

BOOK OF ABSTRACTS

MARTE S. GULLIKSEN AND KIRSTINE RIIS (EDS.)



MAKING

AN INTERNATIONAL CONFERENCE
ON MATERIALITY AND KNOWLEDGE

NOTODDEN, NORWAY
24.-27. SEPTEMBER 2012



Organizer

The conference is organized by the Nordic research network, Nordfo. Nordfo is the Nordic Forum for research and development in Craft and Design. Web site: <http://nordfo.org>



Host and organizer

Telemark University College (TUC), Department of Art and Design Education, Faculty of Arts, Folk Culture and Teacher Education, is hosting and organizing the conference. <http://hit.no> , <http://hit.no/eng>

Scientific committee

The scientific committee is the Presidium of Nordfo, represented by:

- Associate Professor, PhD, Marte S. Gulliksen, Telemark University College, Norway (Leader of the committee and deputy president in NordFo)
- Professor, PhD, Marlene Johansson, Göteborg University, Sweden and Åbo Akademi, Vasa, Finland, Telemark University College, Norway
- Associate Professor, PhD, Mia Porko-Hudd, Åbo Akademi, Vasa, Finland
- Associate Professor, Bente Ytterstad, Oslo University College, Norway
- Research Fellow Eva Lutnæs, Oslo University College, Norway

The organizing committee

The organizing committee consists of the Scientific committee, supported by

- Research Fellow Kirstine Riis, Telemark University College, Norway (practical coordinator)
- Professor, PhD, Liv Merete Nielsen, Oslo University College, Norway (representative for the main co-operating institution)
- Head of department Jostein Sandven, Telemark University College , Norway (Leader at the conference venue)
- Senior Executive Officer, Carl-Magnus Nystad, Telemark University College, Norway (in the venue administration)
- Executive Officer, Tonje Brokke, Telemark University College, Norway (in the venue administration)



The Making Conference

Making – an International Conference on Materiality and Knowledge in Notodden 24th-27th September 2012 – aims to provide an arena for discussions on field-specific, inter- and transdisciplinary knowledge production within Making Disciplines/Making Professions/Making Education.

The active and creative meaning of the word Making is the first key-concept of the conference and the centre of focus. The making of something in something, a material, renders a focus on the physical and material aspects of making. Materiality is as such the second key-concept of the conference. The third key-concept of the conference, knowledge, emphasizes the need to understand Making as both a knowledge-based and a knowledge-generating process.

The conference takes an educational perspective on these key concepts. Questions asked, are:

- How can education in the Making Professions prepare the future citizens for identifying and solving possible future challenges?
- What are the possible meanings, functions and consequences of materiality and material-related knowledge in such a context?

The conference acknowledges the multiplicity of meanings around the Making Professions. Critical and constructive exchange of ideas and debate will be welcomed. Therefore, in addition to the key-note speeches, time is provided for two larger panel discussions, and for prepared peer-response on presented papers.

Invited papers

When we called for papers we welcomed papers related to the Conference's three key-concepts: Making, Materiality and Knowledge. We encouraged paper presentations to be more than simply lectures and have welcomed sessions that incorporate other and more active/making forms for presentation.

At the deadline for submission 145 abstracts were registered. The abstracts were then evaluated by a select team of peer-reviewers in April/May 2012. Confirmation of acceptance was followed by a publication of the abstract on the conference website. We are here proud to present the abstract of the 109 papers to be presented at the conference.

Since we have invited both traditional academic papers and papers with emphasis on a more multimodal presentation we have chosen not to have a template for the papers presented at the conference. The abstracts show this complexity and are discussing a broad spectrum of relevant aspects within the framework of MAKING.



Categories of presentation

At the time of submitting the abstract, the author marked which category the paper was to be considered for.

1. Papers with peer-response: Papers in this category will be given 20 minutes for a presentation, 10 minutes for a prepared response/discussion from a peer, and 10 minutes discussion with audience. Authors who wanted their paper considered for this category, sent full papers to their peer by 1. September 2012, in order for the peer to prepare a response.
2. Paper without peer-response: papers in this category will be given 15 minutes for a presentation and 10 minutes for a discussion with audience.

The peer-response system at the MAKING-conference is an orally presented, constructive critical reading of the paper, given by a peer. The format may be response or a prepared discussion. It is emphasized that the peer-response should be exactly that: a response, not a review. The Peer-response system is set up in order for presenters to get a more prepared response on their presentations, for peers to have more time to think about a contribution before discussing it in public, and for the audience to get more insight in the presentation before raising their own questions or comments.

