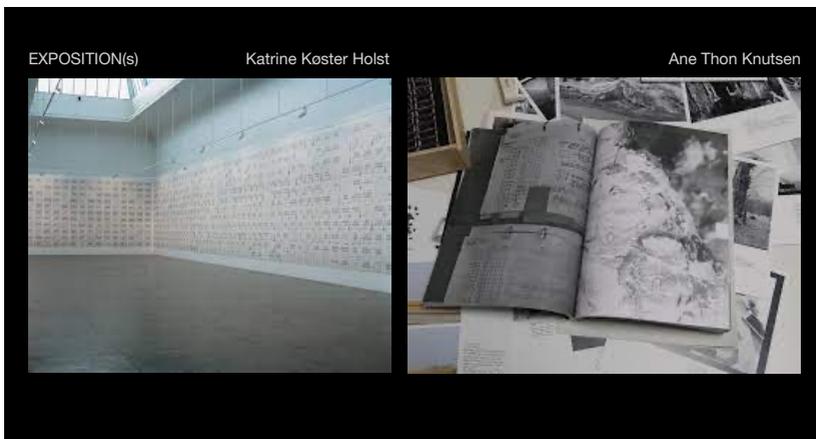




The use of digital standards to facilitate an automated count of research production—as [DOI](#) and [ORCID](#)—run the risk of missing the mark on how knowledge is *different* from, but constitutively *linked* to understanding. That is, the levels of application internal to *research*, *teaching* and *dissemination*.

Not because it is bad to count, and myopic in matters human values linked to understanding, but because the ratio of knowledge/understanding is *makeshift* and subject to *transpositions*—what we subsume as *mediations*—*within a fieldworking* concept of research, teaching and dissemination.

The [DORA](#)-declaration is close to this concept than what in practical terms appears to be extending from the above standards, because it is not locked to publication-counts in ranked journals. It invites a more multi-faceted evaluation of the actual research. Could it help us [transpose](#) artistic research?



There are two ecosophic thresholds/hurdles in *measuring*. The first hurdle is between a metric *standard*, and the metric *emerging* as the knowledge of the studied phenomenon [becomes its own measure](#). The second hurdle is between this reflective measure and its becoming transitive/transferable.

Walking from [Ustaaset](#) to [Tvergastein](#) (**T<sub>0</sub>**) we can say “I have walked 6.5 km”. At one level, this is the *vaguest* level of statement. In the wake of this small ordeal—the last stretch of this distance is quite steep—the qualities of the place that are embodied during a rest at the top, are quite *specific*.

Then building a cabin at this place—it takes *62 loads* of materials to suffice—the *metric* applies to all the *design* and *carpentry*. In the end, all the work spent in this place, as the work is concluded, becomes a *landmark*. Like a *cairn*. The cabin is no longer known by measures, but is *itself* a metric **T<sub>1</sub>**.

With the time spent *researching*, *teaching* and *disseminating* from this place, Tvergastein acquires an [intrinsic value](#) (**T<sub>2</sub>**), it makes a name for itself—Tvergastein—and sets a standard for what takes place on *other* locations. For instance, the larger research centre for scientific studies at [Finse](#).

The *measure* of the distance to Tvergastein from Ustaaset—the said 6.5km—is a *thought*. The actual *walk* from the one place to the other, is an *extension*. The experience of the *site*: the mounds, the dramatic cliff, the gentle slopes of the lakes behind the viewpoint to the cabin *intersect*.

That is, in proportion, minerals, rocks, water and vegetation, but also as the *trek*—the *distance* and the *walking*—forms a *vectorial sum*. As the place emerges as the vectorial sum between the *map*-distance and the walk, **T<sub>0</sub>** is *no longer* vague, but becomes *specific* with a special entity—the *map*.

In building the cabin, the *plan* acquires a similar role as the *map* in the previous turn/*trope*: that is, we have passed from **T<sub>0</sub>** to **T<sub>1</sub>**. Then *there* is a lavish production of *writing* that comes out of the years Arne Næss spent at Tvergastein (*14 continuous years* in all [long]). The special entity of **T<sub>2</sub>**.

So it starts with the relation between an [image reel and a map](#). Then between *materials* and *plan*. Between the cabin—now a landmark—and years of *learning* and *dissemination*. Which means that the relation between **T<sub>0</sub>**, **T<sub>1</sub>** and **T<sub>2</sub>** are expansive within and beyond a terrain. *Finse next stop!*

The point of clarification—in the sense of this series—is to see the triangle of **T<sub>(0-2)</sub>** as an *organisational* process. Instead of merely a set of 3 epistemic-ontological transitions, and the transpositions between them. That is, an *organisation of time and space*, with a *co-operative* impact among *people*.

Pertaining to the idea of nature as *self*—which we find in *ecological thinking* expanded from Spinoza—the idea of *self-organisation* here acquires a new level of meaning and value; in the sense that it is by *no means* automatic. Hence the purview of formulating a critique of automated standards.