

Marte Gulliksen

Constructing a formbild

The aim of this thesis is to contribute new knowledge of how a formbild is constructed in an educational situation. A formbild is a neologism introduced in this study and defined as "a set of principles for judgement form quality". The thesis discusses the construction of these formbilds in educational situations at university colleges teaching students becoming teachers in the Norwegian school subject Arts and Crafts (Kunst og håndverk). The analysis of the empirical material yields detailed knowledge on how the formbild construction in the cases is in fact controlled by the educative situation. This knowledge is considered useful for understanding more clearly the circumstances under which we are teaching quality of form within the fields of art and design.

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- An inquiry into the dynamical and hierarchical aspects of the hermeneutical filters controlling the formbild construction in design education situations.

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Arkitektur- og designhøgskolen i Oslo
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CON-TEXT
Thesis 25

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Notodden, September 2006

Summary

The aim of this study is to contribute new knowledge of how a formbild is constructed in an educational situation. This knowledge is needed for understanding more clearly the circumstances under which we are teaching quality of form within the fields of art and design.

A formbild is a neologism introduced in this study and defined as “a set of principles for judgement form quality”. This set of principles is said to be constructed by the individual as maker and observer of form in social settings. It is a socio-constructive and relational approach to form studies, which views the various definitions of ‘good form’ in society and culture as positions in discourses about form, rather than something inherent in the artefacts or individuals themselves. The theories of Bourdieu and Foucault form the main theoretical foundation for this approach. Latour’s anthropological method (1987) of describing the construction of scientific facts is, combined with Fairclough’s critical discourse analysis (2003), used to describe the construction of the formbilds.

The empirical data used to study this construction were educational situations at university colleges teaching students becoming teachers in the Norwegian school subject *Arts and Crafts (Kunst og håndverk)*. The tension between what is new (internal) and what is transferred (external) (Gelernter 1995), was seen as a possible driving force for the formbild construction, and assumed to be especially explicit within the educational situations.

The analysis of the empirical material described the formbild constructive mechanisms and its limitations divided into two aspects: *dynamical aspects* and *hierarchical aspects*. The dynamical aspects are the actual constructive mechanisms, that is, the movement in positioning: selection, development/stabilising and cementing of formbild. The hierarchical aspects are the framework around these mechanisms: what controlled this dynamic. These two aspects are referred to as *hermeneutical filters*, because they filter our interpretations of what is possible to construct.

The analysis yielded several findings. There was found a clear dynamic in the communication concerning form, converging towards the teachers’

position. Though not a surprising finding given the educational circumstances, it was unanticipated that the dynamic was so strong, since the teachers activated their role differently in the two cases: “There is no set answer” vs. “We have a formbild and we wish to communicate it clearly”. Given that to participate in a situation is to invest in the rules of this situation, and that if the conditions and demands of this situation are unclear they may function more limiting than if they are clearly stated, this led to the conclusion that the role activations in the situations were subordinate to the role expectations, hence neutralising the teachers’ activation. This could explain the mentioned strength of the dynamic. Through the exploration of these findings and the separation of the hermeneutical filters into dynamical and hierarchical aspects, the study yielded detailed knowledge on *how* the formbild construction in the empirical material was controlled by the *Arts and Craft* educative situation.

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1. Introduction

A VENTURE INTO FORM STUDIES

Why does a group of people often agree on what a *good form*¹ is? Walking through the exhibitions at the university college² where I work, whether they happen to be examination-exhibitions or public exhibitions, a certain kind of kinship is visible in the artefacts³ displayed by the various student groups. It is often possible to see which group has been guided by which teacher.

During the history of art and design education in primary and secondary schools in Norway, such observations are not uncommon. In the school subject, which is now called *Kunst og håndverk (Arts and Crafts)*, different benchmarks for quality of form have existed over time and at the same time. Therefore, what in one area of the subject was or is regarded as a good form may in other areas be regarded as poor.

The same types of disagreement may be observed in the history of art and material culture. Here such differences in judgement of form quality most often are referred to as *styles*⁴. In society different styles are recognisable during different periods of time (as in the Baroque period, the Renaissance period etc), and it is possible to recognise different styles at the same time in different areas of the society. Gombrich writes: “The art historian’s trade rest on the conviction once formulated by Wölfflin that ‘not everything is possible in every period’.” (Gombrich 1993) Why is this so? If everything is not possible, then something must condition what is. Further, if judgement of quality of an artefact’s form is something which is conditioned by something, how do these conditions work, and how are they developed?

Challenges to research into these questions

Questions concerning judgement of quality of form, for example as aesthetical ideals, styles, principles, artistic tendencies, and so forth, are usually addressed by researchers in cultural and social sciences. Within these

¹ ‘Form’: as a noun is primarily used in this text to refer to “the external shape, appearance, or configuration of an object in contradiction to the matter of which it is composed” *Merriam Webster’s dictionary* in Encyclopædia Britannica Online <http://search.eb.com/eb/article-9034888>. As a verb, ‘form’ is used to refer to the act of giving a two or three dimensional artefact a shape: the part of the process of making a designed artefact/a work of art.

² ‘University college’ is a term used in Norway as an English translation for the Norwegian ‘høgskole’. A høgskole is a state funded educational institution on the same level as a university, but it traditionally offer courses within different professions, as teachers, engineers, nurses etc, while universities offer courses in the traditional academic fields, as philosophy, anthropology, mathematics etc.

³ ‘Artefact’ is used here as a collective term for all man-made objects: “something created by humans usually for a practical purpose; especially : an object remaining from a particular period <caves containing prehistoric artifacts>” *Merriam Webster’s dictionary* in Encyclopædia Britannica Online <http://search.eb.com/dictionary>

⁴ ‘Style’: “a distinctive quality, form, or type of something <a new dress style> <the Greek style of architecture>” <http://www.m-w.com/cgi-bin/dictionary?book=dictionary&va=style>

fields of science, and in particular the former, the *classical-modern*⁵ theoretical perspective has had a strong tradition. Agreement and disagreement concerning form quality are, in this perspective, often explained by changes or development in the individuals and in the societies (such as, new techniques, functions, types of artefacts, etc). Mark Gelernter discusses the sources of design ideas in his book *Sources of architectural form, a critical history of Western design theory* (1995). The balance between the influence from tradition (the external position) and the genius of the artist or designer (the internal position) is a returning theme in art and design theory throughout history, he writes, drawing on eight historical periods to explain the historicity of the dilemma. Gelernter concludes that the dilemma of the external vs. the internal is philosophically unsolvable, because the theories they build upon are incompatible. He traces the basis for this conclusion back to Greek philosophy's subject-object problems. However, Gelernter's conclusion is based on an assumption shared with other theories, for example those found in the writings of Theodor Adorno (1984). Such theories are explanations on a substantial level. The subject and the object are viewed as substances, and the discourse of their properties (such as their forms) are done on an ontological level. They assume to some extent that there is some kind of essence in the artefacts, individuals, society etc. Thomas Thiis-Evensen's *Archetypes of Urbanism – a Method for the Esthetic Design of Cities* (1999), is another of many examples of such studies. Here he describes how form manifestations have a certain expressive nature and character, which will be understood the same way by every human because "the basis for experience of these forms [...has] reference to experience from private and social realms (recognition)" (Thiis-Evensen 1999:57). The Kantian saying "das Ding an sich/das Ding für mich" discussed in *Kritik der Urteilskraft* (Kant and Vorländer 1924) also signals such an essentialistic approach. Explanations of essence, and also sometimes the *meaning* in or behind this essence, are complex, and easily attached to generalised statements of value as 'something is better than something else'. In a post-modern society value statements are made more relative: the view that 'something is better than something else' would be limited with 'in a certain context'. Hence: what is understood as best/true in one context may not be the case in another context, leaving both solutions equally good/true (or wrong). This relativization may continue indefinitely (Illeris, 2002:26). The

⁵ Illeris distinguishes between 'classical-modern' and 'post-modern' optics ("An 'optic' is a deliberately constructed view on the world, which researchers employ in order to make usable descriptions of it". (Illeris 2002:13 My translation). She does this to enlighten the dualistic difference between known (traditional) and new mode of thought. This theoretical move is made to address central leading-differences (Luhman) that may clarify her chosen perspective. The four leading-differences she uses are: essentialism/anti-essentialism, objectivism/relationalism, universalism/pragmatics and anthropocentrism/polycentrism. (Illeris 2002:14-15)

more relative a statement is, the less meaning it conveys. Such relativism consequently reduces the usability of the explanation the statement may give. Whether or not this is a valid objection to such studies, the questions concerning different judgement of quality of form remain.

Research into these questions still has a lacuna, especially from an educational perspective, where the questions that initiated this thesis begun. Under which circumstances is art and design being taught? If the quality of an artefact's form is conditioned and limited within a certain framework, then what is exactly this framework and how do we teach students to be creative within it? How is the framework constructed within the educational system? How can it, in return, be affected and changed by the educational situation?

To fill the lacuna we need to discuss these phenomena and situations in order to find out what is going on and why. In this study, I claim that it is possible to discuss how we come to make the judgements of form quality that we do, how we refer to certain aesthetic ideals, and how we express our choices, without focusing on already known and problematic concepts as style and genre, and without being diverted by the artefacts themselves, or ending in sidetracks of ethical, aesthetical, moral or other questions concerning the meaning of this ideal.

A possible solution and its consequence: the concept 'formbild'

Styles in art and design, as *renaissance style*, *classicism* and so forth are examples of ideals of form that to some extent are fixed. They might be said to be *black boxed*⁶, a metaphor used by the French philosopher and anthropologist Bruno Latour (1987) to explain how we understand scientific *facts*. When something is recognised as a scientific fact, it means that we accept that it is so, or, at least, that we accept that this way of understanding it is an explanation that functions. Thus it is unnecessary to remember or know how the fact became a fact. This black-boxing-strategy is often used for functions or mechanisms that are highly complex (such as x-rays, atoms, the specific link between certain enzymes and certain hormones etc.) "In its place they draw a little box about which they need to know nothing but its input and output" (Latour, 1987:3). Black-boxing facilitates further discussion, because one can accept the black box as truth, and use it as a foundation stone on which new knowledge may be built. It is, in fact, the actual transformation of a field of knowledge to science, Latour writes. Consequently, when studying science per se, in the manner of Latour, the challenge is to open these black boxes and study them specifically. A close analysis of their inner structures will reveal how singular scientific facts

⁶ It refers to Pandora's black box (Latour 1987)

perhaps began as ideas, hunches or hypotheses. By checking, testing, re-checking and re-testing they were eventually formulated and transformed to functional scientific explanations.

It is possible to understand art and design styles as such black boxes. Styles are first recognised post-facto: i.e. it is only when enough artefacts have been produced whose forms possess similar form indicators that a style starts to emerge.

From such a black-box perspective, it becomes possible to study the ideals of form which is the basis of our judgements of quality of form, in a different way. In stead of studying form post-facto in artefacts or in specific styles, the focus may be turned to the act of constructing these ideals of form. To circumscribe Latour: when studying what constitutes the principles of form quality assessment, for example within a particular style, the challenge will be to open the black boxes of form ideals and discover how they were constructed, how they function and how they change.

This may render it possible to answer the question first asked in this chapter: Why a group of people often agree on what a 'good form' is? We can begin answering the question by re-phrasing it: How does a group of people construct the ideals of form on which they base their judgement of form quality?

By changing focus, the black box may be open. The focus may be turned to the maker (for example the artist or designer) whom, in the same way as a scientist, begins with an idea, a hunch, or a hypothesis, and develops it by testing and re-testing it until it evolves into a finished artefact. In such a focus the dilemma discussed by Gelernter above of what is external or internal, and what is new or what comes from tradition can be understood in another way. This process of constructing ideals of form actually emerges from this tension. As will be discussed later, the design or art pedagogical situation may be a key to understand this construction process, because the intentionality of teaching and learning design or art renders the constructive process more explicit. In these situations students and teachers negotiate agreement/disagreement about what is good/acceptable form. Certain preferences are developed, and relevant questions will be: how much of these arguments reached and preferences developed are influenced by the situation, the teacher's way of acting and conceptualising and the teacher's ideals of form?

In order to address these questions on a function level and to maintain the chosen perspective, we need tools: We need functional concepts by which to discuss the matter. Concepts already existing in the field of form studies (as style, genre, ideal etc) all have several connotations and adhered meanings. This makes them problematic as analytical or theoretical tools in our

particular setting. The answer to these considerations in this thesis is to introduce a new concept. A new concept is free of already adhered meanings, and may have its meaning constructed in this particular perspective.

Consequently, the concept *formbild* is introduced (Gulliksen 2002; 2003; 2005). A detailed definition of the concept *formbild* will be provided in the end of this chapter after specifying the research context and recapitulating the aim of the study. In Chapter Two a further discussion of the concept *formbild* and the hence the thesis' theoretical foundation will follow. As for now a short definition will be provided in order to facilitate the understanding of the research context and the aim of the study.

A *formbild* is defined as a *constructed set of principles for judgment of form quality*. Until now this also has been referred to as an 'ideal of form', a term which from now on will be avoided because of the aforementioned problematic adhered meanings such a concept has. The process of constructing a *formbild* is what is focused in this study. The context in which this construction is studied is, as mentioned and will be further discussed later, the educational context. What is happening in this process of construction is focused more than the theoretical exploration of what a *formbild* is, although the latter to some extent will be necessary in order to understand the former.

The actual word, *formbild*, is new. It was used in the Norwegian text announcing the research fellowship I won when first beginning this project. Although used in a Norwegian text, it is not a debated or theoretically examined Norwegian word. I return to this later.

RESEARCH CONTEXT⁷

Form studies in a constructivistic perspective

There have been conducted several studies in art and design theory and history concerning the development of a form. For example Lawson *How designers think* (1990); Lundequist *Informationsöverföring och kunnskapsintegration i projectering, byggande och förvaltning (Transference of Information and Knowledge Integration in Planning, Building and Management)* (1990); *Design och produktutveckling (Design and product development)* (1995); Larsson *Behind the postmodern facade* (1993), Edwards *The Architect in the Building Process - Pragmatic Reflection, Concrete Experience* (1999), Seitamaa-Hakkarrainen *The Weaving-design Process as a Dual-space Search* (2000), Michl *On seeing Design as re-design* (2002), Love *Design as Social Process: Bodies, Brains and Social Aspects of Designing* (2003) and Capjon *Trial-and-Error-based Innovation*

⁷ This is a short overview of the research context. In chapter two a thorough discussion of the theoretical foundation and thus a more thorough presentation of the research context is presented.

(2004). A discussion of such studies will be more fully presented in Chapter Two. These studies have in common that they minutely describe *the making processes*⁸ in the production of artefacts, although from different points of view. They all, to variable extent discuss the problem of what is transferred from tradition (external) and what are new constructions (internal) in these processes. But they are all concerned more generally on the making processes as such than the selection and development of the principles for judgment of form quality, the construction of a formbild, in these processes and artefacts.

Numerous studies in philosophical epistemology, sociology and anthropology concerning social construction of knowledge and communication have been carried out. For example Goodman *Ways of Worldmaking* (1978); Giddens *The Construction of Society* (1984); Burr *An Introduction to Social Constructivism* (1995); Nicolaysen *Skiljemerka mellom folk (The Differences between People)* (1993); Christensen *Virkelighet, vitenskap og sannhet (Reality, Science and Truth)* (1999); Foucault *The Archaeology of Knowledge* (1972); Tingenes orden (*The order of things*) (1996); *Diskursens orden (The Order of Discourse)* (1999), Bourdieu *Distinksjonen (The Distinction)* (1995); *An Invitation to Reflexive Methodology* (1992) Säljö *Lärande i praktiken: ett sociokulturellt perspektiv (Learning in Praxis: a Socio Cultural Perspective)* (2000) and Fairclough *Discourse and Social Change* (1992); *Language and Power* (2001); *Analysing Discourse* (2003). This constructivistic perspective is both broadly accepted and debated, especially when concerning the problem of relativization mentioned earlier⁹. These studies have in common the constructivistic perspective, the same perspective I have on formbild as a social construction. However, they are more concerned on knowledge construction and structures in the social reality, than on selection and development of forms and formbilds in such a perspective.

Several interesting studies with a constructivistic approach have been conducted within the fields of arts and design. For example Bourdieu *The Rules of Art* (1996); Jacobson *Kläder som språk och handling (The Language*

⁸ The concepts 'making process' and the related 'making professions' and 'making disciplines' are used in this text as a collective term on respectively: creative art and design activity; the different professions of art production, object design, industrial design, architecture, landscape architecture, urban design and spatial planning; and the discipline developing knowledge of the creative making professions. Dunin-Woyseth and Michl (2001) Towards a disciplinary identity of the making professions: an introduction. In *The Millennium Reader*, edited by H. Dunin-Woyseth and J. Michl. Oslo: Oslo School of Architecture.

⁹ When facing relativization or relativism as such, it may be important to make a distinction as to which level of reality an essence or meaning is constructed: In this study I ask questions on an epistemological level: what is possible or not to understand and know. Or rather how is knowledge of form constructed. Whether or not this changes the thing itself on an ontological level, is not an issue. Thus I follow the distinction between the social nature of the object and the material nature of the object in the manner of Bourdieu when discussing the importance of a name, a concept or a notion of an object "The 'label' changes the social nature of the object, not the material nature" Bourdieu (1986:109-110/1987:175), and further discussed by Koskenurmi-Sivonen (2005:44).

and Meaning of Clothing) (1994); Luhmann *Art as a Social System* (2000); Jonas *Mind the Gap! – on Knowing and not Knowing in Design* (2004); and *Ask God norsk design (Good Norwegian Design)* (2004). Today there is an increase in numbers of such studies, due to a change in the approach to the study of the creative process and its specific context. This has led to an emphasis on the focus on the communicative aspect of the designing process. These studies are highly relevant for this study, because they operationalize the constructivist approach in art and design processes. They may be divided into three groups and focus either on the activity, the communication or the knowledge produced in these processes. However, they do not focus on the forms of the artefacts, selected and developed in these processes. None of the three groups of studies mentioned above has yet been used to examine the set of principles for judgment of form quality used. If making art and design is a social practice, and we know that knowledge, also in art and design, is constructed in social practice, then it may be assumed that also the formbilds used in these situations are socially constructed. In this study I begin with such an assumption: that such a perspective makes it possible to understand form and the making process in another way than before. And that this way of understanding makes it easier to pinpoint what is happening before something is finished, before it becomes something recognisable as an essence (a black-box) in an object, a style or an individual.

The educational perspective

To study this construction, empirical cases, are required, since a specific case is situated in a specific social practice. My initial perspective when entering this field was educational: under what circumstances are we teaching and learning art and design? It was therefore natural to study the construction of formbild from an educational perspective. It is logical to assume that this particular perspective has certain particular aspects that other making practices have not. Also, as mentioned above, it is assumed that the intentionality of the educational situation may render the constructive process more explicit, especially concerning the tension of what is external or internal, and what are new constructions or what are transferred from tradition. This assumption is supported by the social constructive approach of later research within *Arts and Crafts* education, as for example Säljö has emphasized (Säljö 2000). I return to this later.

The specific field of study in this thesis is arts-, crafts- and design related education, which is a part of the *making professions*¹⁰ (Dunin-Woyseth and Michl 2001). In the Norwegian school system today, the subject areas in this

¹⁰ See the footnote above concerning 'Making professions' Dunin-Woyseth and Michl (2001)

field are called *Kunst og håndverk (Arts and Crafts)* in the primary and secondary schools, and *Formgivingsfag (Design subjects)* in upper secondary schools/high schools. At university college level the subject areas has a wide variety of names depending on which subset of the school subjects it covers. Teacher training colleges also use different names for the subjects, but ‘*Subject teacher in Arts and Crafts*’ is the official name of the three year bachelor’s degree. This thesis will simply refer to this field as *Arts and Crafts*. The subject has a close connection to two, or actually four, different theoretical traditions: *Art* (arts, design, crafts) and *Pedagogy* (the science of education). The field exists at several different levels: pupil, teacher, teacher student and (assistant- / associate-) professor at the teacher training colleges.

Nygren-Landgårds presents this graphic visualisation of the different levels of the Finnish equivalent of *Arts and Crafts* education: *Sloyd*¹¹:

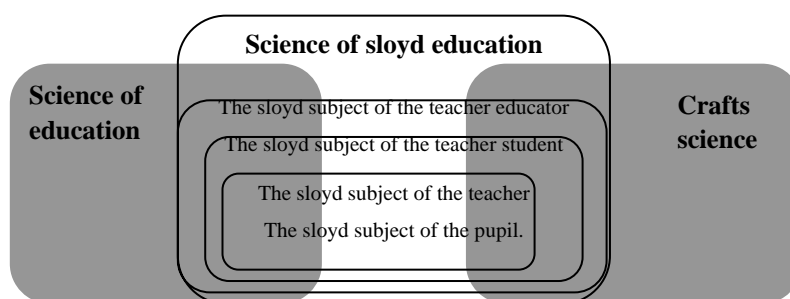


Figure 1: “Sloyd as a subject at different educational levels” (modified from Nygren-Landgårds, 1997a:52). (Nygren-Landgårds 2000:18)

The actors in the field (the individuals who make forms and construct formbilds) are then to be found on all of these levels, and the cases to be studied may therefore also be found within the same levels. Several studies in pedagogical theory concerning teaching and learning situations in *Arts and Crafts* have been conducted. Studies within the Nordic equivalents of *Arts and Crafts*, may be grouped into four historical approaches (Illum 2004:49-55): *Historical studies*, based in national historical, curriculum historical or subject historical positions; *Aesthetical studies*, based in artistic and sensorial-aesthetic perspectives; *Pedagogical studies*, based in learning theories, creative process theories, practical theories; and *Science studies*,

¹¹ In this thesis Nygren-Landgårds discusses the Finnish school subject Sløyd (Sloyd) which focuses more on crafts than arts. In Norway we have one subject area (*Arts and Crafts*) while Finland and the other Scandinavian countries have two or more. Despite this difference, researchers and teacher trainers in Norway are participants in the Nordic forum of research into sloyd (NordFo) as well as its equivalent Edda that focuses on teacher training in images, drawing and visual arts. The parallels between sloyd and *Arts and craft* are significant enough that the model is easily transferable to our context.

mostly based in Crafts science in Finland. Illum based this quadrivium on data drawn from the database of Ph.D's presented by members in NordFo¹², but it may also be useful from a Norwegian *Arts and crafts* point of view. As of today there are eleven doctoral dissertations written by researchers from the Norwegian field of *Arts and Crafts*. In the area of pedagogical studies Halvorsen has published *Kulturarv og kulturarvoverføring i grunnskolen med vekt på den estetiske dimensjonen (Cultural Heritage and Teaching of Cultural Heritage in Compulsory School Emphasizing the Aesthetic Dimension: an Analysis of Terms and Experience in an Educational Perspective)* (1996); Lidén has published *Barn - tid - rom - skiftende posisjoner: kulturelle læreprosesser i et pluralistisk Norge (Children -Time - Space - Changing Positions: Cultural Learning Processes in a Pluralistic Norway)* (2000); Nielsen has published *Drawing and Spatial Representations: Reflections on Purposes for Art Education in the Compulsory School* (2000); Ulvestad has published *Let us learn to dream, gentlemen: en undersøkelse om forholdet mellom visuelt skapende arbeid og potensialet for læring (Let us Learn to Dream, Gentlemen: a Research on the Relation between Visual Creative Work and the Potential for Learning)*(2001); and Samuelson has published *Kunstformidling for barn i kunstmuseum og skole - med vekt på formidlerrollen (Dissemination of Art in Museums/Galleries and School - Emphasizing the Dissemination Role)* (2003). In the area of historical studies Kjosavik has published *Fra ferdighetsfag til forming - utviklingen fra tegning, sløyd og håndarbeid til forming sett i et læreplanhistorisk perspektiv (From Skills to "Forming": Development from Drawing, Sloyd and Textile to "Forming" Examined in a Historical Perspective of the Curricula)* (1998); and Lønnå has published *Helga Eng: psykolog og pedagog i barnets århundre (Helga Eng: Psychologist and Pedagogue in the Childrens' Century)* (2002). And in the area of aesthetical studies Borgen has published *Kunnskapens stabilitet og flyktighet: om forholdet mellom amatører og profesjonelle i kunstfeltet (Stability and Transitoriness of Knowledge: about Relations between Amateurs and Professionals in Arts)* (1998); Refsum has published *Genuine Christian Modern Art: Present Roman Catholic Directives on Visual Art Seen from an Artist's Perspective* (2001); Hopperstad has published *Når barn skaper mening med tegning - en studie av seksåringers tegninger i et semiotisk perspektiv (When Children Create Meaning with their Drawings - a Study of Drawings made by Six-year-olds in a Semiotic Perspective)* (2002) and Pedersen has published *Om teckning, tecken, text och teori: aktteckning i ett kontextuellt, diskursivt och paradigmatiskt perspektiv (About Drawing,*

¹² See previous note concerning NordFo and sloyd.

Signs, Text and Theory: Nude Drawing in a Contextual, Discursive and Paradigmatic Perspective (2004). Other important historical Norwegian examples of publications on *Arts and Crafts* (outside the doctoral level) include Strømnes' *Forming, idè og innhald (Forming, Idea and content)* (1971) and Høiberg's *Verdifilosofisk grunnlag i formingsfaget (The Value Philosophical Basis of the School Subject Forming)* (1983).

There are several studies within the Nordic *Arts and Crafts* society that focus on aspects of the making process in the educational situations. These include Lindfors's *På väg mot en slöjdpedagogisk teori. Paradigmutveckling och kunskapsbehållning – sammanfattning av tre studier (Towards a Sloyd Pedagogical Theory. Paradigm Development and Knowledge Content – a Summary of Three Studies)* (1992), which has had a great influence on the Finnish science of sloyd education, introducing soft system theory as a basis for analysing the educative processes; Berge's *Gå i lära till lärare. En grupp kvinnors och en grupp mäns inskolning i slöjdläraryrket (Learning to Become Teachers. A Group of Women and a Group of Men's Socialising into the Sloyd Teacher Profession)* (1992); Jacobson's *Kläder som språk och handling (The Language and Meaning of Clothing)* (1994); Malmberg's *Att upptecka systemet i edukativ slöjd. Analyser av elevens slöjdhandlingar i en kontext. En paradigmutvecklande ansats (To Discover System Networks in Educative Sloyd. Analyses of the Pupil's Sloyd Actions in a Context. Developing a Paradigm)* (1995), an elaboration and development of the system theory in Lindfors' study; Halvorsen's *Kulturarv og kulturarvoverføring i grunnskolen (Cultural Heritage and Teaching of Cultural Heritage in Compulsory School)* (1996); Sjögren's *Teknik – genomskinlig eller svart låda? Att bruka, se och förstå – en fråga om kunskap (Technique – a Transparent or Black box? To Use, See and Understand – a Question of Knowledge)* (1997); Räasanen's *Building Bridges. Experimental Art Understanding: a Work of Art as a Means of Understanding and Constructing Self* (1997); Koskennurmi-Sivonen's *Creating a Unique Dress. A Study of Riitta Immonen's Creations in the Finnish Fashion House Tradition* (1998); Nygren-Landgårds' *Educational and Teaching Ideologies in Sloyd Teacher Education* (2000); Borg's *Slöjddämnet, intryck – uttryck – avtryck (The School Subject Sloyd, Impression – Expression)* (2001); Johansson's *Slöydpraktiken i skolan – hand, tanke, kommunikation och andre medierande redskap (Craft and Design in School – Hand, Mind, Communication and other Mediating Tools)* (2002); Illeris' *Billedet, pædagogiken og magten (Images, Pedagogy and Power)* (2002); and Illum's work *Det manuelle håndværksmessige og læring (The Manual Craft and Learning)* (2004). In later chapters I will return more specifically to some of these studies.

Despite this relatively long list, Johansson stated in 2002 that not many studies within this field have been conducted (Johansson 2002). The activity in the field of education in *Arts and Crafts* is complex and unexplored, Johansson argues in the introduction to her thesis, and seeks in her study to make a contribution to the exploration of this activity. While the Finnish tradition often relates to soft system theory (Lindfors 1992; Malmberg 1995), Johansson has a more open socio constructivistic perspective into the communication in the classroom, building on Berge (1992), Borg (2001), Säljö (2000) among others. She focuses on the communication in the situation, the social interaction in the activity, and the tools mediating the communication. An important factor in the activity is the distinction between those who can do something as opposed to those who are unable to do that thing (a technique, a skill etc). There is a sort of a coordination of points of view: the students tend to build a common agreement in their problem solving. Johansson's description of how this coordination works is interesting. Although she does not discuss formbild as such, the description of a construction of an agreement, its social determination and its particular, common direction suggest a possible method and focus for the study of how a group develops a common agreement. Based in the observation that a group of people tend to agree upon what a good form is, that is that they share some principles for assessing form quality, formbild, it may be assumed that a similar development of agreement may be observed in the formbild construction process. This makes Johansson's study interesting in this perspective.

Since Johansson presented her thesis, more studies have been conducted in this field, including Illum's *Det manuelle håndværksmessige og læring (The Manual Craft and Learning)* (2004). His focus is, as is Johansson's, on communication, or more specifically in his study: the dialogue in the creative process, the character of the dialogue between teachers and pupils in Danish public schools and its consequences for teaching and learning. He asks many questions, most of which concern learning, but some also concern how one perceives materials and the influence of the body in learning and experience in general. To study these questions, he conducts observations in classrooms and interviews with his informants. The focus on the dialogue in the process makes this project interesting. But its focus is on the learning that takes place in this dialogue, not on the formbild that may or may not be constructed in this dialogue. Its broad perspective based on asking as many questions as it answers makes it more of a survey than an exploratory study into a specific situation.

One of the most recent studies within this field is Porko-Hudd *Under ytan, vid ytan och ovanför ytan (Under the Surface, at the Surface and over*

the Surface) (2005). She focuses on teaching aids/teaching materials, from the perspective that every teaching material is a product of its time and producers. She states that behind a teaching aid are the producer's thoughts, as tacit knowledge. What is interesting in her study is the way she builds upon previous research within *Sloyd*, especially Nygren-Landgårds (2000), stating that the "scientific paradigm influences the individual teachers practice"¹³ and the way Porko-Hudd describes how these paradigms influence the teaching materials: when producing teaching materials the producers filter away personal educational paradigms in order to construct a 'neutral' material communicating to both students and teachers from different paradigms. But some of the producers' paradigms may slip through holes in these filters. These holes appear where the different producers agree, where their educative paradigms coincide. Then they might not recognise that they have this paradigm, thus letting it slip through and influence the material. This perspective is interesting, but Porko-Hudd's focus is again on teaching materials, not on formbild construction through these materials or the formbilds shown in these materials.

In a neighbouring field to art education, two very interesting studies have been presented recently: Krüger's *Teacher Practice, Pedagogical Discourses and the Construction of Knowledge* (2000) and Nerland's *Instrumental-undervisning som kulturell praksis (Musical Instrument Tuition as Cultural Praxis)* (2004). Both of these studies present the practice of an art education subject (here music) from a social constructivistic perspective, using discourse analysis. The minute analyses they present of their cases, and the interesting conclusions they are able to derive from these analyses, makes it interesting to adapt the method they use to a formbild constructivistic perspective. I return to these two studies later.

New and communicable knowledge?

In the above short presentation of the research context in *Arts and Crafts* and its adjacent theories, a lacuna is clear: there is a substantial body of work on the theory of making processes and the relationship between design and culture, and there is some theory, although a lesser amount, on the socio constructive aspect of *Arts and Crafts* and design processes. But there are little research conducted on how a formbild, defined as a set of principles for judgment of form quality, is constructed. Second, there is a substantial body of research into educational situations, learning and communication in art and design, but the particular aspect of formbild construction within such a framework has not yet been examined from a theoretical perspective.

¹³ Porko-Hudd 2005: abstract. My translation

To ask questions with the aim of filling in this lacuna, one must acknowledge the duality and specificity of this particular situation, which includes aspects of both making and pedagogy. These two sides are intertwined: making is a part of the pedagogy, and the pedagogy is a part of the making. From this intertwined situation the focus is directed strictly to the social construction of formbild in the making process.

RESEARCH QUESTION AND DEFINITIONS

In the introductory discussions of the field, several questions have been asked with an increasing level of precision. What began as an open question based in a registered agreement and disagreement in the set of principles for judgment of form quality, initiated the first question “Why is it so?” This led to the assumption that there is something conditioning our judgements, which in turn changed the question from “why” to “how”: “How is it so?” With the help from Latour’s metaphor of a black box, the possibility of studying these set of principles for judgements at the stage of their construction was opened. This led to the introduction of the concept ‘formbild’, defined as a constructed set of principles for judgement of form quality (for example within a specific style). To observe and describe the construction of this formbild could be a possible way to understand what is happening before it is finished, before it becomes something recognisable as an essence (a black-box) of an object, a style or an individual.

The aim of this study is to gain insight into this formbild construction through an inquiry into the different aspects of this “how”. The main question to be answered is therefore: “How is a formbild constructed?” Since the questions initiating this thesis begun in an educational situation, and it is assumed that this situation has certain context specific features that other situations have not, the question will be limited with “in an educational situation”.

The question to be answered: How is a formbild constructed in an educational situation?

To answer this question, the approach necessarily must have two foci: The main focus will be, as mentioned earlier, on the activity in the constructive process in educational situations, i.e. what is going on in the construction of a formbild in the situation. This includes aspects of how the formbild is selected (included/excluded), developed, stabilised and cemented, and how the framework in the situation affects the constructive process. However, it will not be possible to understand this fully without a clear understanding of what a formbild is. This is the second, and subordinate, focus of the study. A definition and a detailed description of the concept will

follow shortly. Later there will be a theoretical exploration of the concept which, in turn, can deepen the discussion on the main focus. Thus the question here is not what a formbild *is* but rather what it *does*. The last section of this chapter, the layout of the thesis, will describe how the balance between the two foci is sought to be achieved.

The first step of the inquiry into the question ‘How is a formbild constructed in an educational situation?’ is to describe and understand the *dynamical aspects* of formbild construction. The dynamical aspects comprise the actual movement and development in the construction of formbild. This will be referred to as the formbild constructive mechanisms. When referring to them as constructive mechanisms, it is assumed that they have certain modes of operation, i.e. that there are some conditions set for how the movement and development occurs.

The second step of the inquiry is to describe and understand what is controlling these constructive mechanisms. This second step is a consequence of the perspective that not everything is possible in every period (see the discussion above). When not everything is possible, something must be controlling what is possible. This controlling function is hierarchical: someone or something has the power to control someone/something else. This can be understood as the framework in and around the formbild construction. This second step of the inquiry focuses on understanding these *hierarchical aspects* of the formbild construction.

Behind this two-step inquiry into how a formbild is constructed lays a more general question that was an important reason for venturing into this field, and that generated the choice of empirical material on which the inquiry is based. The question in this underlying aim is “Under which circumstances do we teach art and design?” The question derives from the art and design educational context, and the need to find useful descriptions of what is going on and why. The process of trying to understand more of the dynamical and hierarchical aspects of the formbild construction may provide insights into this question. It has the methodological consequence, as has been mentioned before and will be discussed later, that the empirical material will be collected in *Arts and Crafts* educational situations.

The study could also have had a methodological aim concerning questions like: what will the adoption of such a perspective yield in terms of useful information? This, however, will not be an explicit aim of this study. Still, it is possible that this study may be of use to later development of method within form studies in the making professions, because of the change of perspective from ‘good form’ as something that an artefact has, to ‘good form’ as a taken stand. Instead of describing what ‘good form’ is on a substantial level (as something recognisable in the person, the artefact or

society), this study describes ‘good form’ as a position on a relational level (as a position in a discourse). As will be discussed later, a chosen form-expression is regarded as a chosen form-position, and as such a contribution to the debate about form. The inquiry into formbild construction aims to provide information about the way this position is taken and under which conditions assuming this position can be accomplished. This will in turn aim to provide a new perspective on the dilemma presented above concerning what is transferred and what is constructed in the pedagogical situation. It is assumed that such a perspective can give a functional and useful explanation.

The thesis uses and activates several concepts, some of which are constructed for the purpose of this study. Below, the two key concepts in the study, *formbild* and *hermeneutical filters*, are presented. However, throughout this thesis, these and other concepts (e.g. field, habitus, discourse, text, social practice, power/knowledge etc) are continually explored and discussed from different perspectives in order to gradually achieve more precise understanding of the key concepts, to find whether they are usable, and how their utility is restricted.

The word ‘formbild’

A ‘formbild’ is a Norwegian word which roughly may be translated to English as an ‘image of form’. It is, as stated previously, not a theoretically examined Norwegian word, but it has been used in the following contexts:

1) To describe the various set of principles for judgement of form quality in the styles of different historical periods, such as:

“a very simple/plain formbild (from the 1930s) in relation to the modernist period/functionalist style with their main thesis “form follows function” [...] and – a very fertile/lively formbild (from the 1960/70s) in relation to postmodern style with their main thesis “form follows fun”(Mariscal)¹⁴” (HiT 2000)

2) As a conception of form quality that is influencing or is influenced by a socio-cultural identity of a nation or a group of people (HiT 2000).

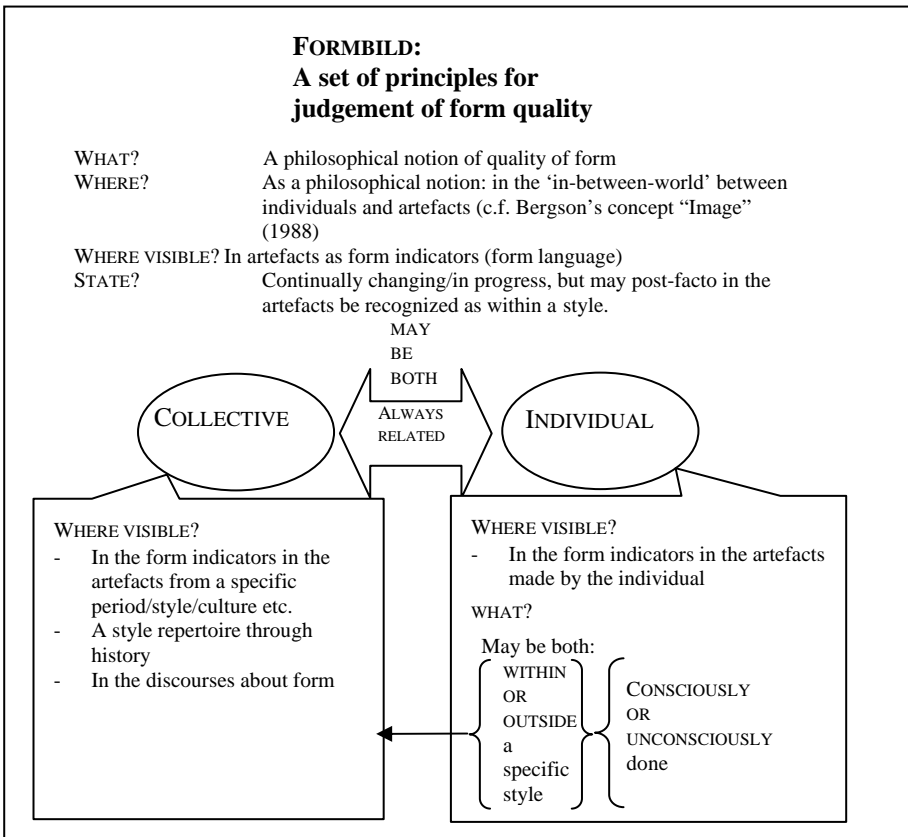
I have chosen not to translate it to English because no translations have been found adequate. All the possible translations consisted of more than one word, and were therefore making the text more complicated. They also contained words like ‘image’, ‘ideal’, ‘principles’ etc. which, as discussed above, already has adhered meanings and interpretations which I wanted to

¹⁴ My translation. The Norwegian original reads: “et svært nøkternt formbilde (fra 1930-tallet) i relasjon til modernismen/funksjonalismen med hovedtese “form follows function”[...] og - et svært frodig formbilde (fra 1960/70-tallet) i relasjon til postmodernismen med hovedtese “form follows fun” (Mariscal)” (HiT 2000)

avoid. When introducing a new concept describing a phenomenon which in many ways is known, in order to focus on other sides than the usually focused sides of this phenomenon, the distancing a foreign word may bring seemed desirable. The choice of introducing a foreign word in an English text, thus introducing a new English word, poses certain linguistic problems. As a rule, I have chosen to treat the new English word ‘formbild’ as a regular English noun.

The concept ‘formbild’

A formbild is defined as a set of principles for judgment of form quality. It may schematically be presented as follows:



genre, artistic direction etc. This affinity can be shown in an artefact the person makes through recognisable form indicators in the artefact which display kinship to other artefacts. The features recognised are often visual, but not necessarily restricted to what is visible to the eye. Two- and three-dimensional forms may be perceived by more senses than vision. And it is the forms themselves that are significant here, not the senses or the perceptions. Form indicators of a formbild may be recognised in all types of artefacts: pictures, installations, sculptures, other three-dimensional objects as utility articles etc, and other designed (or artistic) expressions.

A formbild is developed and constructed in the interspace, the in-between-world, between individuals, and between individuals and artefacts. A person, the maker, makes an artefact, and while doing this he or she develops the form of the artefact according to the principles of good form quality he or she follows. At the same time the maker assesses his or hers principles to those found in the socio-cultural context through observing. The artefact in turn, displays recognisable features of the formbild the maker of the object had. Hence artefacts function in part as representations of a person's formbild.

The individual therefore has two roles: the maker and the observer.

- The maker makes artefacts in the formbild he has and develops his formbild as he makes the artefacts.¹⁵
- The observer understands or recognises the artefact's formbild and develops his formbild in the meeting with these artefacts.

The maker is always also an observer. The observer is always also a maker.

A formbild is a conception of something. The formbild guides the artist or the designer in the creative process both before and after the actual production. It is not necessarily a conscious creative force in the maker, but may as likely be a vague idea that is continually developing. This idea gradually takes shape, after some time has passed or in a long series of products, as *form indicators* in the product. Form indicators may either be recognisable influences from or to the contemporary society, indicators of personal expression i.e. individual style, or both the above.

A formbild is personal, but it is related to larger directions. This is because the maker is always a part of a social practice that he or she continually observes, and expresses him- or herself in relation to. Whether this is consciously or deliberately utilized or not will vary from individual to individual and from situation to situation. Through specific actions, the formbild is constructed in this social practice.

¹⁵ Making is used in this article as equivalent of creating, as in "the creative process". But, by choosing the word making, I also connect my perspective to the *making professions* and *making disciplines*, see the footnote concerning this above. (Dunin-Woyseth 2004)

A formbild is continually constructed

- By the individual in his or her creative process, through the continual negotiation process in the making of an artefact.
- By the individual in his or her contact with other individuals, through the continual communication (through verbal-, symbolic-, visual- etc. language) about form.
- By the individual in his or her contact with other artefacts, through the continual observation, evaluation, admiration or aversion of certain forms.

Since the formbild is constructed in a social practice, it is a socially constructed phenomenon, dependent on the acting individuals, their positions in the field, structures in the field and communication in the field. Formbild construction therefore covers both the *selection* (of a set of principles for judgement of form quality) and *development* (of this set of principles when developing an individual artistic expression) that is constructed by the creative individual and is reflected in the created artefact.

The construction of a formbild may as a summary of this discussion be schematically presented as follows:

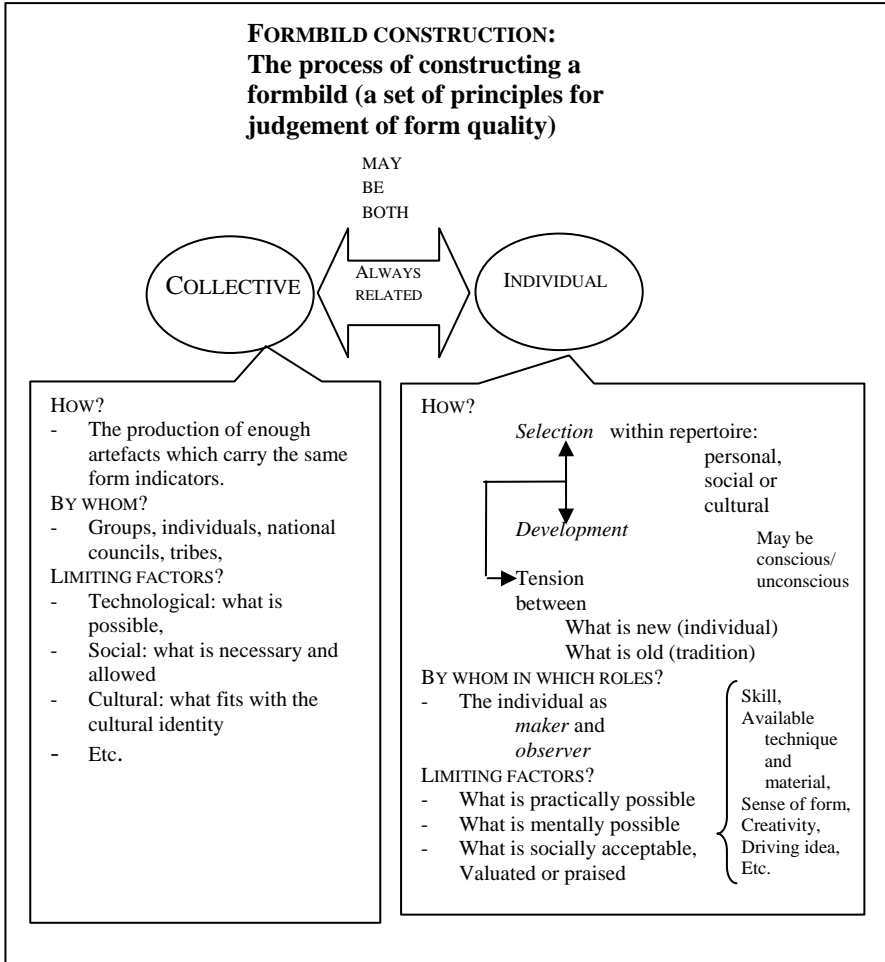


Figure 3: Formbild construction

Formbild construction may be understood as a phenomenon because it is an occurrence that takes place in a social and cultural context and may be perceived as such. Later in this text the term formbild-as-construction will sometimes be used to refer to this phenomenon in order to separate the process of formbild construction from the formbild itself which, although in a state of change, is referring to the person's (already) constructed set of principles for judgement of form quality. The process of formbild construction, formbild-as-construction, is the process which is focused in this thesis although a theoretical exploration of what a formbild is to some extent will be necessary in order to understand the process. Because of this, there

will probably be more aspects of a formbild than I will address here in this thesis. The theoretical foundation of formbild as a social construction is presented in Chapter Two. Keywords here include social constructivism, field and habitus (Bourdieu), discourse and power/knowledge (Foucault). Formbild is used as a relational, not an independent concept. It should therefore be understood in relation to another concept, hermeneutical filters (presented and discussed below), in a certain context: the pedagogical context, and other concepts as Bergson's *image*¹⁶, as referred to in the figure above (Bergson, 1988). I return to this later.

The concept 'hermeneutical filters'

Above, two aspects of formbild construction were presented: the dynamical and the hierarchical. Both of these aspects *filter* what is possible or not in a certain situation and are *hermeneutical*, because they control the person's interpretation of the situation, and hence what he or she is able to construct. What restrict and influence the interpretation in the formbild construction process, and what thus control the actual formbild construction, will therefore be referred to as *hermeneutical filters*.

The dynamical aspects of the hermeneutical filters are, as mentioned previously, the movement and development during the formbild construction. This movement is assumed to have specific modes of operation. They are therefore referred to as mechanisms, which are restricted by certain conditions, while the hierarchical aspects of the hermeneutical filters are the framework in and around the formbild construction. They are restricted by demands within the social practice.

It is important to note that the use of the words 'restricting' or 'limiting' in relation to the hermeneutical filters, is not to be interpreted only in a negative sense. They are more to be interpreted as boundaries which may activate, stimulate or generate a creative force. However, as boundaries or restrictions, they contain certain limits for what is practically, mentally and socially possible in the construction of formbild.

The relationship between the dynamical and hierarchical aspects of the hermeneutical filters may be visualized as follows:

¹⁶ "[...] by "image" we mean a certain existence which is more than that which the idealist calls a *representation*, but less than that which the realist calls a *thing* – an existence placed halfway between the "thing" and the "representation." (Bergson 1988)

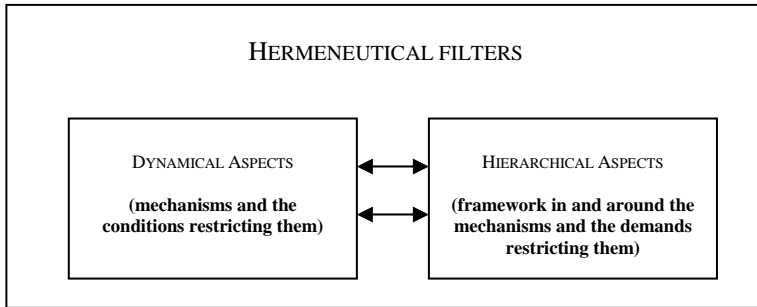


Figure 4: The relationship between dynamical and hierarchical aspects of hermeneutical filters.

RESEARCH DESIGN: OPENING THE BLACK BOX

In *Laboratory Life* (1986) Latour and Woolgar give a detailed account of the construction of scientific facts in a particular case. They describe in minute detail how tentative models of explanations were gradually constructed as scientific facts through a system of conversations, discussions, articles referring to another's articles etc. Based on this account, they describe the mechanisms behind the selections of models of explanations, the development of the level of precision in these models of explanations, and the final cementing of something as 'true'. This they were able to do because they understood the scientific fact as a construction, not as a given entity. I understand formbild the same way: not as a given truth about a style or a personal expression, or as objective beauty in an artefact, but as a construction of a position, a stand taken in the discourses about form; hence a *text* in a discourse.¹⁷

A research methodological consequence of regarding formbild as text in a discourse concerns the type of research object. The text is produced by the communicative process (where communication is necessarily understood as something more than verbal conversation). Communication about form includes both communication between individuals and communication between the individual and the artefact he is making (cf. the maker and observer).¹⁸ The research object in a study of formbild is then the communication about form, through which the formbild is constructed.

Communication as research object may be studied descriptively, by describing what is going on. Good examples of studies applying this type of method include the afore mentioned studies of Krüger (2000) and Nerland

¹⁷ See Chapter Two for detailed description of text – discourse – social practice (Fairclough 2003)

¹⁸ See the discussion of the roles of the individual in the construction of formbild in the definition of the concept formbild earlier in this chapter.

(2004). The research methodological focus in such a method is directed towards the dynamic or the change; that is the mechanisms in the communication, and the hierarchical; that is the framework that control this dynamic. By applying this focus, it may be possible to achieve a similar liberation of the construction of judgement of form quality in art in artistic processes (or design in design processes), as was achieved concerning the construction of the scientific fact in natural science in Latour and Woolgar's study.

The methods used to reach this aim are based on a combination of Latour's case-study methods (Latour 1986; 1987), and Fairclough's critical discourse analysis (Fairclough 2003) (see Chapter Two and Three). The empirical material that makes up the basis for this study is drawn from two case studies. The cases are both taken from *Arts and Crafts* education at the university college level. In these cases observed communication (broadly understood) about form is documented.

The specific field to be studied in this thesis is then but a small part of the total sum of *Arts and Crafts* education. It is neither the general preparing of the activity in the classroom nor the general activity in the classroom itself, as understood by teaching/learning of different techniques, facts etc. Rather, the focus is the construction of formbild; namely form discussion, form understanding and individual designing in the making processes.

As discussed above, this is analysed in two stages in order to evaluate the following:

1) The functioning of the constructive mechanisms, i.e. the dynamical aspects of formbild construction:

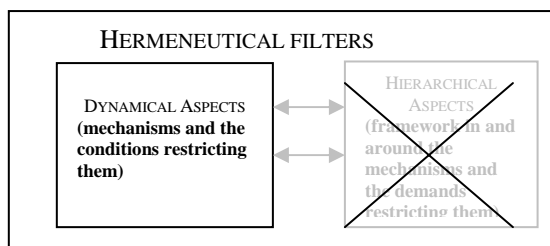


Figure 5: Stage one of the analysis: the dynamical aspects of the hermeneutical filters.

This stage of the inquiry aims to describe and understand the *communication* and *selections* made in the making situation: which discourses they refer to, how they position themselves, what the possible positions are considered to be and which discourses they choose to relate to. The focus also includes the *development* and movement during the process: how does a maker bridge gaps between positions if they conflict, does the

maker bridge the gaps, avoid them or rather allow the gaps to linger, and how the main constructive structure of the mechanisms function. The way this chosen position is confirmed, reinforced or *cemented* will also be described.

2) The role and function of the limiting framework in and around this communication, namely the hierarchical aspects of formbild construction:

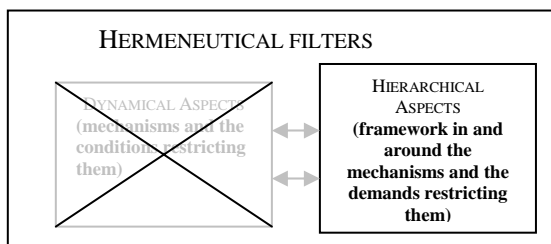


Figure 6: Stage two of the analysis: the hierarchical aspects of the hermeneutical filters.

This stage of the inquiry aims to describe and understand the framework behind the *communication* and *selections* made in the situation. Who decides what it is possible to select, and who has the power to define this? How are the situation and the roles in these situations framing what it will be possible to *develop and cement*, and how do the relevant power/knowledge relations influence communication.

The layout of the thesis

The main point of interest is to understand what is happening in this formbild construction. Therefore focus will be, as mentioned earlier, mainly on what is going on in the formbild constructive process, not a theoretical exploration of what a formbild is. The first and second chapter will introduce and discuss some aspects of what formbild is, mostly focusing on the theoretical approach and the methodological consequences of this theoretical approach. Then the theoretical exploration of the concept formbild will be set aside for a thorough, empirical exploration of formbild constructive processes in educational situations. Chapter Three presents the specific research strategy chosen in the collection and analysis of the empirical material. Chapter Four is a detailed presentation and discussion of the two case studies. Chapter Five is the final discussion of the discourse analysis of the dynamical aspects, the hierarchical aspects and the relationship between them. This chapter re-enters the theoretical exploration of what a formbild is, on the basis of the empirical context, providing to some extent a further development of the understanding of the concept. The final chapter, Chapter Six, presents some closing remarks and some suggestions for further research.

2. Theoretical and methodological approaches

THE REAL IS THE RELATIONAL

The basic condition for the theoretical approach in this study, on which the concept formbild is based, is that the individual constructs his/her own understanding of the world, and develops this in communication with other individuals. Our knowledge of the world is therefore understood as a product of our ways of categorizing it. *Reality* is thus only accessible through our organization of categories, and may therefore be understood as constructed.

The first main section of this chapter presents the theoretical basis for this approach, namely the pragmatic social-constructivistic theoretical context, related to French, post-structuralistic theory (Berger and Luckmann 1967; Burr 1995). The relational aspect of this construction is then addressed, before the power aspects of these relations are discussed.

The second main section of this chapter examines the construction of formbild in light of the theories presented in the first section, both as a general phenomenon, and as a phenomenon within the educational situation.

The third main section of this chapter, discusses the methodological consequences of this approach. The focus is on critical discourse analysis along the lines proposed by Norman Fairclough (1992; 1995; 2001; 2003). The chapter ends with a brief summary of the main concepts of formbild and hermeneutical filters, which serve as a starting point for the discussion of the specific research design in this study in the next chapter.

Social constructivism

Constructivism is a collective term covering several newer theories of culture and society. Most of these are built on an epistemology which separates the subject and object, to the extent that, as some radical constructivists claim, it is the human beings which are de facto creating the world through their (symbolic) construction of knowledge. According to Otto Christensen (1999), there is a disagreement among constructivistic theoreticians regarding whether or not an *objective* (noumenal) world actually

exists. However, this disagreement does not pose a major problem for the constructivists, as long as they do not consider the objective world their primary object of study. The focus centres rather on how humans construct their understanding, or on the *systems of symbols* that construct this understanding. (Christensen 1999; Hacking 1999).

In addition to the aforementioned radical constructivism, two theories which fall under the constructivism heading and are relevant to this thesis' approach will be mentioned here. The first is the philosophical constructivist tradition developed in the wake of Nelson Goodman's work *The ways of worldmaking* (1978). Here Goodman draws upon the neo-Kantian Ernst Cassirer in his focus on the systems of symbols humans use in their construction of reality. This theory may be useful in a study discussing the construction of formbild. But, as the section-heading suggests, the social constructivist tradition which developed in the wake of Peter Berger and Thomas Luckman's work *The Social Construction of Reality* (1967) is more important. Social constructivism focuses on the social and psychological processes that bring forth these constructions (systems of symbols).

Vivian Burr characterizes social constructivism by four conditions (Burr 1995)¹⁹ which is summarised here:

1. *A critical stance towards taken-for-granted knowledge.* Our knowledge of the world is a product of our ways of categorizing the world, not a mirror of the actual world itself.
2. *Historical and cultural specificity.* A human's view of the world and knowledge of it is always culturally and historically contingent and specific. The social world is socially constructed by these contingent individuals, and is therefore not determined by external conditions, nor is it given to us a priori. This view is anti-essentialist in character: individuals do not have internal essences, or a set of real, stable or authentic characteristics. These are all constructed in a specific setting.
3. *Knowledge is sustained by social processes.* Knowledge is constructed through social interactions in which one builds commonly accepted truths.
4. *Knowledge and social actions go together.* Some actions are natural, some unheard of in one particular view of the world. Different worldviews therefore generate different social actions, and the social construction of knowledge and truth

¹⁹ Burr actually calls this *constructionism*, not constructivism (this will be addressed later). The abovementioned conditions are referred to by Burr in the introduction to her book *An Introduction to Social Constructionism* (1995), as "Things you would absolutely have to believe in order to be a social constructionist".

therefore has different social consequences. (Burr 1995; Winther Jørgensen and Phillips 1999)

As concerns Burr's first condition: the understanding of the formbild as described in Chapter One, adopts a critical stance against form as something taken-for-granted (for example as the 'inherent beauty' in an artefact or as a fixed (style) structure). Form is seen as a product of our ways of categorizing, i.e. what *language* we understand and speak. We make forms in the language we know and trust, choosing from many possible languages or categories of form. How these categories are chosen or constructed is the issue, not whether the objects we make may be deemed to have an essence that is beautiful, that they are in a certain style etc. or not.

As concerns Burr's second condition: a formbild is produced in a context and is culturally and socially specific. Contextual constructivism following the work of William W. Cobern (1993) is therefore possibly of particular importance to this study. Cobern writes:

"Construction takes place in a context - a cultural context created by, for example, social and economic class, religion, geographical location, ethnicity, and language" (Cobern 1993)

This means that the formbild construction process cannot be separated from the context. The context has an impact on the process to the extent that another context would necessarily lead to another construction. In Chapter One this was taken into consideration when emphasising that a study of the formbild construction should be conducted in the particular context which initiated the study, the educational situation, and further cover two aspects: the *dynamical aspect* (how the construction mechanism function) and the *hierarchical aspect* (what controls the construction mechanism). Much, but not all, of the hierarchical aspect consists of influences from the social and cultural context. I will return to this issue later.

Concerning Burr's third and fourth condition: knowledge of form is constructed in social interaction. This condition has sometimes led to the critique of constructivism that it rejects any pre-existing knowledge, such that nothing may be taught; or even learnt from the experiences of others, because each and everyone of us must start from the beginning, re-inventing and constructing their own body of knowledge (e.g. Telhaug 2005). I do not agree with this criticism. Rather I interpret the condition of construction in another manner: instead of rejecting pre-existing knowledge, we accept some ground rules: someone did invent this knowledge and it was accepted as true in a specific context. Over time this knowledge has been re-formulated,

developed and tested, and in this way it functions as a relevant, reliable truth (as the black boxes presented in Chapter One). But it does not extend beyond this: this knowledge will not necessarily continue being true forever. This is a condition of knowledge. When, as a teacher, I want to teach certain truths concerning Mariscal's design, Van Gogh's brush strokes or Blåvarp's use of wood, I do not expect my students to re-invent their own knowledge of these facts. However, I do expect them to question the knowledge I present to them, knowing that they (the truths/facts) are constructions, not eternal truths.

One possible explanation of this misconception of the constructivistic approach in the field of education may be explained by the strong tradition that stems from Jean Piaget. Piaget described the learning process as the construction of new information into existing structures of consciousness, i.e. *assimilation*; and the building or introduction of new structures, i.e. *accommodation* (Wadsworth 1979). Such an individualistic understanding of the word constructivism has been quite problematic for later and more socially or culturally oriented theoreticians. Burr struggled with this narrow 'Piagetian' understanding of the concept, and suggested the concept *constructionism* as an alternative concept covering a more inclusive, philosophical interpretation of the construction of meaning (Winther Jørgensen and Phillips 1999, Burr 1995, Kjørup 1996). In this thesis the word constructivism will be preferred.

An important consequence of this social constructivistic approach, is that when reality is only accessible through our categories, or our constructions, and our knowledge of the world is therefore a product of our ways of categorizing it, then the concepts we choose to name these categories cease to be descriptive, neutral labels for artefacts, phenomena or ideas. Rather, they contribute to our construction of what these artefacts, phenomena or ideas are²⁰.

