

TRANSCRIPTION- AUDIO FROM WHITTling DISCUSSION- 12/05/24

Hello everybody. Thank you so much for coming. Some of you were here yesterday, so you know what I'm about to say now, but this workshop is part of a bigger art project called Relearning Tree Time, which is centered around the notion of time from the point of view of more than humans, in this case trees, and it aims to challenge our increasingly short-term thinking in the human world with the long-term thinking of trees and tree time.

And I choose to define tree time as those ecological cycles of nature that trees live by, which us humans have forgotten. We've sort of come out of this cyclical time structure that used to be present in the past. And so the goal is to explore how can we humans relearn to think long-term through trees.

And so yesterday we had a workshop with Mari, somewhere around, which had to do with sensing trees, using your senses, your body, everything, sitting with the tree and interacting somehow and learning from that perspective. And today we're going to look at craft, how can craft teach us about long-term thinking. And then, so this project is, yeah, with Mari, Zoe, who has this craft perspective, and Eliana, who's also here, who has another perspective, a bit more sort of like holistic approach to trees and tree time and ecosystems of trees.

And so she's going to have a workshop in autumn, planting trees, which has to do with this workshop that we are going to be doing now, actually. And so then, I suppose Zoe, you could just take over and explain what we're going to be doing. Yeah, okay, I'm going to do a bit of an introduction of myself.

I'm going to introduce a project that I've just recently done, because it touches on a lot of the themes that I'm hoping will come up in the discussion. And then I'm going to give you some super practical information about what we're doing today, and how not to cut yourself. And then we're going to get whittling.

So I know, I know a handful of you, but I'm Zoe, and I work as an arborist. And for anyone who doesn't know, that's working with tree care with trees in the city. And that can be both in the public sense of like public parks, barnahuggers, general public spaces, looking after the trees, climbing them, doing maintenance, pruning, felling where necessary, and also in people's private gardens.

And then, so that's my summer job. And then in the winter, I work as a designer. And those two things have become increasingly interlinked, which has been really nice, and it's kind of brought me to being here in some ways.

And so within my design work, I use the creation of objects to bring up discussions around social issues, around environmental issues. And so in many ways, the things I create are storytelling objects, and the way that I work is very material driven. So I'm going to talk a little bit about a project that I've just done, which is called Second Skin, which is working with elm trees.

And across Europe and America, over the last 120 years or so, elm trees have been suffering from a disease called Dutch elm disease, which I'm sure some of you have heard of before. And the main spreader of that disease to elm trees around the planet has been us in our timber industry, shipping timber around the planet. And I explored this topic through climbing and getting to know one dead elm tree in Austria, where this project was based.

And so I climbed it, I documented it, I took a lot of photographs, and some film. And when an elm tree dies, it sheds its bark. And so what's left is this kind of sculptural tree, which is totally dead, but becomes an ecosystem for a lot of other bugs and beetles.

And then when I came back to Oslo, through the maintenance pruning around the city, I was able to gather a lot of elm bark. And elm bark is this. Elm bark has some really interesting properties in that it's really fibrous, and really strong.

And so I was experimenting with breaking this down into fibres that could be woven. And from that I created a tapestry. And the kind of thought process behind this was about dedicating, when I create something that's a gift for a person, when I'm making that thing, a lot of my time that goes into the production of that object is spent thinking about that person.

And I think that's a really nice part of creating a gift for someone with your hands. And so I was interested to see if I created this second skin for this tree, a dead tree in Austria, whether I would spend the time that I was making this object thinking about the tree. And a lot of the time I did, and that was a really nice process.

The initial kind of project was that I would create a tapestry that was as long as the tree is tall. The tree was 25 metres. And after three months, I had three metres.

So that was a very humbling lesson in tree time, in some respect. And also about respecting materials and the timeframes that they dictate. And I'd say within that process, it was a healthy mix of a mental battle between having a deadline for the project and accepting that this material was unpredictable.

It's not been used so much for tapestry making before it. There is a history of weaving with elm bark in areas of Japan. But it was a process which was very new to me.

And I'm also not a trained textile artist. So there was a lot of unfamiliar aspects within it. But it was really interesting to kind of be like, okay, this is the timeframe that this

material is dictating.

I can't systemize this process. I can't make it faster than it is. The bark has to sit in water in a climate like Norway during the winter for a month, just to allow a process called retting, which breaks down the fibres to make them even usable.

The fibres are then woven when they're wet. And when they dry, the whole thing contorts. And so there's a lot of unpredictability there.

But there's a meditateness to that making process and to accepting that this is as fast as this is going. And so yeah, the reason I'm discussing that project is a lot of the themes that I kind of stumbled upon during that project are linked to what Liz and our group are exploring with this project with concepts of working on different timeframes. Trees grow as fast as trees grow and bark can be woven as fast as bark can be woven.

So that's kind of touched upon a few things. And today what we're doing is we're making supports for the trees which will be planted in autumn. So these will be put up around the back of these towers once we're done whittling them.

And they will become placeholders for the trees that we plant later on. So while we're whittling, you can have in mind that this is a gift to the trees that will come in the autumn. And a little bit of practical information.

You're each welcome to pick up whatever stick catches your eye. Where there is blue tape, it would be really nice if you don't remove that tape because underneath a lot of them are numbers so that this puzzle can all hopefully go back together later on and we can make supports. And also this is the joints and so if these bits get carved and change shape it might not fit together.

So just be mindful of not carving where the tape is and leaving the tape on. I'm sure some of you have used carving knives before and some of you may not have. I would like to see the knives being used in directions away from ourselves.

