Distance learning. What a bore.
Our school's been closed a month or more.
I'm stuck at home. I'm in my room,
and meeting with my class on Zoom.

There's no more lunchroom. No PE.
Just studying and tests for me.
There's no more recess. No more ball.
Just staring at my bedroom wall.

The playground's closed - the swings, the slide -
and everybody's stuck inside.
We can't go out and play with friends.
I hope that, pretty soon, this ends.

I know it's only for a while,
but here's a thought that makes me smile:
Although it might not sound so cool,
I just can't *wait* to go to school.

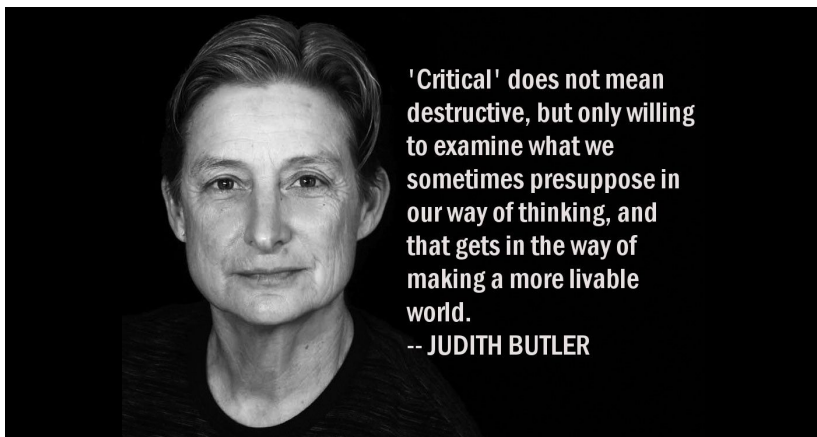- Kenn Nesbitt, *Zoom Gloom*, 2020

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How do we learn by samples? It is a similar to the way that we are learning by *examples*. Take a text-passage, for instance—I am thinking this moment of a passage on performativity by Judith Butler, because Tonje and I had tutorial over one—it is sampled from a book, and example of the concept.

That is, the concept of *performativity*. Such concepts can become extreme- ly vague if we do not locate it within the text-passage where it appears. From a sample of Butler-quotes on performativity, we end up with an example. It allows us to *enter the concept through the detail* (not generality).

Similarly, looking for the detail of your own practice that will allow you to enter broader topic in your own field, is an example of *thinking with*… while dissenting within is when this entry will bring you into a pro-/con- discus- sion with your discipline. Then, in the end, you will be *thinking for* design.

'Critical' does not mean destructive, but only willing to examine what we sometimes presuppose in our way of thinking, and that gets in the way of making a more livable world.
-- JUDITH BUTLER

We are entering the last phase of *theory 3*. It has become clearer by now that the *sequence* of tutorials you have had in the *studio-groups with me*, draws up the challenge of defining a *personal errand* that articulates, in a consistent way, with a *professional address* to each your different fields.

The *specialised tutorials* have been conceived to pick up the *consequence* of your theorising—with its claims to autonomy—*into* the professional field. *To pick up*, at this end, *on your reflective process as it evolves*. *To benefit from the combined input* presupposes that you are in the *driver's seat*.

At *one end*, the *outcome of the theory 3* course is to *come out as a professional person*. What are the insights and outlooks you bring into your professional practice—that can be a real passenger in your work in the spring? Also because *your specialisation as been actively involved in it*.

This is the *substance* that we will work at teasing out in your *oral presentations*. The written part *has then been submitted* and *it has been read* by a certain number of people. I will use this as a point of entry to that number of concerns that I have picked up, in your writing process *now*.

What is it that makes a piece combining writing, image and composition *readable*? Readability is not a fixed equation that can be resolved in writing. Consider the two exercises: **1)** write a text which is as *dry* as possible; **2)** add an image that turns the text into *poetry*. *What did you just experience?*

Then, a second exercise/mental experiment: **a)** write a poem *fuelled by the power of emotion*, analogy and loose connections; **b)** add an image that turns the poetry into *reason*. An image is here considered in a narrow sense. A drawing, a photograph a snapshot from a Miro-whiteboard and so on.

If you even think that you can do these two exercises you will realise that *your choices can be quite powerful in determining an outcome*. So, from here, another experimental horizon arises. Namely: what will I, you and everyone we know—in these parts, at KHiO—do with the *compound*?

That is, *the compound of text and image*. Evidently, *different compounds categorise differently*. And we need to find a good way of *combining these non-same elements into an intelligent composition*. An intelligent composition is defined by that *it could have been done differently*.

As readers we will see this. We will—in our turn—then be placed in a position where we become aware of our choices, and their impact. It is a topic raised by Umberto Eco in the *Role of the Reader* (1979), discussing such properties that distinguish an *open-* from a *closed text*, comic, score etc.

It is a way of *bringing the reader on board*. But if the reader can be on board, then it is really important that *you are on board with your work* as a practitioner. What is defined by the two exercises above—in writing and image—that also unfolds in usages in costume, furniture or illustration?