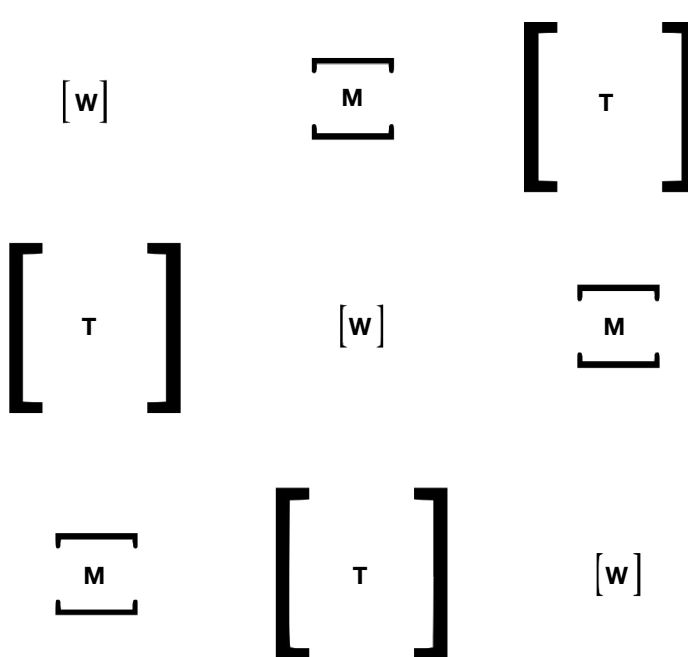


Fig. 1—in the theory curriculum of the MA, there are two main takes on the logbook: one is distributive the other is operative. Distributive: distribution of topics and approach in the class (where each logbook can be appraised in terms of experiment, narrative, format and scenario). Operative: the factors relevant to developing/working with a logbook.

At art-school people *walk, make and talk*. Alongside, we keep logbooks. They do not record the walking, making and talking. Of course, they also contain records of where we go, what we do and what we talk about. But the logbooks feature a process alongside—or, adjacent to—our daily work and errands. Like maps, they are *not* created by tracking our coming and going with a 1-to-1 correspondence. Also like maps, their purpose is to develop a cartographic readability of our activities. They resonate *with* what we do. They reverberate to feature all the modes of resemblance.

Which are: the *same, similar, different* and *other*. That is: **1) the same**: the logbook does include records [i.e., materials that are intended to be *identical* to the original that is recorded in a report]; **2) the similar**: analogous items that *compare* with the track record [i.e., materials that are *not* intended to be identical with the original which is reflected in the report]; **3) the different**: items that have their own ways & simply relate to *different* ideas than our current activities [i.e., materials that are *productively/generatively* different] **4) the other**: what makes the logbook an *object* of its own.



Accordingly, the logbook operates in the mode of *contingency* in relation to our daily/weekly activities: which, in the original sense of the term, means alongside (*con-*) and touching (colouring/painting, from Latin *tingere*). That is, *not* in the form of the coincidence—which with the Surrealist lining was spontaneous/emergent—but in the form of a designed space: in which the developments take on their character (recorded, analogy-driven, generative and autonomous) as though they were unfolding in the room *next door* to our daily activities.

That is, if our mode is *operative*—as it is here—rather than distributive (e.g. when we study logbooks in terms of *experiment, narrative, format* and *scenario*). It is quite clear that when the vantage point is operative, as here, it is focussed on what is *done* in the process of developing a logbook, alongside daily activities at the art school. It relates to the invention of daily activities: it works out way

Fig. 2—Gate-diagram: W = Walk; M = Make; T = Talk. A system of 3-point registration, opens a between-space which is the subject matter of the logbook: core assumptions/assignments.

of moving—or, transposing—structural elements from our daily lives, unto a hetero-material support (i.e. the logbook) which is yet unsegmented for the purposes that the keeper of the logbook has in mind. That is, the logbook is a [heterotopia](#) (Foucault): an *other* space/space of the *other*.

So, here we have moved from the analytical survey of what the *logbook does*, to what *we do* as we are keeping/developing logbooks. During their first term, the master-students in design at KHiO are introduced to keeping a logbook as a regular/weekly working-habit: a practice of *logging off* before the weekend. A practice of *unlearning* for the purpose of *accessing* learning at some later point. In this phase, the students get a written feedback from the course-leader, in which they are prompted to what a logbook *does*. The categories of feedback are: experiment, narrative, format & scenario.