And if you're having stuff on your lap, just be mindful of where you could slip. If you need to stand up while you work for some of these longer pieces, that's also fine. Just find what's comfortable for you.

And I'll be coming round a bit once the more conversational part starts. And don't be offended if I come and just readjust hand positions and things. We have a first aid kit, I've already used it today so don't be afraid to come and ask for plasters if you need them.

Or questions around practical stuff of how to use the knife if you have any questions. Yeah, I think that's everything. What should we carve? It's very much up to you.

I've made an example stick. It can be as simple or as complex as you want. There are some which have had the bark stripped off and that's because they were actually part of my previous project.

I used the bark, their elm, and so the bark's been removed. The other ones you're welcome to fully remove the bark. You can remove bits of the bark and make patterns.

You can carve further into the wood. Be a little bit aware if you're getting very thin that this piece, again, all has to fit together and remain strong for the trees it's going to support. Other than that, if you want to try carving words or patterns, whatever takes your fancy, just enjoy whittling.

If you'd all like to jump up and grab whatever takes your fancy, there are knives here. Oh no! We'll view a support. Can I take a picture of the support? When I was doing it during the winter, it took a month, but I imagine now the weather's getting warmer, which means that the process used is the same as what you use for hemp or any kind of fibrous material.

It's called retting and it's an enzyme-based process, I believe, which just starts the fibre starts to pull away in layers and then you strip it down. Do you have a website? It's a work in progress. I've got an Instagram, if that's helpful.

And I'll be the project I've just talked about. There's some process images up there now, but the exhibition's just opened for those two and there'll be some actual footage of the English. So you said basically not below the ground? Yeah, so on the bigger sticks, this bit will be in the ground.

You're welcome to come down, but it won't be visible. Is this going up? That's a good question. It's most likely going sideways, but I can't guarantee that.

We might just have to make it not knowing. I'm new here in Oslo, or I moved here this autumn. I'm right now studying a course in Gothenburg on my spare time at the university.

It's called Design with Post-Humanistic Perspectives. A design from what, sir? Post-humanistic, or more than humanistic. My friend recommended me to look up this thing.

You said me and my group? It's just Liz with the orange hat. She's doing a Masters in Art in Public Spaces. She initiated getting in contact with me and a couple of others to run this event.

She mentioned a talk yesterday and there's other things happening later today. The hope is that it will continue and there'll be some more stuff in the autumn. For the moment, it's just that we've accumulated to this series of events.

There's a possibility it might become something else, but as of now, it's linked to Liz's Masters. The course that you're doing, is it a Masters programme? It's a freestanding course as a Masters programme course. I've just finished my Bachelor's in Design.

Is it also at the University? Yes, but it's located in the forest. I considered studying there myself, so I went to visit it. On this project I was just talking about, I was working with a guy called Jakob, who was also at Steneby last year.

Oh yeah, I know, we were there together. He lives in Vienna, right? Yes, exactly. He's just been involved in this project called Woodland in Austria, which is also what I've just finished working with, with the elm trees.

Yeah, small world. No, but that's why I came here, because I was like, okay, this sounds super interesting. But you're Swedish? Yeah, I'm Swedish.

You live here in Austria? I do, I'm English, but I've been here for a few years now. I also have a friend. Have you been in Italy? Do you know about Alice Carroll? Yes.

Because she's been in Steneby for a workshop as well. She's weaving as well. The name sounds very familiar.

Yeah, I think the name sounds very familiar. I don't know her, but her name rings a bell. Yeah, she's very British.

She stayed in Steneby. Yeah, okay. But she was just here in Oslo, maybe it was... Just recently? Like this autumn.

Oh, that's a shame. She was running a course? Yeah, she held a course in willow weaving. So maybe it was... I've missed that entirely.

It's hard to keep track of things, even in a small city like Oslo sometimes. Yeah, and also it's hard to... I would have missed this if my friend, who I live together with, hadn't seen it. But you've been here for not so long? Yeah, I moved here in September.

But also I've been working a lot. So, yeah. I'm working full time at the moment.

So everything, all my projects, all my things that I enjoy, I put aside. Yeah, I know the feeling. For me, when I started doing the tree work, it was very similar.

I'm starting to find the balance now, being freelance with both. But it takes some time, I think. It's tricky.

But the course you're doing sounds very interesting. It is. Is it mainly remote learning? No, we're actually supposed to be there in person.

But I've been there once. But the teacher is very nice. So she's okay with me being here.

I'm going there on Wednesday and I'm a bit stressed because I haven't shown anything. What's the project? You have a project at the moment? Yes, but my project turned into being about birds somehow. But I haven't really, I'm not super happy with how it's going.

But I was thinking about, I wanted to woodcarve something. But I haven't started yet. So, what's the case? Actually, I just joined a workshop.

You can take this one, or I can take that one, and you can take this one if you want. That is accepted? No, I just moved there. You moved there? Yes, I was there my first day yesterday.

Nice. You have access to the woodwork? Yes, I just got access to the woodwork. Where do you work? Do you have a workshop? Currently, actually no.

I recently moved a little bit outside of Oslo, so I'm figuring out what my next move is workshop-wise. I have a little space at home, which is what this winter, when I was working on this weaving project, I was able to just do it at home. But I'm in progress with figuring out what's next.

It's nice to be in a shared space, I think, sometimes, with these more, especially, projects which can feel quite isolated. Yes, and also, I wouldn't be able to... Yes, I need the machines. Yes, of course.

No, I can be very direct with this. Yes, but it's nice to have access. This is super meditative.

