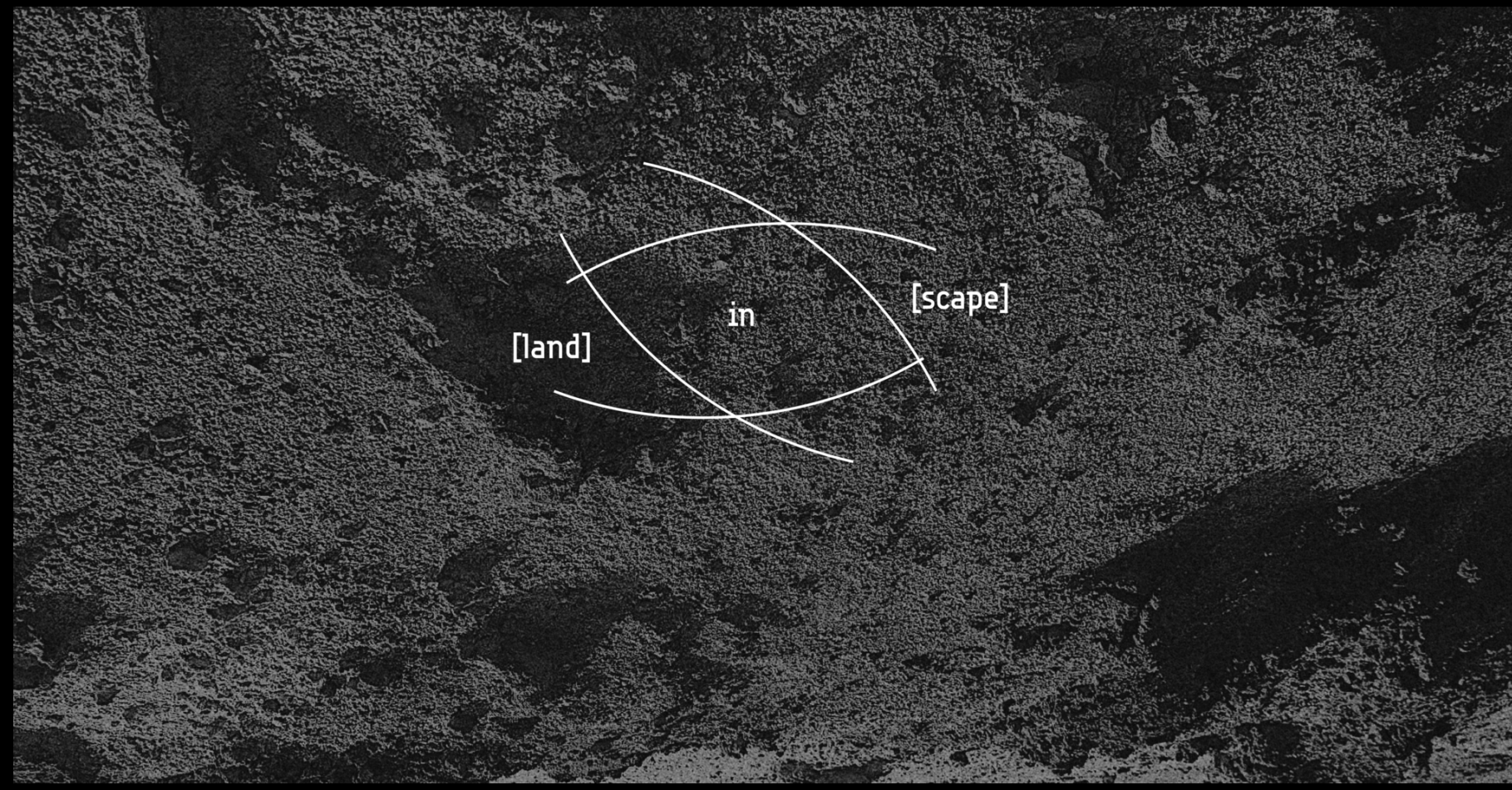
same



similar



different

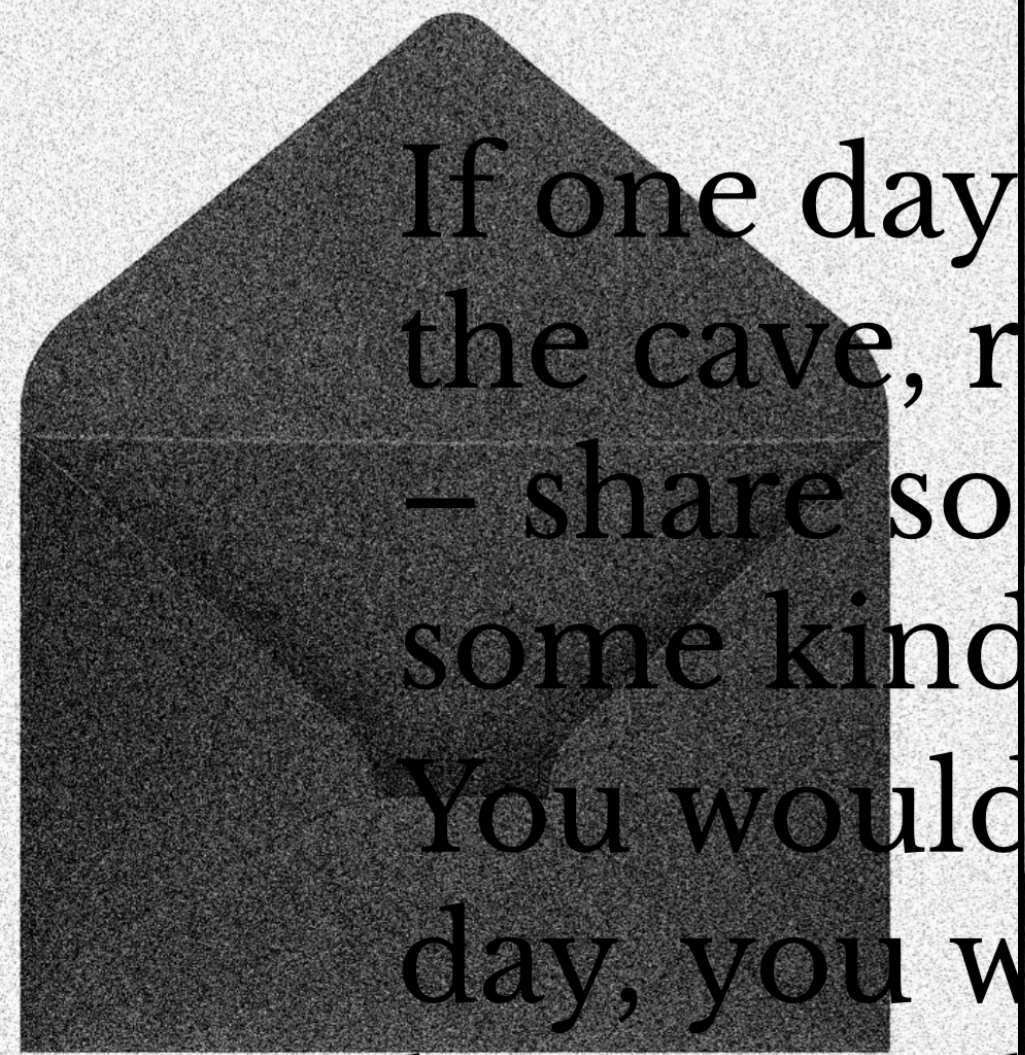


other



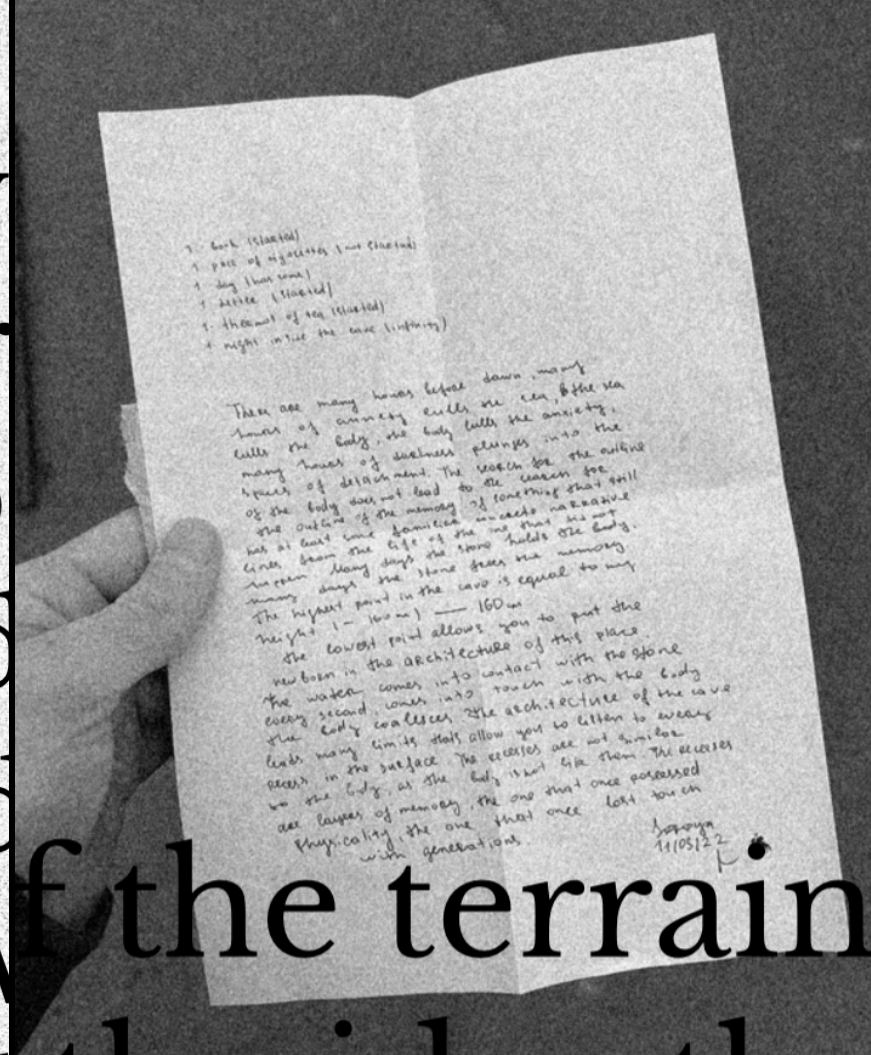


— context



If one day
the cave, r
– share so
some kind
