

NEW CATALOG.

OSLO NATIONAL ACADEMY OF THE ARTS
2008-2009

FACULTY OF DESIGN. + COVER/PG- 1

NEW CATALOG.

NEW CATALOG.

2008-2009
OSLO NATIONAL ACADEMY OF THE ARTS

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2008-2009

DESIGN

OSLO NATIONAL ACADEMY OF THE ARTS - FACULTY OF DESIGN. + PG- 2

NEW CATALOG.

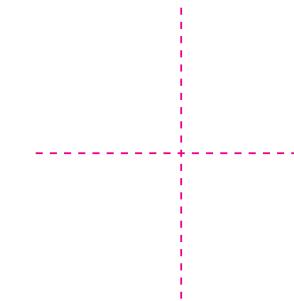


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NEW CATALOG.

ABOUT THE OSLO NATIONAL ACADEMY OF THE ARTS.

OM KUNSTHØGSKOLEN I OSLO.



OSLO NATIONAL ACADEMY OF THE ARTS (KHiO) is the largest arts academy in Norway. The school has around 500 students, 180 employees and a large number of guest teachers and teachers on specific short-term engagements. KHiO's aim is to educate artists and designers at international level who excel in critical reflection and inventive creativity.

Oslo National Academy of the Arts offers three-year bachelor degree programmes, two-year master degree programmes, one-year programmes and also scholarships under the Norwegian scheme "Programme for Research Fellowships in the Arts".

KUNSTHØGSKOLEN I OSLO (KHiO) er Norges største kunsthøyskole med rundt 500 studenter og 180 ansatte samt et stort antall time- og gjestelærere. Kunsthøyskolens mål er å utdanne kritisk reflekterende og eksperimenterende kunstnere og designere på høyt internasjonalt nivå.

Kunsthøgskolen tilbyr treårig bachelorstudium, toårig masterstudium og årsstudium, og har stipendiater i det nasjonale Stipendprogram for kunstnerisk utviklingsarbeid.

Virksomheten i KHiO har i dag tre hovedbaser: Fakultet for design og kunstfagstudiet

At present, KHiO is based in three different locations, all within easy reach of the city centre: The Faculty of Design and the Faculty of Arts (part of The Faculty of Visual Arts) is located in Ullevålsveien 5, in a monumental building constructed for this purpose in 1904. The old Art Academy has now also been incorporated into The Faculty of Visual Arts and is situated at St. Olavsgate 32, in a listed building dating from 1877. The Faculty of Performing Arts and the administration have recently moved into newly rehabilitated and custom-built premises in the former sailcloth factory from 1856, Christiania Seilduksfabrikk, popularly known as

"Seilduken" and located by the Aker River at Fossveien 24.

The move to "Seilduken" was the first phase of a building project which will eventually house the whole of KHiO. The school looks forward to moving the design and visual arts programmes into new and modern premises at "Seilduken" in June 2010. The transformation of one of Oslo's great pioneering factories, comprising a total area of 40,000 m², into a fully integrated academy of the arts will then be complete.

Da vil et samlet areal på 40.000 kvm ha om-dannet en av byens store pionerbedrifter, Christiania Seilduksfabrikk, grunnlagt i 1856, til en samlet kunsthøyskole.

(del av Fakultet for visuell kunst) holder til i Ullevålsveien 5, i et monumental bygg reist for formålet i 1904. Kunstakademiet inngår også i Fakultet for visuell kunst, som holder til i St. Olavsgate 32, i et bygg reist for Norges Geografiske Opmaaling i 1877. Fakultet for scenekunst holder til sammen med administrasjonen i nybygde lokaler på Seilduken ved Akerselva, Fossveien 24.

Innflytting på Seilduken var første byggetrinn i et prosjekt som vil huse hele KHiO. Designfagene og de visuelle kunstfagene vil få nye og tidsmessige lokaler på Seilduken. Bygget skal være innflytningsklart i juni 2010.

THE DESIGN CATALOG. CONTENTS INNOVATION THE FACULTY OF DESIGN Fakultet for design

DESIGN CULTURE AND METHODS.

DESIGN KULTUR OG METODE.



