



What happens if live by the understanding that, when we are busy with our computers, our work-environment operates as an *eco-system*? That is—whether we are at *school* or sitting in our *home-studio*—*gardening* our *work environment* will impact how we are struck/hit by our *screen-contents*?

The C19 pandemic—in all its dreariness—may provide us with a rare opportunity to investigate this question: the research portfolio (RP) may also offer a precious opportunity to do so. *Think of the impact that the play-dough exercise, at the beginning of the course, had on the traffic of keywords.*

Similarly, the come-and-go between the *writing-exercises* and Zoom-meets were *unstable*—and truly experimental—while the way *each exercise* led to the *next* opened up back-doors unto *narratives* with the potential for an upcoming essay. There is a similar connection between *formats* and *scenarios*.



This flyer aims at honing the understandings we can develop—when working with design under conditions *force us* to extant use of computers—during our workdays in the pandemic: whether we are together or apart. Understandings we can develop given the existence of a *critical context*.

*Critical context* is made up of the activities triggering fresh/authentic/useful understandings of what you are presently working with, on your computer. Under the working conditions in a *home-studio*—as many people have been confined to, during the pandemic—this really is a *worthy creative challenge*.

However, such context can also be historical. When we use the computer for *research- & reflection*-purposes, we may want to ask *which styles of research and reflection are encouraged by this sort of equipment*. For instance, the formatting we engage with on computers come with some *metrics*.

That is, measurements that appear at the tool-tip, in drop-down menus or bespoke styles (CS). Even with a regular use of a *computer*—whether we work with *sizes, colours or proportions*—there are *metrics* for everything. The more we work with *formatting* the more we are surrounded by *numbers*.

*Drawing & counting*. Are we thinking that this comes from computers? Maybe. But we would be *oh-so-wrong*. The visual-numeric knowledge style was the hallmark of scientific research in the [romantic era](#). Truth in size, proportion and numbers was a subject matter of a *busy* interest at that time.

The reason why this is relevant to us, is that they were also interested in the study of the *part-whole* relations (mereology) and *inter-dependency*: that is, the kind of *natural* environmental systems that we today associate with *ecology*. Field-research without art and mathematics was inconceivable.

So, they also lived and worked by the idea that *knowledges too* were inter-dependent: that is, *cultural systems* (knowledge) could continue and proceed from *natural systems* (ecology). Computers do provide us with equipment empowering knowledge-ways *similar* to the romantic style.

What about in making them extend from natural systems (ecology)? This is where the *first* critical context (*above*) can be of interest. That is—under the conditions of the pandemic—what *exists, happens or takes place* around your computer. *You can garden/groom your home-studio as an eco-system*.

I think this something that tends to happen *spontaneously* these days, *unless* we give up and collapse, but taking awareness of it and using it likely to take/develop som *design intelligence*. By doing so I think *we can rise up to the task, and grow by the challenge*. How does this link with the RP?

Well, I do not know whether you can do your entire MA based on the principles outlined above. But I do think that is responsible to advance it as a *scenario*—that is, a *possible alternative reality*—in which you would complete the assignment in a beneficial and professionally satisfactory way.