The concepts we choose when naming the world are not random, nor neutral, but are constructed in a specific social context. At the same time they participate in changing this social context by continually changing themselves (Andersen 1999; Winther Jørgensen and Phillips 1999; Alvesson and Sköldberg 2000). The concepts are a part of a discourse. The concepts or the *text* are the product of a communicative process. The *discourse* on the other hand is the particular communicative process. The communicative process is a *social practice*. But social practice is more than just communication (Fairclough 2003). I return to this and to critical discourse analysis in particular later, after presenting the field of social practice where this communication takes place.

²⁰ A Norwegian apropos: selve ordet "begrep" får dermed en konkret betydning: vi *griper* verden gjennom de *be-grep* vi bruker om den.

Connections to Bourdieu's field theory

What is special with Pierre Bourdieu's concept of *field*, which he uses in his structural analyses of the social practice and knowledge in for example education, art, and popular taste, is his focus on the relational: "[t]he real is the relational" he writes, meaning that it is in the relational meeting between the subjects (the agents), each with their own *habitus*, their own *capital* and their *illusio*, that the field itself is created²¹ (Bourdieu and Waquant, 1992). Habitus, Bourdieu says, may be understood as a bridge between the field and the social, cultural, economical or symbolic capital owned by the agents in the field. This is not a fixed structure, but a system of generative patterns. These patterns are entirely adapted to the objective conditions they are developed under and capable of generating thoughts, perceptions and actions that correspond with these conditions²² (Østerud 1994: 409). As such, habitus is both a structuring structure and a structured structure (Østerud 1994:414). Bourdieu's habitus concept emphasizes the understanding of the individual as one who both creates and is created by the culture he is a part of. If understood this way, Bourdieu's theories may be seen as social constructivistic in accordance with Burr's conditions²³.

The description of the construction of formbild is analogous to Bourdieu's concept habitus. It functions in much the same way: the formbild construction process as social activity leads to a focus on the individual and his/her relations to other individuals. In Chapter One this relationship was formulated as follows: "The formbild lies between individuals and between individuals and the artefacts (as representatives of other individuals)". The formbild is situated in the relations, developed by the individual as *maker* and *observer*, which create and are created by the social and cultural context. Later in this chapter, I expand on this argumentation in relation to discourse analysis based on Foucault and Fairclough. Yet, when pointing to these similarities in function between formbild and habitus, it is important to note that the sociologist Bourdieu never explicitly assumes a discourse perspective although he approaches such a perspective when he, "with his notion of habitus (e.g. in 1994/1997), credit the agents' self-presentation in different discursive performances with an ever increasing importance in maintaining

²¹ Bourdieu compares the definition of the field to a game, where the participant's stake is their *illusio*, and their belief in the game, *doxa*, makes the agents not questioning the game's relevance or reality. (*Doxa*: Greek: belief. As in *doxology*.) The term is also used on commonly accepted views. P.B. uses this double meaning of the word as he uses it. Nicolaysen has written this comment on Bourdieu in his translation of Bourdieu 1995. Game theory, see Berne (1980)

²² Wolfrey writes that "'habitus' thus refers to the way in which an individual's instinctive sense of what might be achieved is structured into a pattern of behaviour." <http://pubs.socialistreviewindex.org.uk/isj87/wolfreys.htm>

²³ Concerning Bourdieu's possible position as a social constructivist, see Østerud 1994, which is discussed in brief later in this chapter.

social distinctions²⁴” (Illeris, 2002:33). The use of Bourdieu’s theories in this approach should therefore be understood as an interpretation used in this thesis. Nevertheless, formbild is a situationally conditioned concept for what is being developed as a set of principles for judgement of form quality by the individual, and may well be understood within a larger theoretical framework as the concept habitus is, especially when examining how Bourdieu enters the field of art.

Habitus and the field of art

The notion of habitus is widely discussed among Bourdieu’s critics, especially in the context of art. This critique primarily argues that Bourdieu himself has an overly limited understanding of the individual’s abilities and possibilities, which makes his approach unwelcome from an art theory approach that highly values the artist’s freedom to create. Most of this disagreement, Christensen (1999) and Bjørn K. Nicolaysen (1993) explain, is due to the fact that Bourdieu wrote *La Distinction* as a polemic critique of Immanuel Kant’s *Kritik der Urteilkraft* (Kant and Vorländer 1924). Kant held that if an individual manages to take up a disinterested attitude towards an artefact, all subjects will perceive some artefacts as beautiful: ergo there are some objective and transcendent criteria of beauty inherent in the artefact itself. Bourdieu holds the opposite position, arguing that our criteria of beauty are learned in the society and the social class we belong to, and that these are included in our habitus.

Bourdieu’s reply to the critique of habitus in the field of art was as follows:

“The artistic field is the site of an objective oriented and cumulative process engendering works which, from purification to purification, from refinement to refinement, reach levels of accomplishment that decisively set them apart from forms of artistic expressions are not the product of such a history.²⁵”

With this reply he addresses the historicity and merges the free aesthetic process and the social context as a continually changing construction.

²⁴ Original Danish quote: “[Bourdieu] tildeler med sitt habitusbegreb (se fx 1994/1997) agentenes selvfremsstilling i forskellige diskursive fremførelser større og større vægt for opretholdelsen af sociale distinktioner”. (Illeris, 2002:33) (My translation)

²⁵ This answer was given by Bourdieu on a question from Waquant of Jameson’s claim that his work expressed a “blanket condemnation of the aesthetic as a mere class signal and as conspicuous consumption” Jameson 1990: 132 as referred to Bourdieu and Waquant 1992: 87.

In *The Rules of Art* from 1992²⁶ Bourdieu describes a specific example of how an artist's work is a result of this constructive duality, and shows there a similar approach to this study's. In the example Here Bourdieu analyses a writer, Gustave Flaubert, and his literary production in the cultural context of France during the 1850s. Behind Bourdieu's theories there is a social constructivistic approach. Østerud discusses this in the article *Handlingsteori: Fra livsverden til habitus (Activity Theory: from Lebenswelt to Habitus, my translation)* (Østerud 1994). The content in the notion *culture* as used by Bourdieu when defining the concept habitus, may be said to be an extension of Husserl's notion *Lebenswelt*, Østerud writes. This approach defines culture as a product of the humans' spontaneous construction of meaning and the activities involved in this construction. "The condition for this understanding of culture is that we perceive ourselves as both *created* by the culture that includes us, and as *creators* of it"²⁷. Bourdieu describes this dialectic understanding of the relationship between the individual/society, the internal/external, creating/created in his notions of field and habitus.

As stated earlier, the construction of formbild may be understood in parallel to Bourdieu's notion of field and habitus. During creative processes an artist develops his/her formbild, and creates an artefact that reflects this formbild through a purification and refinement process. However, there is no purification, nor refinement, without context. In the artistic field there are recognisable periods or styles, for example baroque, renaissance, and classicism. However, the artists, architects, artisans or designers in these periods did not necessarily regard their work as being located within a strict set of style *rules*. I will return to this later.

The art which Bourdieu describes in *The Rules of Art* is 'high-culture-art', created by artists. But formbild may, as a concept, also function in lower or more utilitarian contexts. For example, something as prosaic as a person's choice of clothing, may contribute to constructing a formbild and may reflect in which form-identity-discourse he/she wishes to position himself/herself in. By choosing certain clothes (or, for instance furniture or a house) one may 1) express an affiliation to or distance oneself from a group. This has a social function, a signal effect. In addition, one may 2) build one's (cultural, social, ethnical or personal) identity by carrying visual *clues* to create an inner structure of self. The selection and development of formbild has an individual function for the person (Jacobson 1994). These utilitarian contexts are neither unique nor random, but they are necessary and unavoidable for the individual. Magali Sarfatti Larson (1993) describes them as a part of "the

²⁶ Translated to English in 1996

²⁷ Original Norwegian quote: "Premisset for denne kulturforståelsen er at vi oppfatter oss selv både som *skapt* av den kultur som omgir oss, og som *skapere* av den." (my translation) Østerud 1994:404

total pattern of life”, and refers to Susanne Langer. I will return to this point in the section, *Formbild as a construction*.

Thus, when regarding formbild as a socially constructed phenomenon, it follows that the constructive mechanisms are part of the social practice, and that it may function in the fields of arts in both high-culture and low-culture contexts. To understand the mechanisms of the formbild construction should then be, in Bourdieu’s language, to describe the system of generative patterns that is in the relations between agents. This was referred to in Chapter One as the dynamical aspects of the hermeneutical filters controlling the formbild construction. And, since it is a system of patterns, it sets some rules or limitations. Hence, some of what I refer to as the hierarchical aspects of the hermeneutical filters may also be found in this system. Yet, more than these patterns are controlling the relations and the communication in which the formbild is constructed. These additional hierarchical aspects may be understood by referring to the theories of Foucault.

Foucault and the microphysics of power

All relations are power relations, according to Michel Foucault (1980). Power is a functional mechanism in the relations between all individuals, and controls how different positions and roles are related to each other. A power relation in it self is not evil, yet it is an unavoidable factor in relations:

”Power is a machine in which everybody is caught, those who exercise power, just as much as those over whom power is exercised.” (Foucault 1980:156)

Power is not something someone has or has not. It is a factor or a condition in the relations between individuals in certain positions or roles. The power relations in Foucault’s theories are understood as both a positive and a negative force. The force may be studied and described on a micro level as adhering to certain rules. Understanding this microphysics of power is important in order to maximize this force’s potential without misusing it. Within the field of education, this is particularly effective:

“Let us also take something that has been the object of criticism, often justified: the pedagogical institution. I don’t see where evil is in the practice of someone who, in a given game of truth, knowing more than another, tells him what he must do, teaches him, transmits knowledge to him, communicates skills to him. The problem is rather to know how you are to avoid in these practices – where power cannot play and where

it is not evil in it self – the effects of domination which will make a child subject to arbitrary and useless authority of a teacher”²⁸ (Foucault 1987)

An important point must therefore be to find ways to avoid such arbitrary or useless use of authority. First of all, it is important to remind oneself as a teacher that such power relations exist in educational situations in the subject, *Arts and Crafts*. Then one must specify what intentions one has as a teacher with this power, in order to use it consciously and avoid the problem described by Helene Illeris: “The strongest form of symbolic violence often exists in relations in which they are apparently toned down or denied.”²⁹ (2002:35)

Power/knowledge

Power is closely linked to knowledge. Foucault constructed the concept *pouvoir-savoir* (power/knowledge) to describe this relationship. The act of defining or explaining something is an exercise of power, because through this act one decides what an artefact or a phenomenon is or is not. Foucault developed these theories in relation to his explorations of the concepts *madness* and *sexuality*, but emphasized that the relationship power/knowledge is universal: we cannot possess knowledge without such underlying mechanisms of power. The person knowing something is in a position of power, because he knows what the truth is and, vice versa, the person in a position of power may define what true knowledge is. For example the *gatekeepers* in the various paradigms of science who function as peer-reviewers in the most prominent scientific publications. Mats Alvesson and Kaj Sköldbörg write: “Different forms of knowledge are in the service of power and they function in a disciplinary way. Among other things by establishing normality and deviation” (2000:227)

The concept power/knowledge must not be interpreted as knowledge is the same as power or vice versa³⁰. The construction of the concept power/knowledge was a neologism, a new conceptual idea, to describe a present and unavoidable mechanism or a pattern. Alvesson and Sköldbörg

28 From Foucault, “The Ethic of Care of the Self as a Practice of Freedom: An interview with Michel Foucault on January 20 1984,” in *The Final Foucault*, ed. James Bernauer and David Rasmussen (Cambridge, Mass: MIT Press) 1987 : 18

29 My translation. Original Danish text: ”den hårdeste form for symbolsk vold faktisk ofte udøves i de relationer hvor de tilsyneladende nedtones eller fornægtes.” (2002 : 35)

30 The original French concept is *pouvoir-savoir*, hence with a hyphen, not a slash. In the English translation of the series of lectures by the name *Power/knowledge* (1980), the translator, Colin Gordon chooses to exchange the hyphen with a slash, because in English semantics this would emphasize the fact that this is a new construction. This is a debated issue today, because a slash often implicate an interchangeable relationship, which was not Foucault’s intention. Cf. the thread power/knowledge, and the debate postings by Colin N Gordon on the Foucault mailing list foucault@lists.village.Virginia.EDU, 2004/2005/2006

have described these patterns as such: “Patterns of power/knowledge exist, but are not static. They constitute *matrices of transformation* (2000:229).

The concept power/knowledge became a major theme of Foucault’s work for a longer period, mainly during the 1970s. However, he did not use the actual concept very often³¹. The concept was constructed as a more precise alternative to *state-apparatus* (Althusser 1970 etc). Later, Foucault more often discussed the *governmentality of truth* concept rather than the concept of power/knowledge³². The governmentality of truth concept focuses on the phenomenon that (a constructed) truth, or a wish for something to be true controls communications.

The relevance of this theory, when discussing the construction of formbild, is that although it is debatable which concept is most appropriate to use when describing the phenomenon, the phenomenon itself (the link between power and knowledge) remains. This implies that all representations we make of the world, whether they may be concepts or images, etc, they will possess an element of power. That is, something is defined to be in one (or more) way(s) and not another. This is a condition that limits which formbild we may construct: there is a hierarchical aspect of the hermeneutical filters in the formbild constructive mechanisms. Therefore, when studying formbild construction per se, one may begin by studying and analysing the specific communication regarding form: what is not said; which words, concepts, are not used; what ideals, models and examples are not relied upon are just as important as what is actually said and shown etcetera. The selection is an act of power just as much as the communication itself. This act of power concerns the fields of art, craft and design just as much as it does other fields. In the various fields of art there are just as equally powerful gatekeepers as there are in science: for instance those who control the leading institutions of education, the most prominent art galleries and the most pervasive media and so forth. This was discussed by Illeris in her PhD thesis (2002) in relation to the context of art education. However, before examining this more closely, some problems with using Foucault must first be addressed.

The theories of Foucault are a debated issue. Critics of Foucault’s micro perspective on power have commented that this perspective detracts from gaining an appreciation for the larger perspectives such as economy, the legal

³¹ According to Robert Hurley the concept appears for the first time in *Discipline and Punish* (1975), and is developed further in a series of lectures and other writings from 1972-1977, published in English under the title *Power/Knowledge* in 1980. See also:

<http://www.thomaslemkeweb.de/publikationen/Foucault,%20Governmentality,%20and%20Critique%20IV-2.pdf> and <http://www.thomaslemkeweb.de/>

³² On one occasion Foucault allegedly argues against his own concept, when stating that the “governmentality of truth perspective” is a better way to address this phenomenon. He is to have said this in an, as yet, unpublished lecture from January 9th 1980, documented in the Foucault archive in Paris. According to Clare O’Farrell and Colin N. Gordon in a discussion at the Foucault-mailing list foucault@lists.village.Virginia.EDU, 13. and 19.03.2004

system, sex, and so forth. The power/knowledge concept is used in this study as an opening into some of the hierarchical aspects of the mechanisms of the formbild construction. Hence, some of the criticism directed at Foucault is avoided, since it is not claimed to explain general circumstances that constitute this construction. By introducing a new concept, hermeneutical filters, this study emphasises the limitation of the perspective: the main purpose is not to discuss the relationship between power and knowledge in general, as Foucault did, nor is the focus on abstract mechanisms in the relationship between individuals. Using the concept 'hermeneutical filters' implies a return to the acting subjects' possibilities when constructing a formbild, from an elsewhere relational and mechanical structure perspective. The attention is turned to how something can be understood as something (c.f. Gadamer 1997), which forms and concepts are chosen, and how we apply meaning to them (Gulliksen 2005). The next section of the chapter discusses some direct consequences of this perspective.

FORMBILD AS A CONSTRUCTION

In her thesis Eleanor Hill Edwards discusses the architect's reflection in his/her creative process as the activity of "looking after the whole or keeping track of the idea." (Edwards 1999:13) This activity consists of moving between things and creating an artistic identity, with the intention of manifesting an idea, an architectural gestalt. This gestalt "may be created by an artist or it may loom up out of the fog and be visible only as a shadow."(Edwards 1999:13) For example, in the design process the architect works on an idea and continues to return to it. Edwards refers to Paul Allan Johnson when drawing the connection between the idea and the form, "idea is an intellectually visible form; form is the end result of any purposeful generation." (Edwards 1999:17) In Chapter One, formbild was described as placed in the "in-between-world" between the maker and other individuals, often mediated through the artefact. In the writings of Edwards one may recognise a mediating tool between the idea and form, as a result of a continually developing experience. This is analogous to what I describe as the construction of formbild. Yet it is still possible to question how this developing experience, or the construction process actually works, and how the surrounding visual expression influences or controls the direction the designer chooses in the process.

Bryan Lawson touches upon these questions in his book: *How designers think – the design process demystified* (Lawson 1990).

“I have been privileged to study the work and process of a considerable number of leading architects and find none of them think of themselves as working within a ‘style’, and yet all have strong intellectual programmes behind their work. This again seems to reflect Pugin’s position since he regarded his work as based on ‘not a style but a principle’. Many architects today regard the styles of architecture more as inventions of the critics than as sets of rules which they themselves follow. Robert Venturi was surely making this point when he said: (Lawson 1994b) Bernini didn’t know he was Baroque... Freud was not a Freudian and Marx was not a Marxist.” (Lawson 1990: 165)

Lawson is not alone in reaching this conclusion and the interesting question to ask then is how these individual intellectual programmes continue to evolve when they follow such similar principles as others of their period.

Not everything is possible in every period

Based on Bourdieu’s and Foucault’s theories we may assume that there is some kind of controlling function which shapes the various individual intellectual programs. Since formbilds are created and re-created by socially situated individuals, the formbilds are products of both the individuals’ and the social practice that these individuals participate in. The social practice has specific limitations. Gombrich (1993) formulates it this way: “Not everything is possible in every period”. The question changes, and becomes: what is it actually possible to do in this particular period, within this social practice?

To answer this question some examples may be useful. Bourdieu’s theory contains analyses of this kind. He claims that when developing habitus, some realizations seem more or less desirable. *Taste* is a key concept in his approach. According to Bourdieu, taste classifies, and it classifies the classifier (1995). Social subjects distinguish themselves by the distinctions they make. How they present themselves and what they choose to do, to wear, and to buy, are all signals or lived versions of their habitus: they position themselves within the field. This positioning is only meaningful in relation to other positions, and the field itself is constituted by these relations between these *objective positions* (Bourdieu and Wacquant 1992/1995:82). Bourdieu calls the positions objective because they exist as actual and possible positions in the field, and that each position is controlled by guidelines logically related to the other positions. The agents in the field can be positioned in the field by how much cultural and economic capital they have accumulated. When using the notion of *capital*, Bourdieu refers to

something that may be of more or less value. Hence it might be easy to make the deduction that “much cultural capital” must be “good cultural capital”. But this interpretation is actually the misunderstanding Bourdieu wants to address and correct with his theory of the field: He rather wants to emphasise that “Legitimate taste pretends to be the universally valid and disinterested good taste, whereas in reality it is nothing more than the taste and one particular class, the ruling class”, as Gronow formulates it (Herneoja 2001). This ruling class, however, present their taste as being something better than the taste of other social classes, and they also have the means to transform this belief into something resembling truth. This belief gains even more importance considering that taste in Bourdieu’s vocabulary forms an active part in human life: it functions as the “generative formula that forms the basis of the lifestyles.”³³ (Bourdieu 1986:297)

If we are then to study the making process of a specific artist or designer, Bourdieu suggests a three-step approach that first considers the specific artistic field (such as design, painting, or, as in Bourdieu’s example: literature) in relation to the field of power. Secondly, one analyses the internal structure of this artistic field, for example the structure of objective relations between positions occupied by actors in the field. And thirdly, the analysis involves the genesis of the habitus of occupants of these positions, that is, “the systems of dispositions which [...] finding in this position a more or less favourable opportunity to be realized.” (Bourdieu 1996:214)

However, the point of doing this, Bourdieu emphasises, is not to explain how an artist himself became what he/she was, but how he/she manages to occupy or even produce the positions offered to him/her in his field, and how he/she “managed to give a more or less complete and coherent expression to the position takings inscribed in a potential state within these positions.” (Bourdieu 1996:215) This intention is similar with the one in this study as presented in the previous chapter, although the concepts used in this study are slightly different. Based on this perspective two consequences of the formbild-as-construction perspective will be presented related to the key expressions “constructing self through design” and “construction of a national design identity”, before presenting two recent publications discussing dynamical and hierarchical aspects of designing processes.

Constructing self through design

What we decide to wear, to live in, or buy, sends signals to others about who we are. Visual expression makes us similar to, or separates us from, others, and is therefore a part of our identity. This applies not only to

³³ Originaltekst: “generative formel som ligger till grunn för livsstilerna” I *Kultursociologiska texter*, as referred by (Bourdieu and Waquant 1992; Jacobson 1998)

individuals, but also to products. This definition of identity is Deyan Sudjic's starting point in his small article *Design og identitet* (Design and identity, Sudjic 1996). In the article, Sudjic raises questions such as: How does the individual use design to create his/her own identity? And how do designers give their products some kind of visual identity to separate them from other products? His questions are interesting because they point out for the reader some very different aspects of the reciprocal dependency of design and cultural identity. In the definition, he sets a standard, claiming that design, as a visual expression, is a part of our identity. The following questions state further that an individual may consciously or unconsciously use this identity. Hence, it may be utilized as a tool for construction of self. Then he changes focus from the user of products, to the producer of artefacts: applying the same definition of identity on artefacts as he previously applies to the individual. What is being produced is no longer an individual's identity, but an artefact's identity. The producer of this artefact can use design as a tool to create physical objects usable for the individual's construction of self. By doing this, Sudjic describes the same utilized function of design on a different level: the level of the object as a tool. Later he expands the perspective further to the level of a social group as a brand through the concept *corporate identity*.

What is interesting with Sudjic's article is not his stating of a situation that may seem obvious, nor is it the discussion itself, since even though he is a distinguished architectural critic and journalist in design, this article is not written with an academic or a critical purpose. The interesting aspect is how the article shows an underlying analysis of the mechanism in the relationship between design and identity, and the way he points out that this mechanism is functional both on an individual, social and physical object-level. This particular analysis is not new, but when presented with such questions as Sudjic asks, it may become more operational and function as another opening to the discussion of formbild-as-construction.

The views of Maja Jacobson (1994) and Larsson (1993) have been discussed previously in this chapter in relation to the naming of two functions: a social function and an individual function, of design choices (see the section *Habitus and the field of art*). Now, it is possible to recognize these two functions also in the designing process. The structure of changing-mechanisms (the construction of formbild) in the relationship design and cultural identity can function as: 1) *to express (an already) belonging to – or a separation from – a group*, i.e. to communicate self: the utilizing of visual expression: a social function. 2) *to construct self into a (cultural, social, ethnic, personal) identity*: the utilizing of visual clues to build an inner

structure: an individual function, possible to apply either to a subject or as form indicators in an artefact.

These two functions are parts of the same system: the system of modes of belonging as group and/or individual, and are the first two main groups of structures behind the activities of a social individual.

A specific example of these two functions can be illustrated in relation to the world of fashion: Jacobson has conducted two large studies of clothes as a means of expressing a cultural identity (Jacobson 1994;1998). According to Jacobson, clothes are the strongest visual signifier of a cultural identity, because a person carries clothes all day long. Through selective use of clothing, the individual may enhance or reduce sex, age, social roles or situations. A sense of community with a group or a distance to another group is signalled by more or less readable uses of clothes or codes.

In Jacobson's thesis and in her second study that focuses on young men's clothing, we may trace the same division into two kinds of functions as mentioned above. However, she adds a property to the individuals when acting out either of the functions. In the first function, the individuals "function as objects when they follow the trends of the clothes industry [...]", while in the second function, individuals "act as independent subjects when defining their identity through the clothes" (Jacobson 1998: abstract, my translation). This is an interesting clarification, not because Jacobson views individuals as being active and creative when constructing their social identity, but because she says that the subjects are functioning as objects when following trends. In doing so, she reduces the individual's possibilities or freedom to express oneself down to something controlled or limited by the clothes industry. She concludes on the basis of an empirical study that what may be regarded as feminine or masculine in the world of fashion changes over time, for example, consider the wearing of jeans³⁴(Jacobson 1994;1998; Johansson 2002). A follow-up question must be asked: Is it the clothing industry which controls this change, since it is within their limitations that the subject as an object may express oneself? Although the content of this question is slightly different than in my study, the underlying mechanisms have clear parallels, seen in relation to Foucault. It sets out a direction, or a hierarchy, in the making, and filters the individual's freedom to act: thus focusing on the two aspects of the formbild construction: the dynamical aspects, and the hierarchical aspects of the hermeneutical filters that constitute the formbild construction.

³⁴ "Klädsel har en kollektiv innebörd och återger tidsandan och de värelser, attityder och värderingar som rådar i samhället. [...] Studien visade att vad som er feminint och maskulint i kläderna är föränderligt i tid, rum och social miljö, exempelvis att bära jeans." (Johansson 2002) discussing Jacobson's study

Construction of (national) style

Another area in which the dynamical and the hierarchical aspects of the formbild construction may be witnessed and discussed is *the national style*. Several studies have discussed this perspective. Although it is not a main focus of this study, a short review may be useful for further discussion, primarily because by doing so one can gain a greater appreciation for how perspective has evolved from a narrow *Arts and Crafts* educational situation to a more general, culturally concerned situation. In his essay *Statsborgerskap og nasjonal identitet (Citizenship and National Identity)* (1994) Jürgen Habermas writes about the historical developments leading up to the formation of first the territorial states based on regions with cultural and ethnic homogeneity, and the disconnection of the semantic relationship between citizenship and national identity after the formation of the *Bundesrepublik* in Germany 1933. He defines *national consciousness* as “a particular modern phenomenon due to a cultural integration³⁵”, while nationalism is “a form of collective consciousness that presume an acquisition of what is passed down in the culture, filtered through writings on history and reflections”³⁶. Given this definition, Habermas tends to view nationalism and national identity as something that is artificial and susceptible to manipulation. This view is comparable to Eric J. Hobsbawm’s position in *The Invention of Tradition* published some years before the publication of Habermas’ essay, where, in the final chapter, he discusses how the idea of nationalism has been consciously manipulated by the ruling classes (Hobsbawm 1990). However, Hobsbawm writes, a condition for successful manipulation is that it touches felt needs in the different groups that are being manipulated. The task for the historian, then, is to understand why these needs arise. Habermas and Hobsbawm, similarly Jacobson, interestingly point out that the construction of identity is controlled by something external, and that this control may be manipulated.

This is, as I interpret it, similar to what is happening in the construction of a formbild. To narrow the focus back to our theme, the next question must be whether or not a national formbild, or a national design identity, exists. Hugh Aldersey-Williams discusses this question in a short article (Aldersey-Williams 1996). He reaches some of the same conclusions as Habermas and Hobsbawm, that a design may show specific cultural traits. Whether or not this is invented is not an interesting problem, as long as it functions as a marker of identity of the specific group of people. If this group is a nation or not is less important than the size of the group: For a design to function as a

³⁵ ”et spesielt moderne fenomen som skyldes kulturell integrasjon” (My translation) (Habermas 1994)

³⁶ ”en form for kollektiv bevissthet som forutsetter en tilegnelse av kulturelle overleveringer som er filtrert gjennom historieskriving og refleksjoner (My translation) (Habermas 1994)

group identifier, it has to be acquired by a critical mass. Aldersey-Williams has the opinion that since this is so, it would be better for the designers openly to admit this, because then the designs may be better, and the premises on which they are made, become more visible to the individual that buys or uses the design. Aldersey-Williams' ideas are similar to those of Ritva Koskennurmi-Sivonen (1998) who, in her study of a single haute couture designer in a larger cultural context, emphasised that what may be understood as individuality in the designer's products, is culturally contingent.

In 2000 more detailed empirical support was presented for these conclusions. Not surprisingly this also was done in Finland, a country that has a long tradition of national engagement in design and use of design as a builder of national identity. During her PhD research, Vuokko Takala-Schreib studied how the state-financed institution Design Forum Finland (the Finnish Society of Crafts and Design) argued for the selection of artists and designers to be presented in the national Design exhibitions in the 1980's (Takala Schreib 2000). Her study concluded that

“to be a designer in Finland one has to express attitude and manifest one's theses about the national character of Finnish Design. The dreams of a designer can become significant in Finland when they are understood to have a relationship with the national character of Finnish Design. The national character of Finnish design becomes a delimiting authority of design discourse in Finland. The discourses and its authorities are doing the design work [...] not the intentional designers. The discourses also influence the dreaming of the designer. Designers are confronting an ethical demand to design products with the national character of good Finnish design. Those designers who do not take advantage of ethical demand do not have the possibility to become a significant designer in Finland” (Takala Schreib 2000)

This is a very direct and maybe harsh conclusion, especially the extent to which she suggests that the society's discourses manipulate the designers' work, saying that it is not the designer that is creating the actual design, but the discourses. Unfortunately, the thesis is in Finnish and not translated to English, but in the English abstract, she summarises the documentation on which she has based this conclusion, and she exemplifies this by pointing out a series of specific demands the designer must follow in order to design

within the national character of Finnish Design³⁷. The national control of design is not a unique Finnish phenomenon. Every nationalistic ideology needs to *freeze frame*, or give clear borders to something that otherwise might have been changing. “The thing is “the common culture” as the believers in this ideology decorates themselves with as a medal.” Takala-Schreib then contradicts Larsson (1993) regarding whether or not the individual is free to discover and use consciously the visual possibilities or form indicators available.

Two examples: Hermeneutical filters in formbild construction.

One study that investigates formbild construction mechanisms is Aulikki Herneoja’s (2001). In her PhD research she explores the relationship between high and low culture in a modern Finnish context, and discusses how taste in various areas of culture is legitimised, based on a perspective influenced by Bourdieu and Richard Shusterman (Herneoja 2001). The ruling class employs different strategies to control the ‘battle of taste’ or the limitations within which design may be created. Drawing on Shusterman (1992) she finds that high art follows narrow aesthetic limits imposed by the established ideology of autonomous art. It provides a devastating strategy by which the socio-cultural elite asserts its proud claim to intrinsic superiority “and is therefore an oppressive social evil”. The viewers of high culture objects are “lulled by its beauty”, because of high culture’s controlling influence over what is deemed as ‘good’. When not asking questions whether or not this ‘good’ really is ‘good’, interesting, relevant or needed, the ruling classes’ aesthetic preferences will be accepted as better than those of the lower classes. Through describing this practice and lack of discussion, Herneoja shows how high culture has the means to control the construction of formbild.

Jan Michl on the other hand, shows in more detail the actions taken by the modernist’s designers, architects and theoreticians in such controlling activities, in his article: *Form follows what? – The modernist notion of function as a carte blanche* (1995). Firstly Michl criticises the modernist’s strategies regarding the modernists’ perception of the users: the users’ status was considered to be of less importance. For instance, the architect is deemed more qualified to decide what is best for the user. The user’s /client’s interests, preferences, likes/dislikes etcetera are not considered relevant. “The client, who was until the arrival of modernism considered to have a

³⁷ “The national character of Finnish design becomes significant in different forms (depending on the relationship of power within discursive authorities and objects) by confronting 1) the industry, Finnish design becomes *good design*; 2) the relation between industrial design and Arts and Crafts, Finnish design becomes regarded as *exotic crafts*; 3) postmodernism, Finnish design was determined as *functionalistic design*; 4) foreigners, the Finnish design has an *unique relation to nature*; 5) when building the Finland’s international image design became seen as a *Finnish brand*. Takala-Schreib 2000

legitimate say in both functional and aesthetic matters, was from now on (in theory) proclaimed to practically redundant.”(Michl 1995) This was argued to be logical “since forms were claimed to be intrinsic to functional solutions”. Michl, then, follows the same lane of argument as Shusterman, saying that the modernists define the controlling function as merely following the objective laws of nature.

This controlling function was able to work during this period by this change regarding the role of the users of designed products. One of the reasons why this change was possible was the attitude of the designer: “In the functionalist architect’s eyes, the forms he ‘brought forth’ had no addressee: they were not aimed at any particular individuals, or any particular public” (Michl 1995). This viewpoint was followed, according to Michl, by a quite original view of the designed objects’ function: “Forms were not thought of as part of visual communication since communication entails use of conventional, known, and ultimately ‘historical’, forms” (Michl 1995). Because the modernists wanted to detach themselves from historical conventions, they also had to detach themselves from this communicative function. Rather, they said, they turned to the intrinsic form-demands of the function. What aesthetic function these forms may have, was not of interest to the modernist architect.

This perspective is relevant to this study of the formbild, because it simultaneously recognises design’s effects of visual communication and construction of an artefact’s visual identity through design, yet it disregards the individual’s (the user’s) own abilities and even interests to use this identity-constructive function on themselves or on their surroundings. The individual is in this modernist context reduced to someone (or something) to be treated like objects by the architect, because they do not know what is best for themselves. But, as Michl somewhat ironically comments: “Not surprisingly, the public, more often than not, found the new consciously ‘unappealing’ architecture and design to be – unappealing.” (Michl 1995:12) Nevertheless, modernist design has exerted a great influence in the field of public architecture.

But were they right? Michl asks. Were the modernists’ designs de facto examples of intrinsic functional form? This is an interesting question here, because if it were, the endeavour in this thesis would in fact be quite futile. No, Michl concludes:

“The more he (the functionalist designer) trusted that the functional starting point guaranteed an objective aesthetics, the less he understood that his aesthetic solutions were in fact addressed to the aesthetic sensitivities and preferences of his

peers plus a minority of others endowed with “cultural capital” (96) who shared these sensitivities.” (Michl 1995:14)

Hence modernist design is not something objective, but something agreed upon by some few people. Here a clear reference to Bourdieu is recognisable. The new education did not train the designers to respect the tastes and aesthetic preferences of anybody else; they designed for kindred spirits only, and refused conscious thought to “institutional status and social prestige in buildings and products” (Michl 1995). What was the modernist architects’ problem was this total disregard of the meaning and value of a design, hence the significance of the visual identity.

“Students were too seldom reminded that the *raison d’être* of architecture and design has always been to make buildings and products meaningful to their owners and users and that the owners’ and users’ need for signs of social or institutional belonging has always been, and will no doubt always remain, the prime engine of any design culture.” (Michl 1995)

And Michl concludes that as long as the market (the sum of capable individuals) regulates design choices, the modernist style may be a positive contribution to the plurality of stylistic choices, but when these ideals were to be imposed on the users, the “functionalist mental set proved really devastating” (Michl 1995).

In a later article *On seeing Design as Redesign* (2002), Michl elaborates his argument: “although in one way it is correct to say that designers start from nothing, in another sense it is equally correct to maintain that in practice they can never start from scratch”. (Michl 2002:2) Such a stand, presenting a new, postmodern perspective, is a basis for understanding a formbild as a social construction. This construction takes place in a social practice with clear limitations regarding what is, or is not, possible. As discussed in the previous section, Takala-Schreib (2000) gave detailed empirical support to such a perspective when discussing Finnish design.

Preliminary summary: formbild construction

To sum up the argument to this point, the perspective which informs this thesis is that a formbild is constructed by an individual as *maker* and *observer* in a specific social and cultural setting. Similarities have been pointed out between visual individual identity and visual national identity, and the concept formbild has been utilised to describe this. The construction of a formbild has been said to function in two ways: 1) to express a sense of

(an already) belonging to a group and 2) to construct self into a cultural, social, ethnic and personal identity. The functions in the constructive mechanisms may be studied, described and understood as a network of interpretive filters controlling the interaction between the subject and the artefact. This network is, as stated, referred to as hermeneutical filters. In addition, the hermeneutical filters controlling the formbild construction were said to have two aspects: 1) a dynamical aspect (the mechanisms of change) and 2) a hierarchical aspect (the mechanism of control). Both these aspects must be studied in a study of the construction of a formbild.

Regarding the dynamical aspect: Which formbild is chosen and developed, is connected to how one sees oneself, what one wishes to be, or signal, or which cultural or ethnic group or nation one wants to signal belonging to. But what actually specifically signals belonging to a particular group or nation etc, is something that is changeable: It is not a fixed set of criteria. Changes in the principles for judgement may occur at random or it may be manipulated openly or out of sight.

Regarding the hierarchical aspect: If the change is controlled by someone or something, it may be followed by arguments of quality (something is better than something else), value (something is worth more than something else) or practical demands (something is more functional than something else). These arguments may be presented as parts of longer theoretical constructions (as in modernism), or as political strategies in the design councils etc (as in the example from Finland).

In seeking an answer to these questions, this thesis grows out of the socio-constructivistic tradition. Interaction and relation are two key concepts. This keeps the focus on the dynamical and relational aspect of the construction which often has a hierarchical aspect. When an individual makes a form, he or she gives a new meaning to the world; new universes of form, technologies and structures. When creating forms, the principles for judging what high quality is or is not, the formbild, guides the making process. A plan, or an unknown artificial world, lies behind the designed things, writes Ida Engholm and Anders Michelsen (1996). This artificial structure lies between art and architecture, between the individuals, the continents and the physical structures. In this thesis, the specific part of this in-between-world that concern form is called formbild.

Design in this sense is a cultural and social *game* (Berne 1980). Within this definition, the possibility for manipulation and change is laid open: as long as this in-between-world of formbild (with parallels to Bergson's *image-concept*, Bergson 1988) is an open structure, with immanent possibilities of trial and error, of playing games or of invention in general, the structure will continue to float. Substance is in itself merely the manifestation, or maybe

the echo, of this in-between-world, as formbilds may be recognised in the artefacts as form indicators. Another way of describing a formbild, then, is by referring to Lev S. Vygotsky's notion of *mediating tools* (1962;1978). And as such they function as structuring recourses for the individual.

A preliminary conclusion from this is that the actual formbild, the set of principles for judgement of form quality, is always in a process of change: it is continually changing, see also the model in Chapter One. At the same time, the changing function in the constructing is always immanent and stable. Therefore it may be more useful, and perhaps also more interesting, to describe the mechanisms of change in the construction of formbild, than the different formbilds that has been constructed by the individual, the culture or the societies. In this thesis I will try to answer the question posed in Chapter One as to how a formbild is constructed, beginning with the tentative notion that the mechanism of change may be regarded as a structure of functions, with laws, aims and entangled filters, and that these may be studied.

Formbild and education

So far in this chapter the theoretical perspective on formbild and the formbild construction has been discussed in relation to the social construction of reality and the artistic field in general. The point of departure for this study, however, was an educational perspective. The next question to ask should then be how this network of hermeneutic filters controlling the interaction between the subject and the artefact (the dynamical and hierarchical aspects), is reflected in an educational situation. How do the consequences implied in the power/knowledge concept apply when deeming something worthy of teaching, or when awarding good marks to student's work? Some individuals are given power to define this through their social and professional roles in the situation, while others are not. This interesting point is a sensitive issue in both educational institutions and the field of art in general. To some extent, we still have a belief in *free art* and the *free artist*, expressing himself/herself independently of the opinions of others, or what is fashionable. Does the power/knowledge perspective exclude the notion of a free artist? As stated in Chapter One, it is important for the teachers of *Arts and Crafts* to develop their knowledge of formbild construction processes in order to understand the conditions in which they teach. In this section of the chapter, I will introduce more thoroughly the educational context: what is it, and why the phenomenon formbild-as-construction could perhaps be regarded as more visible here than in other related processes.

The aims of teaching the subject *Arts and Crafts* in Norway have changed over the years. The most important definitions in the preceding subject

*Forming*³⁸ (1960-1997) were found in a small, yet often quoted article by Åsmund Strømnes:

”*Forming* involves a dynamical process, triggered by secondary needs, guided by cognitive factors and emotions. The process manifest itself through the use of tools, materials and techniques, and evolves into a product that possesses inherent properties which meet aesthetical expectations and in some cases also expectations regarding function.³⁹” (Strømnes 1971:154)

Both Strømnes and Gunnar Høiberg, in his book *Verdifilosofisk grunnlag i formingsfaget (The Philosophical Foundation of the School Subject Forming)* (1983), focus on the making process as the most important thing to learn, and includes acquiring skills in: engaging in creative processes, in developing ideas, in selecting appropriate tools, and in completing the actual production of a product. These skills should be founded in both practical experience and theoretical and practical knowledge. Most of all, skills in a process are connected to selection: one idea has to be selected for further development, and selection must occur amongst the various problems that arise during the process when deciding what to solve and what to do. When learning to select, the student is socialised into a specific body of knowledge and culture. The teaching situation comprises of both verbal and nonverbal communication of knowledge, attitudes and values. By these means, the teacher, the school and the other students consciously and unconsciously transfer what is a good or bad performance of the process, and hence what is a good or bad product. Certain factors are held to be more open and important than others (Kjosavik 2001).

With the introduction of the school subject *Arts and Crafts* (1997-2006), the Norwegian National Curriculum for the Primary, Lower and Upper Secondary Education (L’97- 1997-2006⁴⁰) the focus shifted to a more knowledge-based approach. What the students should learn was more important than the process by which they should learn it. For the first time names of specific artists, designers, craftsmen and architects were mentioned

³⁸ ‘Forming’ is a Norwegian word which may be translated to English as ‘to make (an artefact/picture/etc)’. The school subject was introduced in 1960 and include drawing, woodwork and needlework. It was a subject in primary and secondary schools until 1997 when it was replaced with *Kunst og håndverk (Arts and Craft)*. It is still a subject in preschool. I will use the Norwegian name *Forming* in this text when referring to this particular, historical, school subject.

³⁹ My translation. Original quote: ”Forming omfattar ein dynamisk prosess, utløyst av sekundære behov, styrt av kognitive faktorar og av kjensler. Prosessen manifesterer seg gjennom arbeidet med verktøy, materialar og teknikkar, og siktar mot eit produkt som kan ha eit budskap og som innfrir estetiske forventningar og i visse høve også forventningar om funksjonen.”

⁴⁰ Kirke-, utdannings- og forskningsdepartementet (1996) *Læreplanverket for den 10 årige grunnskolen*

in a sort of a *canon* (Kjosavik 2003; Gulliksen 2002; 2003), giving national guidance as to which formbilds should be taught. The specific guidelines and descriptions of the Curriculum resulted in the publishing of a number of school textbooks which had not been used previously in the teaching of the subject in schools. These school textbooks include images, names of artists and designers which were mentioned specifically in the Curriculum, and some that were not mentioned, but deemed worthy by the textbook authors to be included.

In 2006 a new curriculum will enter into use (LK'06⁴¹). This curriculum specifies what the pupil should know at certain ages, but does not stipulate specifically what the teacher should teach, or in what way he/she should teach this subject matter, in order for the pupil to learn this body of knowledge. This represents a change of system, and has led to the removal of the so-called 'canon of knowledge' introduced in L'97 (Steinsholt 2006). This system change is founded on a belief in the individual teachers' ability to choose the best content and method, but still implies a continuing presumption that something should be chosen and taught. Although the curriculum indicates that the teachers should be the one to choose, the use of school textbooks is still encouraged. Still, at the time the curriculum was put into use, autumn 2006, school textbooks in the subject *Arts and Crafts* were not finished. At the time of writing this text, they still are not finished, nor does it seem like they are likely to be published soon. This poses the question as to whether the teachers will continue using the textbooks made to the old curriculum, or if they rather will use other teaching aids. Recent studies of teacher's practice in Norwegian schools suggest that teachers use school textbooks more often than the Curriculum when preparing and conducting teaching sessions (Skjeldbred 2005; Kjosavik 2003).

In short, what is being taught in the school subject *Arts and Crafts*, is then:

- knowledge of a repertoire of formbilds (defined by the Curriculum, the school textbooks and/or the teachers)
- knowledge of ways of constructing a formbild – the utilizing of form indicators in making processes.

The latter mostly concerns skill-related knowledge of how to *make* something, while the former consists mainly of theoretical or practical knowledge regarding what types of formbilds exists. The ability to improve on what has already been produced, and to create something new, is done by using both types of knowledge together.

⁴¹ Kunnskapsdepartementet (2006) *Kunnskapsløftet*

In the cases chosen in this study, see Chapters Three and Four, are from educational situations at university colleges which primarily teaches students to become teachers of *Arts and Crafts*. In such situations there is an additional third point of what is taught:

- knowledge about teaching a repertoire of formbilds and ways of constructing a formbild.

As will be discussed in Chapter Five, this has influence on the formbild constructive process in the situations, mostly because the social practice (especially role-expectation and role-activation, see the section ‘*Social practice*’ in form studies below) is influenced by this. Still, in the observed material this third point was not a major point in the observed material, although some of the students in the observed situations were planning to become subject teachers in *Arts and Crafts*, while others are not. The main focus was the process of designing, not the process of becoming a teacher, which is why the process of designing in educational situations is emphasised more than the process of becoming a teacher in the discussions here.

Else Marie Halvorsen discusses in her PhD from 1996 the topics of cultural heritage and the teaching of this (Halvorsen 1996). This study is regarded as a major contribution to the theoretical basis of *Arts and Crafts*. Halvorsen relies mostly on Johan Fjord Jensen’s notion of *the double culture* consisting of: *the culture that we have* and *the culture that we are in* or live in. The culture we possess may be said to be what is saved and treasured within our cultural heritage, and that which a common ground is built upon (Fjord Jensen 1987). Within our cultural heritage, that which is reminiscent of high culture, or constructed national culture, is remembered, shown, taught and discussed. The culture that we are a part of and live in, consists of our daily social life, which is influenced by the place and age we live in, our gender, age, social class etc. Halvorsen draws pedagogical consequences on Fjord Jensen’s notion, and names this *the double didactic*. In order to communicate, teach and learn, the ‘culture that we have’ and ‘the culture that we are’ in must meet and both these sides must be nourished constantly during the educational process.

In the terms used in this thesis, we may call these different cultural expressions for different formbilds. In the introduction I claimed that there have been several different formbilds in the history of the school subject *Arts and Crafts*, existing either simultaneously or over a period of time. Halvorsen’s division of the ‘culture that we have’ and ‘the culture that we are’ resembles in one sense a grouping of different formbilds. Another way of grouping different formbilds in the history of *Arts and Crafts* may be after which form indicators they carry. This way, two different groups may be recognised:

A simplistic formbild: mostly found within the early stages of the development of *Arts and Crafts*, mostly in the areas of design and drawing. Keywords in this tradition include: Modernism, Rationalism, Bauhaus, Aalto, Scandinavian design, efficiency, and purification of forms (often with moral connotations), etc.

An ornamented or expressive formbild: mostly found within the later stages of *Arts and Crafts* history, mostly in the areas of painting and creative work using various materials. Keywords in this tradition include: Postmodernism, Mariscal, action, process, play, complexity and contradiction (Venturi), etc.

As the keywords suggests, these formbilds have clear parallels in the surrounding society, and, as Bourdieu might have formulated it, parallels within the field of power. Larson presents a thorough discussion of the change from a simplistic to an ornamented/expressive formbild in her book *Behind the postmodern façade* (Larson 1993). The discussion of the various specific formbilds in *Arts and Crafts* may be an interesting theme for a later project. I will return to these questions in Chapter Six.

What distinguishes education in art and design from the ‘pure’ process of designing, is that it is situated in a context of teaching and learning. It has a specific purpose of transferring knowledge to an individual. Something is to be communicated, and what it is also has to be selected by someone (see the discussion of Foucault in Illeris’ study, 2002). This also applies to the decision as to which categories of form it is possible to choose from in the making process. The activity has a strong intentional direction, which emphasizes the hierarchical aspect, whether it is utilized in a conscious or more implied way (c.f. the quote from Foucault above).

Few studies have been made of the actual making activity in the subject of *Arts and Craft* in Norway or in its Nordic equivalent subjects (Johansson 2002), see Chapter One. Therefore there still remain uncertainties as to what actually happens in these teaching and learning situations.

When studying activity in *Arts and Crafts* to understand how the formbild is constructed here, Bill Hubbard’s focus on discourses may be a good guideline. According to Hubbard (1995), to participate in design activities is to try to achieve excellence by making a successful design. What is thought and taught to be excellence is continually changing. Hubbard asks: how can there be excellence when the ways we judge it may change? And he answers that the changes do not happen at random, but are changed by contemporary practice founded on earlier practitioners authority, tradition and ongoing discourse. Hubbard asks further: what keeps the discourses ongoing? *Invention*. And what keeps them from going off the rails? *Criticism*. To describe this ongoing discourse one has to describe the story line, the plot

line, or the *styles*. To do this one has to select which parts of story to describe. But if you leave too many of the events out of a story, it will not seem true. That is what happened to modernity, Hubbard concludes, and as discussed above, this is somewhat the same conclusion as held by Michl. When describing and studying activities, one must keep in mind that there will always be multiple stories at the same time. The relationship between the two functions, invention and criticism, may provide a kind of contingency and coherence for change and construction. Analysing activities in *Arts and Crafts* and trying to understand the interactions between the participants, may provide some information on the structure of the field and reveal the hermeneutical filters that influence the participant's actions. In studying the relevant activity I can examine episodes of communication and the discourses they reveal, what arguments they are followed by, and in particular whether these are arguments of quality, value, and/or practical demands etc. The next section of this chapter focuses on answering these questions.

METHODOLOGICAL CONSEQUENCES OF THE SOCIAL CONSTRUCTIVISTIC APPROACH

The social constructivistic approach has several methodological consequences, four of which will be mentioned here:

1) The approach implies a critical stance towards taken-for-granted knowledge. This has several consequences, some of which have already been discussed: For example, the decision to regard formbild as a social construction, and thus the reason for the neologism formbild, is to be able to discuss an existing phenomenon from a new angle. This also applies to the concept hermeneutical filters. With these concepts I am given tools with which to create some distance between them and pre-existing knowledge in the field, and lead the focus away from specific preconceptions within this knowledge. In this way I wish to explore the possibility of building an alternative explanation of the relevant phenomena, not so much as a new truth, but as a functional way of explaining something. Formbild is understood as a position in a discourse. The making process, is then to be understood as a process of positioning, a negotiation. One form is in it self not taken-for-granted as beautiful or good, but it may, in a certain discourse, be defined as being beautiful or good. The consequence is a focus on discourses and communication.

2) The approach implies neither a subjectivist nor an objectivist focus on this phenomenon. By the same token it implies neither an individual nor a social focus. Rather it focuses on the relations between individuals in a social

and cultural context. Through these relations, the world, and in particular the formbild is constructed. The consequence is a focus on relations.

3) Further, this leads to an anti-essential perspective, namely that it is not interesting to study, and not even probable that there exists one truth or essence in the world. What is interesting to study is the question of how the world is being constructed in different settings at different times. The individual is regarded as both the effect and the origin of the social and discursive processes, as the maker and the observer (Alvesson and Sköldbberg 2000: 165). The consequence is a focus on the mechanisms of change.

4) This has the consequential implication of contextuality, namely that it is necessary to consider the specific context of time and place when studying a phenomenon.

On the other hand there remains the issue of whether the social constructivistic perspective excludes certain perspectives and methods, for example: 1) any method focusing only on the object or the subject; 2) any method focusing only on the psychological aspects of the individual or on social structure; 3) any method that does not include a contextual perspective; and to some extent 4) purely phenomenological methods aiming to describe the essence of a phenomenon. Even though a phenomenological method is possible and often useful within a constructivistic perspective, in a study such as this one, any essential approach would not enable us to derive an answer as to what the mechanisms are which lie behind the construction of this phenomenon.

These implications have certain consequences: it is necessary to 1) disregard alleged knowledge of the phenomenon and 2) study it in a specific, empirical, setting with a 3) pragmatic perspective, hence the construction of the concept formbild and the choice of case studies and critical discourse analysis. This is our *context of application* (Gibbons 1994). The choice of a case study approach is actually not a methodological choice, but a “choice of what is to be studied” (Stake 2000:7), and it contextualises some of the methodological choices made. In this study, Latour’s quasi-anthropological method, mostly based on naïve observation in selected environments, is considered useful for achieving some of the requisite distance from the taken-for-granted-knowledge when collecting empirical material in the cases (Latour and Woolgar 1986; Latour 1987). This approach might be useful when trying to produce new knowledge in a field such as the diverse field of *Arts and Crafts* education, because it has the possibility of being transdisciplinary, holistic and derived from a context of application, as knowledge production in Mode 2 is (Gibbons 1994; Gulliksen 2004). This is similar to the approaches suggested by Halina Dunin-Woyseth and Michl (2001).

A constructivistic perspective is often taken up in recent design theory. For example, Jean-François Boujot and Henri Tiger (2002), explore a socio-technical research method for analyzing design activity. Although their perspective is on the collaborative design process, their method might fit as well on recent design theory concerning the single designer's process. Other examples of this are Lawson (1990), Jerker Lundequist (1992, 1995), Larson (1993) and Lorna Heaton (2002). Heaton focuses on the social aspects of the designing processes when she writes:

“Thus design in the real world is not simply a particular type of cognitive activity, but is situated within a social and organizational context. Harrison et al. (1990) claim that focusing on design as communication and not as a creative process has ‘profound effects on how we view it and hope to improve it’. Communication itself is mediated through the transfer of representations, and focusing on these representations, or artefacts, that the communications are embodied in, should therefore prove a worthwhile research pursuit.” (Heaton 2002:2)

This perspective, which describes the design process as communication and mediation of communication through artefacts, is taken up in this study, as discussed previously. It implies both a change in perspective and a change in focus: from the process to the mediated actions; i.e. a change from the (general) internal development of an individual's idea to the (specific) contextual influences on this individual's construction of a new physical and cognitive form. Hence the pragmatic focus is on contextuality. Methodological questions regarding such a perspective will relate to how it may possible to acquire information about an individual's construction of knowledge or, as in this case: a formbild, by studying communication. Communication does not need to be obvious or even a conscious part of the meaning making process of an individual. Yet it always will be a factor involved in the process because both the process and the individual are situated in a social context. This communication may be written or spoken, or it may be visual, physical, and so forth. To operationalize such a study, one has to find ways to interpret this communication. This may be done through discourse analysis. The specificities of the research methods chosen in this study will be more thoroughly discussed later in this chapter, but first the general attitude towards the research process is presented: a flexibility towards the material, and reflexivity in method.

A flexible strategy and a reflexive methodology

In a constructive perspective it is difficult to differentiate between theoretical and methodological questions, as has been reflected in this chapter. According to Iver Neumann, the dissolution of the gap between theory and method has always been an explicit ambition in the development of discourse analysis (Neumann 2001, Nerland 2004:89). The theoretical perspective has several methodological implications, and this must be developed and adapted to the specific empirical contexts of each study. A *flexible research strategy*, in which theory and empirical data are used interactively, is therefore of interest in such a perspective. An important aim when using a flexible research strategy is to, during the study, be continually open for change in focus and approach if considered necessary. This may happen during the study as new scenarios are discovered, or as some situations become more important than first believed. Changes in the research strategy may have to be made in order to incorporate new knowledge about a situation and the research theme into the study. The consequences this flexible strategy has for the collection of the material and for the analysis of the material will be presented and discussed in more detail in Chapters Three and Four⁴².

In *Reflexive Methodology* Alvesson and Sköldbörg (2000) describe what they call *reflective research*⁴³. Their inspiration for this kind of research comes from four traditions of methodology and philosophy of science: empirically oriented traditions, hermeneutics, critical theory and postmodernism. They make the case that from these four traditions there may be specified four areas “in which the social science researcher should be engaged regardless of the specific methods he or she prefers” (Alvesson and Sköldbörg 2000:7). The areas are somewhat incommensurable, but according to the authors they are important positions that should be consciously considered and systematically and explicitly treated when conducting good research. I will briefly review these four areas in relation to this project:

1) *Systematics and techniques in research procedures*. According to Alvesson and Sköldbörg there should be an underlying, reflected logic and a rigorous technique behind the research integrating the empirical and the theoretical processing of the material (2000:7). In this study, this is achieved by continually discussing what is considered possible within the selected perspective, and what is not, and the logic behind the collection and analysis

⁴² For example, I chose to postpone the most thorough reading of Foucault until the last part of the analysis, in order to limit the influence that such a strong theoretical perspective might have on the material (Alvesson & Sköldbörg 2000:230).

⁴³ In the introduction, Alvesson and Sköldbörg use in the introduction the words *reflective* and *reflexive* synonymously. Later, they distinguish between them and use the word *reflexive* as a “particular, specified version of reflective research, involving reflection on several levels or directed at several themes.” (Alvesson and Sköldbörg 2000:5)

of the material. Before conducting field work, a brief methodology paper was written to outline the relevant theories for this research. Based on this outline, the Observation Guide and the Analysis Guide were made (see Chapter Three), and an essay on the hermeneutic conditions for research within this field (Gulliksen 2002) was published. However, the theoretical basis for the project, which constitutes a major portion of this chapter, was not written until after completing the fieldwork. Some of the relevant theories, for example Foucault, were briefly reviewed before beginning the fieldwork, in order to avoid being too focused on one perspective before collecting the material. According to Latour (1987); Latour and Woolgar (1986) and Yin (1989) this is a useful procedure when conducting such studies.

2) *Clarification of the primacy of interpretation.* Further, Alvesson and Sköldbberg, claim that the research process, the collecting, processing and further analysis of the material, should be regarded as an interpretive activity. There is no such thing as objective empirical evidence. Everything is observed, interacted with, and understood by an interpreter. Methodology will therefore always be influenced by the researcher's knowledge of the various theories and preconceptions of the field (2000:7). In this study the importance of interpretation is recognized on all levels of the study. Firstly, in the understanding of the phenomenon formbild-as-construction, and the network of hermeneutical filters controlling the interaction between the subject and the artefact. The primacy of interpretation requires the researcher to be skilled at interpreting data. The process of writing essays, outlines of methodology, and drafts have provided an opportunity to view the knowledge and preconceptions that I had when entering the field. Some of these details are revealed to readers through the initial chapters of this thesis. The writing of the thesis is also regarded an interpretive activity, especially writing the Chapters Four and Five. I will return to this later

(3) *Awareness of the political – ideological character of research.* As a consequence of the previous point, one must realize that all social science has a political and social context, thus providing a political-ideological basis for the researcher's interpretation. This context will favour some interests and disfavour others; some questions will be asked and some not. The researcher's position will never be regarded as neutral, because he/she will always be a part of, and help to back up and construct these political-ideological conditions. (Alvesson and Sköldbberg 2000:8) This study is no exception from this phenomenon, especially as the topic of the study is commissioned, described and sponsored by a department of art and design at a Norwegian university college. The study is therefore a result of both political, disciplinary, ideological administrative and practical position-takings. The study is situated within one of several different disciplinary

discourses and relates to the others in terms of opposition, as was discussed in Chapter One. If it is not possible to avoid the political – ideological character of the research, then it should be pointed out explicitly. This, however, does not mean that the study is trying to become ideological, quite the contrary. Avoiding preconceived notions, avoiding (as many as possible) hypotheses, bracketing of the familiar in the observation of the cases, and expanding the role of reflexivity, is sought in this study in accordance with Latour and Woolgar’s description of “the anthropology of science” in *Laboratory Life* (1986).

(4) *Reflection in relation to the problem of representation and authority.*

Alvesson and Sköldböck point out that the problem of representation and authority is a postmodern problem due to the division between the text and the author and further, the decoupling of the text from any external reality. The problem arises when the author through the text, which no longer represents a reality, claims authority over this reality. This has the consequence that “the researching subject and the researched object are then called into question.” (Alvesson and Sköldböck 2000:8) This study will seek to confront this problem by presenting the study of the formbild as a double construction: both the phenomenon formbild construction and the study itself are constructed. This means that the text in the thesis is not claiming authority as a presenter of truth, but it is providing one way to interpret and describe a phenomenon. A truth-effect may arise if or when this ‘way of describing’ functions well or is appropriate to the situation. This, however, does not solve the problem of the postmodern loop of self-questioning, but it opens up the problem by questioning the thesis as a constructed product thus opening for other possible interpretations than those presented here.

Case studies

As a consequence of this constructive perspective and the flexible strategy a *case study approach* was chosen to collect empirical material. A case study “draws attention to the question of what specifically can be learned from the single case” (Stake 2000:435). They focus on real-time phenomena under natural conditions. Often the demarcation between the studied phenomenon and its context is unclear (Yin 1994). According to Robert Yin, the purpose of a case study is to:

- describe and understand a phenomenon in its complexity,
- develop a reflexive understanding of an activity,
- try to approach the situation without preconception, and
- avoid the traditional dichotomy individual/social (Yin 1994).

As mentioned in Chapter One, Bruno Latour's *quasi-anthropological method* (Latour and Woolgar 1986; Latour 1987) is considered useful in such a context. The word 'quasi' in the term quasi-anthropological case study is used by Latour "for want of a better word" to point out that he only uses some anthropological perspectives, not all (Latour and Woolgar 1986:27). For example, he uses the perspectives of naïvely describing a cultural practice and the working principle of uncertainty, not exoticity: Firstly, the term helps to avoid "preliminary presentation of accumulated empirical material", and instead opens up the possibility for a "monograph of ethnographic investigation of one specific group". Secondly, it focuses on a specific group and "attach[es] importance to the collection and description of observations of [...] activity obtained in a particular setting", and thirdly, the term 'anthropology' provides a methodological opportunity to "apprehend as strange those aspects of the [...] activity which are readily taken for granted." (all quotes: Latour and Woolgar 1986: 28f)

In *Laboratory life* (1986) Latour and Woolgar study the production of knowledge in science. Their case is a science laboratory, and is different from this study both in substance and in duration. But the aim of their study is the same as in this project: to understand how certain abstract constructs (*knowledge* in their project, *formbild* in this project) are constructed as truths in a social setting, and how this construction controls and is controlled by the social activity that produces it. Latour and Woolgar describe these constructing activities as *craft activities*, and show that these activities in themselves are known to the participants. It is unlikely, they say, that their discussion will inform the working scientist of something that he or she does not already know. Similarly, this thesis does not expect to find or describe entirely new forms of activities in the situations that will be studied. Yet, similar to Latour and Woolgar, The thesis aims to find ways of describing these activities and their transformation into constructed truths, and that these descriptions "might constitute a new perspective on what working scientists know to be the case" (Latour and Woolgar 1986:30f). In order to find these ways, a stringent method of analysis is needed.

