



There are two cultural turns: one expanding art to social critique (1960s), the other making nature a part of our cultural heritage (2000s). Two tiers?

When we speak about the ‘cultural turn’ it is [at least] in two senses. The first is the cultural turn in the 1960s in *modern art* and *university marxism*—away from aesthetics and labour theory—and the cultural turn in the way we think of nature: nature as cultural heritage. As an example of the latter: within the Federation for Environmental Protection of Oslo/Akershus (NOA) some areas with backwoods around Oslo were kept secret for protection; after the enforcement of the [Marka-law September 1st 2009 §11](#), these areas became publicised as *cultural* heritage (for their protection).

In this sense, the cultural turn was added an *educational* layer. The backwoods were named *fairy tale* forests, based on the assumption that untamed nature feeds human imagination and reverberates in the [folktales](#) collected in the Marka-areas by Asbjørnsen and Moe: from an era when dispersed settlements were strewn over the entire area, before the woods became natural resources for single-minded forestry. NOA decided that what *remained* of these forests were better off publicised once the government was bound by law to protect them as though “legal persons”.

Making statement, as it were, of a [deep ecology](#) where not anything goes (and where untampered nature has, as it were, a *self*). As though a gesture as the ones relating for forestry, need to be

topped by actively leaving something untouched.

And that the secret to the completion—as a signature of sorts—lies precisely here: the passage from activities that extend to meanings (*cultural turn 1*) to ones that communicate forces (*cultural turn 2*). The gesture of always leaving something untouched after using: in other words, to *exit* the user-mode (which in contemporary parlance is merely an extension of the consumer).

That is, establishing an intra-action between human *business* and its *impact*: between what it is meaningful to engage with for humans, and communicative chains that are *causally* connected. Realising that the two—as they are somehow boxed into each other (Duchamp)—manifest choices, intentions and designs revealing how we have been ‘spending our time’ (which, otherwise, are simply *lost*). At this point the question is whether/not we actually are set up for an environmental *accountability* at all. And, finally, when the two-tiered model of the cultural turn, finds its way into our *educational* programmes.



[Illustration](#) of fairy tales—or, *fales*—of Asbjørnsen and Moe, where animals occasionally speak. In general, fables are *not* considered to be shamanistic. However, the location of these tales into a natural setting where human beings—when exposed to it—will find their imagination fuelled in certain ways might be. Cf, Austrian inventor [Schauberg](#).

That is, taking the environmental practices into our education—as a design department working with/in an art school—beyond the enchantment of folktales, fuelled by our exposure to nature (a romantic idea), to the development of practices through training: learning how capping the development of meaning, will code communicative chains. Learning through experience how completing small tasks, of work in progress, constitutes a form of *coding* that allows different activities to programme each other. Leaving complex activities to self-organise.

Developing consciousness—a part of an educational programme—will reveal a structure that is similar to the environmental approach to nature featuring above. These are questions that have been activated in [discussions about the nature of consciousness in AI](#): distinguishing between the materials from consciousness (used to train GPT) and a consciousness in active development; in patterns that our ancestors have known but that we have forgotten (video referring to Genesis). Which is what makes it tie up with how folktales are fuelled by the sensorial immersion in nature.

Under the circumstances, how the development of AI through language models is capped by a prompt to what lies beyond it, is what interests us here. To every point there is a counterpoint, and the wealth of paths opening by the mediations between them (in real time). So, there is a similarity between nature and mind at this level ([Bateson](#)), just as there is a difference between mind and nature thus conceived, and the work of natural and social *causes* that make things fixed and change but slowly/laboriously. Then comes how choices/actions are again *routed off* all this.

The model is a non-repetitive series: same (nature), similar (mind), different (cause), off (action). In sum, an expanded model of the self that includes the world/environment, rather than the petty and narrowly scoped model of the human ego. Taking a position on education—that it is part of the biological development in humans—brings us to the purpose, design or *end*: instead of locating the narrative of ethos and worldview to human beginnings, before the emergence of the personal self (as in the video above). In sum, linking up with the history of a certain grammar.

That is, the grammar of the *punctum* (full stop). In history, it has evolved from *ekphonia*—cantillation patterns used to determine the sentence in early texts without punctuation—a length of tone in Gregorian chant (a punctum was one tone length, and the virga half of it [cf, virgule means comma in French]); typing practices with *two* spaces after a full stop, and *one* space after a comma; the *punctum* (after-image) contrasting with the *studium* (meaning) in Barthes' [camera lucida](#), the *wandering viewpoint* in Iser's [act of reading](#), and Schneider's *moving image*.

The latter is from Arnd Schneider's reframing of [vision](#)—featuring the still as a moving image—in the ethnographic account of fieldwork. In sum, as we move from cantillation, chant, spacing, after-image, active reading, montage and field. The grammar is the same but its boundaries have been pushed from the melodic, through the linguistic and the visual, unto the field: how we live and act in nature. Placing this in the target area rather than making statement of how we may have done things better before. Making the journey of how humans find their way in the theatre our [res publica](#).

Comparing the *same* with the *similar*, marking the *difference* in what they do and let them *play out* (punctum) before we take our next step. This we can do by defining small tasks which—by putting some effort into structuring them so that they can be completed—will code/prompt communication between such small tasks. When collected and dated such tasks constitute a *logbook* with entries that extend meaning up to a point, and connect through communicative chains. Building up to choices and actions that



In *Étant donnés* Duchamp is playing with the machinery of perspective (*Le gaz d'éclairage*) and the after image (*La chute d'eau*). The first relating to meaning, the latter to a causal chain (closing the door, which acts as a camera shutter).

are *immersive* to the field/world in which they take place, where they will be *named* (and not merely conceived). Here theory development delves into a culture of education, with each our names on it: not content to subsume theory to concept, but tying it up to the *journey*: [theoria](#).