Post conference publication

The conference has a partnership with the scientific journals *Studies in Material Thinking*, *Techne A* and *FORMakademisk*. All three journals will publish a special issue with articles based on papers and keynote lectures presented at the Conference. Together, the three journal issues and this Book of abstracts form the official publications from the Making Conference.

Notodden, Norway, 16. September 2012

Marte S. Gulliksen & Kirstine Riis (Editors)

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ABSTRACTS TO PAPERS PRESENTED AT

MAKING, AN INTERNATIONAL CONFERENCE ON MATERIALITY
AND KNOWLEDGE, NOTODDEN 24TH TO 27TH SEPTEMBER.

ABSOLUTE BEGINNERS

Tomorrow, I m recovering my Thursday child as an absolute beginner ,
Transporting you to the essential touch of surface skin and space,
Only for you, i do not regret, looking for education in a materia set.

My love is your love , my materiality is you making things,
The legacy of our ethnography, craftsmen s old and disappear, make me strong hard feelings,
Recovering experiences and knowledge sprinkled in powder of stone, wood and metal () reflecting in
your dirty face the tranquility of your serendipity.

Transport me to sensitive springs, most of the People run to mars like Major Tom ,
they only have heroes that comes from the virtual tomb ,
but Absolute beginners still deal with dust to dust , and ashes to ashes ,
Looking again to Thursday s child and...

essential, exalted, noble and creative, knowing Materia is our path,
our sense of a possible future not far from faith,
We do need Enablers like you, that bring us the experience from old men s path s,
Showing us the way that blow s in the wind

Well my love, timeless Enablers regard project design po(etic) attitude,
hope to infecting us, even further with tools to talk about hopping then to say,
that we (..) could be Heroes, just for one day .

This design aim rhapsody, pretend us to transport not only to the tangible music of Bowie, but to the
essential spectrum that, we as teachers look for, when we pretend to pass our intentions and knowledge
(John Dewey, 2004). The economic, environmental and social crises give us a strong minded support
that we have to pass to our children and students. A sense that materia and the way we work on it can
establishes profound bounds in the artifacts that fulfill our habitus .

Also, our research refocus in that particular intrinsic structure of creating a legacy spectrum of crafted
people skills from popular craft/design (Morris, 1881, Gropius, 1919; Papanek, 1971, 1995; Bonsiepe,
1998; Bozzi & Oroza, 2003), which still have the time to pass their knowledge to younger generations.
A particular joy in labour , that comes from Morris times, recovering ethnographic and anthropological
wisdoms, older tools and the way of tooling, proposing experience and connecting old/new language
and technologies.

The project design research tries to find in this new ecology of transference (Manzini, 2006) of teaching
and the paradigmatic old technics (craft and popular design), humbled producers/enablers that will
perpetuate the pass (and present), proposing a future of knowledge exchange. A sense of global tools
(Mari, 1997), connected locally and globally but that will give logic not only to immateriality knowledge
but also to the awakening of new curios making minds.

David Bowie: Space Oddity, 1969; Heroes, 1977; Ashes to Ashes, 1980; Thursday s Child, 1999

CONFIRMED EXHIBITIONS AND WORKSHOPS

ANNEKE VAN DER FEHR, FINN HJARDEMAAL, PRIKKEN VINDING: OH LORD
JESUS, MAY FORCE AND STRENGTH FLOW UPON ME. A CRUDE
INTERPRETATION OF FEYERABEND

JADWIGA PODOWSKA: THE SCIENCE OF CONFUSION

STUART FROST: THE MYSTERY OF NATURAL OBJECTS

ASTRID HUS/STUDENTS: IN DIALOGUE WITH TEXTILE MATERIALS

ELLA MELBYE: BIRCH IN MY LIFEWORLD - METAMORPHOSIS

MITZI VERNON, AKSHAY SHARMA, MARTHA SULLIVAN: FORM STUDIO

KATHLEEN SCHMALZ: EXPLORING THE ROOTS OF CREATIVITY

JANET BOWMAN: MAPPING THOUGHTS IN MAKING

OTHER TEACHERS/ARTISTS FROM TUC

STUDENTS FROM TUC

MAKING BLOOMERY IRON - WORKSHOP
