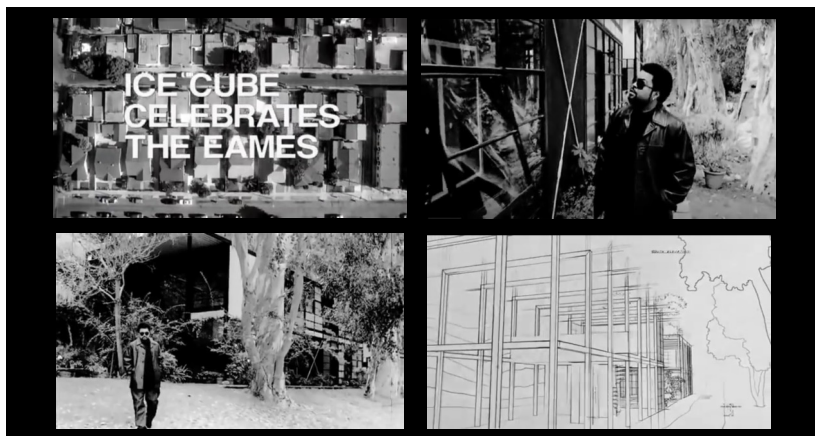


Next Friday (February 26<sup>th</sup>) I will ask you to work on a mock-up for your RP, and present it in class the week after (March 5<sup>th</sup>). The assignment marks the transition from the present module to the next: that is, from narrative to *format*. I will start by placing the assignment in the transition from narrative.

I adjoin two examples of the presentation of portfolio-like work in narrative. Norman Potter's (above that you know from last term), which is an integral part of the narrative of his work and life. This book offers some resistance, of course, since he integrates his *experiments* in that *narrative*.

The example below — the rapper [Ice Cube](#) celebrating Charles & Ray Eames — that homes in on the convergence between mash-ups in rap-music and using ready-made elements in design: *taking something that already exists and making it something special*. Modules: narrative, format, scenario.



In the sequential logic we have to use to integrate the course-modules into the calendar, I pointed out that Bjørn was invited in first, because he tends to locate himself in *experiment*, and articulating his ideas based on *making*: the edge of practice where words are not ready and offer some resistance.

With Ida it is different, because her making-process tends to involve a number of people—each contributing in different creative aspects—taking the projects she directs in directions she cannot totally predict: in her case, making involves catching the drift of people she works with, not only materials.

Homing in on this, I think that you will make her reveal key aspects of her PhD project as well (that is, beyond her work in HAIKw/). I bought a woollen cardigan mounted by Harald from HAIKw/: in it there are tags with 3 different brands: **1)** Sjølingstad Uldvarefabrik, **2)** FRANZ (Schmidt) & **3)** HAIKw/.

So, the idea of the [supply chain](#) is part of the product narrative, way down to how it is tagged: but also in the way it is presented. In HAIKw/ shows the actors collaborating to create the event—which differs from the *cat-walk*—are not the same as the co-designers. But the concept is the same/similar.

Their projects are global, in the sense that they go where the project takes them: whether to L.A., West Africa or East Asia. If I have caught the drift of Ida's present project—based on early conversations with her—is that she wants to find ways of conceptualising and working with people.

That is, beyond categorising them as clients, customers and users. It could be seen as a way to expand the *supply chain* to include people (which has been attempted by other people too; the Korean brand documentary magazine [B](#), to give an example), reflecting our environmental condition.

It seems to me that she is moving *beyond* sustainable (in the sense of businesses being *green* and community building in the P.R.), perhaps also beyond a *global awareness* brought together in song and dance (e.g., as the emerging sensitivity project one can read into the [film](#) Sverre proposed).

As I am writing these lines, I am listening to a parrot screeching day long in a neighbouring apartment. We are both closed in and engaging in repetitious activities. If I am irritated on the parrot, I wouldn't know. I guess I am *staying with the trouble*, as Donna Haraway writes, in working acceptably.

I think this is the best we can do now: under the pandemic that seems to rule our all other trouble, we can locate the current trouble of being in the world. Rather than wiring to a problem with a solution, the permanence of the trouble makes us work on it continuously. An ethical approach of sorts.

Guiding you with the RP is in the same league: striking the delicate balance of giving you too little, and giving you too much. Leaving the BA resolutely behind, while taking stock of the fact that you are developing research practices for the first time. We have to take this a bit back-and-forth.