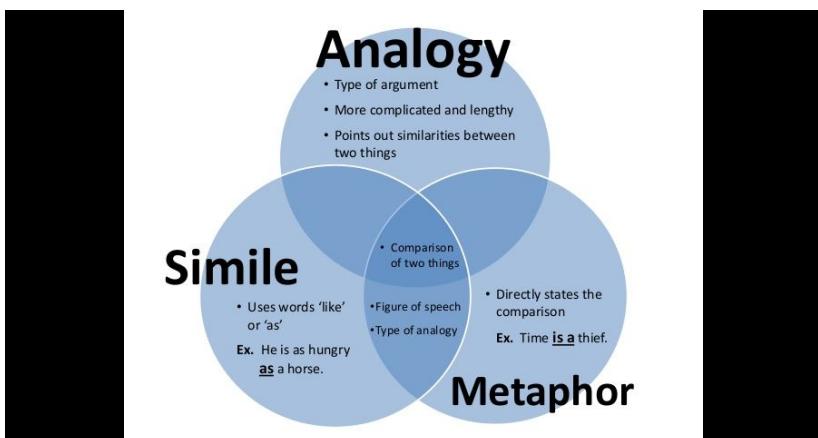


Synopsis—you have now had a singular occasions to look through your previous work from the last 1,5 years—practice, method and theory—regroup your assets, bring up a professional focus that interests you and prompt your reflections to scope your positions as reflective practitioners.

Your specialisations have been on board and we have organised the oral presentations December 16th through 18th so that they can attend. Their contributions to the course have been truly appreciated. The schedule is: 1) GI—Wednesday 16th; 2) IM—Thursday 17th; 3) KK—Friday 18th.

You are invited to think of the *structure* of submission of your theory assignment, the letter of presentation, the presentation and the assessment criteria as a *metalogue*: that is where the structure relevant to the *subject matter* (or, content). Please read the text on the next page for precisation.



In this flyer, I want to write some closing words to you on some broader questions in the theory-course—*Theory 3 | Synthesis*—that may help you put things in perspective, for the final round and the oral presentations that come after that, on December 16th through 18th. Q—*what is an audience?*

Or, rather, what does an audience do? When you upload your *theory assignments* Friday 11th, you have the choice between looking at them as a (complex) message from you to the readers; or, to look at what the readers have to contribute as *adding* to the work, and hopefully making it *more* precise.

So, think about this when you, in addition to the *assignment* submit a *letter of presentation* (1-pager about the assignment, in English please!). And after that, in preparation of the *oral presentation*, you establish the outcomes, insights and outlooks as a practitioner, *in the wake of having submitted*.

The oral presentations will—in effect—work as *assessment criteria*, in the sense of allowing Bojana Cvejic and I get to read your theory assignment with *this bit of context*. However, I will also ask you to *propose* some *assessment criteria*. Let me define what I mean by a (design) *proposition*.

Your oral presentations, of course, *stand for themselves*. But evidently they also work as *analogies*. And based on the analogy to what you share in your oral presentations, as reflective practitioners, the theory-assignment you have submitted will become *readable* in a new way, with critical importance.

When you think about it, *these analogies* will work together with *those analogues* that already exist between text, image and composition in what you are working on *right now*, in your theory assignments. So, you will not be speaking to “deaf ears” in your oral presentations: *someone is listening*.

The *audience* is listening, evidently, but also the *work* that you have already done, by submitting what you are presently working on. It is not a dead thing. It is a responsive material. So, you have a real choice *other* than seeing the reader/author in terms of *opposition*. For there is *also* analogy.

Analogy is here what *prompts* interaction, conversation, discussion. We will speak *with* you, not against you: even as you may get critical questions, remarks or feedback. It will be done in an atmosphere of care: care of the subject matter, interpersonal care, care of the calls & cries of everyday life.

The care of *people who are not with us*—not today, not during the exams—but have a stake in what we have to share: *3rd party readability*. Meaning that you are of course doing your MAs for *yourselfes*, you are also doing it for *people you know* (teachers, family and friends). But *more* than that.

You are *also* doing it for someone that you will never meet, as a *concerned—or, caring—citizen*. More than in any other subject this is important in design. So, with regard to the *assessment criteria*: how do you think a 3rd party would assess your work? What are the criteria in that relationship?