

## KHiO-note from...

# SRVD

Is for Socially Responsive (SRVD)

Project: <i>Pandora's Hope</i> Year: MA1 Week (s): 42-45 – 2009 Hand-Out/Kick-off: 12 Oct / 9:00 AM / 3rd floor NB8 Interim Crit.: Continuous Delivery: 5 and 6th Nov Exhibition / Workshop
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## ...a regeneration project at Romsås.

### In collaboration with:

- Grorud Urban District/*Pandora's Hope*, Romsås Volunteer Centre and *Raven* Youth Club.
- IKOS (Institute of Cultural History and Oriental Languages at the University of Oslo).
- Lundebye & Tham, metadesign:

*“Metadesign can be described as a process of designing change and designing design that seeks synergistic effects. A process was designed for the context of the SRVD (Socially Responsive Design) project with the first year MA Design students at KHiO, in the form of a seminar. The students were given a brief to research potential meeting-spaces for the local inhabitants at Romsås. Through a series of presentations and workshops the students were introduced to an extended notion of design and to develop their roles as designers beyond their traditional expertise. Using a range of metadesign tools the students were encouraged to engage with their initial understandings of, and assumptions on Romsås. Working in trans-disciplinary teams they created both their team identity and language as well their collective design process. By staying in an active cycle of reflection and action they were encouraged to search as designers through design to focus their further research and prepare them to formulate a creative brief. The aim of metadesign is to enable emergence and seek opportunities for context-led solutions rather than focus on ‘problem solving’ and prescribing plans.*

Anette Lundebye & Mathilda Tham“

Dear Romsås Resident,

We've spent a month in the Romsås Mall and loved it. If you passed through the shopping centre – on your way back from work or to the store – in the time between 12<sup>th</sup> Octobre - 6<sup>th</sup> November, you might have seen busy people in the space at the ground floor facing the library. That was us. We were at work. 15 Master students from the Design Faculty at KHiO, Maziar Raein and myself.

We were based at the centre to work on a design-project in collaboration with Grorud Urban District (Municipality of Oslo). In practice, we felt like guests of the Romsås Mall: both because had the space at our disposal and used it as a studio during the project, but also because we enjoyed the hospitality of the Volunteer Centre at the second floor.

There we would get warm coffee whenever we wanted, and could make more whenever the cans were empty. Hege and Bente-Lill, who run the Volunteer Centre, received us with open arms from the first day onwards. And at the knitting course upstairs we also met to fantastic Pakistani ladies – Mehnaz and Saida.

When we first arrived the space downstairs, on the ground floor, there was nothing there save a couple of cross-country skies and lots of balloons. It turned out that the Volunteer Centre had hosted a ski-waxing course the day before. When we later came to talk with the people upstairs, Hege improvised a presentation of Centre's activities, and as we got to do some small-talk someone said that if one day someone wrote the history of the Volunteer Centre, *Skis and Balloons* would have been a good book-title.

The reason why we want to mention the Volunteer Centre specially is that we learned more about Romsås in the Mall, than we would have if we were left to ourselves. Our encounter with Romsås was something else than the alienated portrait given by author Dag Solstad in his 1984 novel – *Attempt to Describe the Impenetrable*. for instance we mixed with a bunch of Pakistani ladies who run a Koran School, who love cooking and knit blue-gnome bonnets before Christmas.

It is difficult to describe something like this in words. Still that is precisely what I am going to attempt in this letter, to make up for the first impression we must have made as we moved cautiously around with Dag Solstad's novel tucked in our pockets, and we ourselves were safely hid behind a small crowd of camera lenses: we certainly stuck out. This was our first day, we were spanning the terrain on our way to Raven Youth Club.

