

Fig. 1—the developments of logbook keeping over the recent years, in the design MA at KHIO, we may be moving towards an extended practice in which the logbook will touch down with the Studio- and Theory-courses conjointly: featuring starting assumptions and reflective outcomes. Writing can then be used to articulate agency in the student-work.

When aimed at *publishing*, our current mainstream notion of writing is *distributive*. Grossly ranging from authoring, editing, illustrating, designing, printing, circulating, selling. However, if we take stock of what *word-processing* and *desktop publishing* entail, as connected operations in *real time*, we are quick to realise that the above lineup of elements—if framed as *tasks*—often 1) *overlap*, 2) are carried out *alongside* one another in our work. Which means that they are *not* lined up as in an industrial chain-manufacture, but form a matrix of interspersed operations: a matrix (cf, Fig 2).

The clusters of *operations*—or, varieties of tasks—thereby bring up another factor: the *occasions* that prompt, afford and constrain the tasks. And also the organisation of *encounters* that are formed by the ‘vectorial sum’ between *tasks* and *occasions* (F. Barth, 1972). Currently, *computing* has moved writing *from* authoring *to* editing; when I learn writing with master students in design, that becomes strikingly obvious: if they do *not* write gladly, they are happy to *edit*. The task of teaching writing thereby finds its occasions by *involving writing in artistic practice*. It is that simple.

The *social* organisation of *cultural* encounters that take place in the *classroom*, happens in the framework of the *learning theatre*: which is partly a *stage*, partly an *optical device*, but mainly vehicle to establish a) a *cartographic readability* of the *artistic core* of b) design projects and reflective practitioners in becoming, through c) the intermedium of the *logbook*. The logbook is based on established working-habits, and is structured by weekly entries, focussed on editing contents and spreads, bridging between *creating*, *editing*, *selecting* and *curating* entry-sequences.

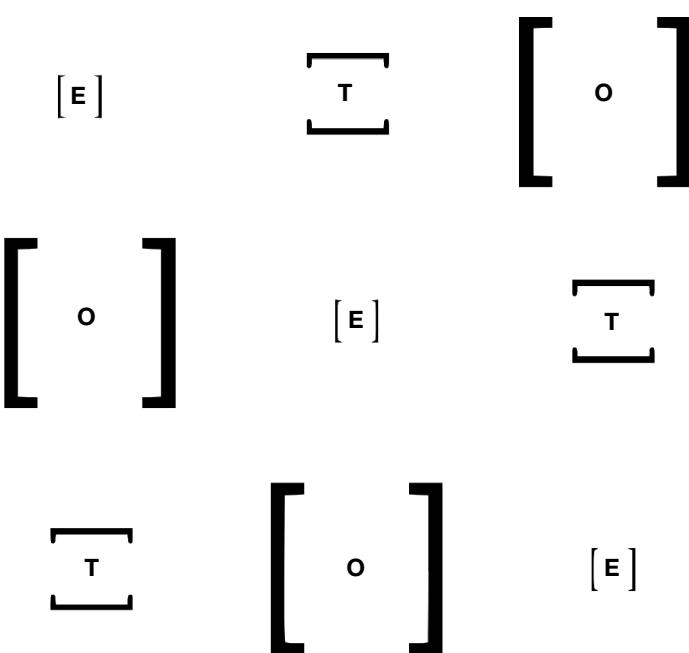


Fig. 2—Gate-diagram (matrix): T = Tasks; O = Occasions; E = Encounters. A system of 3-point navigation, opens a between-space in which we can re-locate the affordances of writing.

If we conceive *writing* on the backdrop of the logbook—in quest of the artistic core of *each* MA student—it takes place within the organising context of the QUAD. Groups of 4 students interacting according to the drill of *morning-meetings* in design studios: pitching an *idea*, getting *support* for that idea, a *critique* of that support, and a *hands-on* prompt to get on with it. To this point, this *tactical drill* has not been intuitive to the MA-students.

Even though its application to work-life is intuitive. At the present juncture, our *hypothesis* is that there is a prevalent model of writing at art-school (we can think of it as an ambivalent model).

This model of writing features in when the students can be asked to write something in their studio-courses: which is often at the *beginning* (concept) and the *end* (reflection) of a practical project. The notion that writing is adequate to *open* and *close* a studio-project, is paradoxically *logocentric* in that it—conceptually—constitutes a foundation of *premises* to be set and *conclusions* to be reaped from a studio-project in *writing*. Arguably, such educational practices hardwire students to *basic assumptions* of “authoring” a design project. Which in turn can make group-work confusing.

