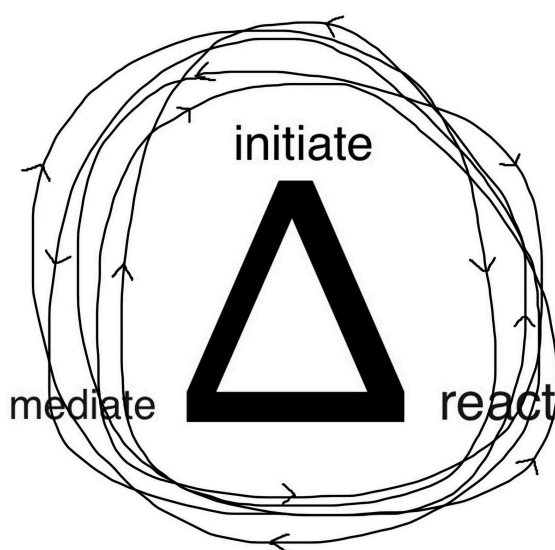
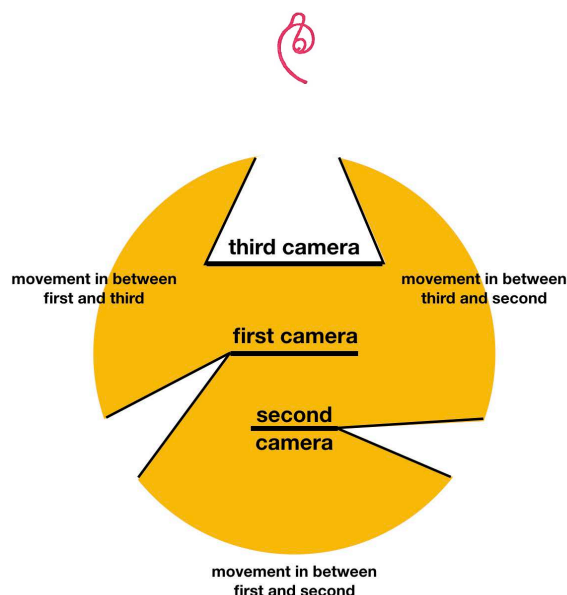


We should *not* ask how *virtual* class-rooms can *substitute* teaching in *regular* class-rooms, but rather in which way they provide a *different* learning *experience*, a new *outlook*.

During our first virtual class-session we used *Zoom* (which became a preferred option at KHiO after a short week of testing). We maintained our regular course-structure. When everyone had turned up, and we did our jobs, the students and teacher spontaneously *tried out* the options provided by the *software*: one of the MA-students for instance tried out changing his *background*, soon everyone joined in, and used the messaging device for comments. The teacher *recorded* the session.

One of our students—Erlend Grevskott—demonstrated online some basic principles of *floral composition*. His idea was mainly to share something *cheerful* (given the context of the pandemic). But *viewed* on video, it became quite evident that there were references to *painting* and to *video-art* works referred to painting, such as Bill Viola's. By the **reactions** he got—on his **initiative**—it paradoxically became easier to **mediate** a reference in APA6th (which is part of an MA-assignment) than if he had done his *floral performance* in class.

The two other students who did their media-presentations in our Friday-session were Karianne Caspara Hagensen and Kristiina Veinberg. The first of the two—Karianne—gave an exposé on a collection of children's *books* (they are familiar objects in the private home environments featuring in video-conferences). Kristiina presented **3** YouTube videos, to feature her interest in *animation*. We pondered on the qualities of *video* (*YouTube*) displayed on *video* (*Zoom*).