This is how we met Frode, who works with TV in a space inside the Youth Club. We had no appointment. But Frode showed us around in the facilities, told us what the Youth Club could offer, the computers equipped with *Final Cut Studio*, and told us

## Letter to Romsås Town from Oslo National Academy of the Arts/KHiO

The letter you have between your hands is a report from a design-driven research project: a project about social relations and cultural needs, based on a co-operation between KHiO, IKOS (University of Oslo) and Grorud Urban District. The project lasted one month and is part of a 3-year project called *Pandora's Hope*.

We have chosen to write the report in the form of a letter to the citizens of Romsås Town, because the residents are the long-term target-group of the project. The students who carried out the design study (first year MA), spent 1 month at the Romsås Mall, interacting with people there. Accordingly, we opted for writing the report in the form of a personal address to the silent majority, the Urban District and the University. In the letter we are writing as the people we are, in hope reaching out to as many as people as possible. Hoping that, by choosing this option, we can also contribute to kill some of the myths about Romsås.

Myth says that something went wrong at Romsås: very early – practically from the very beginning: e.g., Dag Solstad's novel (1984) *Attempt to Describe the Impenetrable* has contributed to the resilience of this faceless myth. Locally we were related a different story. The Gro Ruddalen history association and Bjøråsen school have contributed to give Romsås a face.

Today about 40% of the Romsås population belong to 99 different ethnic groups. Claiming that the Romsås population has never been homogenous, and the people there always have had different backgrounds, is a matter of perspective. Romsås previously appeared to be homogenous because culturally "Norwegian". But they were newcomers to Oslo. So, the way we actually live and the way we choose to present our society is not necessarily the same thing. But we can bring the two together and experiment. The KHiO project represents the invitation to such a journey. In the book *Altermodern* (2009:23) Nicolas Bourriaud phrases the challenge (in a quote of Nobel litterature laureate J.M.G. Le Clézio):

*'When they created cities', argues J.M.G. Le Clézio, 'when they invented concrete, tar and glass, men invented a new jungle – but have yet to become its inhabitants. Maybe they will die out before recognising it for what it is. The [Amazonian] Indians have thousands of years' experience of it, which is why their knowledge is so perfect. Their world is not different from ours, they simply live in it, while we are still in exile.'*

In SRVD – Socially Responsive Design – narrative is used to spur a co-generative design of communities and their natural environments. By reflecting a consistent relation between the forms that emerge from interactions residents and designers, and the models used to record and replay them, it remains true to the story of co-habitation of residents and designers: the narrative spans the deeper levels of change, and its future horizons.

about his dreams for Romsås local TV, which is in the process of realisation. Frode would later make an invaluable contribution when he did a video-take of a half-day workshop we hosted by the Deichman library, inside the Mall, Friday 30<sup>th</sup> Octobere.

It was Nicolas and Sinziana<sup>1</sup> who led the workshop. They have been engaged with projects in the art-field, with a comparative interest to the ones conducted by the MA-students at Romsås. Because they came in from the outside, they could help us see what we had found, and the materials we were working with. While Frode from Romsås-TV managed to get a good video-take of the workshop, which allows future screenings and us to learn more.



What did we do? And what are we good at? We believe we were good at using the local facilities and resources at Romsås, during our short stay. And if you Romsås residents have something to learn from us, it might possibly be in this area. But you live here. While we were visitors who wanted to understand the workings of the place, and try to help. Some things we did find out, some of which might be helpful.

Before relating what we did, learned, found out and invented, we wish to underscore that this is a beginning. The project we did at Romsås kicked off a larger project called *Pandoras Hope*<sup>2</sup>, part of the Romsås Regional Effort. The project is scheduled for 3 years and is managed by Mette (Grorud Urban District): besides KHiO, IKOS<sup>2</sup> (University of Oslo) also participated in the kick-off.



Three master-students from IKOS – Beate, Henriette and Linda who study cultural history and history of religion – spent some time with us and participated in group-work with our students. Their teacher, Kyrre, came to give them tutorials onsite. IKOS' contribution to *Pandoras Hope* is important because it is long-term. Master-projects last two years. Three master-degrees therefore is a significant contribution to *Pandoras Hope*. This time we acted as door-openers to them, next time – given that KHiO will embark on a new project next autumn – it will be their turn to act as door-openers for us.

