Box 1— Your logbook reflects the frontline of your interests and activities with the MA in design at KHiO. In the above montage, I have superposed Buckminster Fuller's Dymaxion map to a situation of kind well-known at KHiO. It shows the earth in a non-chronological view and without the NSEW orientations. It is an overview of the Earth as a single range.

You have submitted an *essay*, got *feedback* from me—about the same word count as the A5 I have given in return, in previous years—and you are about to start preparing your *logbook* presentations in a combination similar to what we well start up by doing in the autumn: *first round*. The feedback you got this year is intended as a bridge between the essays that you have done and the logbook presentations yet to come. There is a parallel between the entries in your logbooks, and the pentagon-entries in the strips you received from me: in both cases, the visual problem is montage.

In brief: a succession of frames will connect the contents so that they become *actionable*—we intercept the action *between* the frames. The same principle which Scott McCloud uses in his book Understanding Comics. And the same principles that applies when we look through any format based on the connection of frames: be it a book (and, then, of course, a logbook). It is by the principle of montage that it makes sense to ask *where the logbook is going*. You follow the trail and you evaluate. It also makes sense to observe what is already achieved, and what its contents are.

You can do this in any order you like. The point being that the narrative you can squeeze our of the experiments and formats that you have collated/combined in your logbook-entries is based on this particular *cut*: the montage. However, there is another cut. Which is your accessing the logbook as a *material*: this cut is *not* based on the succession of frames and does not follow the chronology of entries. Like the 3D polyhedra you have mounted from the strips I sent you, the **overviews** you *have made/will make* of your logbooks for the presentations are like this: they are *multi-directional*.

So, it is more like a *map*: featuring the materials you have collected by visualising links that can go in many directions. That is, links that are not chronologically ordered but in proximity based on *categorisation*. It shows *not* where you have been, but *where* you can go. That is the point with a map. What you have with this cut is therefore *not* a narrative, but a *multiple*. Hence the question of how the two cuts—the montage and the map—*connect*: because in the feedback I gave you, they obviously do (since the text of the feedback is unchanged). More importantly, how you may want to make this connection in your presentations: that is, the logbook in sequence and the overview/map. How might they connect?

Under the headline of *new materialism*, Karen Barad has shared some interesting thoughts on the other within (no it is not psychology, she is trained in *physics*): like there is tactile connect between non-same elements such as our two cuts. For example: if you are *truth*-seekers in the narrative you extract from the investigations you have conducted in your logbooks, this is sure to have an *impact* on the sense you have of the materials you have gathered, and the choices they open to in your overview. I want to shortly delve into the sense in which such links of truth-and-impact can be *felt*.

Box 2. The black flap added to the rudder (above) is called a trim-tab. Its function is to ease the steering of the rudder while sailing. It makes it possible to steer with much less effort. Here it is used as a metaphor for the job that the logbook can do steering through your MA.

When worked on for the presentations the *process* -narrative/-map that your have—presenting your *journey* on the MA up to this point, and the sense you presently have of the *materials* you have gathered—the regular work you have put into your logbooks, makes you practiced in that *working habit*. It is like anything that you do *recurrently*, as a part of your process. Areas in which you become *somewhat* skilled, though not necessarily proficient. Having this, you will pick up on qualia as these in your *own work*, and become sensitive to it e.g. in the work of your *peers*.

And, this is a key, they also are apparent as you transpose the learning outcomes from your log-books unto your overviews: a striking examples is the *tablecloth* the Gilles Schneider created for his logbook this term. The need for an overview to mature—which I underscored in class during the QUAD presentations—becomes all the more obvious, as the logbook starts multiplying into a vari-ety of different formats, without binding, but with e.g. a bookshelf to tie them together. The need for a map to unify such materials, becomes ever more striking as you use *more than one* log-format.

Over the years, it happens all the time. The relation between parts and whole change, as the log-book matures and categorisation is a part of the job that is going on there. Obviously there is no one-size-fits-all: so at the level of what I am writing here, we are talking about the whole range of possibilities (because you *all* are different). Whatever your take, and cuts, the one thing I am trying to focus on here, is that I would call *frontline* activities in exploring the possibilities of your MA. The essay is *something else*: it comes as a *deskfront* requirement from me—1000 words, 3 pictures.
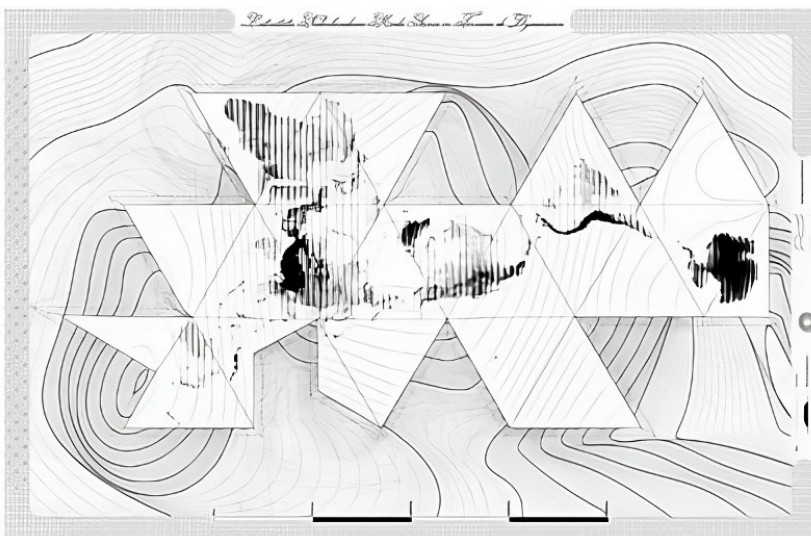
What all of you have succeeded at doing—in each your own way—is to use the course require-ments as *constraints*, that have *enabled* a kind of living knowledge to find its way into the essays. My question is *whether this would have happened without the track-record of the logbooks*, the QUADs (in/out of class), the DASart feedback snippets we have explored in class, and the regimen of writing-exercises that we did in class-workshops last term? This is the kind of questions I have been mulling over in the wake of the bi-floral course-evaluation that you received some time ago.

If you use them as guides as you decide on what you want to show-and-tell during your logbook evaluations, I would be grateful if you jot down the thoughts prompted by them while preparing. If they assist you in preparing the presentations, I am quite sure that they also will help in developing options for the course we have in the fall, and also for coming generations of MA1s who have to take these courses with me. Is it possible to develop *democratic skills* from a knowledge base, and as an aspect of this base *growing*, *developing* and *explaining*? Explanations that come with growth and development—a flowering that I have named with a Greek term: *anaptúxis*.

Be that as it may. If your manage to hatch *your own take* on growth and development—as the hatching ground for *explanation*—in the theory development that you do with me. You will be equipped to support and *extend* your reflective practices on your own: the larger part of the second year, in which you have no theory classes. So, what we are attempting, in collaboration with the staff from the subject areas (the studio courses), is to equip you in this way. That is, to train you at becoming conversant with references that are relevant to your work, on the basis of the skills that you develop in different areas of professional *practice* (including, in my view, theory). Returning to the 12-13th exercise: **1)** the story conveyed by the logbook; **2)** overview of its materials; **3)** your skills focus.

Box 3—What are the practices that connect through your overview? Can you imagine these once your have made your way through the logbook at have got an idea of the story that you are telling there?

Remember that you do not have to *isolate* your skills to maintain a skills focus: it is enough that you have developed certain field-practices and a sense of these.