Good. So, you study your master's at Congo? Yes. And you have this more than human perspective? Yes.

I was just saying, he's studying a course in Gothenburg, which sounds very interesting and similar. It's designed with post-humanistic. Ah, nice.

So, I'm going there on Tuesday, and my friend who studies this, she saw this poster and was like, okay, you have to... Yes, that's the whole idea, to see how... Well, my practice is around trying to imagine sustainable futures together with more than humans. Yes, that's exactly my question. Brilliant.

How cool. Then I should ask you about all the references, so that I can read. Of course, yes.

It would be brilliant. I need more. My course is soon supposed to be finished, but I don't know if I will be able to complete it in time.

It just opened up a whole new world. Yes, exactly. So, but you have a background with, like, hunting? Crab? Yes.

He's also a Stenoby. Oscar's partner. My partner went to Stenoby.

Oh, when? Oh, many years ago. How long ago? More than that, I think. Oh, maybe 10 years ago.

You don't have that many rocks. Oscar Honeyman went to Stenoby. I don't know. He was also linked to Perlost, actually. Okay. Well, that's interesting.

So this craft, because as part of the, I don't know if you all read in the event, but as part of the test for this, apart from carving, we also have to think about certain aspects of craft and long-term thinking. Such as how is craft linked to our surroundings? When does a tree become wood? When does a tree become the material for making craft? How can craft and long-term thinking, how can craft help to build sustainable futures? Has anybody thought a bit about that? Back here. You can carry on carving and keep thinking.

For me, it's not so much about wood, but I recently started doing ceramics, which I really enjoy because it's so slow. But at the same time, I'm having this issue with all the clay that I'm getting, I have like gone through a very commercial cycle. And I don't have access to any place where I can kind of get clay.

I could get Oslo clay, but I couldn't use that at my workshop. Why are you not allowed? You are not allowed to use your own clay? No, you could, but if you use like regular clay from nature, you would kind of need to have your own kiln because you don't know how it's going to react. You might ruin everything else in the kiln.

So it's this really nice community space where everyone has this kind of like slow craft vibe, but then we're still kind of not able to. But you should get a kiln then for this type of experiment. Yeah, like I guess in a long-term thing.

Invest in the potential. Or if you go to like a school for something like this, or if you can manage to build your own. But like as people who live in the city, where this is not your like full-time job.

Like it's just, I just have a feeling that many schools like to do that, but it's also just like not realistic if you have a, you know, there's a lot of moms there with kids and things like this. It's a question of time. It's a question of time.

And so this is kind of like, I'm feeling a bit bad about it. Yeah, because it's kind of like a privilege. Yeah, and also like in some ways we're all like fooling ourselves thinking like, oh, like we're doing this craft that's kind of connected to the earth.

Can I ask where is this clay sourced? Or like what is artificial clay? No, it's not artificial. It's just that it's coming from like Austria or different parts of the world where Oslo is

extremely clay rich. Right, right.

Like the whole city is built on clay basically. So it's just like, it's more that, I mean, all clay is natural. Yeah.

But it's just like, it's a shame that you have something that's like processed and then shipped. When you know it's on your doorstep. You're like distant from the material that you're working with.

Huh? Like it creates some sort of distance from the raw material. I'm working with brass. I'm working in a museum.

And I know that when we renovated, we had to remove a lot of clay from other geological museums. And we were thinking about what makes ceramics to sell it in Japan. But I think Oslo clay is full of heavy metals.

Also partly radioactive. Oh yeah, exactly. Some issues, especially with making ceramics that you can use for drinks and stuff.

Yeah. And that's a shame. There are people here in Oslo that do actually use Oslo clay.

Okay. So it's not impossible, but it's just like, it's difficult to kind of mainstream it. Yeah, exactly.

Yeah. Because there's another time element. From what I understand, you have to clean it a lot in advance.

And it has many stages of cleanliness before you can actually use it for making. Yeah. And I've been thinking it would be so nice for my workshop, which has a really nice community.

Yeah, yeah, yeah. But how do we get that to get hundreds of kilos of clay into the workshop? Yeah. I also find that when I'm doing tree work, I have access to a lot of wood, which I'm really grateful for.

But there's also so many occasions where I need extra kind of infrastructure involved to take a large piece of log from a job I'm doing tomorrow into a space.

...board and then used later and there's a there's a kind of a gap in the in the I need I need certain things in place and it's hard to arrange that in time with what I have accessible to me and I'm both an arborist and designer so if I can't do it like yeah it's like there's all the other time aspects yeah like how you were saying with your weaving yeah and the dyeing and yeah and it takes time to dry you have to include drying time like all these steps that we actually don't think about when we think about something that is made handcrafted by hand do you feel like Lumi you're because you haven't had an official course with the flavour is that right do you feel like um you're like you're getting to know the yeah you're getting there yeah I've been trying different clay nice I've been doing porcelain a bit and then it's always nice to feel like the place can have a different like levels of draw yeah so like how much sand you feel yeah so yeah I'm like I'm really bad at it still but I really enjoy it yeah yeah that's really cool I think it's just more about