Perhaps these project-details are a bit technical, but still they are important to get the message of this letter in perspective. Though we experienced that Romsås people, in all walks of life, are really quite forthcoming in their ways, we think that



we need more time with you, for everyone to get more actively and concretely involved in the development of ideas on how the regional upgrade at Romsås can benefit users. Those who were present at the Volunteer Centre and helped us evaluate the project – after the students had their regeneration project show downstairs – agreed that this was a real challenge.

IKEA is experimenting with having designers live in people's homes to develop the design of the future – Fatma from the Groruddal effort pointed out – so why not try this out next year at Romsås? What about having a master-student live in your house and participate of family-life for a month, to develop solutions that may help you to make a better use of the possibilities here? We think time and place are determining for how relations mature, and the project becomes located.

Many things are currently happening at Romsås – the opening of Svarttjern (Eng. Blacklake) is an example. We are not only thinking about the successful renovation of facilities around the lake – but we are thinking about the high attendance at the opening ceremony, and the number of informal initiatives that surfaced at that occasion. It demonstrates a will to take the outdoor spaces into active use. We will proceed in this direction after reviewing the student projects, and what we learned from them.

After the project – during the evaluation at the Volunteer Centre – we had acquired a sense of closeness and intimacy with Romsås, something we did not foresee nor expect (quite the contrary). The project group had grown from the initial group of students and teachers from KHiO, to include the resources from IKOS, the Groruddal effort and the female representatives from the Pakistani milieu.

It was surprising for us to experience that all the above mentioned – who joined in both at the show and the evaluation – were a part of the project, rather than featuring a client-group; but this is exactly how we felt. During the evaluation we said so. There was also a consensus about that the challenge at the next juncture would be to solicit a broader user-participation.

## THE STUDENT PROJECTS

### group A<sup>4</sup>

The project idea of this group was quite straightforward and clear: departing from the 99 ethnic groups represented among the Romsås residents, they wanted to make a cookbook. They gave it the title *Retter fra Romsås* (Eng. *Dishes from Romsås*) and was based on an idea of representing the multi-cultural life in Romsås Town, in the form of a book:

*“The reason why we wanted to use food as a contact-point was that it brings people together and engages both senses and feelings, independently of culture or nationality.”*

People can get to know each other by sharing food. The opening ceremony at Blacklake is an example. Another example the celebration of the UN-day, Saturday 24<sup>th</sup> October, that took place during the period of our project. But group A experienced that there is not necessary connection between food-culture and both the existence and use of recipes.

The group experienced that it is easier to participate at events in Romsås Town where food from far and near is served, than it is to gather recipes. And this is not from failure of trying: the group distributed fresh vegetables wrapped in flyers to present the project and gather recipes. They hung up posters in the Mall's elevators in the same purpose (people were encouraged to write down what they had for dinner).

At Tiurleiken school things looked promising – as the head master gave the group permission to distribute 185 home-work assignments. However, the result was 0 submissions. A number of explana-



tions for this were given: a number of pupils didn't know about the assignment, many kids were on sick-leave (Swine-flu pandemic), also that they did not understand the assignment.

Group A thereafter created a Facebook profile encouraging the library users and Raven Youth Club to gather recipes, and pictures of kitchens/fridges, for prize-awards (publication of contributions and movie-tickets). No response.

Last attempt: disposable cameras were distributed to people who work at the Romsås Mall and encouraging them to take pictures of food-situations at home. Some gave back the cameras with pictures. Others forgot about it and returned the cameras without pictures.

The reason given by group A for their adamance in trying to get the cookbook on foot is the existence of a rich food culture at Romsås (not only in private, but also at public occasions) and that a cookbook could contribute to share this wealth with the larger world, and have a positive impact on Romsås Town's reputation.

