



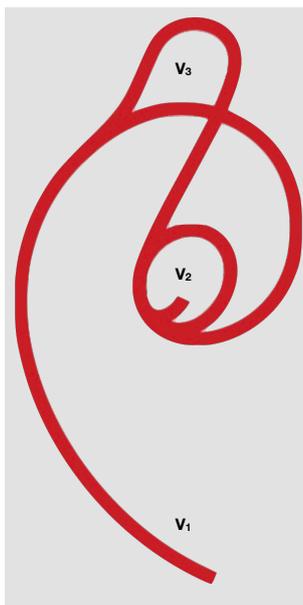
Fig. 1—View 1, left: diagram/drawing (prompt); View 3, right: photo (documentation); View 2, centre: bamboo-stick which the reader is kindly urged to imagine as physically present in the lineup. Question: under which circumstances does the stick move to the centre of our attention, rather than being simply a mediator between the first and last image?

This handout is inspired by something an engineer said to me, while I was working in the Norwegian Foundation for Research in Science and Technology (SINTEF). He was explaining the thinking and practice that constituted a background for a modelling software called METIS—Greek goddess of wisdom and deep thought (first wife of Zeus). The engineer was Frank Lillehagen, and the MËTIS company had, at that time been acquired by [Computas](#). Basically, it was a zoom in/out visual program based on described objects w/databases and links that could feed and compute.

Because I was quick at learning to use the program—particularly the symbol editor—and that I managed to crash it regularly, because I gave it assignments it was not made for, the engineers decided that I should become a beta-tester. The explanations of the background of the software that I was given by Frank Lillehagen, however, from e.g. his experience with car-production in Volvo, was difficult for me to understand. Primarily because I did not have enough professional experience with design, at that time. After some years at KHiO, I feel ready for the challenge.

Lillehagen's challenge was to equate models with active views: that is, different contrastive views that allow for a different kind of assessment than what is afforded by a linear account of process up to the present. In his idea of visual modelling our current objects are determined between *kinds* of materials that let us form an idea of things to be, and the kinds of materials that document things that have been done, and let the status of a project emerge from that between space: which means that you need a minimum of 3 views: the same work ordered differently.

A better understanding of Frank's ideas developed as I started to develop an understanding of the kinds of materials what make the different views work as he was saying. In their dual function of instructions and enigmas, drawings are often apt to prompt things to be: that there can be a potential in drawings from the receiver's vantage point, that doesn't have to reflect the drawer's intention (drawings can be retrospective). However, there is something in the material trace—or the *mark* made in the viewer—that elicits the potential dimension even in a nostalgic drawing. It does not point to the past.



SWIRL (signature)—

- bottom: View 1 (replay) V_1
- top: View 3 (record) V_3
- middle: View 2 (reorient) V_2

Similarly, photographic contents (studium) are readily received in a retrospective mode: a record of how things were when the shot was made. This aspect can come out even stronger in photo-gravure. If it is the material content that is the level of photo that can work in this way, it is the material expression that makes it work as something to come in drawing. Since the material content in drawing doesn't have to be something that exists, this content is dormant (or, precisely potential). While it is the materiality of print that makes the photograph work where it is shown.

If we have a third element that can respond both to the prompt (drawing) while also having a past in its keep, makes it available in a different way than when left to its own means: of simply being present. Which is an option when the work does not continue, but stops here at what we show. Let us call that the project item. It points somewhere. But it doesn't point from the past to the future—which is the lame function of what we

otherwise conceive as the present—but to a potential of its possibility. That is, as one might say, its artistic “tooth” (thinking of what bite-marks art makes, in between thought and extension).

Which is what we need to see in an ongoing project, rather than confined to the sterile and point-less isolation of what we call the present: the meantime featuring between the *future anterior* and the *work in progress*. So, it is not in the two first views that the main challenge lies—between the *loves lost* and *future promise*—but in the current project sample: the doors that open *through* the exhibition, when what is shown is a lineup with the 3 functions outlined here: where the *project item*, or what we now can call the *sample view*, does *not* simply ask: what have we here?