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The students in the Faculty of Design are gaining momentum these days. The fruits from the reorganization of the Oslo National Academy of the Arts are telling. It seems opportune that the changes in the school coincide with great changes in the field of design. The traditional Bauhaus method of developing form from material and production that has dominated design education during the last century has had problems in keeping up with the new Post-Modern conditions in communications, marketing and basically taking part in a thoroughly global society. This has been fortunate while we also have to realize that there are many negative effects from capitalistic society taking over our lives, including the field of design. Many fundamental methods have been lost in the design schools during

Studentene ved Fakultet for design gjør seg for tiden stadig sterkere bemerket. Omorganiseringen av Kunsthøgskolen i Oslo har begynt å bære frukter. Det er beleilat at endringene ved skolen faller sammen med de store endringene som skjer innen design. Den tradisjonelle Bauhaus-metoden, som går ut på å utvikle formen fra materiale og produksjon, og som har dominert designutdanningen de siste femti årene, har hatt problemer med å holde tritt med de nye postmoderne strømningene innen kommunikasjon, markedsføring og grunnleggende deltakelse i et tvers igjennom globalt samfunn. Dette har vært en gunstig utvikling, men vi må også være klar over at det er mange negative sider ved det kapitalistiske samfunnet som griper inn i tilværelsen, også når det gjelder design. Mange grunnleggende

the last 20 years in Europe. Drawing rooms have been transformed into media-labs or even administrative offices. Form exploration has moved into the digitized space of fly-through and animations. Design history has moved further into the library offices while design thinking, research by design and design method is promoted by hip advocates from futurology institutes, commercial design centers and global design-action houses.

In our old school in Oslo we are fortunate because not much had changed during the last two decades and much has not been thrown away yet. The workshops are still intact and changes in the curriculum during the last years have revisited them almost like when a new generation visits grandfather's

metoder har gått tappt ved designskolene i Europa i løpet av de siste tjue årene. Tegnesaler er blitt omdannet til medielabber eller administrative kontorøer. Utforskningen av form har beveget seg inn i det digitale rommet med "fly-through" og animasjoner. Designhistorien har beveget seg videre inn i bibliotekene, mens designtenking, forsking innen design og designmetoder er blitt markedsført av hippe typer fra fremtidsinstituttene, sentre for kommersiell design og globale designhus.

Ved den gamle skolen i Oslo er vi heldige, fordi det er mye som ikke har forandret seg i løpet av de siste to tiårene. Verkstedene er fremdeles der, og de siste årenes endringer i undervisningsopplegget har igjen brakt dem til heder og verdighet, nesten som når en ny

workshop for inspirations of something other. Computing is not any more of the same major importance as during the last decade when new programs competed for attention and stimulated explorations. What is valued higher today is the concept behind the design, where it comes from, how it relates to its local, global, cultural, material and historical setting. Their connection to history is of fundamental importance and young people with no fetish for computers can concentrate on understanding the world and taking part in it. Social responsibility has become an umbrella for our activities. It is with excitement that we will follow the students of today into looking out for new solution related products. Service solutions that require less energy, have less carbon footprint and stimulate more cultural equality.

generasjon ser seg rundt i bestefars verksted for å hente inspirasjon. Databehandling har ikke samme betydning nå som før noen år siden, da nye programmer konkurrerte om oppmerksomheten og stimulerte til utforskning. I dag verdssettes konseptet bak design høyere; hvor det kommer fra, hvilket forhold det har til sin globale, kulturelle, materielle og historiske ramme. Den historiske tilknytningen er ytterst viktig, og unge mennesker som ikke er datanerder kan koncentrere seg om å forstå verden og å ta del i den. Sosialt ansvar blir en overbygning for vår virksomhet. Det er med spenning vi vil følge dagens studenter når de skal finne nye løsninger; løsninger som krever mindre forbruk av energi, setter færre fotavtrykk på kloden og stimulerer til større kulturelt likeverd.

THE MASTER DEGREE IN DESIGN.

MASTER I DESIGN.

THE FACULTY OF DESIGN OFFERS MASTER'S PROGRAMMES WITH THE FOLLOWING SPECIALISATIONS:

INTERIOR ARCHITECTURE
FURNITURE DESIGN
FASHION DESIGN
COSTUME DESIGN
VISUAL COMMUNICATION

VED FAKULTET FOR DESIGN TILBYS DET
MASTERUTDANNING MED FØLGENDE
STUDIERETNINGER:

INTERIØRARKITEKTUR
MØBELDESIGN
KLESDESIGN
KOSTYMEDESIGN
VISUELL KOMMUNIKASJON

Many graduating design students will be finishing their working lives around the year 2050! This simple prediction is based on the calculation that most of us in the West, will on average have a working life of around 40 years. A young designer (recently graduated) may be inclined to ask themselves, what will the world be like when they are getting ready to retire? What do they imagine their working life as a designer to be like, between now and their retirement? What skills will serve them well over the years and what new skills and ideas will they have to learn, along the way? There are many answers to these questions, and yet none of them could be counted as reliable predictions of the future. We simply can not know! It is impossible to imagine what the long-term effects of technology, social change, environmental degradation or ideologies such as terrorism will be on our lives. However, we as designers are socially engaged creatures, and we need

to have a good grasp of these issues, in order to forecast the success or effectiveness of our work. So how can our education equip us for the future? This is the predicament facing design students and educators alike. Increasingly, young designers see themselves, their work and position in society as not only answering questions about form, shape, style and solving design problems, but also as 'agents for strategic change'. As an agent for change, the intention of these designers is to intervene at a systematic level with the clients needs, users and the society at large. It is this level of interaction, were profound and fundamental action can take place.

