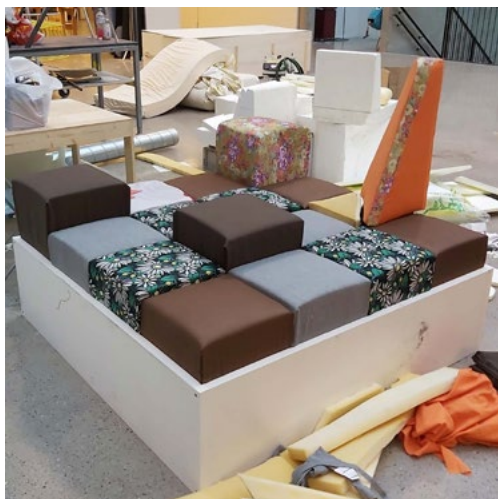


KUNSTHØGSKOLEN I OSLO → AVDELING DESIGN

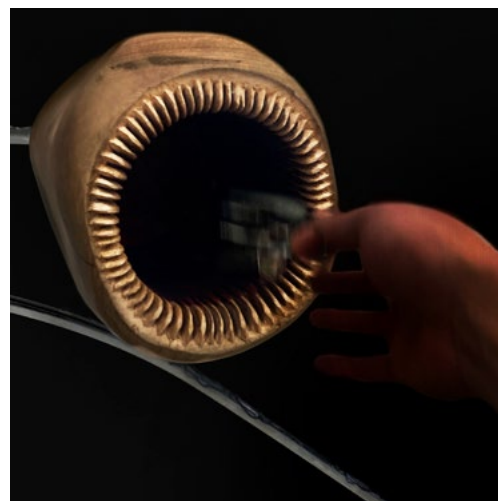
Interiørarkitektur og møbeldesign

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BA2 course in Anthropometry investigates our physical and social relationship to things. Here Jonas Oppedal explores how Ikea's Kallaxhyllan can be upcycled and repurposed. Course led by Patrick Grung.



MA graduate Hallbjørn Kjellson Hognestad's project "From Dusk Till Dawn".



Research seminar and an exhibition on experimental making related to wool from Northern sheep breeds at the Norwegian Embassy in Tokyo.

KHIO 2022

We have learned to understand how our profession is continually dealing with ambiguity and uncertainty. While the direct impacts of COVID-19 are slowly resolving, the education has been changed for something else, to tolerate the instability of the world. Since 2022 the presence of war in Europe is the current condition, where the horrors are with us on daily basis through the news. But furthermore, the war impacts indirectly our mundane work through energy crisis and economic instability. Even if not so vital for our lives, the impacts for education and professional field are substantial. We have learned that the agility and adaptability are our new professional normal, where disruptions in our systems are the constant and thus the continual critical assessment of our practices is inevitable part of the everyday activities. When we have defined in KHIO our key domain of knowledge creation being within the **social spaces**, the encountering of each other as diverse

cultures within our built environments, it gives us a good backbone to reflect on this rapidly changing world. Yet it also forces us even more so to responsibly question all the time our profession's *raison d'être*; what kind of a world we are building, how is our discipline responding to it and how do we educate professionals to be prepared for that. It is privilege to be in the frontline with the resilient students and co-teachers to critically examine what are we supposed to learn and how this should take place within Interior Architecture and Furniture Design pedagogies, when ambiguity is the new standard. This is what we are doing, addressing this continuous flux by being passionate and engagement to rethink, how to respond to the changing conditions for providing the optimum learning environment available. It is more and more about experimental teaching practices when the conventional didactic models have become simply redundant.

Our main event of the year 2022 was the so-called material week; a weeklong set of public international events focusing on materiality, as a first one in a series of many to come. Under the title "**What's the Matter**" we brought in a broad set of international speakers and workshop organisers to ponder and inquire into contemporary material practices in design; how are materials designed, grown, made, reused and upcycled. The event was a success, both with the number of students' engagements in the form of workshops, but also as a dialogue with the professional community around us. The event builds onto one of our key focus areas, the cross-disciplinary **material knowhow**. This follows our previous line of actions such as the research projects in wool and our recent requirements within our PhD programme.

In terms of our international affairs the post-pandemic restrictions have still had an impact on our mobility.



BA graduate **Charlotte Mathilde Friis's** project "Fortiden er min Framtid". Her work focuses on paying tribute to sensing the body in the final stages of life for the hospital patients beyond the primary medical services.



BA graduate **Maren Kjelgaard Bredesen's** project "The Right to Aesthetics". She challenges the disability aids and their functional aesthetics, in her work to help the disabled to move to and from different furniture.



MA graduate **Nina Havermans's** project "A practice of biomaterial design". She was awarded as the best MA project 2022.

Yet slowly the activities and the collaborations are recovering and finding new forms and practices. Under the umbrella of our ongoing international research project, "Connecting Wool", we organised a joint event in Japan, where now the experimental making and producing of novel applications where under a critical scrutiny. The results were exhibited at a public event in the Norwegian Embassy in Tokyo.