Critical discourse analysis

Another consequence of the theoretical perspective is the choice of *critical discourse analysis*. A discourse is a "certain way to speak of and to understand the world (or a section of the world)" (Winther Jørgensen and Phillips 1999). This definition is an expanded variant of Foucault's definition in *The Archaeology of Knowledge*: "We shall call discourse a group of statements in so far as they belong to the same discursive formation; [... the discourse] is made up of a limited number of statements for which a group of

conditions of existence can be defined". (Foucault 1972:117)⁴⁴. Discourse analysis is not a single particular method, but consists of several different methods. The basic assumption of discourse analysis is that our ways of speaking are not a neutral mirroring of our surroundings, but an active participant in creating and changing these surroundings (Andersen 1999). The object of discourse analysis, is to describe the *discursive practice*; that is "a body of anonymous, historical rules, always determined in the time and space that have defined a given period, and for a given social, economic, geographical, or linguistic area, the conditions of operation of the enunciative function"⁴⁵ (Foucault 1972:117)

Critical discourse analysis is one theoretical stance within this tradition, and Norman Fairclough is a leading theoretician within this stance. The theories within this theoretical stance have a strong emphasis on the social changing function of the discourses, but in opposition to Ernesto Laclau and Chantal Mouffe's *discourse theory*, Fairclough distinguishes between discursive practice and other social practices. According to Marianne Winther Jørgensen and Louise Phillips, this division relates critical discourse analysis more closely to Marxism and less to post-structuralism than discourse theory (Winther Jørgensen and Phillips 1999). What is of interest concerning critical discourse analysis is Fairclough's focus on *change*, and that this may be understood by studying intertextuality between discourses. The specific use of *language* may change the singular discourse and hence the social and cultural surrounding (Winther Jørgensen and Phillips 1999:15). Within this study, language is used in a wide sense similar to the concept *text*, as presented later.

Winther Jørgensen and Phillips mention five common traits of critical discourse analysis theories which may be summarised as follows:

- Social and cultural processes and structures have a partly linguistic – discursive character. Discursive practice contribute to constitute the social world (both identities and relations).
- Discourse is both constituting and constituted. Use of language is both a form of activity in which a person may change the world, and it is a form of activity that is socially and historically contingent.
- Use of language is analyzed empirically in the social context.

⁴⁴ This connection is referred to by Winther Jørgensen and Phillips (1999:22)

⁴⁵ Foucault specifies: "It [the discursive practice] must not be confused with the expressive operation by which an individual formulates an idea, a desire, an image; nor with the rational activity that may operate in a system of inference; nor with the 'competence' of a speaking subject when he constructs grammatical sentences". (Foucault 1972:117)

- Discourse functions ideologically. Discursive practices contribute to create and reproduce different relations of power between social groups. The effect of this contribution is regarded as ideological effects.
- Critical research. Critical discourse analysis is not politically neutral, but it takes a critical stand that is politically engaged. (Winther Jørgensen and Phillips 1999:73-76)

With this presentation, the similarity to a socio-constructivistic approach already presented in this study, is evident. From such an approach, Fairclough develops a precise description of key concepts and methodology. Two dimensions should be focused on when analysing discourse: the *communicative event* (the texts, the discursive praxis and the social praxis), and the *discourse orders* (the sum of the discourses, the discourse types and genres) (Winther Jørgensen and Phillips 1999: 79f).

1) Concerning the discourse orders: Within the field of this study, *Arts and Craft* as it is taught in educational institution, there are several different educative discourses. These educative discourses are related to each other. Relations between different discourses within or outside a discourse order are referred to by Fairclough as *inter-discursivity*. A high degree of inter-discursivity in a text occurs when many discourses are present at the same time. There are often conflicts between them regarding which discourse is the most dominant within the discourse order. These conflicts are referred to as *discursive battles*. An interesting study of such discursive battles within our field of study may be found in the previously mentioned PhD by Illeris *Billedet, pædagogiken og magten (Images, Pedagogy and Power)*(2002). In this study, the term *discourse groups* is used regarding sub-categories under discourse orders. Discourses in direct opposition to other discourses within or outside a discourse group or a discourse order, are referred to as *contra-discourses*. This is a result of what became obvious during the analysis: that the text had a high degree of inter-discursivity, which often was organised in terms of two competing discourses; for example the *Designer* vs. the *Modeller discourse* in Case 1 (see Chapter Four). Within Fairclough's terminology, these contra-discourses are examples of inter-discursivity and instances of discursive battles. The individuals in the situation are said to occupy a position within a discourse. Identifying this positioning, what it is and how it is chosen, is the first main issue in the discourse analysis.

2) Concerning the communicative event: It has three dimensions: *text* (speech, writing, and images etc.), *discursive practice* (the production or consumption of texts), and *social practice*. All the three dimensions must be

present in a critical discourse analysis. Fairclough visualises this in what he calls the three-dimensional model of discourse analysis:

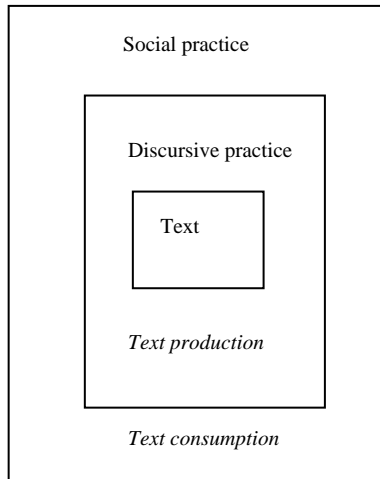


Figure 7: Fairclough's three-dimensional model of critical discourse analysis (Fairclough 1992:72; Winther Jørgensen and Phillips 1999:81)

Fairclough states that there is a reciprocal relationship between the specific manifestation (text), the discursive practice and the social practice. He expands his arguments in *Language and Power* (2001) "Spoken text is simply what is said in a piece of spoken discourse". Or, as will be further specified: shown in a visual discourse, as a symbol, a drawing or an artefact. The text is the *product*. The discourse is the *process*: "the whole process of social interaction of which a text is just a part". That is the process of production and interpretation. But this process is socially conditioned, because it is a particular aspect of the social. Fairclough continues "Language is a part of society" and "language is a social process", ergo "language is a social conditioned process, conditioned that is by often (non-linguistic) parts of society", (2001:18-19). A thorough discourse analysis must therefore also include an analysis of the social context.

'Discursive practice' in form studies

This focus on *text* may render it difficult to use discourse analysis within an art- or design theoretical study. Larsson discusses this point in her book *Behind the Postmodern Façade*, where the first chapter has the under-title: 'The relevance of discursive battles' (Larson 1993). Within the discursive field of architecture, she writes, there are two kinds of struggles: "Neither is unique to architecture, but they both appear repeatedly in the modern politics

of culture”. Encompassed within this statement she effectively draws a larger perspective of the discourses and the discursive battles, which resembles Fairclough’s approach. She turns our attention directly towards the text: The first struggle regards the specialized terms. They exceed the boundaries of a delimited field of art, and they matter most of all to the producers and other specialists of the field rather than to clients:

“The outcomes of disputes among experts affect each field’s internal hierarchy, rankings, networks of influence, and personal standing – all the strategic positions by means of which symbolic capital is formed and resources of wealth and power claimed.” (Larson 1993:17)

She continues with the focus still on the text, presenting the second kind of struggle that draws the first into a broader and more indistinct framework, even though it is a different phenomenon analytically speaking. While the first struggle comes from within the field of architecture, the impulses of the second struggle comes from outside the field. The language and objectives of this second struggle are still owned by the field itself, but the theme of the struggles and the passion with which it is fought, comes from the social and cultural context of the field.

“These are the distinctive moments of the Western art avant-gardes. On the one hand, formal aesthetic challenges are infused with the resonance of political and moral struggle. On the other hand, debates that are still couched in esoteric language and concerned with specialized issues may come to move along with larger movements:[...]” (Larson 1993:17f)

Larsson then draws the conclusion that “battles in the discursive field of architecture are as narrow and specialized as in any other field. However, the utility, the visibility, and the public character of architecture tend to give its battles a metaphorical significance greater than in other arts and even other professions” (Larson 1993:18). This is an interesting point from our point of view: giving priority to the discourses within the architectural field because of their more efficient means of communication. A discourse analytic approach in studies of form may therefore be useful. Previously in this chapter, two such studies were referred to: Takala-Schreib’s PhD thesis on the development of Finnish design identity (Takala-Schreib 2000), and Hubbard’s *A Theory for Practice – Architecture in Three Discourses* (Hubbard 1995).

In this study, when applying a discourse approach to the construction of a formbild, certain consequences will follow: just as a concept is the product (text) of a communicative activity, a formbild may be understood as being the product (text) of a communicative activity (discourse). This communicative activity takes place within a specific social practice. This specific social practice is the creative process. The form that is developed in this process is not random or neutral, but a product of our ways of making and understanding form, evolved through the individual's making and observing. This means that different formbilds as texts are products of different discourses: such as the minimalistic formbild in a modernism discourse, and the elaborated and complex formbild in a baroque discourse. By positioning oneself in a discourse, one relates ones formbild to this discourse. This makes up what are recognisable form indicators of an artefact.

I have used the terms *interaction* and *communication*, while Per-Olof Wickman and Leif Östman refer to the interaction in the process as *encounters* (Wickman and Östman 2002). This interaction, what the individuals say or do is always a reaction to prior actions and utterances. When one person understands another, it is done by relating the 'text' in the communication to similarities and differences from the earlier utterances. When the differences are too great, a *gap* arises, write Wickman and Östman. An attempt will be made to fill these gaps with new relations from previous knowledge. And if they are not filled, then "such gaps[...] can be said to linger, until they are perhaps filled in future encounters." (2002:605) The aims of discourse analysis is to recognise these gaps and understand how they are filled or not filled. In the next chapter I return to the specificities concerning such an analysis.

Consequently, as with other texts in other discourses, a formbild may be understood as something that constitutes the artefact that is created in the process, at the same time as it is constituted by it. By making something, the individual produces an artefact in his/her formbild, at the same time as his/her formbild is changed by the artefact. The focus in this study is directed more towards the actual activity than is the case regarding the conventional discourse analysis employed by Foucault, Fairclough and others: that is, the *text production* and *consumption*, and *discourse change*, and less on linguistic aspects. In the next two sections the concepts 'text' and 'social practice' will be expanded on, and how these concepts are operationalised in the study of form in this thesis will also be discussed.

‘Text’ in form studies

Both Fairclough and this study interpret the term text to not only mean written material, but also to refer to what is spoken, what is visualised in images, what is shown physically, form indicators in physical objects words referring to these indicators. An artefact may also be understood to be a text according to this definition. It forms a part of the social interaction on the same terms as the individual as the producer or observer of it. What type of artefact it is (for instance a chair, a piece of clothing, a painting, a building), influences how it is perceived and constructed, hence it influences the overall interactive situation. Accordingly the style the artefact may be related to is influencing the situation; similarly, the internal structure of the artefact’s form (the typology). In the approach applied in this study, the artefact as such does not constitute a main focus, but rather its type, style and typology (its form indicators), which influence the interaction as a factor in the communication and a condition for the activity. The figure below presents a schematic visualisation of the concept text as used in this study:

Text						
Word		Other symbolic actions		Artefact		
Written	Spoken	Vocal	Non-vocal	Type	Style	Typology

Figure 8: ‘Text’ as used in this study

The main problem of such a table is of course, that the words written in the artefact column, themselves are nothing but words, and should themselves be systemized under the column text, while the real physical artefacts (signifiè) these words (significant) are referring to, should be fitted in these columns (Kjørup 1996). However, this being practically unattainable, the words must function as references to the artefacts.

When the form indicators (type, style and typology) of the artefact are regarded as factors in the communication and a condition for the activity, these factors will in this thesis’ vocabulary be understood as either discourses or as hermeneutical filters. If regarded as discourses, these form indicators in the artefact function as certain ways of interpreting the world, i.e. as choices made consciously or unconsciously before or during the process. But if regarded as hermeneutical filters, they function as something regulating the choices before or under the process.

The texts to be analyzed in this study is collected from ongoing activities, discursive practice within the social practice of teaching, learning and designing.

‘Social practice’ in form studies

According to Fairclough, there is a “dialectical relationship between discourse and social structure” (Fairclough 1992:64). The relationship is dialectical because they are each “both a condition for, and an effect of” each other.

The social context may be described in relation to three levels of organisation: 1) *the social situation* (the specific social space), 2) *the social institution* (with the roles that belong to this institution), and 3) *the society as a whole*. These conditions form the possibilities of interpretation the individuals have in the situation: what they bring to the situation, what they do in the situation, and what they take out of the situation. The social conditions may therefore be understood as a framework for the situation: in what space it takes place, which roles are played out in this space, how the roles relates to each other, and how power/knowledge functions in these relations. This framework is part of the hierarchical aspects of the hermeneutical filters. This is an important aspect in Illeris’ study of power in the Danish school subject *Visual Art Education* (Illeris 2002:69). I will return to this later.

According to Fairclough, social praxis as a totality has both discursive and non-discursive elements and can not be understood by discourse analysis alone. Social and cultural theory must be used to describe the existing social praxis. According to Winther Jørgensen and Phillips (1999), Fairclough’s distinction between the discursive and the non-discursive is obscure, and he gives no indication as to how much social theory should be used. Nevertheless, Fairclough’s three-dimensional model (of text-discourse-social practice) has an interesting consequence for this project: Criticisms of the discourse analytic method are often directed towards their too rigid bonds to the text and that the result of the effort is too restricted and too ‘linguistic’ in character. In response to this criticism, Alvesson and Sköldbberg (2000) present an alternative strategy for the analysis of material collected in a participating observation on three levels: 1. The *discursive* level, 2. The *ideational* level, and 3. The level of *action and social conditions* (2000:208). Research including analysis on all these three levels will, according to Alvesson and Sköldbberg (2000), avoid much of the criticism directed towards the discourse analytic method. This description is notably similar to Fairclough’s model, and is somewhat more specific and thus more accessible. Another parallel, although only partly, is found in Bourdieu’s *The Rules of Art* (1996:214), see the section *Not everything is possible in every period* above. He describes an analysis of the artistic field in three steps, where the first two are of interest here: Step 1: Analyse the field in the context of the field of power; Step 2: Analyse the internal structure in the field, the

positions and the occupation of these; and Step 3: Analysis of the habitus of the occupants of the positions.

The approach of this study, however, employs some aspects from all the three strategies presented above. The approach does not focus on describing the entire social praxis of the situation, but rather how the discourses control the communication that construct a formbild; the analysis might have stopped after Fairclough's two stages: the description of the discourses and the individual's positioning in them. However, this approach would ignore some important aspects of the construction of a formbild and the hermeneutical filters controlling this construction. While the dynamical aspects of the mechanisms are the actual changing or not-changing of position within one or more discourse(s), the hierarchical aspects of the mechanisms are as stated: the power or influence behind this changing or not-changing of positions. To describe power, the analysis will take into consideration *some* aspects of the *social practice* (Fairclough) or *actions or social conditions* (Alvesson and Sköldbberg). Still it will seek to avoid the problems involved in separating discursive from non-discursive activities and the unspecified social theory, by focusing on one special aspect: the power in the hierarchical aspects of the hermeneutical filters. The discourse analysis is then taken one step further, into a Foucauldian analysis of the discursive praxis, i.e. the system of rules for the grouping, changing and stabilization of the positions within the discourses.

In order to understand this system, two components of the social context will be focused on more than others. These two components comprise much of the strongest influences from the context on the social and discursive practice. The two components are 1) *the scenography*; the physical and social situation, and 2) *the individuals and their roles* in the specific situation, the social institution.

1) *Scenography* is here understood as the physical and relational environment where communication takes place. "Scenography is a means of depicting relationships, colours and material; both indoors and outdoors, on the stage of fiction, but also in public arenas, in the streets and squares."⁴⁶ (Lynge and Beck 1997) The term scenography is used in this study to emphasize an interpretation of the physical environment as a *stage* in which individuals in their roles engage in their activities. This environment influences which roles are possible, and which are not, and thus what is possible, or not possible, to communicate and construct with regard to a formbild. This use of the term scenography is similar to how Goffman uses

⁴⁶ My translation. Original Swedish text: "Scenografi er en måte å skildre relationer, färger och material; inomhus och utomhus, på fiktionens spelplatser, men också i det gemensamme samhallsrommet, på gator och torg" (Lynge and Beck 1997)

the term *setting*. According to Goffman, a setting is the part of the *front*⁴⁷ of an individual's performance "involving furniture, décor, physical layout, and other background items which supply the scenery and stage props for the spate of human action played out before, within, or upon it" (Goffman 1959:32f). When acting out roles that fit the scenography, the plot works.

In this study, the scenography is represented by departments of *Arts and Crafts* at Norwegian university colleges. In this physical environment, educative situations in the subject *Arts and Crafts* are played out, and formbilds are consequently constructed. The empirical material provides the traditional classrooms, as well as workshops or ateliers/designer rooms at the university colleges. The specificities of these rooms, and the impact they have on the social practice and the discourses will be discussed in detail in Chapters Four and Five.

2) *In these scenographies, individuals take on different roles.* The social agents in this perspective are not free. "[T]hey are socially constrained, but nor are their actions totally socially determined" (Fairclough 2003:22). *Roles* are used here to refer to the possible parts that may be played in this specific scenography: the social institution. Each individual knows his or her own place. However, this does not mean that they only adopt one role and stick to it. They may easily juggle between different roles possible in this situation (such as students, designers, artists etc). And they are equally likely to take yet other roles when returning home, or sitting in the café during lunch (mother, cool guy, entrepreneur etc). When believing in the part one is playing, one can trust each other and their places/roles (Goffman 1959:28f). Goffman uses the term *performance* "to refer to all the activity of an individual which occurs during a period marked by his continuous presence before a particular set of observers and which has some influence on the observers" (Goffman 1959:32). The performance has a front, as defined above, and a more or less dramatic implementation: how the individual actually plays out his or her role. However, it is important to be cognizant of the fact that roles can also be misrepresented, and misunderstood.

In the empirical material in this study, we meet different types of art- and designer roles as well as different teacher and student roles. Examples of art and designer roles may be the romantic *charismatic artist*, the *artist-researcher*, the *artist craftsman* (Mangseth 2004), the *designer engineer*, the *designer-artist*, the *able crafts person*, and the *conceptualist* etc. Examples of teacher and student roles are: the *master* vs. the *craft trainee*, the *male*

⁴⁷ "It will be convenient to label as 'front' that part of the individual's performance which regularly functions in a general and fixed performance. Front then is the expressive equipment of a standard kind intentionally or unwittingly employed by the individual during his performance." (Goffman 1959:32)

Sloyd teacher the female handicraft teacher (Berge 1992), the *eager student*, the *lazy student* etc.

The roles taken will to some extent control which discourses are related to, how the individual is positioning him or herself in relation to these discourses, how the communication flows, and who controls the communication and the positioning or the text in the discourses.

This way of describing different possible roles in the educational situation, is somewhat analogous to what Borg (2001:132-140) refers to as *teacher profiles* and what Nygren-Landgärds (2000) refers to as *characters*. Nygren-Landgärds discusses the conceptions *educational ideology* and *teaching ideology*, in her aforementioned PhD. 'Ideologies' in her thesis, is defined as being both a descriptive and prescriptive term. This leads her to the definition of the wider educational ideology as "an understanding of human beings and phenomena within the educational process and their connection with society and nature. [...] based on the apprehension of why we teach" (Nygren-Landgärds 2000:48), and the more specific teaching ideology as: "ideas of how to teach and what to teach at different educational levels" (2000:10). Nygren-Landgärds describes various examples on teaching and educational ideologies by exemplifying different characters carrying these ideologies. These characters she develops through the Eneroth's Character Type Method (Idealtypsmetoden) (1987), and refers to them by their character names such as 'the academic', 'the craftsman', 'the cultural carrier' and 'the missionary', hence the parallel to the different roles as described above. In this thesis, however, I will prefer using the concept 'role' when discussing this theme due to the choice of a critical discourse analytical approach.

SUMMARY CONCERNING THE HERMENEUTICAL FILTERS

To understand how a formbild is constructed could be, as Foucault would have said, to discuss the mechanisms whereby the *policy of truth* (here the accepted formbild) is constructed, or as Bourdieu would have said: how the artist manages to occupy or even produce the positions offered to him in the field, and how he "managed to give a more or less completed and coherent expression to the position takings inscribed in a potential state within these positions" (Bourdieu 1996:215).

In practice this means that what is being studied here is communication concerning form: which form-discourses individuals refer to when they communicate regarding form, and how they position themselves in these discourses. This *act of positioning* is understood as the actual *constructive mechanism*. To understand the dynamics in the mechanisms one needs to:

- recognise which *discourses* or *discourse groups* concerning form are being referred to,
- find where there are *significant encounters* in which individuals position themselves differently: i.e. *gaps*,
- understand how individuals change or stabilise their position: *filling* or *leaving open* the gaps.

A formbild may in such an approach be understood both as a *discursive object*: when several different formbilds are possible and negotiable and the gaps are left open; and as a *transference object*: when one formbild is deemed to be better than another, and the gaps are filled. This is a similar duality as what in Chapter One was described as the tension between what is external and what is internal (Gelernter 1995), or what is new and what was transferred in the construction of a formbild. Being an act of positioning in an educational situation which has a strong link between power and knowledge, a *converging structure* in the formbild constructive mechanisms is expected.

In this manner, it may be possible to study, describe and understand the formbild constructive mechanisms. What controls these mechanisms was said to be a network of interpretative filters controlling the interaction between the subject and the artefact. In this chapter these *hermeneutical filters* were linked both to abstract factors as the constructive approach, the conditions of the focus on the relational, and the power/knowledge concept etc, and also to concrete factors as the specific rooms and the social institutions in which the communication takes place.

These hermeneutical filters were said to have two aspects:

- *dynamical aspects*: how the constructive mechanisms actually function. Keywords: change and stabilising.
- *hierarchical aspects*: how the controlling framework within and around (in the rooms/roles etc) the constructive mechanisms actually function. Keywords: quality, value, practical demands, presented as longer or shorter theoretical or political constructions.

The hermeneutic filters are a set of rules, controlling the positioning in the formbild discourses. They apply in normal interaction on the continual discursive practice, and they apply whenever there is a gap in the discourses, when the individual has to change or not change.

- *The filters may control the changing function (dynamical aspects)*: differences may be a hermeneutical filter. These may be localized in gaps and filled by adjusting previous knowledge or perspective to fit, or the new situation may be adjusted to fit the previous knowledge or perspective. This filling mechanism may also function as a hermeneutic filter.

- *The filters may be controlling the stabilizing function (dynamical aspects):* similarities or agreement may function as a hermeneutical filter,
- *The filters may be controlling the perspective of the interaction (hierarchical aspects):* the intentionality of the pedagogical situation in the teaching of *Arts and craft* and the role-expectations may also function as a hermeneutical filter,
- *The filters may be external factors (hierarchical aspects):* such as the formulation of the students' assignment; the type, style or typology of the objects; the rooms they operate in; the availability of material or what is presented by the teacher as inspiration-material; the previous assignments the students have received; and what they know of techniques etc,

This is a tentative list of what may be assumed from a theoretical basis to influence the mechanisms behind the construction of a formbild. The list will function as a guideline for the empirical study: it will provide a rough idea of what may be discovered, and serve as an aid for the reader to understand what the thesis is actually concerned with. However, the final result after the completion of the empirical study may be quite different.

Using the two-step-approach, first: finding the dynamical aspects, second: finding the hierarchical aspects, the analysis may (with caution) be related to Foucault's genealogy. Alvesson and Sköldbberg (2000) present a simplified explanation of the relationship between Foucault's archaeology and genealogy:

"Archaeology and genealogy complement each other in that archaeology studies the forms of the discourses and genealogy their (power-related) origins (Foucault 1988). Archaeology provides the distance, the detached description of the discursive formations, and genealogy the engagement, the vertically committed probing of the roots of societal practises (here, the ideas of Foucault approach those of critical theory)" (Alvesson and Sköldbberg 2000: 224)

However, this study has no intention of describing the full origin of the discourses in the society only to describe the origin of the positioning within the discourses in a specific context, i.e. what control the communication regarding form, and the underlying mechanisms which determine that one specific formbild is chosen or constructed rather than another. The critical approach and the use of the charged word 'power', provides a specific focus by which to view communication and activity. The fact that the situations

that are examined are educational situations implies that certain role expectations are already fixed. Much has already been written and researched concerning this aspect in an educational situation. What may make this project interesting is that what is being studied is not the pedagogical situation, the teaching, or the environment for learning, but rather how individuals in this specific situation construct a formbild.

3. The case studies - research strategy

This chapter presents the outline of the research strategy used: the specific application of *Case study method* and *Critical discourse analysis* to the empirical material. It has to some extent the function of a “route mapping”, presenting in minute detail many of the methodological considerations in the process of collecting and analysing material. The purpose of presenting this, however, is to document the different steps in the research process, and thus provide for the reader an opportunity to evaluate the discussions and conclusions drawn in Chapter Five. Chapter Three ends with some comments concerning validity and reliability in the research project, both concerning the empirical study, the analysis and the thesis itself.

CASE STUDY STRATEGY

As stated previously, the empirical material in this study consists of two case studies modelled on Latour and Woolgar’s quasi-anthropological method (1986, 1987). However, while Latour and Woolgar were in situ for two years, the two cases in this project were concentrated into about one and a half months’ of observation each. The main reason for this was the amount of time available and the wish to observe more than one group of students/teachers. The name of the method used should perhaps be changed to *micro-case studies* or *limited case studies*, in order to clarify this limitation. It is this study’s claim that with thorough and detailed analysis of the observed period, useful information still may be obtainable. Support for such a claim is found in Alvesson and Sköldbberg: “it is not the size of a sample that is interesting, but the close study of nuances in possibly quite a small number of accounts.” (Alvesson and Sköldbberg 2000:206)

Observation and note-taking as principal source of documenting

Observation was chosen as the principal source of documenting and learning from the cases. In the article *Rethinking observation*, Michael Angrosino and Kimberly Mays de Pérez (2000:673) quote Adler and Adler’s characterisation of observation as “the fundamental base of all research

methods” in the social and the behavioural sciences. Liv Vedeler concurs with this in her book *Observasjonsforskning i pedagogiske fag (Observation Research in Pedagogic Subjects)* (2000), when she states that observation has been particularly important in research on social interaction, social skills and social competence (Vedeler 2000:14). Angrosino and Mays de Pérez use an inclusive definition of observation as a research method, including for example both observation-as-participation and observation in an interviewing situation. The title of their article reflects their view of observation as a never-neutral activity: it always involve one or another form of social interaction, and the researcher must be conscious of his or her role in this interaction, what this role is, what power it holds and what situational identity it has.

In this study observation-as-participation was chosen as the principal method of observation, because I wanted to observe phenomena in real-life situations. My participation in the situations was limited to my being in the room as a researcher. As such I influenced the participants and the situation, but to a limited extent. I did not conceal my intention or role as a researcher, but explained to the students and the teacher why I was there and what I wanted to study. Openness towards the participants about my intention was important for gaining their trust and answering their questions or showing interest in their activities through informal conversations reduced their curiosity about me. These informal conversations were not interviews, but they provided useful information and checkpoints for the observation. The information in the conversations was registered in the notes from the observation. This was a strategy chosen in order to reduce my influence on the situation. My background as a student and teacher in similar contexts helped, because I was aware of some of the unwritten rules of the classroom and the roles of the participants. I told the students and the teachers about my background, letting them know I was aware of their situation, and could identify myself with them (see also the section *The role of the researcher* below).

Note-taking on the activities in the rooms was the main form of documenting the observation. Video recordings were made to supplement the note taking. The videos was not analysed as such, but I used them as a back-up system and as a reliability check in four ways: 1) If I had registered an important conversation, but had not been able to write it all down, either because it started before I got close enough to the participants, because I was engaged in another interesting conversation elsewhere, or because too many were speaking at the same time for me to write it all down. 2) If I was uncertain of a formulation or a specific word the participants used. 3) If I suspected that something interesting had been said during my absence from a

room and the video camera was in that room. 4) On some randomly selected observation days I viewed the recordings at length, to check how much of the conversation I had written down. This was to check if the unavoidable process of exclusion, discussed below, could be said to be valid or not. The corrections or the supplements to the observation notes from the video recordings were marked in the text.

Observation and note-taking as processes of exclusion

As a researcher writing down activities among as many as 20 participants I was only able to register a fraction of what was going on, and of this fraction I could not write down everything. Note-taking is a process of selection of what is considered useful and necessary to write down, and what is not. This consideration must be made in the second it happens. This has several consequences, of which I will discuss two here:

1) As a researcher I functioned as a filter of what was registered in the case. I was therefore not an unbiased registrar of what was happening, but a *mediator* of what was chosen to be interesting. To make this observation research, rather than randomness, the rules behind this filtering or mediating of the situation had to be clear, stringent and consistently used during the observation period. Therefore I wrote and used an *Observation Guide* based on theoretical knowledge of the method and experience from a *pre-observation*. The Observation Guide was written before entering the situation, describing step-by-step the approach to be used in the observation situation. This guide specified what should be focused on in the observation and what should be written down in the observation notes. It functioned as a tool for me as a researcher. More details concerning the Observation Guide are presented below. Still, a certain ad-hoc change of focus was allowed when I became attuned to the observation and had gained experience as an observer and a note-taker. Another choice made to achieve consistency in the process of exclusion was not to begin the analysis of the material during the observation period. The only processing done on the material during this period was to write the notes into a specific form on the computer (described below). By postponing the analysis I wanted to stay clear of purposely excluding something which in the first instance might seem uninteresting but which later could turn out to be important.

2) Another consequence of choosing observation as the principal source of documentation was that more was registered of the communication between students sitting at the table nearest to where I sat than of the communication between students sitting at the other end of the room. This overrepresentation was not a signal that their conversations were more interesting than the other students, only that theirs were more available. The

challenge was then to overview the situation to such an extent that I could place myself in the best position; making the most relevant situation the most available. I sought to meet this challenge by using my previous experience as a teacher and student in such situations, a skill which was honed during the pre-observation and the observation itself.

Selection of two cases

The selection of a case provides the demarcation of space, temporal and situational, where this construction can be studied. This is called a “corpus of material” by Fairclough (1992)⁴⁸. This corpus of material is constructed by the researcher when collecting material. When selecting what to collect, or which case to choose, “[t]he discourse analyst should depend upon people in relevant disciplines, and people working within the research site, for decisions about which samples are typical or representative of a certain practice” (Fairclough 1992:227). I knew the field from working in it over many years as student and as teacher. My supervisor at the time also worked in this field and had done so for many years. I also discussed which groups to choose as cases with other insiders in the field.

Two cases were selected to form the corpus of the material, Case 1 and Case 2. These provided two different contexts for the communication, and were therefore presumed to give more information about the mechanisms behind the communication than only one case would have provided. The communicative events were numerous, and gave many examples for studying the phenomenon. In Stake’s terminology, this project might be labelled a “collective case study” (Stake 2000: 437). This is his name for instrumental case study extended to several cases (i.e. two cases, in this study). An instrumental case study is a study where “a case is examined mainly to provide insight into an issue or to redraw a generalization. The case is of secondary interest, it plays a supportive role, and it facilitates our understanding of something else.” (Stake 2000:437)

When basing the study on only two cases which also are limited in time (micro-cases), objections can be made as to whether this limited size may give limited results. On the other hand, a limitation in size may offer better opportunities to focus on details, as discussed above. The focus in the cases is also limited by the specified research question. On the other hand the focus is quite wide, in the sense that the phenomena to be studied have unclear boundaries: as with other socially constructed phenomena, the ‘beginning’ or ‘end’ are quite vague, and much might be included. During the study this

⁴⁸ Fairclough does not explicitly discuss case studies as such. But his descriptions of the construction of the corpus of material are interesting for this study, because of the emphasis on both the phenomenon of study, and the construction of the study itself as a construction process.

focus could flex in one way or another depending on how the situation developed and how I, as a researcher, developed skills to observe and recognize the phenomena.

To choose two cases instead of one opened the focus from the singular to the abstract: from an *intrinsic* to an *instrumental* case study (Stake 2000:437). And, choosing two rather than three cases would make the processing of the empirical data more manageable. To understand or compare the two cases as singular events as such was not the main intention. The issue was rather whether the differences between the two situations were useful as a basis for beginning the analysis and interpretation. The dynamic game between the two cases activated the empirical material, and helped the analysis by pinpointing places of disagreement (gaps), similarities and tendencies. This will be discussed in Chapter Five.

Field work: the two selected cases

The cases selected consisted of groups of students and teachers engaged in Norwegian *Arts and Crafts* education at two different university colleges. In the observed educational situations at the Colleges, the students were engaged in creative processes all the way from the idea to the making of the final product. During these processes, the student and teachers discussed form, and through these discussions a formbild was constructed. The communication was a complex interaction with several different means of expression: verbal, corporal, and visual, etc (as was discussed in Chapter Two).

The cases were chosen on the basis of a number of criteria, of which some already by their very selection indicated a discursive frame when delimiting the social practice (Fairclough), while others were more neutral:

- Two groups were chosen, one from each of the most important university colleges in *Arts and crafts* education in Norway. Both of them had good reputations and had been important in the subject's history⁴⁹.
- Both groups worked with design and/or craft in three-dimensional materials: Case 1- design and sewing of clothes; and Case 2 – design in wood and metal. My own interest as a designer/artist is in three-dimensional material; hence it was easier for me as a researcher to understand the processes in which they were engaged.

⁴⁹ The two university colleges have both a long tradition of teacher training in *Arts and Crafts* from teachers specializing to teach in kindergarten, in the primary, lower and upper secondary schools, in the equivalent of high schools, and in the university colleges and universities in Norway. Both of the colleges have a subject teacher education in *Art and Crafts (Faglererutdanning)*, and a Master's degree in *Art and crafts* education. The colleges also offer education in various art, design and craft subjects without an educative perspective.

- Both groups were in the final stage of their education, and they were observed in the second semester of the academic year. The students had at the time of observation developed some level of technical skill, and had practice in conceptualizing and discussing visual expression.
- Some of the students in the groups would become teachers, other would not. However, this does not pose a problem for the discussion of the formbild construction in the processes, because the activity in the situations observed did not focus on the pedagogical aspects of the activity, but rather on the design activity.
- The groups were physically easily accessible.
- They were also accessible to me as researcher through formal and informal lines of communication.

Field work: preliminaries

Informed consent: Before the observation started the informants were informed of the topic and aim of the study, written informed consent forms were collected from everyone involved and a formal agreement between my supervisors at OSA⁵⁰ and the leaders of the institutions observed were completed. The information provided contained some of the most important guidelines from the Observation Guide, as presented below. This Observation Guide thereby took the part, not only as a guide for me as the researcher, but as a set of rules for the observation, shared by me and the participants.

Anonymity: I sought to achieve anonymity of the agents involved by never writing down any names in the notes, but referring to the individuals by a numeric system:

- The first case is referred to as C1; the second case as C2.
- The day and time of observation are referred to neither by year or date, but are given consecutive numbers: Observation day (OD) 1, OD2, OD3 etc.
- The students in C1 are referred to as: S (for student), a number: 1 through 4 (designating where they sat in the classroom), and a letter: a through q (as an individual tag) Examples of student codes in C1: S1a, S3k, S4n. A full list is provided in the appendix.
- The teacher in C1 is referred to as T.

⁵⁰ Oslo School of Architecture and Design (OSA)

- The students in C2 are referred to as: S (for student), and a number 1 through 14. Examples of student codes in C2: S1, S4, S5 etc.
- The teachers in C2 are referred to as T1 (the main teacher) and T2 (a second teacher)
- When discussing the two in contrast to each other, the full codes of students from C1 are C1S3k, and C1S1a. The teacher in C1 is called C1T. The respective examples from C2 are C2S1, C2S4 and C2T1 etc.
- The researcher is referred to as R.
- The video recordings were stored, secured and reported in accordance with the standard ethical guidelines.⁵¹

Pre-observation: Before beginning the observation in the first case study, I spent two days with the group. These two days when I was present in the group are not part of the case study. But for me as a researcher it functioned to some extent as a pre-observation period: these days gave me more information about the activity in the classrooms and hints as to how to conduct observations, how to keep to the focus in the observation, and how to conduct the process of exclusion. This led to some changes in the final Observation Guide.

Field work: Observation Guide

Before beginning the case studies, a tentative Observation Guide was written, describing a step-by-step approach to the cases. The Observation Guide was revised after the pre-observation period and described guidelines for the note-taking (field data) and the first re-writing of the notes. The Observation Guide consisted of quite simple key words:

Note-taking

- Take careful notes about what is happening in terms of communicative activities concerning form, but remember that the purpose is not to do a micro-analysis of the text itself (Winther Jørgensen and Phillips, 1999:92).
- Begin the observation by writing as much as possible of what happens, and include ordinary or daily activities. Do not limit the notes to what you believe has to do with form in the first days.

⁵¹ "Guidelines for research ethics in the social sciences, law and the humanities"
<http://www.etikkom.no/retningslinjer/NESHretningslinjer/NESHretningslinjer/Engelsk>
 Reported to the "Datafaglig sekretariat" in Bergen. <http://www.nsd.uib.no/personvern/index.cfm>

- Write the notes after a) regular time intervals b) regular walks through the rooms c) where there is most activity.
- Later in the observation period, narrow the focus of the observation onto what previous observations have revealed as important or revealing situations, places, types of activity etc.
 - Draw sketches of the rooms and the students and teachers' areas when necessary
 - Collect handouts and copies of overheads etc. Label them H1, H2 etc. numbered in the acquiring order.
 - Write notes and a dictionary for central terms and form-concepts used
 - Collect, or document in another way, the students' final reports and products.

The first re-writing of the notes:

- Transfer the notes to computerized text during the first or second day after the observation.
- The re-written text should be fitted into a form (a copy of which is provided in the appendix) that specifies the research focus and theme in the group of the day, the strategy for that day's observation, for example concerning the camera locations, which conversations are to be followed, presumptions held before the observation starts etc.
- Use the video recordings to remind yourself of the pattern of movements, in order of the observation and as a reminder of something that may be missing from the notes.
- Regularly compare samples of the video with the notes to check for compatibility.
- If entering text into the re-writing form from the video recordings, indicate this with letters in *italic*.
- After re-writing in the same form, specify what is being produced on that OD (observation day), communications /incidents concerning form (be specific whether they concern this assignment, or generally about form), *who* initiates the conversations, what they are discussing, verbal fluency etc.

STRATEGY FOR THE ANALYSIS

The basic principles for the chosen analysis method, *Critical discourse analysis*, were presented in Chapter Two. Yet, the study does not intend to literally copy every aspect of Fairclough's (2003) definition. This is due to

the principle of flexibility towards the material as presented in Chapter Two. A certain liberty concerning Fairclough's definitions is also taken, especially as far as concerns the concepts of discursive practice and text (see Chapter Two for more detail). For example the observation notes in which all the communicative events are documented are referred to as the study's *text*. This expanded definition was applied as a heuristic device to open the situations for analysis.

Discourse analysis in two parts

1) *The first part* of the discourse analysis in this aimed to draw a *map of the discourses* within the field through a detailed text analysis, the *discursive praxis*. Next, the texts were analysed more closely and in order to identify themes and discourses as well as the participants' formbilds, by means of verbal or visual form indicators. Form indicators were categorized as constants (the actual shape of the artefacts) and variables (the various formbilds these constants indicate relation to). For more detail see the section entitled *The new and final Analysis Guide*.

After the discourses and the eventual *counter-discourses* were identified, the analysis moved on to describe how the agents were *positioned* within the discourses: which positions in which discourses might be found, and whether there were any *gaps* in positioning. When a gap was identified, the material was re-analysed in order to recognize if, and if so how, the gaps were filled, how they were made intelligible, and how the participants in the activity *changed*. Did they change their perspective to fit the discourse, did they change the discourse to fit their perspective, or did they allow the gap to linger? This part of the analysis revealed some aspects of how the individuals constituted their own or others' formbilds, and the relation between them. This revealed how the individuals *changed* or *stabilized* their positions when agreeing or not agreeing upon what would be the best way to follow, i.e. an instance of the dynamical aspects of the hermeneutical filters controlling the formbild construction. A simplified visualisation of these dynamical aspects may look like this:

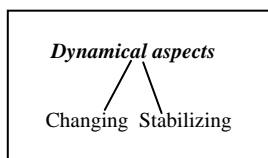


Figure 9: Dynamical aspects of the mechanisms in the hermeneutical filters

Behind the individual's changing of position lie restrictions which open some doors, while closing others. The analysis of these demands was carried out in the second phase of the discourse analysis.

2) *The second part* of the discourse analysis focused on what effects the demands in the framework behind the mechanisms in positioning had on the activity. In order to understand this, a Foucauldian analysis (see the last two sections in Chapter Two) was made of the *social praxis* in which this discursive praxis is included. This part of the analysis went beyond the dynamic element in the hermeneutical filters, engaging the study of changes or non-changes in positioning in order to find out what lies behind it. This step in the analysis resulted in a description of the hierarchical aspects of the formbild construction: i.e. the power/control behind the dynamic. The relationship between the dynamic and the hierarchical aspects of the hermeneutical filters can now be illustrated as follows:

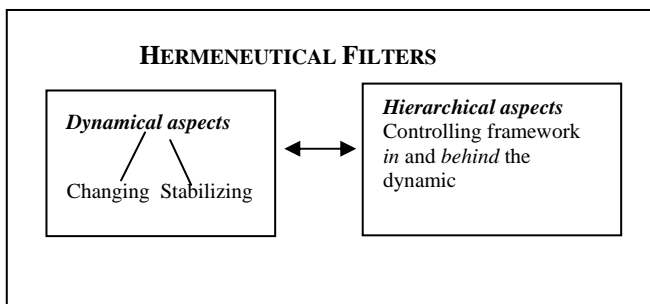


Figure 10: Two aspects of the hermeneutical filters

Step-by-step: Analysing the material

The flexible research strategy had the consequence that each day of observation (OD) was analysed separately for each of the two cases. This was done to avoid random copying of titles on themes and discourses from one day to another in order to let the empirical material control more of this classification.

The registered communicative events, both verbal and nonverbal, were first grouped into *meaning entities* (ME), and then the MEs were grouped into themes. These themes were then grouped under some main categories. Further, the analysis of the categories resulted in suggestions for which discourses or themes the communicative events were related to. In each of the cases, the categories and the discourses were given labels from this particular day. Efforts were made not to copy labels of discourses from the previous days. The purpose of this was, as discussed above, to maintain a flexible

attitude towards the material at hand, and avoid unnecessary influences from theoretical perspectives.

Based on the first re-writing of the notes from Case 1, a *Tentative Analysis Guide* (TAG) was written, made with the same intention as the Observation Guide: to help the researcher to maintain a clear perspective and a systematic approach. The TAG consisted of a network of codes on the basis of which to analyse the material. The code network was made using in the analysis software AnSWR⁵². The network had clear and specific codes for grouping each ME in the observation notes. These codes were mapped into a hierarchical system. For each code, a card was made describing which types of MEs should be placed under this particular code, and how this code was described into the hierarchy. This code network was tested on the observation notes from OD1 and OD2 of C1. This TAG was then evaluated and judged to consist of too many and overlapping codes, and thus as not useful for extracting information from the material or maintaining a clear perspective and a systematic approach. A new and final Analysis Guide was then written for how to conduct the analysis of each OD.

Step-by-step: Analysis Guide

The new and final Analysis Guide had considerably fewer codes than the TAG, but had in return several levels, meaning that the material would have to be analysed several times on three different levels. A table *Question sheet for the three levels of the analysis*, see below, was made to guide the main analysis. Before beginning the actual analysis some preliminary comments were written down in relation to the first re-writing of the observation notes into the form.

Preliminary analysis

- Conduct a first re-writing of the notes as a preliminary analysis, to obtain an overview over the situation, and an idea of what it would be appropriate or relevant to do in the discourse analysis.
- Get to know the situation on the chosen observation day (OD) by reading through the text thoroughly.
- Consider different thematic approaches.
- Write preliminary keywords, ideas, themes etc into the comment and themes columns of the form.
- Collect quotes and important situations regarding the studied phenomenon at the end of the form.

⁵² “AnSWR is a software system for coordinating and conducting large-scale, team-based analysis projects that integrate qualitative and quantitative techniques” <http://www.cdc.gov/hiv/software/answr.htm>.

- Divide the text into entities which are as small as possible while still remaining meaningful (ME).

Question sheet for the three levels of the analysis

Analysis concrete level	Quotes text	1. Which positions or discourses do the individuals relate to? <i>Linguistic or visual indicators</i> <i>Which discourses are there?</i> 1.1. The origins and development of the ideas. 1.1.1. Idea 1.1.2. Process 1.2. Form 1.2.1. archetypes (constants) 1.2.2. styles /types (variables)
	Activity	2. How are the positions chosen? <i>Activity who co-activity when?</i> <i>How is disagreement solved and who is involved in problem solving?</i> 2.1. Individually 2.1.1. Idea 2.1.2. Development/activity 2.2. Co-operation with others/social activity 2.2.1. Idea 2.2.2. Development/activity
Analysis of 1 st order	Terms / conditions	3. Conditions presented for the positioning (1st order) 3.1. What are they? 3.1.1. Practical conditions (situation/rooms/time etc) 3.1.2. Positioning conditions (What is valid or possible positioning?) 3.2. How are the terms or conditions communicated? 3.2.1. Openly 3.2.2. Hidden 3.2.3. In disguise 3.3. How are the terms or conditions apprehended?
Analysis of 2 nd order	Structures	4. Structures behind the development of meaning in the communication (2nd order) 4.1. Turning points in common understanding and 4.1.1. Recognition/apprehension of this 4.1.2. Development of this 4.2. Discursive patterns

Figure 11: Question sheet for the three levels of the analysis

The coding of MEs

- The MEs which do not fit into the questions 1.1. and 1.2., will not to be coded.
- Longer passages of text not interesting for the study of the phenomenon are given a collective ME number in order to avoid any temptation to quantify the material.
- The observer’s comments during the observation (written into the text) are given ME numbers. Reflection and comments written after the observation (written into the last two columns in the *Observation notes re-writing form*) will not be given ME numbers.

Analysis of concrete level - text:

- During the coding, themes common for the different MEs under each theme will be named and if necessary changed until all the coded MEs are grouped into themes.
- One ME may very well be coded into more than one theme group.
- An overarching rule is not to synchronize the themes of the different OD's, but to create new groups and new names based on the text from each specific OD. A reason for this rule is to avoid temptation of fitting the text to the categories, rather than understanding what possibilities the text actually represents.
- Create new, computerized documents of the themes and the MEs: one overview document and one detail document with cross references of where else the MEs are categorized.
- Write a summary of the categorizing and the themes, focusing on describing sub-groups and main tendencies.
- Analyse the discourses to which the text from each OD relates. This will provide the basis upon which to conduct the three next phases of the analysis.

Analysis of concrete level - activity:

- Draw a map (sociogram) of who communicates with whom, who is involved, who initiates the communication, what the theme of the communication is, how long they are communicating etc. (One example is shown in the appendix)

Analysis of 1st order - terms/conditions:

- Discuss the practical and discursive conditions or terms set for the positioning which are revealed.
- How are these conditions or terms revealed?
- Who is saying what? Is there a pattern? Are there possible reasons behind the statements? When do the statements occur? At which points in each student's process?

Analysis of 2nd order - structures:

- Discuss whether it is possible at this point to say anything about the structure behind the development of meaning and form understanding. It is unlikely to be possible to say anything based on only one OD.
- Be careful not to draw conclusions too quickly based on speculation. If you tentatively try to conclude, be careful to mark

this with ‘speculation’ etc, to emphasize the tentativeness of the idea.

Summary of the analysis of each OD

After all OD’s of each case were analysed, the case as a whole was analysed. A four-step strategy for this analysis was developed:

1. Summary of the discourses (table)
 - Patterns
 - Groups of discourses
 - Main features / structures of the case
2. Meta-discourse analysis
 - Comparison of the discourses
 - The titles of the discourses given in the analysis of each OD.
Why just these names?
 - Succession/mass/focus of the discourses in each OD.
Irregularities? Surprises?
 - How are the formbilds chosen?
 - Analysis of structures
 - Detailed analysis of the development, positioning and re-positioning of selected students
 - Comparative analysis of the detail analysis of the development and the structure
 - Mass of activity, if interesting
 - Which formbilds are the students and the teachers relating to?
 - Co-structure point a and point b
 - Curve intensity
 - Types
 - Changes
3. Second summary of the structures
4. Keywords for the discussion on the basis of the analysis guide.

Bringing together the two cases

After the analyses of each case were finished, a summary and discussion were written, and on the basis of this the two cases were brought together. At this stage of the analysis, the power perspective, especially in relation to the particular social context, was introduced into the material, leading into the second phase of the analysis. Chapter Four presents in minute detail the empirical data based on the first parts of the analysis. Chapter Five first presents the first phase of the analysis, in the section *Dynamical aspects of the formbild construction*. The second phase of the analysis is presented in

the second section of Chapter Five, *The hierarchical aspects of the formbild construction*.

CONSIDERING VALIDITY AND RELIABILITY

In qualitative research it is sometimes claimed that validity and reliability are unachievable or even uninteresting. Arguing this is only true if rigorously adopting a quantitative interpretation of the concepts. Validity and reliability as ideals in a research process are also necessary in qualitative research, but the shape it assumes, and the consequences which such considerations have, are quite different from quantitative research.

Following a continuous and stringent process is difficult in a research project that is not situated within a specific discipline or research tradition. The guide for the route-mapping process in this study was the research question and the working principle of flexibility (Alvesson and Sköldbørg 2000), rather than a singular research theory paradigm. Support for this approach was found in Capjon and Kvarv (2002:18) “an eclectic basic approach has been redeeming and probably necessary in order to enrich and vitalise the design and architectural professions.” This is written in the introduction to an anthology of research methods used by PhD students at the Oslo School of Architecture and Design (OSA). The risk of theoretical inconsistency is cited as the greatest risk inherent in such an approach.

Another general problem in qualitative studies is that the studied situation is difficult to re-create. The groups I studied no longer exist. What are left are the observation notes. And, as discussed previously, these notes are not neutral; they are transcriptions of observations, i.e. interpretations of situations. Presenting the material and the collection and the analysis of it as openly as possible while at the same time retaining a critical attitude towards the material is therefore important for both the validity and the reliability of the study.

In a case study “the search for the particular competes with the search for generalizability” (Stake 2000:439). In a postmodern research context Alvesson and Sköldbørg suggest the following way of handling this competition: “Not only patterns and context must be taken seriously, but also contradictions and discrepancies” (Alvesson and Sköldbørg 2000:185-195). In this study of the formbild construction it is, as discussed above, not an ambition to generalize knowledge at a *substantial* level. However, from the two specific and contingent cases, the analysis opens the way for drawing some generalizable conclusions at a *structural* level. Any anomalies or differences between each case might be used as hints of where to study and discuss the structure.

One specific example of research methodological problems in this study is the development of analytical categories. Choosing not to copy names of discourses from one OD to another makes discussing the material from the two cases together more difficult. Some of this was due to the unstable demarcation between text and discourse concerning technique vs. form; expression vs. impression; and constant vs. variable. Still, when analysing, I gradually became more adept at reading details and understanding the situations, and thus was more specific when formulating the categories and names of discourses. The consequence of this was that the categories in the later ODs became rather different from, and perhaps also influenced by, the categories in the earlier ODs.

The role of the researcher

The researcher approaches the material with preconceptions. Because of these preconceptions, which are due not to a lack of scientific training or ambition but are rather a condition of a scientific perspective per se, the researcher is inclined to see what he or she wants to see, understand what he sees in the context he expects it to exist etc. However, in order to use this condition as a possible advantage, a detailed Observation Guide and a thorough discussion of methods was written.

This, and the aforementioned *process of exclusion*, illustrates some specific conditions of a case study. Some things were selected to be documented, and some were not. Observing and documenting only part of the situation, means that conclusions cannot be drawn as to the whole of the situation. The parts that are registered, may be typical or not and important or not. Still, the parts registered are as real examples of communication about form as any other examples. Moreover, they may suggest tendencies towards a fuller understanding of the situation as a whole, although this must be used tentatively and with care. On the other hand, not even those who are observed can perceive more than a part of what is going on. Their perception, communication and construction of knowledge are a filtering of possible information, in the same way that I as a researcher filter what I perceive and what I choose to write down. It might then be argued that I as a researcher have the same possibility as they do to perceive, and to choose: I, as a researcher, am inscribed in the same mechanisms as the people I observe. When guided by an Observation Guide, a clear but open research question and a stringency of method used during the observed period, this strategy of selection of what is written down or not, may serve as a well-grounded process of exclusion and therefore be valid as a research strategy (Alvesson and Sköldböck 2000:188).

Another possible problem with the researcher as a somewhat participating observer is the impact of informal conversations I engage in with the students and the teacher. This may influence the informants' focus, their attention and their attitude towards me. This may be both positive and negative in such a study: it may be positive all the time they, through this communication, become more alert regarding their communication about form, they may be more comfortable in their roles as informants, and they may be helped to place me in a understandable role as *researcher* (in a field they know), or as *'reserve'-teacher* (when knowing that I am a teacher and an artist/designer, who is acquainted with the materials or techniques they are working with), or perhaps as *moral support* (when being sympathetic towards their struggles, the long queue to get help from the teacher) etc. On the other hand, my informal conversations with the informants may be negative if they change their communication too much because I am there, if they are uncomfortable talking when I am around or talking to me, if they become confused as to which role I have in the situation (if they address me as a *teacher*, and I avoid the question being in the role *researcher*) etc. Overall, I considered it more likely that the effect would be positive with these conversations, making me stand out less in the crowd and being a friendly, but somewhat disengaged young adult in the room.

Ethical aspects

There are some important ethical aspects that should be considered in a study like this one.

The situation: The pedagogical situations in which students and teachers are involved in creative processes are often personal and based on trust. The students must have trust in their teacher to dare exposing themselves artistically. When a researcher steps into these situations, he or she must be included into this trust or else the situation itself will change and a study of it will not be possible. However, these situations are not private, or of a sensitive character, for instance if the study observed therapeutic art. The students are training for a profession, they are a part of a public education system, and should as such in principle be open to the public (Nerland 2004:117). One strategy used to motivate my being there, was that the research project was impossible without a group to study, and that their groups was considered the first choice. During the observed period, the students and the teachers often wanted to discuss the theme of the study with me. These discussions were also a factor in making the experience of being observed less stressful, and developing the trust in the relationship with me. This strategy worked well in the first case and not so well in the second case. In the next chapter I return to the reasons for this.

The informants: The choice of informants has an ethical side. I knew the institutions, the activity and to a limited extent some of the participants. This may have influenced the participants. It might be somewhat uncomfortable for the teachers to be studied by a fellow teacher, someone who not long ago was their student. One strategy made to meet these problems was, as discussed above, to be specific and thorough when informing the participants (and reminding myself) that I wanted to understand, not judge.

To obtain a formal and informed consent was also an important ethical aspect of the study (Angrosino and Mays de Pérez 2000:690). Likewise the anonymisation of the informants. Anonymisation is a dilemma within such a small field as *Arts and Crafts* education. Although the year the study was conducted is not specified, readers who know the field, and the two university colleges, will be able to recognize the teachers in the cases. The students are more difficult to identify. This problem was discussed with the teachers and the students before they gave their consent. Giving both the students and the teachers identification numbers instead of aliases has two effects. Firstly it provides some form of anonymity in addition to avoiding mentioning individual traits such as age, and nationalities etc. Secondly, and perhaps as important, is it that the number to some extent de-subjectifies the participants. C1L, C2L1, C1S3k, C2S6, etc. are agents in the field, identified by their subjectively taken positions, thus enhancing the focus on the structures behind the discourses.

A wider perspective: the thesis as a discursive product

Angrosino and Mays de Pérez (2000) make the case that validation not only relies on the observation of something, but also on the way this is presented. They link this to internal and/or external criteria of validation of the cues generated by others in the setting. Internal criteria are: “those by which members of a community check their behaviour against the prevailing norms of their own group”. While external criteria “are those by which members of a community check their behaviour in terms of presumably universal standards.” (Angrosino and Mays de Pérez, 2000:686). The keyword is not *is it right*, but *does it work*. A good observer can develop the skill of grasping cultural meanings as members of the community themselves understand them, but equally important is the skill of writing the report in such a way as “to convey that meaning to an interested reader from another culture” (Angrosino and Mays de Pérez, 2000:689). This is making the writing of a thesis itself a discursive activity. In her PhD, Nerland formulates it like this: “also the research is a discursive process, where data is not naturally given in advance, but is produced in the meeting between researcher

and informants⁵³” (2004:118). How well the reader may be able to recognise the situations I describe as probable and consistently presented situations may be the primary reliability test of this project.

⁵³ My translation. The Norwegian original reads: ”Også forskningen er en diskursiv prosess, der dataene ikke finnes naturgitt på forhånd, men produseres i møte mellom forsker og informanter”

4. The case studies – empirical procedure

In this chapter, two examples of pedagogical culture in *Arts and Crafts* are presented. As discussed in Chapter Three, some selected parts of the situation are documented, including examples of communication between participants regarding form and the social construction of a formbild. This material forms the basis for the discussion in Chapter Five concerning the hermeneutical filters in the formbild construction. The analysis and the discussion of the material were conducted in Norwegian, based on the original Norwegian quotes from the observation. In the thesis, the quotes selected for presentation have been translated to English. The translation process has therefore not influenced the analysis and interpretation of the material, but it may influence the reading of this presentation; some aspects of the text will disappear or become transformed in a new language. The original Norwegian quotes are provided in the appendix.

Before presenting the case studies, two points should be stressed: 1) The following text is a presentation of partly edited situations based on a detailed, critical discourse analysis. The object of the text is not to criticise the described performances of the teachers or students, but to describe the structural mechanisms shown in the situations presented. 2) The events in the cases are presented in order of appearance. The presentation is supported by selected examples from the observed situations through the use of quotes from the observation notes. In order to make the text accessible to the reader, only a few illustrative examples have been included. Therefore, the examples or quotes included seldom are the only possible examples supporting the described events, but they may be the most illustrative ones. The conclusions are therefore, as a rule, drawn on the basis of several registered examples, not only the chosen examples presented in this text.

PRESENTATION OF CASE 1

Introduction

The material in Case 1 (C1) was obtained by observing a group of 17 students (S) and one teacher (T) in the university college course *Design and Dressmaking (Design og søm av klær)*⁵⁴. The university college is situated in the capital of Norway, occupying a large, old building in the city centre. The programme is a full time study over one year (two semesters). It is an extended vocational training course for students who have completed their education as teachers and who have proven knowledge in art and design. The programme is also open to students without the education credential but with proven knowledge in art and design.

The observation period began on January 24th and lasted about one month. The year of observation is not given, to maintain anonymity. At the start of the observation period the students had been on the programme for six months. During the period observed, the students were engaged in the following project:

“A Historical Touch. Find inspiration from a period in costume history. Use this inspiration in an outfit for fashion today/tomorrow. The outfit shall cover the body”.⁵⁵

While working on this task the students was also required to follow a course in art history, write an assignment for that course, and engage in other smaller practical tasks: modelling the upper part of a body⁵⁶, constructing a basic form (grunnform) for a body⁵⁷, making underwear⁵⁸ and a corset, and a voluntary participation in a fur-design competition.

The observation was as a rule conducted during the scheduled hours the teacher was available for individual consultation or supervision/advising. This was usually three hours in the morning session, three days a week. The last day of observation, was the day scheduled as the deadline for the assignment, February 28th. The material documenting this case is observation notes from 10 days of observation, OD1, OD2, OD3, etc⁵⁹. Also documenting the case are four handouts, H1-H4, given by the teacher to the students; 19 videotapes of the observation days; one videotape of the March 8th show of the finished outfits; one videotape and a written document documenting the

⁵⁴ The course's main language is Norwegian, and the translations of the relevant terms were found in the college's official brochures/Internet-sites.

⁵⁵ The assignment written by T is numbered H2.

⁵⁶ H3

⁵⁷ H1

⁵⁸ H4

⁵⁹ The dates and hours of each OD, is in the appendix, along with a list of video recordings from C1, A list of the collected handouts during the period (labelled H1 through H4), and the specified inventory of the rooms.

premises and the pictures/magazines in the rooms; and a total of 87 pictures documenting the students' written reports of the project.

The group used two rooms on either side of a hallway (illustration in the figure below). One of the rooms was called the Design Room (DR). Here the students drew, planned, read, had personal conversations, ate their lunches, made coffee, stored their private materials, clothes, bags, and other items. The teachers also taught classes in here. The students' identification numbers were awarded based on the seating arrangement in the DR (numbers 1-4 in relation to the respective desks, and letters a-i in relation to each student's seat). In the illustration below, these are marked with small letters a-i. The place I usually sat is marked in the illustration with the letter "R", for researcher. When the video camera was used in the DR, it was always placed on the top of the cupboard in the corner at the left of the blackboard. This is marked with the letter "V" in the illustration.

