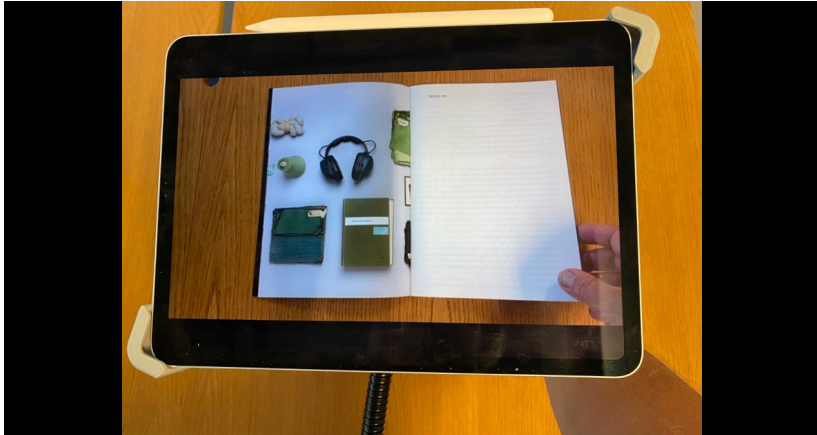


Zoom

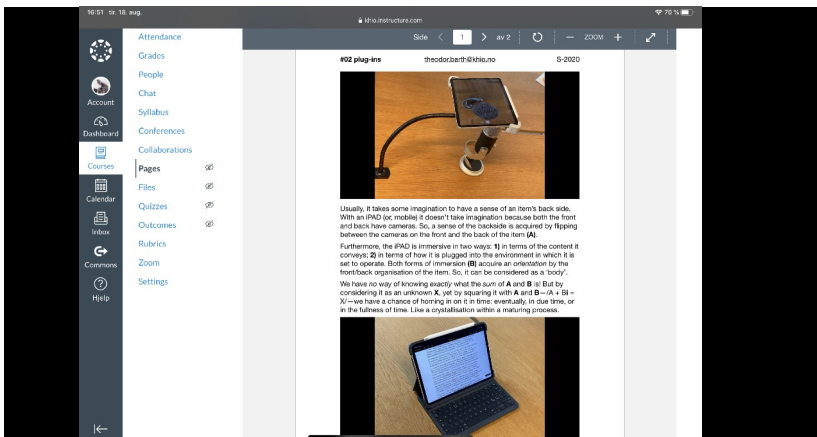


I can move my iPad in space and define a *trajectory*—an imaginary *line* that follows the movement of the item in space; I can also articulate a *purpose* with the way that I am using the iPad. These are two determinations of design (Italian *disegno*): **a)** drawing; **b)** purpose—that reveal *intention*.

To retrace my steps—on both accounts—I need some sort of log: *following* the trail and *articulating* the purpose. These are not linear, in the sense of being aligned, but *shift* the design process into a *space* in which something can *emerge*. Something we can host, but not entirely predict.

Which means that the design process—if squared by a *trajectory* and a *purpose*—can become a journey, in which both discovery and corrective navigation can hatch. The process does not do this alone: it needs to articulate spatially as a kind of territory, that will in turn be mapped.

Canvas



In the standard *structure* of the 3 theory-course modules, to this date, there is a *before* and *after*: a flyer—of the kind produced here—is handed out to the class ahead of time (posted on Canvas), to *prompt* discussions in class, and another is posted after classes (to *parse* the contents turned in class).

In addition, the classes are *immersive*: **1**) in terms of contents shared; **2**) in terms the arrangements used for the *scenography* for a self-/directed learning environment. The combination of time-readability [before and after] and *immersive* environments, targets a sense of *orientation* in the class.

The combination of readability and immersion—as two distinct components of an environment—are take from/inspired by *virtual reality*. Ambient and local qualities are “threaded” separately and worked out in different plug-ins. For instance, int eh FB produced software called Spatial Workstation.

Environments can have excellent ambient qualities while being difficult to orient oneself in: **a)** in the sense of know *where* the sensory input is coming from; **b)** in the sense of *moving* cogently in the environment. Mapping an ambient—or, immersive—environment must care for these two dimensions.

So, given that specific ambient qualities are achieved—as tested when immersing oneself in them—then **a)** and **b)** are environmental precisations. The first has to do with the clarity with which the environment is constructed; while the second has to do with the time spent in the environment.

That is, the constructive properties and the form of knowledge that combine into what we call *affordances*: the kind of environmental *attributes* that relates to *properties* of form and construction in non-linear ways. They are non-linear in the sense of *produced*, but *not* in a *wholly* predictable fashion.

Which is why *receptiveness* is a *necessary* complement to productivity in the kind of work which is outlined here. It is work—in the sense of labour—till ideas and materiality start to correspond, not in the sense of becoming aligned but in the sense of hatching a *cogent* space for substance to reveal.

Substance is here defined as the *reason* we have for doing things, that we do not make up by ourselves, but that is revealed in due process. It is the point where *work/labour* hatches *action*: a liberating moment of knowing what we’re at sensorially, reasonably and intuitively in one single gestalt.

This is also what we can dare call *freedom*. Freedom hatches from our knowledge of *affordances*, and can *neither* be derived from constructive nor formal properties that bring readability to a *specific* immersive quality. It can be hosted—but not predicted—when *squared* by construction and form.

While *construction* (**plug-in 1**) is *sensorial*, and *form* (**plug-in 2**) is *reasonable*, the hatching moment of freedom—when substance emerges in our activities—is *intuitive*. Once formed, the three form a unit that can be reduced to neither. The immanent unity of *diseño* is created.