While in progress, the project got positive remarks on the project from Nicolas and Sinziana when we had the half-day workshop in the library, on October 30<sup>th</sup>. But it is fairly obvious that the project would have easier to realise if the students could live with someone at home (jf. Fatma's idea during evaluation): because if people do not have recipes, it would have been easy to write down how they make food if the MA-students were allowed into the kitchen.

### **group B<sup>5</sup>**

This group developed a project with many elements, but based on a simple concept. Their concept was to develop a tool-box – a *starter kit* – to help newcomers, new residents, to get started developing contact networks from places of social encounters.

There was a lot of commitment and empathy in the project. Both with regard to the need for social contact and places of encounter, but also with regard to the challenge faced by newcomers in defining their needs, based on local possibilities and the tools the group tested out in the project.

The objective with the tools they tested in the Mall, as well as in the outdoor environment, was not deliver solutions, but that people who agreed to participate in the experiments to come up with their own ideas. An example is the *I love Romsås* experiment in which the word 'love' was replaced with a heart created by yellow post-it pads. Passers-by were offered a waffle-heart to write down a positive thing about Romsås and post it on the wall (i.e., in the heart shape).

The interesting thing about this experiment is that it continued after the students had finished serving waffles, towards the evening and into the next day: passers-by continued to write on the yellow pads and hang up notes, so that the size of the heart kept growing. The group also experimented with a welcome to the Romsås Mall poster yielding a similar result. People contributed – with few or no *F-words*.



Some of the experiments were more conceptual. Such as a handrail festooned with disposable rubber-gloves that they hung up outside the pharmacy, with a welcome greeting. It created a playful

situation that passers-by thought was fun. A number of people grabbed the cloves for a “handshake” and a grin.

The most tangible experiment consisted in identifying and designing the elements of a transportable meeting place – that could be rigged wherever – with two folding chairs and a sign. When the group-members used the spot people came over and talked with them, but otherwise not. The spot remained unused.

Something happened towards the end of the project, as the group acquired more comfortable, upholstered vintage furniture with a homey feel, placed in the public areas inside the Mall, the ‘meeting place’ was quickly taken into use by people taking a break, waiting for someone, reading newspapers.

Wherever something happens Romsås residents become interested. They are interested in contact wherever there is an interface allowing them to regulate the contact – the degree and type of contact – themselves. They like playful contact and not contrived contract: short and delimited.

These are the couple conclusions we thought appropriate to draw from this contribution to the project *Pandora’s Hope*. Where group A was more product-oriented (cookbook) group B was working more conceptually (starter kit).

### **group C<sup>6</sup>**

This group was perhaps the one that made the most out of its *process*. They distinguished themselves also by the fact of letting their inquiries extend into the Romsås Town environment, covering a fairly large area.

They also distinguished themselves in how they saw their role as designers. They were less interested in finding solutions to problems than to create positive disturbances; or what the group members said in their own words about Antony Gormley’s<sup>7</sup> sculptures when they were distributed round about in Stavanger city:

*“What is interesting about these sculptures is that they constitute a silent provocation.”*

The group sought to probe a variety of situations, and also create situations that got the residents to follow the lead and do the same. In the beginning the group felt they were on display when they were brainstorming and discussed the project, in the space facing the Deichman library. When they engaged with yet another waffle-project it was with a different content than group B. Group C was interested in boundaries: how to set boundaries and how to stretch them.

At the health station they got hold of a grand piano that they dragged into the thoroughfare, inside the Mall, and offered table music together with the waffles. In this way they drew a boundary around the studio-space: by serving waffles at the entrance, while on the other hand having something happen in the space outside (music).

Neither did this experiment have the same effect as the one obtained by group B, despite the superficial similarity. The situation they created broke with the daily perception of the Romsås Mall in a rather dramatic way (the grand piano), people were having a good time, voiced quite negative opinions about how the Mall was working on a daily basis.

