

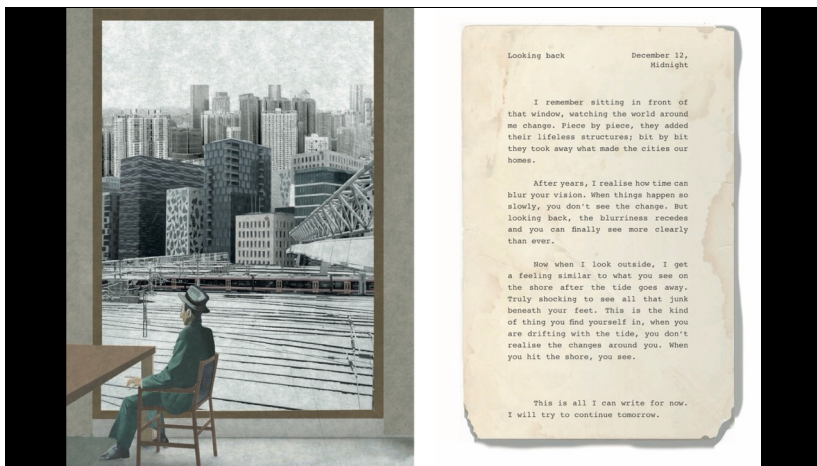


The scissored/torn questions handwritten by MA1 students are sorted into a system of 4 categories used in the course (a **QUAD**): the next step is to network the elements with lines.

When, in the theory curriculum of the MA programme, we often turn to *drawing* as an instance as design thinking, it is because drawing is an *inter-active* medium—pencil on paper and between the drawer and the drawn—which is also *planned*: moreover, it can be *more/less* planned & interactive.

The *choices* it presents are the same as the choices the *students* have when they work on the *logbooks*: when the MA1 students work on their BlackBooks, for instance, they have a choice *whether/not* to work with *collage*. The closeness/remoteness of elements on a page—categorisation—also reveals a *plan*.

When the students are asked to **network** the elements, thus disposed, they make the *connection* between **planned** and **interactive** aspects of what is in front of them *on a page*. The *mediation between the two* is with the help of **lines**. What we have, then, is not a text but a **panel** **readable** from **visual** criteria.



A spread from Ilayda Keskinaslan's MA project: *Fusion City*

After Ilayda Keskinaslan (MA) presented for the MA<sub>1</sub> class—on the Theory 1 course, which is devoted to ‘theory development’—the students were asked to produce 6 questions from their notes at the presentation, whether they were general or specific, and put them into a basket for a *draw* the Friday after.

This done, the students were asked to incorporate the questions in their BlackBooks, which is a logbook format: only a few could be drawn, since we had only 1 hour to discuss them. The questions were handwritten on pieces of torn, or scissored, paper. I asked the students to *network* these questions.

Some students approached me to ask exactly what that meant. I answered is that I was asking them to cluster the *elements*—in this case their questions—in hierarchies of closeness and remoteness, so that questions that were closer would be the neighbouring ones on a BlackBook sheets: [proxemics](#).

Some closer, others remoter. This is an *extension* of the practical exercises with proxemics that we started with from the first day, with some physical exercises we did in the courtyard before the school-entrance. So, the next step is to transport this reflective practice, *from space to BlackBook sheets*.

The students are also asked to do the same with *a sample of 6 books* from which they pick one for the book-presentations that each do in class, during their slots in the term. This task is slightly different because they are asked to select books that are as *disparate* as possible, yet reflecting their interest.

This is, of course, *also* a good strategy for asking questions. Which they will, as part of the course assignments, be doing as they *interview* a student, or professional, of their own pick during the “corridor weeks” (weeks 41 and 42). Here the networking will occur by the order of the questions in conversation.

Which is the essence of the semi-structured interview method that they are learning: the order of the questions is not predetermined, but the interviewer steers toward them—making sure they are all asked—where they *best fit* in the train of a natural conversation. In other words the network is *designed*.

Such networking is *primarily* interactive: the order is *not* planned, though the *questions* are planned. In other design processes it is the *reverse*: experimental situations are planned, though the outcome is interactive. Which means that planning and interaction *alternate* in design work: as a *normal* process.

From the contents of the questions that in the first 1<sup>st</sup> of prepared questions came *after*—or, in the wake—Ilayda Keskinaslan’s presentation, it appears that an idea of design that is slowly surfacing, is one linked *partly* to planning (which is one meaning of design) partly to *interaction* (which is another).

In this 1<sup>st</sup> round, the questions from the students were *planned*—by the students—the draw/pick from the basket and class-discussion was *interactive*. The categorisation in [MIRO](#), a tool used by Ilayda Keskinaslan, was *planned*. The way the handwriting came out on clustered paper pieces was *interactive*.