The alternative *proposition* is that the logbook (see the LOGBOOKS-handout) can be used to feature where the student is at the beginning and end of a project. Along with this proposition, we then can add the corollary that writing can take place in the *middle* of a curriculum. At this level, it may not make any difference whether the curriculum is the theory-curriculum (1-3) or a studio-curriculum (1-3). For some years already, the *essay* in Theory 3 has been located *between* working on the logbook synthesis, *and* a final delivery in a presentation before a joint collegium of teachers.

In 2023 it moved *from* being a passive structure unto an *active* one, as indicated by the role played by the QUADs in restructuring the room/space where the final presentations took place, before an audience of teachers—including an external sensor—and MA students. If this has never happened before, it might be partly on account of the conditions of the C19-pandemic, during which this mode of the learning theatre was invented; partly on account of asking the students to submit their essays a bit earlier in 2023 (while emphasising the importance of morning-meetings *and* visuals).

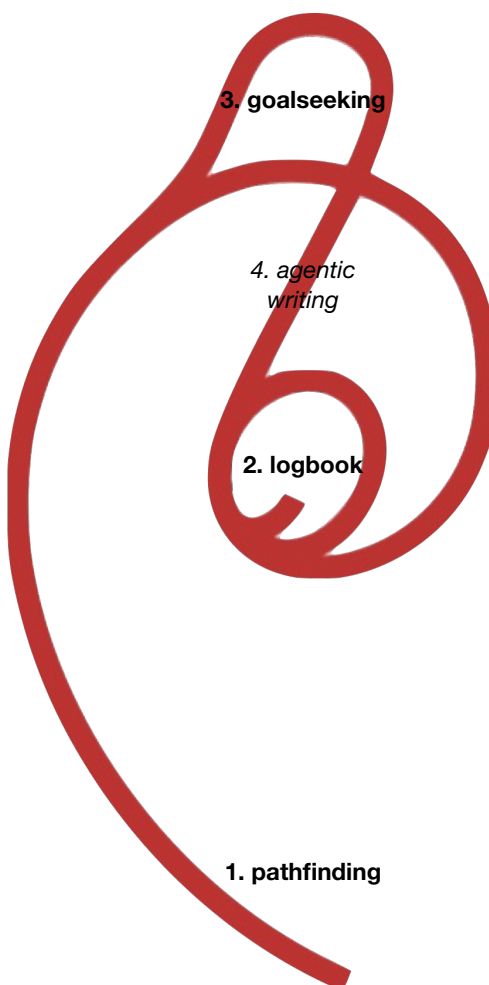


Fig. 3—*pathfinding* and *goalseeking* is a challenge facing students in agentic writing: i.e. writing integrated and involved in artistic practice. That is, when the job of reflecting on the premises and outcomes from a design project is covered by the logbook. Writing in the middle of a design project may telescope editing, to selecting and curating.

In a restructured version of the MA-curriculum, Theory 3 is no longer a theory-exam, but a theory-kickoff for Studio 3 and the final MA-project. That is, with practices that extend into a sustained focus on the specialised curriculum yet prompted by practices conceived to enhance the students performance as reflective *specialised* practitioners at the final exam (at the end of year two). Correspondingly, the former sensor is brought in to *kick off* the 6 weeks with Theory 3. A panel of teachers (theory and studio teachers jointly) provides the final *push* unto the coming year.

We started with an observation of changes in *what we do*—and how we work—with writing in desktop publishing. We have moved unto a proposition on what *writing does*, when involved in artistic practice: which is to *edit* (rather than to author) the artistic core, and kick off the *bridging* of the artistic core with the *following* studio- and master-project developments during the final year, of our two-year MA. At the beginning of Theory 3, the MA-students accordingly have the learning outcomes from Theory 2 to *lean on*. With the effect of focussing the importance of the Spring-term (MA1).

In the scope of the larger society, our proposition has the potential of impacting what it means to write. Editing *as we write* has become mainstream. Editing includes *images*. In practice writing is integrated into a *bi-modal* practice. Editing becomes located *between* authoring *and* reading, as a 3rd cultural competence. It involves writing in practices that appear [adjacent](#) to writing. But as soon as design has become part of our writing practice, *content* and *layout* start *working together*. Writing *articulates* thoughts. Layout *as-signs* extension. Thought and extension are adjacent in [agentic](#) writing. Which is likely a turn in the history of writing.