The 22 flyer-sets dispensed on KHiODA have been produced and published as *modular diaries*, extending from the experiment last year, with Martin Asbjørnsen and Katarina Caspersen, where we convened on a weekly basis to share and discuss each our diary-projects, for period of 22 weeks (2020).

The present project takes the diary project onwards to generate some learning outcomes from what seems to characterise a diary insert. Submitted to the protocol of a routine—with dated entries—they are also linked to *phases* in our lives, similar to when we e.g. buy a new book: our life at that time.

The potential of the occasional event to organise repetitious materials—staged as such by ourselves, or by others—in volumes also contain variation, may spur our curiosity on what is the *ground zero* of hatching and cultivating relations between *parts* and *whole*. Design as *mereological work*.
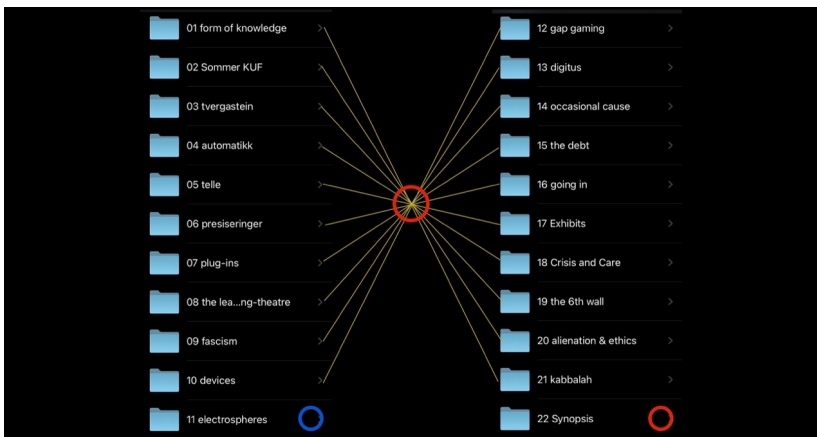
The purpose of the arrangement of the 22 flyer-collections in KHIODA, is to test experimentally which epistemic claims can come out of the asynchronous mirror, as an artistic idea: that is the idea of mirror with reflections that are delayed by an undecidability factor linked to the proposition advanced.

That is—as here—the impossibility of knowing whether the present series (**synopsis #01-06**) is at the *beginning* or the *end* the activity of producing 22 sets of 6 flyers, each set counting as 1HEX (information unit), made available as unit made operable through 10 connecting nodes: *the GRA-tree*.

The principle is this: whatever extends from the thinking developed in each set, will reflect through the node that connects it to other sets. But since all the sets ultimately are connected to all the others—through 10 active/working nodes—the time between what is emitted and what is reflected will vary.

It can occur quickly (almost immediately) or come after a vary long time (at the *least* expected moment). Which means that all the reflections within the GRA-tree are *occasional*. Both in the sense that the time-factor can appear to be random, and that will be conspicuous at whatever moment it occurs.

The question explored is less subtle than it might immediately appear: what is at query is the role of the *occasional*—in the above definition—in conceiving relations between parts and whole. I.e., *mereology*: the study of the relations between *parts* and *whole*, generated by an experimental practice.

That is, the role of the *occasional* in organising *repetition* and *variation* within a *volume*. A book volume is a case in point: how generic parts come together in making a book special. Or, the repetitious acts staging the making of a *model* of her flat, in weekly stages (cf, Katarina Caspersen in **#01**).

Here the tasks are varied, in a demonstrable way. Never twice exactly the same. However, moving the model to a different work-place, using it as a spring-board for other projects, creating a fictional scenography for the operations of model-making in critical are *occasional*. Not the other two:

These turns are *neither* repetitive *nor* variations on something. The role of the occasional is to raise the activity to level with its own relative importance, and at the same time expand its field of proportionate relevance. Which actually might be a candidate description of *design* work.

For instance, the importance of books needs not be lessened by the existence of other publication platforms. Rather, the *occasional book* that we buys and read may have an importance to (and an impact on) how we intercept *other* published material, and organise them into wholes.

This means that there are other forms of dissemination of design other than **a)** design for everyone and **b)** design for the distinguished. So, embedding the 22 to flyer-sets in KHiODA—based on the *mereological* concept of the GRA-tree—is but 1 experimental query into *design as a categorising agent*.