from Bill Mobech's BA project
(2021)—*the resident principles*

If the *traffic* between the *resident principles* and the *job* (Norman Potter) are considered significant in design, the traffic between 3rd party *readability* and *-use-value*—as a *reflective* query—**then** there are new tasks for design in developing theoretic understandings *beyond* the confines of the project.

Catching this *drift* became important as the paradigm of the *project confine* was made to *shift* during the Covid 19 pandemic, and the lockdown. After the lockdown we are invited—by the course of events, as it were—to *catch* the drift of how designers adapt, as the key to the *semiotic surplus value*.

That is, how the *semiotic wealth* of a project is generated by the communi-cation *in it*. Communication understood as the *triangle* of how **1)** *forces* are transposed, **2)** *messages* circulate and how **3)** the project itself *moves*. And the verbal *assessments*, *statements* and *analyses* in terms of this.

from Bill Mobech's BA project
(2021)—*the job itself*

If *metalepsis* can be seen as *journeying <u>with</u> the work of time*, then the work of *design* is to *explore* and *aim* at precision: both regarding 3rd party *readability* and 3rd party *use-value*. A match at this level determines what is achieved. And opens the playground for a number of important decisions.

In the traffic between the *resident* principles and the *job*—expounded by Norman Potter in *Models and Constructs*—*readability* and *use-value* are *communicated* when this traffic is *sustained* as the project unfolds: it is present in the social context, which reacts and engages. Norman Potter.

This way of proceeding allows to *monitor* and *develop* design projects in the aspects that are political and engage a *political* process. 3rd party *readability* and 3rd party *use-value* here begin to *connect* in discoverable ways, and may be monitored/cultivated if the designer develops an *active model*.

The attempts to connect design and political awareness are rife, but may *not* have succeeded in working *directly* with that connection. It often stays at an ideological level, with claims that make intuitive sense, but where the *distance* between contemporary society and design *remains* immense.

Whereas it is the *proximal* generative impact that needs to be *within* the practical *range* of the designer. Norman Potter's testimony in *Models and Constructs*—featuring the [*20 literalist precepts*](#)—is an attempt at this. However, it is an immensely *complex* attempt. *Intuitively* elementary.

That is, *elementary* in a way which no doubts *reflects* and is *indebted to* Norman Potter's enormous experience—in the *tangle* of life and work—but where the elementary scope of design methodology does *not* extend to his reflection; which remains autobiographical, in the accountability *genre*.

A major concern might be to prevent/avoid this genre: both in artistic research by designers and in the professional roundups by designers who have valuable experience, based on many years experience. That is, try to avoid the reduction of reflection to accountability: self-justification/-critique.

To account and make amends is part of an academic tradition (and not the best part of it). Instead, the designer can attempt to enact and formulate design in the performance of theory, and the emergent theoretical patterns. And by so doing, taking stock of *communication* within a design project.

That is, how communication within the project takes place, in the way that can *pick up* on the *formative* communication involving *resident* principles, the *job*, *interception* and *ownership* (above). The stuff that N.P. either relates historically ([Models and Constructs](#)), or abstractly ([What is a designer](#))?

If discussed under the lens of 'semiotic surplus' *what* precisely happened when the school did shut down the workshops, the students worked from home and ended up—cheating the odds—to produce *more* tactile material than ever, under conditions of *confinement* and digital *classes*? And *how*?

KHiO   [*return*]   **09.08.21**