

THE RECEDING “GEOGNOSTIC” HORIZON (translation)

some critical observations on changes in the place of natural horizons in drawing and environmental portraits

1

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07.01-24.03.2021

Horungrakken fra en Topi Koldedalen.

Opt. d. 14^{de} Juli.

(based on memories of a mountain trip in 1820, of Balthazar Mathias Keilhau to his friend Christian Peder Bianco Boeck in 1821)

*B. M. Keilhau's
Biographie.*



Professor B. M. Keilhau's

B i o g r a p h i e.

Von

ihm selbst.

Mit zwei Beilagen.

● Christiania.

Johan Dahl's Buchhandlung.

1857.

2
Keilhau's "auto-
biography"
published in
Christiania (Oslo) in
1857, German
language.

Von

ihm selbst.

Mit zwei Beilagen.



The aquarelles and drawings from *manuscript- and board-collection 1247* were done in 1820 when Keilhau (K.) was 23 years old. Some years later (1826) he was employed by the University of Christiania (Oslo) as a lecturer of geology. A new subject. In the year of national Constitution 1814 The Rock Seminary was moved from Kongsberg to Christiania. The Rock class was moved to the Drawing School, where polytechnical subjects were taught, whereof some—such as drawing—were relevant to geologists. K. learned to draw from Johannes Flintoe who was specialised in landscape painting, scenery, decoration, ornament (when he arrived from Denmark to Norge he came in contact with the art and drawing milieus which at this time were educated at the Military academy, including map-drawing). In 1840 K. entered the Drawing School's management, as is related in his biography (written in a rather simple German idiom):



«Im Jahr 1840 würde ich zum Mitglied der Direktion der Königlichen Zeichen und Kunstschule in Christiania gewählt, in welcher Funktion ich bis zum Jahre 1853 verblieb. Eine Krankheit, an der ich seit mehreren Jahren litt, hatte nun besonders meinen Kopf in dem Grade geschwächt, dass ich meine Geschäfte auf dasjenige beschränken müsste, was mein Amt ganz nothwendig forderte; daher fand ich mich in dem letztgenannten Jahre genöthigt, meinen Posten an der Zeichenschule niederzulegen.»

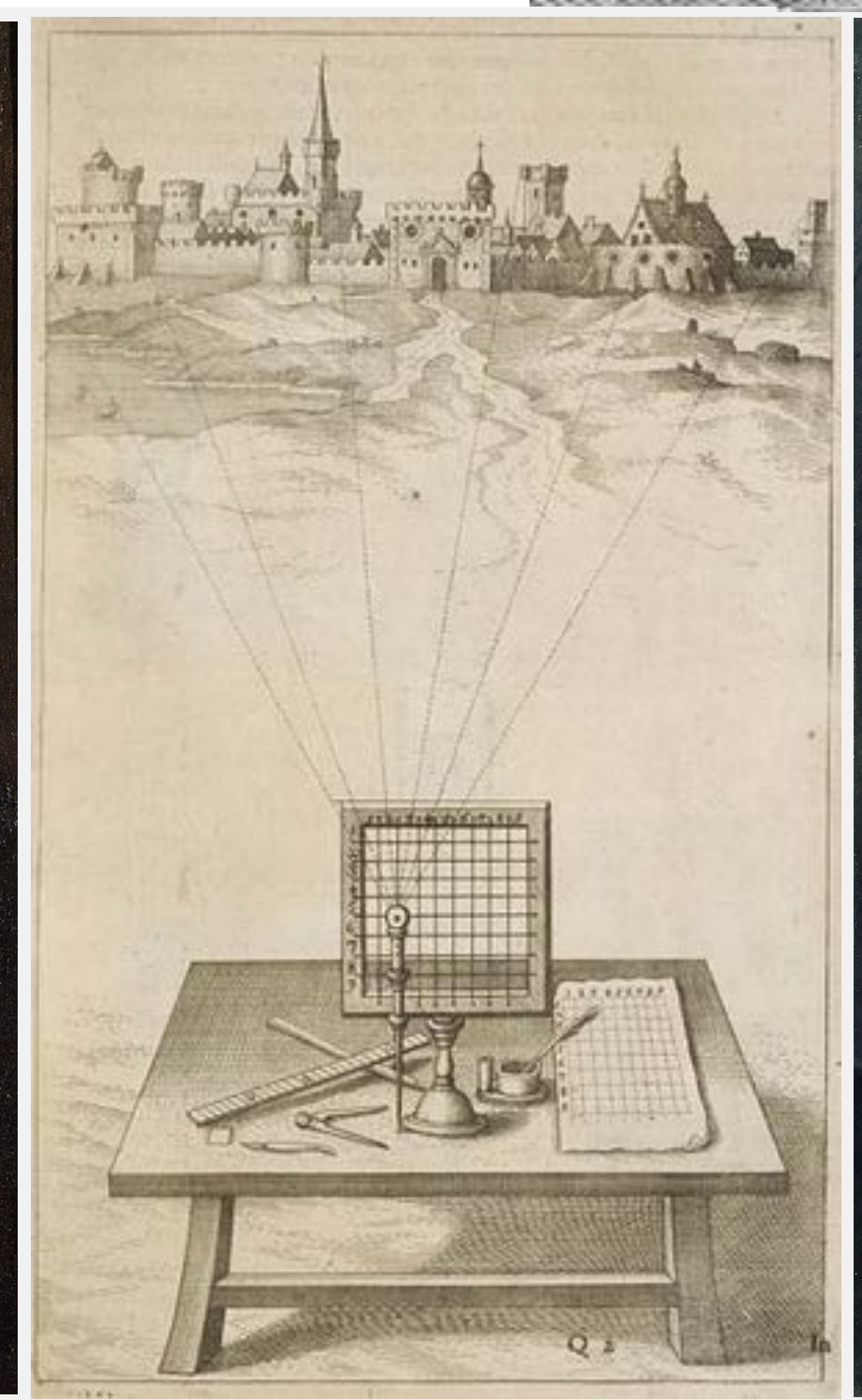
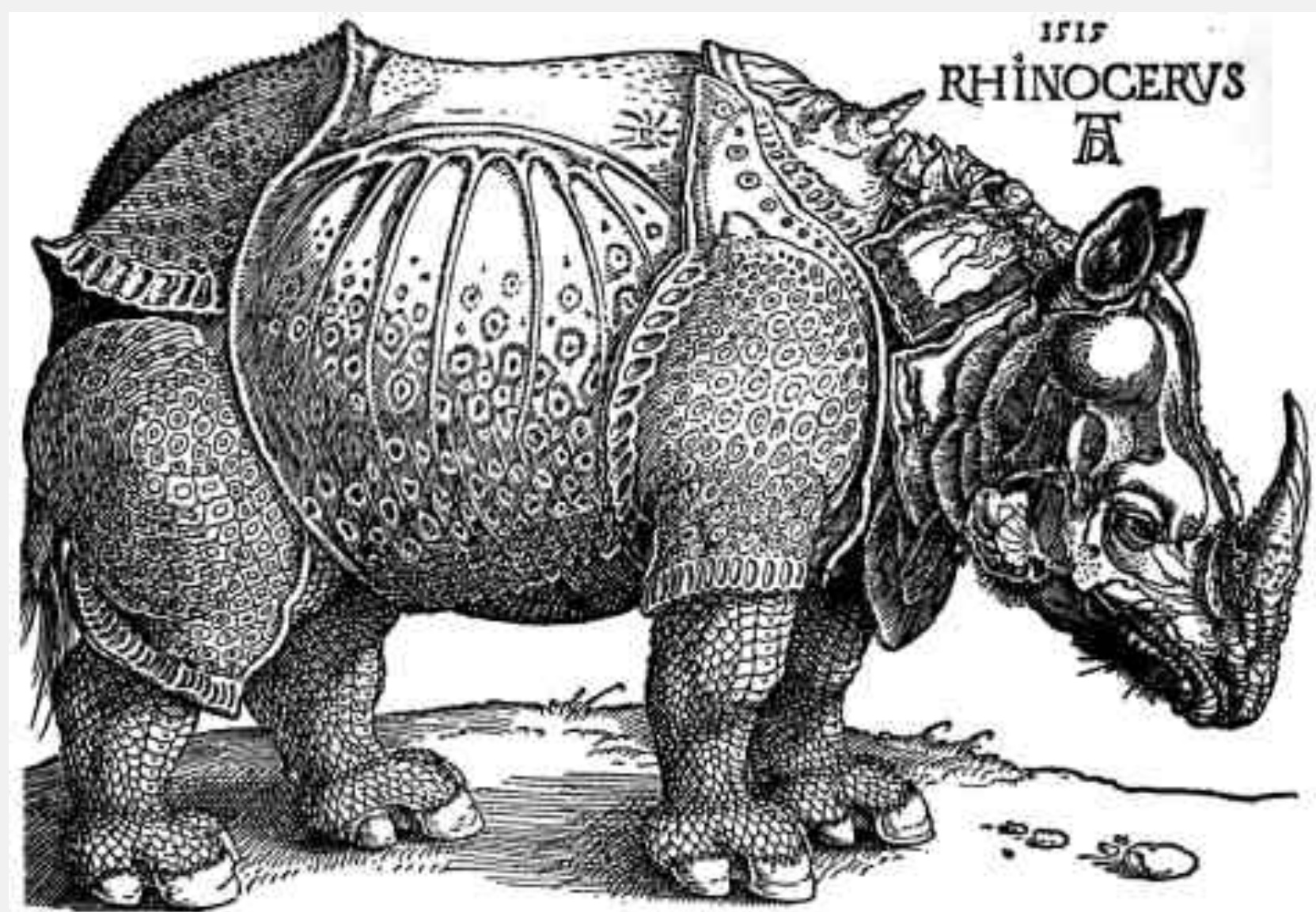
vanishing point = v.p.

v.p.

≠ horizon



31 x 26 cm



Titian (self portrait, 1567)

Böcklin (Toteninsel, Basel version, 1880)

Duchamp (The large glass

EYOLF GLENT

GIST: drawing is linked to the idea of photography, or the photography of an item before it exists, or advance depiction of a future project.

volume published in 1966 (3rd edition 1987)

Tegnemateriell

Skal en lære å beherske perspektivkonstruksjon, er det nødvendig å gjennomarbeide stoffet på tegnebrettet. Hvis en har syslet med konstruksjonstegning tidligere, har en kan hende både tegnebord og tegnemaskin for hånden. Å gå til så store anskaffelser er likevel ikke nødvendig. Dette tegnemateriellet er tilstrekkelig:

I århundrer har kunstnere og ingeniører, arkitekter og matematikere vært på leting etter et vitenskapelig tegnesystem som gjør forhåndsavbildninger av et fremtidig prosjekt mulig.

Ved hjelp av skygge og belysning kan man klarere se den tredimensjonale formen på prosjektet. Denne boken gir mange eksempler på skyggekonstruksjon.

Teksten med tilhørende illustrasjoner er utarbeidet under forutsetning av kunnskaper om elementær geometri og rettlinjett projeksjon.

Jeg vil takke studenter ved SHKS som har bidratt med tegninger til boken.

Oslo, april 1986

E. Glent

Takket være geometrien og det geometriske perspektivet er det mulig å «fotografere» huset før det er bygd: perspektivet blir konstruert.

Men en perspektivkonstruktør må også ha en arbeidstegning med grunnriss og oppriss. Konstruktøren må vite de nødvendige lengder, bredder og høyder.

