

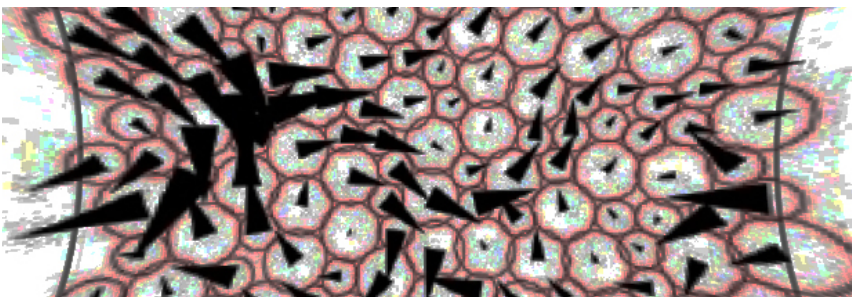
If you, through your research and reflection, got to know something of **substance**, there is a way of finding out: it is what happens *when the extent of your research and the intent of ideas start to correspond*, and then when these correspondences **multiply**. If you haven't seen this happen before, you will.

In Theory 3 you will learn to understand and manage the difference between **a)** method in theory development, and **b)** design methodology. While the first is **endogenous** to theory, the second **exogenous**: pledged to the development of reflective practice. *Both partake in the development of special knowledge.*

You have been gathering research and sharing reflection in three phases: one devoted to **observation** (*theory 1*), the next devoted to **analysis** (*theory 2*), the third to **synthesis** (*theory 3*). It is a classical way of organising progress in knowledge towards a theory. Here *theory is a creative response to uncertainty*.

That is a basic acquisition in the history of science and philosophy. *It is called **reason***. A **tricky** ally. It needs to be kept busy with a **part-time** job. When it is busied, in an appropriate way, it can work for the development of **special knowledge**, which e.g. design is about. We are doing that in this programme.

Which means that we are **not** seeking to develop theory **per se**, but theory as the embodiment of **substance**: when things begin to move, in your project, as indicated in the first paragraph (above) *discovering the form of your knowledge* will help you *develop knowledge of form*, **beyond** form in aesthetics.



MDE 551 | Theory 3—synthesis will focus on **form**. Rather than targeting form as an aesthetic category, the course aims at clarifying the form of **artistic knowledge** that you have developed, in several stages, by alternating between **gathering** work in your **portfolios** and **sharing** it in various **reflective** formats.

In your first term—in MDE 504 | Theory 1—you incorporated the basic skills of keeping a record of (non-realised but potential) ideas in the portfolio format called a **Black Book**. The reflective format was a **design comment**: an **interview**-based reflection on someone else's work, in a media of **your** choice.

During the second term—in MDE 545 | Theory 2—your portfolio practices shifted from a protocol of recording **observable** outcomes, to a **generative** approach to collecting ideas based on the **modules** in that course: experiment, narrative, format and scenario. Reflective format: a **written essay**.

The target-outcome of MDE 551 | Theory 3 is to develop a **synthesis** of what has been learned and achieved in 3 terms at KHiO, and—on that basis—to develop a standalone theoretic work with a 'mission' that is consistent with of developing a synthesis. Here, we will **hatch** your sense of **form** in **knowledge**.

The notion that the 'form of knowledge'—in design research—is closely related to the 'knowledge of form'—in design practice—is **intuitive** for many people. If it is intuitive for you, stay with that feeling and cultivate it. The idea that these two aspects of form are **consistent**, is a topic in [artistic research](#).

*Without the one you will not have the other:* knowledge of form will **somehow** relate to the form of your knowledge (the knowledge that you have acquired in 3 terms). The goal of the Theory 3 course is for you to develop a sense of what constitutes this 'somehow', make your bid on it and **show & tell** it.

That is, your bid on how it **could** work: theory is **always** hypothetical and your job is to develop a **demonstrable** and **argued** potential **from** your synthesis. We will help you with this. The **backbone** of your work should be the 3 theory courses. And your aim should be to deliver a standalone theoretical work.

In this course, your baggage from the MA—the **specialised** and **methodology** curriculum —are the **materials** and **means** to achieve this end. Your theory is the part of your work that makes **autonomous** claims. And from a similar logic that vouchsafes form, **this** autonomy prompts your autonomy as a **designer**.

Which is the **function**—if your will—of **theory** in the design-curriculum: to provide you with a store of [criticality](#) with a potential to hatch **new** reflective repertoires in your practice. In the 3 specialisations this potential is managed differently. You will be able to determine that through specialised tutorials.

This flyer-series demonstrates and explains: **a)** how you will develop a **synthesis** [making your materials available to yourself]; **b)** how to develop a **model** of how your knowing-process generates a form of knowledge; **c)** how to identify a field of professional **references** with which you are in dialogue.