We have recruited two new staff members in 2022: Architects **Pavlina Lucas** and **Erlend Skjeseth**. They both strengthen our pool of socio-spatial knowledges, but also bring in invaluable knowhow to our material practices within the respective areas.

Regarding the graduates for Master of Design in 2022, the students brought again forward a broad range of issues.

Sindre Buraas's project "Omni 2052" explores the healthcare system of the

future and how people relate to the social structures of external safeguarding, as inspired by in the aftermath of COVID-19. The project is a speculative scenario to question the current tendencies and how these might further develop to become the dominant forces in our society. A fenced oasis based on a small farm sets a beautiful place, where the residents are looked after by Omni-robots. Through the project, Buraas ponders what does it mean to be sick and to get well, and how will that impact us as humans in the future.

Ali Shah Gallefoss's project "Standard" explores the lack of proximity to nature, the countryside and animals as how we relate to products of consumption. Many building materials, furniture and even groceries are processed and manipulated to fit a standard to meet industrial requirements for cost-effectiveness.

The project's material explorations illuminate the missing link between the finished

product and its natural origin.

"A practice of biomaterial design" by **Nina Havermans** explores the material ecologies to make preferable futures more tangible. Materials are fundamental to our experience of the world and essential part of the design practice to shape the spaces we inhabit and the objects we use. The project investigates waste-streams of leftovers from fabric production, woollen selvedge and wood-derived cellulose-based binder as an entry into biomaterial design practice. She has developed a new biomaterial recipe towards full-scale upcycled and biodegradable applications. Havermans's project was awarded as the best MA design project of 2022.

Project "From Dusk Till Dawn" by **Hallbjørn Kjellson Hognestad** investigates furniture as spatial objects through reactions, affections, and reflections, that are evoked as uncanny experiences inspired



Circular economy is one of the key factors impacting our transformation projects within the building industry. Here **James Wescott** from AA London/Rotor, **Grethe Løland** from Arkitektværelset, and **Johanne Thurmann-Moe** from Rehub are in dialogue with the recent issues during the **What's the Matter**-research event.



What's the Matter-research event gathered a multitude of activities related to contemporary material practices. Here are student experiments on recycled plastics, from a workshop organised by **Sindre Rosness**.

from the hours of dusk. He develops a mute servant or clothes' stand as forgotten furniture that is maybe unexplored/ underdeveloped both functionally and visually. By animating such objects, Hognestad challenges our imagination and our ways to observe and think about the surroundings, as to further ponder on perception, symbolism, aesthetics and use within the world of furniture.

Finn Robert Jensen reflects on the responsible role of a designer in a world overflowing with material objects. His project "Dis-c(o)urse" creates a third space for debating these issues through his hybrid artifacts made of discarded and leftover materials by applying practices both from the crafts and design. He taps into discourses of degrowth, re-use and repurposing within the field of design, to seek for convincing and more sustainable alternatives for the negative progressions of commercial consumerism.

Sana Khan Niazi's project "Reverse Pardah" proposes a speculative design

alternative to challenge our beliefs of gender equality. A universe where inclusivity, access, and safety for some are dynamically produced through control, constraint, and reversal of power dynamics for the other. The project's counter narrative aims to unveil the hidden hindrances that are often overlooked as cultural nuances, religious practices, or even science.

"Munch's Urban Garden" by **Kristiina Veinberg** is a site-specific transformation project that reprogrammes a former empty art museum and its surrounding area in Tøyen into an integrated active laboratory investigating cultivating plants in the city. The project seeks to create an environment that brings people together over gardening, food and new skills. The project investigates the cultural values of adaptive reuse of an existing building following the degrowth concept.

Jens Kristoffer Bøyesen Vik's project "Evolving Ego" explores the role of ceremonies as essential part of humanity. He questions how ceremonies may work

as learning platforms to help us implement new knowledge and understandings in the fast-paced life with changing lifestyles and evermore present technology. Through a set of new ceremonial objects, Vik further examines how our obstacles and challenges could be met amongst family and friends, within our dynamic life ceremonies that evolve, as we humans evolve.

Anna Marthea Øren's project "The Loose Threads" investigates women's significant place, their stories, contribution and role in design history. She critically examines the one-sided history writing and foregrounds the less known female voices as more varied and diverse understanding of design. Her textile works are developed as conversations with the nearly forgotten protagonists such as Marie Karsten, one of the first Norwegian interior architects.



BA2 course on Structure concentrates on the earliest stages of building analysis at Folk Museum. Course led by Alena Rieger, as substitute for Erlend Skjeseth.



BA2/3 course Space and Performance collaborates with the opera, in this case with a piece *7. far i huset*. Course led by Vigdis Ruud.



MA graduate Anna Marthea Øren's project *The Loose Threads*.



MA1 course on social spaces explored the dynamic cultural relationships with a table setting this year. The research focused approach both investigated our diverse encounters with each other and the experimental making of those situations. Course led by Toni Kauppila.