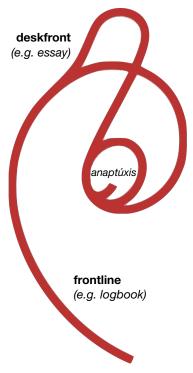**Box 1**— "Universities and university colleges must promote and safeguard academic freedom, and those who exercise it. Schools, unions and staff. The institutions are responsible for ensuring that teaching, research and academic and artistic development work maintain a high professional level and are conducted in accordance with recognised scientific, artistic, educational and ethical principles".—Excerpt from NOU 2022: 2 Academic freedom of expression — A good culture of free speech must be built from the bottom up, every single day. The passage above, cited in quotation, is the verbatim of the white paper that has been incorporated into the new law of universities and colleges in its entirety.

For years, a difference that made a difference in professional anthropology articulated between fieldwork-based ethnography, and arm-chair theory. This difference between fieldwork and the arm-chair today features in the difference between *frontline* records and *deskfront* replays of ongoing investigations, owing to the existence and ubiquitous use of digital technologies: mobile control-pad-*cum*-screen-displays (CPSDs) as *smart-phones*, *tablets* and *laptops*. A third layer of *usership* accordingly emerges across the divide *between* fieldwork-investigations *and* arm-chair theorising.

These new modes of *record* and *replay*, are readily overlooked because they carry some resemblance to old school hand-*writing* and *reading*. They move *beyond* this level of gross comparison as the *functions* of record and replay are supported by technologies/practices of *editing* in real time. Hence the field-investigative and arm-chair alternatives—and, in practice, alternation—are boxed into the above-mentioned implements, and are with us *everywhere* (they are ubiquitous, as is commonly held). Frontline vs. deskfront is a *difference that makes a difference*: i.e. information.

To which degree does this difference in already existing practices feature in associated/marginal technologies such as *logbooks*? The working-habits we train our MA students in at KHiO's design department, the logbook articulates the ways and values of keeping a record of *frontline* activities. What is appearing over the years is that the purpose they serve is not simply in supplying text-based reflection with raw materials (in conformity with common conceptions of archival materials in general). More than this, the log-books will readily work as *channels* for the type of reflectivity that surfaces when MA-students are becoming *practised* in something. While course-*deskfront* requires e.g. a 1000 word essay from them.

deskfront
(e.g. essay)

anaptúxis

frontline
(e.g. logbook)

Box 2. SWIRL-diagram featuring a relation between frontline practices and deskfront requirements as anaptúxis: growth, development, explanation achieved by communicative interaction.

In this tension, the logbook is kin to any other area of regular work in which the students become practiced as designers. Such *practices* are *frontline* in two senses **(1)** they become a channel to *other*, less regular, more *experimental* practice; **(2)** they become a channel to develop receptivity to the *practiced qualities* of *other* people's work [colleagues in class, teachers, artists, the professional field etc.]. Deskfront output, in contrast, is produced by compliance to the variety of bullet-points one finds in requirements, guidelines and what Edward Tufte called the *cognitive style of power-point*: with the canonical sub-title—*pitching out corrupts within*. But: is that *always* true? Or, when?

Tufte anticipated compartmentalisation as the ubiquitous practice in our time: one that proceeds by simulation, substitution and erasure of frontline achievements. With an impending threat of *damage* on the qualities and virtues that we seek to cultivate at art-schools, while complying with the required *seal* of public management in order to pass for *education*. It causes a climate-damage in art schools every-where. The problem, however, is that rebellion against it shares many of the same characteristics. That is, the rebellious fronts of our time

make a show of compartmentalisation in place of the test-lab dialectics of experimental resistance.

So, in the sense of going to the *root* of things, it is not radical. Rigging debates, pressuring others to adopt acclaimed political positions, punishing/marginalising people who don't. This is simply a dialect of deskfront practices (of which there are clearly are historical precedents in Hobsbawm's Short Century): bureaucracy and democratic centralism are cousins. Articulating resistance therefore is of major importance on *more than one* front. Thus, the need to establish a front at our *frontline* practices. If we place our front here we will introduce resistance *into* deskfront practices.

There are likely more than one way of conceiving this. Here is one: if we work with deskfront requirements as *constraints*—or, chance methods—we have a greater chance of *reflecting* frontline practices unto enabling outputs, and *deflecting* the damage from deskfront practices. This becomes intuitive as soon as we realise that CPSD, with its inbuilt reliance of editable record/replay, is really based on *audio-visual* image-processing: also when we think what we are seeing is *text*. The cut-and-paste premise is visual/audio image-based, and the novelty it brings to text is montage.

Arguably, the transformation of *deskfront* requirements *into* constraints—which with some effort is transformed into enablers—is at work as soon as we *reframe* our computer-screens *from* being document-displays *to* become deskfront montage *work-stations* (where the work of cross-cutting is takes place), we are also enabling ourselves at intercepting phenomena beyond the scope of the deskfront: just as movies intercept motion (on a digital screen there is strictly no motion) and sculptures materialise multiples, deskfront editing *can be bent* to convey *narratives* and *multiples*.

If we go this way, we are *not only* in for a new sense of education *per se*, but of education as a training-ground for *democratic* enskilment (in the current era of compartmentalisation democratic skills are clearly ailing): moving from the confrontation of opinion, to taking stock of the the situation based on available knowledge. That is, **(1)** learning to take different *roles* in communicative interaction; **(2)** focussing on what *works*, **(3)** asking for clarification based on *perspective*; **(4)** gifting *annotations* as trim-tabs; **(5)** addressing others on a *personal* note building up to open questioning.

That is, working in the cross-pressure between frontline (*experiments*) & deskfront (*requirements*) to come up with a third form of *ingathering practice*/usership: what is presently explored as *anaptúxis*—growth, development, explanation as a flowering *from* democratic enskilment. The new university & college law in Norway (enforced from August 1st 2024) will bring a new horizon to this effort. In the sense, that professionally articulated expressions of political solidarity is not only tolerated, but is encouraged within educational institutions pledged to protect free expression, in principle & practice.

That is, pledged not only to be supportive of expressions of this kind, but also to protect those who thus express themselves. A present example of this is the work of Mohammad Ghasemi with his MA: he was working with a network of activists critically of the regime in his native Iran (the Women, Life, Freedom movement), as a background for his MA project called Timelessness: a playful routine articulating his specialisation in furniture design and interior architecture as protest art. In accordance with recognised artistic, educational and ethical principles at KHiO (Oslo National Academy of the Arts). His involvement has jeopardised his return to Iran, where his life is in danger, and he is currently applying for asylum. He has asked for support by the school.

How will protection be granted by educational institutions—under the law of universities and colleges—in the future, vs. e.g. Norwegian Immigration Authorities? Will the school's professional assessment of the work carry enough weight to grant the protection (in this case asylum) to which s/he is entitled to by the law? On whose word will the assessment that a life is indeed in danger, be accurately appraised. For a more discussion on this topic, please go do this link.

Box 3—exile passport for Zarina Saidova, who was deported on April 30th 2024, inspired by the Nansen Passport (1920-1942). Design: Ylva Greni, Print: Julia Jaiko, Concept: Theodor Barth. Exhibit: KHiO 13.04-16.05; Deposit NLN: 27.05.2024. On the web of the Nansen action a user involved prototyping initiative.