



Embodiment is an **often** misused concept: it is often used to determine how we take knowledge into our bodies. Whereas in the philosophical tradition, more precisely, in **phenomenology**, it means almost the opposite. It indicates the transition from a world made up of **things**, to one made up of **bodies**.

Here, a body is **not** a biological body but **any** thing taken into **consideration** and **care**: when we speak of objects, it is about bodies in this sense. In a physical experiment—in the history of science—one will speak of objects involved in experiments as bodies. Celestial bodies, spherical bodies, bodies of knowledge.

Hence the relation between **phenomenological** bodies—that appear as such on an horizon (i.e., an environment)—and **carnal** bodies (biological bodies) is complicated one. A biological **organism** is defined by a **surrounding** ([Umgebung](#)), and the bodies that **make up** its world, is somehow **part** of the **life-form**.

However, (phenomenological) bodies can also be **learned** and **shared**. When Ane Thon Knutsen (PhD) worked with a Caslon type-face to set books by Virginia Woolf—who set her own books in that font—she repeated the embodiment developed by Virginia Woolf before her. She **shared** into it.

Everything we produce at the design dpt. are **embodiments**: whether in the authoring mode or the research mode—in graphic design & illustration (GI), clothing & costume (KK), interior architecture & furniture design (IM)—it is where the **personal** meets the **precise**; as clarified on the next page (verso).



So, what has happened to the **light-bulb** in **flyer #01** now? Have we risen from **question** to (more) **light**? If we have, that is the intention. The focus has not really changed. But the level of **precision**, hopefully: if precision is understood as the **depth** gained from looking at a situation from **different** angles.

We have seen how the development of **1)** a personal profile/contour and **2)** the form of knowledge in a research-driven project, are **related**. The Norwegian philosopher Arne Næss developed a way of thinking about the connection **between** the two **with** his ideas on (deep) **ecology** and **ecosophy**.

While (deep) **ecology** is limited to state the principles and situation of human implication in environmental development—in the aim of being **specific**—**ecosophy** is pledged to the development of a **personal** philosophy: Arne Næss, for instance, linked his ecosophy to his cabin on Ustaoset called [Tvergastein](#).

So, when he wrote about ecosophy it usually was '**ecosophy T**' (T = Tvergastein). And ecosophy is the development—beyond ecology, though based on it—the **form** of knowledge manifested in how Arne Næss was living at Tvergastein. As part of this **legacy**, those borrowing the cabin must **abide**.

That is, the **way of life** developed by Arne Næss at Tvergastein was **handed** over to **posterity**. The idea is similar to the UNESCO protection of some **living** crafts—e.g. Washi [paper-manufacture](#) in Japan—only in a different arena: a tried out lifestyle and a legacy of a life-time. You can go there.

In David Rothenberg's English translation of Arne Næss' [Ecology, community and lifestyle](#) (1989), Rothenberg goes at great length, in the introduction to the book, in explaining the word 'precisation': which is a new word—a neologism—in English. In Norwegian, the word is the same: **presisering**.

It literally means—'making more precise'. It features a combination of digging **deeper** into language (for **critical** precision) and **making** (for **practical** precision). So, the way we go **from** the (ecologically) **specific**, to the (ecosophically) **precise**, is also conceived as a **personal** journey/**ethical** query.

Which means that—once more—we turn to the question of how **two** different things can point in the **same** direction: that is, the **precise** and the **personal**. To many designers this will make sense **intuitively**. And it is a kind of **inside-knowledge** that you need to be in the **trade** to understand. But not only.

One way to look at the **legacy** from Tvergastein—for instance—is that it is a textbook **example** of what in phenomenology ([Merleau Ponty](#)) is called **embodiment**. Tvergastein, for instance, is a body of knowledge that we can access and know by going there and **learn** ecosophy T by **performing** it.

Learning by doing **moves** you from a position of **spectatorship** to one of **personal involvement** which needs **not** be about entertainment; but taking **professional** knowledge of the world in a **precise** and **personal** way. Arne Næss says that **his** way is **not** the only one: and we should make **our own**.