Vi regner italieneren Guido Ubaldo del Monte (1545—1607) som skaperen av den geometriske perspektivteorien. Han pekte på det alminnelige begrepet om fluktpunktene (puncta concursus) for parallelle linjer og løste de grunnleggende oppgavene i forbindelse med planfigurene. Av andre som før ham hadde arbeidet med problemene, kan vi nevne Leonardo da Vinci.

PERSPEKTIVKONSTRUKSJON

Universitetsforlaget



§1 Foreningens Formaal skal være at samle, opbevare og vedligeholde, enten selv eller ved Afbildninger fædrelandske Oldsager og historiske³²³ Mindesmærker af alhvert Slags. Gamle Stavekirker og andre architectoniske Gjenstande fra Fortiden vil Foreningen saaledes søge at opbevare for Efterverdenen enten ved Istandsættelse og Vedligeholdelse, eller ved Optagelse af nøiagtige og troe Planer og Tegninger. Den Bistand som af Sagkyndige dertil maatte ydes, honoreres af Foreningens Casse.³²⁴

The *central* drawer is turned away from the precision instrument w/the barometer before him on the ground: it could therefore be Christian Peder Bianco Boeck.

The drawer to the *right* uses the precision instrument attentively in the work, and can be Balthazar Mathias Keilhau. The man building the cairn is Ole Urden.

T₁



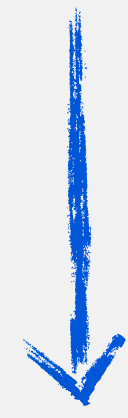
T₀

It is the rain deed hunter *Ole Urden* (as Jo Gjende in the image) who is **proficient** in this terrain. Similar relationship Arne Næss had to Tvergastein by Hallingskarvet.

information

Optagelse

(minimal pair)



field-drawing

interpretation:

view

Opdagelse

prospect



T₂

This drawing has a frame. All the annotations are outside the frame. The bottom line has ascended. We look at the image through a frame/diaphragm.

The effect is that we stand closer to the abyss over the edge of the snow shelf, and we who are not there can yet feel the forces in the landscape.

[v]ed Undersøgelsen af Tagverket gjorde Hr. Holtermann en interessant Opdagelse. Sperrerne ere nemlig omhyggelig afhøvlede og listede, hvilket aabenbart viser, at de engang have været synlige. Dette har haft noget ganske andet opløftende ved sig, end det nuværende plane Loft, som hviler paa Tværtræerne, der maae være senere Tilsætninger. (Nicolaysen 1845b:12.)

The linguistic sample from «Om denne haves intet mærkværdigt» A text- and knowledge historic study of the Stave churches in 18th and 19th century
Sine Halkjelsvik Bjordal, PhD, 2020.

DOMENICO GHIRLANDAIO (1449-94):
preparatory work for
*The birth of
Virgin Mary* (1486-90)

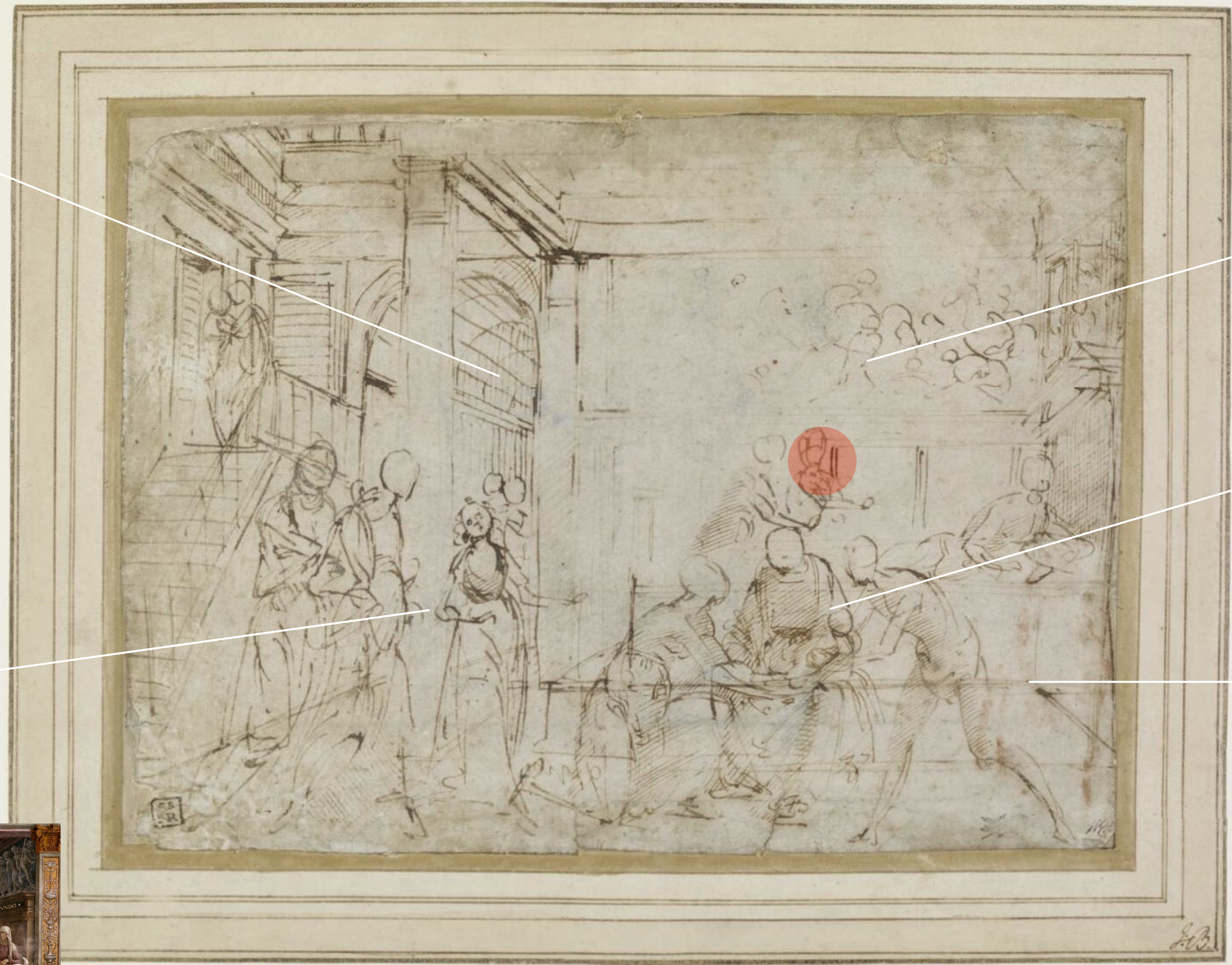
perspective
drawing

sketch
drawing

value
drawing

contour
drawing

horizon



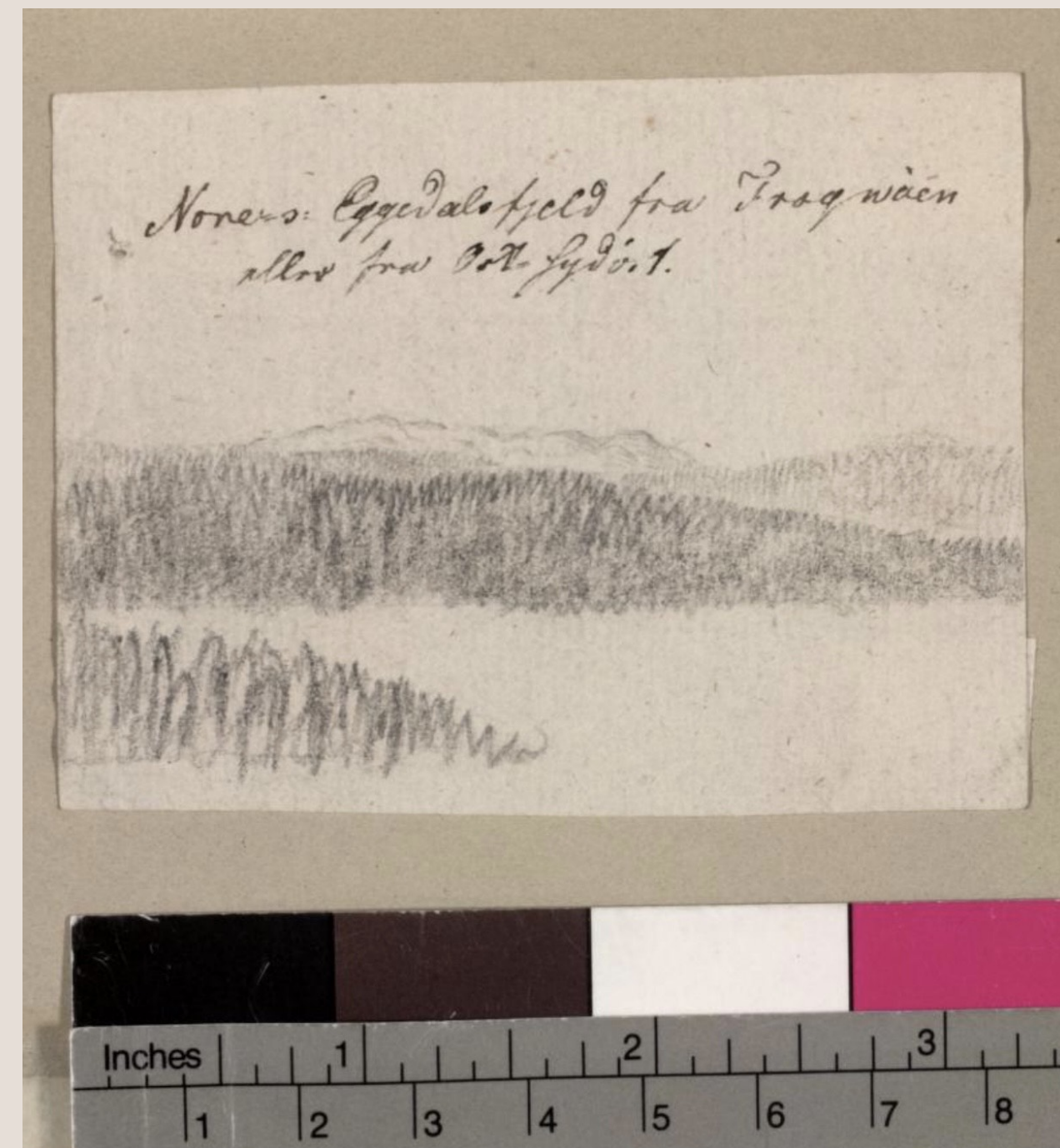
flukt/
forsvinnings punkt





Context—
becoming
visually
proficient in the
landscape

sketches

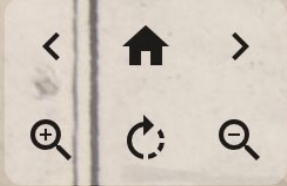
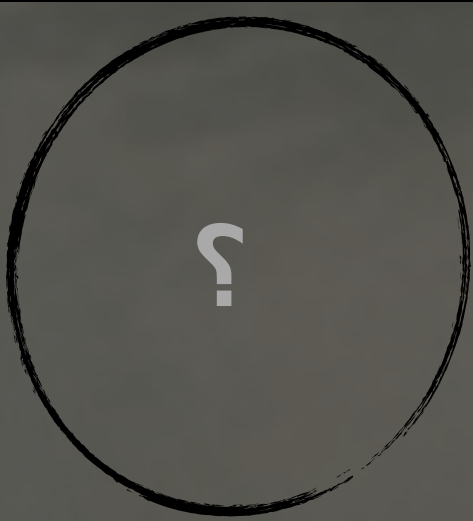


closer up

views



more distanced





T₁—drawings that were done *during* the trip:

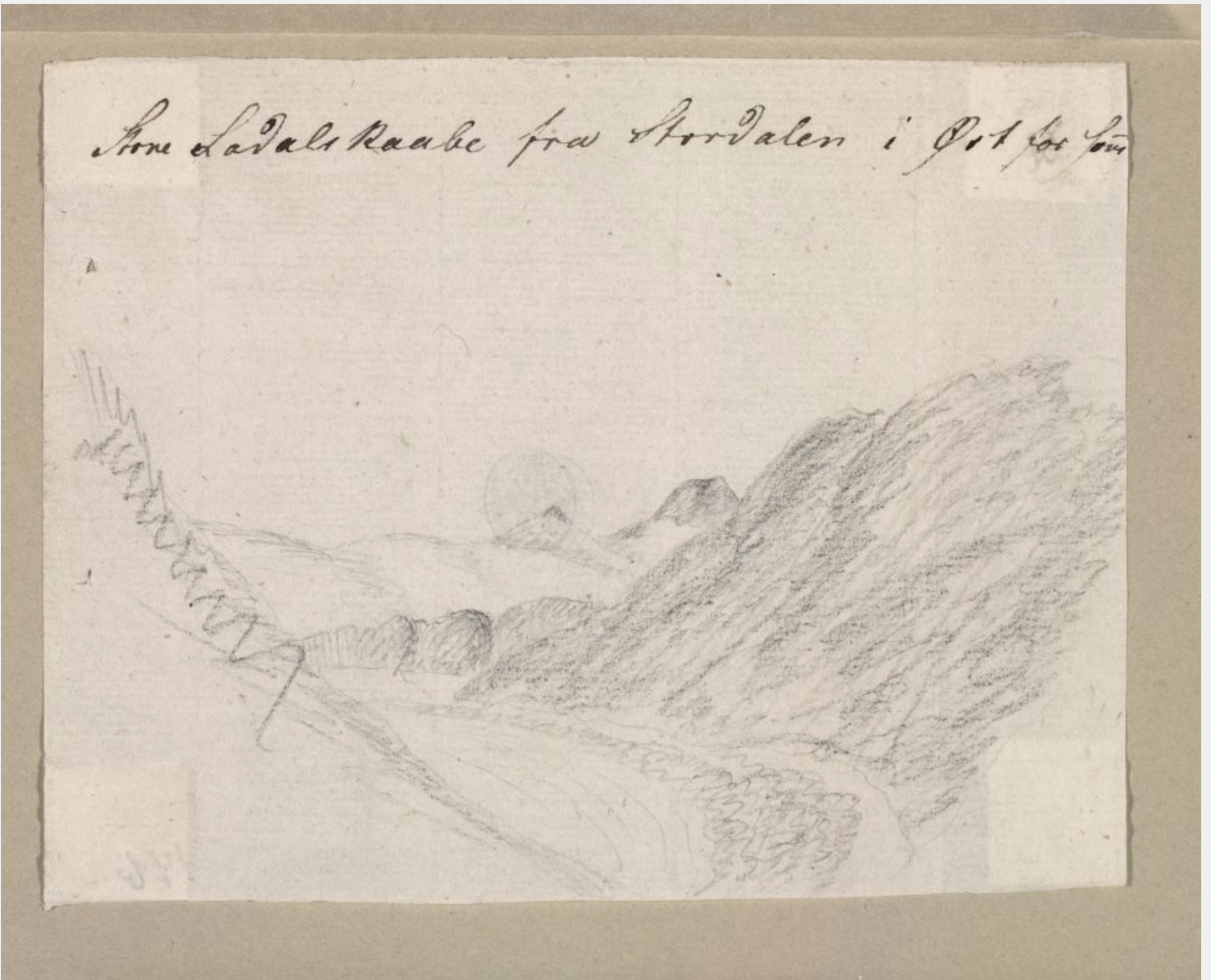
- 1) *without* frame;
- 2) annotations *inside* the image

T₂—drawings that are reproduced after the trip:

- 1) all have *frames*;
- 2) annotations *outside* the frame



Exception: drawing with *frame*, annotations are *inside* the image; an *added appendix*



Context to T₁: quick/proximate *skteches* (added)

Context to T₂: remote *views* (added)





[X]

[T₂]

[T₁]

[T₁]



[T₂]

[T₂]

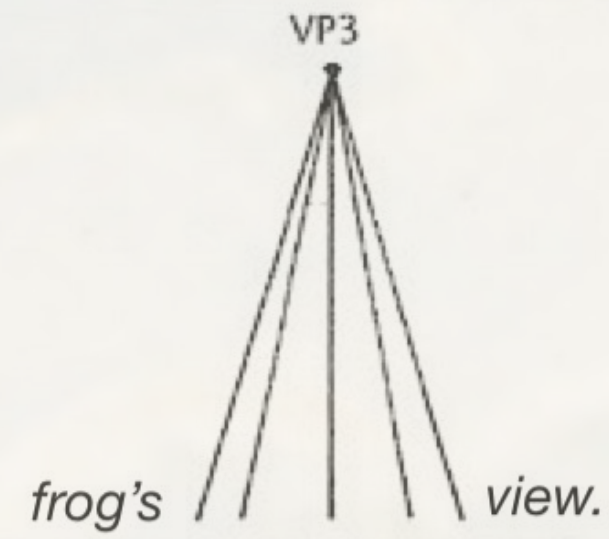
[T₁]

[X]

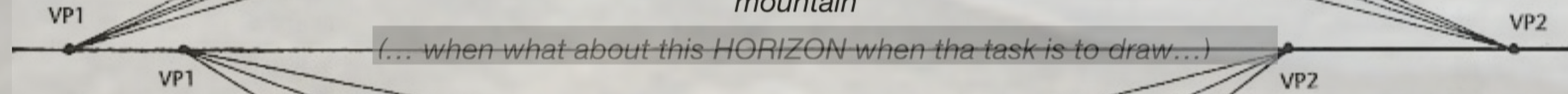
Which **properties** must X have for the principles of field-work—walking, **recording** T₁ and **replaying** T₂—should apply in a *wider* field (in this case what was called the Jotun mountains)?—This is something else than the portrayal of K. and B. as mountain *flâneurs*. Research plans in the making, and also ideas for future management



If you are looking up at an object from a low place, the third vanishing point is well above both the horizon line and the object.

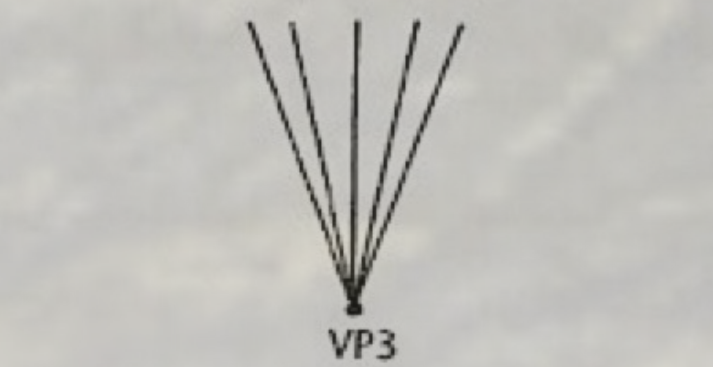
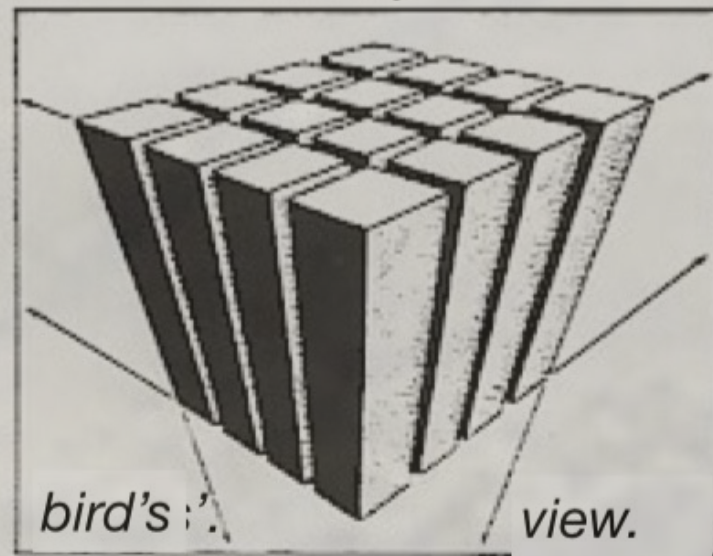


mountain



(... when what about this HORIZON when the task is to draw...)

& valley



If you are looking down at an object from a high place, the third vanishing point is below the object and below the horizon line.





Johannes Flintoe
1787-1870

Painting from 1837

16 år etter er
utsikten blitt et
nasjonal romantisk
motiv, i kultur
Norge.



K.'s drawings

Horungrakken fra en Top i Koldedalen.

