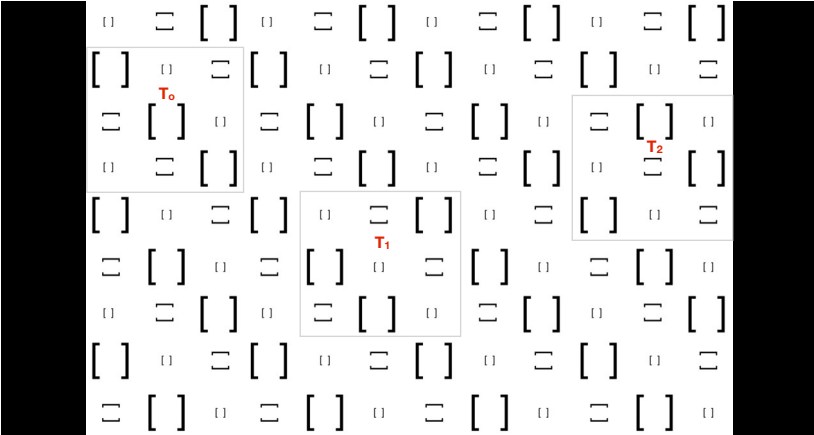


Above you see a variety of 3 different tiles—for 3 distinct *tiling* jobs—but all of which will come up with the same pattern (below), when tiled. The internal rule of bracket-composition in a tile, is also applied to create the *variety* of 3 *tiles* that you see above. We separate between 3 types of tiling-logs.

The first type is called a *Black Book* [BB], the second a *Research Portfolio* [RP] and the third a *Learning Theatre* [LT]. The three tiles feature a layered approach to *develop* theory in design: **a)** theory *from* practice; **b)** theory *through* practice; **c)** theory *for* practice. The approach is *critical*.

That is, moving from the mode of *criticism*, through *critique* to *criticality*. The first relating **a)** to *vulnerability* (specific), the second **b)** to *consistency* (generic) and the third **c)** to the hatching of new *repertoires* (spatial). It paces the development from an *initial X-factor*, through *mediation*, to an *objective*.



Here we will explore the practice of ‘tiling *with*’ to feature how different categories of local agents can interact: the local agents that belong to the place, and the local agents who do not have this connection, but claim an errand or enterprise. That is, *all* categories of surveyors: business/scholarly.

The case base is retrieved from the **MA** curriculum in design at KHiO, where students are assigned to develop and keep a *log* in different stages. The logs are called: **1) Black Book [BB]**; **2) Research Portfolio [RP]**; **3) Learning Theatre [LT]**. The **BB** is a *record*, the **RP** is a *replay*, the **LT** is a *launch*.

In the **BB** the students are asked to retrieve redundant elements from their sketch and notebooks, and select among these those they think have a potential: work them put to a point where are not solved, but readable for someone else, or to themselves at some point in the close/remote future.

The notion of tiling (**T₀**) here is *specific*. The students are not looking for general/generic potential but for specific qualities. Like walking in nature, thinking that there are types of landscape, situations and transitions. While, in reality, they are just speaking to you: this is where I want to live.

These are raw materials that—at that later point—will lend themselves to experimental variation, narrative connection, variable mediation/format and enacted scenarios. That is, constructed layers partnering with the kinds of materials that were the topic of the **BB**: we may call them *initial materials*.

The layered construct covers the surface of initial materials, but in layers where the work of tiling is conducted in different *modes* (**T₁**). Like two *superposed* problematics of *tiling*: **a)** one concerned with pairing *experiment* and *narrative*; **b)** the other concerned with pairing *format* and *scenario*.

The resulting logbook is called a *research portfolio/RP*: it is generative and is not limited to compiling materials. It is expected to produce outcomes beyond the scope of the portfolio. That is, reflective outcomes in the field of practice in which the **MA**-students are specialising. Modelling practice.

Then the students move to the learning theatre/**LT**, in which tiling (**T₂**) shifts from a modelling practice (**RP**) to an *immersive* model, which is inhabited and is consistent with the different forms of *exhibit* with which the students are already familiar with in the specialisations: *cat-walk*, *white cube*, *space lab*.

The **BB** is tied to flat/personal media, and the **RP**—which is presented as public—is detaching from the flat media, the **LT** definitively leaves the surface to define in **x**, **y**, **z** plus time. The **LT** is an immersive model that partners actively with exhibit situations: *from current to present* outcomes.

The generic procedure of tiling—covering a field **A** with a pattern **B**, that releases and **X**-factor—can be subsumed by the equation **A + Bi = X**. Teased out in different aspects in the **BB**, **RP** and **LT**: attributes of the unknown **T₀**, **T₁** and **T₂** in modes teasing out an *objective* from **X**-factors.