Because, at the *crossroads* between prompt and the document—the future and the past—we can see there the sample item is *moving*, and can additionally ask: *how far has it come in terms that are already achieved?* That is, between the *prompt* and the *document* we have a *sample item*. This is when we understand what the method of a triple view has to offer, beyond the standard exhibition-event where the fruit of one’s labour is displayed in more/less interesting ways. Of course, what is written here owes a good deal to the history of *trptychs* and *installation art*.

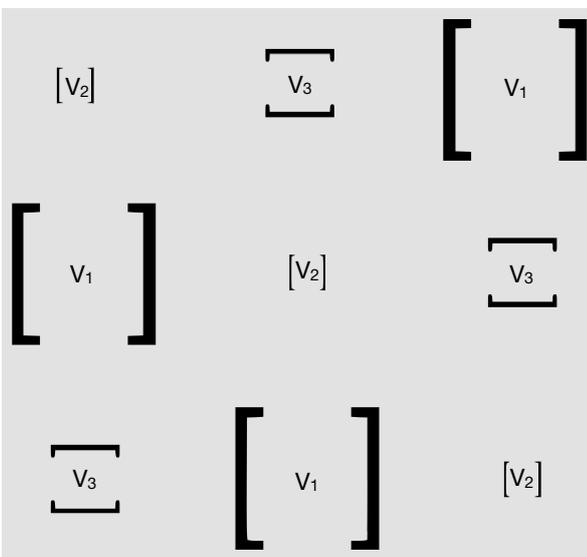
But the point of the story—in this case—was that it was an *engineer* that came to me with this notion of an active model; where plan-, process- and sample-views were designed in such a way that they not only triangulate, but that the plan-views (drawings etc.) are such that they produce a prompt for the sample. And that the process-views (photos etc.) are such that they transform the sample into a model. Then the sample-view is not only coming somewhere and leading to something, as middle part of a narrative, but shifts into a *centrepiece*: featuring a beginning and end.

From which we may conclude that—in semiotic terms—the sample view is assigned the function of the shifter: in the sense that it is the *sample view* a) which is the subject of a shift, if the prompt and documentation are adequate, b) that shifts from being a mediator between past and future, to become their centrepiece; c) that assumes the function of pointing somewhere [the deictic function, or *deixis*] in a way that does not simply bridge past and future, but puts us in a place where we have to speculate on what our options are. These options are not necessarily pleasant.

So, in this aspect, the sample view resembles the mousetrap in Hamlet: the play set up by Hamlet with the help from a troupe of passing comedians. Though in Hamlet the mousetrap is rigged to un-cover a plot, its function is limited to a *re-orientation* of the play: all parties involved at Danish court—including the King, Hamlet’s uncle, and the Queen, his mother—have to reconsider what their options are. The play rigged inside the place (the mousetrap) is itself made up from clichés, or floating signifiers with classical references that had purchase at that time.

But is they become infused with the meaning of the main play (Hamlet) the hallow of loose ends are transformed into pointings: the deictics of *shifters*. Of course, in the context of engineering,

design or art, the sample item/view is by no means mediocre, or cliché (except as, in Shakespeare’s play, it is intended to be so, for specific purposes). We do not want it to be a hollow that simply changes the odds/options of the two other views. Rather, we want it pointing to a potential within the sample view, that it has partly achieved already.



The 3 View method according to the GATE signature:
 V_1 = View 1 (prompt),
 V_3 = View 3 (document)
 V_2 = View 2 (sample)

So, what Frank’s method of the 3 views does is—in the last instance—to operate a shift within time and space: moving from the path to the goal. Or, if your will, from **1**) the path is the goal; **2**) to the goal is the path. If facilitated, humans have the talent of moving to the goal and working from there. The difference between the first and last part of Hamlet! Moving back to IT-modelling: how is it possible to use a 3-point registration, of the kind which has been explored here, such that the shift between the path and the goal—the process and the arrival—is transformed into a discovery/falsification procedure, where the method is to shift between space and time.