The vision of the Masters of Arts (MA) Programme in Design at KHiO, is to rise to this challenge by recognising that in order to educate our students as the 'Designers of the Future' will need to combine traditional craft based education, with practices that al-

Mange av designstudentene som uteksaminereres nå, vil avslutte sitt yrkesaktive liv rundt 2050! Dette er lett å forutsi ut fra det faktum at de fleste som bor i vestlige land, er yrkesaktive i omrent 40 år. Unge, nyutdannede designere spør kanskje seg selv hvordan verden vil være når de er pensjonister. Hvor- dan forestiller de seg at et liv som designer kommer til å være fra nå og til de pensjonerer seg? Hvilke evner kommer de til å kunne dra nytte av i løpet av disse årene, og hvilke nye evner må de opparbeide seg etter hvert? Det er mange svar på disse spørsmålene, men likevel er ingen av dem pålitelige spådommer for fremtiden. Vi vet rett og slett ikke! Det er mulig å forestille seg langtidseffekten av teknologi, sosiale endringer, nedbryting av miljøet og ideologier som terrorisme vil ha på våre liv. Men som designere er vi sosialt en- så muligheter for at

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lows for reflection and self-determination. The programme of study is based on an MA by Project and we ask candidates to submit an application by proposing a project that outlines a subject of study, within the specialist pathways for the period of 2 years. We actively encourage candidates who are interested in investigating subject areas such as environmental, socially-determined (i.e. Universal Design) and service design. The designers of the future need to learn and develop strategies, which can allow them to negotiate between the production of goods, materials and services and the processes of consumption. Our programme of study engages with the making of design objects within contemporary practice, theories of design, research-led, trans-professional and reflective practice, in order to equip our students with a life of constant learning and development.

utdanne studentene våre til fremtidens designere, må vi kombinere tradisjonell, håndverksbasert utdanning, med praksis som gjør at de kan være reflekterte og få bestemme selv. Mastergradprogrammet er prosjektbasert, og kandidatene sender inn søknad ved å legge frem et prosjekt som presenterer en spesialisering. Vi oppmuntrer kandidater som er interessert i å utforske emner som miljø, sosiale betingelser (universell design) og servicedesign. Fremtidens designere må lære seg og utvikle strategier slik at de kan se sammenhengen mellom produksjon av varer, materiale og tjenester, og forbruksprosessen. Vi vil at studentene skal leve et liv med konstant læring og utvikling. Vi er derfor opptatt av at studentene skal designe gjenstander ut fra moderne og refleksiv praksis, designteoriem, og profesjonens forskningspraksis.

DESIGN "DUGNAD" 2007.

DESIGN DUGNAD 2007.



FASHIONSHOW AT "KANONHALLEN". OSLO.
6TH JUNE 2007.

EXHIBITION AT DOGA

HAUSMANNSGATE 16. OSLO.
7TH-10TH JUNE 2007.

VISNING: KANONHALLEN.
6. JUNI 2007.
UTSTILLING: DOGA.
7. - 10. JUNI 2007.

Graduating students on the BA and MA programmes and 1st and 2nd-year BA students on the design study programme at Oslo National Academy of the Arts (KHiO) held a fashion show at "Kanonhallen" on 6th June at 7 pm and an exhibition at DogA from 7th-10th June. The official opening was on Thursday 7th June at 6 pm and was opened by the minister of culture Trond Giske.

The very Norwegian word "dugnad" refers to voluntary work carried out in an old-fashioned spirit of solidarity and fellowship. With few financial resources, students at KHiO joined together in true "dugnad"

Avgangsstudenter på BA og MA, samt studenter fra 1. og 2. år BA ved Fakultet for design, Kunsthøgskolen i Oslo (KHiO), hadde motevisning i Kanonhallen 6. juni kl. 19.00, og utstilling på DogA fra 7. - 10. juni med åpning torsdag 7. juni kl. 18.00, der kultur- og kirkeminister Trond Giske åpnet utstillingen.