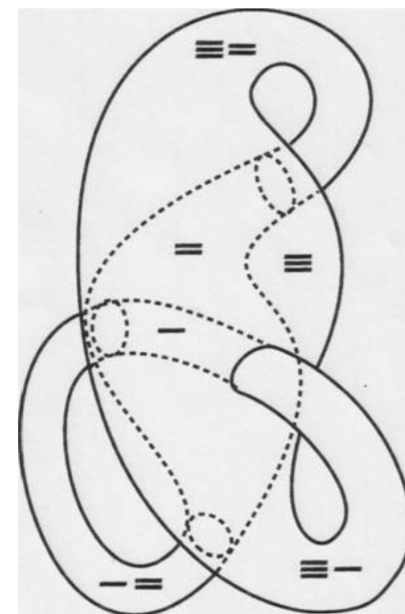
My job at school is to *involve writing in artistic practice*: emphasising *design* (where I teach most of the time). The way writing becomes *looped* and *folded* into art-practice has some similarities to *drawing* and *photo*. These are regularly involved in what we call *reflection*. A way of incorporating *threeing* in reflection is to work in teams of *three*: **1)** one *directing* the reflection; **2)** one *producing* the reflection [time, resources, organisation]; **3)** one *documenting* the process. And *then* swapping roles.

At KHiO our LMS (Learning Management System) is *Canvas*: some of us already used it as a virtual class-room before the Corona/Covid-19 pandemic. Video conference: *poor*.

In a regular Zoom-session there are typically *3 camera-functions* at work: **1)** the multi-view *live* camera; **2)** the one that *records* the session; and **3)** the camera showing *video-contents* through the easy to use *file-share* function in Zoom. The session *moves between* the 3-camera functions, inasmuch as a learning *outcome* is generated *during, after* and *before* the *next* session. During our first session Friday 20th March 2020—9-12 am—everyone *reacted* as we discovered *video within (& of) video*.

The first time I became introduced to “threeing” was in *Kassel*, at dOCUMENTA13 in 2012. The approach was spatial—an open pavilion in the *Karlsaue* was devoted this project by Paul Ryan—and the concept *choreographic*. I became acquainted with the MIT-artist/architect Luis Berrios Negrón, who had done the *carpets* (Andean weft from Peru). We later did a student project together in an abandoned space in Copenhagen University. He had been an MA student with Paul Ryan, he referred me to [Radical Software](#). ‘Local TV’-ideas.

In actual practice, extending the video conference we looped three video-resources: **1)** Zoom; **2)** YouTube and **3)** Vimeo [w/the recording of the session]. The latter was routinely posted on Canvas, where we keep a *log* of our sessions, and keep track of where we are in the study- & course-plan. How does this affect the situational *architecture* of learning? How would we *do them in space* and *time* [as Paul Ryan did with Luis's rugs in the *Karlasaue*]?



1. You have initiated an operation **A**.
2. You face an obstacle **B**.
3. You establish a path **A'** around **B**.
4. You receive a reaction from B: **B'**.
5. You imagine the situation (1-4).
6. You learn from what happens.

Working in groups of **3**—w/a *director*, a *producer* and a *documentarist*—and then changing/shifting/swapping roles, yields a *specific* experience with the *folding* dynamics of *threeing*. Moreover it is possible to incorporate in Zoom-conferences with *groups of 3*. It offers an opportunity to learn about **a)** *enfolding* new repertoires into Zooming, can transposed unto **b)** *unfolding* new repertoires in *off-line* life-spaces. The step-wise protocol flanking this window is an example of this principle: the one is a *virtual* resource the other is the *actual* resource: *uptime!*

