



As will appear from the following, keeping *logbooks* is a practice developing a backdrop for theorising from an experimental basis in MA in design at KHIO. The idea of experimental theory development is grounded in Norwegian philosopher Arne Næss' idea of personalising practical reflection.

Arne Næss' ideas were a hatching ground for a 20 point digest—similar to designers [Norman Potter's](#) and [Stefan Sagmeister's](#)—called a *North way*. It provided the basis for a chance method applied for analytical purposes, rounding up the theory course in the Spring term (theory 2). Cf, *verso*.

The concept of log-keeping evolves from the Black Book in the 1st term, the Research Portfolio in the 2nd term, and the Learning Theatre in the 3rd term. The Learning Theatre is a device developed for exhibitive theory development under [immersive conditions](#). Its legacy goes back to the [FunPalace](#).

KUNSTHOGSKOLEN I OSLO
OSLO NATIONAL ACADEMY OF THE ARTS

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ESSAYS—

MDE 545, Teori 2

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Sammendrag

This book is an anthology of essays, developed by first year MA students in design, at KHIO; it designed and partly manufactured by Tull Haug, Johna & Victoria Vistelle Meyer. They were joined in the Editorial Board by Kristina Velberg and Pinco Pascal. The book features the students' first written output from a course-structure in experimental theory-development, based on logbooks kept & developed in the same course. The book therefore also includes the written feedback on the essays, which is parallel to the written feedback on their logbooks that initiates the process. The book's tactile expression in the choice of paper, format and blue tactile stitching, responds directly to the conditions during the Corona shut-down when everyone was working separately. The context of the anthology—its container-story—is domestic. Reflecting the working conditions at this time. The concept is inspired by Boccaccio's Decamerone.

Beskrivelse

Essays. Samlede essays fra emnet MDE 545: Teori 2, våren 2020
Forfattere: Theodor Barth; Design: Tull Haug, Johna og Victoria Vistelle Meyer
Boka er satt i Adobe Caslon av Tronby (1903) og Ariel Narrow av Florian Metzger, Pinco Pascal (1980). Trykket på Munkens Papp 1,3 90g/m hos Merkur Grafisk AS

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Hele arket
Denne samlingen

BLA I

Hele arket

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The current **MA2** has a relevance to the present inquiry on electrospheres because of its complexity in time: **1)** Canvas as a digital classroom [when classes were regular]; **2)** all classes on Zoom during the Corona lockdown in the spring; **3)** *now*, the flexible and constantly re-wired hybrid class-rooms.

Whereas the MA1 class is in its initial phase—looking to ground a burgeoning *reflective practice* in regular *working habits*—MA2 will soon be in the final theory-course on its curriculum: MDE 551|Theory 3—Synthesis. 20 students. The course is scheduled from November 9th to December 18th.

In the course, the students' work at developing a synthesis, is conceived as a platform for developing a theory articulated in text. The materials for synthesis is compiled in the logbooks that the students have developed over three terms: the Black Book, research portfolio and one *independent*.

The independent logbook is the *wildcard* of the course, since it depends on whether/not the students have put the recommended effort to gather materials for the synthesis (MDE 551) on their own, based on the studio-work and the curriculum in the autumn 2020 (with the course-resources).

In practice, Canvas has been used as a *class-log* and on it there are a variety of resources, developed in class during the year. The resources are: a week diary with thematic and synoptic flyers from the two first terms. An A3 sheet with analysis incorporating a chance method, a [free](#) flyer-series.

The resources reflect the logic of the course: **1)** first term—observation & description; **2)** second term—generative analysis; **3)** third term—synthesis. In MDE 551, the students will be asked to self-organise in groups, as their own studios (on an experimental note to see if they continue in the spring).

These student-studios ideally count 3 members (i.e., 6-7 studios for the entire class). The studios have a dual function: **A)** to process the alternating input from teachers Theodor Barth and Maziar Raein; **B)** to organise the tutorials and teaching according to need [*not all* tutorials need to be individual].

The students will self-organise the cross-pressure between writing (ThB) and mapping (MR) with a directive notion that the transposition between the one and the other will lead to a *specific* focus, that subsequently will hatch a critical level of *precision* in both the concluding written & presented work.

The importance of the specific and two levels of precision (sic), are derived from Norwegian philosopher Arne Næss on *personal philosophies*: theorising as a *subcategory* of reflective practice under *immersive* conditions, where there is a *specific* challenge of hatching *evaluation criteria*.

Conceptualising 'evaluation criteria' as a theoretic outcome (rather than an add-on) is a novelty of this year. Together with the introduction, which the students will circulate beforehand, the evaluation of the two end-deliveries from the course—written and oral—will be greatly facilitated.