



Moulded lemon—idea and concept: Jav. Photo: Theodor Barth. NB! Warning: this is a meme... featuring a moulded lemon, a REMA bag and MA location

Constituting the field is important in order to make research, practice and theory appear as such. The prime vehicle, instrument and media of the *field* is our record/replay of the logbook: featuring the BlackBook 1, BlackBook 2 and BlackBook 3 on the theory curriculum of the design MA. The *field* is neither constructed nor passively discovered: it emerges through the experiments, narratives, formats and scenarios that extend in recording/replaying the logbook. Communicative chains in which the logbook-keeper becomes involved both causally and reflectively: the *field* re/acts.

A *field* is what reveals itself as the materials compiled—recorded/replayed—become reactive. So the *field* is not merely something conceived mentally. The *field* extends in the media that articulate the communicative chain featuring in a logbook. But the chain is not contained by these media, but extend to the causal chain of which logbook is a part: that is, the materials, workshops, tests and prototypes that are beyond its range. The sense that the logbook features *ideas* in its keep that also are to some extent *materialised*. It conveys the sense that materialisation is imminent.

So, the logbook is part of something bigger that materialises in it. This is the field. And this is why there is nothing to replace the logbook a sense of the *field*: that is, sense as in 'making sense' and as in 'sensing' (Deleuze, 1969). The logbook is connected both operatively, figuratively and collectively to the *field* (Piaget). Which is also why it is a key player in [investigative aesthetics](#). Here aesthetics is pledged, not to the beauty of form, but to what can be *learned* through the senses (Agamben/Aristotle). In functional terms it is an artefact *docked* to the real, with technological turns, in which ethics can be defined as *articulations* of the common good.



A Bing-bot prompt: a light yellow suit, a yellow cocktail and a tinge of death (from Jav).

That is, the *common good* in the sense articulated by Eva in her logbook (BlackBook 2) in which her interest in death and the spiritual—departing from the multiplication of eyes in fantastic animals, arrived at the multiplication of ways of being and seeing beyond her own cultural setting in Taiwan. Or, the *common good* in the sense of cohabitation between a variety of ideas and materials in Kjetil's BlackBook: what is good from vantage point of a *live* note-book, what is good from the vantage point of *retrospective* clarify in the logbook as an archive, and how they might articulate conjointly. Mathias' BlacBook in which the sum of the entries features and materialises a *common good* at stake.

Or, the combination of these three senses of the common in the MA class featuring as an assemblage/rhizôme where Herman's performing singer seeing herself in performance from behind as she performs—*being in performance*—could also be a moment of Sandra's reference to Astrida Neimanis that *everything comes back to you* (for better or worse) through the element of water. The requirement of *consistency with a delay*, that comes with Josephine's venturing that the architecture of production should be consistent with the objects of production, as a discovery procedure and a research strategy. The encounter between

Herman's and Josephine's scope in the discussions we had in class, during the presentations.

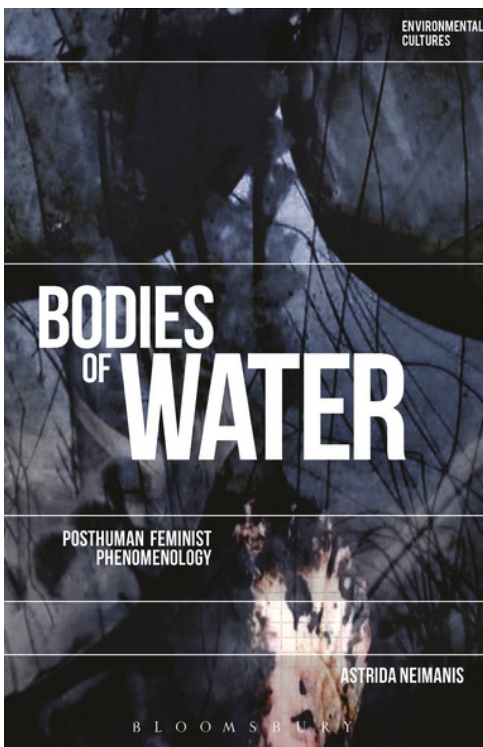
It is exceedingly clear that the kind of *experimental round-up* that I am proposing here—in an effort to establish conjointly a sense of the level of class as a *field*—does *not* propose that the class is a system. But rather as a rhizôme made up of *communicative chains* ('ant-roads' across individual work) in which the class-members, during our two days of presentations 12-13th June, can be seen as contributors, but may also communicate in the sense of *causing* things to happen that may be decisive in the materialisation/realisation of individual projects (which is yet to come).

In other words, the twists and turns of studio 3, theory 3 and the MA-project next year. The reason why I am outlining the *a field*—in this case, the class-field—is to have an example, from which the students can work to establish each their *fields*: that is, the *fields* to which they will contribute in their specialisation and theory development. An artistic proposition for the job of their logbook could be as they embark on a period without theory in the autumn, and a concentrate of theory-development with me—and specialised tutorials—towards the end of the MAs 3rd term.

The proposition is that the *field* is a swarm of communicative chains ([Saul Kripke](#)) that can be made and unmade: an assemblage in the sense that pieces of such chains can be yanked out of place, put in somewhere else and still work. A rhizôme, in the sense that a deeper connectivity at the root system exists and works. A multiple, in the sense that individual works surely are articulated with the focus of the *exam*, but come out as one large class-work in the *exhibition*. The consistency of these alternating vantage point is the MA, is never completely resolved.

Rather the consistency is delayed: it is anticipated *and* postponed. Articulating the vision of common good in a better world, is thereby a domain where theory is pledged to feature the *other/ critical point of view*. Both in the naive sense that artistic practice will not articulate ethics without a theoretic practice, and that theory will not articulate aesthetically without artistic practice. But also in the rise of controversial propositions, such as recently by curator Nicolas Bourriaud, in his book (2023) *Inclusions—the aesthetics of the capitalocene*. Indeed he claims that there is no anthropocene: there is an environmental crisis brought about by capitalism.

It is not by the small acts of making and production that we are in trouble, but by the mega-scale of post-industrial mono-cultural harvesting *fields* (that we find, pace Anna Tsing, in a variety of areas [she calls them "plantations"]). That is, at the global scale but beyond the [terrestrial scope](#).



In Sandra's BlackBook presentation Astrida Neimanis's book *Bodies of water—Posthuman feminist phenomenology*—as a metaphor, vehicle, medium and field.

At this level, we need to get our priorities right, continues Bourriaud: the discussions we have had on cultural appropriation are construed on the basis of a capitalist idea of private property and ownership. He claims that we have to work with what we have: to include e.g. indigenous- and queer theories, in the challenge that we face in developing a new life form, which is compatible with the earth as it is.

Be that as it may. It is included here to provide an example: if we are working to constitute the *field* of inquiry—which I argue here is vehicled by logbooks—as to articulate the *sense* of our contribution in the project that we do, we have a backdrop to theorise from where the theories “out there” are not in lack: on the contrary, there is a great variety of theories with which we can enter in conversation. But which one/s? Well, that is the question, isn't it? A good logbook is likely to help to make decision on which ones are adequate. That is, which ones are likely to enter in critical tension with what we do, and be helpful in [hatching](#) new repertoires.

That is, what ultimately will determine our future. Here it is the repertoires hatched with AI—not inherent in the technolo- golo itself, but in national security policies invented by states, or inclusive strategies invented in the art-field (if Bourriaud is right)—that will shape our future. The challenge is the speed and scope: the share scale of changes that can aggregate from our present acts/decisions. An important time for designers indeed.