The other room was called the Sewing Room (SR). All the sewing was done here, together with much of the pattern building, and cutting of materials. The sewing machines were placed on the narrow tables along the walls. Ironing boards, a steam iron and a vacuum iron were placed to the left of the blackboard. A set of dummies/busts were also placed inside the SR. The students use these to model their patterns, to check and adjust their toiles⁶⁰ and finished garments. In the SR I usually moved around, following the activity. When placed in the SR, the video camera was always situated on the top of the cupboard to the right of the door. The teacher's office was next door to the SR. This meant that she was available for the students whenever she was at the office: the students often dropped in if they had a question even if she was not scheduled to be teaching their group on a particular day. The rooms can be illustrated as follows:

⁶⁰ A toile is a mock-up model of a garment, usually in a plain or simple material.
<http://search.eb.com/dictionary?va=toile&query=toile>

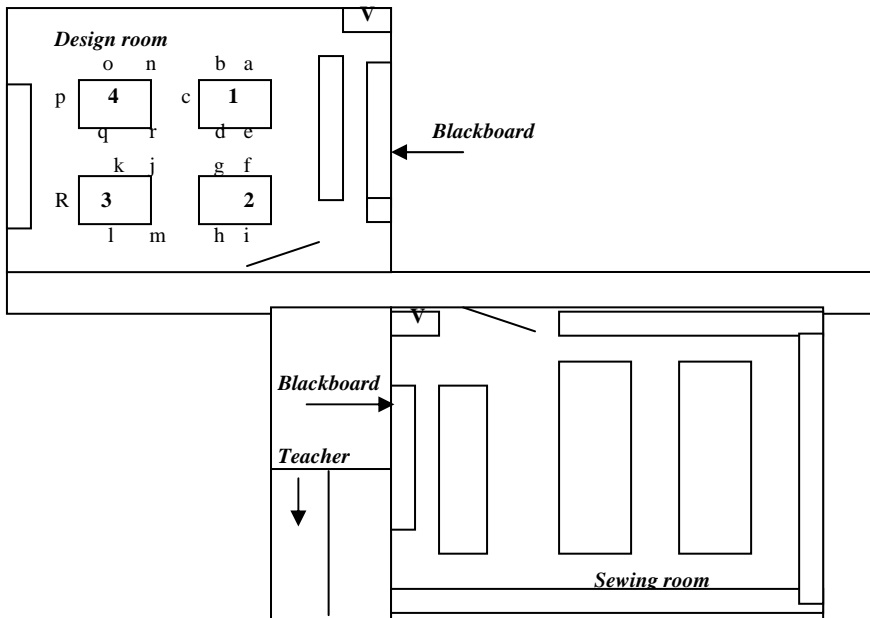


Figure 12: Illustration of the rooms in C1

The observed material can be introduced through three main points: 1) *Many attending, and much communication within the group*, 2) *Generally little discussion concerning formbild* and 3) *“There is no set answer”*.

1) Generally most of the students attended the classes for all the observed time. This offered a double advantage for me as a researcher, because I had a relatively stable mass to observe, and because the students grew used to me being there. Sometimes they even forgot both the video camera and me.

During the observed time the students and the teacher were continually engaged in individual supervision, paused only for some sessions where the teacher wanted to show something to the whole group. The students themselves administered a list for supervision on the blackboard. The teacher followed that list. Generally the list was restarted each morning, even though not every one on the list had been advised the day before. However, this was not always the case. How long the teacher advised each student differed. It did not seem that she explicitly controlled the time, but let the supervision take as long as it needed within the time available. Exceptions to this were registered at the end of each period, if there were still many students on the supervision list. In such situations, the teacher notably quickened things up.

There were also occasions when the teacher returned to the group at other times than those scheduled, when she found it necessary.

2) Many conversations between the students were registered. In the DR most of the conversations took place around the four group tables. In the SR the communication more often took place across the tables. Many non-subject-matter topics or private conversations were registered, but, as discussed in the previous chapter, they were not registered in the observation notes. Some of the conversations concerned subject-related matters, and some concerned formbilds. The conversations concerning form consisted mostly of keywords over drawings. Generally there was not much discussion around formbild and the development of form. The communication was usually one-way narratives of what the students liked or what they thought they wanted to do. This will be a central point in the discussions in this and the next chapter.

3) The teacher in C1 stated that she had no set answer to what was or was not a good form. She explained her position in the specific form problems, and said that the students had to decide for themselves what they wanted to do. She told both the students and me before and during the observation that she did not want to control the student's direction in their designing processes. Her attitude was generally positive, she commended and supported the student's designs and, when she did have objections, she expressed them carefully and indirectly. An essential point is that this way of communicating was only used when commenting the shape and design of the item. Objections and supervision on technical solutions were done directly and more specifically to support a set understanding of good sewing technique. On the other hand, when commenting on shape and design, she referred to a certain *norm* or *standard*. This norm could be used or broken, but if broken it must be done consciously. The students seemed to register the fact that there was a certain norm, but did not always register what exactly this norm was. Later in this chapter I return to some consequences of this.

Main events in Case 1 – a thick description

*Observation day 1*⁶¹

The first day of observation is an early and dark morning. The students are tired. Few meet at the scheduled time and the rest arrive afterwards. The preceding day they have finished a modeling assignment in which they have modeled paper on a dummy. The modeled paper may later be used to make a pattern. This task is to be summed up today.

⁶¹ The following text is a minute description of the main events in Case 1. The main discussion of the communication and the discourses found in this case follows in the next sections of the text: *Summary of the communicative events in Case 1* and *Discourses in Case 1*

The students and the teacher meet in the SR, and the teacher begins the review. She points to the dummies and explains. I sit at one of the tables at the back of the room and observe. ‘What do we judge by?’⁶² the teacher asks, and continues:

‘Watch the seam lines/the grain lines in the fabric. If they are straight, it’s good. If some seams are distorted or are crookedly sewn, it will stretch when washed and be slanting. Check all the time when working on your garment. Check lines, crosswise, lengthwise. On the shoulders. The panel seam is straightened up, so there are no pointed shapes in the sleeves, but that they line up exactly. If you don’t want to do that, but rather want a pointed shape as an effect, it is up to you, but make sure that the point it is explicitly made, so it shows that it is consciously done. Lines and forms that are undefined, will get you caught out every time. The lines in a garment should be consciously made. The more the better. A good fit displays the body better. Designers⁶³ would rather not have lines. Battle. The modeller/constructor knows how things should be. Must often they make compromises. Designers want clean lines and clean form. Ok, but then it will not be such a good fit⁶⁴’

After the next assignment has been presented and the teacher has had a break, they begin the next task, a construction task. The students are first to measure themselves, use the measurement to build a pattern that is to be sewn in a toile, and subsequently transfer the paper pattern to an individual pattern template in plastic. The students have previously made an assignment of a similar type (covering the lower body), so they know what this involves. The review is purely technical: how to do it. There is very little communication concerning formbild in this session and during the rest of OD1, when the students start measuring each other, and adjusting pattern templates for themselves.

Observation day 2

In OD2 the teacher is not present, and the students work at their own pace. This is possibly one of the reasons why the students arrive much later than scheduled. The first student arrives approximately one hour after me. Waiting in the room, I am very visible to the first student who arrives: S1b.

⁶² ME4-C1OD1. Mark: what is quoted is not necessarily word-by-word what was said, but they are quotes from the observation notes. Text in *italic* is transcriptions from the video recordings. The original Norwegian quotes are in the appendix.

⁶³ T refers here to the designer as the one who makes the design: the *Couturières* in the Haute Couture world. As opposite to the modeller: the *dressmaker*. Concepts used by Koskennurmi-Sivonen (1998)

⁶⁴ ME 5-6 C1OD1

She appears interested in what I got out of yesterday's observation, and if they (the students and teacher) are able to contribute at all. In the following conversation, I tell her about my project, and she volunteers to tell me about her own perspective regarding formbild construction in this group and of her previous experience. Conversations like these become usual throughout the observation period. They often begin when few students are present, when not much is going on, or when there is a long time to wait to receive supervision from the teacher. I experience the conversations as being informative, pleasant and disarming. In such conversations I learn about how the students interpret the guidelines of their study programme.

R- 'I have seen the magazines and stuff. Is that something that you all use?'

S1b- 'It varies. I'm not so good at it, but...'

R- 'So you're "good" when you use them?'

S1b- 'Yes, or, we're urged to use them, but I'm, like, I think and get an idea, and then I just have to do it' (Unlocks a cabinet and retrieves her sewing kit).

R- 'I ... understand' (encouraging)

S1b- 'I'm not good at drawing sketches or such. I draw, like, in my head, and draw on paper when I'm finished. Gets a bit difficult when the teacher wants us to draw to show the process. Last year, I went to *Arts and Crafts* [an undergraduate study at the same university college] where the focus was on drawing, and he [the teacher] wanted me to draw all the time. That didn't work out. [It's] difficult when they are evaluating, and I'm not there.'⁶⁵

During the observation days, especially during the beginning of the project, most of the students spend much time browsing through fashion magazines, and books about the history of fashion. The students copy or cut out pictures they consider interesting; they use the terms found in these sources when discussing their selections of interesting pictures to each other; and they draw sketches based on these. They also offer opinions on the material, for example S2i who says that she thinks that ornaments and trimming do not make a good shape on an outfit⁶⁶. The cut out/copied pictures are collaged together and placed in the student's reports from the period. In this manner they are able to show what they have chosen as their source of inspiration, and how they have developed their own products.

The students have either bought the magazines or taken them from a magazine stand in the DR. The content of the magazines varies from *haute*

⁶⁵ ME1-3 C1OD2

⁶⁶ ME6 C1OD2

couture in reports from fashion weeks in Paris, New York and London etc, to commercials for spring fashion in the city's clothing stores⁶⁷. The books they are using have been recommended by the art history teacher, the subject teacher (T), or they have borrowed them from the library.

Today, OD2, the students continue working with the construction and adaptation of the basic forms. There is little verbal or non-verbal communication regarding form in the group, possibly because they are not yet working on their own ideas, but constructing patterns. They mainly run into technical problems when making patterns.

What is discussed concerning formbilds today mostly relates to how ideas are developed. Some students emphasize that they are the type of person that acquire their ideas suddenly, from nothing, without browsing in magazines or drawing sketches (such as S1b above). This 'genius-ideal', inspired by the image of the *charismatic artist*, is encountered several times later. S3k is especially clear when verbalizing this ideal on OD5 and OD6. I will return to this point later. The assignments text: "Find inspiration in a period in costume history", is not interpreted by the students as requiring work to be done on the assignment by following a particular time-sequence (i.e. first: find a costume history idea, second: develop their own idea from a historical idea). Some students interpret the assignment in the following manner: first, they should find out what they want to do, and then second, link this idea to a specific style or genre from a period of costume history, perhaps by adapting their original idea ever so slightly. However, during the observed period, it may be implied from in the students' comments that following a particular time-sequence in their work, i.e. find a costume history idea first, is the correct way, and that doing the assignment, and that doing it the other way is a bit like cheating.

The students seem generally pleased with the assignment. S3j '[...] because this is the most interesting assignment we have been given so far.'⁶⁸ They also discuss how technique and design are linked together: you must be prepared to change the design and the shape of the garment during the process, if you experience technical problems.

Observation day 3

During OD3 the work on pattern construction and basic forms continues. Today the teacher is present and the students are keen to receive supervision. On the surface, there appears to be little communication regarding form. The students focus on technical problems and, impatiently, wait for the teacher. While waiting to receive supervision, they listen to the teacher advise the

⁶⁷ See Observation day 10 and the appendix

⁶⁸ ME5 C1OD2

other students; talk with each other on private matters; or plan assignment work by reading magazines, books, drawing sketches, and other related activities. However, there seems to be little communication between the students concerning the planning of the assignment work. The figure below shows a visualization of the various activities in the DR at a randomly chosen time during OD3.

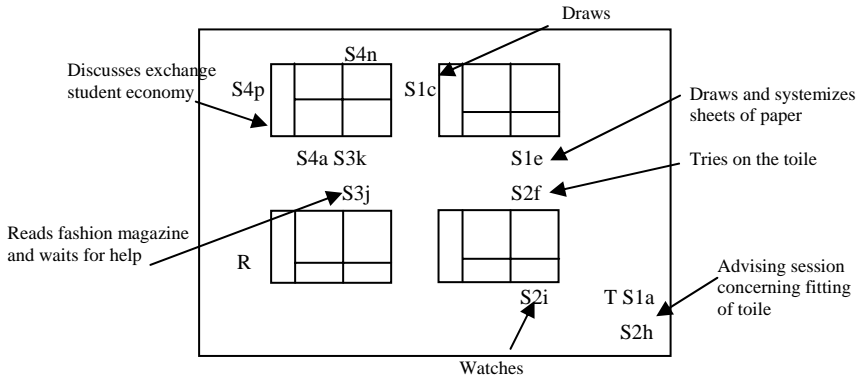


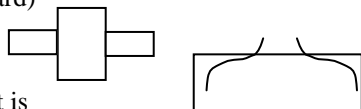
Figure 13: The activity in the DR at 11.12 am. OD3, registered in the observation notes ME44 C1OD3

The registered communication between the students on the subject of formbilds is related to three themes: 1) The various ways of finding solutions to problems; 2) When choosing the basic form for an item, one should choose what one likes: what is ones own personal form preference and 3) that you must be conscious about what you want when developing the shape of your garment. This both concerns technical aspects of the problem, for instance, how a pleat emphasizes or disguises body shapes, particularly in patterned fabrics; how different fabrics are suited to different forms; and expressive aspects of the problem, for instance, that a tunic cut (primærsmitt) may be considered a bad cut, because it does not follow the shape of the body, and that the most important thing in a design is to provide the garment with a good balance.

Just before 10 a.m. the students meet near the blackboard in the SR. The teacher explains how to adjust and correct the patterns they have made in the pattern construction assignment. S3m has a question about a body that is only sewn in one part:

S3m (draws on the blackboard)

T- 'That's a tunic cut.
a very bad cut because it is



squared, while the body is...'

(points and draws)

T- 'Simple cut... you don't get a good fit'

T- 'We won't discuss this any more. This is individual supervision, and we'll spend too much time if everyone has to listen to everyone else'⁶⁹.

Later the teacher and S3m talk more about S3m's inspiration for the idea: in Japanese kimonos and Art Nouveau⁷⁰. S3m explains what she likes about the tunic cut: that it is simple and has few seams. She also presents this ideal during a later conversation with me and another student regarding what constitutes a good form for her. In this conversation she talks about her background in an artistic family, and the problem she has experienced regarding her flatmates⁷¹. The problem involves a conflict of taste, which is very important to her. It is probably not so important to her flatmates, because she explains that they don't see or mind the problem. During the conversation she tries to verbalize what makes her like or dislike something. She provides examples, I suggest words which she might use, and the other student in the conversation (S2f) interprets and gives a name to S3m's ideal (minimalism). S3m grasps this word, and uses it to explain further. She possesses what may be termed an explicit formbild. She is from a home where form is important, and apparently she experiences that this formbild is supported by the teacher and the other agents in the field. I may assume this, because what she says is coherent using keywords and hints provided by the teacher on other days, and because she talks so self assured and seems certain that the others will receive her statements positively.

S3m- 'But I've a problem. Some people have moved in, and they want to hang some ugly pictures up on the wall. And I'll only say "no" ...it is a common room, and I just can't stand, can't stand...'

R- 'Yes, right'

S3m- 'When it's a common room, and it is even my apartment... and then I just have to sit there and think how ugly it is?' 'Then... this might result in the first disagreement in the apartment, but I... I do not want to see... Then I'd rather go and buy something myself... This is important to me'.

⁶⁹ ME 35-36 C1OD3

⁷⁰ ME38-40 C1OD3 and later

⁷¹ ME 48-80 C1OD3

R- *'This is a splendid occasion to get to know which words you use to.. what on earth do you mean... it's difficult to say something about it'*

S3m- *'Yes... why do I think a recliner is, you know, ugly?' 'I just don't think it is attractive you know; I don't actually know, it's just so hard to explain. Leather... like, I don't like the idea of using it... So I think it's ugly. Yes... how does it look? Yes, it's, like, I don't know... a bit too much... under...'*

R- *'So it should look pretty?'*

S3m- *'No, it doesn't have to look pretty, but it should just be, you know, usable...'*

S3m- *'But I think there are things that are good to sit in that can also be pretty...'* (laughs)

R- *'Talking about recliners, there is one in the window at Norway Design, in the furniture department, in the window... yes, it is made of leather, so perhaps you would not like that one either, but it has such simple lines, and then... and then it is so taut and stretches itself upwards.'*

S2f (has entered)- *'Oh, that's the one that is that "devil chair". Like this (shows) and then it has this curve... that's gorgeous'*

R- *'And it's good to sit in, too'*

S3m- *'I think the furniture there is so nice. There are so many nice things there. I wish, I fancy... a lovely sofa. As long as there is a sofa in the apartment, then... had one before, but now we have built a new wall, so now we'll never get it out of the flat. It'll be sold with our house. We have a 60's table and chairs, and then we should have gotten a sofa, but it was stolen... and I thought, like, oh, then we will get a full 60's... cool... but now we have... a recliner, an ugly chair, an office chair and a something of a modern chair, and it looks ugly in there. I thing... you know... and then the kitchen is re-decorated, and it is like, oh'*

R- *'Yes, then it becomes more apparent when you move between the rooms'*

S3m- *'Yes... and if it hadn't been nice there (in the kitchen), then it wouldn't matter, but since it's so clean, everything is very clean, then... no, that recliner, I get sick... I hung a blue... cloth over it... but it falls off all the time. And he says to me... that "your 60's chair is [...noise, missing] but if we should discuss bad taste... They were supposed to bring a 60's chair, right, and then it went missing, and then they just thought that*

*they could bring a recliner, right... and I, like, "I don't want that in the apartment" and he just "haha", so now I have to hurry and get a sofa'*⁷²

Observation day 4

On OD4 the students have begun specifying their ideas and discussing them with the teacher. Ten passages of communication regarding the assignment, and five others concerning form are registered today. I initiate four of them. Eight of the students have now decided what they want to do, five show a particular style as a historical point of departure, while two begin with a technique they would like to use. An example of such a passage is:

S2f, S2h, S1a, S1b sit around table 1 in DR
 S2f- to S2h 'Have you thought about the assignment?'
 S2h- 'Yes, a little, but'
 S2f- 'But have you thought about a style?'
 S2h- 'Baroque/rococo perhaps'
 S2h- 'That is only 200 years---' (laughs)
 S2h- 'Have you thought of something?'
 S2f- 'A mixture of the 60's and 80's', 'With these (shows high shoulders) and this (draws a line across her bust) but difficult to think two years ahead... that's impossible.'⁷³

During the conversation it becomes apparent that the teacher and the students not always share the same understanding of how an idea appears and how it is developed. The passage referred to below, provides an example of this. It is referred to here because it foreshadows something that becomes an important point during OD5:

R- 'How are you getting on with the assignment?' (S3k sits holding a drawing)
 S3k- 'I've an idea, but have to talk to T.' (Shows a sketch of an Empire inspired top, empire written on the paper next to the sketch, made out of thin fabric and gathered at the neck. High waistline as in Empire style and chains crossing the waist.)
 R- 'Have you thought about colour?'
 S3k- (explains) 'Black, because it should be in today's fashion. Black, a bit rock-like, with some chains etc.'
 R- 'How did you get that idea?'
 S3k- 'I've read in many art history books, thought a lot, planned a top with a ruff (Elisabeth I – 1500's style), but it didn't turn

⁷² ME53-68 C1OD3 The text is in italic because it is a transcript from the video recording into the observation notes. See the discussion in Chapter Three.

⁷³ ME18-19 C1OD4

out well. Got stomach ache. I'm going to be absent for a week soon, so I have to get started. And then I saw in a magazine (the pink fashion special of Elle 2001 is on the desk of S3l), and got another idea, while I was lying in bed. Just had to draw it at once.'

S3k- (continues) '...But I have to try not being too stuck on that (idea), have to develop it further. That's important to the teachers.'⁷⁴

S4n and S4o discuss the cut in S4o's dress, and S4n has a lot of questions and comments regarding both the technique and the design. After a while it looks as though the discussion is too much for S4o. She gets defensive and says, 'but it's just a drawing'⁷⁵. After that comment, the two of them sit drawing separately in silence for a while, before starting discussing again. S4n is notably more careful with her comments now than before.⁷⁶

Observation day 5

Between OD4 and OD5 the students have two whole working days of supervision by the teacher. In OD5, therefore, I expected the students to have become more conscious about their own formbild than was the case on OD4, and I hoped that the broken continuity in the observation would make it easier to register changes or traces of changes that would otherwise have been hidden amongst the mass of observation notes. It is difficult to judge if this strategy worked or not, but what is certain is that OD5 resulted in many interesting observations, and hence much material to analyse and interpret.

On OD5 the students develop and refine their ideas and sketches. Some have begun drawing their patterns, while three of the students have begun making their toiles. The students that have proceeded this far, are the two students who had the long and fruitful conversation on the previous OD, S4n and S4o, and another student who is working independently: S2h.

The tone in the communication on OD5 is overall positive. The teacher often praises the students during her supervision sessions. She is always careful when suggesting changes; for instance: 'You don't have to do this', or 'I would have done...'.

The communication that was registered today mainly involves exchange of information concerning what should be doing and which problems they have run into and solved, as well as supportive or motivating comments. At the same time, it seems like the communication also functions as a way of clarifying their own wishes. The students question each other, so that one

⁷⁴ ME 2-7 C1OD4

⁷⁵ ME64 C1OD4

⁷⁶ ME71-72 C1OD4

student may comment on what another student is doing. In this way they help each other by formulating what they like/do not like, based on what they choose or do not choose to do. This relates to the development of the garments; design and technical solutions, but also to drawing technique. The communication also indicates that they feel it is important to develop a personal drawing style, i.e. a drawing *formbild*. To develop this drawing style, they need to spend much time sketching. The teacher encourages the students to copy various drawing styles, in order to have a starting point when developing their own style. The drawing style of Esmod (a fashion design school) is often used as an example of a distinct and recognizable style. One of the students, S3m, expresses that she does not like this particular style; it is tiresome to look at, she says⁷⁷. The teacher responds that Esmod is now trying to change: from previously targeting one particular drawing style in their students' designs, they now want to encourage students to develop their own individual styles.

An important theme in the communication today concerns ideas: the presentation of ideas to each other, the refinement of their idea by means of sketches, pattern building, discussions, and the need to acquire permission from the teacher to go ahead with their ideas. The student S3k has an idea regarding her garment. When she perceives that the teacher wants them to draw sketches to develop more ideas before choosing one, she does this, but explains when showing them to me: 'But this is the one that I'm going to make'⁷⁸, and points out a rather more refined sketch of the item she showed me last OD. S3j describes her working process when she chooses a theme (in this case: 'cobwebs') and she makes sketches based on that theme: 'Other [students] perhaps just draw and draw, but I choose a theme and work on it [...]'⁷⁹. Some students begin with what was indicated in the assignment text, a historical style, and develop this further. For instance S3m, who is inspired by Japanese kimonos and Art Nouveau. Some change their ideas during the process, and consequently the historical period they chose, such as S1d- 'Yes, I began first with Empire, but then it turned into something more medieval, with the arms like this...'⁸⁰. S1e discovers on OD5 that the material she is making (wool felted on tulle) offers very special possibilities, that she chooses to abandon her original idea completely and make a totally different outfit. She discusses this plan of action at length, and signals doubt as to whether this is allowed. Other students are adapting historical details to their

⁷⁷ ME117 C1OD5

⁷⁸ ME170 C1OD5

⁷⁹ ME 136 C1 OD5 S3j is in a special situation during the observed period. She has previously designed some items and chosen to participate in an international student fashion designer competition in China later this spring. During this period she develops her design further, and is later helped by some of the other students in the class to sew the garments.

⁸⁰ ME43 C1OD5

designs during the process, while trying to make it look as though the historical details were present from the outset. Some other students discuss their ideas in relation to tomorrow's fashion, which was specified in the assignment text.

S1d- 'Is the width beginning here?' (she shows using both hands a high waist line)

S2i- 'No, but the waist is up there. A bit Empire in the waist, and Indian in the dressing and white because you (to S1a) have said that it is going to be in' (everybody laughs)

S1d- 'You've become a fashion guru for us, you have'⁸¹

Few students communicate verbally their connection to future fashion. The teacher comments to R that the students are inspired by the fashion magazines they are reading. T- '[It is] interesting to see how they are all making small tops. Interesting, because there are so many of them in the fashion magazines'⁸². A possible subtext to this comment is: they are not saying it, but they are doing it. This is implying that the teacher registers a pattern behind the student's inspiration from fashion, which probably as yet is not registered by the students.

Today, considerations whether to change their ideas or not throughout the design process, is an important theme in the discussions between the students and the teacher during the supervising sessions. It looks as though the students have different interpretations regarding the rules of what may/shall be changed during the process. The assignment text provides clear direction, but the teacher hints several times that much leeway may be allowed if a student really wants it, and argues well for it.

Another important theme in today's supervising sessions is how much work students are expected to do during this period. This spreads further to the conversations between the students. T- '*This involves little work for a five-weeks project. It will be too large a contrast if you present this and another presents a jacket. The sum result will not be to your advantage.*'⁸³

The modeller/designer problem from OD1 is recognizable in OD5. During the conversations it is made clear that the teacher expects that the students' designs should be well fitted to the body. For example, the requirement to sew toiles can be understood as signal of this. A passage between the teacher and S1e may exemplify: S1e has left her point of origin 'inspiration from the Renaissance period' because the material she made (wool and tulle) provides her with new ideas. She wants to give her design a

⁸¹ ME46-47 C1OD5

⁸² ME174 C1OD5

⁸³ ME7 C1OD5

flat expression, but is afraid that the design will be too simple. The teacher points out that she nevertheless has to sew some darts (innsnitt) in order to obtain a good fit. If S1e still wants to have a flat expression of the garment, this may be remedied by *cheating*: T- ‘But you have to have some darts’. S1e- ‘But I want it flat’. T- ‘But we can cheat a little...there...like this.. (draws technical solutions)[...]’⁸⁴. Thus: it may very well look flat, but the dart must be well done and fitted to the body.

The same position is indicated in the conversation between the teacher and S3m. S3m is inspired by Japanese kimonos and Art Nouveau. She has drawn different suggestions, but the teacher says that she has not fitted it well enough to the body: T- (points to the drawing) ‘Yes, because this is a tunic cut. I think you should go a bit further’. S3m- ‘Well yes, but Art Nouveau is simple (in the cut)’. T- ‘What they do is simple in pattern and cut, but soft fabrics make them cling to the body, and enhance the body.’⁸⁵ They continue the discussion for 40 minutes, focusing on how to solve this problem technically and visualize it in drawings.

Today’s observation notes also contains comments concerning what a good form is, for example: T (to S2i)- ‘I think it seems calming when they (the seams) come over here...’⁸⁶, and T- ‘*But it’s cool that you make it so rough*’⁸⁷, and several comments concerning how something functions as an expression, for example S1d- ‘Oh, I really want to make something ugly. There is so much you can do just to get noticed.’⁸⁸ The student that most clearly places herself in a certain formbild on OD5, is S1e. In conversations with the teacher and other students, she explains that it is important to her that the garment does not turn into something too *boring*⁸⁹; in other words, that it has enough contrasts and effects (for example trimmings), but at the same time it is important for her that it is *cool*, that is, that it has a totality that fits the body and that there is not too much *nonsense*⁹⁰.

Observation day 6

OD6 is a long day of observation: from 08.35 a.m. to 03.59 p.m. The teacher begins her supervision sessions at 12.30 p.m. Some of the students did not know that the teacher was supposed to arrive after lunch. They had planned to be supervised early that morning, and had to find alternative activities. The waiting continues for most of the students after the teacher arrives. The teacher spends 15 minutes on average with each student on this

⁸⁴ ME147-148 C1OD5

⁸⁵ ME78-79 C1OD5

⁸⁶ ME27 C1OD5

⁸⁷ ME124 C1OD5

⁸⁸ ME96 C1OD5

⁸⁹ i.e. S1e in ME 131 C1OD5

⁹⁰ i.e. S1e in ME 81 C1OD5

day. The time spent waiting is a genuine stress factor for some of the students. How they take advantage of the waiting time differs for each of the students. They mainly spend their time doing individual work: they read magazines; make adjustments to their drawings and plan technical solutions. There are also some conversations between the students on OD6, but there is generally less conversation before the teacher arrives, than after.

The communication between the students this day mostly concerns explanations and presentations of each other's ideas as a general orientation of what the others' are doing. Drawings are used as means of communicating the ideas. In OD6's observation notes it is registered that 11 of the students present their ideas (a, b, f, i, j, n, and o to each other; d, k, l, m, to T). All of the students, not counting S1c and S2i, receive supervision, and all the students communicate with one or more of the other students. Every student except S2i and S3l initiate conversations. In the observation notes it is registered, that S3l does not initiate a conversations with any of the other students including this day when she arrived about three hours before the teacher. S3k and S2f are the most active in initiating conversations, and they are also the same individuals registered as the most impatient students when it comes to waiting. In their conversations students often discuss what they need receive supervision on, and it is clear from the comments concerning the list of students waiting for supervision, that it is important to receive supervision today if progress is to be made. The teacher manages to get through the whole of the list on OD6, and picks up speed towards the end of the day. It is possible to detect a certain change in the teacher's comments from the beginning of her supervision session to the end. There is a change both in the way she brings up themes, and which words she chooses: during the later sessions she is more direct and clear, and her answers are more straightforward.

Today all the students have proceeded relatively far in working with their assignments. Most of the students are finished with their final drafts of their garment's design, and many have discussed their suggestion with the teacher. One student has begun marking the fabric (S4o), another two have made their toiles (S4, and S2h), while another started early in the day constructing the pattern. S3k receives her first registered supervision session with the teacher in OD6. This session concerns the development of her idea. The main themes in the supervision sessions between the students and the teacher concern the development and the final decisions relating to ideas, technical solutions and the strategy on how to proceed.

During the conversations it was registered that some rules were laid down to control which form to choose. These are presented *explicitly* (in the text of the assignment) and *implicitly* (what is going to work, and how a process is

supposed to proceed). During the supervision sessions, the teacher communicates what she thinks will work best and what will not, also related to form, and that a break with these norms must be done consciously. For example she says to S3l: ‘Here you have a problem – as long as it stands up, ok, but when putting it down you’ll get a dent. This is subjective, and you may think of it as an interesting effect.’⁹¹ S3l explains more diligently what she has thought, and the teacher understands at last what she means. The teacher then comments: ‘I don’t mind you doing it’⁹². This way of presenting rules also operates concerning the relationship material – shape. During the conversations it becomes obvious that there should be coherence between expression and material. For example:

T- ‘Are you going to use elastic fabrics?’

S3k- ‘Yes, you said that was a good idea’

T- ‘But don’t get hung up on that [that T said it was a good idea]... but it looks to me as though it’s elastic material (looking at the drawings). What you should do now is go out and find materials and let yourself be inspired by it today.’⁹³

In addition to this, it is important that the fabric is handled correctly, so that it looks good. For example, the teacher explains to S3k that she is against sewing bias in elastic fabrics. If you don’t have a specialized sewing machine to do it, the seam will have dimples and it will not look good. Then one must at least use it as a conscious effect.⁹⁴ However, in the same passage, it is revealed that there is a discussion between various teachers at the university college regarding what is the correct method of handling elastic materials. The teacher informs the students of this, but the students are not offered the opportunity to make their own choices regarding their position concerning this technical aspect of the discourse.

Still, it is emphasised during this act of communication that students are allowed to like one formbild and dislike another. The teacher informs the students that she does not have a set answer regarding what good form is. The students should choose what they want to do and choose what they like. An example of this may be the passage where the teacher offers advice to S3l⁹⁵. In this passage, the teacher emphasizes the difference between the student’s and her own position by making comments such as: ‘We must make adjustments in order to achieve what you are aiming for’⁹⁶. The teacher points out that while S3l is the one who makes the decisions concerning the

⁹¹ ME106 C1OD6

⁹² ME108 C1OD6

⁹³ ME182-183 C1OD6

⁹⁴ Refer here to ME 192 C1OD6

⁹⁵ ME96-117, ME121-124 C1OD6

⁹⁶ ME103 C1OD6

shape of her garment, the teacher will only offer advice concerning the realization of the shape.

The students differ regarding to what extent they want to explain to others what they do, or do not like, regarding form expressions. S1b is particularly clear on this point:

S1b- 'Oh, there is so much dreadful stuff in this book!'

(R comment: No one picks up the thread and starts a conversation)

[...]

S1b- 'It's really ugly!'

S2h- 'What are you looking at?'

S1b- 'Style surfing. What to wear in the new millennium' [The English title of the book]

S2h- 'So, you're considering finding some tips?'

S1b- 'I think that's out of the question'. 'I don't even want to include it in my reading list.'⁹⁷

Only five of the students were present when S1b said this. It is approaching 10.30 a.m. and there is a quiet atmosphere of anticipation in the DR.

In today's observation notes, there are quite a few direct comments regarding using drawing as a basis for the development of an idea. S3m has had an explicit development of her idea using her drawing which she explain to the teacher: 'I just, you know, had to draw them all [the sketches] because I had so many ideas. Many. But now I have them, you know... and then I can just do like this.'⁹⁸. During the course of other conversations and on other days, she has expressed the same view. Another student, S3k, holds a very different opinion. She draws a sketch of one idea and does not consider it necessary to develop this idea further⁹⁹. During OD5 it was registered that she had sketched several other items, because she has interpreted this as a requirement made by the teacher. However, this does not result in her changing her choice or her design of her the first idea¹⁰⁰. During the conversations with S3m this day, she discovers that S3m has drawn 28 sketches, but she herself believed it was sufficient to draw 25¹⁰¹. She is impressed by the number of drawings, yet she does not ask S3m for her development of the idea by means of this sketching. Later in a conversation with S3j, she explains that she has an almost identical top at home as the one

⁹⁷ ME22-24 C1OD6

⁹⁸ ME220 C1OD6

⁹⁹ ME6 C1OD4 and ME186 C1OD6:T- 'What is your source of inspiration?' S3k- 'Eh, Empire... don't exactly know... it just came.' (*L- Hva er din inspirasjonskilde?" S3k- "...eh..empire.. vet ikke helt...det bare kom"*)

¹⁰⁰ ME170 C1OD5

¹⁰¹ ME139-144 C1OD6

she is making now¹⁰². She implies much of the same to the teacher, but not that directly. During the supervision sessions with the teacher, she presents what she intended to do. The teacher expresses that it will involve too little work for such a long period, and suggests to her that she should make a matching skirt, or a series of tops. Possibly she could make patterns of all the alternative designs, so that she has enough work to do during this period¹⁰³.

Observation day 7

On OD7 most of the students have decided on the design of their garments, and have begun constructing the pattern. Some of them have begun sewing toiles, and one of them, S4o has cut the fabric. Some students are out shopping for material, but some of the other students have done this during the weekend. Most of the communication between the students in OD7 concerns techniques and materials. Some good conversations concerning form are also registered, when students make their final design decisions. All the registered decisions are done during the supervision sessions with the teacher apart from one exception: S3m (referred to in the passage below).

The teacher supervises the students on an individual basis this day, and the time spent on each student is shorter than on OD6. Mostly the theme during the supervision sessions involves technical solutions and the presentation of ideas and decisions concerning design. There is not much conversation between the students today, with some exceptions where S3m made a decision regarding the garment's shape and fabric.

Conversations on OD7 often focus on unity between idea, material, the cut and the total expression of the garment. An example on this is when S3k is advised by the teacher to choose elastic material, so the expression will harmonize more with the 'sweater type' of garment¹⁰⁴; S1e moves her darts from the front to the sides because it is 'more appropriate for a high necked sweater'¹⁰⁵; and the following conversation between S3m and S3k:

S3k asks S3m- 'What are you doing?'

S3m- 'I suddenly became a bit unsure... I have to think whether or not to have a zipper.'

(They agree to buy materials)

S3m- 'If I make... what do you think?' (She shows a sample of the pattern)

S3k- 'I would have chosen the very thin type cord' (specifies and shows fabric sample for the jacket)

S3m 'Then I'll need to use black pants'

¹⁰² ME157 C1OD6

¹⁰³ ME181-202 C1OD6

¹⁰⁴ ME83 C1OD7

¹⁰⁵ ME4-5 C1OD7

S3m- 'If it is cord, then it'll be a jacket' [...] 'It'll be cool in purple cord'

S3k- 'In purple cord with a zipper! I want that for my birthday'

S3m- 'No, I want it with a button. I have seen one with a zipper before, you see. 'I've made up my mind. Lovely'¹⁰⁶

In the last sentence S3m signals that she wants to be original, contrary to S3k's wish (referred to in OD6) to make something similar to what she has at home.

On OD7 the teacher gives a general introduction on how to make puffed sleeves. Both in this introduction, and during the supervision sessions, communication between teacher and students often concerns what a good form is. The teacher uses the concept 'a just the right sort of puffed sleeve'¹⁰⁷ when adding 3-4 centimetres to the length of the sleeves. Later during the same presentation, she repeats something also registered during earlier ODs: 'All patterns have smooth curves. If you [your patterns] have sharp edges, alarm bells should sound: is this an effect I want, or not?'¹⁰⁸

Previously the teacher has advised S4n on how to displace parallel darts when making gores (S4n makes a top with a corset-like cut, fitted close to the body). S4n asks 'Can't I do it like this?' The teacher answers 'Yes, but I would have done it from here to there'¹⁰⁹

Observation day 8

On OD8 all the students are involved in the production phase. This is made apparent by fewer discussions concerning idea and form than on previous observation days. Generally, there is less communication in the group on OD8. The pattern of communication also differs slightly since the majority of the activity is moved from the DR to the SR. This has the consequence that the 'usual' communication across the tables in the DR, where the communication pattern is quite stable because students most often communicate across the tables 1-4 where they sit, is supplied by communication between students which coincidentally happen to work at the neighbouring sewing machine, ironing board or table.

The communication in the group concerning form today functions mostly as orientation towards each other regarding what they are doing and how far they have come in their process. But some conversations go deeper into form problems, most often between individual students trying to clarify which options they have:

¹⁰⁶ ME50-57 C1OD7

¹⁰⁷ ME29 C1OD7 "en passe puff"

¹⁰⁸ ME30 C1OD7

¹⁰⁹ ME18-19 C1OD7

S1c ask S1e and S3m- ‘Oh, what do you think: I’m making a skirt. And then I thought I’d make it the following length (shows a point under the knee) What do you think? Above? Below?’

S3m- ‘Above, perhaps, and then it could be wider? Should it be ‘cool’ or pretty?’

S1c- ‘It’s for a wedding’

S3m- ‘And using soft fabrics perhaps?’

S1c- ‘65cm?’ (looks as though she’s thinking to herself)

S3m- ‘You could cut it a bit under what you intend, and then cut more afterwards?’¹¹⁰

Other conversations most often between teacher and students present rules of form, such as when the teacher expresses: ‘All lines should end at point zero’¹¹¹, and: ‘There is an old rule which says that a line’s relation to the front panel should be as straight as possible. Then it will fit better’¹¹². The teacher also refers to other rules, such as those related to the use of material: such as when the teacher discovered that the elastic in S3k’s fabric runs in the opposite direction than what is usual (usually, an elastic material’s stretch follows the crosswise grain). This forces S3k to place her pattern the wrong way, crosswise, in order to get the stretch in the breathing direction. The teacher comments: ‘I can see it [that the cut has been made the wrong way], every person that knows how to sew will also see it, but they’ll understand why’¹¹³.

During OD8 small exclamations of understanding are registered in addition to certain consequential changes in the patterns, when ideas, which until now have been represented in 2D patterns, are transformed into 3D forms in the toiles. This indicates that these students experience the three-dimensionality of their forms differently after the 2D to 3D transformation. These exclamations are individual and it differs to what extent this is communicated by verbal statements, or leads to specific needs for supervision. For example S1b, who will not change her pattern to give it more width, before discussing with the teacher, even though S1b deems the change to be necessary and the teacher explained to her how to do it yesterday. Others, such as S2h, S3j and S4o work more independently.

¹¹⁰ ME48-53 C1OD8

¹¹¹ ME 43 C1OD8

¹¹² ME44 C1OD8

¹¹³ Me 81 C1OD8

Observation day 9

The students are now on the final phase of the production. The atmosphere in the classroom is intense and stressed. There is relatively little conversation, and there is also little discussion concerning form. The registered communications between participants regarding form are on the detail level, such as how an item should be closed; which type of buttons to choose and adjustment of the snugness of a top. These conversations are both between students and the teacher, and between the students:

Between the teacher and a student:

S3m- 'And I have a button. Will it perhaps show...(?)' *'I must fasten it somehow. I don't now how to do it yet...'*

T- 'No'

S3m- 'Then I thought I might use hooks'

T- 'No, they're too puny'

S3m- 'But I don't want it to show...I have a special'

T- 'When you say 'button' what do you mean?'

S3m explains *'I do not want it to show...'*

T- *'Yes, because you can't have a button hole here... Then you get one there and one down here...'*

S3m- 'No'

T- *'It's possible to have only one button'*

S3m- *'Yes, but I would like to have something interesting'*

T- *'Yes, but can't you make a button?'*

T- 'Can't you make a button to have fun with?'

S3m- 'Such as what?'

T- 'Play with...?'

S3m- 'Can you give examples?'

T divulges a lot of different ways to prepare buttons: paint, cut, glue, make them from cernitt, metal threads, and magnetic locks etc

T- 'But you can't just take here (points at the outer lapels). You must have here also' (points inner lapels)

(R comment: is still talking about buttons)

T- 'Perhaps only a string you hook onto?'

S3m- 'String?'

T explains the technique

S3m- *'But actually I want a... button (says the name)'*

T- *'Yes, but I think I have one of those'*

They leaves for T's office to look at buttons.¹¹⁴

¹¹⁴ ME37-46 C1OD9

And between students:

S4n- 'May I look at your top?'

S4o (shows) 'Haven't fastened the sleeves'

S4n- 'Have you decided how they're going to be?' (points to the hooks for the lacing in the waist)

S4o- 'No... don't know... paint them or something'

(They discuss the different types which are available in one particular shop, and where to place the hooks.)

S4n- 'You can have them asymmetrical' (They discuss different solutions)

S4o- 'Do you want to see the source of my inspiration?' (Takes out a library book) 'With styles from the sixteenth century and other stuff' (shows her some pictures)

S4n- 'Oh..' (She admires the book)¹¹⁵

Today the students are anxious to receive supervision from the teacher. In the morning they comment that they think the supervision list of student's name on the blackboard will be a long one. S2f angrily reacts when she discovers that some other students (as usual) have removed yesterday's waiting list and started a new one. S4n reacts with pleasure when it's her turn. Thus: they need to receive supervision in order to finish before the deadline. They need advice on how to solve technical problems, not the actual design. Exceptions to this are comments and choices on the design concerning small finishing details. These choices are done in relation to the total expression of the outfit, for instance that the single parts (such as buttons or cuffs) should suit the other parts; how these parts correspond to the overall intended formbild in their ideas, and how to make these ideas suit into today's (or rather tomorrow's) fashions.

In the material today a certain comprehension amongst the students is registered: How we experience a design is relative, and a consequence of which shapes we are used to seeing. For example, what represents a tight fit or a big lapel on a jacket? In a supervision session, S3l says that she thinks the lapels are a bit too wide. The teacher replies: 'You have to make up your own mind on that. They are not very big, and today they (the lapels) are supposed to be small'¹¹⁶. This comment implies that if we are used to seeing small lapels, then medium sized lapels will look larger than if we were used to seeing large lapels.

During this observation day, meta-reflection is registered among the students concerning their own processes. This kind of reflection is

¹¹⁵ ME60-66 C1OD9

¹¹⁶ ME122 C1OD9

communicated when discussing the deadline for the written report. In the report meta-reflection on choices made during the process and on the development of the item is expected. The students discuss briefly what they have done, and what they are allowed/not allowed to do. For example in the passage between S4o and S3j: S4o (shows the other student)- ‘Thought I could close it down here, and then make it point up here. If I’m allowed to’, S3j- ‘Yes, if you’re allowed to’¹¹⁷.

Compared to OD8 and the previous days, notably less general orientation regarding each other’s ideas and plans is registered. Similarly, less praise and encouragement is registered between the students today. Some remarks of praise are registered from the teacher and R. This is probably a pedagogical strategy (with different motives) due to the stressed situation which the students are in. The only comment with a praising tone registered from a student is not received as praise: S2h (to S1b)- ‘Cute’. But S1b retorts: ‘No, it’s not cute’¹¹⁸

Observation day 10

OD10 is the last day of observation. Today is the deadline for the students’ assignment, but this has been prolonged until tomorrow for their written assignments. Their garments have to be finished in time for the fashion show on Friday next week. Consequently, the students are in their last phase of production, and very little conversation is registered today in comparison to the previous days. The students will receive approval from the teacher today to proceed with their work. Some passages of the students’ meta-reflection have been registered today, in conversations between the students and the teacher.

The supervision sessions mostly concern the solution of technical problems. Conversations concerning the development of the final design, and the technical solution to achieve this intended design have been registered today. For instance, designs have to be changed because of technical solutions: T- ‘If you have a seam here, you get a vent here’, S4n- ‘Oh, neat!’¹¹⁹; and S1e says to the teacher: ‘I wanted it like this (shows her drawings to her), and this here should go over there, but then it ended like this over the shoulder. Can I still use that way to close it there? (points out)’, T- ‘That is the designer’s decision.’¹²⁰; Or, the design has to be changed because of what fabrics are available: S3l- ‘Wasn’t exactly what I wanted, but only pink and red was available. It should have been a bit darker’¹²¹. However, it is

¹¹⁷ ME99-100 C1OD9

¹¹⁸ ME91 C1OD9

¹¹⁹ ME23 C1OD10

¹²⁰ ME52 C1OD10

¹²¹ ME6 C1OD10

important to indicate in the written report that the technical choices were made with regard to the requirements of the design¹²².

Today, much work on the written report is done. The students finish their drawings of their designs (presentation drawings), and their technical solutions (technical drawings). The technical drawings follow certain rules of which colour represents which type of seam etc. Presentation drawings are freer. As mentioned on previous ODs, the students attempt to develop their own, individual expressions in their presentation drawings. They use various fashion magazines and books as an aid in developing their drawings. For example: haute couture magazines such as: *Officiel de la Couture et de la Mode de Paris FR* 1999, *Rundschau* no 9 and 10, 2001; more general fashion magazines such as: *Elle – Trend Special 2001(?)* and *Vogue* (English language version), June 1997; Seam/sewing magazines such as: *Thread*, September 2001; and *Tøy* editions September, October and November 2000; catalogues of materials and fabrics etc. such as: *AJ – Catalogue autumn/winter 2000*; *Stoff og Stil – idebok for de kreative (Material and style – book of ideas for the creative person)* autumn/winter 2000/2001 and *Trends – Gisela Mayer Collection Wigs*; commercial folders from trend shop Mango and others; and newspaper clippings such as the Norwegian newspaper: *Dagbladet* 4.nov 2001, *Mette Marits pels selger for millioner (Crown princess Mette Marit's fur sells for millions)*, *Märtas kjoler (Princess Märta's dresses)*, spring 2001, and *Fretex på fransk (Second hand clothes, the French way)*, and an article regarding a second-hand haute couture store¹²³.

Summary of the communicative activity in Case 1

The activity during the observed period may be split into three phases: the initial phase, middle phase and final phase. The focus in the communication between participants regarding form changed from one phase to the next. The figure below is a graphic presentation of the period. The grey areas are parts of the period that were not observed. The transition from one phase to another is too diffuse for it to be expedient to specify exactly which observation days are included in each phase. I returned to the field on the day the students exhibited their garments in the fashion show, and after they have handed in their reports.

¹²² ME63 C1OD10

¹²³ See the appendix: The content in the rooms, written down in OD2

Initial phase	Middle phase	Final phase
Positioning and choice of idea to begin with.	Student's development of their ideas. Much communication between participants concerning the processes involved.	Finishing the shape of the garment and giving it a good over all expression.

Figure 14: The three phases in C1

Initial phase focus: orientation/positioning in relation to a formbild. This aspect is not much verbalized or externalized at all in drawings etc, and thus little is explicitly discussed. However, activity in the classroom indicates that there is much visual orientation and mental activity before the ideas are chosen and drawn.

Middle phase focus: the development of a personal formbild. Much communication between students and between the students and the teacher during this period. Original ideas are adjusted when the students' ideas are developed. For instance, when the transition from two into three dimensions is made using fabrics and cuts, and when students model garments using their own bodies. The form of communication between the participants changes after the transition from two to three dimensions, from more general and informative conversation, to more detailed discussions concerning shape and expression.

Final phase focus: individual finishing of the garment, visualization of a formbild. At this point there is less communication between the participants concerning form. The final phase is mostly concerned with giving the garment its finished shape: making the total impression of it whole and finished, and to some extent involving meta-reflections regarding the process as a whole.

DISCOURSES IN CASE 1

An overview

As discussed in Chapter Three, each observation day was analysed separately in order to avoid adjusting the text into a preconceived assumption of which discourses the students or the teacher related to. This led to many variations of the names of themes and discourses, due to differences in the text material, and because of my gradually improving experience with the analysis process and knowledge of the material. This was accentuated by a somewhat unclear demarcation in the material between technique and form statements, expression and impression statements, and constant and variable statements. Below is a figure of all the discourses/themes which emerges during the observation days.

OD1	Modeller – designer discourse Tight fit vs. style/fashion
OD2	Ideas are external vs. internal Connection to historical style/today's fashion Relationship technique – design (a parallel to modeller/designer discourse) Function vs. expression (utility items vs. art)
OD3	Ugly and pretty, and the sub-theme: how important is the visual environment? Cut – type Form vs. function (or art vs. craft)
OD4	The origin and development of the idea Modeller/designer discourse
OD5	The origin of the idea The significance of the process vs. the idea as generator Process as making aware/development of an individual formbild Modeller/designer discourse Expression not too boring, but not too much
OD6	Formbild is something you position yourself in – discourse An individual formbild is something that is developed or constructed – discourse Limitations of choice
OD7	The finished product should comprise the idea and the expression The finished products should be comprehensive (between the material, the cut, the type of garment etc) Originality What is a good form – discourse
OD8	Good form discourse
OD9	Idea – process/ choices discourse Form experience is relative discourse
OD10	Idea – process discourse Form constants

Figure 15: Discourses/themes in the different ODs in Case 1

In the analysis of the themes and discourses this figure was used to get an overall perspective to the material. The further analysis produced two collected categories, or *discourse groups*¹²⁴, with respective subgroups. This was a direct consequence of the two main questions of the *Question sheet* in the *Analysis Guide*: "1.1. The origin of the ideas and the development of them" and "1.2. Form – archetypes (constants) and styles/types (variables), see Chapter Three.

The two discourse groups are:

- A) How is a formbild chosen/constructed?
 1. Idea discourses
 2. Idea – process discourses
- B) Which formbilds do they relate to?
 1. Relative discourses (formbild as a discursive object)

¹²⁴ 'Discourse group' was defined in Chapter Two as sub-categories under discourse orders. (Discourse orders: the sum of discourses, the discourse types and genres, Winther-Jørgensen and Phillips 1999:79f) For definition of other concepts used here, such as discursive/transference objects etc, see the last section in Chapter Two *Methodological consequences of the social constructive perspective*.

2. Normative discourses (formbild as a transference object)

There is little overlapping between these main groups. Below is a short summary of main features in the discourses in these three different phases: Phase 1) The positioning and choice of an idea as a point of departure. More discourse group B than A; Phase 2) The development of an idea/process. More discourse group A than B; Phase 3) The finishing of the project: a coherent expression. More discourse group B than A.

1) *The initial phase*: There are more discourses concerning possible formbilds to relate to, than discourses concerning the actual choice and the development of a specific idea. There are more discourses in discourse group B than A. Formbilds may be liked or disliked; used or not used. Therefore it may be understood as a *discursive object*. Still, the students are not totally free in choosing what they want. At an earlier point in their studies, before the period of observation, they had completed other projects. Through these, they had made choices they now were able to develop further. In these previous projects they had been introduced to what is said to be *good*, *recognized* and *of good taste*, both indirectly and informally, and formally through the marks they have received for these projects. In the observed project in C1, the teacher probably built on these experiences, when she explicitly or implicitly commented on, exemplified, recommended books and magazines and other material, as well as when she referred to the text of the assignment. Hence it may look as though a formbild also functions, to a limited extent, as a transference object.

2) *The middle phase*: A formbild as a discursive object and an object of transference is in the middle phase set aside by the individual development of the idea and construction of form. There are more discourses in discourse group A than B. But formbilds as both discursive objects and objects of transference exist as conditions and guidelines in the choosing processes. The transition from two to three dimensions provides the students with a new understanding of how their design will function as a form. This understanding is used to communicate more directly with each other, without a detour through verbal language. This has the practical consequence, that there is less communication here than in the initial and the final phases.

3) *The final phase*: The discourses in the final phase are more normative than the previous discourses. Communication between participants no longer concerns possibilities or choices, but how to achieve the desired expression, their own personal and coherent formbild, in what they have already decided to do. In comparison with the earlier phases, there is also notably less general orientation between the students, in the form of explanations and narratives regarding what they want to do. This may be because most of them already know what the others are doing. It may also be because it no longer serves

any purpose to know what the others are doing or check if one's ideas are in line with the others, because it is too late to change one's idea; their ideas are too far developed or there is too little time left.

A) How is a formbild chosen/constructed?

Discourse group A is split in two subgroups A1) Idea discourses and A2) Idea – process discourses

A1) Idea discourses: The communication between participants regarding where form-ideas come from are placed in this subgroup. There are mainly two discourses within this group: 1) ideas are understood as something emerging *internally*, from the single maker and 2) ideas are understood as something coming *externally* to the maker from impressions, influences and demands the person is exposed to or seeks out, and that is developed in the process. The two discourses may, as a theoretical move, be understood as counter-discourses. Realistically, it will not be natural to draw specific demarcations between these. However, such a division in two discourses gives a certain insight and perspective into the communicative processes of form in Case 1, which would be difficult to register in another way.

Whether ideas emerge from within the individual (internally) or derive from external influences (externally), is a familiar discourse within the art and design professions. The role as a *charismatic artist*, discussed in Chapter Two, builds on an idolization of the 'artist genius' who creates unique artefacts from his/her own, internal source. In the other position, there is the *socialized artist*, the *designer artist* or the *designer*, developing an artwork within the conditions specified by a certain assignment. This dilemma internal vs. external was presented in Chapter One in relation to Mark Gelernter's *Sources of Architectural Form* (1995). According to Gelernter, there is an either-or relationship between these two discourses, hence supporting the choice of the term contra-discourses.

In the material from the period of observation, these discourses are first met during OD2, but only indirectly. We meet them in comments between students, or between the students and R. Students have explain that they are explicitly or implicitly expected to use magazines as source of inspiration and to draw sketches, and that they perceive themselves as being more or less adept at doing this. Although they are aware of this requirement, many state that they 'are not' persons who use magazines or draw sketches. It seems that it is accepted that one either is or is not like that. The use of the verb be is suggestive: the students regard this positioning as a static state. S1b even divulges that her position in relation to this also has resulted in conflicts with teachers previously. Because this teacher required that she should 'be' a way

she 'was not': to be a person who uses magazines and draw sketches, while she regards herself as not being such a person.

The next time these discourses are recognizable in the text is on OD5. S3k explained that her idea regarding the design of a garment came suddenly to her without any particular groundwork being carried out, while she actually was developing another idea. She clung to this new idea (her design of a top) and later linked it to a historical style of the Empire period to meet the requirements of the assignment text. This may be interpreted as her way of reinforcing her role as a charismatic artist, creating unique artefacts from her own, internal source, while still accommodating the external requirements in the assignment text. However, on OD6, she revealed that she had a top at home which was very similar to the one she was designing. It is possible to ask whether this means that she has been inspired by that top, although she denied it. S3k reveals her top at home in a subordinate clause to S3k, who is not taking the information positively: she breaks off the conversation and turns away. On the following day, when the teacher asked critical questions regarding the technical function of the top, S3k used the fact that she has a similar top at home to explain that she thinks it will function well. Even though the teacher did not discuss the possible aspect of copying with S3k on this occasion, it seemed like, in other comments from the students, that copying of other garments or other formbilds was not accepted. For example on OD7, S3m chose not to use a zipper, giving the reason that she has seen something like that before.

In the assignment text the teacher has formalized a requirement that the students should have two external links to their idea: 1) a specific historical style and 2) how they think fashion trend will be in two years time. The teacher's positioning is therefore in the external discourse: one does not start a fashion design *ex nihilo*, but in communication with one's surroundings; it is always a case of re-designing (Michl 2002). The assignment sheet the teacher made for the project, H2, communicates this both verbally and visually. Behind this positioning, there is a norm, or a standard the teacher sets for the students' work: One must inform oneself which formbilds already exist. The teacher's position is therefore that there are several different formbilds, and when designing one has to be informed of what they are and choose from them. She is explicit in her supervision sessions with the students, that it is they, the students, who should make these choices, and that each choice might be as good as any other choice: for example in the previously mentioned passage in OD6 where the teacher advises S3k and says: 'we must adjust to get it like you want'¹²⁵.

¹²⁵ ME103 C1OD6

In the observation notes, however, it may look as though the teacher says one thing in some situations, and something else in other situations. It seems from the teacher's viewpoint something is better than something else after all. This is communicated to the students explicitly: such as in which books and magazines she does, or does not recommend, and implicitly in the supervising sessions in which the teacher presents the conventions and norms of the sewing craft. These norms are often disguised as technical aspects, such as, "experience tells us" or "this will function better"; or, visually in drawings made during supervision sessions; and by drawing attention to certain examples. Certain other limitations are also recognizable, which will be discussed later.

The students take note of these regulations, and take them into consideration by asking the teacher to give her final approval after each phase in the development of the garment. The teacher is also the preferred partner when discussing and choosing ideas. The only registered exception to this practice is S3m on OD7, who makes her final choice in conversation with S3k.

Another question often raised among the students in relation to these discourses was: when one has chosen a certain historical period, is it possible to change it later on? Most of the students stick with their original choice, but there are exceptions: on OD5 two such examples were registered: S1d changed from Empire to Medieval style, and S1e from Renaissance to not being connected to a historical period at all, because the fabric she was making became so important to her. During the observed period, many more or less clear examples of students adjusting their original ideas in one or another direction in order to make it fit within a historical style were registered. I will return to this later.

A2) *Idea – process discourses*: Closely related to the idea-discourses, are the discourses grouped around the importance of the process as a factor in the development of ideas. Most of the students changed their ideas during the process, some only a little, others very much. These discourses may be related to the artist role *process-developing artist*, and to various aesthetical and pedagogical theories which emphasise the importance of process. It was an informal but explicit requirement from the teacher that the students should develop their ideas by drawing sketches, making toiles, etc. In the beginning of the process, such an attitude is also considered by the students as something one is or is not. 'I'm not good at drawing sketches and such'¹²⁶, S1b said on OD2. However, most of the students draw sketches to further develop their ideas. Especially S3m found this procedure useful, for example,

¹²⁶ ME1-3 C1OD2

on OD6 she was verbal and reflective regarding her own drawing in a conversation with the teacher. By drawing 28 sketches, she had gathered her ideas into a suggested design coordinating all her ideas, while at the same time keeping it simple enough technically for her to be able to make her garment. 'I just, like, had to draw them all [the sketches] because I had so many ideas. Many. But now, I, you know, have them... and then I can just do like this.'¹²⁷.

Another student (S3k) is representative of the opposite positioning, by not developing her idea. As mentioned above, she explained that her idea came to her in a finished state. She registered the requirements to draw sketches, and drew the number of sketches she overheard the teacher recommend to S3m. But the day she brought her drawings with her, she explained to R that she was still going to concentrate on her first idea, which is unchanged. Not to draw sketches is considered to be a non-valid position by the teacher and the other students, which S3k registered and consequently simulated idea-development by presenting her sketches.

It looks as though the process has an explicit purpose to develop a product that has a personal expression. It is important that the students develop a personal touch, and that they do not blindly copy what they are inspired by. A keyword might be said to be *educated taste*, and an awareness of one's own formbild and the possibilities that exist to criticise this. As was the case in discourse group A1, there was also in A2 a point for the teacher to be flexible towards what the students wanted to do. It looks as if what the students suggested was thought through and reasoned for, much leeway is allowed within the conditions set in the assignment. On the other hand the teacher functions as mentioned before as a final approver of the students' ideas at different stages during the process. If the teacher is not satisfied with the suggestions, she tries to make them reconsider. This subtle non-approval is communicated indirectly by suggesting alternatives, and making requirements, for instance: "If you want it like that, then...", or by distancing her position from the students' by pointing out "it is your choice, but I would have done..."

B) Which formbilds do they relate to?

Discourse group B is split in two subgroups, B1 and B2. *B1) Relative discourses (formbild as a discursive object)*, and *B2) Normative discourses (formbild as a transference object)*. The demarcation between relative and normative discourses is vague and more of a theoretical tool, than a neutral description of the situation. What is achieved by this separation, however, is

¹²⁷ ME220 C1OD6

that it may clarify a development throughout the whole project. I will return to this below. First, I will introduce a more general discourse that influences the content, positioning and development in the various discourses in the subgroups in Case 1.

