

This flyer is devoted to 22 laps of a bicycle-diary kept by Martin Asbjørnsen during ~6 months, starting two weeks after the C19 shutdown March 12th 2020; continuing into the period of hybrid work-life in the autumn (when the C19 pandemic no longer was met as a state of exception but a *situation*).

*Format:* 1 A4 page, headlined with a motto, the date, distance and time for each bicycle trip, a photograph [*recto*] and a text [*verso*]. This suggests that the diary can be seen as a photo-archive, with weekly entries, in which the text—in some sense—is the context of the photo. An annotated collection.

But something happens as I consult them in a chronological sequence as here. Photo: poster in the window shills of a school in Maridalen saying “All will be well!”. While taking the picture another bicyclist races past him. Inspired by S. Kierkegaard he that by remaining mobile he might make it.

This is the prologue. The next element in his combined travelogue and training logbook—which he uses to clear his mind and body—is therefore the first (but numbered 2). Theme: tracery of things past. Photo: old cement and brick-wall. Trajectory to Svartskog/Ingierstrand memories of Vesterbro.

Sceneries and memories: the bike appears as a sewing-machine between passing landscapes (N) and passing memories (DK). Stitch-work as can be done with typography. Encrypted and decoded adjacency. *No. 2, second lap.* It is early, sun is shining, weather is cold. *Good morning!* before Zoom.

The day has not yet started. Bicyclists greet each other with the complicity of this time “stolen” from a loaded workday. *3, third lap.* Motto: get lost. In eastern suburb of Oslo it is easy to hit in on a road that brings you astray, in a concrete-landscape with unknown yellow flowers. GPS is but one hurdle.

Desolation! *4, fourth lap.* First trip together with Henrik. They keep on passing each other. They are differently contained than the rush-hour traffic holding up the highway. Their flow—inspired by Kraftwerk’s music—holds the aerodynamics of cycling (Tour de France) along with the car-traffic.

Eventually, they split and take another path. *5, fifth lap.* The diary is full of hints and references to design-theory: here, ornament & crime. He starts the tour with his partner Rikke. Her bike is old-style and organic. His functional and geometric. The rest of the trip he ponders on gender in architecture.

*6, sixth lap.* Where car-wheels had rubber-marked a road with a perfect circular pattern, we now see Martin’s shadow project on a similar road, and landscape. The circular shape he picks up in the wheeze and work of his own feet cycling. This time the landscape is known to him. Cosy variation.

*7, seventh lap.* A value of this diary lies in repetition. Hello-Goodbye! With Henrik, he struggles this time. He has to pull through. Photo: biking gloves.

*8, eighth lap.* There are flowers and concrete elements in the phot, but beyond flowers legible multi-authored graffiti: LIVE/LIVE WELL/DEVIL-Putin.

9th, ninth lap. Tschichold the graphic designer of speed. Photo: the road snakes through the landscape. Away from the city and its sirens, the road evokes Tuscan landscapes. Peace. Youth crowding around a hamburger bar. Then the gearing-cable breaks. A tough ride home. Legs are aching.

10, tenth lap. Photo: hand-written save the world poster, with the earth as fictional/real author. This time too with Henrik. The nerve of two young men cycling together. It always makes a difference. They barely avoid running over a viper. Martin is prone to the illusions of *cold*, *night* and *exhaustion*.

11, eleventh lap. Photo: a jackdaw stands on his bike-seat. Very rare. Shy birds. Lone ride. Weather promises to be wet. Confusing road-branchings.

12, twelfth lap. Time-lapse: everything happened hurriedly that day, and the diary entry is written one week later. A rare case of bullet-points in this diary.

13, thirteenth lap. However, Martin picks up on it in the next entry, but this time makes a proper list (rather than one owed to time-shortage, rush and memory-lapses): the exact time of 31 sms-messages. With Henrik? Maybe. The only thing we get to know is that they will meet at Marius' place.

Photo: don't put your trash here! 14, fourteenth lap. Repetition: the more regular the ride, the easier to do one more. The rarer the heavier. After a pause in his cycling-habit, a new trip to Maridalen (this time on gravel). 16, fifteenth leg. Shift of location: Fevik. His choices muddle. Shop w/nicknack.

16, sixteenth lap. Numbers and numerals out of sync. Like the exchanges between a human body and mechanics. He's been on the road for some days, long stretch. On his way back to Oslo. A cat to be saved. Coffee exceptionally ingested. A dead bird on the road. *Twin-peaks* uncanny.

17, seventeenth lap. Again with Henrik. Jessheim. Romerike. Photo: a monument with the folding pattern of twisting staircases. 4G-shortage brings on a lateral drift of camera-technology; from mobile, via compact camera (Mju i), to a renewed interest for analog photography. More care.

Better images. 18, eighteenth lap. For old times' sake. People engaged in a Frisbee game at Ekerbergsletta. I cannot ever read the word Frisbee, without thinking about the "original" one exhibited in the Air and Space Museum (Washington D.C.). A apple-pie mould from Frisbee bakeries.

19, nineteenth lap. A picture of Henrik on his bike, from a rear view. Repetition and variation. Repetition and stress. Some entries back a sentence rushes his mind, now it is music. Interpol, Muse. Fear of Corona. Of passing it on. 20, twentieth lap. Wait a minute—*what happened here?*

Things I have learned in my life so far (S. Sagmeister): 20 things. The modern literalist precepts (N. Potter): 20 precepts. Motto—*left behind*, Martin returns to "all will be well". After the end (21): *Tour de France*. Before the beginning (22): the *Lap of Honour*. 21-22 from content to container.