



Gilles Deleuze—Credits

When a facet of theory—as it relates to and springs from design practice—is discussed in an up front way here, it is because we now have a sufficient baggage of activity and experience from class-work, to start doing so. Or, at least, for me to point out how it can be done. *Not* what theory looks like.

But what it *does*. Or, at least, what it can do. Often theory is conceived as what is required to make learning outcomes *general*. However, theory can also be what makes our learning outcomes more *specific*. And therefore can be useful if what we are looking for is *precision*, rather than generality.

If theory is linked to *consciousness*—which I think it is—we can attempt to define it in a *general* fashion (and attempt to replicate it in artificial intelligence/AI), or we can adopt a different approach: that our *awareness* reflects a *specific* history of a *practised* ability each one of us has. *Observation*.



Baruch Spinoza—Credits

This flyer is devoted to *theory development*, in the aspect relating to this course: which is theory *in* design practice. We are working to *locate* a potential for *theorising* in your *design practices*, by developing a *new set* of practices. The ones that you are developing step by step, *each* Friday.

All the tasks that you are working on—in this course—have a common element: which is *description*. Approaching a *book* descriptively: this is what we do for the book *presentations*. We are asking: how far can we go in relating a book by *describing* it, in the *steps* are listed in the course manual?

Actually, we can go quite far. And by so doing develop our observations of what is *right in front of us*. Here, a book. But the *questions* you prepare for class discussions is actually about the same thing: *What did I ask this time? Which questions closer/remoter to each other? And how do they connect?*

This is something we *rarely* do in the fly of the moment—under the pressure of urgent issues and running concerns—but is *when we take one step back*, and take a look: check it out in **flyer A** (on Canvas/syllabus). The point being that *taking a step back* and *stepping out*, are quite different/separate things.

Observation needs *not* be detached, or external. After you do your interviews—cf, **flyer #03** (on Canvas/home)—you will take a step back *to observe your harvest*: the answers you got. Were the answers that responded to the *questions* the most interesting, or the *spontaneous* ones as you were conversing?

When you *later* make a design comment, from the interview material, your attitude is *still* descriptive: which means that description really is a *creative* act. If you find your way in it, *observation* is enhanced through description. While a bad description makes observation *duller*. So, it is a *living* thing.

For instance, when doing the MIRO-model with the questions, I did *not* immediately see how the paper-pieces in the model *mirrored* the ones I have looked at previously in Fusion City—Ilayda Keskinaslan's work. Neither did I first pick up on the questions on *collage* in the basket, and the Model collage.

When ideas like these—*what are our views of collage?*—are *described* in a model, and that we suddenly observe that they are caught up by events (collage as seen in Fusion City, and collage occurring in the MIRO model) our work is taking a *sudden* turn: we are taken by *surprise* at the discovery.

What we *harvest* as theory, is what comes out of this surprise: as we are *taken aback* from sudden turns. If we are present *to the* moment our skills at observation will *grow*. And as they *mature* with the work of time what we have to say—and can show to—will change. There may be some alchemy in this.

In the work Difference and Repetition, Deleuze turns from considering repetition as something the will produce a general insight, and instead consider that repetition—at some point—will hatch a specific insight. In Spinoza's philosophy *intuition* is always *specific*: when sensing and reason *join*.