Group C also did an experiment with visual research that brought them pretty far into the terrain around the residential area outside the Mall. They brought a gilded frame and a white plastic toilet seat, which they used to frame elements they thought were positive (gilded frame) and negative (toilet seat) and take pictures of them.

The use of positive/negative frames made them really look around in the Romsås environment, and analyse what they saw. Here too the group came across a number of visual impressions that were between positive and negative, and therefore difficult to “frame”. But they used these pictures to tell what they had seen and discuss it.

They though a good deal about how boundary-objects regulate the way people engage with each other, and how they perceive their environments. Dogs generate contact between their owners. Light and sound- effects in the Subway and elevator can make people marvel about the outdoors environment.

Group C did a third experiment with balloons. They filled a large number of colourful balloons with helium (gas), let them into the elevators to see what would happen, in contact with the users. In practice the experiment veered into a Children's Day (since out of rush-hours).

The children threw themselves over the balloons in play and destructive pleasure. The experiment therefore was short-lived as its social radius turned out to be limited; since both the Subway below and the the Mall were empty at the time they ran the experiment.

Nevertheless the group selected the elevators when they developed their final project. The rationale for their choice was the analysis of the different experiments revealed that the communication in which they were interested, took place in the interstitial space between different zones: hence the elevators – as a boundary between the Subway area down below and the Mall space – obvious channels.

In the final project they showed: a) Elevator 1 – a glass-box with wooden elements for greeneries [to lend and exchange plants and herbs – after the presentation the box was placed in the Volunteer Centre]; b) Elevator 2 – a bird house replaying bird sounds recorded from the surrounding woods [a pointer towards the forest in the area as a resource] ; c) Elevator 3 – gilded frame and toilet seat [this time the passengers were invited to fill in the contents themselves; what is good and what is bad about Romsås].



In the process the group moved from working with Romsås Town's reputation, to work with the first impression upon arrival at Romsås.

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**In sum:** the three groups worked differently with SRVD (Socially Responsive Design). All 3 groups were active in using social response to develop projects focussed on Romsås' renown and meeting places at Romsås. Group B, however, was the one that worked most actively with user-participation in the development of activities (concept: starter kit), while group A attempted to develop a design project (product: cookbook) based on an existing activity (cooking); while group C was working with environmental sign-posts (productive disturbance). With their fits and starts, the compound of 3 projects spanned the deeper levels of change, to which the next section is devoted.



## ROMSÅS: A MULTI-FUNCTIONAL TOWN

In the process, the KHiO-staff was working to develop an event-structure that would integrate the 3 student projects, but also to outline a model that could be used to discuss the research questions highlighted in the *Pandoras Hope* project proposal. The concept of model is here used in the sense of a 'framing device': a record with a postponed replay.

We sense that one of the assets of the Volunteer Centre is that it has not one, but *several* – sprouting – functions, and that it therefore is based on voluntary involvement at two levels: a) all the activities the take place at the Centre are voluntary, b) the degree of involvement/participation is voluntary.

We also think it is justified to infer from the student-projects that *desired contact* – the degree of desired contact and the possibility to scale it, or the ratio of desire anonymity and connection – is a significant value that can be fruitfully added to supplement user participation, in future community oriented projects in Romsås.

It is therefore important to direct Municipal efforts to multi-functional (rather than single-functional) solutions, so that it is up to the individual Romsås resident to determine the type and the extent of involvement/participation in the community. We believe that under such conditions people the extent and variety of participation will increase.

Furthermore, we believe that the Mall (by the multiplicity of services and user-opportunities it offers) has a potential similar to the Volunteer Centre in working as a crossroads between community- a) *enthusiasts* [those that are totally committed], b) *passengers* [those whose degree of involvement/participation is irregular and self-determined] and c) *entrepreneurs* [artists, designers and business people]. The fact that that it does not work this way at the present juncture, is due to well-known/easily identifiable factors that are outside the scope of the present project.