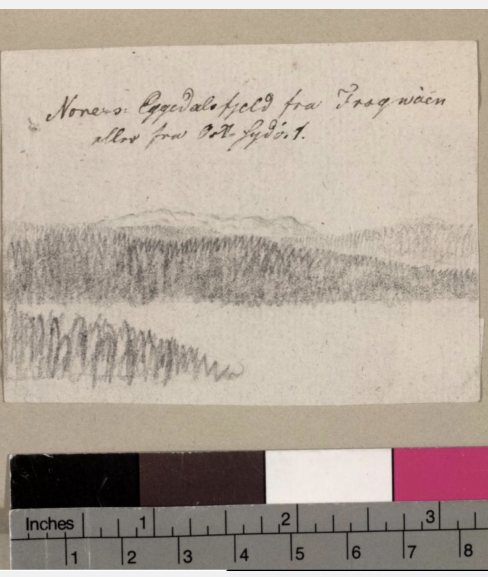
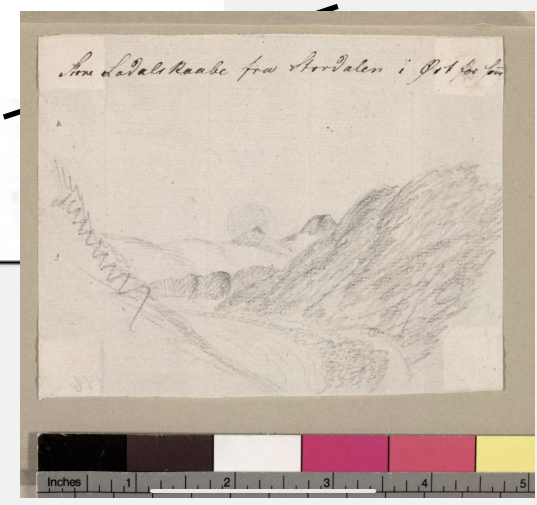
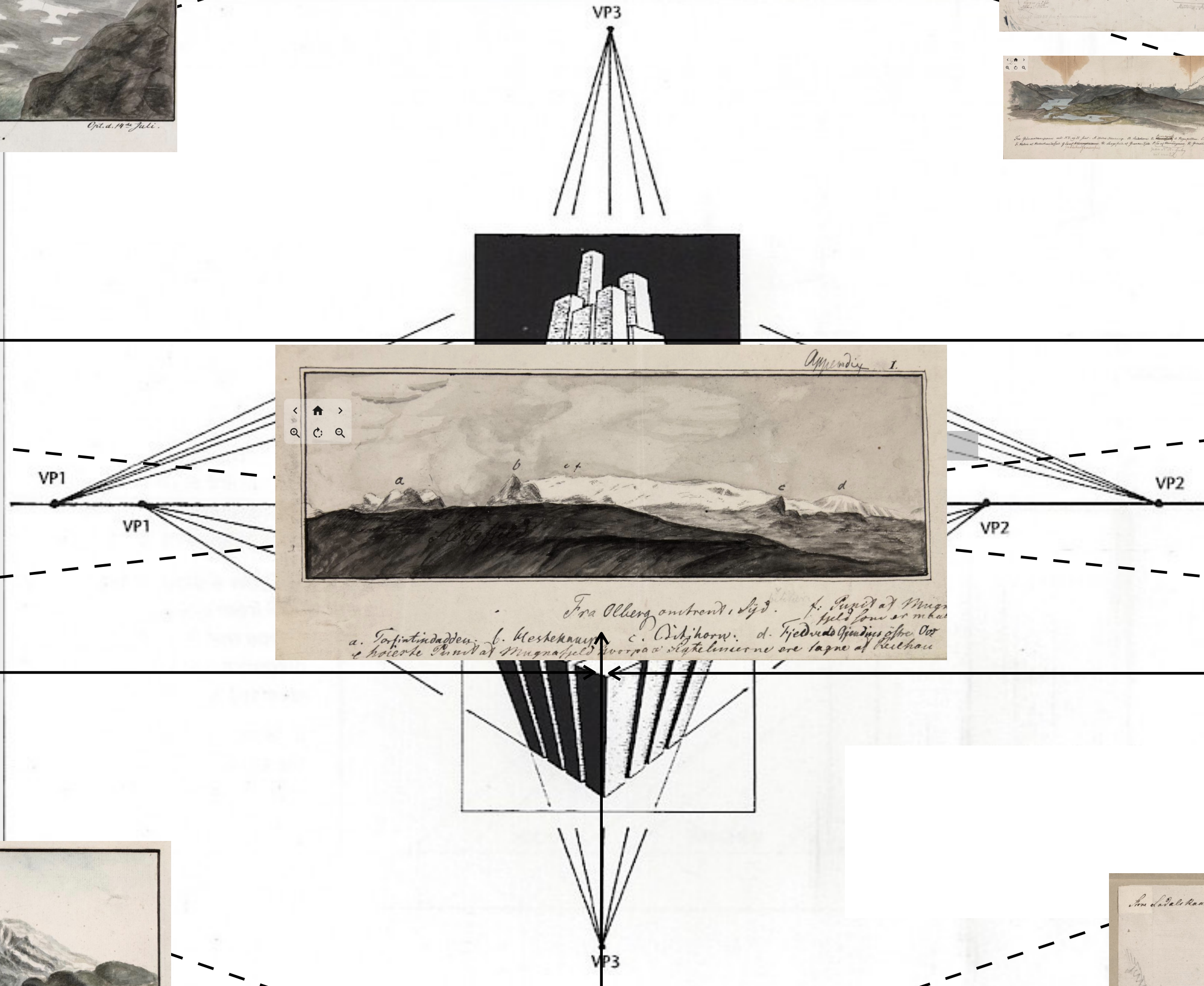
Opt. d. 14^{de} Juli.

Opt. d. 14^{de} Juli.

fold

prospects

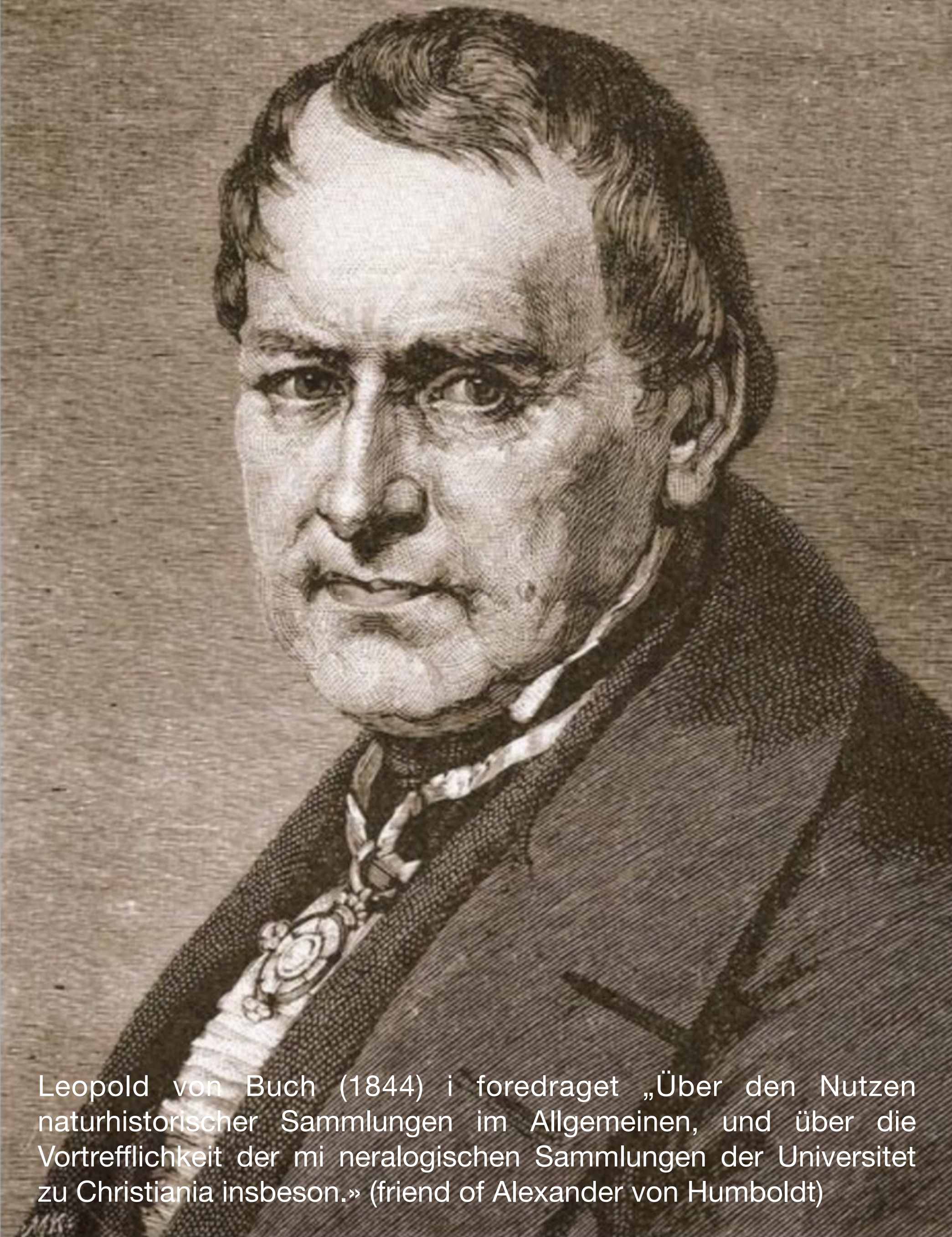
record



views



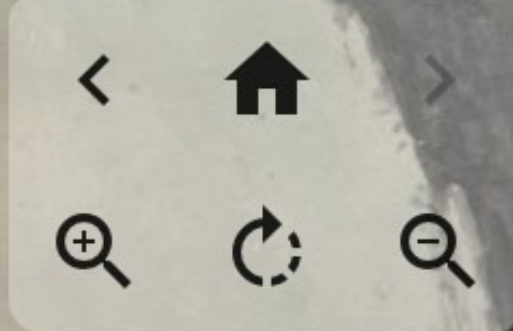
sketches



Leopold von Buch (1844) i foredraget „Über den Nutzen naturhistorischer Sammlungen im Allgemeinen, und über die Vortrefflichkeit der mineralogischen Sammlungen der Universität zu Christiania insbeson.“ (friend of Alexander von Humboldt)

„Die Universität Norwegens besitzt eine mineralogisch-geognostische Sammlung, die Alles vereinigt, was die grosste Hoffnung in dieser Beziehung erwarten kann, nämlich, dass sie ein Abdruck der Natur selbst ist. In der grossten Vollkommenheit hat man fast Alles, was die Zusammensetzung jedes Distrikts betrifft. Wir besteigen mit Leichtigkeit die höchsten Gebirge, wir nähern uns und betrachten die Bildung der wildesten Kusten, wir dringen in die Fjorde ein, und ohne je den Zusammenhang zu verlieren, können wir den Zusammenhang der Oberfläche von Norwegen bis in die tiefsten Thäler verfolgen. Keine Sammlung zeigt uns die so höchst merkwürdige ausgestorbene Welt, welche Christiania umgiebt, in einer so lehrreichen Uebersicht, als das, was hier vereinigt und bestimmt ist. Nirgends sonst sind alle die Mineralien, welche Norwegen besitzt, in solcher Pracht und Manigfaltigkeit zusammengestellt und geordnet. Alle diese Einrichtungen verdankt man demselben Gelehrten, der mit unermüdlichem Fleiss und Scharfsinn alle norwegischen Gebirge untersucht hat, und seine Werke werden stehen und benützt werden, so lange Norwegens Gebirge stehen. Er hat sich ein Monument errichtet, das seinen Namen auf die späte Nachwelt bringen wird.“ *K.s biografi*





ON THE MODE OF FORMATION OF CRYSTALLINE LIMESTONE, CONTACT-PRODUCTS, CRYSTALLINE SILICIDE-SLATES (...)