Med få midler, kunnskap og kreative innspill møttes studentene ved KHiO i god gammeldags dugnadsånd og gikk sammen om et prosjekt for å feire skolens avgangsstu-

spirit and pooled their know-how and creativity to contribute to a project in celebration of the college's graduating students. The exhibition at DogA presented a wide range of exhibits, from multifunctional furniture to democratic network solutions and ethical interiors. During the fashion show at Kanonhallen, super heroes, new circus performers and ballet dancers made their way confidently down the catwalk. Concepts common to many of the student projects were networks, ethics and teamwork. Hence their choice of the word "DUGNAD", which was declared Norway's "national word" in 2004 and conveys the idea of

denter. Spennvidden var stor blant utstillerne på DogA; fra multifunksjonsmøbler, demokratisk nettverksløsning og til etisk interiør. I Kanonhallen kunne man oppleve et fashionshow der superhelter, nysirkus og ballettinnslag møtes i en sikker gang nedover catwalken. En fellesnefner for mange av studentprosjektene var nettverk, etikk og samhandling. Det var studentene som kom på ordet DUGNAD, som jo er et helsorskt uttrykk (kåret til Norges nasjonalord i 2004), og som handler om å arbeide sammen mot et felles mål.

working together towards a common goal.
- We are students from different arenas in the field of design, but the work we do often crosses disciplinary boundaries, especially at events such as this, said Ernst Føyen, a final-year student on the MA study programme.

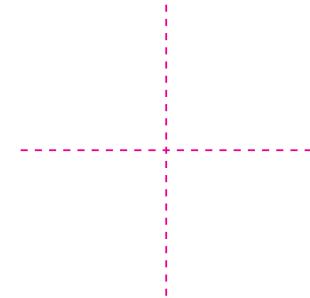
The final-year students in 2007 were the first to complete a master degree at the Faculty of Design. On Saturday 9th June, the successful candidates were handed their degree certificates by the dean of the faculty, Halldor Gislason. The Faculty of Design wants to thank the Center for design (DogA) for the opportunity to show their work.

- Vi er studenter fra forskjellige studieretninger på Fakultet for design, men vi ser at det vi gjør ofte sprenger seg ut av disse retningene, særlig ved slike arrangementer som "Dugnad", sa Ernst Føyen, avgangsstudent MA.

Avgangsklassen 07 var det første kullet med masterstudenter som gikk ut av Fakultet for design. Lørdag 9. juni delte dekan Halldor Gislason ut vitnemål til de lykkelige avgangsstudentene på DogA. Fakultetet takker DogA for anledningen til å kunne presentere studentarbeidene på DogA.

THE OLD SCHOOL VERSUS NEW SCHOOL.

DEN GAMLE SKOLEN VERSUS DEN NYE SKOLEN.



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Is there something as old school versus new school? The phrase 'old school' is often used in the English language to represent something that relates to conservative values in a nice and humorous way. New school on the other hand is usually something coined by cultural commentators about young and up and coming. The young become the old and we get a new 'kick your fathers syndrome' generation. The old/new terms are relevant when looking at our faculty, since the changes that have been happening have brought out these two abstract constructs. It is difficult to find out what exactly each one means and where the boundaries from one to the other are. The constructs can be seen as mapping

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Finnes det noe slikt som den gamle skolen og den nye skolen? Uttrykket "den gamle skolen" brukes ofte for å vise til noe som er knyttet til konservative verdier på en sympatisk og humoristisk måte. På den andre siden betegner kulturskribentene "den nye skolen" som noe ung og fremadstormende. De unge blir de gamle, og vi får en ny generasjon som gjør opprør mot sine foreldre. Betegnelsene gammel/ny kan brukes når man gransker fakultetet vårt, fordi endringene som har funnet sted har fått disse to abstrakte begrepene frem i lyset. Det er vanlig å finne ut nøyaktig hva hvert av dem innebærer, og hvor grensen mellom dem kan trekkes. Begrepene kan betraktes som

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occupied with includes in-built data systems and web services.

How does this relate to the traditional values of a school that is soon to be 200 years old? There are difficulties involved, for the teachers, for curriculum planning and for deciding what facilities should be made available for the students. All members of the Faculty of design believe in fundamental values for design and art, while the means of getting at them are very different. The students should be presented with multiple and varying methods, so that they, as designers are able to choose their different standpoints when facing their future.

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at nesten alt han er engasjert i omfatter innenbebygde datasystemer og nettjenester. Hvordan kan dette knyttes til de tradisjonelle verdiene til en skole som snart er 200 år gammel? Det finnes problemer for lærerne, ved planlegging av pensum og når det skal avgjøres hvilke fasiliteter som skal være tilgjengelig for studentene. Samtlige medlemmer av Fakultet for design tror på de tradisjonelle verdiene innen design og kunst, men midlene for å nå frem til dem er svært ulike. Studentene bør introduseres for et mangfold av metoder og virkemidler, men til syvende og sist så er det designeren selv som må velge hvordan han eller hun skal ta del i fremtiden.