You would
day, you w

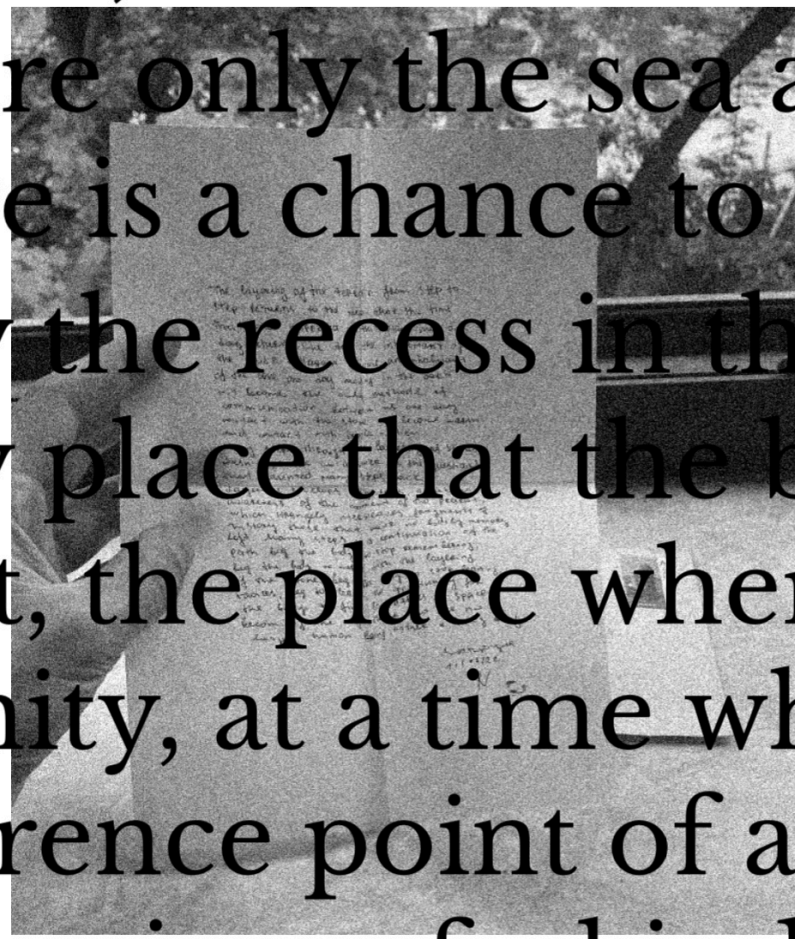
same



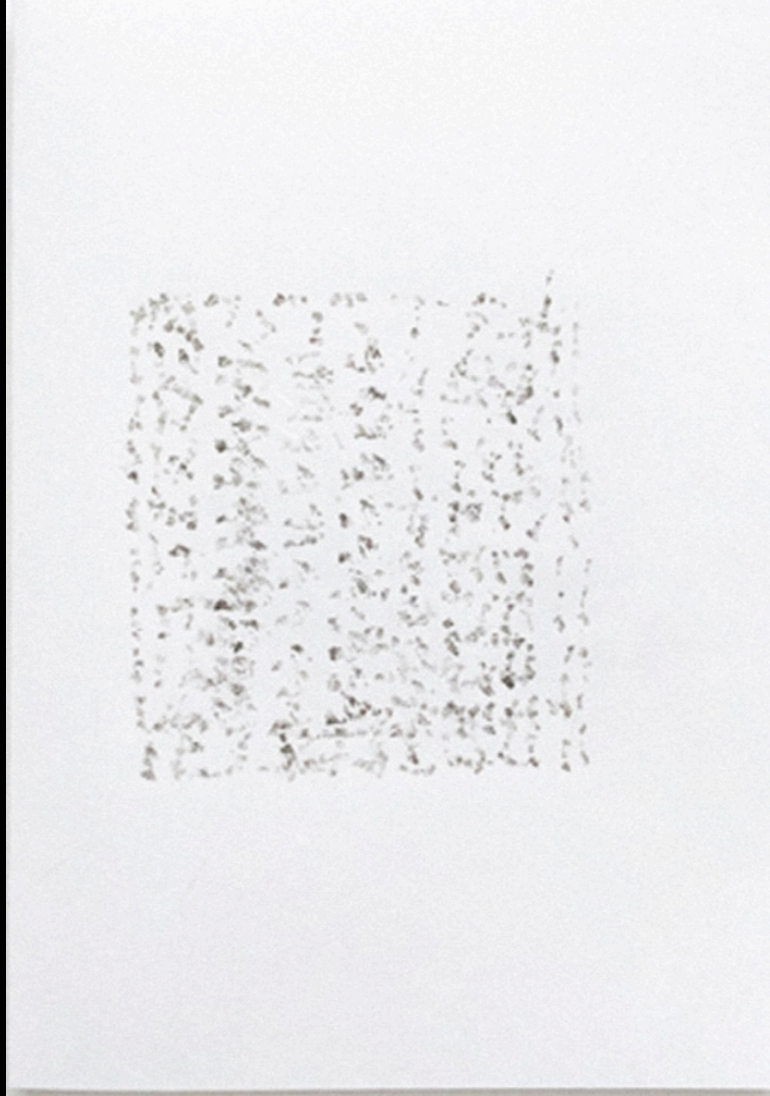
of the terrain
the idea tha

similar

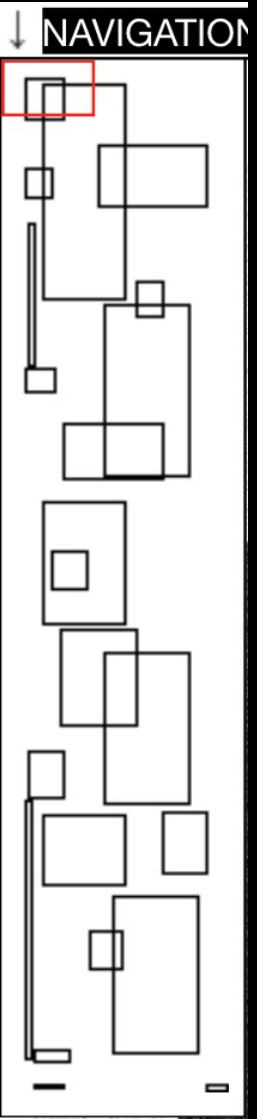
stones, hundreds of levels below,
where only the sea allows you to tell if
there is a chance to return.
May the recess in the stones be the
very place that the body is able to
trust, the place where time acquires
infinity, at a time when time is the
reference point of a kind of
belonging, of a kind of poetics of



different



other





Kvithellehula

If you would like to receive a letter by stone writing from our next expedition - send your Post Address to us via