Edinburgh New Philosophical Journal, 1844

We should thus create an indestructible basis for geology, and could provide for it a foundation of data really belonging to itself, which would confer on it an independence that is at present wanting.	It is an acknowledged truth, that we cannot be very doubtful as to the origin of a mountain-rock when the relations of its masses are clearly placed before us ; at least, in such a case, altogether erroneous hypotheses would scarcely be possible.	If, for example, we see that an entirely irregular mass lies between sedimentary strata, and branches out into these, we cannot, in reference to its mode of formation, place it in the same class with the strata; and if we see it bounded on all...	...sides by the sedimentary rocks, we cannot attribute to it an eruptive origin ; in short, by means of this simple but correct mode of examining the subject, both the hypotheses which are most frequently brought forward would be rejected.
So long as, owing to the impossibility, in most cases, of obtaining a knowledge of facts by direct examination alone, observer, always endeavour, in a greater or less degree, to assist their observations by supposing, by means of...	...considerations as to causes and actions, how the phenomena under investigation must be, this great evil must result, that the science does not obtain possession of perfectly unmixed data.	. What are termed facts frequently very little deserve the appellation. Such data are partly the work of the understanding of observer, and, as they are more or less the result of a preconceived explanation, the science becomes in the same...	...degree illusory, being founded on such a basis ; nay, the whole procedure remains a mere movement in a circle, inasmuch as the observer explains what the explanatory reasoning itself has just silently advanced.
As we cannot obtain such irrefragable knowledge of geological facts as would be possible on the supposition made above, geologists are so far from assigning to results obtained by geognostical examination the just rank in their theories, that...	...they often consider themselves authorized to modify the exposition of geological phenomena, in order to accommodate it to the explanation created out of those sciences which only stand in more or less remote connection with geology.	I have now offered on the mode of investigation at present pursued in geology ; and at the same time, to justify the method which has been adopted by myself, and which has been so strongly blamed. "With this view, I intend to treat, first, of crystalline	...expression, of marble ; next, of several of those peculiar mineral masses, which are most easily designated by the name of " contact-formations ;" and, lastly, to say something on the crystalline silicide-slates, and the unstratified crystalline silicide-rocks.
If we inquire as to the origin of marble occurring in such a manner, and under such circumstances, it is very evident that neither of the theories generally received can explain the problem. " Fire" is entirely out of the question, and " water" does not afford	Should it even be necessary to assume, that solution did not take place at all during the process, and that these agents have had to work in a perfectly solid material, we can easily recall to our remembrance some facts which, notwithstanding an old chemical...	...doctrine, render it incontrovertible, that a substance can crystallize without having previously been in a liquid state. crystallize without having previously been in a liquid state. Inasmuch as it is only from geognostical considerations that our	The deposition of masses of mud containing clay and lime, and of other mechanical products, in which the marine organisms of the period became enveloped; the concentration and crystallization at certain places of the carbonate of lime, from
...the clay was then removed; the bringing together, and crystallization of the silica and carbon, for the formation of rock-crystal and leaflets of anthracite in the nodules in which these minerals are found; all by processes slowly operating at the usual temperature.	In the district of Christiania, fossils, with perfectly distinct outlines, are found in marble next the granite.* Here the mass of limestone evidently did not lose its solid condition during its conversion into marble.	a. That it must be considered as a product of that probably very slow process by which crystallizations and chemical results generally, are effected by modes of operation which either cannot be at all imitated by art, or can be so in but...	...a very imperfect manner; and b. That the actions which took place were either caused, or, at least, greatly assisted by the contact of the limestone with the other rock of an entirely different description.

migration
disordered systems

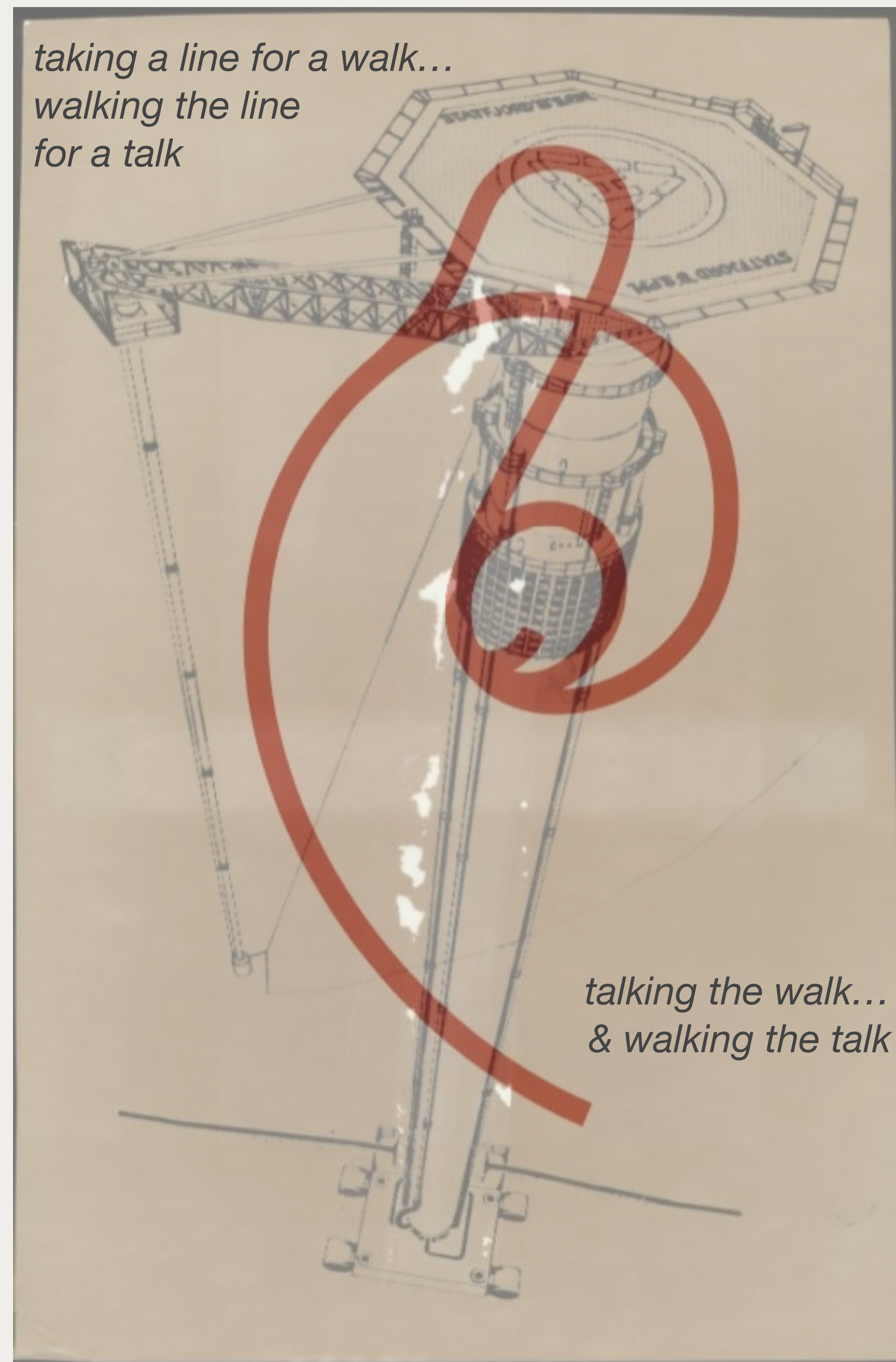


“After Rock-consultant Collett’s death (1834) I was appointed a consultant for the Ministry of Finance in Mining, which was not an unimportant position at this time. For this I first received a yearly salary in money, but later—when I forsook the salary—I received the order of Wasa [...]. In my first of these assignments I succeeded in persuading the leadership, Count Wedel Jarlsberg, and with him other members, to adopt the notion that only the State could run the silver-mines, as an exception from the usual principle that only private individuals can run such plants.” (K. ... *von ihm selbst*)

This remained an important principle in the public management of national resources. How important was Keilhau to the development of public/national management of natural resources? Can economics become ecology without fieldwork as a central matter?

«Nach dem Tode des Bergraths Collett (1834) wurde ich der Consulent des Finanzdepartements in Bergwerksangelegenheiten, kein unwichtiger Posten zu jener Zeit. Hierfür bekam ich zuerst ein jährliches Honorar in Geld, später aber —als ich diesem entsagte—den Wasa-Orden [...]. In der ersteren dieser Commissionen vermochte ich den Vor-sitzenden Graf Wedel und mit ihm die übrigen Mitglieder, zu der Meinung überzugehen, dass nur der Staat das Silberwerk betreiben müsse, eine Ausnahme von der Maxime, dass nur Privatleute Unternehmer von solchen Anlagen sein sollten.»

KILDER



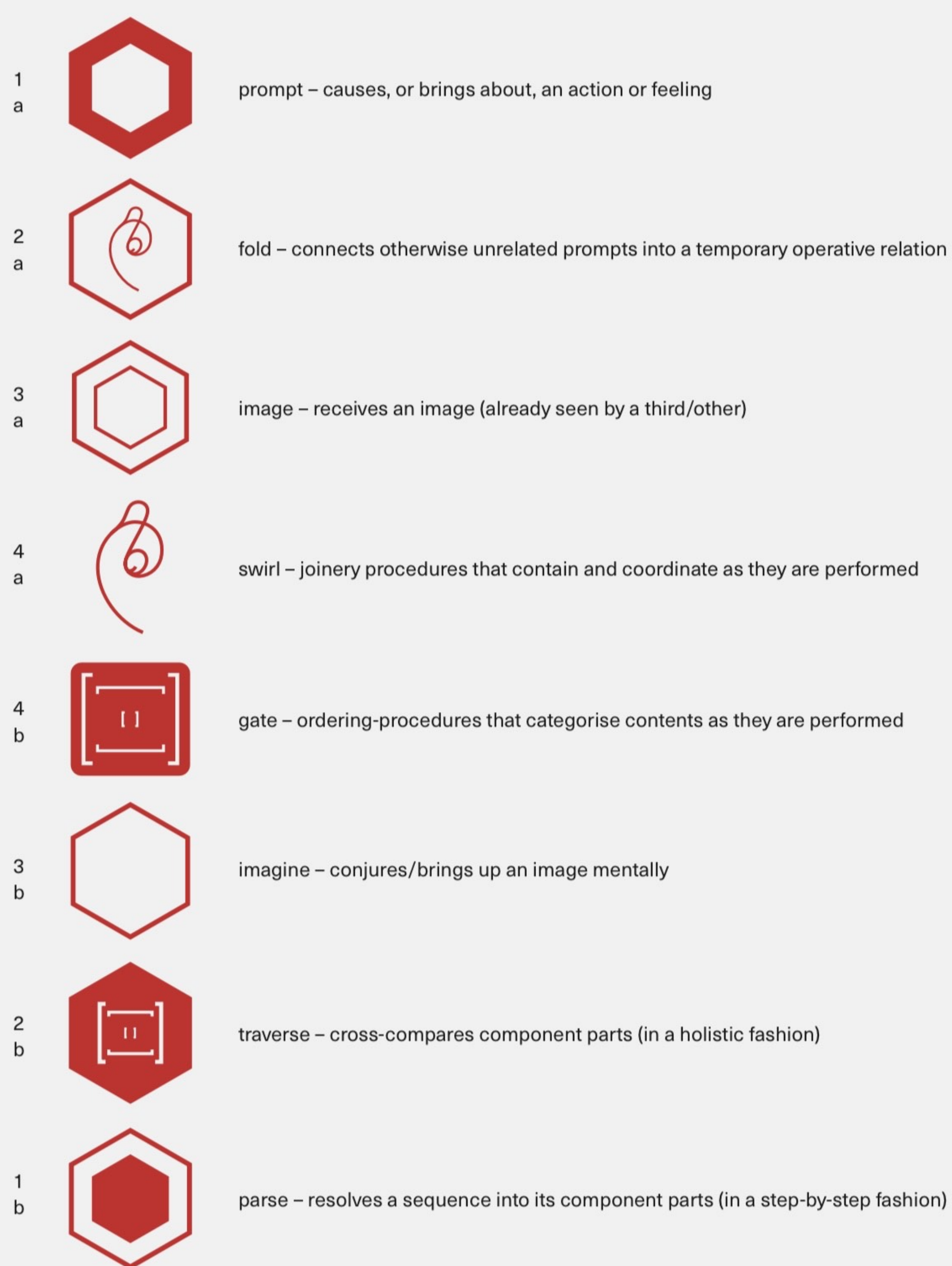
taking a line for a walk...
walking the line
for a talk

talking the walk...
& walking the talk

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APPENDIX



I temannummer i forbindelse med 200 års jubileet i 2018

FORM AKADEMISK TEMA: TEGNING

Begynnaropplæring i teikning – ein analyse av teiknemethodar. Artikkelen har begynnaropplæring i teikning som tema. Ved å studere fagstoff om teikneopplæring nytta ved norske grunnskulelærerutdanningar, utviklar denne teksten tre ulike teoretiske kategoriar som skildrar teiknemethodiske tilnærmingar. Kategoriane er form, med støtte frå lese- og skriveopplæringsfeltet og omgrepa analytiske og syntetiske tilnærmingar, samt kunnskapsteoretiske og læringssteoretiske posisjonar. I tillegg blir omgrepet progresjon ved Ralph Tyler (1948) nytta for å utdjupe det som kjem fram. Bidraget er meint å vere ein forsiktig start på å utvikle ei teikneteoretisk plattform til støtte for dei institusjonane som utdannar lærarar for dei minste i skulen. *Les mer på side 10.*

