

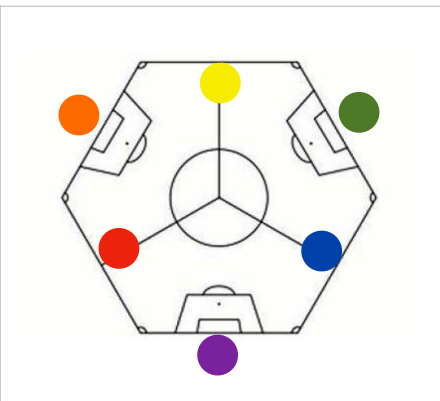
The basic diagram above is retrieved from Asger Jorn's *Triolectics*: that is, a core triangle and an 'expanded field' defined by a second triangle (based on the primary and complementary colours). Here the core triangle is the BlackBook, QUAD (work group of 4) and class-presentations by each student with a media of their own choice. The expanded triangle is a 1000 word essay extending from the BlackBook (a research portfolio), references in APA7th extending from the presentations, and attendance extending from the QUAD (featuring the concept of 'planned absence' [see below, verso]).

**Disruption** is a term used for techno-cultural developments that move *faster* than what society and sustainability is able to absorb. However, could de sync with the problem of disruption *in our MA*. My outlook on the MA is from 3 theory courses distributed over 3 terms. The second/spring term tends to be the disruptive term. That is, a term in which the students are in a phase where they are not only ahead of themselves, but also become aware of the problem: how their ideas are ahead of their practice, and what this lag entail in terms of work that lies ahead. Frustration.

It is too early determine the professional quality of the works coming out from this class. But it was already clear during the first term that the reflective power of the class was unusual. And during the second term it became obvious that the span of detail covered by the students in a 1000 word essay they submit, was both granular i terms of *detail* and reflective in terms of *scope*. Though the course is a whole made up of a variety of deliverables *other* than the essay (see diagram above), it is as good a place to start up as any other, given the holistic logic of the model.

The basic model is organised into a *core triangle* and a second triangle constituting the *expanded field* of the core triangle: it was developed by the CoBrA painter and situationist Asger Jorn, who derived it from the diagram of primary colours (red-blue-yellow) and their complementary colours (green-orange-violet). To explain its broader application Asger Jorn created a football-green in Silkeborg—outside his institute—with three goals. In *three-way* football (which visitors are invited to try), each team has their side, extended by a goal at the opposite end. *3 sides* → *3 goals*.

This basic design is also used in the diagram above, which has been sent to the students as an **artistic proposition**: a candidate *structuring structure*, that can help the students organise the



The diagram above features a skeletal model of 3-way football as conceived and realised by CoBrA painter Asger Jorn in Silkeborg (Århus amt Jylland Denmark). The colours are added to feature the basic model: primary and complementary colours.

deliverables to the course as a *whole*. The dancing figure at the centre og the diagram is *not* a string puppet representing the students, but suggests *agency* linked to a *mind* that develops through student-work: individually, in groups of 4 (QUADs) and at the class level. Reading through the essays this year, it became clear that the essays readily could be categorised by different *mind-models*: defined by 3 discreet models of agency. Or, discrete modes of the *agent intellect* (Aristotle), if you will.

These were tagged **1) hives**; **2) dens** and **3) expanses**. **1) Hives**: there is a mind in the text that speaks from a *different place* than the author, who discovers, discusses and interacts with it. **2) Dens**: the author has opted for a more *immersive* approach to the mind-matter, in critical dialogue that will hatch outcomes given a **critical mass** [anticipated and postponed]; **3) Expanses**: essays *beyond* enclosures in which the big open is a player,

with the possibility of the *open* as an expanded *self* is [left open](#). At the centre of the diagram: 3 minds from the triangles.

It is important that these categories were *not* fed to the students beforehand, but emerged/*hatched* from a detailed reading of 18 essays *with* discussions/interactions we have been having during the term: where the topic of AI emerged in two *media presentations* (Mathias Malm and Charlotte Friis)—with a heated debate in the class and QUADs—and the topic of *editing* was focal in a class-report by Julia Jaiko Fosslund in the wake of a *planned absence*, as well as from class interactions on the topic of *metadata* emerging from our expanded practice in referencing (APA).

Of course, they have to find their own way around this, but in *dialogue* with the course materials they receive from the course-leader. Which means that what they have on their hands, are different tasks of **a) recording** and **b) editing**. The BlackBook (research portfolio) is mainly a record, while the essay features an editing-challenge (1000 words is quite short). To date the most obvious link. For the potential link between group-work (the QUAD *record*) and **planned absences** (*course-editing*) the penny dropped really quite late, but with considerable force and relevance.

So, let us stop at this for a tad. The strong point: the group work (group with 4 or QUAD) became quickly embodied with a track-record, for the majority of the students. In future iterations of the course, the dynamic relation between the *QUAD-record* and *planned absences* will be enhanced. Planned absences are based on proposals made by the students and evaluated/approved by the course leader, for extra-curricular activities outside the course: upon return they have a presentation for and discussion with the class. Kjetil Smedal and Julia J. Fosslund did this with success.

In this way, there is a collective benefits of individual pursuits initiated and completed by the students, under the tutorial supervision of the course leader (a *win-win* transaction between the school and the students). In the case of Josephine Sassu, Alejandro Heres and Sandra Holdal, the planned activity came in late in the theory course-track, but is likely to have been of use for them in the studio-course that extends a bit *longer* than the theory course (and also in the [Connecting Wool](#) project-activity that was the occasion for their absence, and a productive journey to Japan).

What can come out of QUAD-planned absence *axis* (cf, diagram) in the future, is an activity of *course-editing* featuring a kind of course-evaluation *in real time*. Featuring the class as a *mind*, with a track record in group work and planned absences: in aspects that may be well reflected in facets by the *hive*, *den* and *expanse* categories harvested from the essays this year (2023).. The course-model (*recto*) breaks with the traditional requirement to ‘be of one mind’, which has been

#### Planned absence:

- 1) *proposal*: 2 weeks ahead of time with description of **a) activity**, **b) where** the students are in their MA process; **c) how** the activity will benefit the student; **d) the** anticipated benefit/relevance to the theory course.
- 2) *presentation* and discussion in class, preparation and management in QUADs (groups of 4).

the trap of collectives in modern times. This is insured by including a *fracturing axis*, acting in tension/counter-point with the *two* others. The media-presentations are *collective* events that are then followed up with highly *individualised* work with the technical detail of referencing media in APA 7<sup>th</sup>.

In class this was underscored by Charlotte Friis during the course evaluation. Some examples of how the “3-way football” can work. Zola Wang’s featuring her concept of *stuttering* in finding ones way to the set the stage for something to happen, based on a media-presentation of *Wish you were here* (Pink Floyd). NiPe Bie’s experiment in combining *experiment*, *narrative*, *format* and *scenario* (the 4 modules of the theory course) to make a giant leap *into* a detailed historical discussion locating the mindfulness of conservation policies in the problem away *from* a subjective lock to the designer.

This is *not* to celebrated the smartness of a course, with which people may/not agree. It is rather to build a *readiness* for what is coming. Next year we will open for experimentation with AI, based on the hypothesis—reaped from this year—that what may be required is to meet *mind* (AI) with *mind* (collective) to define a common for theory development in design practice.