The largest discourse in discourse group B, can be named modeller/designer discourse (the dressmaker/couturier). This discourse is referred to already on the first day of observation (OD1), and behind much of the communication between the participants on the following observation days it is possible to register this discourse. We encounter the discourse in the teacher's presentation of the construction assignment. Already here at in the beginning of the project, she presented many conditions as to what is good, and what is not good. Since the teacher in this case talked to nearly the whole group, her words made a big impact, i.e. everybody heard what she said, and they had the opportunity to ask her questions. Through this presentation she sets the rules for form and presents a general allegation of the differences between the modeller and the designer: the modeller (constructor, dressmaker) knows how to sew a garment so that it may fit the body well. Designers want simple forms and few lines. Thus there are two different approaches towards *Design and Dressmaking* (name of the programme). These two positions can only agree through compromise or be won through battle. The teacher positions herself in the modeller position, which may be logical on OD1, because they are presenting and discussing a construction assignment. However, on the following ODs she continues to position herself as a modeller. Each of the two positions are controlled by a complex set of conventions, motivations and aims. One does not have to follow these norms, but in order to make conscious breaks with these norms, one has to know them. Making a break with the norms, when one is not aware of this, is not good. The teacher imparts to the students that the modeller position is better than the other position, in particular when concerning the choice of cut: if the garment does not fit, then it is not a good cut. This becomes an important condition for the students' work.

B1) Relative discourses (formbild as a discursive object): A formbild is here referred here to as a discursive object in the sense that a formbild is something that may be discussed, and that one can position oneself in relation to. Hence it is relative, because it is not dependent on one particular truth, but on several possible truths. During the beginning of the observed period, the students were in a searching phase, orienting themselves towards the possibilities offered. They sketched, read magazines and books, discussed possibilities and solutions with each other and with the teacher.

On OD3, S3m encountered a practical consequence of the modeller/designer discourse: she is interested in Japanese kimonos and

wanted to make a garment in a tunic cut. The teacher was critical towards this solution. She rejected the tunic cut as a possible choice for S3m, suggesting a solution with a fake tunic cut, fitted more closely to the body. S3m raised the question in a situation where the whole group was present. The teacher rejected even discussing this theme in that situation, because she considered this to be an individual design question, and that the other students did not need to be informed of this. One possible reason why S3m was the only student who dared to raise individual design questions in front of the group, might be that she is fluent in form-lingo. She later revealed that she came from an artistic family, and often had form-discussions in the apartment she shares with some friends, and that she was used to express herself verbally about form. Besides, she seemed confident in expressing opinions concerning what constitutes good form. S3m is the only student during the observed period that openly and verbally positions herself in an opposite position to the teacher.

That a garment should fit, is a topic that continually recurs during the supervision sessions. The sessions are also characterised by what students should be allowed to do, or not allowed to do, in the process of making their garments. However, in this context, the teacher explicitly emphasises the importance that it is the students who are the designers and who should make the decisions. Nevertheless, she also presents a set of rules, norms or conventions (for example the modeller conventions) that they have to know and follow. One example of this is an exchange between the teacher and S1e where the student expressed that she wanted a flat front, but to which the teacher replied that she must make a cut, so the garment will fit the body. If S1e wanted the garment to have a flat look that is ok, but then they would have to cheat by placing the cuts in a particular way. But a cut must be made nevertheless. Although the teacher suggests various possibilities, such as, “you are the designer”, she nonetheless in conclusion might say for instance: “it’s an old rule that”. The students react differently to these contradictory conditions. Some students (S1b and S1d) were *insecure* and sought supervision on several occasions, and required additional confirmation between supervision sessions; other students (S2h, S4o, S4n and S3m) were *self-assured* and worked more independently, especially S3m, who seemed to develop a thorough understanding of problems in her working with her sketches; and one student (S3k) who was *in opposition* and registered the conditions, but opposed them or showed little interest in following them.

Another relative discourse in Case 1, was referred to by one student (S3j) when she described the garments she had submitted to the design competition in China. In this competition, there was a requirement that the garments should look good at a distance, i.e. on the catwalk. Thus ‘effects’ were

important, and not so much the details of function of the garment. She related to a discourse when she expressed that expression should be achieved at the expense of function (under those particular circumstances). The other side of a related discourse was encountered later with reference to the utterance of a student (S1d in OD5), who burst out ‘Oh, I really want to make something ugly. There is so much you can do just to get noticed.’¹²⁸ One implication of this utterance is that getting noticed is good, but that she could not, in this assignment, focus on being noticed, because it would not agree with her interpretation of the teacher’s instructions. The use of the word ‘ugly’ in this context does not necessarily mean that she wanted to make something that was actually ugly, but rather something that was eye-catching and somehow contravened what was expected, thus breaking with the conditions given. What actually is understood as a desirable shape in this particular group is therefore to some extent relative, in the relation to the interpretation “what fits or not the given conditions”. For most of the students this would mean that it should function well as a modeller-sewn garment, but for S3j it could mean that it should look good as a designed garment on the catwalk. Still, this is not just a question of relativity linked to various conditions, or an everything-is-possible attitude, there is also the question of acculturation, as the example below illustrate.

Another reference to a relative discourse may perhaps be indicated from S1b’s utterance on OD6 concerning how much ‘ugly’ designs there were in the book, *Style Surfing*, which she was reading. This particular student browsed through and read books, and expressed whether she liked them or not and whether they were attractive or ugly (she expressed this viewpoint despite the fact that she had uttered on OD2 that she was not very adept at reading books or magazines). She made a qualitative assessment of form, and it was important to her to communicate this to others. A relevant question then is why this was important to her? Was it the form preferences that she wanted to communicate to other participants, or did she have a desire to express something or anything? At the time the room was very silent. She made her comment only once, but on receiving no response, she repeated her comment in a slightly different manner, whereupon S2h picked up the thread and engaged in a short conversation. During this exchange, S1b strengthened her statement by saying that she did not even want to use this book as a reference in her written report. S1b thus probably wanted to demonstrate towards the other students (and to the teacher, who although not present at the time was going to read the report), that this was something to which she could not relate. What S1b achieved by her comment was, most likely, to

¹²⁸ ME96 C1OD5

show the other students that she was active in her studying of what is fashionable (or would be fashionable in the future), but that future fashion were something you could assess and possibly write off as being ugly and thus not interesting to you or in relation to the design assignment. This is a relative positioning because something is chosen, something is not. The next question then is: how are the criteria for these choices made. I will return to this shortly, after first focusing on one more so called ugly/attractive discourse that was registered in the material. In this particular instance, another student (S3m) positioned herself by implying that a simple form is an attractive one. This viewpoint has led to a conflict with the student's flatmates, and so she probably felt it was important to discuss it. By choosing to discuss it in this context, she probably felt sure her possible conversation partners in this instance, i.e. the teacher, the students and R, would respond sympathetically to her viewpoint. In this particular instance she was proven correct, both in relation to the content, i.e. what is attractive, and that it was an important matter to discuss.

B2) Normative discourses (formbild as a transference object): A formbild is in this discourse group referred to as a transference object in the sense that one formbild is chosen as being better than another, and that one can discuss the content of and the reasons behind this choice. Hence it is transferred, because it is dependent on a selection that someone has made and transfers to others. This chosen formbild function as a norm, thus the name of the discourse group: normative discourses. Some criteria for choice are indicated in the assignment text given by the teacher. Some of the criteria are also communicated indirectly by the teacher, when she recommends which magazines and books they should read. And some criteria are also present in the formbilds that surrounded them and what they could relate to, i.e. the formbilds that can be observed through form indicators in present artefacts. One example of the latter may be said to have occurred on OD9, when fashion prescribed tight fitting tops and small lapels; the garment had to be very tight fitting to make the effect 'tight', while the lapels did not have to actually be very large to create a 'large' lapel effect.

Coherence is a keyword concerning a related discourse: It is important that the garments the students make should be coherent. Coherence is here used in the sense that there should be coherence between ideas and expressions, and that the fabric, cut, type of garment harmonise. This has practical consequences for the design, such as on OD7 when S3m considered whether to make a jacket or a bodice: S3m- 'If it is cord, then it'll be a jacket'¹²⁹

¹²⁹ ME56-57 C1OD7

More normative discourses are discovered as direct consequences of the teacher's positioning in the modeller/designer discourse. For example, that the garments should fit and be well balanced. Rules are given regarding how this may be achieved. For example, on OD7 when the teacher showed S4n how to move darts (paralellforskyve legg), and it became clear that there were several different ways to go about doing this, the teacher had a preference for one in particular and encouraged the student to use this particular one. A similar situation occurred on OD6 during the conversation between the teacher and S3l concerning how to sew a dart; and again, later on the same observation day during a conversation between the teacher and S3k concerning the choice of material and the coherence between the shape of the garment and the idea, the importance of using the material correctly was emphasised, in order to make it look good (cutting it crosswise grain, not lengthwise as it may cause an unexpected stretch). However, regarding the 'correct method' of treating stretch fabric, there was disagreement among the teachers at the university college. Consequently, there is no common norm for doing it 'correctly', but rather a relative, deliberately chosen position. Although this is communicated by the teacher to the students, the teacher does not give the students an opportunity to make their own choices in this case. The teacher chooses a position for the students, because positioning oneself in a material technical discourse like this requires knowledge which the students do not possess.

Significant encounters, gaps, and filling the gaps

Gaps in A) How is a formbild chosen/constructed?

In subgroup A1) *idea*, a formbild is something you position yourself in. Either you explicitly gather inspiration about a formbild (*external* position), or you develop a formbild implicitly yourself (*internal* position). Here we find the first, distinct gap. At the beginning of the observed period, many of the students positioned themselves in an internal position, for example S1b and S3k, while the teacher positioned herself in an external position. During the observed period, as well as indicated in the assignment text, a condition was made clear that the teacher's position was understood to be the right one, implying that those students who were not positioned there should move there. This created a dilemma for the students. As discussed above, many of the students experienced this positioning (external/internal) as being static, something you either are or are not. To change to another position, would consequently involve being something you are not. Thus it is impossible for those being in an internal position to take an external position as long as the positioning is regarded as static. Yet, this gap must somehow be bridged, the assignment text and the conditions being the way they are.

The least challenging way of bridging the gap between internal and external positions, seems to be to first come up with an internal idea, and then adjust it to something external. For example, by searching for a historical style having something in common with the original internal idea (such as S3k's post-facto solution, naming her top Empire). A somewhat more flexible way of bridging the gap seems to be to develop an idea during the work process and by doing so including external ideas in the original internal one. Examples of this may be when S1d changed her garment from being inspired by Empire style, to being inspired by Medieval style, and S1e who turned away from any historical-style-inspiration when she discovered new and more exiting prospects in her wool-tulle fabric. That the teacher allowed such a rejection of the historical connection created another dilemma, for example, for S3k who used this as an argument when faking. I will return to this later.

However, later during the observed period, all the students except one turned to the external position. The reason for the students changing may possibly be that they discovered flexibility also in this external position as to how rigidly they had to be attached to the original external starting point. The one exception, S3k, is significant because she communicated explicitly that her idea came internally, as opposed to other ideas that came externally. When realizing that the rest of the group had reached a consensus of the external position, she changed both the content of her argument, and the presentation of these, to make an illusion of her also belonging to the external position (she drew a specific number of sketches). However, during some of the conversations she revealed that she had a similar garment to the one she was designing at home. Consequently she was actually in the external position, even though both explicitly stating she was in the internal, and creating an illusion of being in the external position.

The formbild the discourse is related to has in the external position a status as a discursive object, i.e. as something one can discuss, position oneself within, or consciously relate to. This is contrary to the formbild in the internal position, where one more or less unrestrictedly has to come up with something. The conditions made for the formbild construction in this discourse are explicitly presented in the assignment text and both explicitly and implicitly presented by the teacher in her supervision sessions. Here, she communicated conditions to the students regarding which position was permitted and which were not, or what was the correct point of departure. The students were to a large extent aware of how they should position themselves. The understanding registered in the beginning of the observed period: of their positioning as internal/external as static (is or is not), was gradually relaxed. When the students discussed their ideas and progressed

further with their projects, they discovered flexibility. There was a tendency that when the teacher was open and flexible toward the choices of the students, and tried to challenge them into trying out more ideas, the students restricted themselves more. They sought for one, particular, direction to go, and wanted to get support for that choice as soon as possible.

Subgroup A2 *idea – process* is in many ways a continuance of subgroup A1. The discourses are about how important the original ideas are and how much those ideas may be changed during the process. Here we find the teacher and most of the students in the position *process*. In the beginning many of the students were positioned in the position *idea*, based on a perception of themselves as not being good at drawing, that they were not the type of person that draw (static again), such as S1b in OD2. However, most of these students soon changed their position once they developed their drawing skills, and came to realise how useful sketching was as a tool, and therefore that it was necessary to change their ideas during this process (cf. S1d's change, mentioned above)

There is then some movement by the students from idea to process position (the teacher's position). Some of the students had an *explicit* turning point (S3m, S3j, S1e). They discovered themselves that it was possible and necessary to change their ideas, and afterwards they were satisfied that they had changed. Some of the students had an *implicit* turning point (S4o, S4n). They changed their ideas, but it was not registered in the material that they explicitly communicated their change or why. There was registered one student (S3k) who did *not change* her position. She was aware of the teacher's requirement that students should draw many sketches, because she sat at the same table as S3m and overheard the teacher suggest to S3m that she should draw at least 25 drawings. She also drew the correct number of drawings, but did not get anything useful out of it. On the contrary, she used these drawings to create an illusion of being in the same position as the teacher and later all the other students. If this not turning was explicit or implicit is an open question, but it suggests something as to how important it is to position oneself where the teacher is. Still, it is as mentioned possible to question whether S3k was not actually positioned in process-position because the top she wanted to make was a copy of a top she had at home.

The formbild we encounter in this discourse group is constructed or developed with several different specific external and internal points of departure. The condition: that the process-position is the correct one, is communicated explicitly in the assignment text, and is both explicitly and implicitly communicated by the teacher in supervision sessions and in conversations between students. This condition is probably also established in the previous assignments and it is repeated and reinforced during the

observed period. For example, S3k's statement on OD4: '...but I have to try and not get stuck on that (idea), I have to develop it further. That's important to the teachers.'¹³⁰ It is mainly the teacher that governs these conditions, while the students accept and subject themselves to them explicitly or implicitly. The students are the ones leading the process forward, but the one controlling the direction of the process is the teacher. The students communicate an understanding that the teacher must approve of the ideas before they can progress in the project. This is supported by the norms the teacher refers to, despite her explicitly stating that she has no norms. When the norms are broken, it must be done consciously, the teacher informs the students. If the teacher does not agree to a choice the student make, she communicates this directly by saying, 'I would not have done it, but it's your choice', or indirectly by for example asking: 'are you sure you want to do that?'

Gaps in b) Which formbilds do they relate to?

Subgroup B1) *relative discourses (formbild as a discursive object)* condition the later choices. More of the discourses in this subgroup relate to an either-or positioning. The main tendency in the discourses in this group is static: One positions oneself (or is positioned by the teacher or other students) and stays there.

The teacher is positioned in the modeller position in the modeller/designer discourse. She defined this position as being the valid one. The students did not try to position themselves in another position except for two exceptions: the first gap was visible in the passage between S3m and the teacher regarding whether a tunic cut is a valid cut or not. S3m wished to learn about this cut, but the teacher expressed that this cut was not good enough from a technical sewing or pattern constructive point of view to use in the assignment in question, and rejected further discussion of the matter. Later the gap was bridged by the teacher who suggested to S3m to cheat¹³¹ by constructing a pattern that resulted in a tunic-cut-look, but which had a good fit. In this manner, the problem was avoided, but they did not solve it. The material in the observation notes did not provide any possibilities to discover whether S3m really changed her position or not, and moved from a designer to a modeller position, or if she only accepted the evasive manoeuvre by playing along with the solution. However, it does not seem to be just a coincidence that it was S3m who had this encounter. In the material it was registered that she was acquainted with, and mastered, the form-lingo recognised by the teacher.

¹³⁰ ME 7 C1OD4

¹³¹ quote from T in ME148 OD5

The teacher's opening for cheating (i.e. not following the strict guidelines) so that the pattern was in agreement with the technical requirements, was somewhat similar to S3k who held an illusion of being in an external position. Both student and teacher acted upon specific requirements, and both followed and avoided them. Yet, while S3k registered the conditions, and pretended to follow them, the teacher followed the requirements, but created the illusion that she was not following them. Consequently the mechanisms were similar, but with opposite directions.

This implied that one accepted a certain inner flexibility to the conditions and the mechanisms of a formbild construction. Gradually S3m did what the teacher suggested. She made a design of a garment that resembled a tunic cut, but which had its point of origin in a fit-the-body pattern construction. Hence in her actions she had changed her position to the teacher's position. What she actually felt about this positioning was neither registered nor of particular relevance here.

Another student, S3j, who also positioned herself in a designer position is S3j. In her designs, and in her comments on her designs, she explained that she chose expression rather than function. Her garments were to be shown on a catwalk, to be visible at a distance and to be more like costumes rather than usable outfits. That she, without objections from the other students or the teacher could take this position, was because she was working on a different assignment than the other students. Her garments were to be shown at a student design competition in China. Thus she was formally positioned in the designer role. This role was extended to not only be valid for her positioning as designer in the designer/modeller discourse, but also in her attitude towards other students: she functioned as a sort of quality controller for the other students (they approached her asking if she thought something was good or not), and that she immediately after the observed period engaged some fellow students to help her sew the garments she had designed.

Subgroup B2) *Normative discourses (formbild as a discursive object)* contains discourses which the students and the teacher drew upon when developing their choices further in a normative direction. The discourses in this group were discovered on several of the observation days, but the main dynamic was static: there was little change in positioning in these discourses. The communication between the participants in the various situations revealed that these discourses often contained an introduction to what was considered good, correct, or allowed.

Generally, the material shows that the position the teacher adopted was preferred by the students. The teacher often stated that she had no set answer, and that the students were to decide what they liked themselves. All the same, in practice she related to a norm, and she expected the students to also

relate to this norm, especially if wanting to deviate from or break that norm. This might be said to be a kind of double communication that has certain recognisable consequences. It may look as if the students who do not perceive the norm or the conditions are actually held more rigidly by them, than is necessary (for example S3k). And the reverse: those students who perceive the conditions clearly, perceive the norm as being more flexible (such as S3m and S3j). During the observed period, it looks as though the norms were actually more flexible: much was allowed as long as the students had thought about their ideas thoroughly, and if the garment they were designing developed into an interesting one with a good, harmonic expression. This was perhaps what the teacher was actually attempting to communicate to the students, but that the role expectations of the *teacher* or *master* roles operated more strongly both for the students and the teacher, than actually was intended by the teacher, resulting in an unclear communicative situation.

Some concluding words concerning the gaps

Generally there are few obvious gaps in the material of C1. The main impression is static: there is little change in positioning. When changes in position occurred, or flexibility was registered, it was always the students who changed. These changes were always in direction of the teacher's position. When disagreement in position, gaps, occurred which needed a solution, there strategies were registered:

1. A change in position to achieve agreement, explicitly or implicitly (S3m, S1e, and others)
2. No change in the position, explicitly or implicitly, but an impression created that a change was actually made (S3k)
3. Re-defining the problem, to avoid conflict (S3m/T)

Structures (model)

The main structure behind the communication between the participants regarding form in the material from Case 1 is a dynamic both in 1) type and amount of discourses and in 2) positioning within these discourses at the different stages of the observed period.

1) In subgroup A) there is a change, from more idea discourses in the beginning to more idea/process discourses in the end, while it in subgroup B) is a movement from relative to normative discourses. This may be visualised as follows:

	Initial phase	Middle phase	Final phase
C1	Idea →	Idea / process →	→
	Relative →	Normative →	→

Figure 16: The types and change of amount of discourses in C1.

2) The participants' change in positioning may be visualized in the following manner:

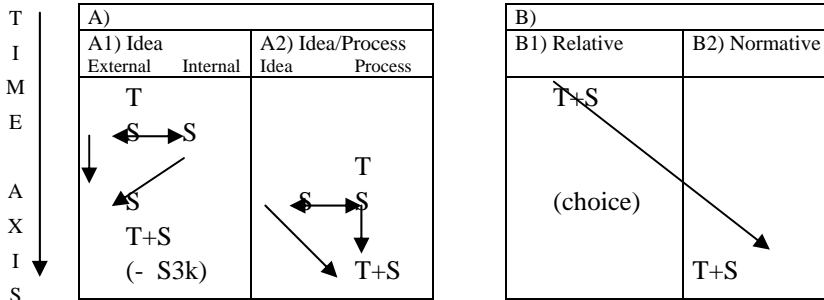


Figure 17: Structure/changes in positioning in Case 1

The figure shows how, in the discourses in subgroup B) the movement from relative to normative discourses is a parallel movement of both teachers and students, while in subgroup A) there is movement within the idea and idea/process discourses towards consensus in positioning: In the beginning the students were divided into several positions, but over the course of the process, they move over to the teacher's position.

This is a kind of cementing of the discourses, and a converging of the structure. Based in these figures, it is possible to conclude that the process as a whole concerns a development towards a norm, or in other words, a development towards a consensus in the group. Hidden in the making practice in Case 1, there is then a construction of a formbild norm. In this analysis, this may be understood in relation to two main groups of discourses, and the individuals' understanding of, acquisition of position and the development of the content in these positions.

The mechanisms which construct and stabilize this structure are discussed in Chapter Five, from the perspective of the hermeneutical filters. There I will return to the flexibility in the conditions, and the (unexpected?) significance of role expectations in the construction of formbild. Case 2 is presented next however.

PRESENTATION OF CASE 2

Introduction

The material in Case 2 (C2) was obtained by observing a group of 14 students¹³² and two teachers (T1 and T2) in the university college programme Wood and Metal Work (*Tre og metall - formgiving*)¹³³. The university college is situated in a small city¹³⁴ some hours by bus from the capital of Norway. The college is located on the hillside overlooking the city and the lake in the valley. This programme takes place on the top floor of the north-west wing of the college's main building. The course is a full-time programme lasting one year (two semesters). The students in the course are mostly final-year students in the Bachelor's degree programme *Subject Teacher Education in the Arts*. Some of the students take this course as a continuing education programme after having finished their teacher education.

The observation period began on the 8th of April, the same calendar year as C1. By then the students had been on the course for eight months. During the period observed the students were engaged in a ten-week long individual project. During the previous four months prior to the beginning of this project, they had selected a theme on which to specialize. In cooperation with the teachers they each developed a topic to explore within this theme. The project was required to be explorative, and to have research methods as an ideal. The theme was required to contain design-, material-technical- or constructive problems in wood or metal and a didactic discussion related to this problem. The end-result of the project was required to be one or several finished products plus a written report. The products were shown in an exam-exhibition and were assigned grades by the teacher and an external examiner. An overview of the students' themes is included in this text after the discussion of last observation day (from a list collected at the exam-exhibition). During the presentation of the main event in the observation days some student-themes are referred to, but the students had the opportunity to change their theme during the whole time working on the project. The list provided at the end of this section therefore provides the final version of the themes.

The students had ten weeks to finish this project from the 5th of April, when the previous assignments were due. By then the teachers had discussed and formally approved their themes; the students had begun the preparations

¹³² The actual number of students in the group was 15, but one of the students did not work in the observed rooms in this period. He is therefore excluded from the case description.

¹³³ The course's main language is Norwegian, and the translations of the names were found in the College's official brochures/Internet-sites.

¹³⁴ This post-industrial city has proximally 12000 inhabitants. It has a long tradition of teacher education, and hosts this university college which is one of the two main art teacher training colleges in Norway.

for this project some months earlier. The observation began the day the students started working solely on this project, and continuing for about a month. The observation was, as with Case 1, planned to be conducted during the hours the teachers were available for individual tuition in accordance with their schedules. However, the teachers offered a substantial amount of available time, and the students' use of this time was fragmented. During the observation I continually deliberated when to observe and when not to, in order to find a system by which to limit the observations to hours when there was activity in the room, and while still obtaining sufficient observations to provide a satisfactory quantity of material, and to achieve a selection of observations that to a certain extent could be representative of the process as a whole. Most activity was observed around lunch time. Therefore most of the observation was focused on two or three hours a day, split before and after lunch. If no one (or only one student) had been there for over half an hour, I chose to end the observation, in order not to waste time, or to avoid making the lone student uncomfortable. To these one-on-one or waiting periods, I brought reading material to hide behind in order to make the students feel less exposed. The first and second week, four and three days were observed. The third week only one day was observed. The students had a theoretical exam this week, and I had engagements elsewhere. The fourth week, three days were observed. The observation was ended three weeks before deadline of the assignment when supposedly much of the form-decisions had been made, and only the production of the wooden artefacts remained. On June 2nd I returned to video record the exam-exhibition and read the reports.

The material documenting this case is the observation notes from 11 days of observation, referred to as OD1, OD2, OD3, etc¹³⁵. Also documenting the case are five handouts (H1-H5) which by the teacher gave to the students; six video tapes of the observation days, the first of them also featuring an overview of the rooms and one video tape documenting the exam-exhibition. On some of the observation days there were too few students present to use the video camera: hence the small number of tapes.

An important point to repeat before presenting the main events from each OD is that the hours I observed do not provide a total picture of the situation or the single students' processes. As discussed in Chapter Three, and in the introduction to this chapter, they are glimpses into parts of a project. These examples are events in a process, but they can not be assembled and said to

¹³⁵ The dates and hours of each OD, are given in the appendix, along with a list of video recordings from C2, the list of the collected handouts from the teachers during the period (labelled H1 through H5), and the specified inventory of the rooms.

represent the totality of this process. But even with this limitation in mind, it is still possible to analyse the material.

The activity mostly occurred in one big room separated in several areas: a working area with carpenter's benches for each student (CA), partly separated from a meeting area with a large, oval table (OA), and a small metalwork area (MA) (see the illustration below). Spread around in the rooms, were the students' individual working areas. Here the students kept their sketches, their private materials, clothes, bags etc as far as the space allows. Along the windows were small desks with desk lamps. At the wall with the exit were the students' individual tool-cupboards and a small material storage area. More student cupboards were on the long wall opposite the windows. There was a dust vacuum over each of the carpenter benches. Connected with the room is a small machine room (SMR) where a small electrical band saw and similar machines were placed. Large wood working machines were in the university college's common machine room (MR) in the ground floor in the same wing. Here a machine engineer worked, offering technical advice and assistance and ensuring that safety standards were maintained. The machine engineer is referred to once in the observation notes, but he was not an informant in this study.

The video camera was placed in one of two set positions in the room. In the illustration they are marked with the letters a and b. Usually I was placed next to camera position b. My position in the rooms and the camera position are registered in the observation notes. T1 and T2 had their offices in the same building. If the students wanted to contact them outside of scheduled time, they looked for them in their offices. It was not registered that this happened as often in this case as in Case1. The room can be illustrated as follows:

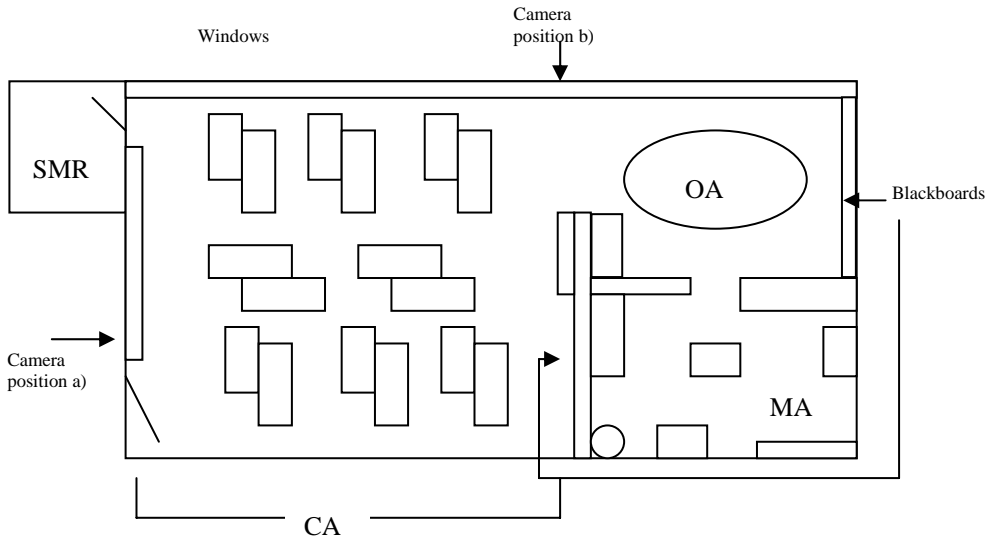


Figure 18: Illustration of the rooms in C2

The observed material can be introduced through three main points: 1) *Individual projects: some consequences*, 2) *There is generally little discussion concerning formbild*, and 3) *“We have a formbild and we want to communicate it clearly”*.

1) *Individual projects: some consequences*: The students in C2 worked on different projects. This has several methodical and theoretical consequences that will be discussed later, but it also had some practical consequences: First, the students had each chosen their own theme and question. This meant that it was more difficult to compare the students' processes with each other, or the problems they encountered. I return to this later. Second, the students had more control over their own time. Many chose to work in the evenings or weekends. Some worked at home a lot. This means that I had a less stable group to observe. Often, there were few students present in the observed time. This left me very visible to those who were in the room, and they never achieved the level of habituation attained in C1, where they sometimes forgot I was there. This is mirrored in the comments from both students and teachers during the whole observed period. The observation notes registered some comments indicating that the students disliked me being there when few students were present. Other students handled this in another way: by engaging more directly in the activity “taking care of the researcher”. They made contact and discussed issues that they believed that I was interested in, or they invited me to join them outside when they went for a smoke. This

way I gained access to information I would not have achieved in any other way. It is possible that the information thus gained, is not as relevant as the other type of observation, because it is more consciously focused on formbild construction. However, it is also possible to argue for the opposite conclusion, because it is the same students involved: even though they may have focused more on formbild that they would have done under normal circumstances, the opinion they express is nevertheless their own.

When T1 or T2 were present, they were mainly engaged in advising the students. The students made advising appointment directly with the teachers, most often without making lists. The length of time of the supervision sessions with each student varied. No incidents were registered where the teacher explicitly controlled the amount of time spent advising. The teachers usually did not contact the students directly to give advice. Obtaining advice was considered the student's responsibility. The teachers held this to be a pedagogical principle. Independence is considered important, and that includes judging whether or not advice was required. T2 noted in OD4 that the students may achieve a lower grade in the end evaluation if he or she made mistakes that might have been avoided had he/she sought out advice from the teachers. Informally the teachers often commented on something when passing by a student, and sometimes these exchanges evolved into supervision sessions.

2) There is generally little discussion concerning formbild: Of the registered communication between the students in C2 only a small part concerns form. Communication concerning non-subject matters is not registered in the observation notes. Most of the communication concerning form took place in the CA, over the items, working sketches or drawings the students make. The rest occurred over sketches at the students' individual working areas. As in C1, this communication concerning form is generally not discussion, but rather one-way narratives of what they plan to do. This assertion is also combined with some useful exceptions which will be addressed in the presentation of the single OD.

3) "We have a formbild and we want to communicate it clearly". The teachers in C2 have a certain opinion of what a good form is: The teachers seem to be of the opinion that a form should be simple and clear. Both T1 and T2 explained to me before the observation began that they are explicit and relatively direct in their advising, and gladly confront the students in their discussions. But, as T1 said, in one of the meetings before the observed period (written down in the introduction-text to OD1): "We stop when they start crying..."¹³⁶ As this example shows, the direct approach is disarmed

¹³⁶Mark: what is quoted is not necessarily word-by-word what were said, but they are quotes from the observation notes. Text in *italic* is transcriptions from the video recordings. Cf. The discussion in chapter

with humour. The teachers say that they consciously work to achieve a safe and positive atmosphere, because they need it in order to be as direct as they wish to be.

Main events in Case 2 – a thick description

*Observation day 1*¹³⁷

OD1 begins at 0900 am. Monday morning. Some weeks have passed since I visited informing the students and receiving consent. They know that I will be coming, but they have not understood that I will begin this day. I therefore begin carefully, not using the video camera until later. The students and T1 reveal in words and actions that they are influenced by my presence, for example, in S1 comment to T1- ‘yes, now we are discussing form questions’¹³⁸.

The students are assigned identity numbers as they arrive. During the three hours twenty minutes which the observation lasts, five students arrive (S1-5) in addition to the main teacher, T1. T1 advises the students one by one, spending as much as an hour or more with each student.

In OD1 the students are in a planning phase. The theme and the question they want to answer are decided, as are their ideas of what they want to do, and the specific shape of the objects they want to make are developing. Technical sketches are drawn and discussed, material is bought. The students present their ideas to T1 and to each other. But there are also examples of T1 explaining one student’s idea to other students¹³⁹.

The material in OD1 suggests that those students which are present this day mostly are finished with their idea-development phase. Choices or possibilities concerning the ideas are not discussed. Quality, on the other hand, is discussed: the ideas they want to pursue must have an element of something new, something they have not done before. S2- ‘Oh, that’s already been done?’, T1- ‘But he did it differently than you did. He turned it and put sticks through it.’¹⁴⁰. Correspondingly when something is new and clever it is commended, as S5 about S3’s table: ‘Just ingenious!’¹⁴¹. Other criteria for quality are registered in OD1 material, including the concept that a *clean* form is good (‘clean’ in the sense: no ornaments etc). The students use this notion, and T1 mentions that it is ‘Important keeping it clean’¹⁴². Further, the

three. The language spoken was Norwegian and I translate the text here. The original Norwegian quotes are in the appendix.

¹³⁷ The following text is a minute description of the main events in Case 2. The main discussion of the communication and the discourses found in this case follows in the next sections of the text: *Summary of the communicative events in Case 2 and Discourses in Case 2*

¹³⁸ ME13 C2OD1

¹³⁹ ME58-64 C2OD1

¹⁴⁰ ME41 C2OD1

¹⁴¹ ME 61 C2OD1

¹⁴² ME71(T1 to S3) C2OD1

possibilities which the students have when developing the shape of their objects, is also an issue in OD1. For example the students and T1 say that *contrasts accentuate* each other, as something rough accentuate something smooth¹⁴³; that a round, turned form is *boring* and can be made more unpredictable by instead creating an oval shape¹⁴⁴; and that *repetition* of a form is good, but that it must not be too much¹⁴⁵. A *unity* between form and function is probably also important. Technique and material are secondary to the shape and function of the artefact. They are regarded as a means for achieving the pursued shape and function. Different solutions to this are discussed, for example from the wood material's *expression*: T1- '[...]birch in its simplest version is not as alive.' S1- 'Alder glows...' ¹⁴⁶, and the wood material's *properties*: T1- 'because veneer usually shows what is under it.' ¹⁴⁷ Possibly this perspective may explain why T1 gives technical answers when S1 asks a form question: S1- 'I don't know if it should be round, or follow the form imitatively', T1- 'Instead construct it with edges, and then cut it round.' ¹⁴⁸

The dimensioning of parts in the objects, and the consequence this has for the expression, is a theme of several interactions between S3 and T1. S3 explains that she actually wants thicker legs on the table she is making, but T1 explains ways to predict how a thicker leg will affect the expression of the finished table¹⁴⁹. He draws sketches showing several versions of thickness, to show how the expression is changing and what he thinks is best. Drawing is an important tool, T1 explains to R in a conversation later in OD1. It is not necessarily to draw well to design well, but you need one or another tool to visualize your ideas, or else they will disappear or be impossible to communicate. Verbal language alone is not helpful at all in the visualizing process.

Observation day 2

OD2 only lasts an hour. This hour T1 and three students are present: S6-9, hence, none of the students who were present the previous observation day.

S6 and 7 both have the same theme for their projects: the relationship between form and function. S7 discusses her project with T1: she wants to take a functional form (a shoe), and to develop the formal elements of its shape. She also considers the possibility of totally removing the function, and wants to register how that would change the object's shape.

¹⁴³ ME75 C2OD1 about S3's table

¹⁴⁴ ME55 and ME 48 C2OD1

¹⁴⁵ ME70 and 71 C2OD1

¹⁴⁶ ME22-24 C2OD1

¹⁴⁷ ME31 C2OD1

¹⁴⁸ ME11 C2OD1

¹⁴⁹ ME87 and 66 C2OD1

S7- 'Something that only has ornamental function, not another function. E.g. the Adidas/Puma brand label.'

T1- 'they too are functional. Both constructive and identifier function. To hold the shoes together and make them stronger'

S7- 'I think it's more to get people by them'

T1- 'yes, but that too is identifying, but it should also function well enough to support top athletics. Technique and use of material are linked together with the usability. E.g. Michael Jordan's golden shoes only last a couple competitions.'¹⁵⁰

T1 uses the spare time before the students arrived to inform R of a previous assignment which the students have been given (referred to in OD1). The point in that assignment was to achieve a maximum of expression by using a minimum of material. Simplicity is obviously an important consideration for T1. But design and strength in expression (and thus the identifier or recognizer-function) is important too, as shown in the previous example.

Observation day 3

OD3 is a morning session, which lasts two hours. Again there are few students present: S1, S2, S3, S4 and S9 together with T1. The video is not on, because experience has shown that it is disturbing when few are present. There is some communication in the group on OD3, but generally little of this conversation concerns form: Instead, technique, materials and practical problems are big issues today. Two students presents their ideas in OD3. Only one of them mentions form-issues in her idea (S2). S1 only mentions technical issues in his idea.

The relationship between technique and form presents a dilemma to S2. Her original concern was to learn and practice one technique: wood turning, of which she has been afraid since finishing school¹⁵¹. But symmetrical, round bowls is boring, she recons, and instead chooses to design oval/edged forms. These are technically difficult to produce on the lathe. It is even not necessary to use the lathe to make those forms. This seems to create a dilemma for her, because her theme and question incorporates both elements. In her comments in OD3 she indicate that she thinks she should continue although she is afraid of turning these shapes. On this observation day, she moves around in the room, engaging in small-talk with the others. It is not registered that she seeks advice from the teacher today.

Even though there is not much communication concerning form on OD3, some keywords are registered: it is important that the shape of the objects are

¹⁵⁰ ME6-8 C2OD2

¹⁵¹ ME13 C2OD3

not too *boring* (S2: round is a boring shape¹⁵²), or to *different/unstructured*¹⁵³. It is clearly difficult to express oneself precisely verbally concerning form. Both the teacher and the students usually show more than they speak, when discussing form. They use drawings and photos, and the students adds gestures or other forms of communication, for example: S9- 'I don't think I'll want it that way. 'Because then it'll be different and be like this (then makes a sprawling gesture and says 'blaaah')'¹⁵⁴

The theme in the passage between T1 and S3 in OD1 concerning the dimension of some table legs, is continued in OD3. It is emphasized that it is important to achieve a *good dimensioning*. After visualizing the problem by making a paper model in full scale, something she was urged to do by T1 in OD1, S3 still wants thicker legs on her table. T1 points on the model and illustrates what is good and what is not making this a 'good dimensioning'. But S3 continues to seem unconvinced.

S3 (planning to order materials to the table legs). 'What if I want it thicker than 10 cm?'

T1- 'Yes, that will be fairly heavy.'

S3- 'Yes, I drew one with an 8 and that looked ok.'

(They walk to the paper model on the floor in the OA, and try out width, and various dimensions.)

T1- 'I believe you should reduce the size. It looks as though the table is too small in proportion to the top.'

S3 (explains the technical difficulties making the paper model)

T1- 'I think that the proportions of the pieces of the top surface are getting better. It is a good spacing, but not too much distance. The glass surface is not too small or too big, but something you can make the most of.'¹⁵⁵

Observation day 4

OD4 is a relatively long day of observation, from 0830am. to 1247 pm. Yet relatively little communication is registered. 45 minutes pass before the first student arrives (S2), and almost two hours before T2 arrives. In the time before the student arrives, the content in the room is registered with the video camera. There are few pictures or magazines in the room (compared to the number registered in C1), but a considerable number of reports on the same type of project written by previous students. Some of T1's art objects are also lying around the room (mostly in the OA): objects made out of wood and

¹⁵² ME14 C2OD3

¹⁵³ ME38 C2OD3

¹⁵⁴ ME38 C2OD3

¹⁵⁵ ME26-30 C2OD3

concrete in simple, geometrical shapes. According to S2, T1 often brings artefacts of his own making to show them¹⁵⁶.

S2 is the first student to arrive. She initiates a conversation with R. In this exchange she explains her project, and a previous assignment which they have had called the *Minimalistic Side Table*. This is the third time this assignment has been referred to in the observed period¹⁵⁷. No other assignment has been registered as referred to in the observation notes.

S2- 'I knew that we would have a furniture assignment, and was so looking forward to it. I thought, oh, I need a sofa, a bed, etc, and then we got the assignment "Minimalistic Side Table". And me who likes objects which are a bit heavy.' (Pauses) 'But when I got started it was quite fun anyway. I got much out of it.' (explains about the table she made)¹⁵⁸

Later S2 are advised by T2. A passage from this exchange shows two interesting points:

T2 asks S2- 'Do you have anything to show me?'

S2- 'Yes, I guess you should take a look?'

T2- 'No, there's no "should" involved, but you can show me. You decide'

S2 (explains about her project) 'I am gluing together, turning, try to manage wood turning. Perhaps I will also add some patterns.'

T2- 'Have you given any thought to the fact that they dry at different speeds?'

S2- 'Yes, but... I arranged them this way because of the colours... lengthwise wood, crosswise wood, end wood... I was planning to combine... We're beginning talking about form... and I thought... square... when put together... and holes here... and then there.. not round, but gets round when turning... and some ovals..'

T2- 'Do you think these are typical wood-shapes?' (Points at the drawings)

S2- 'Yes' (sceptically)

T2- 'I'll explain what I mean. I think these are more "metal"-shapes. Evenly thick. Those shapes...'

S2- 'Yes, but it's a bit more organic here.. and when I'm turning, then that'll be... when I glue it together, it'll be squared and cutting them into pieces when they're turned.'

¹⁵⁶ ME23 C2OD4

¹⁵⁷ Previously this assignment has been referred to as Maximum expression with minimal material

¹⁵⁸ ME13-15 C2OD4

(explains possible techniques by inserting pegs etc) ‘Doesn’t actually have to be the same, but done differently. Has something to do with what I’m turning now. Has more eye shape. With tips out, but technically a bit too difficult.’¹⁵⁹

The first point here is that T2 reminds S2 that he does not have to advise her, but that he can and will if the student wants him to. This is the pedagogical principle of independence, as mentioned above. The other point, more important from a formbild-construction perspective, is that T2 calls attention to a required interplay between material, technique and expression, implying that he does not think that S2 has achieved that. This is a recurring theme in this case, as will be discussed later. In this OD, there is also registered in the observation notes that the technique control the shape of the artefact, and that several of the students have chosen to work with questions concerning what this relationship between technique, shape and material actually leads to. They consider that the balance should be right, and that it is not good to combine wood of different sorts as S2 has done, because it functions more as decor than as function¹⁶⁰.

Observation day 5

In OD5 more students are present and, compared to the previous day, much more communication concerning form is registered even though the observation only lasts two hours. T1 advises six students, each in relatively short periods. R was invited by S2 to join her and other smoking students outside during a break on OD5. Here the smoking students, S2, S3, S11 and S12 discuss their projects freely and unrestrainedly. All of them are active and many important details are discussed. There is no reason to assume that this is a unique smoke-break, so it is probable that many of the discussions concerning form which I miss inside the room are in fact taking place at arenas like these. I return to this later.

In a passage before the break, S2 and S3 discusses S13’s project. S13 has a model of her chair by her working area, and is herself not in the room¹⁶¹. Only S2 and S3 are in the room (+R) and are on their way to their brake, when they catch sight of the model and stops. One of the students apparently knows more than the other about the idea behind the chair and how it is supposed to be produced. She explains this to the other. Only technical aspects of the project are discussed, including which techniques are chosen to make it. S13 are reportedly going to glue the backrest and press it into a form (using the Aalto technique). One of the students wonders why she does not

¹⁵⁹ ME34-42 C2OD4

¹⁶⁰ L2 in ME 45 C2OD4

¹⁶¹ ME5-18 C2OD5

cut the shape out of solid wood instead, and points out how it would be technically possible and simpler than pressing plywood into shape¹⁶². The students are direct and quite critical in their interaction. This is a very different way of discussing fellow students' projects than they usually apply when talking directly to each other.

In OD5 T1 announce that an alumna from this programme will be opening an exhibition in one of the college's galleries this day. This is the first registered reference to another's artistic/design work as a possible inspiration for their own projects.

Apparently the students are quite aware that what they are working on is a school assignment. One example of this is when S1 says: 'If it holds together then it doesn't matter what it is?' (continues) 'If it only holds until the final exam...'¹⁶³

Good proportions are important for both the students making chairs, S13 and S11. For example T1 and S13 discuss the depth of the seat on the chair she is making: the height of the foot pillow, and the width of the chair: T1- '45 cm is very wide for a pillow.' S13- 'But it should not be too narrow either. It'll look stupid if when you sit on it, it sticks out at the sides.'¹⁶⁴ S11 and T1 discuss the backrest and depth of the material to achieve the shape S11 wants, a symmetrical back¹⁶⁵. They draw a line in the middle and measure to the sides. Then the material will have maximal strength in proportion to the height and width on the backrest.

The relationship between material and form is a theme of two passages: in the previously mentioned exchange between S2 and S3 concerning S13's chair, and in the break when S2 tells R about her project. S2 is having problems using Plasticine as a material in her models, because it is soft and malleable, and she is having problems with tests using other material because so much material is needed that it will become expensive in the long run¹⁶⁶. When S11 discusses the depth of the material with T1, they are concerned about how thin a material can be and still be functional. The shape of the artefact is thus in some situations subject to the material. The expression the artefact will have is then closely linked to which material is used. In the break S3 talks with S11 and S12. S3 is particularly active. She discusses her problems with the birch wood she has obtained to use in her table. It is too red compared to the birch plywood she is using in other parts of the table. She wonders whether she should buy another piece of wood. The other

¹⁶² Later, it is registered that S13 actually do cut the backrest in solid wood. In the observation notes it is not registered if these two S talked to her about it, or if S13 makes the decision without consulting. Perhaps she even had decided to do that at the time of this discussion without these S knowing it.

¹⁶³ ME41 C2OD5

¹⁶⁴ ME50 C2OD5

¹⁶⁵ ME31-34 C2OD5

¹⁶⁶ ME24-28 C2OD5

students ask questions about alternatives, pointing out that all birch wood usually has different hues, and that it will be difficult to get one the exact same colour. Perhaps it is only an advantage that those two colours are so different?¹⁶⁷

S14 and T1 discuss the problem S14 has chosen to work on. S14- ‘all creative processes begins with a question’¹⁶⁸, and use the distinction between shape and expression as a tool to develop S14’s project further.

S14- ‘Yes... and then I’ve thought a bit further. It’s just a sketch here showing what I’ve been thinking.. and then I’d like to... want a shape that’s like...shape..’ (Searches for words)

T1- ‘Displays the expression’

S14- ‘Yes, -it is sort of between shape and expression. But I don’t know exactly what I’d want to make’

T1- ‘But it’s obvious what you want, we’ve agreed to that before. Now it’s a question.’ (Thinks and makes notes on the paper)... ‘Form-function-change of expression’¹⁶⁹

Observation day 6

In OD6 some communication concerning form idea and process are registered, but none concerning form constants or -variables. Still, there are relatively many conversations this day. Many of them consist of practical orientation, some are private or minor comments about what to make, but none contains praises of each other’s work. Both teachers are in today, T1 only stops by briefly before going to the machine room (MR) with S8. T2 arrives together with S7 and stays with her and two other students for about twenty minutes. T2 is recognizably disturbed by my presence: he talks to me, he gets preoccupied with the video camera, and it seems as though he chooses an angle to advice from that he thinks I am interested in hearing, for example the design of a water bottle¹⁷⁰.

Some students present to each other what they are working on. Mostly these are pure presentations, not discussions about form or anything else. Some technical problems are discussed, for example the melting of Plexiglas¹⁷¹ and intarsia:

S1 (measures intarsia)

S7- ‘Oh, are you making more of them?’

S1- ‘No, only two’

S7- ‘That requires patience’

¹⁶⁷ ME30 C2OD5

¹⁶⁸ ME75 C2OD5

¹⁶⁹ ME53-55 C2OD5

¹⁷⁰ ME38-40 C2OD6

¹⁷¹ ME21 and 24 C2OD6

S1- 'It's intarsia, you know, have to be precise.' 'Grandpa was a carpenter. Made a lot of beautiful pieces with intarsia.'

[later]

S3- 'You're making, like, mega-intarsia?'

S1- 'Mega-intarsia? What's that, haven't heard about that? Tell me.'

S3- 'No, mega only means large. That's the biggest peace I've ever seen.'

S1- 'You've seen a lot of intarsia, have you?'

S3- 'Yeah, quite a bit. In Morocco there was a lot.'

S1- 'But that was marquetry'

S3- 'Marquetry'

(they pause)

S1- 'But perhaps I should make them smaller?'¹⁷²

When S7 approaches S1, S4 and S2 to discuss Plexiglas-melting-possibilities, an interesting point is registered: S2 says: 'This has probably been done before'. But S7 answers: 'That doesn't matter'¹⁷³.

Before T1 and S8 leaves for the MR, T1 says 'Let's run through your possibilities today. Then you can decide. Then we do what you've decided to do.'¹⁷⁴ In this way he points out that the student has the final word when choosing what to do in the process. However, an equally important thing for the students to do, is do document the process, so that the teacher (and the external examiner) can understand what has been done.

T2 approaches S1- 'Oh, you've started in veneer?'

S1- 'Yes'

T2- 'How great! Have you made a board to press with?'

S1- 'No, I'm going to iron it'

T2- 'Iron? Is that possible?'

S1- 'Yes' (explains technique)

T2- 'I didn't know that'

[...later]

S1 interjects a question when T2 is talking to S7: 'There's no point in documenting the ironing, is there?' [the ironing of the intarsia]

T2- 'Oh, yes, you must! Remember, I didn't know that, and I've done very many different things.'¹⁷⁵

¹⁷² ME2-3 and 8-10 C2OD6

¹⁷³ ME25 C2OD6 (unsure of exact wording)

¹⁷⁴ ME5 C2OD6

¹⁷⁵ ME32 and 34 C2OD6

Observation day 7

OD7 is the first day of using a new routine for observing: one hour before and one hour after lunch. It did not have a direct effect on the quantity of observation notes, but it had the advantage of being a routine, allowing the students and teachers to predict my being there. As mentioned, I am influencing the students because there are so few present. Strategies for not disturbing too much includes, in addition to the new routine, avoiding excessive use of the video camera and bringing reading material to read (if no one is present) or pretend to read when few are present in order to make them feel less conspicuous.

4 students are present on OD7: S1, S2, S4 and S7. Both teachers were present. It is generally little communication, and of this communication, little concerns form. But there are some comments to R from the students concerning the lack of communication about form. S7 is the most active in initiating and participating in conversations on OD7. Some of the registered communication this day is praise, and much of it goes to S7 for her progress, precision, diligence and a cool idea. S7 discusses her project with T1, other students, and visiting students today. She works on the relationship between shape and expression, using shoes as a point of departure. In the other students' projects either the function or the combination of function and form are the main goal. S7, however, experiments with those kinds of expressions that derive from adapting a type of function, the shoe's function, until it loses all its functional properties. In the advising session in the beginning of OD7, T1 and S7 discuss form: T1- '...its getting clearer what you want to do...' and '...here you have achieved... a good clarification.'¹⁷⁶

Rhythm is a keyword used when developing a form: T1- 'If you think this, just to get a certain displacement, get it out of the rhythm.' 'If you forget this section for a while (points at the model with a plaster cast of a foot) you get a nice rhythm'¹⁷⁷. *Unusual* are a keyword used: S7- 'colours.. thought red... light inside, dark outside, then it, like, gets a bit reversed because it usually is darkest inside.' T1- 'This'll be exciting'¹⁷⁸. That the shape is *not too static*¹⁷⁹, and that it is *aesthetically interesting*¹⁸⁰ are also keywords in describing what produces a good expression, used by T1 and T2 in supervision sessions.

In the registered passages where the students and the teachers discuss process, the themes usually include how to develop an expression, different possibilities arising from different materials, and which techniques to apply

¹⁷⁶ ME2 and 6 C2OD7

¹⁷⁷ ME8 C2OD7

¹⁷⁸ ME18-19 C2OD7

¹⁷⁹ 'Think you must open what you have, so it'll not be too static. Here you have achieved... a good clarification.' ME6 C2OD7

¹⁸⁰ S1 and T2 discuss different ways to make lines/how they look. T2- 'but separate them so that they'll be aesthetically interesting. ME29 C2OD7

to achieve that aim. Generally there is more focus on technical possibilities than on form possibilities. For example: S7- ‘You think they’ll show, those lines, when placing them down there?’ S1- ‘Hope so. I will see when working on it, and how deep they are when sanding the edges. I can always make it deeper afterwards.’¹⁸¹

T2 points out to S1 that the demands put on quality of the work and the focus in the supervision sessions depend on the context: T2- ‘There are one or two things an expert intarsia carpenter would’ve said... Oh, don’t do that... but as we don’t have that expertise, we can’t tell you.’¹⁸²

Observation day 8

OD8 is the day before the students are having a theoretical exam. As expected much attention is given to this exam, and less communication focus on form. Two passages are registered where S13 and T1 discuss possibilities in the process. S13 explains about the alternatives she is considering, and the teacher assesses them and advises how to choose among them.

(T1 gives technical advice on how to glue and cut the material. S13 asks for some examples. T1 draws.)

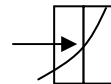
T1- ‘If you glue this way (points at the drawing on the blackboard) you don’t get the glued joints outside. That’ll give a cleaner expression, right? And then you use the wood better. And get radial wood. Much firmer construction.’

(S13 nods, walks towards CA. Sorts out the boards.)

T1 (points at the cardboard model): ‘Here you should avoid parts sticking out which are too thin.’ (gives advice on how to manipulate the form due to material technical conditions)

T1- ‘Some flexibility (in the wood in the backrest) does not matter. When sitting in a chair, and there’s some flexibility, it’s good.’

(Points at the drawing on the blackboard again, and runs through technical problems with gluing the joints. Diagonal joints...) ‘[you should] try to avoid the joint being too long, because then the glue will be too visible.’¹⁸³



Observation day 9

OD9 differs from the previous days, in the sense that more communication concerning form is registered. The observation period is the same. 12 students and T1 were present.

¹⁸¹ ME52 C2OD7

¹⁸² ME26 C2OD7

¹⁸³ ME8-13 C2OD8

One theme in several supervision sessions in OD9, are the changing of the idea during the process. T1 comments that this is natural, but the students do not appear to be comfortable with this. S2 has a longer discussion with T1 about this, while S9 asks T1 directly:

S9- '[I] saw that this was an interesting way to work. There's nothing negative in that?'

T1- 'Negative in what?'

S9- 'Me changing this?'

T1- 'No, that's a natural development, you have done this. Then you proceed.'¹⁸⁴

Some passages where the students present their ideas to each other are more like general information and confirmation. This was also registered by R in the observation notes¹⁸⁵.

The students' projects are done under various types of conditions. On OD9 in particular the limited time is a theme in the communication. It is for example one main reason for S2 to change her question:

S2- 'But I'm thinking...what about the wood...?'

T1- 'I don't see any problems with you doing this. When you have a shape like this and ... then you actually have enough experiments'

S2- 'But then it was the wood. I have made many sketches, and thought a lot of things that are not written down. Then I have glued together a dark triangle here. Blocks there, so it, like, becomes a base. And a hole as to, sort of loosen it up... because then I have 2 weeks to try out some models'

T1- 'You have enough ideas here, that's no problem.'

S2- 'But if I use this dimension [of wood], then it'll be so much work.'

T2- 'But if you down size it?'

S2- 'I thought 20'

T1- 'If you're using it for a model, you must make it thinner.'

S2- 'If that model, I might try turning the platter, and do something here. Took the angle grinder and shaped. It is not quite good.' 'Model-wise this is the shape I think is best. This is a side that might be used. But I have to work on contrasts in the wood material too.'

T1- 'As I see it, the shape has taken over as the main aim. I'd have skipped doing it. This is good, and as it is, promising as

¹⁸⁴ ME72 C2OD9

¹⁸⁵ ME78 C2OD9

form. But be sure to include this, because it has to do with the shape.’

S2- ‘I’ve written something about that.’

T1- ‘This has been a development. Something has been more promising than something else. These are choices you must make during the process. You need only write that you chose the most promising route.’¹⁸⁶

In the same advising session a bit later, a definition problem arises: what is a sample/model and what is a final product. T1- ‘If you try this.. then you can...’, S2- ‘I’ve already tried that out.’ T1- ‘This is not a try, this is a finished product’¹⁸⁷.

The students and the teachers mostly agree about form. On OD9 the concepts used about form, are: *contrast*: S2- ‘Thought round plugs here. They have some contrasts too.’ ‘But I also have to work on contrasts in wood.’¹⁸⁸; *crass*: T1 to S2 (points) ‘Here the form is a bit crass. Must be levelled.’¹⁸⁹; *solid*: T1- ‘This form is solid [...] Has a lot of potential.’¹⁹⁰; *to loosen up a form*: S9- ‘Thought this is such a solid main form, that I wanted to loosen it up. Like this[...]’¹⁹¹; *kinship*: T1 ‘There is a kinship between all [of the parts]’¹⁹²

There are also examples of the students and the teachers disagreeing. For example:

T1 (points in the sketch) ‘But are those forms good?’

S2- ‘Yes, I think it’ll be interesting.’

T1- ‘I think that form is too strong. Too much.’

S2- ‘Yes, but I don’t think so.’

T1- ‘We’ve disagreed before, but I have to say what I mean’¹⁹³

Observation day 10

On OD10 many students are present, but they do not communicate much with each other. They are engaged in their own work, commenting on practical aspects of the situation to each other. The only registered communications concerning form today are initiated by R. The answers are presentations, not discussions. Short sentences.

During one very quiet phase of the observation, S8 and T1 leaves for the MR. T1 asks me to join them, because he thinks it is likely to be a lot going

¹⁸⁶ ME19-28 C2OD9

¹⁸⁷ ME56 C2OD9

¹⁸⁸ ME17 and 26 C2OD9

¹⁸⁹ ME37 C2OD9

¹⁹⁰ ME42 C2OD9

¹⁹¹ ME80 C2OD9

¹⁹² ME86 C2OD9

¹⁹³ ME33-36 C2OD9

on down there since the students are in a production phase of the process¹⁹⁴. Down in the MR the students are cutting and planing their material, and some of them are working at the lathes. S12 and T1 discuss how to get the shape level when turning. It is important that it be levelled, but it is difficult turning plywood. (S12 are making a washbasin in plywood and epoxy.) The machine engineer working in MR joins the conversation and gives suggestions for technical solutions¹⁹⁵.

Observation day 11

The last day of observation, OD11, follows the same pattern as the previous days: one hour before and one hour after lunch. Nine students and T1 are present. A lot of communication concerning form is registered today, most of which occurred a long exchange between S2 and S5, and also S15. On OD11 the students make an advising queue on the blackboard. This is the first time in C2 that I register them doing that. They wait their turns, ask where T1 is, prepare for supervision sessions and emphasize that they have to talk to T1 before progressing further¹⁹⁶.

The aforementioned passage between S2 and S5 is interesting because it is the first time in C2 such a deep conversation concerning form is registered. S5 is making a chair in form-pressed plywood. S5 is now to cut out the main shape in the already form-pressed plywood piece. They discuss where the edges and lines should be cut. The tone of the conversation is neutral and exploratory. They are direct with each other, although S2 is polite and call attention to problems carefully: S2- *'I think I'd have taken... (thinks) Wouldn't it have been better if you'd have gone further in here? You talked about your knees sticking out'*¹⁹⁷. Only much later some praise is given S2- *'Yes, right here... that one I think is nice. I think it functions, that it is whole...'*¹⁹⁸.

The aim of the discussion seems to be to achieve the best possible shape for the seat (the edge). What the best shape is discussed using certain keywords: lines, size (heaviness) and total expression, and the relationship form-body: S5 wants the chair to be adapted to his body. This is the main guide to be used when deciding on the form. Among the important questions the two students' discuss, is therefore the width of his seat, how much the knees spread when sitting, the width on his back, and where his head will be. These issues are linked to the strength of the construction: how much one can close in on a body-adapted shape, and still keep enough strength in the

¹⁹⁴ ME23 C2OD10

¹⁹⁵ ME26-28 C2OD10

¹⁹⁶ ME94 C2OD11

¹⁹⁷ ME13 C2OD11 Mark: quotes in *italic* are written into the observation notes from the video recordings.