Når tilskueren tegner – Minnehandlinger og formidling av sensitive emner i det 21. århundre. Etter 2. verdenskrig har vitnebeskrivelser og fotografier dominert spredningen av kunnskap om holocaust. Bakgrunnen for artikkelen er utfordringer rundt formidling av disse hendelsene i vår tid. Innledningsvis poengteres viktigheten av å opprettholde formidling av holocaust. Teksten henter eksempler fra resepsjonsteori, og etterspør nye måter å fremme tilskuerens aktive engasjement. Den historiske bakgrunnen forklares. Gjennom en serie workshoper utprøves en fenomenologisk tilnærming gjennom tegning for å minnes ofre av holocaust. Tre eksempler fra workshopene viser ulike deltakeres tilnærming, samt mulige utfordringer. Resultater av workshopene, observasjoner og tilbakemeldinger diskuteres underveis. Artikkelen vil ta opp utfordringer ved prosjektet og mulige feilkilder man kan støte på. Observasjoner av og tilbakemeldinger fra deltakerne i workshopene ser ut til å bekrefte at en innpakket stein med et nummer fungerte forlesende for flertallet fra posisjonen som passiv betrakter til aktiv, etterforskende tegner. *Les mer på side 38.*

Modelling as a Foundation for Creativity. The overall setting around this investigation is the writing of a PhD thesis 'To see the visually controlled' (Frisch, 2010), where my aim was to document, describe, analyse, compare and theorise formal (teacher-initiated) and informal (children-initiated) visually controlled drawings, also called modelling drawing processes, among 9–12-year-olds. The modernist narrative in art education presented by Wilson (2004) claims that modelling in drawing among children is uncreative. My investigation shows how creative processes can be detected by using Vygotsky's creativity theory and Kaufmann and Beghetto's (2009) 4c creativity model within a sociocultural theoretical tradition. The acts of creative processes done by moving modelled elements in a drawing around has not been thoroughly seen as a central strategy in children's drawing processes. This article is an attempt to shed light on these processes often found when looking at children's informal drawing processes. The importance of these 'shifting-around' processes are not always regarded as valuable and related to both modelling and creativity. The relation between modelling in drawing and creativity as part of children's drawing learning is explored in this article. *Continue reading on page 15.*

Drawing as Performance – The Greenroom: A New Perspective on Empowerment through Education. The objective of the present article is to re-work and radically reframe a case study on drawing presented at the E&PDE conference, hosted by OsloMet in the early autumn of 2017. The case study was experimental – involving a drawer, a furniture designer, an MA student (at the time) and an anthropologist. The present article ventures to draw certain learning outcomes from the experiment. These are presently relevant in the context of the heritage of a drawing school founded in 1818 and in the wake of the current activities in artistic research (AR) at the Oslo National Academy of the Arts (KHIØ). The focus is on the educational aspects of 'doing research'. The article queries the relation between drawing, writing and field research in the history of the school and currently in AR. *Continue reading on page 44.*

Participation in Hybrid Sketching. In the age of digitalisation, the role of the sketch has taken new forms, but it still works as a mediator between people who work to create something together. There is, however, a lack of knowledge about how the sketch can be used as a strategy to increase participation and collaboration in creative processes. Participation in various types of sketching was explored through a case study with a participatory design approach in a public art project for a health centre. The study demonstrated how hybrid materialisations of a sketch have value as a communicative medium. Essential concepts emerged from collaborative learning in fieldwork that created shared understanding based on drawing experiments. The concepts contribute to a typology of hybrid sketches used as creativity skills in the expanded field of art. *Continue reading on page 34.*

Hvordan øke bevisstheten om den førspråklige dimensjonen av det kroppslige nærværet i tegning? I tillegg til dialogen som organismen fører med den ytre verden ved hjelp sansene, finnes det under tegneprosessen en uartikulert førspråklig kobling mot de stimuli, som kommer fra den «ikke synlige» indre fornemmende kroppen. Forsknings spørsmålet jeg har valgt å arbeide med i artikkelen er: Hvordan øke bevisstheten om den førspråklige dimensjonen av det kroppslige nærværet i tegning? Dette undersøkes i dialog med Merleau-Ponty sin tenkning rundt kroppsfenomenologi, Derrida sitt syn på tegneren som blind, psykolog Stern sin tenkning om vitalitetsaffekt. Likeledes inspirasjon fra forskere som Petitmengin med sin mikrofenomenologiske metode, Berger sin pedagogiske tenkning og studier av kroppens rolle i vitenskapelig forskning og ulike forfattere innen kroppskognisjonsteori som fremhever betydningen av det førspråklige i tenkning. Forsknings spørsmålet vil også bli belyst ut fra min erfaring som kunstner og som tegnelærer på Institutt for landskapstegning ved NMBU. *Les mer på side 23.*

Experimental Psychology and Visual Artwork: Notes from the Laboratory. This article explores ways in which modern experimental psychology can provide information about aspects of the processes involved in the creation of visual art. Many areas of research in the fields of neuroscience and cognitive neuropsychology yield information that can be used to develop techniques to benefit the production of art. Several phenomena are discussed to provide a comprehensive perspective on the psychological, behavioural and physiological processes that influence the creation of artwork. *Continue reading on page 19.*

Striper – sett i lys av Schillers ideer om menneskets grunn-drifter i form. Striper blir i denne studien undersøkt gjennom Friedrich Schillers konsepter om menneskets tre grunn-drifter i form; formdrift, stoffdrift og lekedrift. Schillers teoretiske begreper brukes til å fokusere på forskning om form i forhold til menneskets trang til, og ønske om, å forme. Gjennom å vise konkrete eksempler av striper som er materialisert på ulike måter i kunst og design blir striper utvidet som typologi med å vise eksempler på sammenbindende striper, monomane striper, striper som ledsaker, striper og materialitet, trafikale striper, markerende striper, merkevare-striper, flettede striper, romskapende striper, striper som optiske illusjoner, organiske striper, hybride striper og likeverdige striper. Studien viser sammenheng fra estetisk praksis til mønsterdannelser i kvalitative forskningsmetoder. Studien viser hvordan Schillers begreper kan være relevante for å skape økt forståelse for verdien av estetiske undersøkelser. *Les mer på side 29.*

Tegneundervisning og (poly)tekniske idealer – europeisk utvikling i norske forhold. Tegneskolen i Christiania ble opprettet i 1818. I undervisningen stod tegneopplæring sentralt. Fra oppstarten i 1818 var dette etter modell fra de europeiske kunstakademiene. Dette endret seg mot slutten av 1800-tallet, i takt med den teknologiske utviklingen i Europa som satte nye krav til tegnefaget. Idealene ble hentet fra École Polytechnique i Paris. *Les mer på side 8.*

Nøkkelord. Tegneundervisning, kunstakademi, École Polytechnique, geometrisk og deskriptiv tegning, tegnemethoder, Kunst og håndverk, begynnaropplæring, analytisk tilnærming, fenomenologisk inngang, vertikale og horisontale forhold ved progresjon, lese- og skriveopplæring, læringssteori, collaborative learning, participatory design, artistic research, drawing in the expanded field, management of creative processes, modellering, creativity, drawing teaching, sociocultural, visually controlled, modernist narrative, kunstnerisk utviklingsarbeid, tegning, holocaust, deltakerbasert minnekultur, formidlingsmetoder, resepsjonsteori, paradoksal fasilitasjon, cognitive psychology, system 1, system 2, verbal overshadowng, perceptual constancy, categorical, coordinate, TMS, førspråklig, kroppslig nærvær, kroppskognisjon, nonfokal/distribuert oppmerksomhet, distal og proksimal stimuli, dyspensibilitet, kroppskognisjon, levd og levende kropp, persepsjon, indre skjema og det kreative rommet, Schiller, kunstnerisk forskning, kreativitet, kvalitativ forskning, mønsterdanning, drawing, writing, field research, process, reframing, case study, comparison, first science, third-party readability, non-philosophy.