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2008–2009

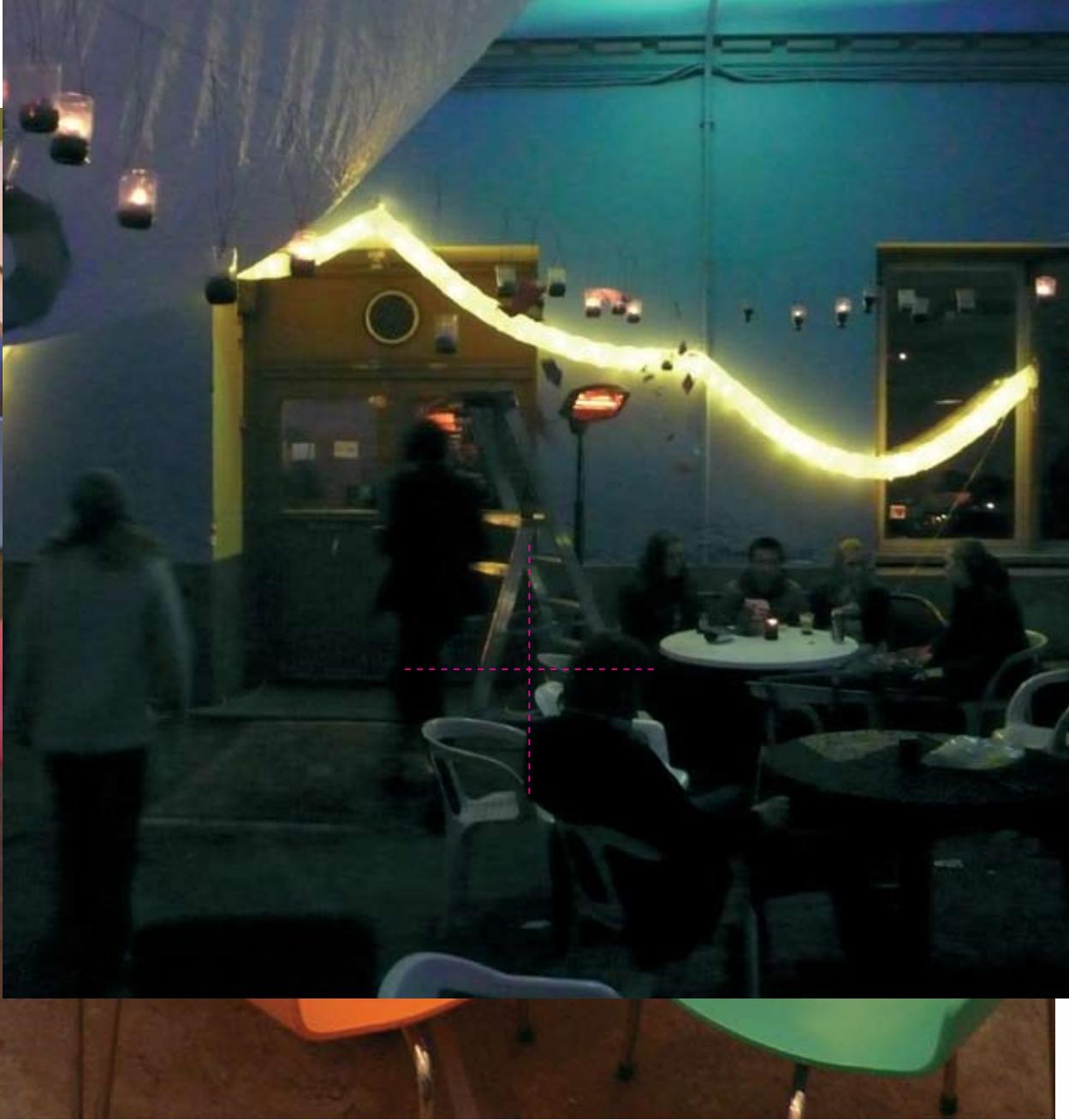


Kunstlag 2. - 5. semester
Moduler ukene 42-43-44-45
18. okt. - 11. nov.
Seminarworkshop

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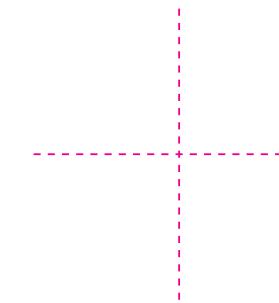


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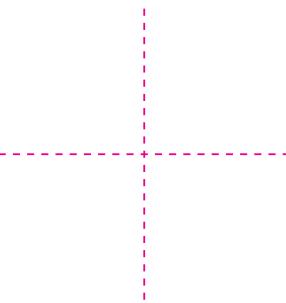
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2008-2009
PROSJEKTER OG AKTIVITETER



MOZAMBIQUE.
FASHION EXAM.
IBSEN. LETTERPRESS.
PHOTOGRAPHY
WORKSHOP.