the exactly yeah having fun with it but yeah I think it's one of the things that I think about a lot that there's like with all kinds of crafts if it's like knitting with wool like all of these things where people are really interested in kind of a natural feeling of it yeah but then kind of being able to actually make those things sustainable like on a more mainstream level yeah it's so difficult like with wool as well like I'm just thinking of how much it is yeah a bit of trash yeah there's also a lot of other knowledge that needs to or one of the reasons why I think craft is such a good way of teaching us about long term is that you need to know about the material that you're working with in order to to make it obviously but also in order to keep having more material in the future so if you want to make a basket out of willow you need to know how willow works and how it grows and when to cut it and that has to do with these ecological cycles of time you can't just go picking willow whenever you can't go picking the you know plant that dyes the wool you need to make your sweater with so there's a lot of extra knowledge that we sort of forgot I feel yeah yeah well sometimes that knowledge is there but it's not that shared or it's not the right context maybe or like what's the right context maybe but like the one stakeholders who has the potential to change something maybe don't know about all the knowledge that we already have and there's a when we I went to uh I visited a it's called in Norwegian a scythe for cutting grass it's like a curved blade and I can't for the life of me remember what the Norwegian word is yeah it's the Swedish one yeah it might be similar your yeah your like what does that he yeah exactly and um there was this guy in uh Telemark and he's they used to they used to have an industry of creating these blades and sending them all over the world and it's near tin and the the um all of the metals were mined locally and he's now uh unofficially but quite confidently the last person in that area making or like in Norway creating these and there's and he's dying to pass this craft on and he was he's kind of in his 70s or 80s and was like I have to keep going until someone turns up and wants to learn from me because there's also there's so much language that goes with with a craft that also dies when a craft dies there's of course all of the practical knowledge but there's a a language of understanding materials and and how to shape a piece of metal and of course there are still knife makers there are still but there's there's these very specific um yeah nuances in technique and things which are which are kind of in many ways it's like okay so what but it's it's it's so I don't know in other ways I feel like it's really really important that these things are carried on and continue and passed down because it's not just one craft that's dying it's it's a it's a global issue yeah and it was really interesting to talk to somebody who was having a burst down experience of being the last person to own that knowledge yeah I want to so desperately pass it on found someone yeah I can find it for you I have I have it uh yeah I can pass it along yeah because it doesn't take much sorry the grass cutting sides yeah yeah no no no yeah but it's crazy how like it doesn't take much many generations for things to be lost no absolutely like my I went to like the cultural or historical museum in Finland with my grandmother who you know yeah and we were looking at these like tools which I thought were from the middle ages and she was like I don't know how to use that I was like are you kidding like this looks like it's thousands of years old because each tool is like specific to like to one time yeah and like you're saying like they're just made by some village people yeah yeah that's really cool so like already within like that one generation it's just like yeah it becomes intangible to you you wouldn't like yeah even my mom wouldn't know yeah who is like her daughter yeah you should all come to the botanical garden in I think it's in august we have yearly courses and use yeah yeah cool when we cut our meadows yeah so we both have it in the botanical garden also in the that's good yeah yeah I've been looking for I was looking for a smaller one that I can use in the garden like this exactly yeah I bought a blade from him when I was there yeah yeah I was gonna ask Oscar to make you one that's interesting you mentioned tools because tool making is one of the one of the ways that humans have learned long-term thinking yeah because in order to you have to be because first you have to be able to visualize the tool that you're making and then you have to visualize the steps that are needed to be taken in order to make and that involves a certain element of

planning which forces you to think ahead kind of thing yeah yeah and I feel like a lot of these tools are made very specific to minimize the amount of like waste yeah so to like maximize resources yeah you've made very specific tools of like different sizes yeah yeah yeah I wonder about the conflict of creating something that takes so much time like do you have the pressure of creation or how this is working because the deadline the creativity yeah I think with the last project it was very prevalent of kind of this trying to relax into letting the material dictate the speed and also the human expectations of deadlines and an exhibition coming up and and yeah I think it's a really hard thing to navigate that even when you want to slow down or you want to kind of lean into what the materials naturally kind of capable of the rest of society doesn't always that's not that's not how we the world that we've built and I don't yeah I didn't necessarily find an answer for that other than other than changing my expectations of saying I'm not going to make 25 meters I'm going to make it's going to be equally valuable if I make three meters in three months than if I make 25 meters in three months and so I can't change the human expectations right now that we're coming from the outside and I can't change the pace of the material but I can change what I what I expect of myself and the material I guess in that context but it's a I think there's a conflict there for sure it's not it's not easy I just want to say before we carry on talking there's water and there's also going to be a bit of like small snacks carrots and hummus and stuff later on if you're hungry so but just help all right now with this uh sun good idea okay I was like oh he has a lot of land let's build a kiln perfect you're always welcome to build a kiln on my land we'll first make the bricks from the soil it's gonna be great I'm ready it's gonna take a while it's fine I'm used to things taking a while exactly but how about this site what it why what is this site the place we are at Mari you want to say something about that or Francesca oh they're around it but this place is like you got it from the Oslo or is there's no oh yeah you haven't but it's an what are those towers they gave it and then they took it back it must be but the the tree supports that because right now we are building tree supports for trees that are going to be planted on the Uftaliansen site right behind those so the plot of land and Francesca and Mari and Andrew are in charge of so to speak or run so we are building the supports of the young trees that are going to be planted in autumn so in a way it's a bit like a gift like how Zoe mentioned before a gift of the old trees this wood comes from trees that have already been alive for a long time giving the gifts back to the to the younger trees if anyone wants to do anything more on this it's not like it's not just mine like please feel free to go over what I've done and change it I don't know when I when I come here to Lusata I always feel like time is a bit different because it's just such a big contrast between what's going on right outside yeah the building sites and the big road and and the landscape has been changing forever just around here around Lusata there's stuff buildings being built and then being destroyed and roads being created but here it's still it's still it's still here and it's still a bit calmer and and time moves differently here I think so it's a it's a nice a bit like an oasis how long has it been I think 10 years claimed 10 years yeah I think so about 10 years am I wrong but wasn't it like supposed to be quite short term but then the city kind of yeah and renewing it because they saw the value of it yes exactly yeah so hopefully they keep on seeing the value of projects like this and yeah because we need more places like this around Oslo, Norway, the world I just think it's interesting how more and more of these like temporary things become permanent yeah it's permanent but with a with a constant sort of like threat of yeah yeah I mean the saunas that are for those who know from Oslo like the saunas on the water that was also like kind of a fight that went from like oh you could temporarily use this to being like no you can't use this and then all this make a temporary project and then like now it's kind of become a permanent thing all of them salt as well like the big one I just are not just but I started working at food like it's my day job okay yeah but that is really really uh how do you say like a very money driven yeah yeah yeah it's not that common no I know but I think they rent the harbor yeah right yeah I think they rent the space yeah I think they also have like a long-term thing but like if you came I guess like 10 years ago or even seven like there was no floating

