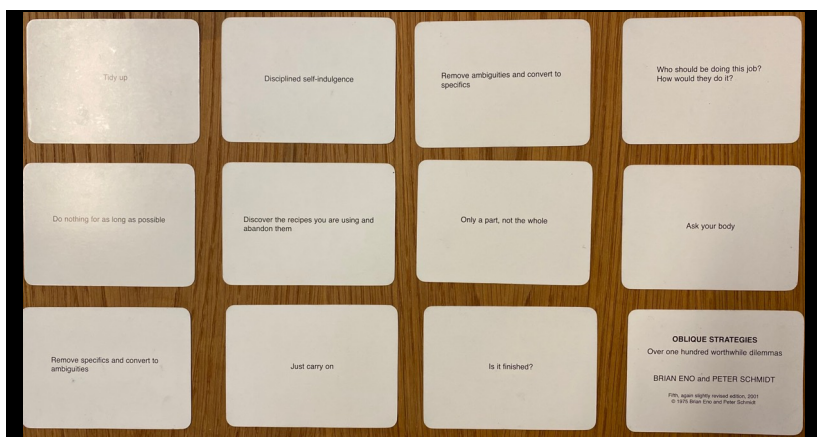


After our excursion to island—launching the idea of plenary group discussion in the class—Friday October 2nd was the first class discussions, with questions formulated by class-members. Though the harvest was less than the total of participants, it is still a fair start to cultivate onwards.

Sana—who graciously accepted to act as a moderator—picked 2 of the 10 questions (counting one that I got in by mail from Peter afterwards)—which shows the willingness to discuss and elaborate unprepared on a sample of proposed topics, is present in the class. Some decisions were made.

To prevent discussions from becoming too general we started to bring in examples from our own practice, to ground the point that we were trying to argue. Looking at the topics that were suggested, some of them were also referred to the theoretical materials that have been presented in class.



The oblique strategies cards (Eno/Schmidt) were picked to let the class-members become familiar with the deck. But also to discussions often are not to unpack personal views—or, opinions—but are articulated from roles that are attributed to us externally: by the job, or in this case a card-deck.

Sometimes, chance-methods can be used to simulate real life situations. Though the questions that were handed in were anonymous, the two questions we got time to discuss at some length, were identified as Nina's and Jennies's questions. They brought us in quite different directions.

The full version of the questions were: a) "the role of intuition and/or imagination in the design process"; b) "how much does the education/institution form the student's mind/mindset [in the artist/designer point of view]"? It gave us the opportunity to unpack a) process; b) politics.

Perhaps the road we did together on these questions is more important than settling on an answer, looking for agreement, or "won the debate". Since the spirit of this particular course is that a good question is a conversation starter, while a better question is a decision-maker.

The passage from good to better (questions) is often what we need to act, or come up directions for action. For instance, we didn't solve the question of the role of imagination and intuition in the design process, but perhaps we got the opportunity to ask what defines and distinguishes them?

Is *empathy* a concrete example of intuition? Are there ways to articulate process in terms of *steps* (Janice) whether we speak of intuition or imagination? Do we need imagination to describe what is presented to us? What is the relation between intuition and tacit knowledge (Joan)?

It looks like I am into Jeopardy here. However, this game does make a point: if we transform statements we believe to be true into questions, we often become playfully/painfully aware of that we have not exhausted the issue. For instance as we discussed the institutional impact of education.

It brought to the verge of norm-critique which is a relevant topic these days. Another question added to the set, from the larger sample we did not discuss on Friday was: "what is tradition?" it could be used to supplement Jennie's question. Also Anja's question at another occasion about *vision*.

Another I got in—"plow the field by the wheel"—could almost be used as a motto for this course. Another followed suit by proposing "Ikaros" as a topic of discussion. Both questions following in the wake of the Norman Potter lecture I gave last week (thank you for that). The core is a dangerous place.

Sindre sent me this. Also: revalue|devalue (critique). I got one on crafting a method of interactions to approach your work. Another I have to think about. Then Paul Klee: "*taking a line for a walk...*" to which I for now would continue: *walking a line for a talk, talking the walk and walking the talk...*