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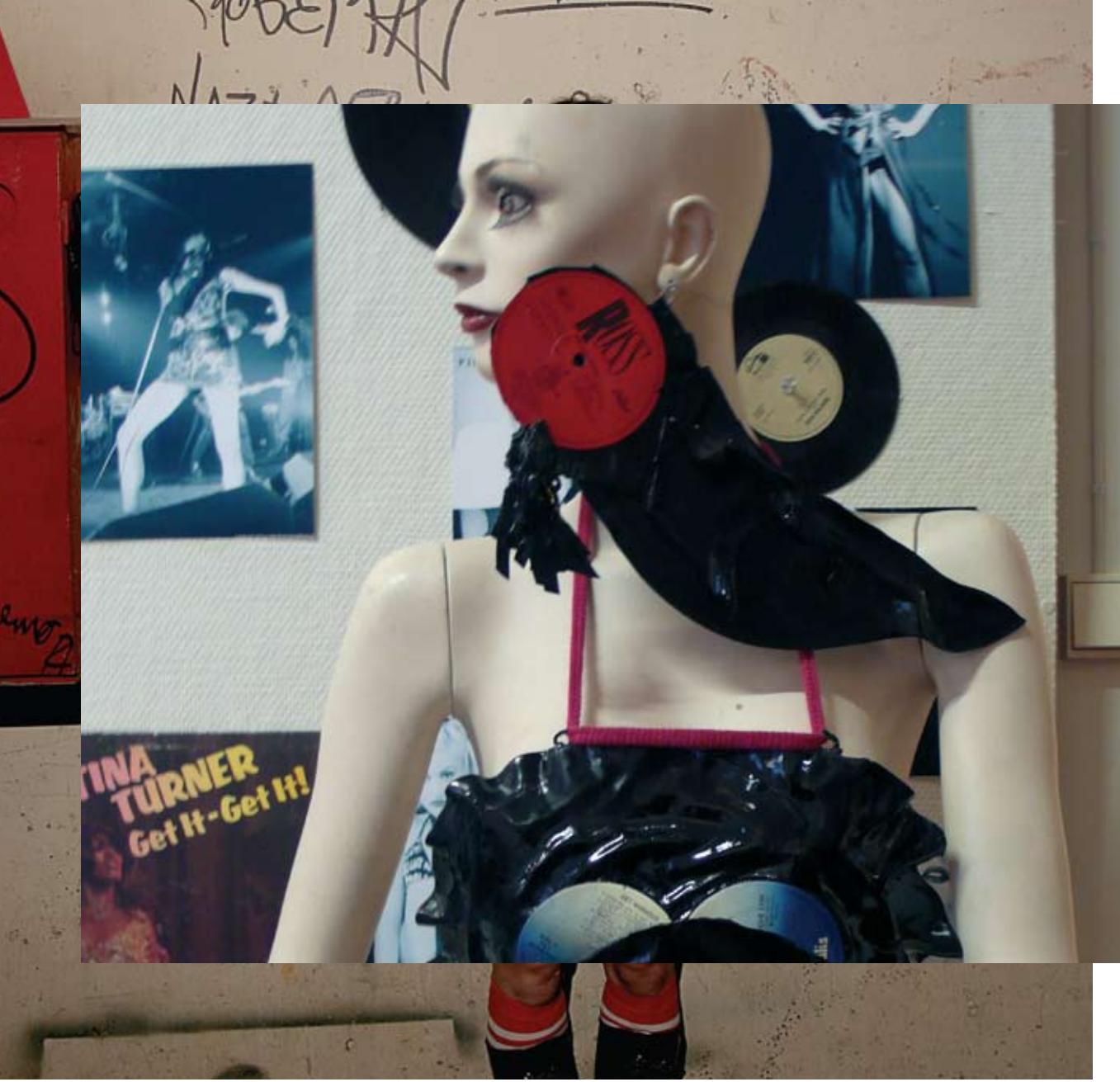