saunas because it was kind of unthinkable yeah and actually with Bastaforeningen one of the reasons they kind of made it was because they had these people working in the city government and also on the state level okay who had you know like some more political influence I guess they had quite a few people from like yeah different ministries who got really into morning sauna we're going to be so for another maybe 40 minutes we're going to be carving after the next course the the garden party is from five to nine so it's until nine so are you are you know do you grow up in Norway yeah I grew up here like because when I moved here or I I see a very difference between the sauna culture here and in Sweden yeah is it like do you have like a lot yeah I grew up with that sauna culture which is more maybe I haven't been that which is more communal like also it's not at all to talk about the health and here it's most most what I hear is maybe that's a sign of the times more yeah that the like when people talk about the sauna they talk about the health benefits and the communal benefits like why we saw yeah because like I'm half Finnish so I also grew up with the sauna culture yeah yeah do you see the difference as well yeah being a little bit yeah I think I mean it's kind of a little bit of a novelty in some ways yeah like I feel like maybe this is just my reading of him but I feel like some people are kind of proud or they made it like as like this is my identity as like a sauna person yes yes well I guess in Sweden and Finland it's just like this is what we like yeah you of course you're sauna on some days yeah it's not like a part of like oh this is my identity yeah or this is like absolutely yeah it feels a little bit like that and also sometimes yeah often I have customers who come in and want to know like how long should stay to have the most benefits from my body for the butthole yeah exactly like I want to turn my white fat cells into brown I'm like I I that's not what I saw and there's so much there's so much confusion about like yeah how much heat you can have huh there's so much confusion about how much heat you can have yes I'm like you have the heat that you enjoy and then you don't have to push yourself it's not yeah I'll get it but then here I think you're shopping like I guess what I'm gonna say is like you you make it quite warm and then you go in and out a lot no I don't yes so you feel like mine too often like you feel your sweat just dripping through and then you go out yeah well here people want to sit inside for like half an hour and they have timers and I just missed that or I missed the idea of like so that's also I had a sauna in the village where I live where everybody met once a week and we were all new all ages all walks of life and it was very like it's leveled the playing field in a way yeah because everybody yeah because you couldn't see like all your or like oh you're my boss and then everybody really really had to respect each other to make that possible to sit in that crowd no I'm Swedish but you are and that I really but maybe they have that more in others it doesn't have to be nudity but more the focus on I think the nudity was an aspect of it but of course it doesn't have to be but the whole idea of like how do you say get rid of hierarchy in a way yeah it's not possible but it's like a third one which is also like you have to keep it up yourself you have to go and clean it yourself no you have to like keep it up yourself which is why you're kind of when you do the shopping you're wanting to when you do it yeah um either that or a very awkward style it's right it's either or but no yeah I think I wish we would have that more aspect of and not that health benefits thing even though it's good with health benefits but someone told me that you know like sauna culture used to be like I haven't uh everywhere yeah but also in Norway yeah I've heard that too that because of Christianity they were just a way to get clean I mean we still everybody had their role yeah and I mean births happened in the sauna because that was the cleanest my grandma was born in a sauna yeah everyone was are you Finnish no I'm Latvian oh yeah that's close enough yeah yeah no my grandma was born in a sauna where in Latvia are you from? yeah but not like an 8-1-0 but it's like an hour okay but it's closer than the other just on the other side that was in Finland in winter time we go to the sauna we make the rest I guess a lot of people I guess a lot of people were born in saunas as well yeah that's why they used to say that that's the threshold to the other world that's why it was partly sacred as well it is I think you can meet your ancestors and your descendants there but I think it was spread out all over the world I have a friend from

northern China and he was like when he was in the sauna I don't know I'm like so I think it might have been more widely spread than you think and then like Italy had those bath houses yeah Italy? oh yeah it was like a like a halal bar that's in Turkish yeah it's also like a bath house it's like really warm and you can have like a shower and it's really cool and and and and you sit there and like scrub so you're from Sweden but you live in Norway now? yeah I study in Norway so partly what's your name ? Martin My combo, like my best friend, we have been living together for a long time. She got into, she started studying here. So then we said let's move here together because I wanted to move somewhere new.

But I'm still stealing my choice. I mean, moving and everywhere. Which is the woman who's got garbage on you? Yes.

And what's she doing? Uh, I don't see anyone. Why are you sneaking over to the floor? Yeah. What is it that you're still doing? It's a master's in philosophy.

He's got a moment. I don't want to go to that. To get on, right? You don't want to go to that? No, no.

Yeah. That's nice. What's the university? Yes. Environmental. It's a long name. Yeah, I went to Berkeley.