In the second term, they are solicited to *apply* their logbooks to their process, practice & performance in the studio-courses. The studio-courses are expected to react, in different ways, to this convertibility of the logbook in the Design Dpt.'s 3 specialisations: Fashion & Costume, Interior-architecture & Furniture Design, Graphic Design & Illustration. Which means that the logbook that we also work with in the Theory classes, rub with the specialisations, and are coloured by them. Which means that the logbook, in this phase, is adjacent to *both* the Studio and Theory courses.

That is, it is *neither* fully contained by the theory- *nor* studio-courses, but at its *core* is the property of each student, and their track-record through the 2-year MA programme: counting independent elements, elements relating to the studio courses, to the theory courses. Or, rather an edited compound of all these. Which means that the logbook “belongs” to no one in particular, except the students themselves. But it builds on the initial *assumption* that it does have a core, in the sense that belongs to each student in a creative school, and the ability to develop *assignments* from it.

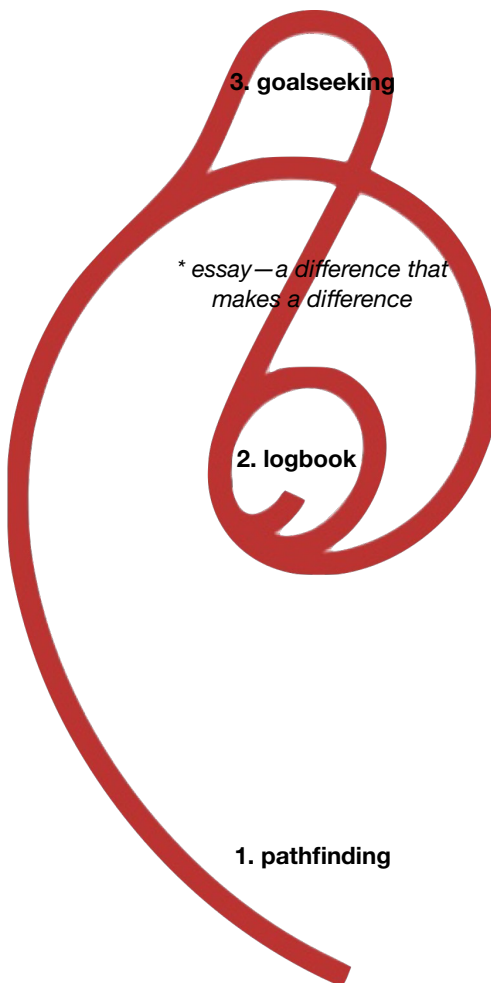


Fig. 3—*pathfinding* and *goalseeking* is a challenge facing students in all activities that they engage in, during their MA: the logbook features an editorial/curatorial space in which *pathfinding* and *goalseeking* constitute a *two-tiered* process. By locating essay-writing in the *middle*, the editorial job of the logbook is enhanced.

This transition from an *assumed* artistic core—in the keep, discovery and gardening of each student in their logbooks—to the hatching of *assignments* from this artistic core, is what the MA student is expected to achieve, at this level, when they have with us for the two years of the programme. It is in this aspect the logbook is theorised here: as an apparatus wired with *telescoping practices* that can move freely between the same, similar, different and other. Practices that reflective practices not only to be formulated in hindsight/foresight but creative reflection.

*Not* reflection as an area in and for itself, but as a creative *ferment* in the MA students development of their final design-projects, at the term of their two years. The logbook therefore constitutes a tool that addresses a specific issue: which is the problem of working-conditions that are always *suboptimal* in relation to the students' *aspirations*. The aspirations they had when they entered the MA. The aspiration they develop as they mature with their MA. That is, the possibility of making up for the troubling fact that both studio- and theory-courses will always be suboptimal in relation to these aspirations. It is basically unavoidable.

The logbook is essentially a vehicle to *cap* learning conditions like these—in the real world—by *levelling with* them: which is the existential aspect of the logbook. But taking stock of a situation also tends to do something with the situation: in the sense that it *levels up*. If developed in this way, the logbook features a way of completing incompleteness, mending the whole in regard of the artistic core (aspiration); in this sense of healing. Causing ripples and reverberating in the entire class. Causing quality to happen.