

PLANS

handout

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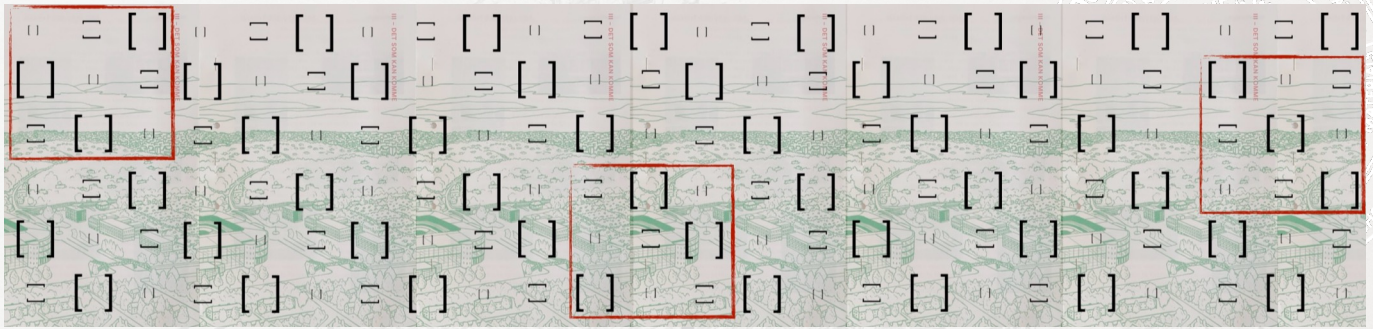


Fig. 1—Background: multiple from the off/WHITE volume in the Red Thread trilogy—from the Red Thread Studio in Urbanism at AHO in 2015—dedicated to the future. Some student works from the course: Ana Badenas Izquierdo, Annemarie Voss, Håvard Heggenhougen, Kaia Opstad Sæbø, Melissa Schmiedel, Ole Wang Høiem, Robert Semod, Roger Stemsrudhagen and Tuva Øftshus. The superposed square bracket grid, features different alignments between the workshop, the studio and the archive as telescoping elements of the Learning Theatre (explained below)

In my hands, I received a **trilogy** which is also a **trptych**: 3 volumes in different colours risoprint, which was about the past, present and future—as perspectives in urbanism, but also as **triplet** of topics iterated by each of the **blue**, **red** and off-**white** volumes: the past, present and future in the **past**; the past, present and future in the **present**; the past, present, future in what could be the **future**. Each volume according to its own means: according to the widespread notion that we know more about the past, less about the present and almost nothing about the future. Past, present and possible future of Oslo. **333** in a folder.

The **learning theatre** is here used to inquire into the **telescoping logic** of the folder-contents—as a **trilogy**, **trptych** and a **triplet**—assuming that this method is adequate to develop a **cartographic understanding** that will succeed at assigning the location of learning in different active spaces: the **workshop**, the **studio** and the **archive**. The ‘learning theatre’ is the name of set-up to retrieve, analyse and display **assumptions** that are hidden in plain sight, and **assign** them to learning processes beyond its reach. The learning theatre is conceived as a design for learning about learning, that can **inhabit** different learning-environments.

If the learning theatre presently inhabits the 3-volume collection, it is on these accounts: **1)** first, that the access to information in **inversely** proportional to what we know about the about the past, present and future [the access to information in the past was much less than at present, and in the future information is expected to explode]; **2)** then there are too many striking parallels between assessment of the state of

**urbanism** at AHO in **RED**, and the state of **theory** at KHiO to be overlooked; **3)** the current media and information literacy [**MIL**], with **big data** [**NLN**], shifts the balance in the ratio of **bimodal** text-pictorial learning (learning through editing).

**BLUE**—the most text-rich of the 3 volumes: urbanism is discussed in terms of the plans that juxtaposed in Oslo, from the 17<sup>th</sup> century under the reign of the Danish king Christian IV to the 20<sup>th</sup> century sprawling suburban Oslo. The pictorial elements featuring in urbanism Harald Hals’ piece, are essentially workshop-drawings, notes and diagrams in the sense that they present plans **midway** between visualisation and realisation. Featuring an educational context in which professionals were educated in the **beaux arts** tradition, based on apprenticeship. Here it is proposed that the underlying assumptions are those of the (unassigned) **workshop/atelier**.

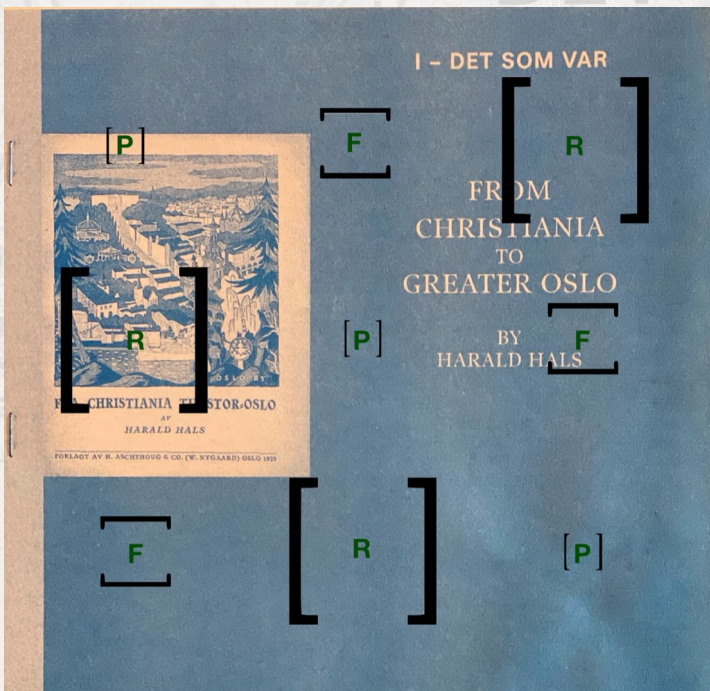


Fig. 2—**BLUE** the square brackets from the grid [above] is here dedicated to the workshop and apprenticeship in the beaux-arts tradition: here the realism of the brief (**R**), combines with the free form of process (**F**) and the phenomenological angle assumed in student-presentations (**P**). The diagram is read from right to left/top down. Please observe the diagonal alignment of the 3 Ps.