For this reason we have nevertheless been spurred to take with us this idea – let us call it the Romsås idea – out of the confines of the Mall, and apply it to two ideas that we have been working on in parallel with the student-projects [based on the collaboration on a previous project with Futhark Architects]. *Our thesis is that by designing several functions into the same locus it is possible to work with urban design solutions (based on a wealth of shared fictional representations that afford time-specific definitions).*

The two ideas on which we have focussed under the heading 'Romsås: a Multi-Functional Town' are: 1) the backyard; 2) the backdoor.





## **1. the backyard**

The backyard is an idea based on the development of garden allotments in the Romsås outdoors environment, and around Bånkall Farm – which belongs to Romsås – within the limits of the feasible.

We suggest, as a possible line of immediate action, that a classification and mapping of land-allotments adequate for this use be carried out, and that the allocation be administered by the condominium associations (managed by the board and general assembly).

To realise this idea, it is important that the resident join in on work-parties – and therefore depends on the willingness to participate in work-parties among the Romsås residents. If such a will exists we would at the same time suggest that the path through the forest to Bånkall Farm be properly marked, so that people easily can find their way. The short stroll to the farm becomes a readily available option for residents and visitors.

The background for this suggestion that there seems to be an interest for gardening among Romsås people – especially among the ethnically foreign segment of the population. The Pakistani milieu is familiar with garden allotments in Pakistan, but also from Holmlia in the Oslo suburb (from where there are probably a number of lessons to be drawn with regard to management and administration of the allotments).

Garden allotments are multi-functional in the sense that is outlined in the previous section. Gardening allows to combine an increase of supplies with physical exercise, and both are healthy. Allotments will also entail a more significant adult outdoor presence, with a greater proximity between adults, kids and youth, with the effects on the quality of outdoors environment implied by the gardening activity.

If run with an adequate management model, organisation and administration allotment gardening can contribute to increase the sense of safety and the real safety of the outdoors environment. Both because people engage more with each other, in a situation where they can scale the degree of desired contact.

Allotments are private (shares) but they are small. Therefore it is possible to see your neighbour. The fences are low and invite the exchange of saplings, mutual assistance and small transactions. A core value of allotments hence lies in the fashion they facilitate voluntary decisions, in a concrete and everyday sort of way.

Gardening also provide the occasion to engage in other forms of exchange, anchored in everyday tasks. In this connection the reference to what the Groruddal Effort has achieved in co-operation with Adult Training would be appropriate: cf., Smedstua's Adult Training Centre and Haugenstua School established 70 new garden allotments in 2008.

Adult education in Norwegian combined with allotment-gardening is also something one could envisage at Romsås. A situation with varied practical tasks can help language education for adults, and is a good starting-point for mutual learning in the area of gardening.

As already mentioned, the backyard idea has been suggested in an earlier project at Romsås, but in *Pandora's Hope* the idea emerged from the presentation of a micro-gardening system – that Simen<sup>8</sup> (MA2) is developing – and the possibility to garden all through the year at Romsås.

An increasing number of balconies at Romsås have been glassed in and easily function as *greenhouses*. With the help of Simen's idea it is simple to supply the household with greens during the winter, and prepare the allotment-season with saplings to be planted in the late Spring. Group B's project was e.g. about directing public attention towards these possibilities in the Romsås Mall.

Furthermore, the proliferation of private greenhouses also would make it possible to exchange plants in the Winter season, and thereby keep the green link warm throughout the year. Which brings us to the next idea – *the backdoor*.

## **2. the backdoor**

We believe that it is important for Romsås to establish as quickly as possible a multi-functional space that can be used for activities such as assisting children and youth with homework, lessons in native language, religious education (e.f., Koran school), and a "Silent Room" available for booking (e.g.,

during the Ramadan). The reason why we have called this idea the backdoor is that we believe that a multi-functional space also should have a well-equipped *kitchen*.

