



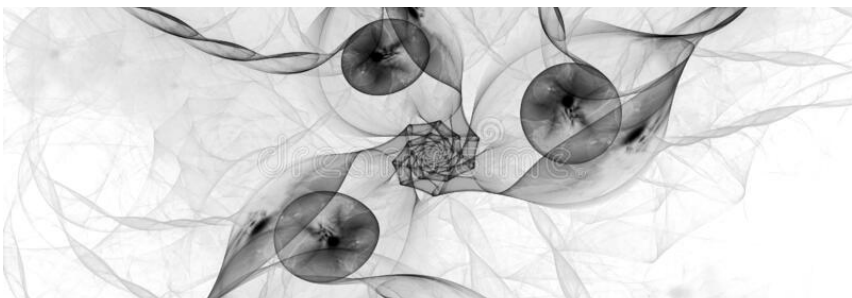
Why do we have exams? This question is, of course, much deeper than asking why we have exams at KHiO. Asking this question must be placed in a wider context of the exam as a cultural form. Why do we place people in situations where something is at peril: if not in lethal danger, the perception of it.

It is a question that may come naturally to many, in the wake of the covid-19 shutdown. On account of the perceived peril we changed our way of life overnight. We responded promptly. Such changes—when planned and not conceived by danger—would have taken years under different circumstances.

How do we know that, when under duress, we can change in a moment? We can perform in ways that were inconceivable up to that moment. The exam appears to linked to this imminent possibility of novelty... of hatching new repertoires, or other results that also are emergent; under ritual duress.

Conversely, covid-19 will have set the stage for precautions concerned with safety, but unavoidably working as ferments of change (as rituals do). The point of rituals being that they prompt changes that do not exist, or are not possible, outside the ritual: ritual form is a context for substantial change.

If being prepared for an exam is to have acquired a competence of managing space under the state of exception, then the converse might be that working conditions we develop under the conditions of covid-19, might be an effective preparation for an exam: a spatial enskilment sustaining forms of knowledge.



Endogenous and exogenous is here determined as what contributes to a generative process from **within** (endogenous)—for instance, the urge to **create**—and what differently contributes to a generative process from **beyond** (exogenous); for instance, the hit & impact of **materiality** on creative process.

The notion that **two** processes of this kind—**endogenous** and **exogenous**—work together is the same notion mentioned in **flyer #01** with regard to **substance**: something that you have developed to exist **within** you (an idea with an intent) begins to multiply correspondences with your **extant** research.

When the intention you have conceived within, starts to lock into what you have worked out in your research, then you may want to stay with and attend what happens at the “edge” **between** the process **within** you and **beyond** you: at the **edge** between the endogenous and exogenous a **generative** process.

What is generated at the edge between what is within and beyond you, is **never** broad, general nor universal. The example used in **flyer #01** runs between a **method** of theory-development—that you learn in your theory-courses at KHiO—and design **methodology**: which is a distinct course-track.

Taking an **active** interest in how these **co-generate** outcomes in your design-MA, will hone your learning to develop in a **specific** direction. Specificity comes from the **cross-pressure** between what defines **within** and **beyond**. **Between** the **endogenous** and **exogenous**. And go **beyond** mere observation.

This is where we get to **form**. The form of your knowledge **hatches** from **substance**: when the correspondences are becoming **specific** and you start **working** with/on them. You work **analytically** with your research, and move your ideas toward **synthesis**. Form develops as we **take charge** of substance.

Form is **emergent**: it is generated from the cross-pressure of analysis and synthesis, but belongs to **neither** of them. It hatches from **substance** and as we work on it, we move **from** the specific to the precise. This idea comes from Arne Næss work on ‘deep ecology’: we are **environmentally** involved.

It is a way of working **in** and **with** nature, and where we are **part** of this nature which is **at work**. The **models** we develop to **manage** the generative process that **hatches** form, is somehow **part** of that form. So, the **development** of a model is related to the **discovery** of the form of **your** knowledge.

That is, knowledge which is of the type that we call ‘**special knowledge**’. So, the **objective** of **Theory 3** is to develop a **model** of this **form**. What defines a model—in this theoretical framework—is **not** whether it is inspired by poetry or engineering, **but** that it is **active**: that means, that **it does** something.

It means that **just** by recording and replaying your **generative process**, the model will **engage** with the **hatching** of **form**: in other words, **operating** the model does **not only** affect your understanding, it also has an **impact** on the **form** that emerges (generatively) from **your work** on analysis and synthesis.