**RED**—just as the following volume, in its status assessment of urbanism, in the present architect-

ural education, possibly can be based on a similar assumption of the **studio**. The architectural education is moving **from** the apprenticeship of the beaux-arts tradition, **to** reflecting the intelligence and qualities of **collective** outcomes. Here, the drawings are not drawings to be made, but communicative drawings that level intuitively between peers; the text is discursive and precise. We are in the era of the field-record, photography and a **classic cartographic** perspective over Oslo from the Ekeberg height: a privileged view.

**WHITE**—then we pass unto the past, present and future of the **future**. Here, the major pictorial medium is drawing, the type-font of the written elements varies in size, as do the patchwork of the graphic design, readable as a collection of small **posters**, and accordingly a mode of collective address beyond the community of makers/architects, with a broader outlook of the **exhibition**: come and see! It is located beyond the city-walls, beyond sprawling and beyond the centre-periphery of the radial city. It rather focuses on human habitats at a **frontier** of the current forms, which we might simply call the **open**.

If the venture has the epic scope of Kieślowski's movie-trilogy—**Blue, White, Red**—it is on several accounts that following the **telescoping** logic between and within the 3 small volumes. Firstly, they are readable to general newspaper-reading **citizens**, who are interested in Oslo. Secondly, they are not superficial in the sense that the triangle between **text**-readability, **image**-perception and **object**-interception (the size, materiality, print and colour which we understand as **format**) that plays differently in each of the 3 volumes (**past**, **present** and **future**), which is why we have triangle between and within all three.

These triangles do not present us with a solution, but invite us to a search: to be mindful of possibilities and opportunities—whether lost or taken—in an honest attempt at turning urbanism into **public matter** (res publica). Indeed, the nature of the plan, what it is and what it does, changes with the times featuring in the **blue**, **red** and **white** volumes. Hence the existence/relevance of the plan is vulnerable, and at times precarious. Indeed, what is the time of a plan? Its scope can be short term and long term (like the 1-year and 20-year plan in the days of the Soviet Union), but what is the democratic time-zone of the plan **itself**?

The chances are that it is the **mean term**—between the short and long term—which is no longer a shared framework that we previously could call **the news**. Instead, it features in **RED** as **education**: the arenas beyond the existing residue of beaux-arts apprenticeship, with the Master programmes as experimental fora: what is true of **urbanism** at AHO, readily applies to the **learning theatre** at KHiO. That is, studio-like arenas where the students are educated in developing autonomy, and responsivity, outside the framework of the specialisation, and in an alternating **dialogue** with it. What are you doing in the **meantime**? An MA!

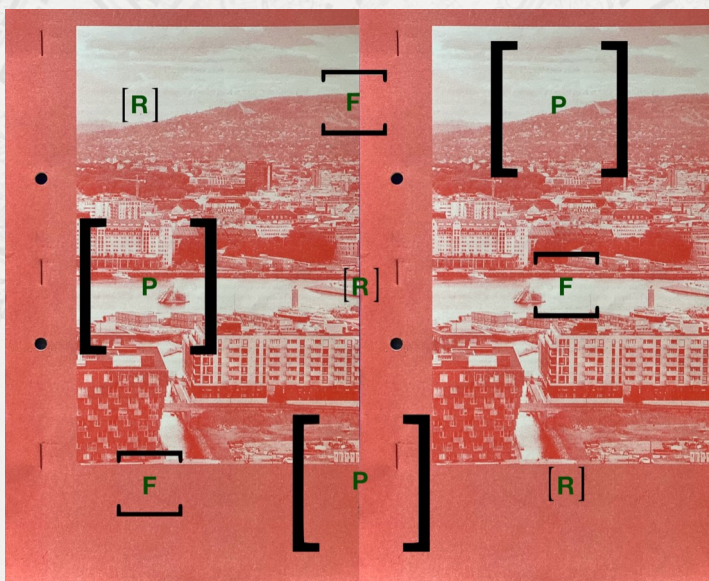


Fig. 3—**RED** the square brackets from the grid [recto] is here dedicated to the Red Thread Studio (Marianne Skjulhaug & Joakim Skajaa): the studio perspective homes in on an experience of the city (**P**), the free form is pledged to investigation (**F**) and the interception of realities (**R**) that are key to an architectural scope of designing real projects. The alignment of realities provides such a scope.

It is located between the short-term scope of the **quodidian**—working, eating, sleeping and socialising—and the **mundane** long-term scope of having a professional future. The time of the planning in this trilogy from the **Red Thread** studio in 2015, telescopes between 3 frameworks: **realism**, **free form** and **phenomenology**. These are laid out in **RED** as **loosely** coupled to the past, present and future, but essentially are telescoping perspectives in educating **urbanists**.

We can readily imagine **realism** as the broad framework of a **brief**, **free form** as the epitome of **process** and **phenomenology** as the main trope of student **presentations**. In theory development, however, it is turned **topsy-turvy**: distilling an **experience**, giving it a ride in **free form** of **investigation/search**; and homing in on the **real**, through this bimodal **archival design**.