First and foremost because it works as an extension of the previous suggestion: in a milieu where people know each other from the horticultural setting (allotment-gardening) it is probable that food also can act as a contact-generator. Concretely: if Romsås TV makes cooking shows, about people who use the kitchen, and broadcasts them on the local digital net, potential users will be made aware of the facility and what it has to offer. It is possible to tell about how people live and think by starting with food (this is what group A's cookbook idea *Retter fra Romsås* really is about).

During our project at Romsås we also visited a number of candidate spaces that could work as such a multi-functional facility at Romsås. Both down in Romåsvn. 468, Romsli and Revegården. We know that there are activities – existing or in the pipe-line – all three places. We would nevertheless recommend that a multi-functional space be listed as a priority issue. Since today's alternatives – that exist at Romsås – offer few opportunities for participation, cultural autonomy and mutual influence (and consequently scant possibilities for cultural integration). Not to mention the possibility of acquiring the cultural experiences from the management of a multi-functional space is likely to entail, and are likely to represent a significant potential for (social) innovation at Romsås.

The allocation of such a space, given viable conditions, may be organised by the residents of Romsås themselves, as citizens, with the objective of spanning needs in this area – with regard to new-comers and muted groups – for a limited time-period. Such a pilot-project may also become an important motivator for Norwegians of non-European origin (cf. the 99 ethnic groups) to get the education they need – at the Volunteer Centre hub – to become actors in the Norwegian culture of organisational management (board management, bylaws, book-keeping, budgeting etc.).

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This is how far we got this year: *Pandora's Hope – Romsås a Multi-Cultural Town*. This was the first round. The 3 MA students from IKOS are now taking over, and will do in depth studies of arenas of social encounters at Romsås.

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**notes:**

<sup>1</sup> Nicolas Bourriaud and Sinziana Ravini visited Oslo in connection with the book-launch of *iReilstad*, Jan Inge (ed. 2009) *Neighbourhood Secrets*, Oslo: Forlaget Press, which was published in connection with Stavanger 2008 (Stavanger ran a European Cultural Capital project in 2008).

<sup>2</sup> *Pandora* is a female figure, who many remember as an accident prone character from Greek mythology, but – according to the story about *Pandora's box* – it was she who, in the last instance, brought hope into the world (as a wee creature).

<sup>3</sup> IKOS – Institute for Cultural Studies and Oriental Languages at UiO (the University of Oslo).

<sup>4</sup> The MA students from KHiO (the Design Faculty) who were in the group A by name and specialisation: Bente Bjor (Fashion & Costume), Ran Shao (Interior Architecture), Renate Alexandersen (Interior Architecture), Thomas Kjellberg (Visual Communication).

<sup>5</sup> The MA students from KHiO (the Design Faculty) who were in the group B by name and specialisation: Steinar Borø (Visual Communication), Eva Hugenschmidt (Visual Communication), Anne Linn Kvalsund (Interior Architecture), Camilla N. Waldal (Interior Architecture).

<sup>6</sup> The MA students from KHiO (the Design Faculty) who were in the group C by name and specialisation: Ida Ekroll (Visual Communication), Oda Hveem (Visual Communication), Mats Omland (Visual Communication), Anders Askheim (Furniture Design).

<sup>7</sup> The background for placing Gormley's sculptures round about in Stavanger was their first being intended and placed in a single cohort in the water of Solstrand beach. When the decision was made they were to be removed a heated debate arose, which resulted in their dissemination in the urban landscape (which did not result in cooling the debate).

<sup>8</sup> Simen Aarseth is a Master student of the second year (MA2).

\* The history project of Bjøråsen School is on the web: [http://www.erdether.no/papp/romsaas-skole\\_Bj%F8r%E5sen%20skole.nml](http://www.erdether.no/papp/romsaas-skole_Bj%F8r%E5sen%20skole.nml)