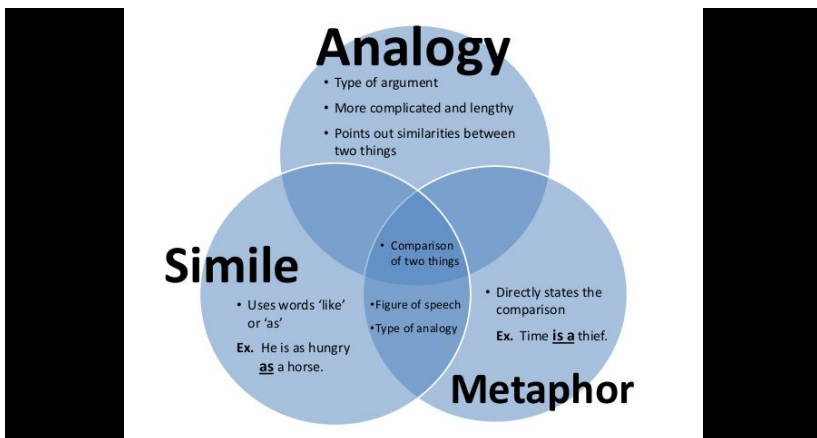


Synopsis—you have now had a singular occasions to look through your previous work from the last 1,5 years—practice, method and theory—regroup your assets, bring up a professional focus that interests you and prompt your reflections to scope your positions as reflective practitioners.

Your specialisations have been on board and we have organised the oral presentations *December* 16th through 18th so that they can attend. Their contributions to the course have been truly appreciated. The schedule is: **1)** GI—Wednesday 16th; **2)** IM—Thursday 17th; **3)** KK—Friday 18th.

You are invited to think of the *structure* of submission of your theory assignment, the letter of presentation, the presentation and the assessment criteria as a *metalogue*: that is where the structure relevant to the *subject matter* (or, content). Please read the text on the next page for precisation.



In this flyer, I want to write some closing words to you on some broader questions in the theory-course—*Theory 3 | Synthesis*—that may help you put things in perspective, for the final round and the oral presentations that come after that, on December 16th through 18th. Q—*what is an audience?*

Or, rather, what does an audience do? When you upload your *theory assignments* Friday 11th, you have the choice between looking at them as a (complex) *message* from you to the readers; or, to look at what the readers have to contribute as *adding* to the work, and hopefully making it *more* precise.

So, think about this when you, in addition to the *assignment* submit a *letter of presentation* (1-pager about the assignment, in English please!). And after that, in preparation of the *oral presentation*, you establish the outcomes, insights and outlooks as a practitioner, *in the wake of having submitted*.

The oral presentations will—in effect—work as *assessment criteria*, in the sense of allowing Bojana Cvejic and I get to read your theory assignment with *this bit of context*. However, I will also ask you to *propose* some *assessment criteria*. Let me define what I mean by a (design) *proposition*.

Your oral presentations, of course, *stand for themselves*. But evidently they also work as *analogies*. And based on the analogy to what you share in your oral presentations, as reflective practitioners, the theory-assignment you have submitted will become *readable* in a new way, with critical importance.

When you think about it, *these* analogies will work together with *those* analogues that already exist between text, image and composition in what you are working on *right now*, in your theory assignments. So, you will not be speaking to “deaf ears” in your oral presentations: *someone is listening*.

The *audience* is listening, evidently, but also the *work* that you have already done, by submitting what you are presently working on. It is not a dead thing. It is a responsive material. So, you have a real choice *other* than seeing the reader/author in terms of *opposition*. For there is *also* analogy.

Analogy is here what *prompts* interaction, conversation, discussion. We will speak *with* you, not against you: even as you may get critical questions, remarks or feedback. It will be done in an atmosphere of *care*: care of the subject matter, interpersonal care, care of the calls & cries of everyday life.

The care of *people who are not with us*—not today, not during the exams—but have a stake in what we have to share: *3rd party readability*. Meaning that you are of course doing your MAs for *yourselves*, you are also doing it for *people you know* (teachers, family and friends). But *more* than that.

You are *also* doing it for someone that you will never meet, as a *concerned*—or, *caring*—*citizen*. More than in any other subject this is important in design. So, with regard to the *assessment criteria*: how do you think a 3rd party would assess your work? What are the criteria in that relationship?