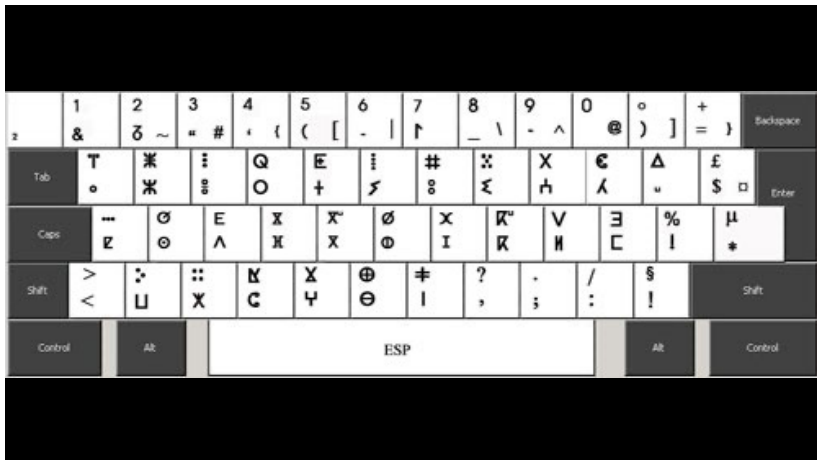




The sample display of Tifinagh—the alphabet of the Amazigh (Berber) from North Africa—is included here because it is likely to be unknown to most of you. If you are interested in browsing through the pages of the [IRCAM](#), you can form an impression of how this old Libyan script is articulated today.

It is included here to say that ‘unknown is good’. It is an encouragement to *all class-members* who come with a baggage with design from *elsewhere*, to articulate it for *professional* purposes in class. Obviously, we are interested in your *creative* take on it. But we also want to be taken by *surprise*.

Next time, Ilayda Keskinaslan (MA from IM) will bring his into parts of her work in the spring, that she feels that can interest you at this stage of your MA, and also bring some challenge to your current practice. Receive her warmly, and be active in class to tease out a maximum from her practice.



The kickoff is over and done. It is the most intensive part of the course, and it seems that many of you managed to do the trick: which is to find your own way through it. Pick up a thread and work from there. The interesting question is *not* 'did you crack the code?' *but* 'what did you do next?'

In this flyer I will try to pick up on the kind of interactive relationship this implies *between you and me*, the *QUAD groups* and the *whole class*. The exercises that are outlined in [the kickoff](#)—that we did outdoors—I would say initiate all of these interactive levels. But, for the time being, *intuitively*.

The relation between the elements brought together in the kickoff are *not* general, but *specific*. By this I mean that they can be made *more* precise. How? They are made more precise by each successive contribution you bring to class. Book presentations, BlackBook work, plenary discussions.

By the end of this term you will not be a design-MA class, but you will become **this** design-MA class. By which I mean that you become more than names and faces to each other—and to me—but as the people who brought *work* to the "table" that gave this direction/possibilities to the class.

The premise is, of course, that these directions/possibilities are ones that are *active* to you, and benefits you as precisely that as an *outcome* at the end of this term. When someone asks you 'how did it go?' then you have something to show: here is what I did, and then this-and-this happened.

By the sound of reports of this kind, you will have a track record of the *choices* you made, and also a track record of their *impact*. *Shot and echo*—the album by Wim Mertens we played today (sound track 'their duet')—or, in different terms, *hit-and-impact*: I did *this*, and *then* what happened!

If you have *10 such experiences*—as you will have 10 entries in your *Black Book*—you will have a pretty fair idea of where you are heading, and also your position/situation in this MA class. In the QUADs: am I an opinion-maker, a knowledge provider, a critic or an articulator of know-how?

Of course, in your own company you may be these four things at the same time. But in relation to others you will be able to determine where your strengths are. This working situation may help you develop an professional *attitude*, and to make *choices* you need to make as a *practitioner* at the MA.

I would say that this is likely to happen next term—in theory 2—but I am mentioning this now, in order to convey a sense of the *journey*. In Ancient Greek *theoria* is an [initiatory journey](#) supported by a home-community. And the person on that journey was called a *theoros*. We will support each other.

In sum, the *theory* that you develop—across theory 1, 2 and 3—is a *child* of that journey. Our aim is *not* a theory that seeks generality. But a theory that seeks to be *specific*, and can be worked to be as precise as you need it to be; incorporating *theorising* as an active part of your *artistic/design* practice.