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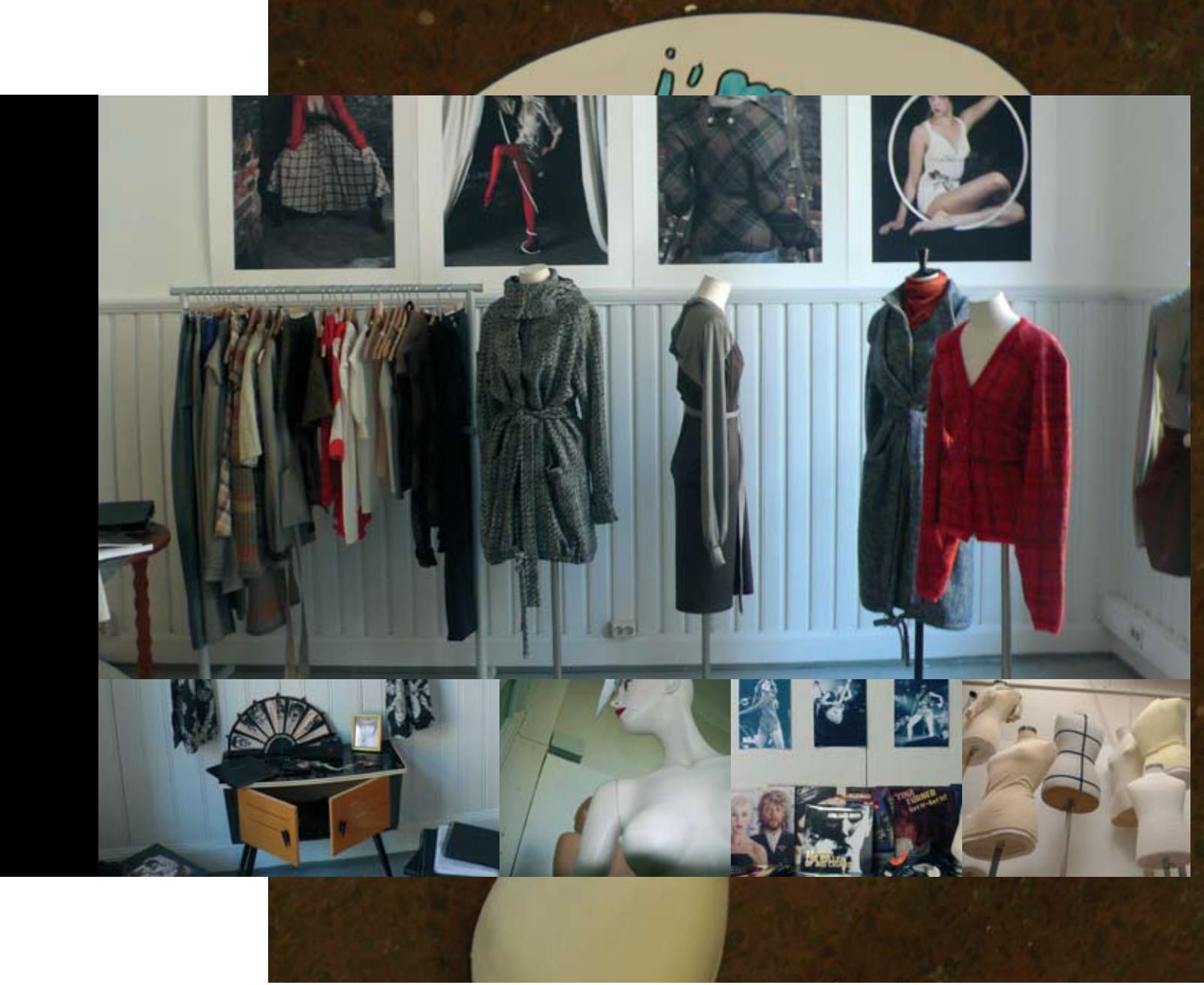
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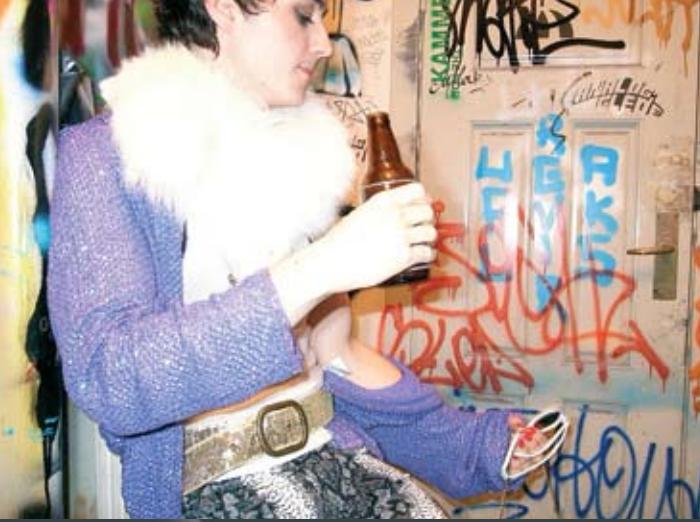


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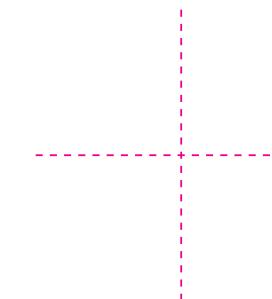
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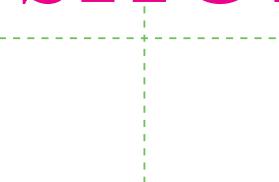
2008-2009

PROJECTS 2.

2008-2009
PROSJEKTER OG AKTIVITETER



ENTREPRENEUR
PROJECT.
WALL PROJECT.
STOCKHOLM
FURNITURE FAIR.
KHIQ EXHIBITION.
FASHIONSHOW.
FAHION SHOP.





