



Summary—Thank you for your presentation! I will use this occasion to summarise your theory-piece titled *The foxes' twist*. I am using a course-standard to address your piece in 3 aspects: **1)** your field of inquiry; **2)** your discussion; **3)** your conclusions. Limited to one A5 page.

Specifically—Your theory piece adds to concept of your brand-make Raske Rêvêr—to be quick, clever, accurate, smart, convincing and beautiful—within another concept. Which is your idea of search (in nature) and research (in design) as the two exit-points from its den: making and understanding.

This re-doubling of practice—between search and research—runs through your entire piece. And features how inbuilt elements of your brand-logo, with its two ears, becomes a sign-post to an entire approach. With an outcome where *superpowers* combine with *antiheroes* in a design identity.

On this journey the majestic views of vertical rock walls can combine with Beatrix Potter's Peter Rabbit. And the method of a strict grid of a graphic design that define paths alongside each other throughout the piece, can combine with friendly ways to nature's furry and feathered creatures.

Precision 1—The left part of your pages are reserved to a more nerdy close-up treatment, than in the broad and generous flow of the body text to the right. Your references often cross that line, though. For instance: Mikkjel Fønhus, Henry David Thoreau, Gerhard Munthe, Arne Næss, Peter Singer.

Yvon Chouinard and Patagonia are early inspirations for your brand make. On the other hand, you are interested in play with uniforms as for instance among the Russian constructivists. You also refer the fashion of André Courrèges and Simon Porte Jacquemus. But prioritising wearability.

In this sense there is an immanent critique of fashion as such, in the work that you propose. But with an idea of activism that does not dictate the contents in all aspects. And accordingly you seek new ways of working *with* industry rather than abolishing it, as way of moderating environmentalism.

Precision 2—Featuring the design in the role of the moderator, who speaks *and* acts from knowledge and experience in nature and design. In your discussion of reflective outcomes you make of validating what you call b-theory. Inspired by the dialogues that you've had in your studio-group.

Speculative design is a kind of b-theory, in the sense that design propositions are developed as theorising agents in experiments that prompt understanding of ideas, while yet not knowing their range of possibilities. In the sense that we understand an idea environmentally before it is produced.

I quote you on this: “you need to step into the field to be part of the conversation in order to have access to the perspectives of others' reflections: the actual production comes second.” The two exits of the den: the writing on the one hand, and the making of clothes on the other hand.