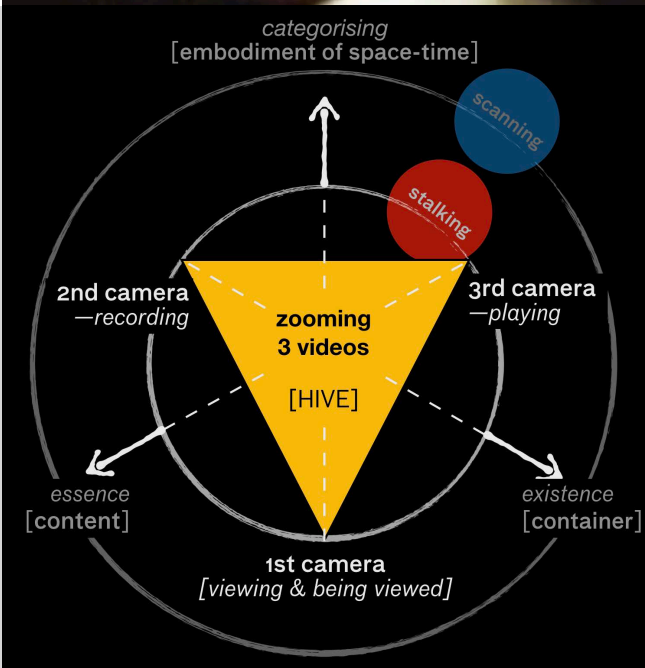
A—Sharon is based in Oslo: she wants to help Alexander in Bergen.
B—She is isolated in Oslo on account of the Corona pandemia.
A'—She finds a person X in Oslo, who is from Bergen, whom she can help.
B'—In return someone in Bergen, who knows X, can help Alexander.
 They have a video-meeting and **organise** the **exchange**.
 Sharon and Alexander have acquired new relations where they live.

From the examples given above, the *virtual resources* evidently involve brands & businesses: for instance, *Zoom*, *YouTube* and *Vimeo*. Presently, however, they have moved from the *economic* rationale of making money, to the *ecologic* rationale of *adapting life* under the conditions of a pandemia. A *commodity*. Which means that the learning outcomes are likely to differ from those derived under “normal conditions”. Both in terms of their *intensity* and their *substance*.



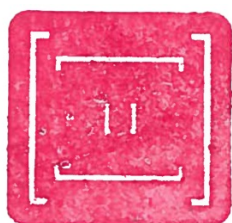
Of course, the *actual* resources are those that can mobilised for deliveries in our actual—at this time domestic—*life-spaces*. These are the precincts of the ‘less good idea’, in South African Artist *William Kentridge*’s words, quoting a Tswana proverb: “*When the good doctor can’t cure you, find the less good doctor.*” The shortest distance between *two points*, A and B, may well be a *straight line*, but it might not be the one *taking you* there: this *specific* path is likely to be *twisty/meandering*.

The diagram to the *right* is derived and adapted from CoBrA painter and *Situationist* Asger Jorn’s *triolectics*. The question I ask, along this vein, is: if the 3 cameras that we are using were ‘primary colours’, what would their ‘complementary colours’ be? Primary colours: red, blue and yellow. Complementary colours: green, orange and violet. The idea is that if you *scan* your environment for the complementary ones, you will be able to *stalk* these with *mixes* of primary colours. These are the same ideas explored with *threeing* (*first page*).



Under a “state of exception” — which was declared by the Norwegian Government March 18th 2020—the economic focus shifts *from* the *market* to the *infrastructure*. That is, the common platform of technological arrangements needed for survival. What is commonly known as *utilities*—like water, electricity & heating—is expanded to include other areas, that are jeopardised by the current train of events: in the present case, our *health-care*. Which means that all *other* needs are *second* to this single one.

We might presently be faced with an opportunity to spur a change in the *usership* of digital media. Turning it to our *life-spaces* and a readiness for *empathy* between them. The *multi-faceted* and *looped* TV—that people were dreaming about in the early 70s (Radical Software)—*we now have*: we can develop to *expand* our practical sense of the local (instead of a sense that everything is *narrowly* global).



Under the *state of exception* people are given to strategies of *search-and-find* to connect ‘odd ends’, in ways that we *do not otherwise have to think about*. This can bring people both to *innovative* and *destructive* behaviour. What we know, however, is that what *we presently learn* will *stick*: learning achieved under conditions of *stress* is particularly *robust, resilient* and *specific*.



Video-conferencing *exaggerates* the following: the *ways our senses* and the *ways of our hands* differ—they reach their ends by following *odd paths*. They *never completely add up*: they often *join in found, negotiated* and *unknown paths* (*specifically*).