¹⁹⁸ ME77 C2OD11

construction, so that it will function as a chair, and how to get this functionality to fit the total expression and still be elegant. Examples of such exchanges include: S2- *'You must measure the width of your side, so it doesn't...'* S5- *'I think it'll be ok. It is quite a wide...'*¹⁹⁹, S2- *'Or if you don't make holes, but (stops) ... but how much do you really need to support the back? Shoulders...'*²⁰⁰, S5- *'You think like this...?'* (S2 draws while S5 steps back watching from a distance) S5- *'They... don't have to have much support here. The neck is stronger...'*²⁰¹

It looks as though it is important that the chair does not get too heavy and big:

S2- *'It's not getting... this here (points) gets a bit big in..?'*

S5- *'That curve?'*

S2- *'No, that flat piece?'*

S5- *'Yes. I have also... It's possible to drill holes in it, you know. And make a pattern with the holes'*²⁰²

The chair should function well. In addition to being adapted to the body, and thus good to sit in, and solid enough to support a man's weight, it must be steady. Therefore it should be a bit more level at the foundation. This is registered in a phase of the communication when they were talking about repetition of form:

S5- *'A bit more flat... have taken out a curve down in the foundation. Possibly I should make it flatter on the top too?'*

S2- *'I think you should do that, because you need it to be able to, like, stand'*

S5- *'Yes, a bit more flat'*²⁰³

Lines are as mentioned a keyword. *Clear* lines advantage: S2- *'If you go inwards here, the lines get clearer. But make sure it doesn't become too narrow.'*²⁰⁴ And S5- *'Now the lines are getting clear.'*²⁰⁵ In addition to being clear, the lines should have a *dynamic*: S5- *'you get more speed in that movement...'*²⁰⁶; they should have *contrasts*: S2- *'[...] you, like, have a bend here, so then it'll be nice to have a straight line...'*²⁰⁷. When the shape has many curves, it becomes *feminine*. That is a sign for S5 that the total expression of the shape is beginning to function:

S2- *'Now it's starting to be feminine... I think...'*

¹⁹⁹ ME17 C2OD11

²⁰⁰ ME45 C2OD11

²⁰¹ ME85 C2OD11

²⁰² ME42 C2OD11

²⁰³ ME12 C2OD11

²⁰⁴ ME20 C2OD11

²⁰⁵ ME27 C2OD11

²⁰⁶ ME25 C2OD11

²⁰⁷ ME62 C2OD11

S5- *'Yes, it is. Possibly I'll do what I thought in the beginning, to go even further in here.'*

S2- *'Yes, right here... that one I think is nice. I think it functions, that it is whole...'*²⁰⁸

In a period, S15 is also drawn (by S2) into the discussion. He mostly asks technical questions: where the arm rests will be, how they look, how to fasten them. The discussion flows smoothly forward. One student points out a problem, another suggests a solution: moving a line, mirroring a line, thinking about a main form (trapezium) etc. They work through the outer contours of the chair, also discussing the size of the chair. They end the discussion when they reach a model that looks promising. Then S5 proceeds alone, cutting a template in paper in order to visualize the shape: S5- *'this one I agree upon... this one I agree upon... Can cut it first, and then see how it functions. Then I'll not do anything with this one, but only the edges on either side. That's something completely different.'*²⁰⁹ Afterwards he chooses to wait for advice from T1. I have not registered this conversation. The only registered comment from T1 on this chair on this day, is when T1 passes the template and the pressed plywood on his way to the MR with S15, and he asks whether it will be stiff enough, hence a purely technical comment.

Other important incidents in OD11, includes a registered passage between T1 and S15. This is the first registered conversation between those two. S15 present his project plan to T1. They discuss how the idea has changed recently. S15 explain technically what he is planning to do:

S15- *'And then possibly I'll put together two tetrahedrons and one octahedron.'*

T1- *'Yes...maybe...'*

S5- *'It seems like [...T1] doubts whether it's possible'*

S15- *'I've tried it on models'*

T1- *'I used to think that it was only possible to make certain forms out of other forms. So I've learned much through this.'*²¹⁰

Overview over the students' project titles/questions.

Written down at the exam exhibition:

ID-nr	Project title/ -question
S1	Uniting the elements sundial and veneer work in modern furniture <i>Hvordan forene elementene solur og finerarbeid i et moderne møblement?</i>
S2	Re-shaping a turned artefact to a new expression, while retaining the basic function <i>Omforming av dreid gjenstand til nye uttrykk, men samtidig beholde basisfunksjonen.</i>
S3	Problems arising when a certain situation conditions the design of a piece of furniture

²⁰⁸ ME 75-77 C2OD11

²⁰⁹ ME83 C2OD11

²¹⁰ ME108-109 C2OD11

	[table] <i>Hvilke problemer oppstår når en bestemt situasjon legger sterke føringer på design av et møbel? [bord]</i>
S4	Varying the expression of a basic form by working in and on surfaces [3 cupboards] <i>Hvordan variere uttrykket til en basisform ved å arbeide i og på flater. [3 skap]</i>
S5	Finding a simplified laminating technique for use in primary school: which forms are possible to make with simple moulds and/or without moulds. Limitations: use only 4mm plywood, clamps, straps and simple forms and constructing processes. <i>Finne frem til forenklet lamineringsteknikk for bruk i grunnskolen. Hvilke former som er mulig å lage med enkle former og eventuelt uten former. Begrensning: 4mm kryssfiner, tvinger, stropper, enkle former og bruke dette i eget skapende arbeid.</i>
S6	Learning about tools used in the sport of golf, and map possibilities and challenges in the making of handmade golf clubs. <i>Jeg vil gjøre meg kjent med golfspordens redskaper og kartlegge hvilke muligheter og utfordringer som ligger i arbeidet med håndbygge golfkøller.</i>
S7	Impulses which footwear may give to sculpting with form and material? <i>Hvilke impulser kan fotteøy gi for arbeid med form og materialer i skulpturell sammenheng?</i>
S8	The influence of a table's legs on the over all expression of the table. <i>Hvilke påvirkning kan bordbein ha for bordets helhetsinntrykk?</i>
S9	Types of expression achieved by splitting a constant form into separate objects. <i>Hvilke former for uttrykk oppnår man ved å oppløse en konstant form i selvstendige objekter?</i>
S10	(not present, not part of the observation)
S11	Exploring the effect of small variations in form on wooden furniture [stools] <i>Undersøke påvirkning av små variasjoner i form på tremøbler. [Barkrakker]</i>
S12	Making a washbasin in wood that has the necessary functions and qualities, yet still shows the material it is made of <i>Hvordan kan jeg lage en servant i tre som har de nødvendige funksjonene og egenskapene, men som samtidig viser tydelig sitt materiale?</i>
S13	Making a sitting-object marked by my personal expression <i>Hvordan lage et sitteobjekt som preges av mitt personlige uttrykk?</i>
S14	Through a combination of form, function and play with light, explore the possibilities for endowing a sculptural utility article with different expressions [Light sculpture] <i>Gjennom en kombinasjon av form, funksjon og lek med lys, undersøke mulighetene for uttrykksforandring i skulpturell bruksform. [Lysskulptur]</i>
S15	(Three angled 'pyramid' - building kit. Not finished) (Trekantet "pyramide" – byggesett. Ikke levert rapport enda på det tidspunkt jeg dokumenterte. Utsatt innlevering pga sykdom)

Summary of the communicative activity in Case 2

The registered activity in the observed period is fragmented. This is mainly due to the small number of students present. As mentioned in the introduction to C2, there were several reasons for this. For example, the students worked on individual projects, guided by a question they wanted to find answers to. The rhythm in the working process was therefore individually controlled by each student.

When compared with C1, which contained (almost) a full period, and thus was possible to divide in a initial-, a middle- and a final phase, the periods observed in C2 could possibly be labelled a middle- and a final phase. Most of the students were past the idea-finding-period when the observation began,

and had already made their first choices of formbild etc. As in C1, the transition from one phase to another is too diffuse for it to be expedient to specify exactly which ODs are included in each phase. Production and structured exploration is possible keywords explaining what is going on in the two phases. The figure below presents a possible graphical overview over the period. The grey fields represent parts of the student’s assumed processes which I did not observe.

Initial phase	Middle phase	Final phase
	(Idea) Process Normative —————→ Broad perspective	Detailed perspective

Figure 19: The phases in C2

Middle phase focus: The development of a personal expression in the artefact. There is some communication among the students and between the students and the teachers in this phase. The communication mostly circles around one, relatively clear norm. It is normative in the way details are discussed on the basis of this norm. Both the students and the teachers seem to agree upon this norm.

Final phase focus: Cementing a norm, finishing the single product. The communication is characterized by shorter or longer passages where the students (sometimes also a teacher) discuss details and gives feedback in continual confirmations of each other’s ideas, aims, and efforts.

DISCOURSES IN CASE 2

An overview

Generally the empirical material from C2 contains little verbal or non-verbal communication about form. In the analysis some discourses are found, but they all have weak empirical bases. A certain scepticism should therefore be imposed on the interpretation of the discourses and the content in them, together with the consequences drawn concerning positioning and structures in the discourse. There are more discourses at the beginning of the observed periods, than at the end, with the exceptions of OD9 and OD11 (with 4 discourses in each). This may be caused by coincidences concerning what has been observed, or it may actually indicate that the students have more to discuss when trying to solve detailed problems during the final phase. As in C1 there is a variation in the names of themes and discourses, because each OD was analysed separately (see Chapter Three). Below is a figure with an overview of discourses/themes extracted from the different OD’s.

OD1	Innovation is a criterion for quality Process is the realization of form and function Maximum of expression and minimum of material
OD2	The relationship between form/function (ways to define 'décor'/identifier) Maximum of expression and minimum of material (previous assignment)
OD3	Balance between order, structure, monotony Dimension discourse Technique-form dilemma
OD4	There should be a congruence between material and form Minimalism
OD5	Expression and form discourse
OD6	The relationship expression/technique (valid reasons) Innovative ideas
OD7	A good expression should be aesthetically interesting
OD8	The harmonic expression
OD9	Ideas must change during the process Technique/material in relation to form Taste is different Test or finished product
OD10	The shape must be smooth
OD11	Form adapted to the body Good form=good lines Too large flat parts are not good Form can be discussed (how to achieve the desired form)

Figure 20: Discourses/themes in the different ODs in Case 2

In the analysis of the themes and discourses this figure was used to provide an overall perspective on the material. The subsequent analysis produced two collected categories, *discourse groups*²¹¹, with their respective subgroups. This is probably a direct consequence of the two themes for analysis in *Analysis Guide* (see Chapter Three), and parallels the discourses found in C1.

The two discourse groups are

- A) How is a formbild chosen/constructed?
 1. Idea discourses
 2. Process discourses
- B) Which formbilds do they relate to?
 1. Wide perspective: principle discourses
 2. Narrow perspective: detailed discourses

The names of the groups are, as with the themes and discourses, derived from what the analysis rendered important in this case. The groups in C2 are more like organization categories than the content categories made in C1.

²¹¹ 'Discourse group' was defined in Chapter Two as sub-categories under discourse orders. (Discourse orders: the sum of discourses, the discourse types and genres, Winther-Jørgensen and Phillips 1999:79f) For definition of other concepts used here, such as discursive/transference objects etc, see the last section in Chapter Two *Methodological consequences of the social constructive perspective*.

This positions them as categories more functional as tools for structuring, than as tools for content analysis.

There are more registered discourses in group B, than in group A. This is probably a consequence of when in the students' process the observation took place, as briefly discussed above. None of the observation days contained only discourses in group A, but in several days only discourses in group B were registered. Still, there are unclear demarcations between discourses that can be placed in group A and B: some of the discourses in group A are also categorized under B. This implies, among other things, that there seems to be little emphasis on idea/process as a discursive field on its own in the communication registered in C2. Also within the groups A and B, the demarcation between the subgroups are unclear. It is possible that another demarcation of the groups might have solved this. However, as discussed, the observed material from C2 is limited, and the conclusions drawn are necessarily limited accordingly. The further discussion should be read in this light.

There is a strong agreement between the teachers' and the students' positions in the discourses. It seems like there is a clear *formbild* at the heart of this agreement: a *simplistic formbild*, characterized by *clarity* in the forms, and *coherence* between shape, material, technique and function. These keywords are found as aims in many of the students' projects, and it seems to be a basis for the teachers' advice to the students. This common *formbild* is shown in small statements and larger discussions, and is recognizable in main group B where there are only one relative discourse ('taste is different', OD9), while all of the others are normative. This may be a consequence of the observation material from C2 being from the middle- and final phases, if we presume that the tendency found in C1, namely a development towards more normative discourses in the end of the process, also to be valid in C2. C2 is observed in a later phase of the process: ergo it was more normative. Another possible reason for the consensus may be the two teachers' outspoken positioning. Analogously to the development in C1, the analysis of C2 also shows a development towards more precision and more detail in communication towards the end of the observation.

A) How is a *formbild* chosen/constructed?

Discourse group A is split into two subgroups A1) *idea discourses* and A2) *Process discourses*.

A1) *Idea discourses*: The discourses in this group mainly concern the principle that the idea should be innovative, and flexible. On several observation days, communication on the theme innovation is registered. The first time this was registered, in OD1, S2 was negatively surprised that

someone already had done something like what she wanted to do. T1 calmed her down, and explained what made S2's project new after all. On the next OD the discourse was registered, OD6, S2 commented to S7 that someone had probably already done what S7 wanted to do. S7 responded directly, saying that this did not matter. Innovation was thus not a condition to S7. Does that mean that this is a gap, which should be discussed in the next section of this chapter? Another, more possible explanation, may come from the type of projects the two are engaged in: S2 was working with wood turning and was making some sort of bowls. This technique is commonly used, and much has been done. Therefore it might be difficult to find a new angle into that field for a student. S7's project was to develop and emphasize the expression of the shape of a utility object, a shoe, until the functionality aspect has been removed. This is a field few have previously worked in. That she was not too concerned about the innovativeness of her project may be due to this. However, it is possible to assume that if working on a project founded on the assumption of something in it being new, it would be excruciating to find out that this has been done before. But this situation did not arise here, and it did not seem as if S7 feared this happening. S2 was the one airing her own concerns on S7's behalf.

This may imply that even though there was an understanding in the group that an idea should be innovative, the content of the notion 'innovative' is relative and conditioned to the particular project's content and aim. Nevertheless, the discourse of the innovative idea controls the development of the artefacts, and thus the formbild construction of the students. The shapes of the artefact were also required to be innovative, not a copy. They needed to be adjusted to a particular situation, function, material, and individual maker. One can not copy an Ikea chair in Aalto-inspired plywood technique: that is not good enough as a product. But one might well be inspired by Aalto's way of pressing and gluing veneer and use this as a point of departure when making something new, as for example S5 did. His chair made of layers of plywood pressed and glued together, is not a new technical idea, but he was designing the shape/contour of the chair from his own body shape, thus making it one of a kind.

A2) *Process discourses*: The communication between the students and the teachers often focused on establishing coherence between form and function. Discourses in this subgroup concern the problem of how to achieve this. Important topics in these discourses include the issue of what can be regarded as valid reasons to achieve this coherence: Choices in the process should be made from the desired expression of the end product, not as a result of technical restrictions. An example of communication where the students drew on this discourse was seen in OD6, when S3 asked whether S1 was making

‘mega intarsia’, referring to the large pieces of veneer he used. From previously registered conversations it was known that S1 had a carpenter grandfather who worked with intarsia. Thus we may assume that S1 knew of many of the technical difficulties involved in working with many small parts, although he had no prior experience with the technique himself. It is therefore possible that he designed a simple pattern because he knew of the difficulties. On the other hand it may be equally likely that he chose the pattern to achieve a certain expression of the sundial. Either way it may seem as though he read S3’s comments as a critique: that he chose the easy way out technically. His reaction to this insinuation was negative. He became defensive and asked about S3’s background for asking such questions: what did she actually know about intarsia? Still, he nevertheless asked himself whether he should make the pieces smaller. That may be interpreted to mean that he did in fact see S3’s deliberate or implicit point that the piece might be better with more details. Both S3 and S1 therefore took the same position in this discourse. How they arrived at this position is not possible to deduct from this situation. S2 offers an example of the opposite positioning: she was afraid of the lathe, and changed the shape of her artefacts from oval to round to make them easier to turn, without addressing the question of whether this was a valid reason for altering the design.

A closely related theme in the communication in C2 is what is or is not allowed to change during the process. As mentioned, S2 changed the design of her ideas, but discovered in OD9 that she had to change her question on concerning both material- and form-related experiments, to one only concerning form. She discussed how this change might be avoided with T1. She did not want to change her question even though she recognized the fact that she would be unable to do everything. T1 stated in the advising session that it was allowed, and for her, in fact absolutely necessary to change the question.

B) Which formbilds do they relate to?

Discourse group B is split in the subgroups *B1) wide perspective: principle discourses* and *B2) Narrow perspective: detailed discourses*.

There is a consensus between the students and the teachers that *simplicity* is an ideal towards which to strive. Most of the discourses in group B concerned how best to achieve this simplicity in the artefacts produced. A tendency is therefore that the formbild registered in C2 is not a discursive object, but an object of transference. It seems that this transference object was understood and appreciated by the participants even before the observation began, and that the registered communication confirmed and clarified this chosen formbild.

B1) Wide perspective: principle discourses: The discourses in this subgroup occurred throughout the whole observed period. A continual repeated main aim was, as stated above, some sort of simplicity, or something clear or minimal. In the registered communication, principles by which to achieve this aim are recognizable: it is not necessarily minimalism in an ascetic form, as in the style historical genre, but simplicity in the sense of doing only what is needed, and no more. The first reference to this discourse was in OD1, when T1 praises S3's table by drawing attention to the small amount of material she used in the large table. He then referred to an assignment they had earlier in this study: "to achieve maximum expression with a minimum of material". This assignment was later referred to several times, both by the teachers and by the students. For example on her own initiative S3 told R about this in OD4. In the beginning of that period, she explained, she was negative about the project, because she preferred 'heavy objects'²¹². But after finishing the period, she was content after all. Assignments written by previous students, and objects made by T1 were present in the room, all representing such an understanding of simplicity.

Arguments following this simplistic formbild refer to *economical* use of material, and *coherence* between technique, material, function and form. When this coherence is achieved, the product is *whole*. This has several practical consequences: a whole expression should be *simple*, not ornamented, decorated, or affected. Further, this conditions what can be valid reasons for choices made in the process: Even though the technique (the wish to use one or another technique, or experienced technical difficulties during the process) or the material (what is available, what it looks like), is an important clue as to how to develop the idea and the project, the final choice should be determined by the argument "this is what gives the most whole expression". A consequence of such a reasoning was described under the subgroup A1 concerning S1's negative reaction to S3's comment about mega intarsia.

Another principle conditioning the formbild in C2 is that the material chosen should fit the function and the form, and it should not pretend to be another material than it actually is. In OD4 T2 argued with S2 about her wooden bowls. He asked 'do you think these are typical wood-shapes?', implying that he reckoned that they were not, and that he considered this to be a problem. S2 heard this critique, and defended herself by explaining how the finished shape of the bowls would be more organic and thus more typically wood.

²¹² extract from ME14, OD4

Even though the keyword in this discussion may be simplicity, simple does not mean simple as in boring, c.f. the title of the previously given and often referred to assignment “minimum material - maximum expression”. The expression should be *aesthetically interesting*. The students and the teachers used the concept aesthetically interesting several times. In this concept they included an understanding that lines should be *dynamic*, that it is good to have *contrasts* between for example single forms or materials used, that there should be a *just-right balance* between these aesthetic elements, thus *avoiding exaggeration*. Both the students and the teachers often expressed such a position. In OD3 this position was shown in a passage between order, structure and monotony: it should not be too boring. And in OD2 S2 explained what she was trying to do in order to avoid having her turned bowls becoming boring. To her, round bowls were boring, so she tried to turn oval bowls. When she subsequently found that oval shapes were too difficult for her to turn, she stepped back a pace and returned to the idea of round bowls, but added the element of cutting the turned bowls in pieces, rearranging them in new ways. In this way she made them aesthetically interesting.

A sub-discourse to the simplistic discourse may be discerned in OD2. Here S7 and T1 discussed the relationship between décor and function: they both saw this relationship as a dichotomy. Décor was understood as elements added to the shape, without a utility function, and only that which has a utility function is valid in this interpretation of a simplistic formbild. In OD2 S7 referred to this discourse when explaining her project, where she wanted to take a functional utility object, and remove the utility aspect. This would leave her with the shape and the décor. This might be a problem because the décor has no function, she said. T1 solved this problem by re-defining décor so that it also included function: an *identity-function*. T1 then referred to a discourse defining form as two things: one constructive form giving a specific and practical function (for example the heel of a shoe), and an identity, or recognizable function (the Adidas or Nike brands, Michael Jordan’s golden shoes etc). This re-definition is in a way legitimizing design/branding, and enhances the design’s identity-constructing function. A question may then be if T1 really wanted to take this position, or if he, as teacher, wished to provide S7 with a possibility to open her perspective and explore the relationship between form/function further?

B2) Narrow perspective: detailed discourses: In the discourses in this sub-group the formbild in question is still simplistic. What is discussed is how reach this. One example may be seen from the advising session between S3 and T1 in OD1 when they discussed the dimensioning of the legs of S3’s table. S3 wanted a larger dimension than what T1 considered to be

appropriate. They discussed the situation thoroughly, S3 was encouraged to make a full-size model, and they discussed this model in a later advising session. As in other discourses, the options were evaluated against what would provide the best *whole* expression of the table, not what is easiest to access in terms of material, what is more solid, what will make it easier to clean etc.

The longest passage of detailed communication concerning form was registered in the last OD, OD11. Here S2 and S5 discussed how the outer contours of S5's chair should be shaped. The conversation was level-headed and focused on the issue at hand. They related their discussion to arguments concerning *lines*: how to get clear lines, movement, contrast between in- and outward movements in the curves; arguments concerning the *planes*: sizes, contrasts, repetition; and arguments concerning how to adapt it to the *body*. The conversation was concluded when the lines, planes and adaptation to the body were complete and in harmony. Then the form *functioned*.

The students in this situation were referring to the same set of principles for judging form quality: hence they shared the same formbild. Having a concrete form-issue to discuss enabled them to communicate this formbild to each other. This parallels what happened in the 2D-3D transition in C1. The students showed competence, insight and, not least, certainty in this formbild. Sometimes one student suggested something that was not agreeable to S5, but this is not a signal that they had a different formbild. Rather this disagreement is an example of different approaches to the same aim. This shows that the students in C2 really know how to discuss form in-depth, not just on the surface, supporting or praising. The students agreed in issue/position in formbild, and they did not discuss other possible solutions such as asymmetry, static shapes etc. They shared that norm, and cemented it in this conversation.

This passage is different from all the other registered passages concerning form in this case. S2 had previously proved to be observant and (to some, overly) interested in other projects in the observed period. In this particular situation S5 approached S2 to engage her in this conversation. S2 had previously passed him, watched him work, but not said anything. Perhaps one had to wait for an invitation to be engaged in these deeper conversations?

Significant encounters, gaps and filling the gaps

There is a general impression of coherence in the positions taken by the various students and between the students and the teachers in the discourses in C2. Mostly they agreed upon a norm, and formbild was more like an object of transference than a discursive object. The material documenting this case

contains few gaps in positions. However, those actually found, give some indication of the general structure in the formbild construction in the case.

Gaps in A)How is a formbild chosen/constructed

S2 and T1 agreed that *innovation* is a criterion for determining the quality of an idea. A possible gap in positioning was discussed above between S2 and S7. There it was concluded that what is defined as innovation must be relative. If one works on something many have done before, it is more important to find one's own, unique angle, as with S2's turned bowls, which were cut in pieces and put together in a new way, or S5's chair in pressed plywood, which was adapted to the shape of his body. If, however, one works on something few have previously done, this might in itself be enough of a novelty element. Concerning formbild construction this is significant because such a position disqualifies copies. Each student must take a stand on what they are inspired by (or are told to be inspired by as in the previously mentioned assignment on minimum material – maximum expression), and make it his/her own, add one's own twist. From this perspective, it may be a point to mention how little material (magazines, books etc) was available for inspiration and information. In Case 1 many magazines, notices, pictures etc were registered. In Case 2 very little visual or other material except samples of reports made by students in the previous years and some of T1's products was available. This can be understood in at least three ways. First, the teachers choose to show only things which they consider important. Because not much is shown, that which is becomes more visible, and because it displays a kindred formbild, this formbild's function as an object of transference is amplified. This way the direction is more clearly set. Alternatively, the opposite might be true: that the teacher has deliberately avoided presenting magazines and pictures etc, to leave the students as open as possible in their creative process. This way the direction is deliberately vague. Based on the registered comments from T1 revealing that they want to be explicit in what they impart, the first interpretation is more probable than the second. This may lead to a third, more prosaic possible interpretation: that the teachers previously have shown a lot of pictures, magazines etc, but that these had been cleared away by the time the observation took place.

In the development of the shape, the students and the teachers took the same position: the form should be developed until there is a unity between form and function. The expression should be whole. There are no examples registered in the material of alternative positioning, nor any movements in the positions taken. What is guiding the process is the expression. Material and technique are hence subordinate.

One possible gap in discourse group A arose between S2 and T1 concerning whether it is allowed to change the question during the creative process. S2 positioned herself in a not-change-position, while T1 is in a must-change-position. S2 argued strongly for her position. T1 tried to draw her over to his position, but was not all successful in the registered passage. Later, however, the observation notes registered that S2 did change her question, so she must also have changed her position. This is probably because she realized that she did not have the time to do what she wanted, and that the new question was also interesting to work with. T1's role in this situation was more to feed her with arguments for daring to make this change, than to directly steer her in a direction she did not want to pursue.

Both in A1 and A2 the discourses are about conditions on a general level. The students and the teachers were synchronized in what was being said, and in the positions they took. It is therefore difficult to say more concerning the structure behind these discourses.

Gaps in B) Which formbilds do they relate to?

In this subgroup there also is a high degree of unanimity. The students and the teachers generally agreed on the aim and issue (what is a good expression). Keywords to what this good expression is, as discussed, including simplicity, a whole expression, coherence between form, function, material and technique. The communication between the students and the teachers mostly concerned how to achieve this.

S7 encountered a possible problem with this formbild, when wanting to focus on the expression of an artefact (shoe) at the expense of the functionality: Is this still valid within a discourse which mostly considers decoration to be unnecessary? T1 solved this dilemma by re-defining decoration so that it has a recognition function, thus making it a legitimate focus. This suggests the conclusion that there may be different positions in the discourses concerning décor: one that it is unacceptable, another that it is acceptable. Redefinition of the discourse is then a way to avoid a non-valid positioning without changing position. The gap is bridged by re-defining, not change. This solution was important to S7 because this was her main focus. It can be debated whether this is actually a way to bridge the gap, or if this is rather a pedagogical tactic T1 made in order to open S7's perspective. It is difficult to conclude with any degree of certainty about which reason motivates T1, and perhaps it is not even important to find T1's motive. The more important aspect of this, in this study, is the dynamic in this bridging-mechanism: in stead of changing the position and the structure, the conditions and the discourse itself are changed, thus avoiding the problem.

In some of the other discourses in subgroup B, however, there are gaps that remain gaps. The first gap was registered in OD1, when S3 and T1 discussed the dimensioning of the legs of S3's table. They did not agree which dimensioning was the best. T1 tried to make S3 reconsider her position, and accept T1's position. This he did by asking S3 to make sketches and models. What he probably sought to achieve by doing so, was to have S3 realize that what she thought she wanted to do at the time, would not give her a good result in the end, and that she would discover this misunderstanding through correct visualization. In this situation it seems that T1 gave advice based on a presumed consensus of what was good, and that he assumed that the reason for S3's not agreeing, was that she was not able to envision how the end result will look. If this interpretation is correct, it gives an interesting insight to how the transfer of formbild and quality criteria in general functioned in this group: the teachers know of a formbild which is defined and possible to understand, and they address the student as someone who (will, shall or at least should) agree to this definition. If the student still does not agree, it is because he/she does not have the insight or experience to understand that this is the best thing to do. In this way, the communication concerning formbild in this group is at one time both communication between equals presumably in the same position, and also communication between unequals through the regulation of the student by the teacher. The role expectations could in this interpretation be understood as explicitly used to transfer a certain set of principles for judgement of form quality. I return to this in Chapter Five.

This interpretation is based on the comments made by the teacher when I explained my project and asked permission to observe his group. Comments on this theme were also registered in the observation notes, especially in the comments concerning the Maximum expression – minimum material assignment the students had previously been given. Through working on this assignment, and by being presented with T1's artefacts, the students were introduced to this formbild.

An important point in relation to this, is that in the material from Case 2 no direct introductions to this mutual formbild were registered. It must therefore have been introduced previously. The frequent references to and confirmation of this formbild, function as a cementing of the construction of this formbild as a joint truth of what is good form.

Only one time was a directly contradictory positioning between the teacher and a student registered in the observation notes. In OD9 S2 and T1 disagreed about to what is and is not a heavy form. T1 stated that they disagreed, that they had disagreed before, and that he still wanted to demonstrate what he meant. This possible conflict was avoided by changing

the subject: they started talking about technical questions. This suggests the interpretation that it is permissible to disagree, but if a topic arises upon which they can not agree, it is best to avoid it. In the teachers' insistence on presenting his position, however, it was implicit that although disagreement is allowed, T1 still thought of himself as being in the right, and S2 as being wrong. S2 on her side seemed more relaxed about the whole gap: they were disagreeing, and this had to be accepted. This is an important situation, because there was clearly a gap, and it was not bridged. T2 was not re-defining the conditions for the discourses, and did not succeed in changing S2's position, and S2 was not trying to explain her position, change her position or fake a change of position (as S3k did in C1). They registered the gap and allowed it to linger.

Some concluding words concerning the gaps

A general feature of the communication concerning formbild in Case 2 is constancy. The students and the teachers explicitly agreed about what is good. Since the teacher stated clearly that what they mean is right, it is possible to assume that they have made the conditions for this positioning. The positioning had already been transferred before I started the observation. When they disagreed over a position, when there are gaps, five different strategies are observed:

1. Change position in order to agree (S2: changes her question)
2. Explain that they actually hold the same position (S2: typical wood-shapes)
3. Re-defining the conditions in order to avoid conflict (T1/S7: decoration)
4. Advise on the basis of an assumed agreement in order to avoid conflict (T1/S3)
5. Allow the gap to linger (T1/S2: heavy forms)

It may be useful to question whether the students and the teachers really are as synchronized as they seem. As mentioned, there was little communication, and what has been registered is as discussed previously glimpses into a process, not a total process. The material may therefore only indicate a possible interpretation, and may not be used as a full confirmation of one explanation or another. An example of this problem may be a passage in OD8 where S13 was advised by T1 when making choices in the process. The theme was how to achieve a whole expression. They seem synchronized, in their opinions, but S13 did not ask follow up questions, and was not entering into a discussion of the subject. She asked for advice and received it, but did not reveal if she shared his position, or if she just did not want to start

an argument. This was one of very few situations where the student does not repeat or support the teacher's (or other students') statements. Therefore it is possible to raise the question if they really are as fully agreed as they seem. Is it possible that the role expectations have this effect on the communication because the teachers are so outspoken about their own positions? I return to this in Chapter Five.

There is probably a reason for the high degree of synchronicity. Either the positions are constants that everyone in the world (or Western Europe) agrees upon, or they are something these particular students have been taught to be constants. If they are taught this position, the tuition probably is done in the situation they share, being so synchronic in their positioning. This means that the teachers (or the social situation/institution) here may be understood as the suppliers of conditions for the formbilds recognized in this case.

Another possible reason for the synchronicity may come from the point in time during the students' working processes when the observations were conducted. As mentioned above, the observation period began when the students started working on this project full-time. Before this, they had prepared the project by deciding on a theme and question, and planning the work. As registered in Case 1, the students in the middle- and final phases were engaged in producing, and there was a preponderance of registered process discourses parallel to an increasing number of norm discourses. In such a phase, the consensus has already been reached, and each student developed his/her products in agreement with this consensus.

Structures

The main structure behind the communication concerning form in the material from Case 2 is a static agreement. Where there are registered movements in the positioning, the students are aligning themselves with the teacher's position. Alternatively, they or the teachers find strategies so as to agree after all: find another solution, change the conditions, or assume that they actually do agree.

This static agreement offers little insight in the structure behind the formation or choice of this formbild. On the other hand, it provides all the more force for the cementing of this formbild: the stabilizing of the structure and the construction of this mutual formbild. The communication in the process concerns development of a certain expression; support for each other as to what is good, and discussions of how to achieve this in their artefacts. This is communicated in short comments and longer discussions, through repetitions and by confirming each other's positions. The mechanisms constructing and stabilizing this structure will be the theme in Chapter Five, and are then discussed in relationship to the hermeneutical filters and the two

aspects of the formbild construction: the dynamical aspects and the hierarchical aspects.

SUMMARY OF THE TWO CASES: A BASIS FOR THE DISCUSSION

The empirical material formed by the two cases, offers several examples of communication about form and the mechanisms for constructing a formbild in a group. The following figure illustrate the observed time in the two cases:

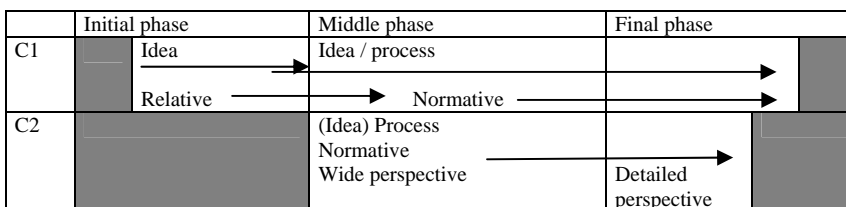


Figure 21: The phases in C1 and C2

As in the previously presented tables of the phases, the white areas represent the observed period and the grey areas represent the period during which the students worked, but that I did not observe. The white and the grey areas together represent the groups' processes. The text in the figure refers to the content and distribution of the discourse groups in the cases, as they were described in the analysis of the individual cases, above.

The two cases contribute to an empirical understanding of formbild construction, through examples from different making professions, designing areas, materials, places of study, types of teachers and students, assignments, length of the projects etc. They have in common that they both show glimpses from form-making-processes. In these registered processes, it is possible to see how a choice is made as to what a good form is, what other choices are made when working creatively in a material, how the choices are made, and how they are communicated.

The empirical material as a whole (C1 and C2) displays a development towards a consensus about form. This was concretized in this chapter when analysing how a gap in positioning was bridged:

In C1 we found these strategies:

1. A change in position to achieve agreement, explicitly or implicitly (S3m, S1e, and others)

2. No change in the position, explicitly or implicitly, but an impression created that a change was actually made (S3k)
3. Re-defining the problem, to avoid conflict (S3m/T)

In contrast, these strategies were found in C2:

1. Change position in order to agree (S2: changes her question)
2. Explain that they actually hold the same position (S2: typical wood-shapes)
3. Re-defining the conditions in order to avoid conflict (T1/S7: decoration)
4. Advise on the basis of an assumed agreement in order to avoid conflict (T1/S3)
5. Allow the gap to linger (T1/S2: heavy forms)

Of these eight strategies, only the last one does not include a change to agreement or an apparent agreement. These strategies make it possible to arrive at an understanding of which mechanisms are activated when a group communicates about form and how they agree upon and construct their formbild, which in Chapter One was defined as “the set of principles for judgement of form quality”. This concludes the first stage in the analysis of formbild construction in the collected empirical material (see Chapter Three). In the second stage of the analysis which is presented in the next chapter, I will look more closely at these constructive mechanisms, which were only roughly sketched out by the help of keywords in the model in Chapter One. The focus in this second stage of the analysis will be both how the formbild constructive mechanisms function (the dynamical aspects of the formbild construction) and what framework in and around this constructive process controls this function (the hierarchical aspects of the formbild construction). Together, the dynamical and hierarchical aspects of the formbild construction create hermeneutical filters conditioning the formbild construction process.

5. Dynamical and hierarchical aspects of the hermeneutical filters controlling the formbild construction in the cases

Though the material in both the cases was collected in design educative situations at the university college level, the way the situations were played out differed with regard to the type of assignments (same assignment vs. different assignments); the amount of registered communication or indeed attendance generally (much vs. little); material used (textile vs. wood) and how the teachers activated their roles (“There is no set answer” vs. “We have a formbild and we wish to communicate it clearly”)

Despite these differences, the material on the whole revealed similarities in dynamics. In this chapter the focus is at first directed inwards to these dynamical aspects: that is, the mode of operation of the formbild constructive mechanism in these educational situations. Subsequently, the focus is directed outwards to what limits these mechanisms: that is, the hierarchical aspects of the hermeneutical filters controlling the formbild construction. Finally, the relationship between the two aspects is discussed at the end of the chapter.

The concepts used in this chapter may be presented as follows:

Hermeneutical filters	Conditions and demands for the construction of a formbild. Divided into dynamical aspects (conditions for the mechanisms) and hierarchical aspects (demands of the framework). Comprises restrictions/influences on the interpretation in the formbild construction process.
Dynamical aspects	Movement and development in the formbild construction. Specific modes of operation or mechanisms. The mechanisms in the constructions in the observed situations have a converging structure in three stages: inclusion/exclusion, stabilisation and cementation of a formbild. Conditions are specified for what may be chosen and how a

	form may be developed, and strategies are made for how to bridge gaps in positioning.
Hierarchical aspects	Framework in and around the formbild construction in the social practice. Derives from the demands of the room (physical and abstract), the situation, and the roles (possible and actual) being performed in the room.
Conditions ²¹³ (dynamical aspects)	Restrictions in the mechanisms in the formbild construction: control of the communication between S and T, and the strategies for bridging gaps.
Demands (hierarchical aspects)	Restrictions in the framework in and around the mechanisms in the formbild construction. Controlling which roles are possible to take in the situation and which possibilities there are for communication in these roles. Linked to role-expectations and role mix-up supported by the social practice.

Figure 22: Key concepts – Chapter Five version

The relationship between these concepts may be visualised as follows:

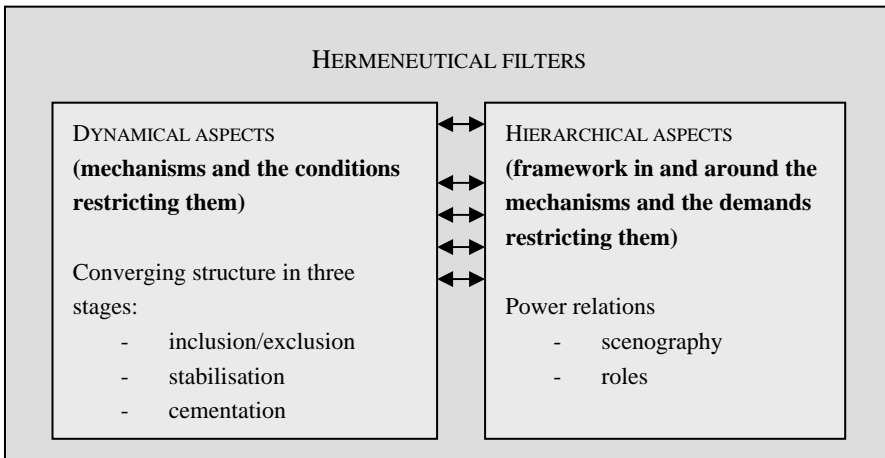


Figure 23: Relations between the key concepts – Chapter Five version

As mentioned in the introductory chapter, the main aim of this study is to understand the construction of formbild in educational situations. However, in order to achieve this, the key concept formbild also must be theoretically examined, as was said in Chapter One to be a subordinate focus of the study. Through the discussions in the thesis it is sought to gradually achieve a more

²¹³ Both ‘conditions’ and ‘demands’ are terms for restrictions limiting the formbild construction. They might therefore have been referred to by the same word. However, in order to separate the restrictions in the mechanisms from the restrictions in the framework the choice was made to use two different word.

precise understanding of the key concept ‘formbild’ (the set of principles for judgement of form quality), and also ‘hermeneutical filters’ (the limiting factors in the construction of the formbild). In the introduction in Chapter One, the key concepts were briefly presented and discussed. In Chapter Two the theoretical foundation for these concepts was explored; while Chapter Three operationalised the concepts into the research strategy. In Chapter Five and the previous chapter, the concepts are concretised and explored in an interaction between empirical material and theory. This is why the concepts are now re-visited. This chapter will allow some theoretical explanation of these concepts under the discussion of the empirical material in order to further develop our understanding of the concepts.

DYNAMICAL ASPECTS: THE MECHANISMS THAT CONSTRUCT THE FORMBILD

Basic conditions in the dynamic: a converging structure

A basic condition for art and design educative situations is that they are dynamical, and comprise a development (learning and change). Eva Malmberg refers to this as a process of change (Malmberg 1995:28). The analysis of the empirical material in this study showed that the part of this situation that constitutes the formbild construction also has a clear dynamic: it is a development toward something.

This dynamic has a common direction. In the communication concerning form, the informants agreed upon both what was chosen of formbild, and what was developed of formbild; and thus a way to judge form quality. This unanimity was so strong that it was possible to tentatively state that the group as a whole developed a single formbild, rather than several different ones. This is referred to as a *converging dynamic*. To some extent such a dynamic was expected based, for example, on what Johansson referred to as *coordinating of points of view* (Johansson 2002), see Chapters Two and Three. The converging dynamic is constructed in the situation through the informants agreeing upon which choices to take, and it reveals a tentative cause as to why “not everything is possible in every period” (Gombrich 1993, see Chapter Two).

One specific example of agreement is the way in which the process should start: as an idea that, in one way or the other, should be novel or innovative. In both of the cases the students and the teachers share this condition. In this lies the condition that there should be something original in each idea; something that separates this idea from other ideas, or separates the product deriving from this idea from other products either in form, use of

material, technique, expression or in several of the above. The balance between inspiration and innovation is a theme in several passages. How equilibrium between the two is achieved appears to depend upon the situation or the problem. In some cases this induces some uncertainty between the students as to where they should position themselves, yet mainly both the students and the teachers basically agree upon this position. This condition concerning the novelty of the idea has influence on the formbild construction, because it implies that direct copying or re-creation of form expressions are not acceptable. The expression (and/or the technique and use of the material) should wear the students' personal mark, while it explicitly (in the assignment text in C1) or not (in C2) is linked to a design-historical tradition and its formbild. In this equilibrium between the transferred and the personal, the students choose and develop their expressions while the teacher guides them through the process. In the two cases, the teachers and the students approach this in different ways. The nature of 'the condition of novelty' differs in the two cases, but that the idea has an aspect of novelty is applicable for both. Both the students and the teachers in C1 and C2 agree upon this. This agreement is continually stabilised and cemented in the communication. One example of a stabilising factor is the continual praise or commendation between students and their teachers. This is most frequently registered in casual or passing comments but is also registered in longer discussions. A necessary condition for these discussions and comments is that those involved in the discussions share a common understanding of what quality of form entails. In the conversations they come up with the solutions which make this goal of quality attainable, and they repeat and reinforce the positions of themselves and others. When a specific line is repeatedly said to function as a good form, it also functions on an abstract level. It becomes quality. When this is referred to as stabilising and cementing, it emphasises unanimity about the constructing function this communicative events has. Not only as social support for each other's actions, roles or inclusion in the group, but also to the discursive agreement constructing a formbild (c.f. Foucault's concept power/knowledge as discussed in Chapter Two).

Even though agreement was the most important feature of the formbild communication, most of the exceptions to this agreement were discussed in the previous chapter: that is, the gaps where students and teachers were positioned differently. Situations involving disagreement are also important in the analysis presented in this chapter. While the situations of agreement show how they stabilize and cement something already chosen (and thus already to a large extent constructed), the disagreement in the gaps shows more about how the concrete construction of formbild is progressing through the choices which are made to bridge the gaps and achieve unanimity.

In those instances where it is registered that a student and a teacher, or two students hold different positions, there is, with one exception, also registered a change in position. In the beginning of Case 1, the students are spread out in different positions. Gradually they move over to the teacher’s position. In one situation this movement is only an illusion (C1S3k). In the beginning of Case 2 the students and teacher to a greater degree than in the beginning of Case 1, hold more similar positions. There are smaller distances between the positions they have here than in C1, yet also in this case, the movement is in the direction of the teachers. Before discussing why this is happening, we need to take a closer look on how this converging dynamic functions.

In the analysis of C1 and to a degree C2, it was possible to understand the process in three phases: 1) In the initial phase, the students orient themselves in the possible formbilds and make their choices about where to begin. 2) In the middle phase there is a shift from possible choices to decisions, and the situation is stabilised. 3) In the final phase these choices are cemented. As mentioned, the transition from one phase to another is diffuse, and the ODs is therefore not specified. In the previous chapter, the following graphical overview of the types of discourses in the different phases of the two cases were presented:

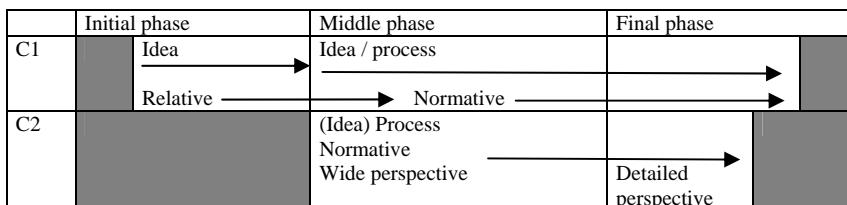


Figure 24: The phases in C1 and C2 - repetition

Inclusion/exclusion of formbild

In C1 much communication about choices of idea and their development was registered. In C2 such passages were absent, except for the previously mentioned passages about the novelty of the idea. A probable cause may be that the observation in C2 took place at a later point in the process, after the initial phase was finished. An alternative or supplementing reason might be C1Ts explicitly stated aim of being less in control of the students’ form choices than C2T1 and C2T2 stated they wanted to be. I will return to this in the next main section of this chapter. To study the mechanisms of formbild construction in the initial phase, we must therefore turn to C1.

In the initial phase formbild is a discursive object (see Chapter Two). The participants orient themselves with respect to their options. Not all

possibilities, however, are valid. Some restrictions are set as to what to include and what to exclude. First, the assignment text sets a condition: the students must relate to a specific period of the history of styles, and develop this in the direction they believe future fashion will take. A general historical orientation in formbilds is therefore necessary. This is one aspect of what makes the main dynamic in the initial phase convergent, and it can be summed up in relation to two conditions set for the students' work: 1) The condition of using history books and fashion magazines. This is a convergent function because the students use pictures and concepts found in these sources in conversations with each other and with the teacher, when drawing their designs, and later making their reports. The direction this convergence takes is towards the teacher's position because most of the magazines are supplied by the teacher, and the history books are a part of the curriculum, determined by the institution which the teacher represent. 2) The condition of making sketches to develop their ideas. This has a convergent function because it makes students change from an internal to an external position when they develop ideas, merge different ideas into a single one and more explicitly, draw external influences into their designs. Also here, the converging direction is towards the teacher's position.

As discussed in the previous chapter, S3k breaks with this dynamic by not following these two conditions while producing the illusion that she does. This situation can be used to understand how a student perceives the teacher's position and the expectations she has, and how the student tries to avoid changing position while trying to explain or validate her actions in relation to the set conditions. Actually, the fact that she so elaborately builds the illusion that her position is different than the one she actually holds, is more interesting than where this student actually is positioned. See the discussion in Chapter Four. This may be interpreted as that she registers the conditions and the teacher's position, but does not respect them. Since she cannot change them, but registers the dynamic converging into that position, she creates an illusion of following it. This manoeuvre can be understood as an indication of how strong this converging dynamic actually is.

In the initial phase, further conditions are set. Another discourse group related to this is how much one can change the idea during the process, and which reasons for change are valid. This discourse group is found both in the initial- and in the middle phase of C1, and also in one situation in C2. Both C1T and C2T1 are positioned in a *change-if-necessary* position. This functions as a condition for the process: It is not enough to have an idea and make the product. The idea must be developed and, if necessary changed. In the light of the discussion concerning form in both cases (from relative to normative), this condition of change could have been understood as a

conflict, but turned out not to be. The changes in the process are changes from a sketched idea to a concrete, functional artefact. For the artefact to function, the sketch must be developed, problematised, and changed. As the sketch is developed, one approaches the solution. More and more choices are made, and the idea is nailed down. The process is then a process of change towards a solution; a converging dynamic.

Another consequence of the condition of change in the process is that it influences the communication and thus also the construction of the formbild: When sketches are transformed from two- to three-dimensional models, the basis for the discussion is changed. After this transformation the students know and understand more about what they are doing in the specific situation. For CIS, what the change of the singular cut or dart means for the total shape of the garment. This makes it easier for the students to understand each other's projects without the detour through verbal language. As individuals they can communicate directly through the artefacts: i.e. have a non-verbal communication. This eases the verbal language barrier between them, and they may communicate more easily about form. The artefacts mediate one person's formbild to another. The students in C2 do not have as many models. It is possible to question whether this may be a part of the reason why less verbal communication about form is registered in C2. Nevertheless, one consequence of an artefact-mediated communication is to make it more difficult for an outside observer to gain insight in their discussions. This may lead to something being overlooked or misinterpreted. I will return to this question in the next chapter.

At this time, I would like to add that these sides of the dynamic are somewhat natural discursive mechanisms within a design context, as parts of the socialising into the culture and the profession. When I refer to the converging structure as constructed and conditioned, it should not be taken in negative sense. Such characteristics are simply necessary aspects of both educative and design situations. I will return to this in the next main section of the chapter.

Formbild construction in the inclusion/exclusion

Some conditions are set. In Chapter Two, two different functions of formbild construction were presented: 1) to express (already) belonging to a group and 2) to construct self into a (cultural, social, ethnic, personal) identity. In the making process one selects and develops ones formbild. In this first phase of the process it is shown that what is selected is not random, not even in a social context emphasising novelty (innovativeness of the idea) and the importance of giving the artefacts a personal expression. Some conditions control what is possible, thus controlling how something is

changed and developed. The mechanisms of formbild construction in this phase are controlled by the conditions and the possibilities for flexibility within them. The conditions affect what are included or excluded of formbild: They should be external (exemplified by the art history teacher, the main teacher (T), and different fashion magazines the teacher provide or the students buy) and further developed through the process. Formbild is therefore a discursive object. Apart from those conditions, the students are relatively free to choose what they want to do. The situation has, however, more conditions than those mentioned here. For example the condition that the artefact must be functional is a demand in line with the other conditions. This has not been discussed here because no other positioning towards this was registered in the material. It is therefore included in the general presentation of the converging dynamic above. Other external or contextual factors shown in the organisation of the rooms, the availability of the material, the roles present etc, are addressed later in this chapter.

The conditions are communicated explicitly or implicitly. Who sets the conditions is not mentioned in the material, except for C1T's formulation of the assignment text. At present, it appears that the teacher sets them. I will comment on this later. In principle, however, it is not very important who are setting the conditions. It is more important that they actually are set and how they are communicated. Some are communicated explicitly: for example in the assignment text, in supervision sessions or as explicit references in the communications between students; others are communicated implicitly: for example as ground rules or norms, which are referred to as an implied standard when actually discussing something else.

The conditions are registered explicitly or implicitly and may or may not be respected. Some students fall immediately into, or are already, in a valid position. Others are guided there explicitly or implicitly. S1e, S3m and S3j all have an *explicit turning point* over to the teacher's position. They discover themselves that it is possible and/or necessary to change their idea during the process, and they communicate satisfaction with their choice afterwards: S3m draws, as mentioned, more sketches than the teacher suggested (to S3k's surprise), and was observed later to say that she would not have been able to make her final product without these drawings. It may be possible to say that for example S4o and S4n have an *implicit turning point*. They change their ideas, but it is not registered that they communicate reflections as to either doing it, or why they are doing it. S3k does, as mentioned, *not change* her position. She chooses a style post-facto, does not draw developing sketches, and does not change the idea.

The conditions are controlling and limiting regulations about what formbild is chosen and developed. They filter the dynamic of the mechanisms

in the formbild construction. Nevertheless, the formbild discussed in the initial phase is diverse. Students are guided towards the historical and contemporary languages of form, but within these languages several different solutions are possible. These are relative concerning what one likes or wants to begin with, and the students are in principle free to choose between those wide limits in the initial phase.

Stabilising the chosen formbild

While communication about form in the initial phase is linked to relative discourses, and the formbild is present as a discursive object with several different solutions, the middle phase displays a gradual change from relative to normative discourses. This means that from having an open and relative development of ideas (external position), selections are made involving a norm controlling the further process. This selection functions as a stabilisation: ideas are chosen and maintained as guides in the development of formbild.

These directional choices are linked to two main conditions. The first condition relates to the individual: which role one assumes in the process (as for example modeller or designer in C1). The other condition is related to the artefact either as principles (is function or expression the most important), or as details (what will be resulting in a good form, as simplicity in C2).

The communication in the middle phase clarifies which positions are taken in the form discourses. The students develop their projects and understand more of what they want and how they can solve their problems. At the same time, the teachers gradually present their position more clearly, yet often indirectly. Two examples are 1) the passage between the teacher and S3m, where the teacher defines the modeller's position as the valid position and 2) the passage where S3j presents her project to R, where it becomes clear that S3j considers function as the valid position, and that if one chooses expression before function, this has to be explicitly argued for. An example of this is also found in C2. This is a possible parallel to the modernist discourse Michl argues against (Michl 1995, referred in Chapter Two): form and function are linked together. In the material from C2 there does not appear to be an understood cause-effect relationship between form and function. Although coherence between form and function is said to be a necessity, what this coherence actually consists of is not defined. Ornaments or other added forms with no usable function are not accepted. But if ornaments can be re-defined to have a kind of function (for example an identifier function), then they are allowed. It looks as though the teachers and the students agree upon this definition, thus agreeing upon the condition of positioning.

Mainly the conditions in the middle phase contain rules for how to choose and how to argue for these choices. Positioning is mostly done without disagreement. A general tendency is that the position the teacher takes, is preferred. This applies to the middle phase in the material as a whole, both C1 and C2, even though C1T does not communicate her position as explicitly as C2T1 and C2T2 do. Among the students, there is little change in positioning. The movements that are registered happen gradually. Thus, it is difficult to describe where the particular turning points are, since the material does not show the entire processes, but glimpses into it.

Four strategies for bridging gaps in the middle phase are registered in the material: 1) *re-defining the conditions by adjusting the content of the position*, 2) *advice from an assumed agreement*, 3) *accepting different positioning* and 4) *changing the position*. The fourth has been discussed previously, but the three first strategies will be discussed more closely below.

1) *Re-defining the conditions by adjusting the content of the position*. In the gap between S3m and C1T about whether a tunic cut is a valid cut or not, there is a recognizable disagreement. In Chapter Four, it was mentioned that C1T's opening for cheating with the pattern in order to make it look like a tunic cut, while continuing to follow the technical demands in a modeller position, may be understood as a parallel to S3k's illusion about the external position: Both relate to clear demands, and in practice both follow and avoid following them. S3k perceives the demands, creates the illusion of following them, but in practice does not. C1T opens for following the demands, but to give the illusion of not following them. That is: the same mechanism, but the opposite sign. S3m ends up with accepting and sharing C1T's position, at least to the extent that she does what C1T suggests. The condition that the modeller position is the valid position, and that a tunic cut therefore is not acceptable is then communicated explicitly and understood by the students explicitly. Yet, even if the condition is set explicitly, the mechanisms have a certain inner flexibility. Compromises may be reached that makes the positions themselves change. An important point here is that this only happens when the teacher is the one who cheats. S3k did not, as mentioned above, have the power to redefine the conditions or the positions. A parallel example of this is in C2 where C2T1 redefine ornaments to have an identifying function. By doing this ornaments can be allowed.

2) *Advice from a presumed agreement*. In C2 the dimensions of the legs of a table are discussed. C2T1 and S3 position themselves differently. In this situation, C2T1 advices from an assumption that they actually do agree and that S3 just is unable to express what she really wants to do. Perhaps C2T1's assumption is correct, perhaps not. If it is correct, then they are already in the same position, and there is no disagreement: no gap. If it is not correct and

C2T1 nevertheless advises from this assumption, this is an interesting example of the use of role expectations to transfer a formbild. I will return to this later. In this situation, C2T1 positions the student in the desired position by assuming she agrees with his own understanding of norm. The communication is therefore carried out between (hypothetical) equals. This makes it easier for the students to understand what is correct. It is also easier to accept such a placement in position rather than oppose it. The final outcome of this situation was, unfortunately, not registered.

3) *Accepting different positioning.* The last strategy in this phase that is discussed here is used in a passage between S2 and C2T1 in C2OD9 concerning whether a form is too strong. This discussion is obviously not new to either of them. They have discussed this before, and conclude that they still disagree. C2T1 states in his conclusion that he still thinks S2 is making the wrong decision, and that it is his responsibility to continue trying to change her mind. S2, however, seems more relaxed about this disagreement, and she appears to believe that both their positions could and should be considered equally valid.

Formbild construction in the stabilising phase

In the middle phase of the process, choices are made which control the direction of the development of form. This involves a transformation of the communication from openness, relativity and discussion to clarity and normativity. The formbild is being stabilised. The directional choices appear mostly in small passages where basic choices are specified. In C1 more of these situations are registered than in C2. The mentioned situations are possible examples of selection passages, but the situations are too isolated and lack a sufficient documented history to state beyond a doubt that this is the correct interpretation. Perhaps they are echoes from previous choices, but they could as likely be examples of something else. However, the material from C2 shows more examples of earlier choices than choices being made. Probably this is because the observation in C2 began too late to register this selection. Still, it is possible to observe in the material direction-controlling choices concerning the main conditions linked to the person's role in the process and related to the artefact's function and expression.

The conditions are communicated explicitly or implicitly. The teachers communicate the conditions in the described situations. Only the teachers are permitted to change or adjust these conditions. This makes it possible to assume that the teachers also have set those conditions, but this is not explicitly confirmed in the material. As in the initial phase, the most important aspect of this is that the conditions actually are set, and how they are communicated and understood.

The conditions are registered explicitly in the situations of disagreement, and taken note of or not. In most of the situations, the positions are changed by students moving to the teachers' position. The students' reflections concerning their change of positions are sometimes done explicitly. On other occasions, no explicit communication about this was registered (S3m, S1e etc). On one occasion, a change is not made (S2), and on two occasions the teacher redefines the conditions to avoid the problem: by cheating (S3m/C1T), or by redefining the ornament's function (S7/C2T1). Additionally, the material contains an example of C2T1 perceiving a gap, but giving advice based on assumed agreement.

The conditions in the middle phase function in the same way as the conditions in the initial phase: as controlling and limiting devices for which formbild is chosen or developed. They stabilise what is chosen and filter the person's construction of formbild. This has clear consequences for what will be possible to do further on in the process.

Cementing a norm

After the directional choices are made in the middle phase, the groups in the material have a specified aim, a clear position. From this point on, the position is reinforced and clarified. This is done through the students' actions: their specific choices, how they follow through on their ideas and achieve their goals, and in the students' communication with each other: commending, supporting and discussing in detail how to reach an agreed aim. The formbild has now changed from being a discursive object (when several different formbilds are possible and debatable and the gaps are left open), to an object of transference (when one formbild is deemed to be better than another and the gaps are filled). This may be called a cementing of the formbild. Or the initial stages of building the black-box: Something is being clarified, highlighted and reinforced until the participants are so unanimous in what they aim for, that it may seem like they are "merely following the laws of nature" (Michl 1995, see Chapter Two).

Good examples of cementing are found especially in C2. Also in C1 one may find examples, but they are more difficult to separate from the selection of what is being cemented. The cementing takes place in the communication between the various students, and between the students and the teacher. The cementing communication consists of frequent confirmations of the quality of each other's idea, aim, and effort. This is shown partly through small, encouraging remarks, but more often through comments such as 'don't you think it should be like this here?' or 'Yes, exactly!'²¹⁴

²¹⁴ Constructed examples, not quotes from the material.

The students divulge a certainty of their own project. They have been through a selection phase; they have obtained confirmations from the teacher and other students that this is a good choice, and an appropriate way to take in order to achieve this aim. Questions asked from one student to another usually seem to receive an expected answer. A good example of such a cementing communication is the long conversation between S2 and S5 in C2OD11. Here they discuss how the final shaping of S5's chair should be. The discussion flows freely, is intense and concerns concrete subject matter. They share a repertoire of concepts obviously understood the same way: good lines make good form; movement, contrast and repetition of form is good; the form should function etc. Still, the concepts are secondary to the artefact and the template made while discussing. The words call attention to details of the item's shape, but the fact that the artefact is present, gives them an opportunity to discuss this directly and concretely. The text in Fairclough's definition is, then, more the form indicators in the artefact and less their verbal, symbolic representations (See Chapter Two). This situation is an example of two students sharing a formbild: they both agree what constitutes good quality in a form. Nevertheless, they sometimes disagree upon how to achieve this aim. Such disagreements give the discussion resilience and drive it forward. Form indicators belong to the artefacts themselves. They are related to other artefacts, styles etc. But how these form indicators are perceived change; the expression each person perceives is contingent upon person, time and place. Ergo, it is socially constructed. This is pointed out in relation to today's fashion by C1T in OD9: Because the fashion today (at the time the observation was made) dictated closely-fitted garments and small lapels, one had to make the garment very snug in order to achieve the *close-fit* effect. Further, to achieve the *big lapel* effect, the lapel itself does not have to be particularly large. When these students from C2, in discussing the shape of a chair, agree upon objectives, this is a sign that they are also synchronous in the social context: they have a parallel understanding of the effect of every individual detail.

Whether the mechanisms of change in form experience in clothing design differ from those in furniture design is an open question. This, however, lies outside the scope of the thesis. The way in which the students and teachers discuss this question the solutions they come up with is more important for the process and its formbild construction. Even though form experience is relative, students and teachers can communicate about it and understand each other. This is a sign that the external factors are parallel and that they already are socialised into a common formbild. Within this formbild, some things may be flexible while other things may be inflexible. The analysis of the material in this phase has provided several examples of the teachers defining

what is or is not flexible, as might be expected in an educational situation such as this. Still, what is flexible is also changeable, though the changes may take place over such a long period that they cannot be discerned in the short observation periods.

Formbild construction in the cementing phase

The mechanisms for formbild construction function in this phase as a cementing of the chosen formbild. This cementing has two aspects: 1) a choice is set, fixed, supported and enhanced, and anything not relevant or supportive to this choice is discarded, and 2) this choice is clarified, disclosed and highlighted. Both these two sides emphasize one choice and that this choice is good. This may be understood as the tentative beginning of the black-boxing of this formbild (see Chapters One and Two). The conditions behind these choices are not explicitly clear, probably because the communication is going on within these conditions: few gaps were registered. Concise, but free-flowing communication with explicit declarations of support between the various students and between the students and the teachers is the hallmarks of communication in this phase. A shared kit of concepts combined with the fact that the artefacts that the students are working on now are approaching completion provides an opportunity for the communication to be non-verbal through these artefacts. This reduces friction in the communication about formbild.