I also, at the same time, I started studying a course at the University of Los Angeles. Um, yeah, just existing, actually. Yeah.

And, um, yeah, I also work a lot with plants. Nice! What kind of things? Like, grass? Put this in a sentence. Love in ten.

Ah, yeah. Of course it's your thing. I don't know how to carve. You know how to use the stuff. Time for me. I think everybody. I think, yeah. I did it.

It's not about.

We know anything about what's going on here. We take time. Yes. Yeah, it's good to take time. But that's alright. Good things take time.

Right now I'm really into, like, thinking about circular time. And I also think it's funny that we chose this time in circles. Ah, yeah.

It's a fun way to start thinking more. There's a lovely, there's a book called The Overstory. Yeah, Robert Powell.

Yeah, Richard Powell. And he said, one of the quotes from the book is that trees teach us about life at the speed of wood. Which is, if you look at how wood or trees are building themselves or growing.

At the speed of? At the speed of wood. Wood. So, which you could translate as tree time, if you like.

But it's either of cyclical time. Yeah. Which nature uses the cycles, the seasons that we have.

And everything is a cycle. And that, in the Western world at least, we have forgotten about that. The book that inspired this whole project for me, it's called, it's not the Richard Powell's one, it's called Good

Ancestor.

And it's by a philosopher called, I can't pronounce his last name, Roman Karznik or something like that. And he looked at long-term thinking, it's basically sort of how to think long-term again. And looks at the history of long-term thinking and short-term.

Because we have been thinking short-term for a long time, since the beginning of time. Because it's a bit like, it's a survival thing. I'm going to eat that berry now, because I'm not going to be able to eat it later.

But also, I feel like we've probably been thinking short-term for a very short time. Only a hundred years or so. Short-term in the sense of today, in the context of today, yeah.

But short-term with like, yeah, for example, now we have bridges. Or just on your phone, you could just order food and get it delivered on your doorstep on a Sunday. And, you know, that's short-term.

That's sort of like click-bait, I call it click-bait time. But he looks at where short-term reasoning came from. And also how we... Yeah, one of the ways to learn about long-term thinking is by sitting with a tree.

I feel like we did yesterday, right? But also, like... So he sort of looks at the way we taught ourselves long-term thinking. Such as tool-making, such as way-finding, such as learning from one ancestor to the next. And passing on the information.

That's a cyclical way of thinking. And also a lot of indigenous communities have this idea of cyclical time and not linear time. Like we do in the West.

There's a lovely... There's a lovely... Oh, God. I think it's in the Maori cosmology or something that... Yeah, time is cyclical, obviously. So you are constantly in the same space that you're in now.

You are also with your ancestors and your descendants. Because of how... Because time just goes around. So they believe that... You can imagine a long chain of humans.

You and your ancestors and your descendants all holding hands. And the present is just the moment that the sun shines on you. That's the present.

And then the sun keeps moving on to the next person and to the next person. But you're still holding hands with your people, kind of. I thought that was such a lovely way of... I also read about aboriginal... They also have a sort of free time.

Yes, yes. Which is also... Yes, exactly. No, but yeah, please.

No, but also it's... I think you have access to it when you leave. Yeah. And then that time is cyclical.

And then you can leave, inshallah. With the past and the future. And that makes so much sense when you think about reading.

Yes, exactly. Because that's what your brain is processing and reading. What do you guys understand by three times? What do you understand by three times? What I understand.

Is it a question for you or me? Because you're both saying three times. I'm wondering if it's the same kind of understanding. No, I'm trying to understand now by learning.

And so am I, I guess. Yeah, I don't know. Personally, I grew up in a family of wood farmers.

So my parents and my grandparents and my great-grandparents have been farming wood for the longest time. But then you learn. That's also... I really recognize the way of talking about this.

You always have to plan for the future. So I grew up planting trees for not me, but for two generations. Or even more generations ahead.

And also, when I cut down a tree, I know that it's mine. It's my grandparents'. It's not necessarily me.

It's the connection you have. The connection. That's the way I got taught by my parents.

But also, it is a domestication from the wood. You can think about wood more like its own entity. And I think the perspective of wood... I grew up with this story about human domestication.

That's something I could... I can see the problems with that way of thinking as well. Or you can do it very differently. I think it's more about the way you do it, because it was done.

So, we've always... Humans have always lived in relation to and using nature and the benefits of trees and plants for as long as possible. As long as we have been living. But the attitude is different today, when all you're planting is one set of trees.

And it's like a plantation, and there are no more... There is a problem with the strips of forest that we all own. And we have a problem now, at least in Sweden, because you split up the area that was your heritage, your siblings, in smaller and smaller strips of land. So, the land I inherited is like this long, 1 km, small strip.

And then the other side of the land has been bought off by big forest companies. So, are the trees in different cycles, do you think? Yeah, so if I... It's not my forest, but the forest that I have access to, then you can have trees of different ages and different kinds. Then you can take one tree at a time and plant a new one at a time.

But it doesn't... It's so... It's hard to do it when the neighbors next to you, like a large, large area, is just one tree. And then they cut them down all at the same time. And then you have this small strip, and suddenly it's not protected from wind anymore.

So, you really need to get the big stakeholders to start thinking. To think in tree time. But it goes against the making money part, tree time.

It's not compatible with capitalism. I was going to say, I think the capitalistic system is very dangerous to the tree time. Because, I mean... Yeah, of course.

Yeah, because it's like we're always saying like, oh, we don't have time, but actually maybe... I mean, we have... We're all like quite young, you know. Like, there's not... We actually don't have... Like, hopefully we'll have a lot of time. It's just like, what time do we allocate to these things because we have to also make money for something that you spend... You always spend ten years making something, and then you pay for that, you know.