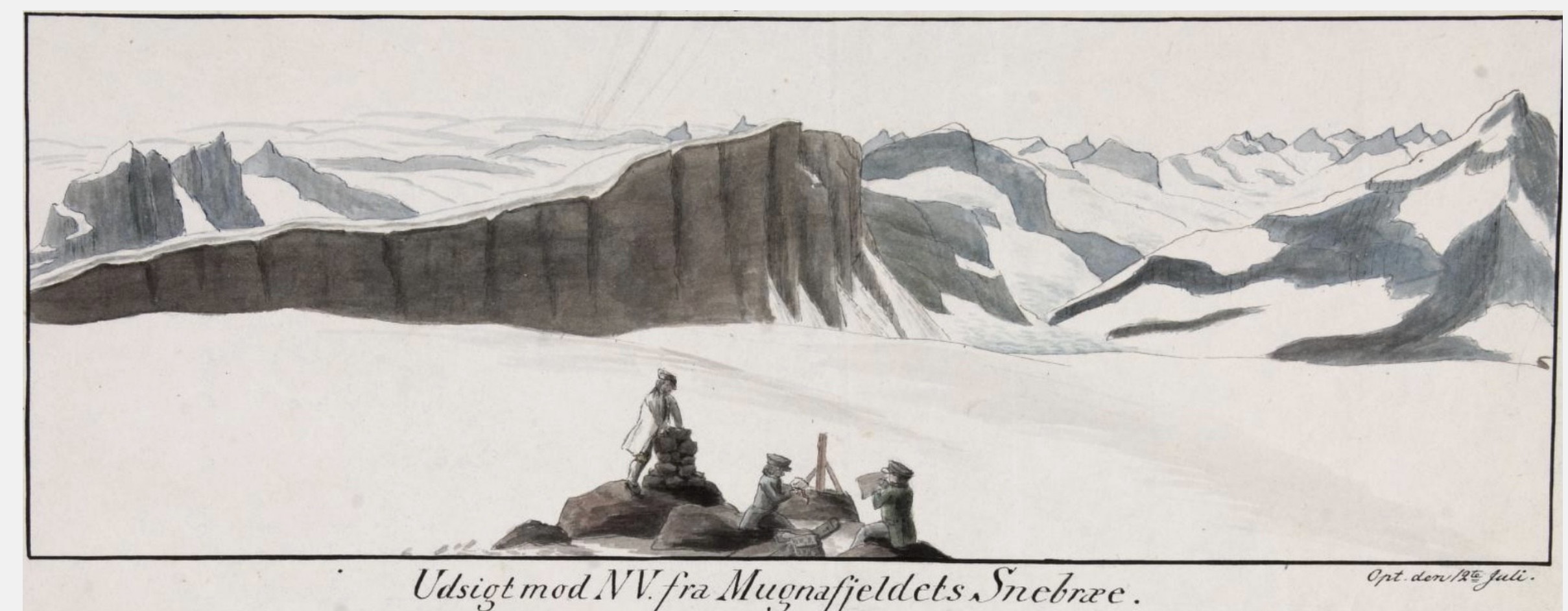
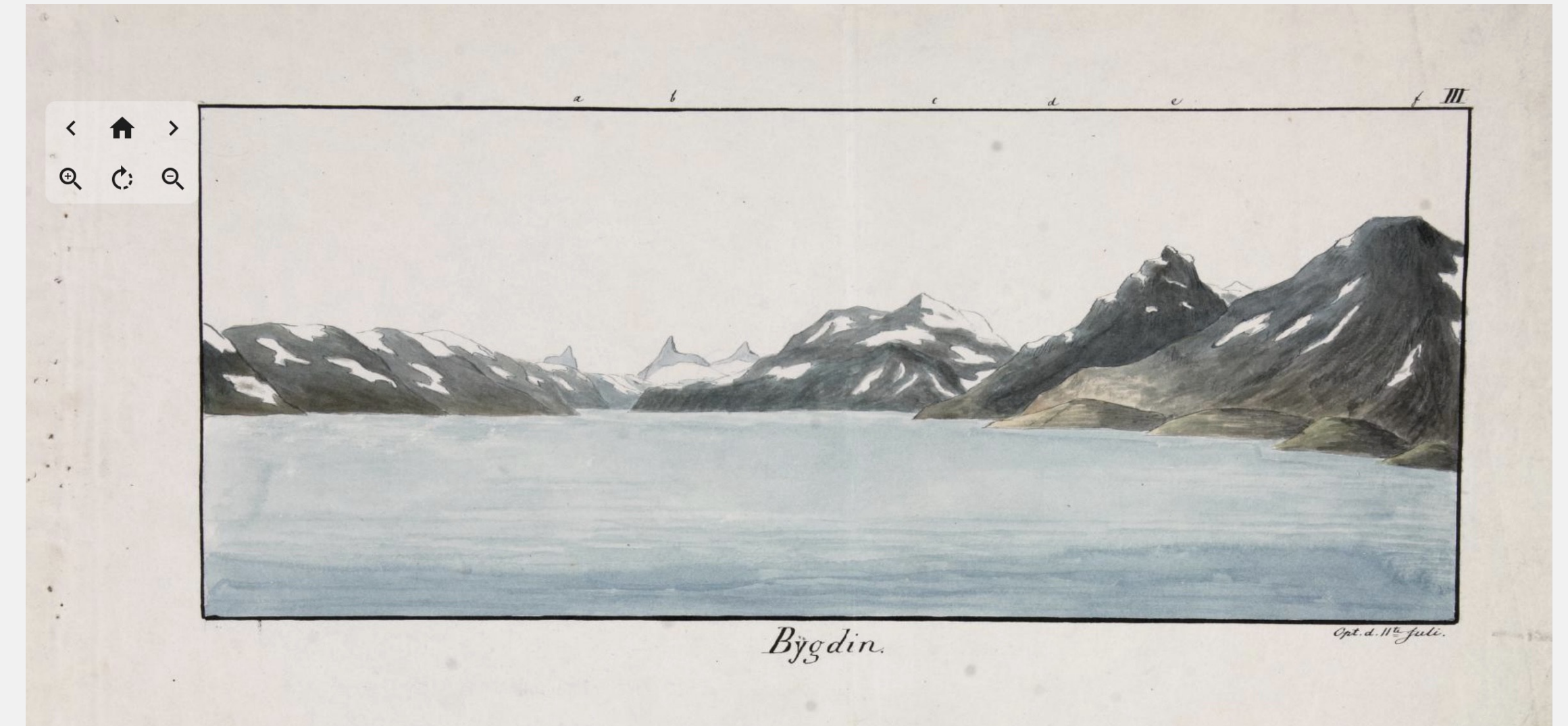
Figure 12. Semantic definitions of HEX-signatures – signage for way-finding in timescapes.

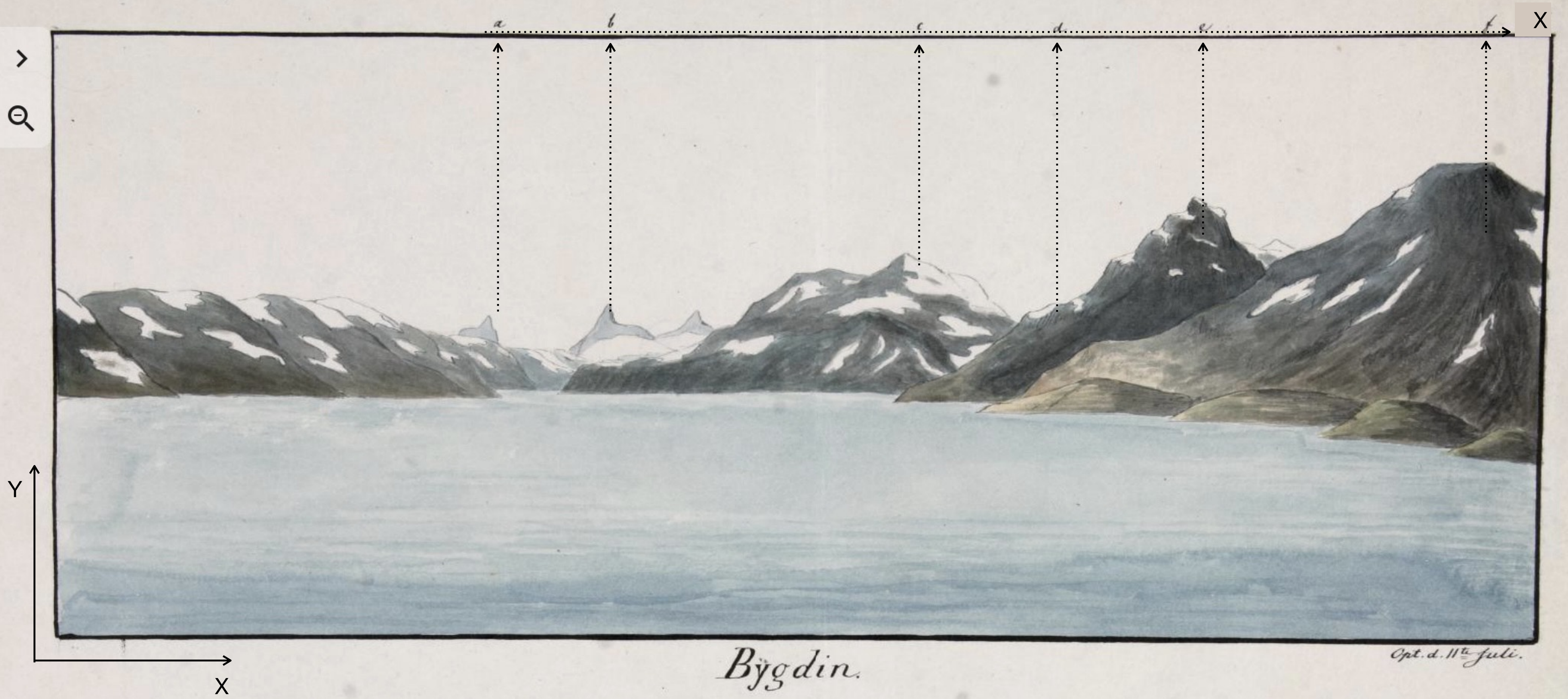


MEREOLGY 1—

the relation between *part* and *whole* is organised as follows: **a)** the landscape is fixed inside a drawn frame; **b)** recorded information is placed outside the frame.

BASIC drawing type: value drawing





Bygdin.

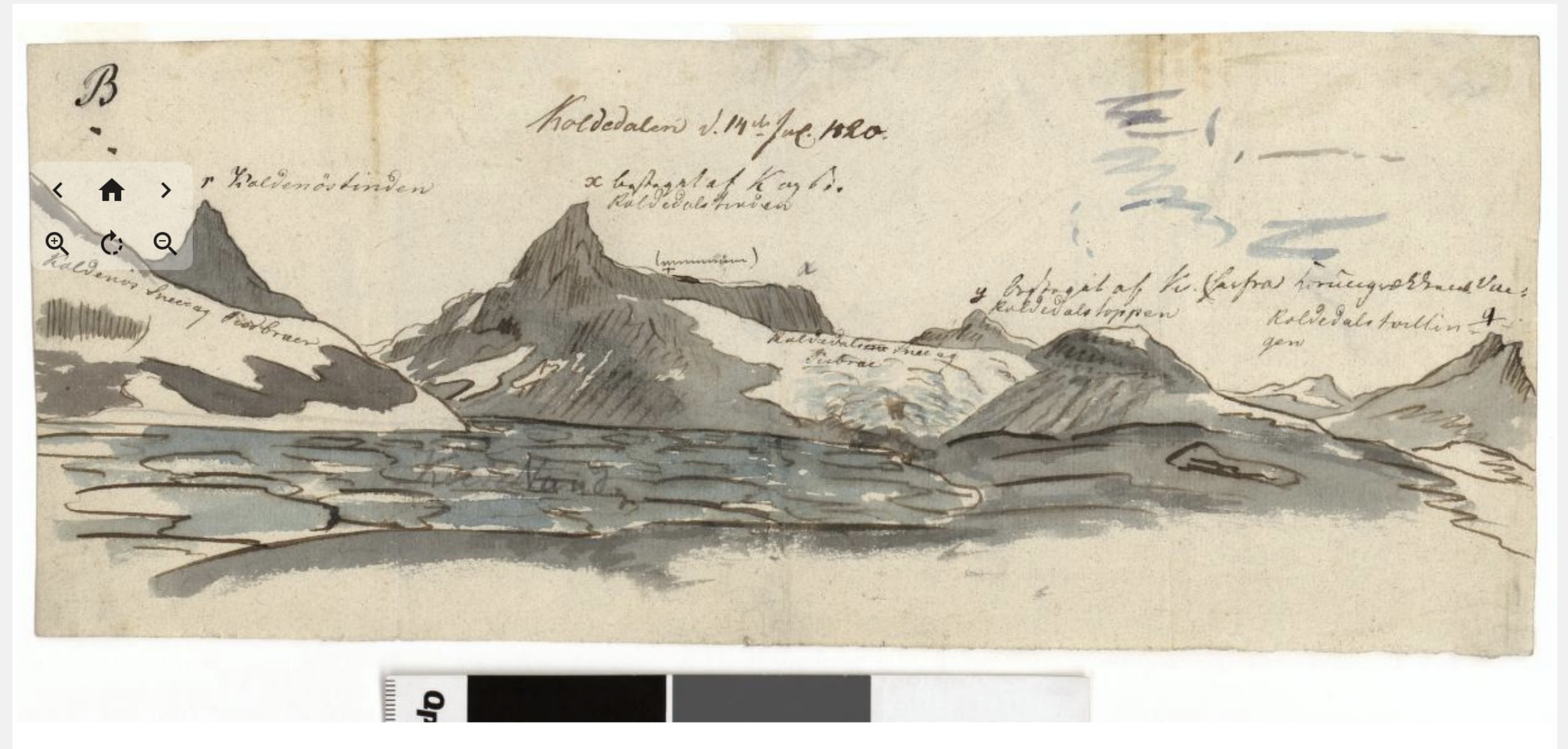
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MEREOLOGY 2—(opposite)

the relation between *whole* and *part* is organised as follows: **a)** the landscape is frameless while worked on; **b)** recorded information is *inside* the drawing

BASIC drawing type: contour drawing





MEREOLGY 3—(inversion of 1)

the relation between *part* and *whole* is organised as follows: **a)** the landscape is here exclusively reproduced in prints [the likes of which would be found in books] ; **b)** the landscape indicate larger areas than the ones covered by K. and B. on their trip.

