There is an *experimental question* which underlines the importance accorded to synthesis in this course. *Synthesis* follows naturally from *description* (theory 1, books) and from *analysis* (theory 2, process). A good synthesis is conceptual and allows you to define/hold grounds as you theorise.

The experimental question: how would you gather in a *short text* a concept that *manifests* your process as a *form*—such that you have somewhere to stand (positioned and situated)—if you *deny yourself the use of key-words and lines, arrows and circles*. That is, if you deny yourself ppt-tooling.

When, in his critique of PowerPoint, Edward Tufte states "pitching out corrupts within" it is in the very concrete meaning that something essential is lost: *substance*. Substance is *in-between*: it is neither bottom-up nor top-down. In terms of theorising and publication, it is *middle-out*.
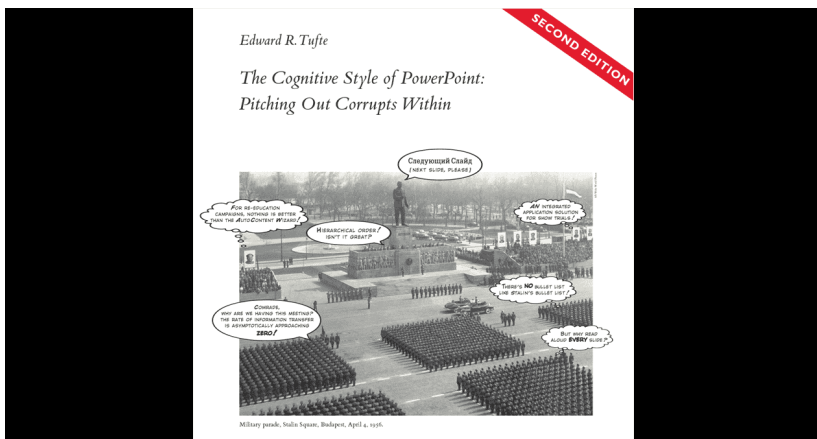
The objective of this flyer is to tease out some insights from the first round of studio-tutorials we had last week. In 3 of the studios we discussed the point of working from logbook materials—from the 2 theory courses and the work from the specialised studio-courses—to develop a *creative* synthesis.

Synthesis, here, is a *conceptual* output from previous achievements that allow to *stand somewhere* when you engage to engage a *conversation* with references you have gathered, to that you actually can get to explore *new ideas* (rather than turning around in circles under the garb of novelty).

We used the metaphor of 'gardening' to tease out the potentials of what you have learned, that cannot be engineered. Which is why I have cautioned against the use of *keywords* and *networks* at a premature stage. That is, before a *synthesis* exists that *manifests* your journey as a fertile 'ground'.

The synthesis is new because it didn't exist before, as it was distributed in materials gathered over a year. But it is grounded. It grounds you. And the point of being grounded is to stand somewhere when you engage conversations, dialogues and discussions with your set of references.

Which of course includes *new* ones. The ones that you need now, in the present. But the present can come to you in at least two different modes: one is tyranny—the 'tyranny of the *now*'—the other is as peeping-hole into the past, present and future. In my book, the theorising view is the latter.

How to locate it? It is easy to imagine theory-development in terms of *bottom-up* and *top-down* approaches: bottom-up is to *work dutifully from previous findings* to develop a theory; top-down is a *literature-driven* approach and transforms your work into examples of something.

The point being that *both* of these are stifling. They do not readily yield living knowledge. The problem of keywords, at a too early stage, is that they name something before the harvest, pressing contents that are 'between nothing and almost something' before they have been properly conceived.

So, given that we haven't really hatched their potential as a ground for new understandings, we have tagged them with understandings that we already have, locking to paths that can lead to 'wild goose chases', later torn down because they are prompting us to move in unwarranted directions.

In other words: badly timed key-words are over-determining. Well-timed key-words can help you define jobs and populate a plan for theory essay. This is a huge difference. Next in my line of critique is the use of lines to connect keywords: the items that they named are connected by lines.

And then by circles, and so on. Where premature naming over-determines, lines define nodes that can empty the findings (both of contents and novelty). Again, this is if you start at this end. This is again if it is done too early. Later on, lines can do a great job in maturing a structure for the piece.