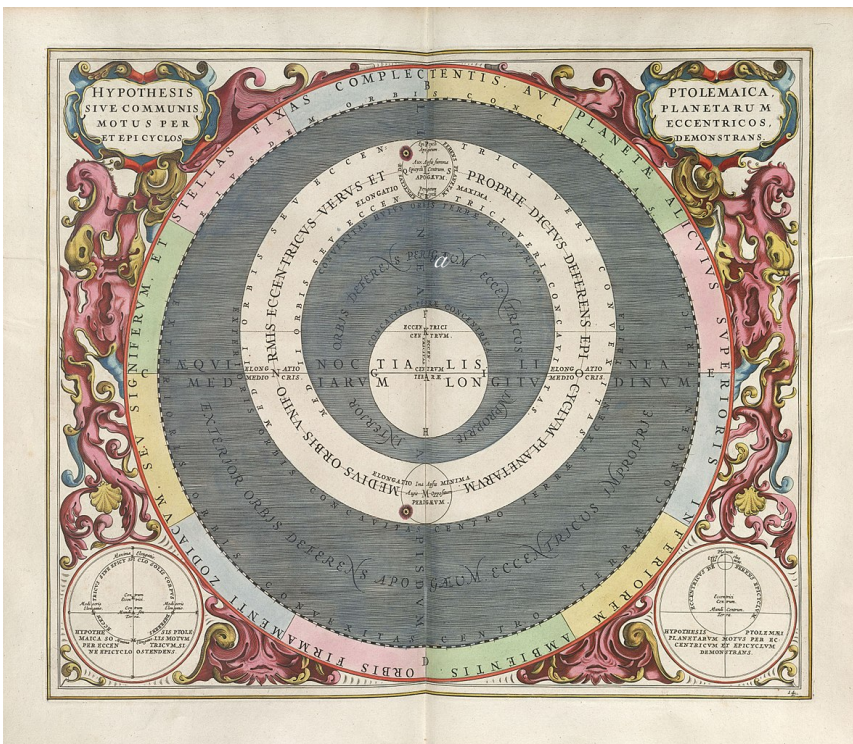




**Hypothesis** means: **under** (hypo-) the **thesis**. The **thesis** is **argued**, what is under the thesis must be demonstrated/**shown**—either by experiment, or by another sort of **test**. The function of the test is double: **a)** to discover; **b)** to dismiss/reject. By testing a hypothesis, you will either: **c)** refine it; **d)** change it. Hypothesis-testing is a method of making **choices** in research: its function is **directive**. Its form is determined by the the logic of **hit-and-impact** [next page].



When we take a decisive step **beyond** theory—which has a reason of its own—and are left to our **own means**, how does all that has been said up to now (from flyers #01 through #04) **transpose** unto the realm of **practical** reason, sensoriality and progress. What is the **professional person** once transposed?

Consider that 1) the parameters that define a **professional person**, and 2) the process generating **form in knowledge** are deeply **related**. An imaginary **profiler** who follows the **footsteps** of a reflective designer is likely to **discern** her form of knowledge and, **turning** the head, will see the professional person.

You can turn your head in **two directions** and see **different** processes **moving** towards the **same** end: in fact, the **end** might not even have emerged on the horizon, and still you can **anticipate** that—at some time—there will be one: isomorphism. There **will be** an end—a target & conclusion—in the **end**.

What we can know about **hit-and-impact**, in the human realm of nature, is that the impact is **not only** delayed after the impact—often for a long stretch of time—but, more than that, is **asynchronous**. They are not synced. However, thinking about them **together** is key both regard to **form** and **professionalism**.

Looking to the **contours** that come to define the professional person: while the **hit** lies precisely in what is given **away**, the **impact** is what **comes back** to you. As graphic designer Stefan Sagmeister stated, in his 20 [learning-from-life points](#): "Everything I do always comes back to me." Professional.

It is kind of obvious that the **professional person** is defined at this **edge**: not **only** the hit of what one does, but also the **impact**. In his John Peel lecture, [Brian Eno](#) makes this point clear: what is **important** in art and design is not **only genius**, but also what he calls the **scenius**—the intelligence of the **scene**.

So, the **scenius** is the **collective** intelligence, the **entourage**, the **infrastructure**, the **production**. Without it, there is **no** genius. That is what Eno teaches us. It is what we—in more broad terms—call **culture**. Then, on the other hand, isn't what we call culture characterised by its **forms** of knowledge? Turn the head.

When our **idea** and **research** come **together**—if our project has **substance**—it will start to behave like "living" **entity**: it becomes **reactive**. When something unexpected **hits down** on it as a catastrophe, the **impact** may reveal that this was actually **good** for the project. And **also** the other way around.

These are two developments that we may **foresee** will **generate** a form of knowledge—in the project—from their interaction. **Form**, in this sense, is known **mediately**. But still sensed at that level of knowing that we call **intuition**. Not the **system** of reason. Nor **fragmentary** impressions. **Intuition**.

**Intuition**, **substance** and **intention** are related in that they are **not** given from the outset, but tend to appear somewhere in the **middle** of a project. Yet, they are **not only** discoverable. They can be **tested**: they can be submitted to—stand/fail—testing. There is **no** theory in this realm, but there is **knowledge**.