



Mora til Herman was a teeming-space with alumni students that extended for about two years, starting with the bicentennial for the Drawing School at KHiO (2018), through the period of the Corona lockdown. During the lockdown in the spring we spent *22 weeks* doing our diary-projects and talking. The gatherings took place weekly (Zoom), sometimes followed by a round-up and some conclusions. Owing to our different approaches—Katarina Caspersen's video-diary of a modelling experiments, Martin Asbjørnsen's modular diary from cycling (fixed length and 1 photo)—we *compared* them. Different ways of doing the *same* job: coining the term *isomorphism* (Martin) to determine *specific* outcomes. I was speculating on the role of sound in simple VR-experiments hatching spatial repertoires digital [usership](#). This search ended up in a shift: to simply try to improve sound and image (#01).



Mora til Herman was initiated by social gatherings at school with a group of alumni from the design-MA, then expanded shortly by two former students and now colleagues. During the gatherings we developed a focus on design critique and how it could articulate not only views, but also practices.

Hence the idea of criticality—hatching new repertoires (passed a certain threshold [given a critical mass of experience])—led us to explore some aspects of current *agglomeration*, whether streetwise or digital, indicating a certain trend: the privatisation of surfaces in public space (walls & mobiles).

Since the members of the group had backgrounds from graphic design, illustration, furniture and interior, contrasting the practical and conceptual implications of publishing a poster, for wanderers in the streets and on the internet (nicknamed *Wanderlust*), brought up some very real challenges.

Indeed: *where* could we hang the posters? We planned them big with, and contents advertising help and ideas, rather than products (if products then at least with a recipe/building instructions). So, we ended up with ideas for discarded phone booths, abandoned buildings and “meanwhiles”.

As ‘hunters & gatherers’ of urban time-space we typically ended up with those that are uncharted and off the grid. Then March 12th 2020 the Corona lockdown lefts its mark on all of us: some ill and had to stay in, all living in isolation... slowly venturing unto cautious forays into the *unknown*.

Even if *formerly* familiar even a short trip to the grocery-shop was an expedition and previously familiar environments became uncanny, new, promising and frightening. After a summer living as Corona-refugees in a variety of natural resorts, we eventually started to attend cultural events.

At the beginning of the lockdown, we initiated a Facebook page called *Mora til Herman*, and dedicated it to the exchange of ideas and advice for help to self-help on the domestic stage, where work-life and private-life mingled to hatch a *3rd life* of sorts, looking for new qualities in the *bare fact* of living.

As society was opening up again, the FB-page quickly became obsolete. It had some vitality in the beginning, but it was difficult to bypass what might be called the standard FB repertoire (i.e., posts that are citational of cultural clichés, links that are reposted, likes that reflect sentiments *pro-con*).

However, the *diary* activity—involving Martin Asbjørnsen and Katarina Caspersen, Ragna Grønstad after a while and myself—*persisted* over the summer. And the changes that occurred in social space, from isolation to hybrid forms of gathering, *incorporated* the safety-rules of body-distance.

About mid-way in the diary project, Martin introduced the notion of *isomorphism* into the group. The discussion and deepening of the concept led us to consider the time of a process when alternative routes pointing in the same direction, start *triangulating* and become *specific* (i.e., field-search *directive*).