



Some lines on the media-references here. As a trail of *keep-sakes* has been informally setting the norm for media-presentations this term, it is important to up the layers that define a media reference of any kind: **a)** the personal connection; **b)** the context; **c)** the documentary layer leading to a reference.

The context can be commercial and product related (Lydia, Mori, Rita, Camila, Mohammad and Emmanuel) without loss of personal narrative, featuring a documentary synthesis. However, it can also be linked to other transactions as inheritance (Ingrid, Mori, Marte, Amanda, Pucen).

The exchange can be testimonial as in Sophie's presentation. Rita's and Pucen's presentations featured more complex ritual exchange. What, in my view, is important with media presentations is not that it is an object but that the media reference has the above-mentioned three layers (a-c).



The reason why the object-references that we have been looking at so far—under the wider category media—can be seen as *dimensional*, is that the items are focused to us, through the presentations, in such a way that they determine the way we perceive the space *around* them: as memories/stories.

The brand-documentary potential we say in outline in Camila's and Lydia's stories. We also see the potential of crowding items of keep-sakes in collections: such as in Amanda's and Emmanuel's presentations today. We can take them out/place them back: giving a new place changes everything.

It does not happen to all objects, but ones to which we give this special kind of attention. The curious exchange between Mohammad and the gypsy woman, happened in the context of a journey in Iran, and on the backdrop of the larger instrument in Iranian traditional music. A near magical exchange.

In Rita's presentation we got the sense of the contrasting scales between the industrial production of textiles that the Masai use in their draping. While in both Marte's and Amanda's presentations, the twilight zone between things we keep and things that could be thrown away, feature a zone of tricky trade.

Mori's watch is interesting—in the present context—because in the story of the watch defines between repair (Norway, Italy) and inheritance: the windy path of acquiring a heirloom, and taking into possession. Emmanuel's item defines in another between-space: a day with his friends, and a crafts-shop.

In other words, the object-presentations we have had so far, have this in common that they initiate an investigation into what one might call the border-life of objects. And perhaps the life on this border, and the work we can invent at this edge, is something that is rather characteristic of design.

But how would we know? A way of testing out the item—working as a vehicle of this kind—is to place it at a centre of our inquiry and define experiments, narratives, formats and scenarios around it. Are there other scenarios that can be teased out from the border-space f.ex. between trash and tradition?

So also at the other edges: the commercial and personal, trash and tradition, inheritance and repair. Even life and death, featuring in Pucen's presentation of funeral clothing, used in the Confucian tradition in China, where the clothes of death are tried out for fittings and posing for a photographer.

In the present leaflet I am combining experimental, narrative and formatting elements in a scenario where the BlackBook could be derived from a single object. This is not likely to happen. But it could. If you feel deft in tasking yourselves with the modules, they do not have to be done sequentially.