

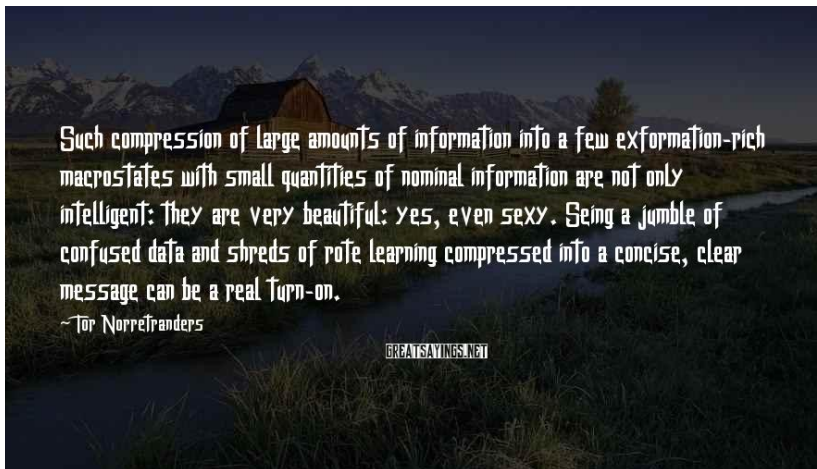


Exformation, according to Kenya Hara (Muji designer): making the known less known. Purpose: communication. See volume from his MA project called Exformation (Lars Müller Publications).

During a 1-hour workshop Thursday 10th March, Ali O. Türker hosted a 1-hour workshop. A good half of the MA1 class turned up. We were asked to categorise images, lie down, transport ourselves into an imaginary island, draw on the huge paper-surface, where we had been bedded, and write a story.

Then we were asked to bring details out of that story connecting between the drawings on the huge paper-flooring: so that the islands would connect. From there we went back to our present. There was a lot of energy. Perspectives looked different. Momentum defined at the group level. This is *scenario-work*.

We can imagine the following editing process: montage is the art of removing and cross-cutting. Scenario is *augmentation*. Editing is *reduction*. Between the *push* of augmentation and the *pull* of reduction starts the *hunt*. Now we know *broadly* what we are hunting for. We know it *specifically* as we find it.



Exformation, according to Tor Norretranders (in the [user illusion](#)): readability (as in 'do you get the picture?' N. 'Ser du tegningen?')

In the previous flyer, the ongoing work to develop a new strategic plan for KHiO, was used as a backdrop to reflect on the 3 course-deliveries and how they can combine. The following step is to to hatch a strategy from the documentation of your *process*—course works—and *progress* this term.

I do not want to anticipate on Maziar's *strategy* course which has its own take on this. But I would like to conclude this flyer series by a round-up of what can *build up to* a strategy (for the MA and beyond): featuring specifically the *connection* between strategy and *scenario*. Which is a topic of Theory 2.

You have a strategy when you have found a way of combining the documentation of your own process and the progress within the MA curriculum. From one vantage-point this is called autonomy. And all the elements of the course plan are there to support you at this: walking through the doors of your work.

When you have a growing sense of what you are doing you are developing autonomy: working for yourselves and *with* the others—students, teachers, 3rd parties—to the point of actually helping, while making sure that you yourselves learn and grow. In many ways this statement is quite banal.

But it is *not* if we go beyond scratching the surface and enter the technical and human aspects of developing a scenario from which a strategy can hatch. The scenario—by definition—makes the unfamiliar readable. Although the scenario is foreign, even uncanny, it is readable to *us* (as foreigners to it).

In time, we can *inhabit* the scenario, grow attachments, options and preferences *within* the scenario. This allows to place ourselves and inhabit something which at first seemed alien/uncanny, to develop a richer scope of our options in real time. This is the basic rationale for working with scenarios.

Here lies the strategic potential. Brought down to detail, the impact of scenario is to make the known *less known*: that is, its impact is on the *present* (which is the purpose... not to anticipate/predict the future). It does *not* attempt to make the unknown more known, *nor* to predict the unknown.

Making the known less known, is what Japanese designer Kenya Hara (Muji) calls *exformation*: its purpose is not to inform but to communicate. But this presupposes that it is readable. A readable map, for instance, will result from removing redundant information. Tor Nørretranders calls this *exformation*.

So, there are two notions of exformation: one (Kenya Hara) concerned with *communication*, the other (Tor Nørretranders) concerned with *readability*. Designer Yoshihara Hamada—Haru San—combined this in explaining Japanese *simplicity*: simplification aimed at *enhancing* a situation, *through* removal.

Here, simplicity is *not* generic but *site-specific*. Removing elements from an item is guided by the objective of enhancing something *else*. What are the kinds of *simplification* you can make of the curricular materials—in the Theory 2 course—that enhances *specific* qualities in your process (w/precision)?

This is one of the great design questions—because, in it, *drawing* (disegno) combines with *purpose* (disegno)—but it is also a question that, when you have found your take on it, makes it clear that you have developed a [strategy](#). The relation between scenario and strategy is generative *and* organic.