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2008-2009



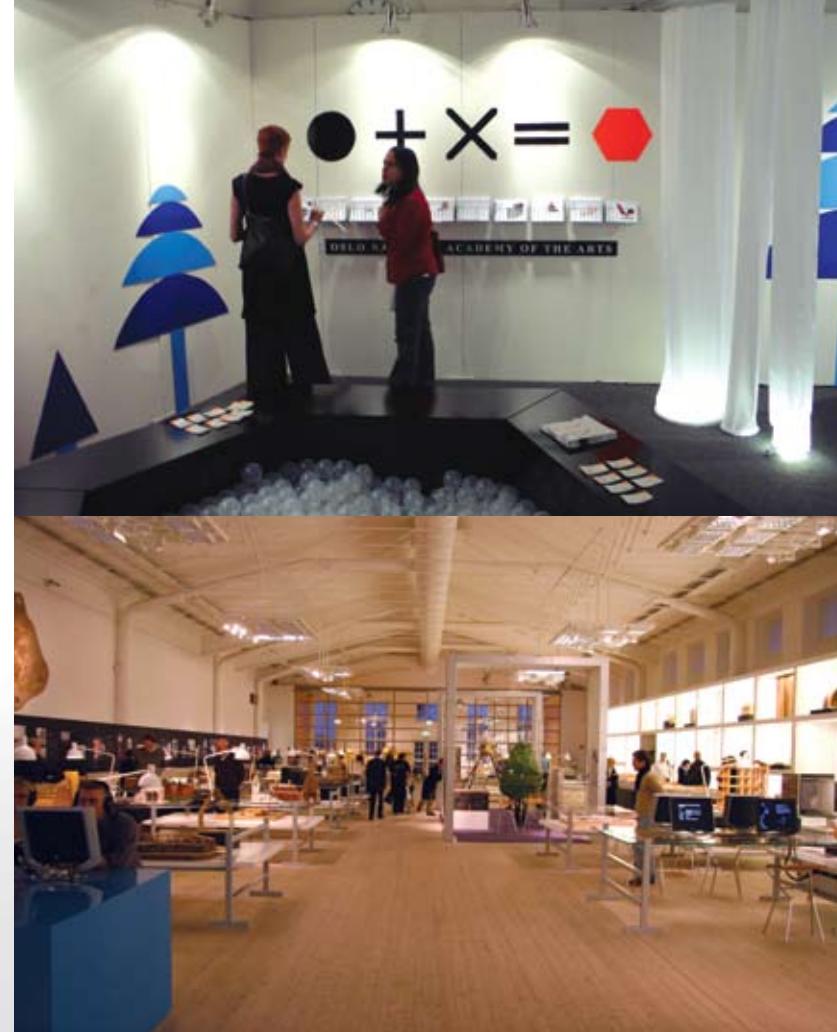


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NEW CATALOG.



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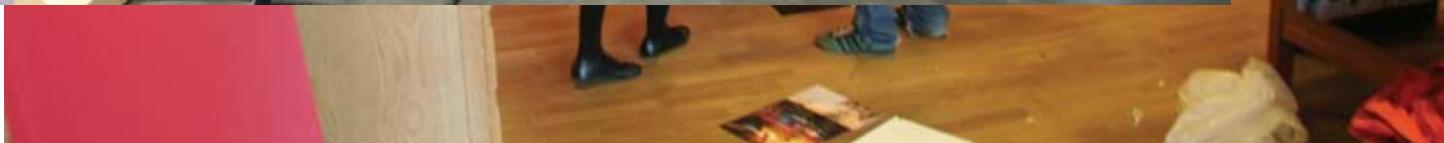
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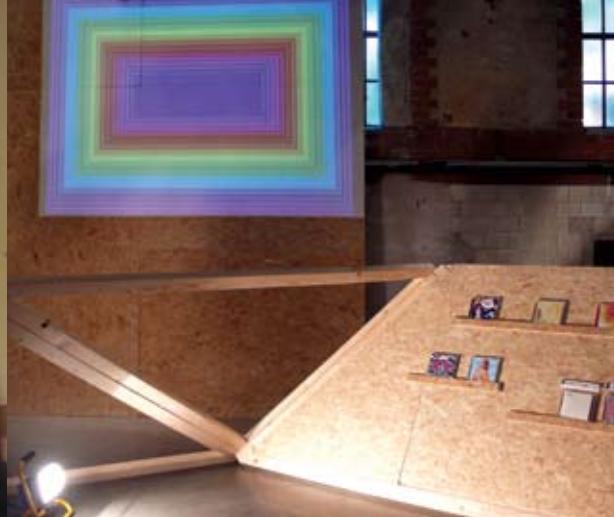


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