BASIC drawing type: views

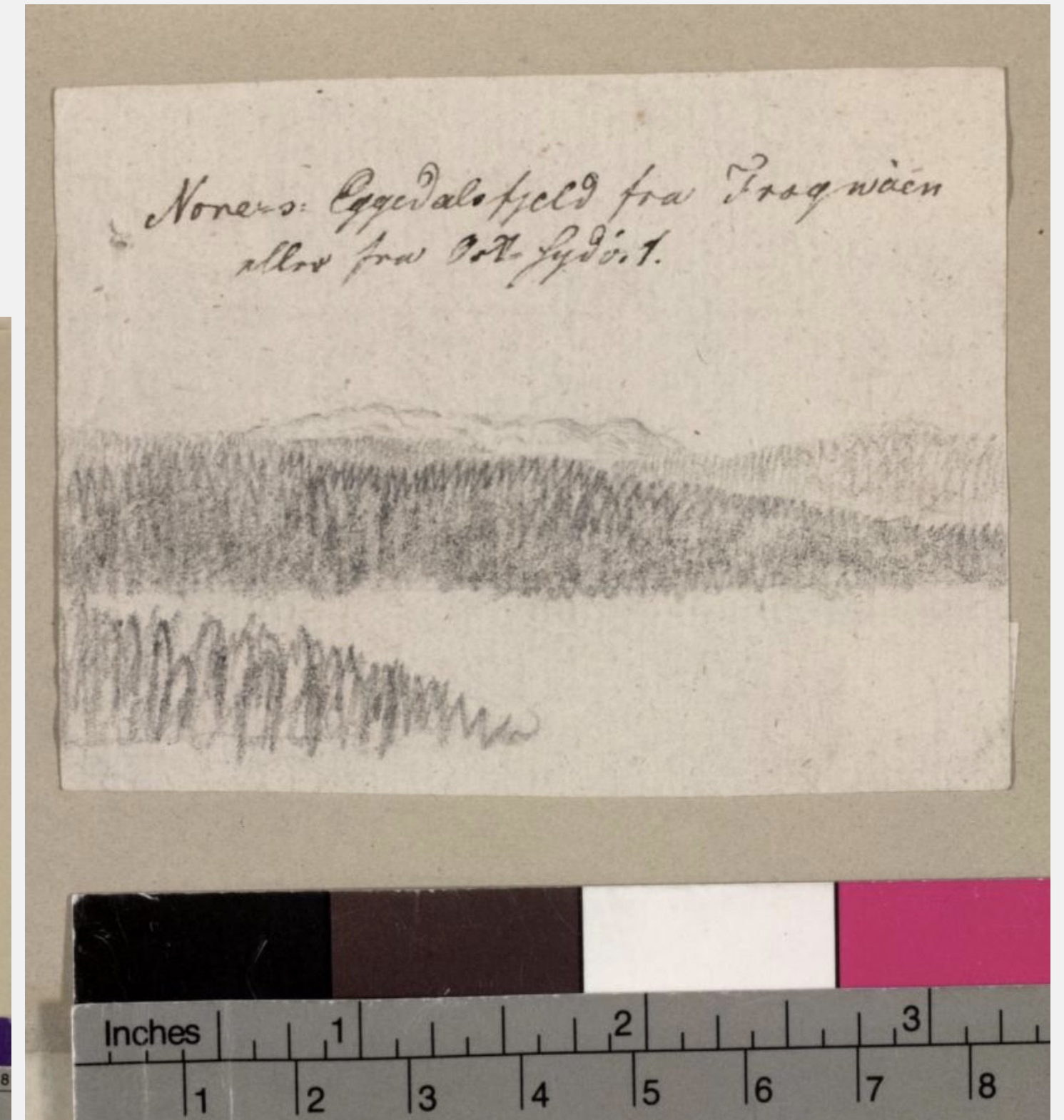
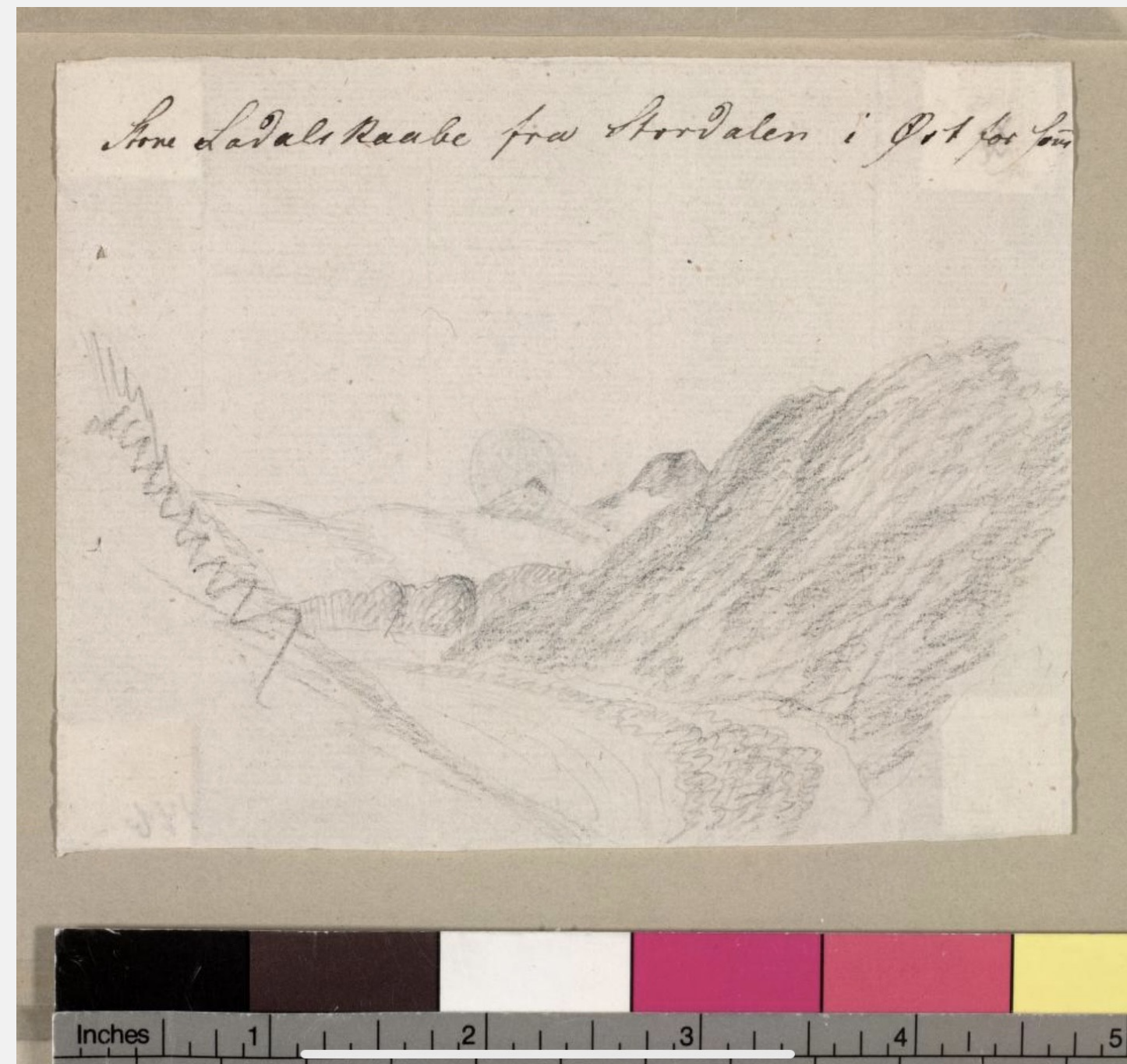




MEREOLGY 4—(inversion of 2)

the relation between *whole* and *part* are organised as follows: **a)** the landscape is sketched quickly, maybe even standing and an almost physical record of a walk; **b)** the landscape are indications from a larger area than covered by K. and B. on their trip.

BASIC drawing type: quick sketch





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+



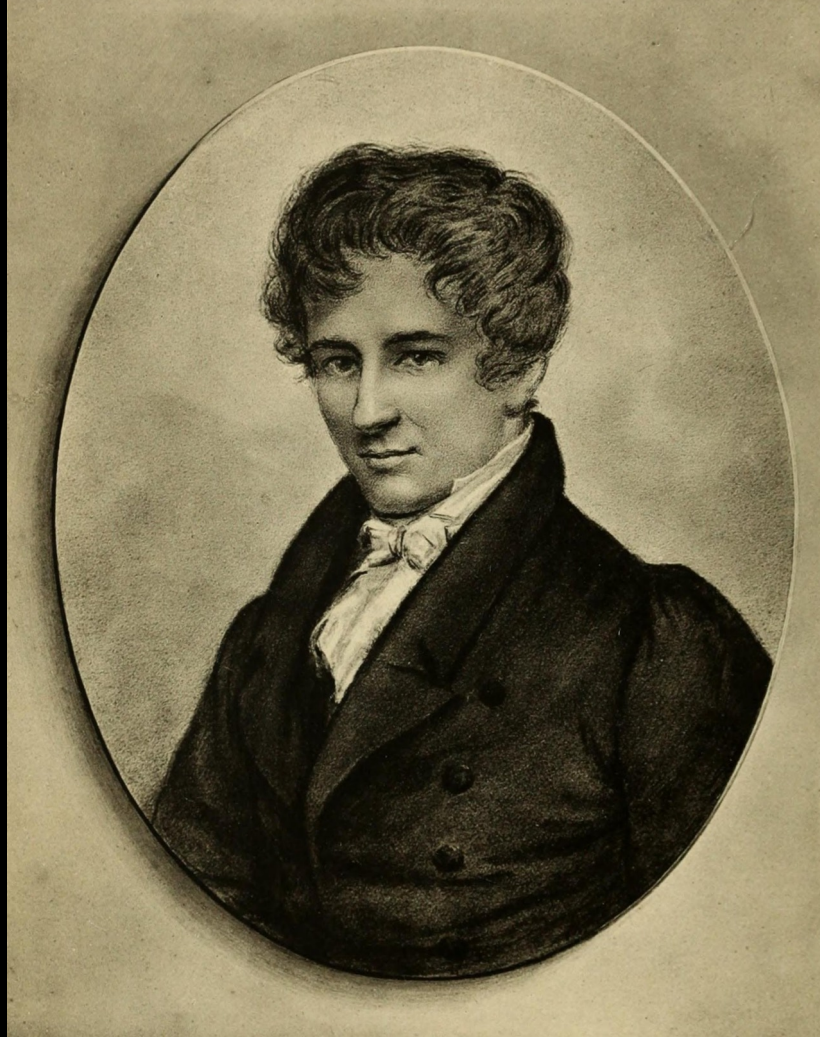
$$f(z, f(x, y)) = z + f(x, y)$$



Niels Henrik Abel

Baltazar Mathias Keilhau

Christian Peder Bianco Boeck



Abel, Keilhau & Boecks reiser 1823
1826 Lektor
1834 Prof.



K.