A summary concerning the dynamical aspects in the formbild construction

A main structure in the material is a development towards consensus in three phases: inclusion/exclusion of formbild, stabilising the formbild and cementing the formbild. While the initial phase is characterised by openness and relativity, the process after the guiding choices are taken in the middle phase is characterized by stabilisation towards a norm. This constitutes the converging structure in the formbild construction.

The mechanisms for solving disagreements and bridging gaps have a common direction toward a shared formbild: the teacher's position. When this is added to the high degree of general agreement described above, this converging structure is enhanced. This applies to both the social development of the group and the part of the communication concerning the constructing of the formbild.

The designing process is then possible to understand as a "taking-something-away" process: choosing something at the expense of something else in order to achieve a coherent and clear end result. Together the two sides of the cementing above emphasize that one choice was taken and that

this choice was good. Behind the designing practice (the development in the situation) lies the construction of a common formbild or the construction of a type of common norm within which the participants may construct their formbilds. Some of the possibilities are being filtered out (see also the Chapter Two section *Not everything is possible in every period*).

Within the context of the creative process, where the novelty of the idea and personal expression are important, this may be problematic. Such an interpretation might be understood as the dethroning of the creative individual, more in keeping with what Takala-Schreib refers to when she writes that the discourses in Finnish design are actually creating the design, rather than the designer himself, and with what Jacobson (1994; 1998) calls the subject that functions as an object (when following trends). In my view, what are described here are immanent conditions for formbild construction in making processes that will always be present. They are the conditions allowing us to “act[...] as individual subjects when defining identity through design”, to continue using the concepts of Jacobson. When designing artefacts which express ourselves through forms, we are compelled to choose something at the expense of something else. It is therefore more important to describe these conditions and the mechanisms and flexibilities in designing, rather than denying or opposing their existence. This will, in turn, make the conditions more explicit and thus open to discuss. I will return to this later.

These restricting conditions, both in the general converging structure and in the specific conditions set for the process, constitute dynamical aspects of the formbild construction. Ergo: Something is let through, something is not (see for example Porko-Hudd 2005, in Chapter One, and the discussions in Chapter Two), resulting in the hermeneutical filters having a normative function.

Conditions are set for

- The individual's range of options in the situation (role expectations and role activations)
- The development of the artefact (of idea, function and expression), and to
- The social setting

The conditions control which positions will be considered as valid. They control the communication between the students and between the students and the teachers, but they are not always explicitly communicated. Sometimes they are implicit, assumed or implied. The conditions are explicit or implicit in the initial phase, explicit in the middle phase, and less focused in the final phase, probably because the participants by then have agreed. Who has set the conditions are, with one exception (the assignment text in C1) not made clear in the communication.

The students seem to perceive these conditions more-or-less clearly and relate to them explicitly or implicitly: In the initial phase it looks as though they are perceived explicitly and implicitly and the students follow them or not. In the middle phase it looks as though they are perceived explicit; while in the final phase it appears that everyone follows the conditions without divulge in their conversation whether they perceive them explicitly or not. This indicates that they are already aware of them.

Both the students and the teachers communicate the conditions. The teachers present more-or-less clearly which position they take, and by implication, condition which positions are acceptable. To start with, the students position themselves in one place and may or may not change their positions. The students can not change the content in the positions. The teachers advice from the possible positions and make some adjustments of the positions.

Based in these conditions, the development of the situation is guided in one direction. To handle gaps, certain strategies are activated. In the previous chapter, eight strategies to bridge gaps were presented. After this discussion a revision of these strategies is possible: Five different main strategies for formbild construction within the conditions in the situation are recognisable. The brackets behind each strategy refer to the primary users of the strategy.

1. Changing position in order to agree, explicitly or implicitly. (S)
2. Not changing position, explicitly or implicitly, but giving the impression that a position has been changed (S)
3. Redefining the problem or the conditions in order to avoid conflict (T)
4. Advising from an assumed agreement in order to avoid conflict (T)
5. Leaving the gap to linger. (S and T)

Of all the registered strategies, only the final one leaves a gap open. The other four lead to an agreement or an apparent agreement.

These are the main features of the structure of the communication in registered material. Strategies not discussed here have not been registered as disagreements. As a result, conditions that in themselves may be important to, but not actualised, by the situation (such as the concrete and explicit conditions for the form and function of the artefact concerning technique, aesthetical theory etc) have been left out. One may also ask which, if any, of these strategies might influence the conditions on the long term. This is a complex issue that would require extensive further study, but a discussion of the subject will be initiated in the next section. Additionally, the discussions of demands of the framework behind and around the formbild constructive

mechanisms are postponed. These hierarchical aspects are the main theme in the next section of this chapter.

HIERARCHICAL ASPECTS: THE FRAMEWORK BEHIND/IN THE FORMBILD CONSTRUCTION

Communication does not occur in a vacuum. To this point, the analysis of the empirical material has focused on the *text* and *discursive practice* (see Chapters Two and Three). This was the first part of the analysis, as described in Chapter Three. In the second part of the study, the *social practice* is analysed in order to find how the text and the discursive practice actually are socially conditioned; what the participants bring into the situation, what they do in the situations, and what they bring out of the situation. As discussed, this analysis will mostly comprise the two first levels of organization in the social practice: 1) *the social situation* (the specific social room), 2) *the social institution* (with the roles that belong to this institution), and 3) *the society as a whole* (Fairclough 1992, see Chapter Two). The third level will be drawn in to contextualise the other two. In Chapter Two, Fairclough’ three-dimensional model of discourse analysis was also presented. The two cases in this study may be fitted into this model in this way:

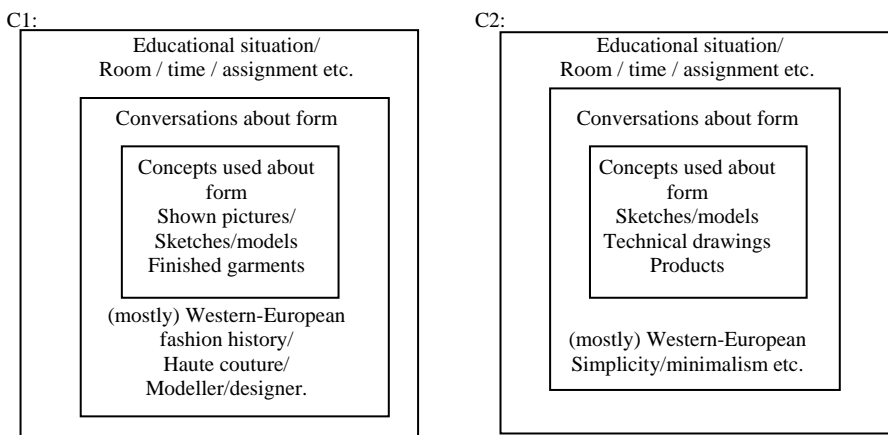


Figure 25: Case 1 and 2 inscribed into Fairclough’s three-dimensional model of critical discourse analysis

The social practice (in the outer square of the model) may be understood as the framework for the situation: which room it is, how different roles are

occupies this room, the relationship between those roles and the power relationship within these roles.

The communication about form was said to have a certain dynamic. This dynamic was controlled by certain conditions. These conditions were set, perceived and followed, leading to certain dynamical structures. As discussed in Chapter Two, this implies a hierarchy.

Someone or something has the power to set these conditions. Currently the teachers appear to fill this function. Others perceive and follow these conditions. At this point, the students appear to fill this role. It is not surprising that such a traditional school-role pattern is recognisable in this context. What is interesting, however, is the extent to which this pattern is apparent in a discourse-analytic approach concerning formbild, and how strongly it controls the discourses and the formbild construction.

In order to understand more of how these hierarchical aspects evolved, a closer description and analysis of the framework behind or in the mechanisms is required. This consists of the concrete surroundings: mainly the *scene* or the *scenography*. This includes the place, time, assignment and material²¹⁵ and the roles that can be played out in this scenography. Illeris emphasises that “these surrounding factors (*udenomsgreb*) which often assume a non-reflected character, have defined what reality ‘is’ or ‘is not’.”²¹⁶ In a hierarchical analysis, a critical focus on these matters-of-course will provide an opening to discover if this defines reality, what is defined, how it has been defined and what consequences this has for the activity; i.e. Cobern’s formulation “construction takes place in a context” (1993) referred to in Chapter Two. The analysis begins by describing the scenography (see Chapters One and Two, especially Lyng and Beck 1997, and Goffmann 1959:32f, and the tradition from, for example, Berge 1992:105ff and Johansson 2002). Before venturing into this part of the study, however, some comments will be made concerning the basic demands of this hierarchy.

Basic demands in the hierarchy: person, artefact, situation

The social practice the discourse and the text are situated in consists of the specific situations of the participants, the forms and artefact they work with, and the individuals they are. The social practice and the basic demands in the hierarchy can be described in relation to the same three keywords as the dynamical conditions: *the person*, *the artefact* and *the situation*. These can be specified thus:

²¹⁵ Foucault uses the term discipline to cover this aspect. The concept discipline has some connotations in an educative situations best to avoid.

²¹⁶ Illeris (2002):69 and 109. She refers here to the Danish translation of Foucault’s *Discipline and punish: Overvågning og straf* (1975/1994:131-154) The original Danish quote is referred in the footnotes of Chapter Two.

The person is the active, acting subject. In the formbild construction, the person is always both a maker and an observer. In the empirical material in this study the persons are the teachers and the students. The person's possibilities in the situation are influenced by previous experience, skills and his or her genetic predisposition. In the observed situations, both the most recent acquired skills and experience have originated in the educative situation: for the last six months they have been members of the same group of teacher(s) and students, in this educative situation they have had specified aims (in the curricula) and they have had a particular reason for being there (to give or to acquire a certain education). The role expectations they associate with their positions as teachers, students and performers are an important part of this. These factors provide basic demands for what has been experienced and learned. This makes it possible to assume that most of the persons in the observed situations share quite a lot of experience and that they have some parallel skills. On the other hand, a single academic year comprises only a small percentage of the person's total history. All have their own background and practical and physical preconditions which allow them to approach the situation differently.

The activity in the situation revolves around *the artefact*. The creation of an artefact instigates the process, its production is what controls the development under the process, and the completion of the artefact (and the report presenting it) concludes the process.

The empirical material as a totality (C1+C2) is characterized by the focus on the end result, where the aim is to make a product combining form and function in a coherent way. Coherence between material and technique is required in order to achieve this. Inherent in the basic demands concerning the artefact are factors linked to the development of the form, the form constant, the style the form indicators are related to, the system of symbols the form indicators are interpreted by, the conditions concerning function and the limitations related to the material and technique, that is, what is available and what the person can master.

The situation includes both the specific social situation and the cultural context of this design-educative situation; see Fairclough's three levels of organisation (1992). The educative setting sets both explicit and implicit basic demands with its limitations and possibilities of role repertoire, system of objective positions and subjectively-taken positions (Bourdieu 1995) and therefore also role expectations, time frame, place, physical organization and the demands specified in the assignment text.

The context-dependent limitations that derive from, are set to, or are linked to the basic demands related to the person, artefact and situation, can also be organized as practical demands, quality demands and value demands.

Practical demands are all the types of demands which come from practical limitations. This may be linked to the physical rooms and what is possible to do in them, the size of the artefacts, the availability of material etc. Practical demands may at first sight appear objective, because of their association with practical limitations, but are generally non-objective, especially in an educative situation. They are by someone and for someone, for a specific purpose. In a hierarchical analysis, therefore, it is important to discuss what these purposes were, whether or not those who made the practical limitations are still participating in the situation, and whether or not the practical limitations were made consciously or not. For example, an obvious practical demand is that each student should make an individual product. This limits the possibility of cooperation between students, and affects the number of working-hours used in each phase of the product, for example, to test different materials.

Quality demands are all the demands concerning what makes the artefact good enough to function as a finished product. This comprises demands for crafting skills, material quality etc. A quality demand is more closely linked to individual assessments and choices than a practical demand. The ranking of items according to their quality is often conditioned by social and cultural concepts of what is good or not. Quality demands are therefore relative, and in a hierarchical analysis it is important to analyse (if possible) what these quality demands are, who are defining them and if (and how) they are flexible. For example, the demand S3m meets, not to use a tunic cut, is a quality demand. Tunic cut is considered to be a low-quality sewing technique and therefore unacceptable for a modeller. C1T defines this as an inflexible demand, but allows it to be avoided through what she calls cheating.

Value demands are the demands which come neither from practical limitations or quality assessments. A value demand will be even more tightly linked to individual assessment than a quality demand, since, when a quality demand is clearly related to the concrete artefact while a value demand is more closely linked to abstract factors. For example, the demand that the idea should be new is a value demand. There is no practical reason for demanding this, nor is there any indication that a new idea necessarily has more quality than an old idea. On the other hand, if one argues that a new combination of materials, a new design or a new use of a technique has a larger degree of creativity than a copy has, and that this is true regardless of whether or not it would be technically difficult to make a copy, then creativity is valued higher than technical solutions. The novelty of the idea, then, becomes a value demand.

The social practice has now been described as a framework with three basic demands deriving from *the person*, *the artefact* and *the situation*. These

basic demands of the social practice could also be grouped as different types of demands: *practical demands*, *quality demands* and *value demands*. It may be useful to remember that restrictions are not necessarily negative. A limitation can act as a positive aid by filtering away unnecessary or superfluous information. Attention may then more clearly be directed to what is interesting and useful, helping us achieve our aims and progress in the desired direction. However, the most important points to discuss in this second part of the analysis are: who has the power of definition to define interesting and useful information as opposed to unnecessary information, how this power of definition is activated, the mechanisms used, and how they can be changed. Based on this mapping of basic demands, the analysis may proceed further to the scenography of the two cases where these basic demands are found.

Scenography: the rooms for the activity

C1: the modeller's atelier, the designer's all-purpose-room and the classroom

In C1 the group had two rooms available: a design room and a sewing room (See the illustration in Chapter Four). This is a physical underlining of the division in the name of the study: *Design and dressmaking*. The activity design and the activity sewing are therefore separated both on paper and also in practice, though the students work is a continuous intertwining of the two activities. This division is also found in the important discourse in the situation: the modeller/designer discourse, and in the two initial assignments the students were given before beginning the process: the modelling of a top on a bust, and the construction of a pattern. The craftsman, the modeller, is said to be the one most familiar with the shape of the body; the one who has the knowledge to adjust/change the design and to cut the material and place the seams the best way. In taking this position, the teacher signals that sewing and making the garment fit is an aim to strive for. It is therefore possible to question whether this gives the sewing room a higher priority or a higher status.

The sewing room is equipped with sewing machines and large tables for displaying the patterns and cutting the material. It is furnished with practical and technical devices making which make it a kind of atelier for the modeller. The sewing room, however, also bears some typical hallmarks for a classroom. A large, dark green blackboard covers one of the walls in the proper end of the room: proper because the light from the windows shine inwards from the left side when looking towards the blackboard. This is an important point in traditional classrooms equipped with writing desks for pupils which are mostly right handed. In the sewing room, the direction of light is unimportant since there are no desks. The tables for sewing machines

are placed along the walls, each supplemented with its own lamp (also the sewing machines along the window wall). The position of the blackboard can therefore be understood as more symbolic than practical.

The blackboard in the sewing room is the teacher's domain. I have not registered students using it when the teacher was not there. A blackboard is a strong symbol of the teacher-pupil relation. The teacher, the one who knows the subject, uses the blackboard to show the pupil, who does not. As such, it represents a power relationship where the teacher is the strong one, holding the power. The unnecessary repetition of the positioning of the blackboard in relation to the window wall symbolically supports this particular power relation. That the blackboard area is the teacher's domain is further emphasised by the system of shelves under the blackboard containing handouts, assignments and so forth. This is a symbolical extension of the teacher's knowledge distributed to the students.

In front of the blackboard stands a desk. It is large, but slightly smaller than the other tables in the room. It functions as a teacher's desk when the teacher teaches the whole group in this room. The teacher positions herself behind this desk, in front of the blackboard. As such the desk also is a symbolic support for the teacher-student relationship. But, unlike the blackboard, the desk is used by the students the same way as the other tables in the room. The desk may therefore be interpreted as more flexible, and not always a power factor or a reminder of the activity as a study, a school, where students should learn and teachers should teach.

In the sewing room, the students share the available space. Sometimes this causes friction when many students are cutting material or sewing at the same time. Seven sewing machines are available to 18 students. Some students solve this dilemma by bringing their own sewing machines and placing them in the design room. This practice, however, is frowned upon. The design room should be free from sewing-machine noise. In the sewing room, on the other hand, there is considerable noise from the sewing machines, the vacuum table and steam iron, and a radio which is often turned on. The limited space does not appear to be a major problem. The students seldom work all at the same time. Even though they have a schedule specifying how much the teacher will be available any given day, it is both expected and necessary that they work all day and occasionally at night. In this way, the demands on the room and machines are eased.

While the sewing room is reserved for modelling, cutting and sewing, the design room is more of an all-purpose room. Eating, drinking, drawing sketches and anything that can be messy is generally done in the design room, in addition to the room functioning as a lecture room, meeting place, place to rest, to store goods, to talk in the telephone, receive visits et cetera.

The students each have their own seat and small storage place throughout the whole academic year. The seating arrangement makes it easier for the students to converse, develop ideas, display their drawings, borrow each other's books, tools etc. The room thus functions as a creative design workshop for the individual students.

The design room is furnished with a blackboard placed in a position corresponding to the one in the sewing room symbolically positioning the power at the top of the classroom. The blackboard is primarily used to write messages about what to bring to the next session, information about meetings, study-plans etc. In addition, it is used by the students to write their queue list to supervision sessions with the teacher. The students thus use the blackboard, but only to sustain the power relation: they need and want advice from the one who knows the subject, and use the blackboard, the symbolical place of power, to ask for it.

The lower part of the design room is reserved for the students. A magazine rack, the students' lockers, a sink, a coffee maker and a hot-pot are placed here.

The disposition of the rooms in C1 therefore supports the divide between the modeller and the designer, and it could appear that the teacher's preference for the modeller's position is supported by the sewing room's sanctity, since it is reserved for the performance of craft skills, while the designer room is used for all other purposes. This opens for the consequential interpretation that the sewing room is given a higher priority than the design room.

The furnishing in C1 gives strong signals about a *teacher-pupil* relationship, and symbolically supports the power attached to the teaching role. It also signals a *master-apprentice* relationship and a creative workshop relationship where more equally powered roles such as *discussing-participants-in-a-creative-forum* might be found. This cross signalisation may be seen as a parallel to the working modus of the teacher and the students in C1, where one may encounter both discussions between equal partners or a hierarchical master/teacher-apprentice/student relationship. The two signals the furnishing in the rooms yields are: 1) the rooms should function as creative- and craft-workshops respectively as a *sewing atelier* and a *creative workshop*. This is supported by the technical installations. 2) the rooms should function as a classroom where something should be learned/taught. This is supported by e.g. the position of the blackboard and the hierarchical distribution of the teacher's area in the front of the room, and the students' area in the back. The students also have their own place to sit, which gives system and perspective. According to Foucault, this is an important principle behind discipline, thus making it a technique of power.

The separate places create an analytical space which “transforms an unstructured, useless or dangerous mass of people into a structured mass²¹⁷” (Illeris 2002: 110)

Both the disposition and the furnishing of the rooms provide a fixed framework for the form communication in the group. It is unlikely that the students or the teacher (who at the time was not permanently employed) had many possibilities to change this. All were subjected to this framework, probably planned by the institution based on experiences from earlier teachers and students. The rooms give contradictory signals, but most of the signals point towards the asymmetrical teacher-student relationship. The objective of the room may therefore be understood to be the transferral of knowledge, which implies a (necessary) asymmetry in the power relationship between the one who teaches and the one who learns. The furnishing of the rooms is made to make this dissemination of knowledge and skills as easy as possible. Foucault describes this as mixed spaces: “[the disciplinary spaces] are mixed spaces: real because they govern the disposition of buildings, rooms, furniture, but also ideal, because they are projected over this arrangement of characterizations, assessments, hierarchies.”(Foucault 1977:148)

In these real and ideal rooms the students work on an assignment the teacher has given them. The ideal room is supported by the limited time the students are given to finish this assignment, and the expectation that they work more than the hours the teacher is present. The students say that they have a lot to do and that they have more use for the teacher than the time she is present. Some of this pressure on the available supervision time results from the teacher using a long time on each student. She takes her time listening to the student, to come to the root of the problem although the student cannot always formulate it precisely. Sometimes it is registered that she does not have the time to advice all the students on the list. The queue is an important tool for her to arrange the available time, but it is only few hours, and at the end of the day, she clearly shortens each session in order to advice every student whose name is on the list.

The conversations with the teacher and the gradual approval of their work are important and necessary to the students. When the time is limited, it follows that the teacher’s method of arranging her time becomes a power

²¹⁷ My translation. Original Danish quote: ”omformer en uryddig, unyttig eller farlig mengde mennesker til en ordnet mengde” (Illeris 2002:110). Foucault writes: ”Its [the disciplinary space] aim was to establish presences and absences, to know where and how to locate individuals, to set up useful communications, to interrupt others, to be able at each moment to supervise the conduct of each individual, to assess it, to judge it, to calculate its qualities or merits. It was a procedure, therefore, aimed at knowing, mastering and using. Discipline organizes an analytical space.” Foucault, *Discipline and punish* 1977, reprinted 1991: 143

factor²¹⁸. The teacher's distribution of the time has a practical consequence for each student, and they adjust their work after this distribution: They arrive earlier, they stay later, and they find something else to do while waiting for the teacher. Much of the registered communication about form is done during these waiting periods. What might be seen as a negative consequence of the teacher's lack of time and a power game of availability is therefore also possible to understand as a considerable factor in the students' social construction of formbild, although not made explicit in the pedagogical situation.

C2: The craftsman's workshop and the classroom

In C2 the group uses a single large room (see illustration in Chapter Four). Most of the room is furnished with woodworking benches. There is also a metal-working area and a round table where the teachers can meet and give information to the whole group. There is a blackboard on one wall near the round table. As in C1, this table is placed with daylight from the left when looking at the blackboard and it has a corresponding lack of function, since the table is round. Also, in much the same way as in C1, the blackboard in C2 functions as a symbolic confirmation of the teacher-pupil relationship. Messages are written there, as are the lists for the advising, and under the blackboard extra copies of the handouts are stored. Still, unlike C1, there is little room between the blackboard and the round table, allowing the teachers no natural space to occupy in the role as lecturer. Rather, they sit in a vacant chair around the table together with the students. The teacher-blackboard-pupil relationship is therefore not as prominent in this arrangement as in C1's. The same applies to the workbench area of the room. Here, also, a blackboard covers one wall, but this is used by both the teachers and the students to discuss practical problems rather than as a site for lecturing.

The practical work at the workbenches seems to be a priority, since the other workplaces the students have are small and seldom used. It looks as though the students prefer to stand thinking by the workbenches, sit around the round table or go outside for a cigarette or to the canteen, rather than sit at their individual desks.

The disposition of the rooms in C2 is not as obviously divided as in C1 between designing/planning and production. The main activity is centred around the workbenches, suggesting that this is the most important work for them to do.

The furnishing in C2 is mainly arranged as a workshop, rather than a classroom. Neither is there a clear, reserved place for the teachers. It is the

²¹⁸ Foucault points out that time tables and other forms of organizing time in a disciplinary way, are as good examples of micro-physics of power as the organization of space. Foucault 1979:149-156

students' workshop, and the teachers may enter and give advice if the students ask for it. This is a power signal indicating that the student holds the most important role there. It is however possible to question whether this really is the case. In the analysis of the communication in the situation, it was possible to conclude that the teachers both wanted to have, and had, a strong influence on what the students did, what was considered the right thing to do, and which formbilds were valid to choose. While the more egalitarian hierarchy of the room's furnishing gives the ownership of the room to the students, one may also interpret this as a sort of a counterweight for the more authoritarian setting of conditions for the dynamic by the teachers (as stated in the previous main section of this chapter). This is not explicitly stated, and finding an actual validation for such an interpretation in the material would not be easy. Besides, it may be possible to assume that if such a reason lay behind the furnishing of the room, it would likely have been done consciously and therefore probably communicated explicitly. Something else that speaks against such an interpretation is that the students actually have their own desks and work benches. As mentioned in relation to the furnishing in room C1, this 'cellular' power²¹⁹ can be understood as a disciplinary technique. Because of this, C2T1 and C2T2, though they themselves do not have reserved spaces in the room, may easily determine who is present, what they are doing, how far they have progressed et cetera. In this way, the furnishing of the room functions as a disciplinary space, and therefore an activation of the school hierarchy and the teacher-student relationship after all, though not as obviously as in C1.

In C2, the students worked in the observed period with a free assignment, (see Chapter Four). In planning this assignment, they had to involve the teachers. As an inspiration for the students, the teachers showed examples of previously delivered assignments. Since these were selected as examples, it is probable that they represented examples of good quality, either in the structure, the written assignment, the content of the work, the theme and the question asked or as a combination of the above. The students had worked on developing their project during the academic year, in parallel with other assignments. In this way, the teachers have had an opportunity to influence the students' choices, thus making the assignment less free than it might appear: Through such examples, the practical demands, quality demands and value demands are established. By using specific examples, they also have some control on what the students will discover is possible to do. And the teachers have the final word when deciding whether the idea is good enough or not. This way the teachers control the students' activity step by step all the

²¹⁹ Foucault 1977:149

way from the initial of the planning of the process. This is a main feature of the disciplinarian knowledge, according to Foucault (Illeris 2002; Foucault 1977).

As in C1, the students in C2 work in these real and ideal rooms on an assignment the teachers has given them, and they buy their materials and supplementary tools themselves. This is literally a heavier duty for C2S than C1S, since their material is wood. The teachers are helpful and provide suggestions as to where the material might be found, but this remains the students' responsibility. The students expend considerable time finding, shopping for, organizing transport and waiting for material. This factor sometimes causes the process to require more time than planned, and the students may risk running short of time towards the end of the project. Likewise, the sketches and models are more difficult to fabricate for C2S than C1S. While C1S make toiles for their garments, C2S make scale models, models in alternative and more easily-processed materials (such as clay), or full-size models of selected parts. This condition constitutes a power factor that does not exist in C1: When C1S and C1T disagreed upon how something would look; the student tried it out in a full-size model. They could then continue the discussion with the artefact in front of them. This was more difficult in C2. In the example where C2T1 and S3 discussed the dimension of the table-legs, the teacher based his advice on the assumption that S3 would actually have agreed if only she had understood how it would look in the end. Whether that was true or not would only be revealed after the student had made her table. To make a full-scale model would take too much time. The teacher therefore has to convince the student that this is so, and the student on her own part must trust that the teacher knows better. This is an activation of a power relation. The student can, naturally, stand her ground. Perhaps she has another formbild than the teacher, and says exactly what she wants to do. Whether that is true or not: if she chooses not to do as the teacher suggests, and her table does not turn out as the teacher thinks it should, she will probably get low grades regardless of how much she succeeds according to her own criteria for quality. This typical educative dilemma is aptly visualized in such a context where the teachers have a strong and explicit formbild.

Scenography: concealed control and activation of a school hierarchy.

We have seen that in the practical arrangement of the situation there are many demands controlling the formbild construction. The demands can be defined as *concealed* because they are not thematised explicitly, and do not seem to be explicitly used by teachers or students. Concealed demands are here used in parallel with what Illeris called surrounding factors

(*udenomgreb*), as referred to above. By drawing on Foucault it is possible to understand how the disposition and the furnishing of the rooms activate practical demands, quality demands, and value demands for the person, the artefact and the situation. This will be summarised in three stages: 1) *demands the situation sets for the person and the situation*, 2) *demands the situation sets for the artefacts*, and finally 3) *summary concerning the basic conditions in the scenography*.

1) *Demands the situation sets for the person and the situation*: In C1 the rooms were organised so that the teacher occupied a place which in classical classroom tradition was associated with a higher position in the hierarchy than other parts of the room. This was supported and activated by the fact that the teacher used this area, while the students used other areas. In addition to this, the design room in C1 was organised in a way that disciplined the students as a mass-of-students, available for influence by the teacher. In addition, it seemed like the sewing room was given a higher priority, or more status, than the design room. The teacher is placed in the role *teacher*, and therefore in a (role-expected) higher position than the student in the role as *student*. This is somewhat inconsistent, since the sewing room (the *atelier* for the *modeller* or *craftsman*) is given more status than the design room which, as an all-purpose-room, must alternate between being a *classroom* for the *student* and a *design studio* for the *designer*. This may be interpreted as a possible activation of a master-apprentice scenography. Through such changes in possible casts, consequential changes in power relation may be possible. The same tendency is possible to trace in C2, but to a lesser extent. There is no *design studio* in C2, but most of the available space is reserved for a *workshop* with woodworking benches. The furnishing and disposition create a more egalitarian room, toning down the *classroom*- and enhancing the *workshop-scenography* (for the *master* and the *apprentice* and perhaps the *discussing-participants-in-a-creative-forum* roles).

The scenography sets practical demands for the work in the rooms and who (which roles) are presumed to work in this room. The quality and value demands made by the scenography are less visible and more implicit. The modeller-designer (master-apprentice) organisation of C1, supports the quality demands in the communication (see the previous section of the chapter). The selection of available magazines and which clippings are hung on the wall support value demands for the novelty of the ideas, and the fashion perspective given in the assignment and the communication. The quality and value signals would have been very different if the teacher had, for example, brought magazines from *Husfliden* (a Norwegian store selling and promoting traditional handicraft and home-industry products).

In an expanded scenography perspective which includes the *design education institution* in the equation, several more (supporting) roles are made available. For example, it is possible to recognise students in roles such as *designer-artist*, *artist-genius* (internal idea position), *artist researcher* (in the assignment text in C2), *artist-craftsman* etc (Chapter Two and Mangseth 2004:9-2)

2) *Demands the situation sets for the artefacts*: The availability of materials, the possibility of making models, what is presented as inspirational material etc, function as a framework for the artefacts. These demands may also be described as concealed. As the rooms, the assignment texts, the demand for making individual projects et cetera, they influence the flow of ideas and what is considered possible, thus making one formbild more prioritized than another. The student's construction of a formbild is therefore not 'free' if the term implies that the students are uninfluenced and unrestricted.

Another practical demand, and a quality demand in the content and aim of the situations, is that the students are working on concrete artefacts. The analysis of the communication revealed that the discussions were more fluent when models, toiles or partly completed artefacts were available. The concrete artefacts seemed to facilitate the further development of the ideas and encourage specific comments. The three-dimensional objects may therefore be understood as a mediating tool (Vygotsky 1962;1978) with an immediacy that the two-dimensional sketches or technical drawings did not have. The sketches are important in capturing the idea. As such, they are significant but short-lived. In her study, Koskennurmi-Sivonen found sketches used in the same way: "Sketches have an ephemeral, communicative role in the initial phase of designing" (Koskennurmi-Sivonen 1998). Since the communication changed notably when the artefacts were made, it is possible to assume that if they were not to make these artefacts, the communication throughout the whole process would be different. The fact that the artefacts are to be made is therefore a demand framing the basic form communication. This demand has two consequences: As the artefacts facilitate the communication, they also narrow the focus of this communication around this particular artefact. An artefact controls and limits on the process as a whole, while on a detail level, it may generate new solutions.

3) *Summary concerning the basic conditions in the scenography*. Limiting demands controlling the situation, the person or the artefacts are referred to as basic demands. It is a framework for the dynamic in the beginning, middle and finishing of the process. They are constructed: that is, that they are not naturally given. By this, I mean that they have been set by someone (as in the

assignment text or the examples given), built by someone (as were the furnishing of the rooms, the programme at the institution, etc) or chosen by someone (as the students choose to take the programme, etc). As such, they are not actually necessary, meaning: both the students and the teachers could manage very well without these rooms or these assignments. On the other hand, these basic conditions are precisely what initiate the situation. The students want to acquire an education in design and dressmaking or in wood and metal work; the teachers want to educate the students. The situation itself is, therefore, neither neutral nor random, but a constructed situation with a set aim: to give the students and the teachers possibilities that they desire. Therefore, in the construction of this situation certain demands are made. This restricting framework involves demands set to the roles, role expectations, relations between roles and mechanisms of power deriving from these roles. The next question in this hierarchical analysis is therefore directed to the social practice within this scenography.

Role activation in this scenography

Role expectations and role mix-ups

In the material differences are registered between how the teachers in C1 and C2 activated their roles: and consequently, how they took advantage of those powers these roles were expected to have in the situation (“There is no set answer” vs. “We have a formbild and we wish to communicate it clearly”). In Chapter Two, different types of roles were presented, mostly with the help of Goffman’s theories (1959), who formulated the relationship between roles and scenography thus: “When acting out roles that “fit” the scenography, the plot works” (Goffman 1959). In the studied situation many different and sometimes contradictory roles are found. Yet they still fit the scenography, since the scenography as discussed above also gave many and sometimes contradictory, demands. This, however, did not ensure that the plot worked without problems. With many different roles available, and to a certain extent unclear demands and activating factors, some role conflicts occurred when the role expectations were mixed up and crossed. This shall be specified more closely.

The active roles registered in the situation can be roughly divided into three main groups: *the teacher*, *the student* and the many different variations of *the performer*. The most clearly-defined roles in the material were the *teacher*, the one that teaches, and the *student*, the one that obtains knowledge and develops skills. Similarly, yet with other connotations and consequences, we have the roles of *master* and *apprentice*. In C2 there were registered instances where the students took on some aspects of the *teacher* role. Many students in C2 were, as previously mentioned, studying to become teachers,

taking this subject as the third year of their teacher education. The instances registered with students in the role as teacher, were found when they discussed the pedagogical or educational aspects of their projects. Their written assignments were expected to contain such reflections. These situations were, however, few and short. The most common roles found in the material were the many different variations of *performer* roles: the *designer* (the one who designs a form), the *modeller/craftsman* (the one who makes the form) and the *artist-genius*, *artist-craftsman*, *artist-researcher*, and *discussing-participants-in-a-creative-forum*.

Some of the gaps in the communication described in the previous chapter as well as some of the conflicts the students had among themselves concerning positioning in the discourses may be ascribed to vagueness about which role they should assume in a given situation. A *designer-modeller role expectation* would be different from a *teacher-student role expectation*. Some aspects of this may be that while the designer or modeller role expectation would be to design or model a particular artefact within a personal expression, a student role expectation would be to learn about modelling and designing, acquire the skills needed, study the stages in the process, and relate these insights to prior knowledge concerning one's future as a professional designer, modeller, teacher et cetera. The teacher role would be to, in cooperation with the college's and the subject's guidelines, select what a student should acquire of skills and knowledge, and decide how the work should be structured. According to Goffman, the modern human is more aware of his or her different roles in the society (Goffman 1959, see also Chapter Two): which roles are possible to take, to make and to play out. This can be conscious or unconscious. One might assume that it is this possibility the teacher and students exploit here. When, however, one is uncertain about which roles are possible or expected, this may lead to problems. This will be particularly problematic if there are *cross-role-expectations* and *role mix-ups*.

Cross-role-expectations occur in the relationship between the participants: for example when the teacher expects a student to assume the role of *modeller*, while the student actually takes on the role of a *student*; or if the student expects a teacher to assume the role of *teacher*, while getting a teacher in the role of *designer*. An example from the material may be the relationship between C1T and S3m where the teacher expects S3m to be in the role of the modeller and make a garment that fits the body well, while S3m, in the role of designer, wants to make a tunic cut.

Role mix-up occurs internally in the individual participant: for example, if the person looks upon his or herself as *designer* or *artist-genius*, but in practice activates him or herself as a *student*. An example may be S3k who as *artist-genius* defended her first idea, attempting to give an illusion of being a

creative *designer*, while she actually activated herself as a *student* trying to do what the teacher expected of her.

These different role expectations, role activations and role mix-ups, forms a complex and dynamic network. It is therefore understandable that Berge, in her study of *Arts and Crafts* in educative situations, chooses to name her somewhat parallel observations as a *role dance* with a particular *choreography* (Berge 1992). The following section presents concrete differences in role activation between the different teachers (and, in part, the students) in the cases and the specific power consequences this has for the participant's positioning.

The teacher's role activation, communication and sanctions

In C1, we meet a teacher who has formulated a limited assignment for the students, displaying specific demands for the working process and the product. For example, she presents clear technical demands for the pattern making, the cutting, and the sewing. This is, in practice a way of altercasting²²⁰ the students in the role of *student* or *apprentice*. Further, she states repeatedly that she does not have a set answer about what is good form or not, and that she does not want to control the students' designs too closely. The criteria for form quality are therefore the student's choice, she claims. This is, in practice, a way of altercasting the students in the role of *designer*. Already, this makes the dramaturgy difficult for the students who are casted in two roles simultaneously. The analysis of the material, however, shows that CIT does more, in practice, than simply altercasting students as designers: She makes specific demands on the formbild, for example in 1) the assignment text and 2) the hidden *norm* she refers to in the supervision sessions:

1) When the assignment text demands that the student should begin in a historical period and develop this in the direction of tomorrow's fashion, she makes a demand for novelty and development in the general direction indicated. The student has some choice in the matter, but this is a choice within a particular framework. The teacher therefore defines the students as *future fashion designers*. As future fashion designers, they are assigned an expectation to master yesterday's and today's fashion, in order to make qualified guesses about what will come tomorrow. In this way, the teacher activates her influence and her role as the one in power to dictate the

²²⁰ Altercasting: "A concept introduced by Eugene A. Weinstein and Paul Deutschberger (Sociometry, 1963) and used within role theory and dramaturgical sociology to describe the process of casting of the other (alter) into a particular role. It highlights the fact that the way in which one acts towards others has a definite pattern and may constrain what the other can do". A Dictionary of Sociology. John Scott and Gordon Marshall. Oxford University Press 2005. Oxford Reference Online. Oxford University Press. Telemark College. 16 April 2006 <<http://www.oxfordreference.com/views/ENTRY.html?subview=Main&entry=t88.e57>>

student's role. The students who have applied for and won access to, in hard competition with hundreds of other prospective students²²¹, the study *Design and dressmaking*, do not oppose this role assignment. They enter the role by keeping in touch with the fashion front, buying more magazines than the ones the teacher have bought and placed in the magazine rack in the room, and by studying fashion drawings and adopting the drawing style of selected designers in their sketches.

2) Both in the lectures C1T gives to the group and in the individual counselling, she refers to certain norms, both technical and aesthetical. This delimits the choices of formbild. In doing so, she activates herself in the role of *teacher* or *master*, the one who knows, but also in the role of *modeller*, the one who can recognise quality in this craft. At the same time she altercasts the students in the role of *modeller* when expecting them to follow the same rules. If the students wish to break with this norm, it must be done consciously. This requires that the students perceive this norm. The teacher must therefore communicate it in some way. Earlier, it was found that some aspects of the norms were communicated openly, while other parts were communicated in a concealed form. When C1T explicitly states that she does not want to control the student's formbild, yet to some extent continues to do so, it may be assumed that she is not making these demands consciously. This assumption may be supported by her not problematising this to the students, or communicating in any way how the students should register or relate to these demands. The concealed (unspoken) limitations are registered explicitly and implicitly by the students. Some become insecure and require a good deal of advice from the teacher (S1b, S1s), some are self-assured and work mostly by themselves (S2h, S4o, S4n), and some go into opposition (S3k) when they register the demands, and set themselves against them. This unspoken guide to an (unspecified) aim, makes it possible to draw parallels to a master-apprentice form of work, with the exception that the *master* in this situation does not work on a project on her own, but simply advises the *apprentices*. Formulations such as 'experience tells us that' etc, may be interpreted as support of this parallel.

In C2, the teachers have another mode of activating role expectations. In contrast with C1, the assignments are not made by the teachers, but developed by the students in close cooperation with the teachers. On the other hand, both of the teachers, T1 and T2 explain directly to me as a researcher, before the observation period, that they want to be clear, both as *designers* and as *teachers* to the students. They have a formbild which they consider best, and they want the students to learn about it, appreciate it, and

²²¹ In the year of observation a total of 418 applicants (79 primary choice) applied for 10 available places. Numbers from Samordna Opptak <http://www.samordnaopptak.no>

use it. Their communication about form has this as a condition. Such an example occurs in the discussions about dimension of table legs (C2T1, S3). As noted earlier, if the assumption is correct, there is no gap and therefore no problem. If the assumption is wrong, then this is an activation of the role expectation *master* telling the students altercasted as *trainees* what to do in order to bridge the gap. Another example is the situation in which S2 and C2T1 conclude that they do not agree. The significance in example lies in that it can only happen in a *designer* role cast, not in a *teacher-student* role cast, because the focus is not on the student's learning, but on the artefact's design.

The different intentions of three teachers in the material may also be registered as the use of different sanctions to control the students' processes. In C2, this is formalized by the demand that the problem, idea and plan for the project must be approved by the teachers before the students may begin. The individual student is responsible for seeking assistance from the teacher during the process. No written rules requiring students to discuss their projects with the teachers during the process have been registered; but as C2T say, they are expected to do so. Still, it looks as though most of the present students wish to receive advice during the process and approval before making major decisions. Both alternatives (seeking or not seeking advice) may only be done in a *student* role. If they were in the *designer* role, they might not have needed approval, but could rather have engaged in discussions with the teachers as equals.

In C1, the registered contact between the students and the teacher are tighter and more frequent than in C2. The regularity and frequency of registered approval sessions may be random effects of the observed material or be related to the number of students present in the observed situations. Whatever the reason, the point remains that that the way in which this approval is received has a strong impact on the development of the students' projects: they continually return to the teacher to discuss changes and possible solutions. The approval/disapproval from the teacher is so essential that if they can not reach the teacher, they put the projects on hold and do something else while waiting. They do not proceed without first consulting the teacher.

Influence from the scenography and consequences for the students' role activating

The teachers' two modes of role activation may in such a perspective appear to contradict the furnishing of the rooms. The furnishing in the design room in C1 looks like a traditional classroom with a blackboard, an area for the teacher, an area for the students etc. In the room in C2 (and in the sewing room in C1) the room looks like a workshop/atelier owned by the students.

Above I raised the question whether this contrast was deliberate. However, intentional or not, it may look as though it functions as a softener of the circumstances. By softener I mean that it may be something that offers C2T the possibility of expressing themselves more explicitly without becoming as authoritarian as they might have become in an ordinary class room. Correspondingly, that it may give C1T a possibility to express herself more vaguely than she could have done if both of the rooms had been furnished as creative workshops/ateliers. As discussed, it would be difficult to make a definite conclusion concerning these questions. The material, however, indicates that this might be a possibility, and the theories used support the interpretation to some extent. It was also possible to make an observation on how the students actually activated their role in these scenographies. This may be interpreted as a consequence of the influence from the scenography:

Most of the students moved with relative ease from one role to another in the observed situations. They are *students* when perceiving conditions and demands and developing them within the given framework. At the same time, they are *designers* or *modellers/craftsmen* when developing the shapes of their artefacts. Within this framework they perceive, seek and find inspiration and develop their personal expressions. Problems still occur occasionally. The most significant problem derives from a probable role mix-up (and a possible assumed cross-role-expectation), about to where the students should position themselves when relating to the *internal-external* discourse. In this case, the role *artist genius* (who gets his idea from his own creative source) collides with the roles *designer* (who develops his idea in the meeting of the task at hand, previous experience, material, functional demands etc) and even *modeller* and *student*. This problem may only be solved by the student's revision of his or her role activation in the situation. That is, by viewing the other role as possible, recognising the viability of that role, and choosing that role explicitly to make a real change. It is difficult to draw a clear conclusion in such a situation, but it is possible to register that most of the students seem to prefer the roles that the scenography and the social context endorse.

A summary concerning the hierarchical aspects of the formbild construction

The analysis of the framework around the formbild-constructive mechanisms yielded information about basic demands concerning the person, the artefact and the situation, and their grouping in terms of practical demands, quality demands and value demands. These demands functioned in, were influenced by, and had influence on the social practice. This social practice comprised the scenography and the roles activated in it.

The scenography in the material consisted of different kind of rooms: the modeller's atelier, the designer's all-purpose-room and the classroom in C1, and the craftsman's workshop and classroom in C2. The analysis of the organisation and the furnishing of these rooms could slightly favour the classroom and atelier room over the design room in C1, while the workshop kind of room was somewhat more favoured in C2. The other aspects of the social practice, the level of the social institution and the level of the society as a whole (Fairclough 1995; 2003, see Chapters Two and Three), emphasize the educative situation as most prominent, thereby supporting the classroom kind of room.

In these rooms, the participants acted out different roles. Three main types of roles were registered: the teacher, the student and the performer. Many different variations of the role of performer were registered, of which the tree most frequent were the designer, the modeller/craftsman and the artist-genius. Already in the analysis of the dynamical aspects, it was commented that the teachers in the two cases had different modes of activating their role as teachers. This interpretation was supported by the hierarchical analysis of the role activation. Further, the analysis of the material indicated that the teacher had the power of definition in the situation as the one who knows (i.e. Foucault power/knowledge): Regardless of whether the teacher choose the role of teacher, master, artist, designer, craftsman/modeller; it still looked as though the teacher was the one defining both the situation and the students' roles. This had three aspects: 1) it varied which of the available roles the teacher defined him or herself or the student into; 2) there was little discussion as to which roles were activated in individual situations and 3) the fact that different roles were possible to activate was not discussed. These three points were decisive in creating unclear situations and led to role mix-up and cross-role-expectation.

The scenography, the role activation and the influence from the educative circumstances the situation was inscribed in, therefore supported the interpretation that the teacher-student cast was the most important one. The teacher's role as the leader in the situation is parallel to the registered dynamic in the mechanisms: the converging dynamic towards the teacher's position. Possible causes and consequences of this parallelism will be discussed in the next, and final, main section of this chapter.

THE RELATIONSHIP BETWEEN THE DYNAMICAL AND HIERARCHICAL ASPECTS

The analyses of the dynamical and hierarchical aspects of the hermeneutical filters have shown a possible parallel between 1) the dynamic in the form communication converging towards the teachers’ position, and 2) the teacher as the leader of the hierarchy. This is not a surprising conclusion, given the educational circumstances. Yet in a study of the formbild construction, which is but one part of the educational situation, and which in the art and design perspective discussed in Chapter One and in Case 1 is said to be freer (“there is no set answer”), it was not expected that the influence from the situation would be that strong. Moreover, the teachers did activate their role differently in the two cases. In addition, the rooms, assignments, and situations were different. With such discrepancies, it was unanticipated that the dynamic would nevertheless be so parallel between the two cases.

The method of analysis has, however, provided an opportunity to discuss the two aspects (dynamical and hierarchical) of formbild construction separately and thus discuss them in relation to each other in order to view the formbild construction process from a different angle. Possibly such juxtaposition might provide additional information about this parallelism and possible causes and consequences. Before venturing into this discussion, the previously presented model of the hermeneutical filters shall be repeated as a short reminder of the context:

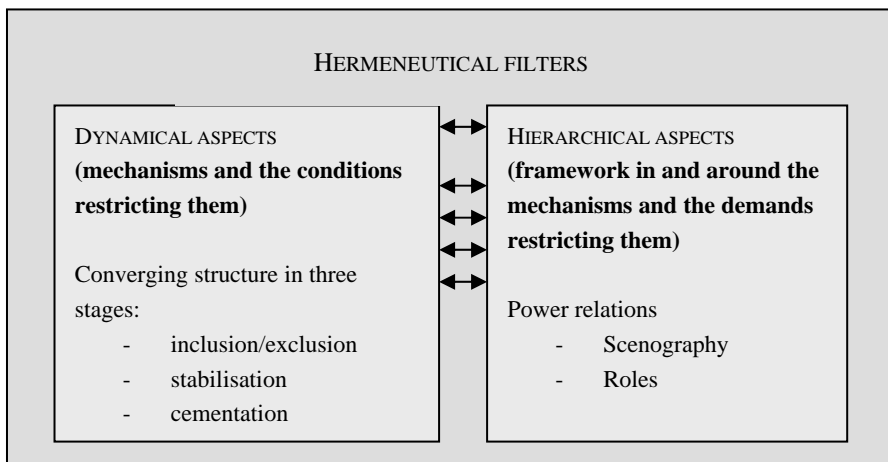


Figure 26: Relations between the key concepts, repetition.

The discussion will be organized around two themes: *to participate is an investment*, and *unclear conditions and demands are the most limiting* before ending this chapter with some concluding remarks.

To participate is an investment

To participate in a situation, is to participate under certain conditions. One becomes involved and starts investing in, or follows the role one takes on or is given. Bourdieu uses the concepts *illusio* and *doxa* to describe such a relationship (see also Chapter Two). A requirement for investing in a role is *trust*. One has to trust in the game and the rules of the game. Based on this trust, strategies for coping with the situation at hand can be developed. These strategies are not permanent, but more like “a system of generative patterns”, parallel to what Bourdieu calls *habitus* (Bourdieu 1995), see the section *Connections to Bourdieu’s field theory* in Chapter Two. Here it was stated on a theoretical basis that formbild construction may be seen as a parallel to *habitus*. The empirical material in this study therefore supports such a claim.

The role taken is decisive for how one relates to a situation and how one communicates in this situation. Some of the registered communication and the consequential dynamic in the formbild construction may then be explained by the extent of variation of the role activation and the concurrent vague definitions of the possible roles. Three examples of this will be mentioned briefly:

1) The teachers have the strongest power of definition as to which roles the participants should take. They can define which roles the students are in. The result of the analysis of the dynamical aspects showed that every change in positioning is towards the teachers’ positioning. This parallel may or may not be coincidental. The possible roles the teachers have: *teacher/master/the knowledgeable discussion partner*, give the teachers the power to define the students’ roles. The one having the knowledge has the power, to use Foucault’s vocabulary. The teachers use this power in order to activate two strategies for bridging gaps: A) *redefining the problem or the conditions in order to avoid conflict* and B) *repressing opposition by advising from an assumed agreement*. Previously in this chapter, these strategies were referred to as strategy three and four.

2) The students do not have the same power of definition. When gaps occur, they must first perceive that a gap exists, then they must follow the teacher’s lead and change position or take measures to avoid the problem. This led, in some cases, to the students being insecure: particularly in situations with role mix-up and cross-role expectations. The students activated two strategies for bridging gaps A) *accepting the conditions and changing position in order to agree, explicitly or implicitly*, and B) *not*

changing position, explicitly or implicitly, but giving the impression that a change has been made. Previously in this chapter, these strategies were referred to as strategy one and two. These, also, are strategies of power; but strategies activated by those who are not in power. The power strategies of the teachers, however, are strategies activated by those in power.

3) On one occasion, a gap was registered to be left to linger. This is, as mentioned, only a valid strategy in a *designer* role cast, not in a *teacher-student* role cast. Since the *teacher-student* cast has been given the main focus by the scenography, the society in general and the social institution (design education) in particular, the acceptance of a designer role cast in such an important decision demands a high degree of flexibility from the teachers and the students and an openness to smooth changes between the roles. Both the students and the teacher have, therefore, a third strategy which they may activate when confronted with a gap: that is to accept the disagreement and ignore the gap. Earlier in this chapter, this strategy was referred to as strategy five.

Through their activation of these strategies, the teachers and the students invest in the conditions for, and the demands of, the situation. For the students, this forms the basis creating their projects. This means that they must take a chance. To create an artefact is to gamble that what you do is good. In this particular context, that you will pass the exam. If you place your stakes in keeping with the conditions and demands of a system, it is more probable that you will be rewarded by the system. As mentioned, trust is an important keyword here. The students must trust that the teachers have set conditions that are valid within the context. Through this trust, they can invest their efforts and develop their projects (Goffman 1959:28ff).

This trust, however, also depends on the students' belief that these internal conditions and demands are valid in a larger context. Their possibility to confirm this may be limited, and they are highly dependent on how the teachers themselves reason and validate their choices. When C1T presents *haute couture* magazines and other fashion literature, this is a technique to validate her formbilds in an external context. It is difficult for the students to determine whether these magazines are representative for general trends, or if the examples are more marginal. What the students see, find and bring from outside the particular social context, such as magazines, may also indicate representativity, but these may also be non-representative. As mentioned above, the result concerning formbild construction would probably been different if the teacher had brought magazines from Husfliden, Amish magazines, goth- or golf-fashion magazines or from other sources with distinctive set of principles for judgement of form quality.

In C2, such an external validation is less prominent, because the registered examples given by the teachers are assignments done by earlier students. This is a more concealed or internal argumentation and validation within the educative situation. The students must depend on the teachers' word about how these works are appreciated outside this situation. Still, as mentioned above, in both cases they might have shown different examples and discussed these themes before the observation begun. A reminder is perhaps needed here as to the limitation of this discussion and the necessarily tentative nature of the conclusions reached.

Since the teacher role is so important in the social practice of the situation, the teachers are given the strongest hand in the power relations in the observed situations and therefore have a possibility to suppress opposition. Still, this power is only functional as long as the students believe the teachers are trustworthy. An atmosphere of credibility must exist, on both an internal educative-situation level and on an external society level, before the students will become interested in investing in these demands. If the students do not invest in these demands, that is if they choose not to trust in them and fulfil them, the teachers will lose their power and learning situations will not develop. A lack of investment in the demands will also make the students' task of producing an artefact more difficult to fulfil. If, however, they invest in their roles and in the conditions and demands of the situation, both teachers and students have possibilities to reach their aims. This may be one reason for the mentioned parallelism between the dynamic convergence towards the teachers' position and the hierarchy defining the teachers as the leader, and hence the formbild construction process converging into the teachers' position.

Unclear conditions and demands are the most limiting

Another theme worth pursuing when discussing the relationship between dynamical aspects and hierarchical aspects to substantiate the mentioned parallelism deals with the way the limitations of the process are communicated. The limitations consist, as mentioned above, of the different dynamical conditions in the mechanisms and the hierarchical demands in the framework, herein the role cast and investment.

In the material, conditions and demands were communicated both clearly and vaguely. Differences were registered in how the students seemed to perceive them, based on the way they reacted. Three types of reactions will be presented briefly:

- 1) Those students who did not seem to perceive the limitations clearly also appeared to be more insecure about which limitations actually were present. These students' reacted by limiting themselves more severely than

actually necessary, to ensure that they were within the limits. This may be because their knowledge of the rules of the educative situation told them that there actually were some limitations. The absence of such limitations would break all precedents, which probably meant that limitations were present, even though they could not apprehend them. The probable insecurity these mixed signals gave may provide an explanation of why these students limited themselves: they may be afraid to make mistakes. This leads to the conclusion that unclear conditions and demands may be interpreted as more restrictive than intended. This is supported by the registered importance of receiving approval and advices from the teachers and the measures the students took in order to get this: to arrive earlier, to stay later, and to find something else to do while waiting.

2) Those students who seemed to perceive the limitations clearly, also seemed more ready to bend the rules and use them to push the development of their processes further (as for example C1OD7). When the students knew what was expected and what was allowed, they seemed more willing to challenge such limitations make something else. This way of using limitations is emphasized as a method by C1T at several occasions: They may do what they want, but if they break a norm, then it must be done consciously, as an effect. This reaction may depend upon the personality traits of the individual student, but it may also derive from the fact that it is easier to agree to or disagree with something one sees and recognises. This leads to the conclusion that clear conditions and demands may be interpreted as flexible and possible to break when broken properly.

3) The opposite reaction to clear limitations was also registered: When conditions and demands were unambiguous, they seemed to function more restricting for some students. For example, in C2 it was registered little flexing or breaking of the limitations set by the “We have a formbild and we wish to communicate it clearly” teachers. One explanation is that when clear conditions and demands are communicated too clearly they become more difficult to break.

Clear conditions and demands may, therefore be regarded as flexible or inflexible. It appears that there may be an optimal balance between clear and unclear; how much is given and how much is open. If the conditions and demands are set clearly, the students can relate to them critically. The interpretation of the material suggests that clear but flexible demands are the best basis for the students to develop their projects freely.

This can be exemplified in relation to the conflicting signals concerning both rooms and roles found in the hierarchical analysis of the social practice. The conflicting signals led to a role mix-up and cross-role expectation which was left without thematisation. In practice, this made both the teachers and

the students vague about which roles were available and which to take. This may represent the same phenomenon that occurred in the conditions for the communication: that unclear restrictions lead to insecurity and more self limitation than restrictions which both was clearly communicated and perceived. If so, this can be understood as an explanation of why the student-teacher role expectation was stronger than that which teachers actually sought to activate. When receiving mixed signals as to which role to take, the students limit themselves to what seems to be the safest choice, to make sure they are within the limitations. This safe choice would be the most emphasized roles: roles in the teacher-student cast, supported by the real and ideal rooms.

Conclusive remarks

Two conclusive remarks will sum up certain aspects of these two themes in relation to the formbild construction process in the situations: 1) *the role activation is subordinate to the role expectations* and 2) *the design educative situation controls the formbild construction*.

1) *The role activation is subordinate to the role expectations*: In the material as a totality (C1+C2) there were examples of different activations of the teacher roles (“There is no set answer” vs. “We have a formbild and we wish to communicate it clearly”). Simultaneously, a variety of performer roles (designer, modeller/craftsman, and to some extent different types of artist roles) were supported. This indicated an emphasis on creative activity and projects viewed as the students’ own, personal expressive processes. Nevertheless, both of the cases in the dynamical analysis displayed a similar dynamic: a synchronic convergence towards the teachers. The mechanisms constructing formbild in the designing process were therefore said to have a stabilising and cementing function. This stabilising function was normative, in the sense that it converged towards a norm, a shared formbild, represented by the teachers’ position.

The convergence in the teachers’ direction in both cases despite the different activations of the roles and the focus on the making activity for the students as designer, modeller/craftsman or artist, could be interpreted as a consequence of the unclear signals about which roles the teachers took and which roles they permitted the students to take. Conflicting signals create uncertainty, which, as mentioned earlier, may sometimes result in more control than clarity. When receiving mixed signals about which role to take, the participants limit themselves to what appears to be the most emphasized roles. Role expectation is here linked to the educative context, and this is, as discussed above, reinforced by the scenography.

This leads to the role expectation being a stronger influence on the communicative activity in the group than the actual role activation. This may then be an effect of the phenomenon Illeris described: “The strongest form of symbolic violence actually exists in the relations where they apparently are toned down or denied.” (2002:35, see Chapter Two) which is parallel to Poroko-Hudd’s descriptions of the paradigms influencing the teachers’ practice when creating teaching material (2005, see Chapter One).

The link between the roles, the scenography, and the construction of a formbild is understood in the discourse-analytic perspective (see Fairclough’s three-dimensional model of discourse analysis above): When the demand for the social practise becomes unclear (in this case, through cross-role-expectation and role mix up), it will influence the communicative activity and the discourses (in this case, the discourse about formbild). This in turn influences the text (like here the formbilds themselves) which is produced in this communication. This leads to the second conclusive remark.

2) *The design educative situation is controls the formbild construction.*

The construction of formbild in the situation is limited by conditions mainly set by the teachers and demands set by the social practice. Even though C1T says that she does not wish to control this, she activates both directly in the communication and indirectly through the roles she takes and is given by the scenography, power mechanisms to transfer something. In C2 the teachers are clear that they want to do this, and they activate the same power mechanisms. Both groups develop a consensus about what is good (i.e. what meets the practical-, quality- and value-demands). They are given, and develop other, conditions and demands which filters what is possible and desirable. The situation has a specific dynamic, an evolution, but the direction this evolution takes is not random. It is controlled by certain patterns, converging into agreement around the teachers’ position. In this chapter this pattern has been sought explained from a Foucauldian power perspective, making it possible to explain certain specific actions as practises of power, acceptance of power influence, or avoidance of power influence.

In a design perspective, we are often more interested in discussing what is good or beautiful, i.e. the actual set of principles for judgement of form quality, rather than how we reach our decisions concerning this, i.e. how we construct this set of principles. This also applies in design-educative situations. It is therefore significant that in this study of two different groups: one group whose teachers state that they want to pass on something good and beautiful contra one group whose teacher does not want to pass on anything, both groups display recognisable similarities in the dynamic towards the teachers’ position. In the communication, there was a recognisable unanimity concerning the formbild constructing mechanism which led to a discursive

agreement: It was the teachers' position that was communicated, and the students joined in and constructed the teachers' position as the common formbild for the whole group.

This has a clear parallel to Foucaults descriptions of "the governmentality of truth perspective", and could, as the prior point, be an effect of the role expectations in the educative situation shining through more strongly than expected, probably due to the asserted vagueness in the social practice. This may lead to the interpretation that in the empirical material in this study, these role expectations actually control the formbild construction in the groups. Further, it may be assumed that the possibilities to take control over the formbild construction: that is, to change the conditions and the demands probably are likewise dependant on whether this vagueness persist or not.

6. Closing remarks and suggestions for further research

CLOSING REMARKS

In this study, I wanted to find out more about how a formbild is constructed. The initial reason for wanting to do this was the registration of a kinship in the products displayed at exhibitions at the university college in which I work. A venture into form studies suggested that this also could be understood as a more general phenomenon. In art, design and craft many different benchmarks of form quality exist together at different times. “Not everything is possible in every period” was a useful formulation borrowed from Gombrich, but later re-discovered in different variations in the theories of Bourdieu, Foucault and several others. Latour’s descriptions of the construction of the scientific fact opened up the possibility of entering into these questions from a descriptive angle, aiming to describe how we communicate about form and how we decide what is of high quality.