Gmail: hulelaere.gruppe@gmail.com





OTHER

DIFFERENT

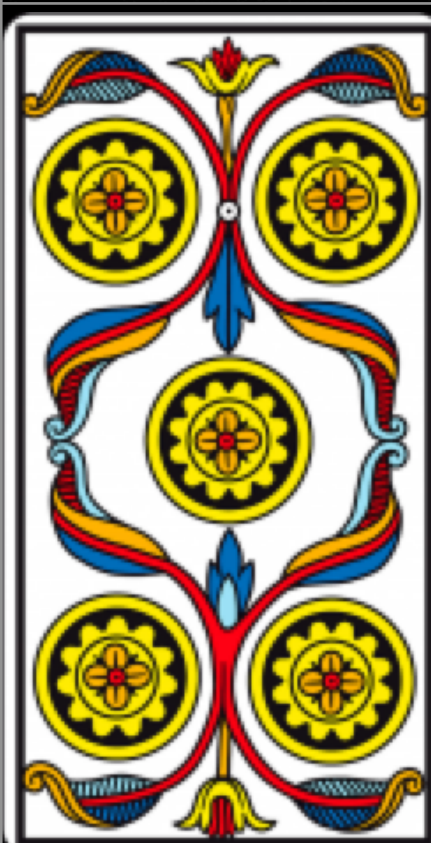
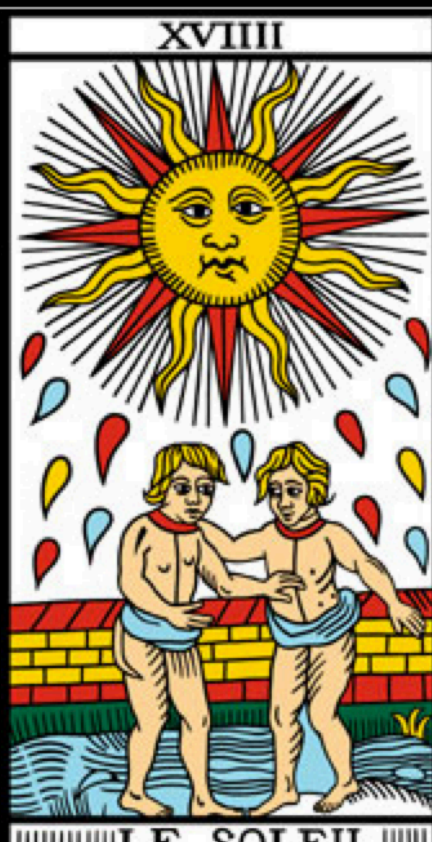
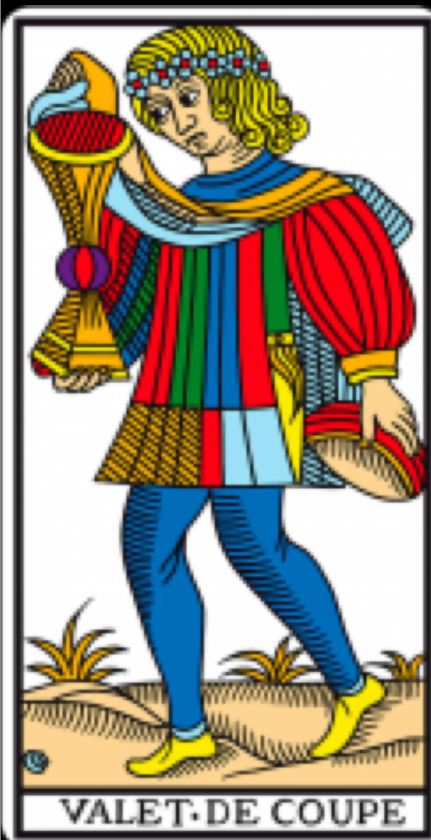
SIMILAR

SAME

Darkness

Home

being-in-the-cave



I—same

II—similar

III—different

IIII—other

Home

Darkness

local history w/the cave

78

Home
Darkness
History
Field Notes
Research Context
Post

Nina Tsy, Nataliia Korotkova (IIAKO)



Fig. 1—The Dunke-dunk research project derives its name from the sound of traditional Norwegian fishing-boats (two-stroke slow-speed crosshead diesel), featuring Nataliia Korotkova and Nina Tsy/bolskaia in the exposition [\[RE\] MAPPING OF BEING - LANDSCAPE/CAVESCAPE/HUMANSCAPE](#). Photo: Gunnar Wasmuth (AI enhanced)