Yeah. Then maybe you don't need to get paid. Well, you need to survive in some ways. I'm just

dreaming. That was not your idea. We could share.

Oh, yeah, okay. Thank you. It's like in the world that we live in now, you know.

Yeah, but maybe we have to stop living in that world and start living here. There's a bit of food and fruits if anybody needs it. Just help yourself.

Pee. She can use the toilet right there. Right here.

Or she can... So if somebody comes to town, they could be... Yeah, if we give them legal rights. Yeah. My friend was a nature activist.

Yeah? What do you think about... In Norway, and he was last year... He probably still is, but I think it's a bit slower now. He's really working towards giving Oslofjord's legal rights. Yes.

I would love to see that happening. What are your take on, like, forests and seas and

oceans having their own legal rights? There is precedent for it. Huh? There is precedent for it.

There is a river in New Zealand for instance. Really? There's a tree in America. So there's precedent for it.

And it is, in Latvia, it's illegal to cut down oak trees once they have passed... I don't remember the centimeters, but... A certain size. Yeah, then it's illegal to cut them down. But who has the... But you're going to be sued by who? By the state.

Yeah. It's a kind of a stewardship. Like, the state is supposed to take care of that.

And there was, like, two years ago, Oslofjord's company did cut down a huge oak tree because they wanted to do a building project there and they actually started to build. And then they got sued by the old people living there. And they actually had to tear it down and they're still going through costs and paying a lot.

Which is... It's not going to bring the tree back, but it's a good kind of message to the rest of them. Of course, because even though the amount of money is probably peanuts to the big company. Maybe, but they did tear down the building they had built.

Oh, right. That's what you're saying. And then they also had to pay. The process

is still going on. Where was this? Lofbø? Yeah. Oh, cool.

I imagine it is at least annoying for them. And at least a bit painful. Yeah.

And giving them a bad rumor. Yeah, I don't know. I like to think it's a good idea.

That trees and rivers have their own rights. I just wish that we humans didn't need to think that way in order for them to have their rights. We should have that inbuilt in us, which we did at some point.

Maybe that's a good way to remind it. And then if it happens enough, it's going to come naturally afterwards. People are just going to respect it.

They're just going to have to go from the other way. Yeah, because we've reached a certain context today

where it's not like we can and should go back to how things were before anyway. An evolved version of that.

Yeah, that includes humans and more than humans. Yeah. But again, it goes back to the amount of time that you could spend.

Doing this is a privilege of time. Having time to do this is a privilege. Having time to think and read all these books.

Not everyone has that access. And having people to teach. Yeah.

It's hard to find someone who is going to give you that time. Exactly, yeah. There's not that many people who can.

So it is sort of linked to this way of life that we have nowadays, which is not necessarily sustainable. I had a question in my voice. I got to the point where I had to argue how craft and art is perfectly different than the foundation of that game.

Before we started arguing a lot like, yeah, this is the way of thinking. Also, it's a knowledge that is shared in our music. Yeah, how that could be.

Of course, it is very, very different. I guess you also have had to argue about that a lot. Because I chose to do this.

No, but I mean... Of course. I'm still... No. I can't.

You can say it in Swedish, maybe. I understand Norwegian. Where are you from? I'm half from the Caribbean and half from France.

Sorry, what was the first question? It's an island in the Caribbean called Trinidad and Tobago. I know that one, yeah. You do? Yeah.

Not many people do, that's why I have to say. But I wonder what happens when it starts raining. We don't have a lot of that in Latvia.

I have heard of this. But unfortunately, for a couple of years, we had a colony. Yes, you did.

I heard of this just like four months ago. And I never knew this until now. Very, very now.

Never knew this. We don't have a lot of violent history. Us, I can remember, it was the other way around.

That's nice that you know about it, then. Yeah, they always teach you about it, you know. That's great.

That's good. Sweden has been very good at not teaching you about this. Yeah. It wasn't a long time. No, it was a couple of years. Yes.

Yes. The institution wants us to argue why this is a problem. Yes. But I'm really inspired. In that translation, I think a lot of it is being lost as well. Yes. Like we have to be here working. Yeah. Yeah.

Yeah, yeah. But in a way that's supposed to be the case. It's like, we just have to go along with it.

And you know, she's a very experienced scholar. Yeah, I'm just asking. I know. Do you find that it's harder? It's harder. It's so much harder. It's so much harder. Let me show you the plan just to show you. Behind me, you can see somewhere.

There are the girls that always sit at Kyle's end table. The girls had to sit by her side, and she was the one that sat there. Some people sat at Kyle's end table.

They would always sit there at Kyle's end, and she would have to sit afterwards because they had a heavy, half-heated bar heater, so they both sat there. It's kind of like the western way that we have about how we think about hell, if always reaching for some sort of belief, it's always the goal to be at your prime, like always the goal to be at your best level, you know, and anything other than that is like a fault. But basically, you know, that's the only thing, I think, there's this super high world that we see, and it's practically based on like a specific moment in time, and it's more like, you know, we think that like this is something that we all have to take, obviously it's like this stupidly planned, but it's also a part of life a little bit.

Like the cycles, you know, we live in cycles, like some periods of our life are good, some are less, like, you know, vital and energetic, and that's ok, it's not necessarily, I mean we can see before, of course, but it's not necessarily that we have to be so like, oh no, there's like, there's something wrong with me, and I'm not right all that time, yeah, yeah, exactly, and that it sounds like we're not, like we weren't worth as much.