What has been discussed in this thesis was thus the *construction of the set of principles for judgement of form quality*. This set of principles has been referred to by as *formbild*, which in the model in Chapter One were described as a philosophical notion of quality of form, which could be recognised in form indicators in the artefacts. Although the concept ‘formbild’ in it self could have been interesting to examine theoretically, this has only been a secondary issue of the study. The main issue has been the actual process of constructing this formbild. In Chapter One a model described this formbild construction process as both a collective and an individual process. The tension between what is new constructs (internal), and transferred (external from the socio-cultural context), in this constructive process, was suggested to be the driving force. Within educational situations especially, it was assumed that this tension was prominent in the formbild constructive process. Empirical material was collected within educational situations in order to study, in detail, the formbild constructive process in those situations. Much of the discussion in the previous chapter has centred on the tension between the new and the transferred, linked to the factors limiting the formbild

construction. In the model in Chapter One, these limiting factors were mentioned only by three keywords: ‘what is practically possible’, ‘what is mentally possible’, and ‘what is acceptable, valued or praised’, and they were referred to as *hermeneutical filters*, because they filter what is possible or not in a certain situation, and they control the person’s interpretation of the situation. In the discussions in Chapter Five, details from the empirical material were discussed in relation to dynamical and hierarchical aspects of these hermeneutical filters, especially in relation to how the design educative situation turned out to be controlling the formbild construction.

This way of understanding ‘form’, through communication, is based in a critical discourse analytical perspective (Fairclough). A formbild could, in this perspective, be understood as a position in a discourse about form. To study form through communication is, however, not a straight forward issue. What is said and what is done are not the same thing as what something is. However, this study has chosen to turn away from the ontological perspective, the artefacts themselves and the possible essence in their forms. What was studied was the construction of the individual’s formbild. This was formulated in Chapter One as ‘what the formbild construction *does*’. But even this is not a straight forward issue. Questions concerning studying one culture using the methodology of another culture were raised by the scientists scrutinized by Latour, presented in the informative introduction written by the leader of the studied laboratory in *Laboratory Life* from 1979.

“One of their [anthropologists Latour and Woolgar] main points is that the social world cannot exist on one side and the scientific world on the other, because the scientific realm is merely the end result of many other operations that are in the social realm. [...] I have doubts about this way of thinking and, in my own work, find many details which do not fit the picture, but I am always stimulated by attempts to show that the two “cultures” are, in fact, only one.” (Jonas Salk, M.D. in Latour and Woolgar 1986)

In the case of this study, the culture “scientific world” can be exchanged with the “artistic world”, and the same questions could be raised here. However, like Latour, I still thought that it was worth making the effort to try. As shown in the previous chapter, this perspective provided some insights, or at least some new perspectives, on the studied situations. I will comment briefly on three of them:

1) The focus on formbild as a position in a discourse enabled me to use a descriptive perspective in examining judgements of form quality. Here I mean descriptive, not concerning the artefacts themselves, their essence or their actual form indicators, but descriptive concerning the person’s taking of

a particular position, or what Bourdieu could have described as the person's occupation or even production of the positions offered to him in his field. As described through theory, this act of positioning was understood as the actual constructive mechanism. Formbild could be understood as a particular position taken, a position in the discourse(s) about form. Therefore a belief in one set answer to what good form is will be out of the question. Still, in the empirical study, the individuals tended to agree on choosing one, set answer. This led to the second insight opened up by this perspective.

2) The application of this perspective to the empirical material, allowed an analysis and a consequential description of both the dynamic and the hierarchy of these constructive mechanisms, the acts of positioning. It was possible to describe and discuss a discovered parallelism between the dynamic in the form communication converging towards the teachers' positions and the teacher as the leader of the hierarchy. The two aspects of this parallelism could be discussed separately from within this perspective. As the previous chapter stated, it seemed as though the practical and social situation surrounding the making of and communication about form exerted a strong influence on the positioning, and thus the formbild construction. The power/knowledge concept of Foucault, provided an explanation of this perspective. It was argued that the influence from the social practice on the communicative practice, and the discourses became even stronger than the participants actually wanted or assumed, because the conditions and demands were unclear. The situation and the educational institution determined that the teachers would be the individual in power. This was enhanced by the way the rooms were presented. Which roles it was possible to take in the studied situations controlled the situations, but the role expectation by the individual in power (= the teacher) seemed to overrule the role activation of those not in power (=the students). If you are expected to be a modeller, then you can not function as a charismatic artist, even if you try to. But, when receiving mixed signals regarding which role to take, it looked as though the observed persons limited themselves to what seemed to be the safest choice, in order to make sure they remained within the relevant limits. As mentioned above, this safe choice concerned the most emphasized roles: the teacher-student role, supported by the real and ideal rooms. Thus an opposite effect could occur: the role expectations of those not in power seemed to be overruling the role activation of those in power if they were contradictory to the emphasized roles. Are you expecting to be a loyal student in a study situation, and you therefore behave as a conscientious student in a study situation, then you will not be able to function as a free artist even if the teacher tries to activate you as one by taking the role of the free-discussion-partner. That may explain why, despite the different pedagogical approaches used by the teachers, and

despite one of the teachers explicitly and repeatedly stating that she did not have a set answer, the students anyway moved over to her position. The chosen perspective on the construction of formbild could then agree with the previous chapter in concluding that the *Arts and Crafts* educational situation could be said to control the formbild construction in the studied situations, because it defined the role expectations that controlled the formbild construction in the groups: it gave the teachers the power to define good form.

3) The constructive perspective on form allowed a reconsideration of the understanding of the 'freedom to create' as discussed in Chapter Two. In this perspective it could be understood as a freedom under clear, describable, and predictable conditions. It is therefore important for both the educator and the student in educational situations, to describe these conditions and use the possibilities within them, rather than being blindly led by them. Takala-Schreib (2000) was quoted earlier for her rather depressing statement concerning Finnish design: it is not the designer who is responsible for the actual design, the discourses (about design) are. But this is only a limitation until we remember that we are the ones who also construct the discourses. That is our advantage. But we can only deliberately contribute to the discourses about design if we recognise them, challenge them and show them to our students.

A more critical question concerning the methodology applied in this study concerns what was or was not registered in the actual observations. The empirical material suggests that the individuals communicate more, and also more deeply, when they agree. Then they know the language (visual rather than verbal) and the conditions for the discussions are set (cf. the transition in the communication when changing mediators from two-dimensional drawings to three-dimensional models). This implies that disagreement is more difficult to communicate, and it may therefore be present in the cases although there was less obvious communication concerning it. In other words, in the observation notes it was not possible to register disagreement that may have been there in the inclusion/exclusion or stabilisation phases, due to the focus on the registered communication. This possibility is supported by the theoretical basis used in this study, namely that reality is only accessible through our categories (Chapter Two), and therefore anything which we do not consciously have a category for, is not accessible.

A related practical issue concerning what was or was not registered is all the gestures, details of the drawings and expressions on the faces of the informants. As a researcher, I used my experience as a maker and a teacher as tools for overcoming this problem. Being on the inside of this *making profession* (Dunin-Woyseth and Michl 2001), I could to some extent register

what was left unsaid through the way the informants behaved. Consequently, I was able to make notes on this (as comments in brackets with words such as “pausing”, “doubting” etc.) The video recordings were to some extent used to revisit the situation and clarify if something seemed misunderstood. The other aspect of this is that my pre-conception as a teacher, designer and researcher left me to some extent blinded: I saw what I wanted to see, and I interpreted what I saw from my particular viewpoint. I developed the Observation Guide and the Analysis Guide as tools for dealing with this, and, somewhat irregularly in a form study, I have based the discourse analysis to a large extent on the verbal texts with support from the non-verbal and visual text. I deliberately tried to adopt Latour’s perspective of the naïve observer when collecting the empirical material. This may contradict to the insider-perspective, but trying to balance these two contrary conditions was fruitful because it left me suspended between them focusing attention on each detail and the continual processing of what was relevant and what was irrelevant in the observed situation. When developing the categories and names of the discourses etc in the first steps of the analysis, the same suspension guided me through the mass of information. Whether or not I have succeeded in balancing this, the thesis may reveal to the reader. However, this is also not a straight-forward issue, as noted in the final closing comment:

As discussed in Chapter Three, the thesis is a construction. The studied phenomenon is described, analysed and argued for from one, chosen perspective: formbild-as-construction, with the dynamical and hierarchical aspects of the hermeneutical filters. The thesis-as-construction presents this particular way of understanding this phenomenon. I have carefully tried to draw logical conclusions and make consistent arguments from my observations. This does not mean that this perspective is necessarily more correct or true than something else. It presents one perspective into one, particular, type of situation. The main criteria for judging whether or not this perspective is a contribution to the knowledge of this phenomenon will be whether this perspective seems useful for describing and understanding it.

SUGGESTIONS FOR FURTHER RESEARCH

At this stage, four main directions for further research into these questions stand out:

- 1) The first direction further research might take is to venture further into this chosen perspective in order to understand if the registered changes in positioning hold over time or if it is only a temporary change. And, if the given time period in the situations generate a certain dynamic, does this mean that another time frame will generate another dynamic? Another variation on such questions might be to delve deeper into the participants’ opportunities

for taking control over the formbild construction. In Chapter Five, it was suggested that these possibilities were likely to be dependant on whether the vagueness in the conditions and demands persisted or not. To study if this actually is the case would require further research.

2) A second direction for further research could be to study how formbild is constructed in other situations than the educational. Is a formbild construction functioning the same way in other disciplines of art and design (such as architecture, graphic design, or shoe design)? How tightly are the found mechanisms and framework linked to the various traditions of teaching and learning particular for the field of *Arts and Craft*? Are perhaps the hermeneutical filters so different in other disciplines that the descriptions of mechanisms and framework are not transferable? Within this direction for future research, a more general and thorough theoretical exploration of the concept 'formbild' itself might be fruitful.

3) A third direction for further research could be to use the knowledge of the mechanisms in the formbild construction process to understand more of the school subject *Arts and Craft's* history, present and future. The intention when beginning this study was actually to do this. I wanted to find out why so many different formbilds have existed in the subject's history. But during the initial phase of this study, it became clear that such a study was not possible at the time. Before addressing this historical 'why', I had to know the 'how' of it. As discussed in the introduction, that was the reason for venturing into this particular part of the field of art and design research. Now, however, based in the present study, knowledge of the dynamical- and hierarchical aspects of the formbild construction may be used to analyse the historical material, revealing which conditions controlled the dynamics, and which demands controlled the hierarchy of this formbild construction. This approach to the history of the subject may provide new insights as to what happened when, by attempting to reconstruct which formbilds have been present in the history of *Arts and Crafts*. Previously I have referred to two main types of formbilds in this history, a simplistic- and an ornamented or expressive formbild. A historical reconstruction of the field based on for example bibliographical studies of text-sources (curricula), text-image sources (articles in professional papers, books prescribed for study, magazines, Master's degree theses etc.) and if possible, artefacts could confirm or disprove this. Further, a discussion of the contemporaneous formbilds in the fields of art and design could provide information concerning their context in society and probably provide a basis for a dynamical and hierarchical analysis of the formbild construction mechanisms in the subject *Arts and Crafts*. The present situation and prospects for the future may also be discussed based on this new knowledge.

4) A fourth direction further research could take, would be to follow up the questions raised in the beginning of this study: under what conditions are we actually teaching *Arts and Crafts*. Although the perspective could continue to be the field of *Arts and Crafts* education, there are probably other related areas where the same question can be studied from a parallel perspective. One example might be in architecture, where in her PhD project (in progress) Barbro Eikseth Aas will be discussing the relationship between the taste of educated architects and lay people. Aas' project began with an observation that, in 1996, while most of the locals living near the suggested site of the Hamsund centre at Hamarøy, Norway disliked the architect Stevens Hall's plans for the building, most of the educated architects praised these plans for their "vibrating beauty" (Eikseth Aas 1997). Asking these questions in the field of *Arts and Crafts* education may, however, be important in another way from a political point of view (Nielsen 2000). All children in Norway must take this school subject during the ten years of compulsory primary and secondary school. This gives the subject a particularly important role in the general education in Norway. When, as the present study suggests, there are some unresolved matters both concerning formbild and the activity in the subject at large, which could be described from a discourse perspective, it is likely to be fruitful to address those issues in a new research project.

Recapitulating some aspects of the above discussion in an *Arts and Crafts* teacher education situation, it is clear that if the conditions and demands are not communicated clearly, students and teachers might be out of phase in which roles they activate or are expected to be. When it is not specified which roles are available in which situations, the role expectations become more random, and the result may be role confusion. This has particular consequences for the teachers (in one role or another) teaching students (in one role or another) and has consequences for the student who expects something but receive something else in the educative situation (wishes to be artists but are teacher-training-students, or vice versa), and who after their finished education discover themselves being something they did not want to be. This can be understood as a basic problem in a constructivistic perspective, because how you pass on and apprehend knowledge is influenced by which discourse you are relating to and which social practice this is created in. It is possible that these problems not actually are unsettled issues, but rather an openness consciously adopted in order to avoid limiting the communication in these situations (as CIT in the present study). Still, as the empirical material in this study suggests, overly clear demands may restrain the flexibility of the situation, but unclear demands tend to nourish

insecurity and make the individual restrain him- or herself more than is actually necessary.

In the studied situation there was an unsettled issue concerning the three roles of teacher, student and performer. This could, in a new study be re-grouped into two sets of roles: the *student* vs. the *teacher* and the *maker* vs. the *pedagogue*. Whereas the first set of roles are defined by the educational situation (someone who teaches vs. someone who learns) the latter set of roles is more vague, and are defined by the aim of the situation (the teacher training situation vs. the designing situation) and could, in theory, be held by students and teachers alike (although in practice it seemed difficult to balance the two). In the teacher training institutions both roles are important, and it may seem that the combination role “*the maker-pedagogue*” could be an ideal. But, the content of this combination role is vague, and in the material from this study, it appears as though each individual teacher and student may interpret this in the way he or she wants. Many of the described problematic situations concerning formbild construction could in this perspective possibly be traced back to the unsettled issue between the maker and the pedagogue, making it possible to ask whether the relationship between the maker and pedagogue role is vaguer, or more unclear, than between the student and teacher role. Based on a critical discourse analysis perspective and a Foucauldian power/knowledge perspective, the correlation between the roles taken and the position taken in the formbild discourses are strong. To understand more of the conditions under which we teach quality of form, further research may be needed to evaluate whether this suggested problem features in more contexts than these selected situations. If they in turn show that such problems are found in other situations, this would indicate that the questions raised here are not unique or personal, but rather structural. More studies would then be needed to investigate mechanisms, variations and possible consequences for the practice of *Arts and Crafts* education.

These are only four of several different possibilities for further research. This artistic social field can be addressed and studied to see more clearly the challenges encountered by practitioners in the field. Further research, in several directions, is needed to understand the particularities of this artistic social field.

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APPENDIX 1: INFORMATION TO THE INSTITUTIONS

Høgskolen i Telemark

Avdeling for estetiske fag, folkekultur og lærerutdanning



Saksbehandler: Marte Gulliksen
Direkte innvalg: 6397
E-post: marte.gulliksen@hit.no
Deres referanse:
Vår referanse:
Dato: [Redacted]

Informasjon om forskningsprosjekt.

Doktorgradsstipendiat Marte Gulliksen ved Høgskolen i Telemark / Dr.kandidat ved ArkitektHøgskolen i Oslo arbeider nå med forskningsprosjektet "Constructing a 'Formbild' – An Investigation into the Intertwined Connection between Contemporaneous Design and Cultural Identity in Forming / Arts and Craft". En viktig del av dette prosjektet innbefatter micro-case studies med observasjon av utvalgte grupper etter modell av Bruno Latour.

I denne forbindelse har hun gjort avtale med [Redacted] leder av 20 vt "Tre og metall" og de aktuelle studentene ved denne studieenheten om observasjon av gruppen i perioden fra mandag 18.03. [Redacted] og fremover. Observasjon, registrering og behandling av innkommet materiale vil behandles konfidensielt og anonymiseres i tråd med de gjeldende regler. Jmf: "Forskningsetiske retningslinjer for samfunnsvitenskap, jus og humaniora" (<http://www.etikkom.no/NESH/forskretn.htm>) og Forvaltningsloven §13.

Vi håper denne avtalen er i orden for ledelsen ved avdeling [Redacted] ved [Redacted].

Vennlig hilsen

Halina Dunin-Woyseth
Professor,
Leder av Dr.Ing-programmet
ArkitektHøgskolen i Oslo

Marte Gulliksen
Dr.stipendiat
Avdeling for estetiske fag, folkekultur og
lærerutdanning,
Høgskolen i Telemark

APPENDIX 2: INFORMED CONSENT FORM

Jeg gir med dette dr.stipendiat Marte Gulliksen tillatelse til å observere den gruppen jeg er en del av som en del av hennes forskningsprosjekt:

Constructing a 'Formbild'

- *An Investigation into the Intertwined Connection between Contemporaneous Design and Cultural Identity in Forming/Arts and Craft.*

Jeg er inneforstått med at observasjonen skal gjennomføres i samsvar med "Forskningsetiske retningslinjer for samfunnsvitenskap, jus og humaniora"

(<http://www.etikkom.no/NESH/forskretn.htm>).

Viktige punkter for denne undersøkelsen:

- Observasjonen skal dokumenteres gjennom observasjonsnotater, med støtte av video og eventuelt lydopptak.
- Notatene og lyd/bilde opptakene skal behandles konfidensielt og anonymiseres så mye som overhodet mulig.
- Personlige opplysninger skal ikke innhentes eller lagres.
- Den anonymiserte dokumentasjonen oppbevares og jeg er informert om at andre forskere har rett til tilgang til materialene for å etterprøve forskningsresultatene.
- Jeg har rett til å trekke meg fra forskningsprosjektet når jeg vil.

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APPENDIX 3: OBSERVATION NOTES RE-WRITING FORM (NORWEGIAN ORIGINAL, EXAMPLE FROM C1)

LOGG MANDAG 11.02. OD6

Dagens fokus: Observering fokus på samtaler og handlinger som kan ha betydning for forståelse, utvikling og kommunikasjon av formbilde

Dagens tema i gruppen:

Individuell veiledning overdeloppgaven.

Studentene arbeider fra 0900

Lærer tilstede 1230-1600

Dagens strategi:

- Ta video av blader og bilder som ligger ute på pultene og som ligger øverst i haugene i DR og SR. = tydeligvis blader som er brukt i det siste.
- Kamera i DR. Opptak mens læreren er der
- Fokusert observasjon.
- Avgrens til å følge en samtale ad gangen. Har ikke mulighet til å overskue alt. Ta med det som virker viktigst, eller det som foregår nære meg.

Observasjonsnotater

Tid	Sted	Observasjoner	Kommentarer	Grupperinger / tema / ord
0835	DR og SR	Tar 10 min video av rommene.		
0900	DR	S1d kommer, ikke klar iver at L ikke er der. Skriver seg på liste til veiledning senere. S2h og S1b kommer. De heller ikke klar over L borte. Funderer over annet de kan gjøre. S1d forteller om sitt prosjekt. Skal bruke tiden til å kjøpe strømpebukse so hun skal sy topp av (slik læreren sa torsdag at var mulig). Inspirert av empire og middelalder... "må bi ferdig"... Virker litt stressa. S2h "det var en god ide" Alternativer for plassering av livlinje. + mykere materiale for å få til. S1b ser i blader. <i>M refl. setter ikke på video før L kommer. Kan plassere den der kanskje slik at de ser den.(velger allikevel å ikke sette den opp før L kommer. Når den er der, skal den ta opp..</i>	<i>Min posisjon: nederst</i> De roser hverandre for ideer...	
0920		<i>M-refl: Går over til annet arbeid, foregår nesten ingenting. Skal notere situasjonen hvert 10 minutter eller hvis noe skjer.</i> <i>(forts)</i>		

APPENDIX 4: FULL LIST OF TEACHER AND STUDENT CODES, CASE 1 AND CASE 2

Case 1	Case 2
T	T1 T2
S1a	S1
S1b	S2
S1c	S3
S1d	S4
S1e	S5
S2f	S6
S2g (not present, not observed)	S7
S2h	S8
S2i	S9
S3j	S10 (not present, not observed)
S3k	S11
S3l	S12
S3m	S13
S4n	S14
S4o	S15
S4p	
S4q	

APPENDIX 5: DATE AND HOURS FOR EACH
OBSERVATION DAY, CASE 1 AND CASE 2

Case 1		Case 2	
OD1	24.01. 0855-1200	OD1	08.04. 0905-1220
OD2	28.01. 0928-1500	OD2	09.04. 1200-1259
OD3	29.01. 0902-ca1300	OD3	10.04. 0830-ca1030
OD4	31.01. 0848-1310	OD4	11.04. 0835-1247
OD5	07.02. 0905-1230	OD5	23.04. 0910-1103
OD6	11.02. 0835-1550	OD6	24.04. 0920-1056
OD7	12.02. 0850-1215	OD7	26.04. 1005-1300
OD8	14.02. 0903-1200	OD8	29.04. 1010-1255
OD9	25.02. 0858-1215	OD9	06.05. 1005-1300
OD10	28.02. 0901-1202	OD10	07.05. 1000-1240
	08.03. re-visiting the field. Fashion show	OD11	08.05. 1005-1304
			02.06. re-visiting the field. Exam exhibition.

APPENDIX 6: LIST OF VIDEO RECORDINGS, CASE 1 AND CASE 2

Case 1	Case 2
<ol style="list-style-type: none"> 1. OD1 0124 Thursday1 2. OD1 0124 Thursday2 3. OD2 0128 Monday1 4. OD2 0128 Monday2 5. OD3 0129 Tuesday1 6. OD3 0129 Tuesday 2 7. OD4 0132 Thursday1 8. OD4 0132 Thursday2 9. OD5 0207 Thursday1 10. OD5 0207 Thursday2 11. OD6 0211 Monday1 12. OD6 0211 Monday2 13. OD7 0212 Tuesday 1 14. OD7 0212 Tuesday 2 15. OD8 0214 Thursday 1 16. OD8 0214 Thursday 2 17. OD9 0225 Monday 1 18. OD9 0225 Monday 2 19. OD100228 Thursday 20. Fashion show 0308 21. Images/Magazines in SR and DR 0211 	<ol style="list-style-type: none"> 1.OD1 0408 Monday (contains a sequence overlooking the room) 2.OD2 0409 Tuesday 3.OD5 0423 Tuesday 4.OD6 0424 Wednesday 5.OD7 0426 Friday 6.OD11 0508 Wednesday 7.Documentation of the finished Artefacts and reports 0602

APPENDIX 7: LIST OF HANDOUTS, CASE 1 AND CASE 2

Case 1

Nr	Dato	Utgiver	Beskrivelse
H1	0124	T	<i>Making a basic form (grunnform)</i> Assignment text containing a) Drawings and scheme for measurement. b) Illustrations of possible errors and ways to correct them. c) How to press the seams in a dress and a cloak
H2	0124	T	<i>A Historical Touch</i> Illustrated assignment text containing a) aims, b) inspiration c) specification of what is expected (the report and the item) d) important dates
H3	0124	T	<i>Modelling of a basic form on a bust</i> Assignment text containing a) Illustrative drawing of how to measure and draw on the material before modelling b) How-to. Step-by-step
H4	0228	T	Pattern to bra and panties

Case 2

	Date	Author	Description
H1	11.04.	The university college	Course catalogue and curriculum
H2	11.04.	The university college	Application form to get a key to the university college's common machine room (MR)
H3	11.04.	The university college	Certificate to use the university college's common machine room (MR)
H4	11.04.	T1, T2	Article: Bull, Knut Astrup: <i>Forholdet mellom kunstverk og kunsthåndverk og passasjen mellom dem.</i> (The relationship between the artwork and the craft work and the passage between them) From the magazine <i>Kunsthåndverk</i> (Craft)
H5	11.04.	T1, T2	Article: Michl, Jan: <i>Å se design som redesign</i> (To see design as re-design). From the magazine <i>Form</i> 5-2001

APPENDIX 8: LIST OF CONTENT IN THE ROOMS,
CASE 1, IN NORWEGIAN

Case 1:

DR:

Vegg til gangen: dekket av oppslagstavle:

- Avisoppslag:
 - Märtas kjoler (vår 2001),
 - "Fretext" på fransk. Reportasje om brukt- Haute Cature butikk.
- Illusjonsbilder
- Vaskeanvisning
- Motevisnings info
- Invitasjon til utstillinger
- Tegninger fra et tidligere prosjekt: lage kostyme til eventyr.
- Produkter fra et tidligere prosjekt:
 - Lang overdel / kappe med påmalt gull-dekor
 - Fjæroverdel
 - Froskehender
- Prøvelapper på sy teknikk

Tavlevegg:

- Speil og stumtjener inne i kroken
- Stort, åpent skap med blader og tidsskrifter. Bla:
 - Mønsterblader book
 - Tøy
 - Rundskam
 - "elegance" mønsterserier
 - permer m mønstre
 - Vogue
 - Noe rest materialer.
- liggende på bord under tavle:
 - info pelsdynneringen (fra forrige prosjekt)
 - notatbøker og flere blader. Kanskje disse er mer aktuelle til inspirasjon nå?
- på tavla: tekst :
 - "Ha med mandag 21.jan: 1,5 m lerret, målbånd, knappenåler, saks, tråd...."
 - "Sjekk ny studieplan fra kan 2002"
 - "klassens time 22.01. klokka 1230"
- Under tavlebord: Fuskepelsrester fra forrige prosjekt
- Overhead- og lysbildeprojektor
- Flate hyller til studentenes tegneark etc.

Langs vindusveggen står / henger det ingenting.

Bak:

Magasinhylle m/klesdesignblader

HC = haute couture

GM = generell mote

S= sømblader

Mat=materialer

R= reklame

A = avis

Kat = katalog

Gm	„08“ juni 201
GM	”Elle” - trendbilag
A	”Tiger” – studentmagasin Oslo 2001

S	"Thread" – september 2001
Kat Mat	"AJ" – Katalogen høst / vinter 2000
Kat Mat	"Teko" magazine nr 2
Mat	"Kraks indkøbsbøger 2000" DK – tekstil og beklædning vedl. Til "Tøj"
HC	"Officiel" FR - juni 1996
GM(?)	"Vogue" ENG – juni 1997
A	Dagbladet 4.nov 2001, "Mette Marits pels selger for millioner"
Kat Mat	"Stoff of stil" idebok for de kreative høst / vinter 2000/2001
GM	"Elle" no aug. 2001
A	"Habit nyheterna" vecka 51 1997 SE "Konstfack satsar på modeutbildning"
HC	"Officiel" de la couture et de la mode de Paris FR 1999
Kat GM	"Trends" Gisela mayer collection parykker TY
HC	"Rundschau" 9 2001
HC	"Rundschau" 10 2001
R	"Mango"
S	"Threads" mars 2001 "For people who love to sew"
A	"Pelsinfo" no 3 aug 1999, 6 eks
S	"Tøy" 8.sept 2000
S	"Tøy" 9.okt 2000
S	"Tøy" 2.aug 2000(?)

- 3 låste skap – nøkkel ligger i kopp over vasken. Tilhører studenter.
- Lysbord
- Låsbare skap til studentenes ting
- Vask med vannkoker
- Alle studenter har skuffer ved plassen sin. I disse har de maling, mønstre, tegneblokker etc

SR:

Øverst ved tavle:

- Vask, byster, hyller med utdelte ark i, Tavle, Hyller med diverse småting i til byster og maskiner, Speil

Vindusvegg:

- Vakuumbord m Dampjern, Vanlig dampjern, 4 symaskiner

Midtbord:

- 3 maskiner til kantesøm / kutting , pressebrett

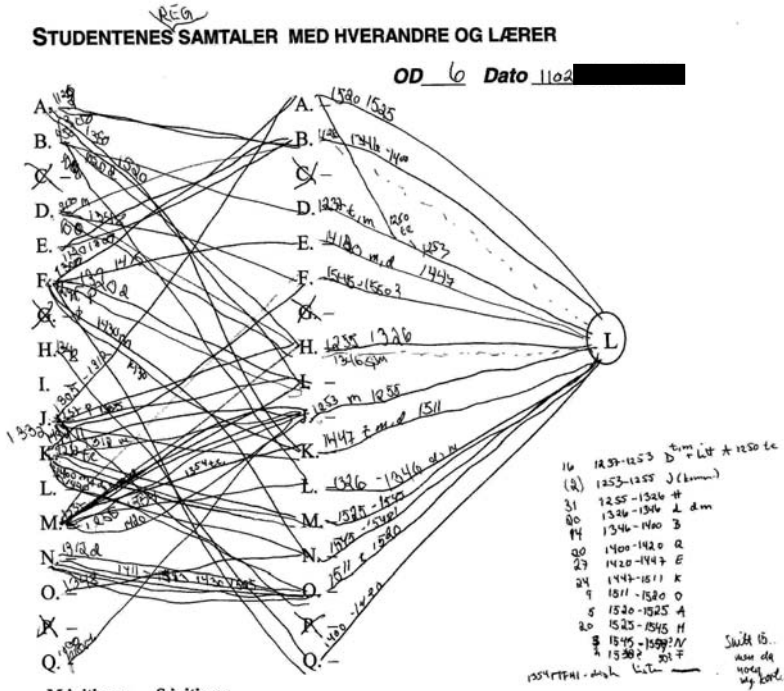
Gangvegg:

- 3 symaskiner

Under bordene:

- blader / magasiner etc, 3 kasser til restematerialer.

APPENDIX 9: SOCIOGRAM, EXAMPLE FROM C1



APPENDIX 10: QUOTES (NORWEGIAN ORIGINAL)
 (Text written in *italic* is written down from the video recordings)

Case 1

OD1

ME4-C1OD1

'Hva vurderer vi om det er bra etter?

ME 5-6 C1OD1

L- 'Se på linjene / trådretinger. Om de er rette er det fint. Om noen sømmer står på skeive eller er skjevt sydd, vil det strekke seg når det vaskes og bli skjevt. Sjekk hele tiden når dere arbeider på plagget. Sjekk linjer, loddrette, vannrette, kryss. På skuldra. Panelsøm rettes så ikke opp i spiss ved ermene, men at det blir en naturlig overgang. Om dere ikke vil gjøre dette, men ønsker å ha en spiss som en effekt, helt opp til dere, men pass på at det er tydelig nok, slik at det synes at det er gjort bevisst. Linjer som er udefinerbare, blir dere tatt på med en gang. Linjeføring i et plagg skal være bevisst. Jo flere jo bedre. Bedre passform, får frem og passer til kroppen. Designere vil helst ikke ha linjer. Kamp. Modellørene/ konstruktøren vet hvordan ting skal være for at det skal må gjerne gjøre et kompromiss. Designere vil ha reine linjer, reint formspråk. Greit, men da blir mindre kroppsnært

OD2

ME1-3 C1OD2

M- "Jeg har sett på bladene og sånn. Er det noe dere bruker?"

S1b- "det er veldig forskjellig. Jeg er ikke så flink til det, men"

M- "så en er "flink" når en bruker dem?"

S1b- "ja, eller, vi er jo oppfordret til å bruke dem, men jeg er sånn at jeg tenker og kommer på en ide, og så må jeg gjøre det bare" (Låser opp skap og henter sysakene sine)

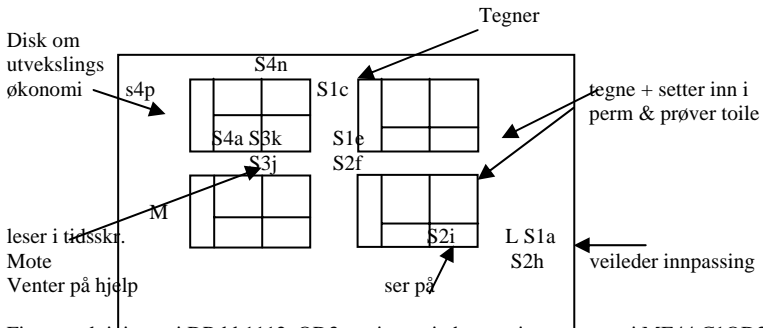
M- "ja... skjønner" (uklare oppmuntrende grynt)

S1b- "er ikke noe god til å tegne skisser eller prøve ut sånt. Jeg skisser liksom i hodet og tegner ut når det er ferdig. Blir litt vanskelig når læreren vil vi skal skisse for å vise prosessen. Gikk K&H med hovedvekt på tegning i fjor, og han ville at vi skulle skisse hele tida. Det blei litt krasj. Klarte ikke. Vanskelig når de skal sensurere og jeg ikke er der."

ME5 C1OD2

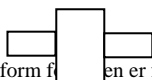
S3j – [...] for dette er den morsomste oppgaven vi har fått utdelt hittil"

OD3



Figur x: aktiviteten i DR kl 1112, OD3, registrert i observasjonsnotatene i ME44 C1OD3

ME 35-36 C1OD3
S3m (Tegner på tavla)



L "Det er primærsmitt. En veldig dårlig form f... en er firkantet, mens kroppen er..."

(peker og tegner)

L "Enkelt snitt... Får ikke fin passform."

L "nå stopper vi"

"Dette er individuell veiledning, vi bruke alt for lang tid om alle skal høre på alle"



ME53-68 C1OD3

S3m-"men jeg har et problem. Det er flyttet inn noen folk og de vil ha opp noen stygge bilder.

Og jeg kommer bare til å si "nei" ..det er fellesområde, og jeg bare orker ikke, orker ikke.."

M-"ja nettopp"

S3m-"når det er fellesrom, og det er min leilighet også... og så skal jeg sitte der og syns det bare er stygt?" "så... det kan bli den første krangelen i leiligheten, men jeg.. jeg kommer ikke til å se.. Da kommer jeg heller til å gå og kjøpe noe selv.. Det er viktig for meg"

M- "det er jo glimrende anledning til å bli klar over hvilke ord en bruker for å... hvorfor i all verden mener du det liksom.. det er vanskelig å si noe om."

S3m- "ja... hvorfor jeg syns at en stressless er stygg, liksom?" "Jeg bare syns ikke den er... attraktiv, liksom, jeg vet ikke helt, det er bare vanskelig å forklare ofte, skinn, ... liksom jeg liker ikke at den bruker det.. Så jeg syns det er stygt. Ja... hvordan den ser ut? Jo, den er liksom, jeg vet ikke.. litt for sånn... under..."

M- "så den skal se pen ut?"

S3m- "nei, den skal ikke se pen ut, men den skal bare kunne brukes liksom" ...

S3m- "men jeg syns det finnes ting som er gode å sitte i som kan være pene også"(ler)

M- "sånn apropos stressless, så står det i vinduet på det der Norway Design møbelavdelingen, i vinduet.. ja det er skinn den og, så kanskje du ikke ville like den heller, men den har sånne enkle linjer, og så ... og så er den sånn stram og strekker seg oppover.

S2f (har kommet inn)- "å, det er den som er den djevelstolen. Sånn (viser) og så går den litt sånn i bue... den er lekker"

M- "og den er kjempegod å sitte i og"

S3m-"jeg syns de møblene er så fine. Det er så mye fint der. Jeg skulle ønske, jeg har så lyst på.. en deilig sofa. Så lenge det er sofa i leiligheten, så ... hadde en før, men nå har vi murt igjen en vegg, så vi får aldri den ut av leiligheten. Den blir solgt med huset vårt. Vi har 60talls bord og stoler, og så skulle vi få sofa, men den var stjålet. ... og jeg tenkte litt sånn: å, da får vi helt 60talls.. kult.. men nå har vi liksom... en stressless, en stygg stol, en kontorstol og en sånn litt moderne stol, og det ser så jævlig ut der inne. Jeg blir sånn helt... jeg mener... og så er hele kjøkkenet nyoppusset, og det er litt sånn, uff"

M- ja da blir det jo enda tydeligere når du skifter fra rom til rom"

S3m-"ja.. og hvis det ikke hadde vært fint der, så hadde det ikke spilt noen rolle, men siden det er så veldig rent, alt er så veldig rent, så.. nei, den stresslessen, jeg blir helt dårlig... jeg hang en blå...plagg over den... men den driver og faller av hele tiden. Og så sier han til meg.. at "din sekstitalsstol er...(bråk: borte).. men om vi skal snakke om dårlig smak... De skulle ha med seg en 60talls stol ikke sant, men så ble den borte, og så tenkte de at de like gjerne kunne ta med seg en stressless ikke sant.. og jeg så "den vil ikke jeg ha her i leiligheten" og han bare "haha", så nå må jeg skynde meg å få inn en sofa"

OD4

ME18-19 C1OD4

S2f, S2h, S1a, S1b sitter rundt bord 1.

S2f - (til S2h)"Har du tenkt noe på oppgaven?"

S2h- "jo litt, men"

S2f- "Men tenkt noe stilart?"

S2h- "Barokk / Rokokko kanskje"

S2h-"det er jo bare 200 år..." (ler)

S2h-"Har du tenkt noe?"

S2f- "krysning mellom 60 og 80 tallet" , "Med sånn (viser høye skuldre) og sånn (viser tvers over brystene) men vanskelig å skulle tenke frem 2 år... det er jo umulig."

ME 2-7 C1OD4

M- "Hvordan går det med overdelsopgaven?" (S3k sitter og holder i en tegning)

S3k- "Jeg har ide, da, men må snakke med L." Viser skisse av Empire inspirert topp, (Empire skrevet ved siden av skissen på arket) i tynt stoff som snurpes opp til halsen. Høyt liv fordi det var det i empirestilen og kjeder på tvers nedover magen.

M- "Har du tenkt på noen farge?"

S3k- (forteller) "svart, fordi den skal være i dagens motebilde. Svart, rocka, med litt kjettinger på etc.

M- "Hvordan kom du på det, da?"

S3k- "Lest i mange kunsthistorie bøker, tenkt masse, planlagt en topp med pipekrave (Elisabeth I – 1500-talls stil), men det ble ikke bra. Fikk helt vondt i magen. Skal være bortrist en uke snart, så jeg må komme i gang. Og så så jeg i et blad (det rosa motevedlegget til Elle 2001 – ligger på pulten til S3l), og kom på ny ide, mens jeg lå i senga. Måtte bare tegne den ned med en gang."

S3k- fortsetter... men må bare prøve å ikke henge helt fast i den, må kunne utvikle den videre. Det er viktig for lærerne

ME64 C1OD4

"men det er jo bare en skisse"

OD5

ME170 C1OD5

"Men det er denne jeg skal gjøre, altså"

ME 136 C1 OD5

"Andre bare kanskje tegner og tegner men jeg velger tema og arbeider ut fra det [...]"

ME43 C1OD5

S1d- "Jo, først begynte [jeg] med empire, da, men så blei den mer middelaldersk med ermene her ..."

ME46-47 C1OD5

S1d – "er det mye vidde sånn herfra?" (Viser med begge hender et høyt liv)

S2i, "nei, men livet er der oppe. Litt empire i livet og indiansk i pynten og hvitt fordi det har du (til S1a) sagt at er på vei inn"

(alle ler)

S1d- "du har blitt en moteguru for oss, du"

ME174 C1OD5

L- "morsomt å se at alle lager små topper. Morsomt for det er det så masse av i alle motebladene"

ME7 C1OD5

" Lite arbeid til et 5 ukers prosjekt. Det blir liksom for stor kontrast hvis du kommer med den, og hvis noen kommer med en jakke. Det blir i helheten ikke heldig for deg."

ME147-148 C1OD5

L- "men du må ha noen snitt". S1e-"men jeg vil ha den flat". L-"jammen vi jukser... sånn.. slik.. (tekniske løsninger)[...]"

ME78-79 C1OD5

L (peker på tegningene... "ja, for dette er et primærnsnitt. Jeg syns du skal gå litt lenger". S3m – "Ja, men AN er enkelt"(i snittet). L- "Det de gjør er enkelt i mønster og snitt, men myke stoff gjør at det faller etter kroppen og at kroppen kommer frem.."

ME124 C1OD5

L (til S2i)- "jeg syns det virker beroligende når de (sømmene) går over her..."

ME124 C1OD5

L-"men det er så stilig at du lager det så grovt"

ME96 C1OD5

S1d "å jeg har så lyst til å lage noe stygt. Det er så mye du kan gjøre bare for å få oppmerksomhet."

OD6

ME106 C1OD6

L - "her har du problem - så lenge det står opp, ok, men når legger den ned, får du bulk. Det er jo subjektivt. kan jo tenke det er en spennende effekt?"

ME108 C1OD6

"jeg har ikke noe imot at du gjøre det"

ME182-183 C1OD6

L-"skal du ha elastisk materiale?"

S3k""Ja, du sa det var lurt"

L-"ikke heng deg så opp i det [min kommentar: at hun sa det var lurt]... men for meg ser det ut til at det er elastisk stoff (på tegningene). Det du skal gjøre nå, er å gå ut og finne materiale og bli inspirert av det i dag."

ME103 C1OD6

"vi må tilpasse for å få det sånn du vil"

ME22-24 C1OD6

S1b "å fy søren, det er så mye jævlig i den boka her!"

(M komment: Ingen av de andre tar opp tråden.)

[...]

S1b-"Så utrolig mye stygt!"

S2h "hva er det du ser i?"

S1b-"Style surfing. What to wear in the new millennium"

s2h "Så du har tenkt å hente noen tips?"

S1b "jeg tror det utgår." "vil ikke engang ha det med på litteraturlista mi."

ME220 C1OD6

"Jeg måtte liksom tegne alle sammen [min kommentar: alle skissene] for det var så mange ideer, masse. Men nå har jeg dem liksom... og da kan jeg bare gjøre sånn."

OD7

ME4-5 C1OD7

"passer bedre til en høyhalset genser"

ME50-57 C1OD7

S3k spør S3m "Hva gjør du?"

S3m "Jeg ble litt usikker... må tenke litt skal ikke ha den med glidelås, tror jeg." de begynner avtaling av innkjøp av materialer.

S3m "om jeg lager der.. hva tror du?" (viser materialprøve)

S3k "ville hatt den helt tynne typen cordfløyel" (presiserer og viser eksempel på materiale som hun har i jakka)

S3m "da må jeg ha svart bukse til"

S3m "om det blir cord, blir det jakke"

...

S3m " Vil bli ganske tøft i lilla cord"

S3k "i lilla cord med glidelås! Den ønsker jeg meg til burstagen"

S3m "nei, jeg vil ha den med knapp. Den med glidelås har jeg sett før liksom"

S3m "da har jeg bestemt meg. Deilig"

ME29 C1OD7 'en passe puff'

ME30 C1OD7

L- 'alle mønstre pleier å ha jevn bue. Om du har noen krappe kanter, må det ringe en bjelle: er det en spesiell effekt jeg vil ha frem, eller?'

ME18-19 C1OD7

S4n "kan jeg ikke gjøre det sånn?" L "Jo, men jeg ville gjort herfra til hit".

OD8

ME48-53 C1OD8

S1c Spør S1e og S3m: "Åh, hva syns dere, jeg skal lags skjørt og så tenkte jeg å ha det rett over her. (viser lengde til rett over kneet) Hva syns dere? over? under?"

S3m "over kanskje, og så kan det stå ut litt? Skal det være tøft eller pent?"

S1c "til bryllup"

S3m."og mykt stoff, kanskje?"

S3m-"da kan du godt ha det under kneet"

S1c "65 cm?" (tenker for seg selv)

S3m "du kan jo ta det litt under, så kan du klippe det opp etterpå?"

ME 43 C1OD8

"[...] alle linjer skal gå ut i null", ME 44 C1OD8 L" en sånn gammel regel er at en linje i forhold til forstykket skal være retttest mulig. Da vil det sitte bedre"

ME81 C1OD8

"jeg ser det, en som syr vil alltid se det, men de vil forstå hvorfor"

OD9

ME37- 46 C1OD9

S3m "så har jeg knapp. Vil den kanskje syns...(?)"

S3m "*Jeg må jo feste den. Vet ikke helt hvordan jeg skal gjøre ennå...*"

L "nei"

S3m "så tenkte jeg hekter"

L "nei, de var for puslete"

S3m "men jeg vil ikke ha synlig.. har en spesiell"

L "når du sier 'knapp', hva mener du da?"

S3m forklarer " *jeg vil ikke ha den synlig...*"

L "*ja for du kan jo ikke ha noe knapphull her... Da får du en der og en her nede...*"

S3m "nei"

L "*Det går godt an å ha bare en knapp*"

S3m "*Ja, men da kunne jeg godt tenke meg å ha noe som er noe morsomt*"

L "*ja, men kan du ikke lage deg noen knapp?*"

L- "Kan du ikke ha knapp som du har det litt morsomt med?"

S3m "hva da?"

L "leike deg med...?"

S3m "kan du gi eksempler?"

L ramser opp ulike måter å bearbeide knapper på: male, klippe, lime på, cernitt, metalltråd, magnetlås på stoff og stil....

L "men du kan ikke bare ta her (peker på ytterslaget) Du må ha her inne også" (peker på innerslaget)

(M komment: Snakker fortsatt om knapper...) Kanskje bare en snor som du bare hekter på?"

S3m "snor?"

L forklarer teknikk.

S3m "*men jeg har egentlig lyst på en knapp (sier egennavn)*"

L "*Ja, men det tror jeg jeg har.*"

De går på kontoret til L for at L kan vise eks på knapper.

ME60-66 C1OD9

S4n "Får jeg se på overdelen din, eller?"

S4o viser "har ikke satt på ermene"

S4n "har du bestemt hvordan du skal ha de eller?" (peler på maljer som snøringen i livet skal henge i)

S4o "nei... vet ikke, male dem eller noe?"

De diskuterer ulike typer mulig å få tak i på knapphuset. Og plassering av maljene.

S4n "Du kan jo ha dem asymmetrisk"

Diskuterer ulike løsninger

S4o "vil du se hvor jeg har inspirasjon fra?"

Tar fram bok "med epoker fra 1500 tallet og sånn", lånt på biblioteket.

Viser bilde

S4n "å..." (beundrer)

ME122 C1OD9

L- "Det må du gjøre deg opp en mening om. De er ikke veldig store, og i dag skal de jo (slagene) være små."

ME99-100 C1OD9

S4o Viser... "tenkte jeg kunne lukke den helt igjen her nede og så i spiss opp. Om jeg får lov"

S3j "om du får lov, ja"

ME91 C1OD9

S2h kommenterer til S1b "søt", men S1b biter tilbake: "nei, ikke søt"

OD10

ME23 C1OD10

L- "om du tar søm her, får du splitt her" S4n- "å, stilig!",

ME52 C1OD10

S1e sier til L- "Jeg ville ha sånn (viser tegninger) at den her skulle gå ut, men så ble den jo sånn over skulderen. Kan jeg fortsatt ha den lukningen der da?(peker)" L- "det er det jo designeren som bestemmer".

ME6 C1OD10S3l- "var ikke helt slik jeg ville ha, men det var bare rosa og rødt. Den skulle være litt mørkere". Det er viktig å få frem i rapporten at de tekniske valgene er gjort pga. designen.

C2

"vi stopper når de begynner å gråte...".

OD1

ME13 C2OD1

S1 kommenterer til L1"ja, nå er vi inne på formproblemer"

ME41 C2OD1

"å, så det er gjort?", L1 "men han gjorde det annerledes enn det du gjorde. Han dreide og satt spiler gjennom."

ME 61 C2OD1

S2 S5 "Helt genialt"

ME71(L1 til S3) C2OD1

"viktig å holde det rent".

ME22-24 C2OD1"

L1 [...] Bjørk i sin enkleste form har ikke så mye liv, S1 "Svartor gløder..."

ME31 C2OD1

"For finer har det med å vise det som er inni. Vil reflektere ting under."

ME11 C2OD1

S1 "Vet heller ikke om det skal være rundt eller følge formen slavisk." L1 "heller konstruere det kantet og så skjære det rundt."

OD2

ME6-8 C2OD2

S7 "Noe som bare har pyntefunksjon, ikke annen funksjon. Fx Adidas / puma merket."

L1 "disse har også funksjon. Både konstruktivt og gjenkjennende funksjon. Det å binde sammen sko og forsterke dem.

S7 "Tror det er mer for at folk skal kjøpe"

L1 "Ja, men også gjenkjennende, men det skal jo og være god funksjon til toppidretten. Teknikk og materialbruk går hånd i hånd med bruksfunksjonen. Fx gullskoene til M.Jordan holder bare et par løp."

OD3

ME38 C2OD3S9

"Tror ikke jeg til ha den sånn. For da spriker den så mye og blir helt sånn (Viser med armene og sier "blææ")"

ME24-30 C2OD3

S3 skal bestille bein til bordet. "hva om jeg vil ha det tykkere enn 10 cm?" [...]

L1 "Ja, det blir rimelig kraftig."

S3 "Ja, tegnet en med 8, og det så jo ålreit ut."

De går bort til papirmodell på gulvet i MA og prøver ut bredde og div. dimensjoner.

L1 "Jeg har stor tro på å redusere dimensjonen. Det ser ut til at bordet blir underdimensjonert i forhold til flata"

S3 forteller om tekniske problemer med å lage papirmodellen.

L1 "Syns at dimensjonene på bitene på flata begynner å bli bra. Det er god plass, men ikke for lang avstand. Glassplaten er ikke for liten eller for stor, men noe du kan utnytte"

OD4

ME13-15 C2OD4

S2 "jeg visste vi skulle ha en møbeloppgave, og gledet meg sånn. Tenkte å, jeg trenger sofa, sengosv, og så fikk vi i oppgave "Minimalistisk avlastningsbord". Og jeg som liker litt sånn tunge ting".

(Tenker seg litt om) "Men da jeg kom i gang var det morsomt allikevel. Kom mye ut av det."

(Forteller om bordet hun laget.)

ME34-42 C2OD4

L2 Spør S2 "Har du noe å vise meg?"

S2 "Ja du skal vel se?"

L2 "Nei, jeg skal ikke, men du kan vise. Du bestemmer."

S2 forteller om prosjektet... "Jeg limer sammen, dreier, prøver å få til å dreie. Kanskje og noe mønster.

L2 "har du tenkt noe på at de tørker forskjellig?"

S2 "Ja, men... legger i pga fargene.. lengdeved, ende ved... har tenkt å kombinere litt... Vi begynner å snakke om form.. og jeg tenkte firkanta når det setter sammen og huller her... så blir det der og... ikke rund, men blir litt rund når dreier... Og noe avlang..."

L2 "Syns du dette er typiske treformer?" Peker på tegningene.

S2 "...ja" (Tvilende)

L2 "Skal jeg forklare hva jeg mener. Jeg tenker dette er metallformer. Jevne tykkelser. De formene..."

S2 "Ja, men det er litt organisk her... og når jeg dreier så blir det der... når jeg limer sammen, blir det firkantet og dele opp etter at det er ferdig dreid." Forteller om mulige teknikker med å sette inn taper etc.

"Trenger egentlig ikke være like, men forskjellige. Har litt å gjøre med den jeg driver og dreier nå. Den har litt mer øyeform. Tupper ut, men teknisk litt for vanskelig"

ME 45 C2OD4

”det blir mer pryd enn funksjon”.

OD5

ME41 C2OD5

”Bare det holder er det vel samme hva det er?” S1 (forts) ”Bare det holder til over eksamen...”.

ME50 C2OD5

L1 ”45 cm er jo veldig bredt til en pute.” S13 ”men den må ikke være for smal heller. Det vil se så dumt ut når en sitter om det tyter ut på sidene.”

ME75 C2OD5

S14 ”alle kreative prosesser begynner med en problemstilling”

ME53-55 C2OD5

S14 ”ja... så har jeg tenkt litt videre. Det er og bare en skisse her viser hva jeg har tenkt på... så har jeg lyst til å ha... vil ha en form som er sånn form... form.. ” (leter etter ord)

L1 ”Uttrykksfremmende”

S14 ”Ja, - det ligger liksom mellom form og uttrykk. Men jeg vet ikke helt hva jeg vil lage”

L1 ”Det er jo klart hva du vil, det har vi vært enge om før. Det nå er problemstillingen. ” (Tenker seg litt om og noterer på arket)... ”Form- funksjon – uttrykksforandring”

OD6

ME2-3 og 8-10 C2OD6

S1 måler opp intarsia.

S7 ”Å skal du lage flere?”

S1 ”Nei, bare to”

S7 ”Det er nøyaktighetsarbeid, det.”

S1 ”Det er intarsia veit du, da må det være nøyaktig.” ”Bestefar var møbelsnekker. Laget masse nydelige intarsiaarbeider.”

[...senere]

S3 ”Skal du lage sånn megaintarsia?”

S1 ”Megaintarsia? Hva var det, det har jeg ikke hørt om? Fortell meg”

S3 ”Nei, mega betyr bare stor. Det er de største bitene jeg har sett”

S1 ”Har du sett mye intarsia du?”

S3 ”Ja, en del. I Marokko var det masse”

S1 ”Men det var marketeri”

S3 ”Marketeri”

(liten tenkepause)

S1 ”Men kanskje skal jeg gjøre det litt mindre”

ME25 C2OD6

S2 sier ”Det er sikkert noen som har gjort det før” Men S7 svarer: ”Det gjør ikke noe” (Usikker på eksakt ordvalg)

ME5 C2OD6

L1: ”Vi går gjennom muligheter i dag. Så kan du bestemme. Så gjør vi det du har bestemt deg for”

ME32 og 34 C2OD6

L2 kommer bort til S1 ”Å har du begynt i finer?”

S1 ”Ja”

L2 ”Så flott! Har du laget plate å presse det med?”

S1 ”Nei, jeg skal stryke det”

L2 ”Stryke det, går det?”

S1 ”ja” (forklarer teknikk)

L2 ”Det visste jeg ikke”

[... senere]

S1stikker inn et spm: ”Det er vel ingen vits i å dokumentere strykinga?” (Av intarsiaen når den limes.)

L2 "Jo det må du! Tenk, jeg visste jo ikke dette, og jeg har vært borte i mye rart."

OD7

ME2 og 6 C2OD7

L1 "...Det begynner å bli tydelig hva du vil..." og "... her har du fått til... en god avklaring."

ME8 C2OD7

L1 "Hvis du tenker dette bare for å få en liten forskyvning (usikker på ordvalg) få det litt ut av rytmen". "Hvis du glemmer det partiet her en liten stund. (Peker på modell med gipsavstøpning av fot)så du får fin rytme. ..."

ME18-19 C2OD7

S7 "farger... tenkte rødt... lyst inni mørkt utenpå, så blir det liksom litt motsatt for det pleier å være mørkest inni." L1 "Det blir spennende"

ME52 C2OD7

S7 "Tror du de vil synes, de strekene, når du får dem ned?" S1 "Håper jo det. Får se når jobber med det og hvor dype de blir når pusset ned kantene med smergelpapir. Så kan jeg jo lage det dypere etterpå."

ME26 C2OD7

"Det er en eller to ting en dreven intarsiasnekker ville sagt.. Å ikke gjør det.. men siden vi ikke har den kunnskapen, kan vi ikke si det til deg."

ME6 C2OD7 (i fotnote)

"Tror kanskje du må bryte litt på det du har, så det ikke blir for statisk. Her har du fått til... en god avklaring.

ME29 C2OD7 (i fotnote)

L2 "Men skill dem så det blir estetisk interessant"

OD8

ME8-13 C2OD8

L 1 kommer med tekniske råd om hvordan lime og kutte ut.

S13 spør etter eksempler. L tegner

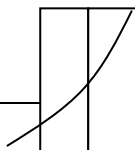
L1 "Om du limer på den måten (peker på tegning på tavla) Får du ikke limeskjøtene utover. Da får du et mye renere uttrykk ikke sant? Og så utnytter du treet bedre. Og går radially tre. Mye stivere konstruksjon."

S13 nikker, går bort til HB. Ordner i platene

L1 peker på pappformen... "Her bør du unngå for tynne deler som stikker ut" (gir råd til hvordan bearbeide formen pga materialtekniske forhold)

L1 "Litt svikt (i treet på ryggstøet) gjør ingenting. Når du sitter i en stol og det er litt svikt, er det bra."

Peker på tegningen og gjennomgår tekniske problemer også med liming. Skrånkanter med limfuge .. "[du bør] forsøke å unngå at limfugen blir for lang, for da syns limet så godt."



OD9

ME72 C2OD9

S9 "Så dette var spennende måte å jobbe på. Det er ikke noe negativt i det?"

L1 "Negativt hva?"

S9 "At jeg forandrer?"

L1 "Nei, det er en naturlig utvikling, du har gjort dette. Så går du videre."

ME19-28 C2OD9

S2 "Men tenker... hva med treet...?"

L1 "Jeg ser ingen problemer med at du kan gjøre dette her. Når du har en slik form som dette og... Så har du egentlig nok utprøvinger"

S2 "Men så var det dette med treet. Jeg har en del skisser og tenkt mye som ikke er skissert ned. Så ser jeg limt sammen mørkt trekant her. Klosser der, så det liksom blir en fot. Og her et hull som for å løse opp litt... For da har jeg 2 uker til å prøve ut litt modeller."

L1 "Du har ideer nok her, der er ikke noe problem."

S2 "Men om jeg har i den dimmen, så blir det så mye arbeid."

L2 "Men om du går ned i den dimmen, ned i størrelse."

S2 "20 tenker jeg."

L1 "om du skal bruke det til modell, må du gjøre den tynnere."

S2 "Om den modellen kan jeg prøve jeg kan snu fatet og gjøre noe her. Tok vinkelsliperen og formet. Er ikke helt bra." "Sånn modellmessig er det den formen jeg syns er best. Denne er en side som kunne gått. Men jeg må jo jobbe med kontraster i tre og."

L1 "Som jeg ser det nå, har former overtatt som hovedmål. Jeg ville ha kuttet det ut. Dette er bra og rett og slett lovende formmessig. Men ha med dette, for dette har en del å gjøre med formen."

S2 "Jeg har skrevet en del om dette."

L1 "Dette har hatt en utvikling. Noe har vært mer lovende enn annet. Dette er valg som du må ta under prosessen. Velger det som er mest lovende. Du kan bare skrive at du velger den veien som virker mest lovende."

ME56 C2OD9

L1 "Om du prøver det... så kan du...", S2 "Jeg har allerede en utprøving av den", L1 "Det er ikke en utprøving. Dette er et ferdig produkt."

ME17 og 26 C2OD9

S2 "Tenkte rundpinner her. Har litt kontraster i de også."; Men jeg må jo jobbe med kontraster i tre og."

ME37 C2OD9

L1 til S2 peker "Her blir formen litt krass. Må jevnes ut."

ME42 C2OD9

L1 "Dette er en kraftig form[...]. Har mye for seg"

ME80 C2OD9S9

"Tenkte det er så massiv hovedform at jeg vil løse opp litt. Sånn [...]"

ME86 C2OD9

L1 "Slektskap mellom alle[...]"

ME33-36 C2OD9

L1 (peker på tegning) "men er de formene der bra?"

S2 "Ja, de tror jeg kan bli spennende."

L1 "Jeg syns dette er en sterk form. For mye."

S2 "Ja, men det syns ikke jeg"

L1 "Vi har vært uenige før vi, men jeg må si det jeg mener"

OD10 (no quotes used)

OD11

ME13 C2OD11

S2- "Jeg tror jeg ville gått... (tenker) Det hadde ikke gjort seg litt mer om du hadde gått litt mer inn her? Du snakket jo om de knea dine som gikk ut."

ME77 C2OD11

S2 "Ja, akkurat den her.. den syns jeg er fin. Den syns jeg i hvert fall fungerer, at den er hel.."

ME17 C2OD11

S2 "Du må måle bredda på baken din, så den ikke... S5 "Jeg tror det skal gå bra. Det er ganske mye..."

ME45 C2OD11

S2 "Eller at du ikke borrer hull, men (stopper) ... men hvor mye trenger du egentlig til støtte ryggen, da? Skuldra...."

ME85 C2OD11

S5 "Du tenker sånn...?" (Tegner), S2 "Ja... du har skuldra her..." (tegner mens S5 går og ser på avstand) S5 "de ... trenger ikke så mye støtte her. Nakke sterkere..."

ME42 C2OD11

S2 "Det blir ikke ... den her (peker) blir litt svær i..?"

S5 "Den buen?"

S2 "Nei, flata"

S5 "ja. Jeg har også... Det går jo an å bare borre hull i den, veit du. Og lager noe mønster med høla"

ME12 C2OD11

S5 "Litt flatere... har tatt ut en bue nede ved beina der. Mulig at jeg skal gjøre den litt flatere så den blir det samme den på toppen?"

S2 "det tror jeg for du må tenke på at den skal stå og, liksom"

S5 "Ja, litt flatere"

ME20 C2OD11

S2 "om du tar den litt inn her, blir det mer tydelige linjer. Men pass på at det ikke blir for smalt."

ME27 C2OD11

S5 "Nå blir det tydelige linjer."

ME25 C2OD11

S5 "du får mer fart i den bevegelsen...".

ME62 C2OD11

S2 "[...] du har liksom en sving der, så da er det veldig ålreit at du har en rett strek..."

ME 75-83 C2OD11

S5 "... Den her er jeg enig i... og den her er jeg enig..." Kan skjære den først.. så får vi se hvordan den funker da. Da gjøre jeg ikke noe med den her, men bare ytterkanten på begge sider. Det blir noe annet med en gang..."

ME108-109 C2OD11

S15 Forklarer teknisk hvordan han har planlagt å lage. "Og så mulig å sette det sammen til to tetraeder eller ett oktaeder."

L1 "Ja... kanskje..."

S5 "Det virker som at L1 er litt tvilsom til det"

S15 "Jeg har prøvd det på modeller"

L1 "Trodde før at det bare var mulig å gjøre visse former av andre.. så jeg har lært mye av dette."