Today, I'm going to talk to you about how a specific problem could be relevant for people without a problematic problem. Like, yeah, it's a power dynamic. Also, the role wasn't asked back by lots of people.

Yeah, you said it better. I don't remember what I said. That's why I have to record.

No, but it was more like, yeah. I don't think it's all bad. It just has lost its way a little bit.

Yeah, and that could help the crowd. I wouldn't say that people are always good or bad. No, no, no.

I didn't say that. Yeah, I know. But that's what I'm saying.

Of course, you don't have... But I'm not too into that, but also... We have become aware of our flaws. Yeah, yeah. Institution has a history of... A way of studying, of thinking about... Because I would say positivity.

I like more the... It's a way to tackle... Because it goes off on young people. It's also feministic. Or non-binary.

Yeah, yeah. So I think that question, once again... It's a way of colonising again. Yeah, don't you think? Yeah, I react to it in that way.

It's a history of... But that's your influence coming from the West. I don't have to... Why do I have to argue again? Like, why should this... Why do we need to talk about this again? Yeah, and also, why do I have to... Why do I have to doubt that? But I think it comes from a good place. Because he wants us to be like... Because he needs to prepare us for those kind of questions.

Yeah, that's true. And also, the government... That's super interesting. Yeah, which I have... It's a way to push back colonisation.

It's cool. I think it is. Oh, I got it.

Because we're often seen. Yeah, I haven't gone that far. Yeah, but I'm so happy also that I got to see this workshop.

And meet you. Because I've been quite lonely in this. It's a new way of... For me, it's a new way of living.

More human. No, it's not new, but it's... Suddenly, my craft experience makes sense. Or like, my love for craft.

Yeah, I think so. But also, I've always liked... Some of them. Both of them.

I was just going to mention that. And I was like, oh, there are... Of course there are. Yeah, exactly.

Finally, I can connect. I can connect what I'm doing to theirs. Yeah, exactly. The... Oh shit, I

forgot what you just said. But anyway. The thing with trouble. Oh yeah, I haven't read it yet.

That one is very relevant to this project. Yeah.

I started writing down different pieces. Because I never heard about it. It was like... Overstory? The overstory.

I could send you the list. Yes. That's wonderful. Okay. And

good ancestors. Good ancestors, yeah.

And that's my love. What we'll do... Sorry. I think what we'll do is... We'll put them together here.

And we'll walk over. Here's a nice open flat area. Rather than stumbling around in patches.

I'll give a five minute shout. Okay guys. You have about five more minutes of whittling.

Okay, if we can put the knives back in the knife thing that Liz has here and move the peaches out so we have a little bit more room. Okay, now everyone with a pole that's long and tall and no side branches, so these four here, there's one there, and actually that one there is one of those as well, just pretending not to be.

So I want 1, 2 and 3 on the number, there's a number on the bases. I have 1, 2, 3, perfect, and then 4, 5 and 6 over here. Good, okay, now, now, how did I do this? Now on the, okay, so the people who don't have these ones, if you have one of these, do not take the tape off.

If you have a branch, you can take the tape off. I'm not sure if I know what, what I have. You can take the tape off.

So if your piece has a 1, 2 or 3 beside any of the letters, you can come over to this group because it belongs to this, and if your piece has a 4, 5 or 6 by any of the letters, you're in this group. I think you're going to fit in here. You are 2, so you're over here.

Something. A, B, C, 5, so you are with this group here. So then, if you look into the hole, there's a mark, like a line on the side of the hole that the piece slots into and then there's a number.

So, for example, I have one A, so I'm going to find hole number one. I'm going to find A and then the line is on this side, which means this piece is going in here. So I have a 4, and then there's also like a D here.

So, okay, so I have a complex system. I fully understand. I think it's just a 4. And then I have, I have just a 8 here.

I have a D, I think. I have a 6 here. No, 6 over here.

This? What is that? 6. So, like a love matrix. I have a 16, I think. 6. I have a 4. I have a 4. This is 3. Because this is just the A. Do you have to see on this? So, this is just the H. That's because it doesn't, it dots, it joins something in between poles, so that's fine.

Okay. Nice, it's going on the right direction, I hope. What does the rule say? I have a 2J. Oh, like that.

This is just a H. Oh, yeah, there's an H there. Okay, so it comes together.

This is the H. Thank you. Then maybe it's going to the upside? Yeah. The H is going like this? Yeah.

There's some of these joints which are going to take a little bit of... It might mean that you're... Yeah. Thank you. What does the rule say? Love nature.

Oh, is that? Yeah. That can go back in. So, I'm still at the workshop, but I'm leaving a bit soon.

Has anyone got a spare piece? Yes. So, it's going there to here, right? There's two poles here. And we can take the tape off that pole.

Oh, yeah. Nice. Is that one working? Yeah.

And then we can just make sure that everything is synchronised. The tree will grow in the centre. It's common when you plant trees, you either have... If it's very small, you have one pole, but the tree is bigger than it is.

And then put a... And then it's protected from wind. So, this is a wind protector? Well, yeah, it will... Once the tree is strapped in, it will stop the tree from being able to... Wow. So, the tree will be planted in the centre.

And what's normal with tree... With tree supports is to have either three poles or one pole, depending on the size of the tree. Normally it doesn't have all these branches in between. This is more... It's decorative and it's also nice because this is going to be here

until the tree is planted in autumn so it will help the support for itself as well.

It's a nice exercise in making something that all fits together. But it could equally, of course, just be three poles. It's a purpose but also it has a practical element also.