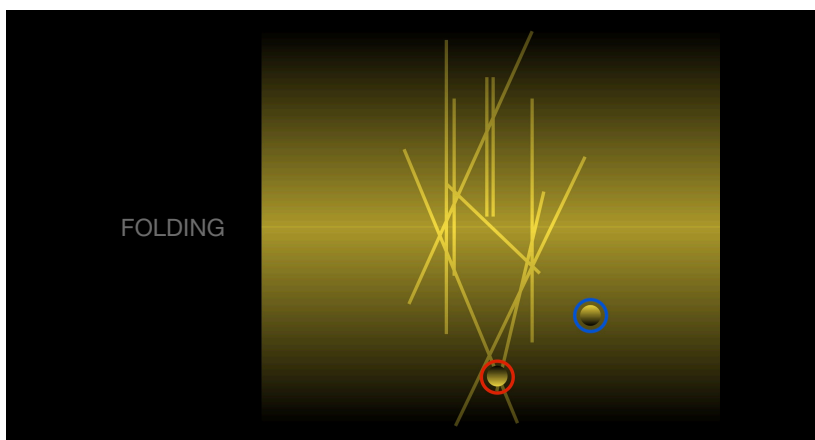


Working with the *images* for the present set—*synopsis* #01-#06—has been critical to the development of understanding in *writing*. This is because the understandings are new: or, being neither neither repetitions nor variations from some other flyer-set in the collection, they are emphatically *occasional*.

As they have been integrated, the images that *contained* the writing (*illuminations*), now become contents of the writing (*illustrations*). Whoever samples the images and remix them will hatch written notes of their own, which then will *transpose* the images, featuring the *contents* of their notes.

This observation was already done—on a different material—by Walter Benjamin, in his reflection on the index cards of the researcher: making claims for a *3D writing*. The ecology of *repetition* and *variation* allows for this. However, their binding into a volume hinges on *occasional* events.



The flyer sets are bodies in the sense that they catch the drifting relation between the covert/overt in a specific domain, by a protocol of interlocking precisations. But in themselves they have no agency. Developing and defining agency is expected to emerge from a kind of generative processing.

Here are 22 flyer-sets—conceived as information units (HEX), 22HEX—but what is the overall *intention* from which agency will eventually hatch? This process about bringing a *heart* to the query. That is, the *readiness* to act, in the ripeness of time, at *critical* junctures requiring a certain amount of *care*.

Intention develops and articulates in critical phases: it may be tacit/muffled to start with, implicit at some later stage, eventually surfacing as agency and closes with an act. It is not defined by the lateral drift of the overt/covert but is eventually *revealed*: be it clear to some and veiled to others.

At a critical point—when the implicit hatches agency—a new repertoire emerges, yielding a distinct *category* of understanding. There is a shift in human judgement. When this occurs, events that otherwise would have been left to circumstance, mark the shift and establish a *measure* for it.

Such events are *occasional*. They are neither repetitive nor variations, but mark a *unique* turn when things come together. Which is why they are of mereological relevance: i.e., they pertain to the relationship between part and whole. In the present activity, agency develops in the C19 situation.

The entire flyer-collection of 22 is in and of the C19 situation. The links between the sets on KHiODA features a folding experiment: at some point, for whoever interacts with it, enfolding will *pass unto* unfolding. This passage is *occasional*, and substantial in that person's own life-world.

In other words, it is *not* secretly contained by the flyer-collection, but is added to it the people who choose to interact with it on KHiODA. These people are invited to take note of the event of their life-world *producing* the collection as a whole/volume. We each our part of that work (blue circle).

The other part of the design-work is *seductive* (Baudrillard): it resides, if it occurs, in the success at attracting the *immanent* unity between the flyers, so that it will somehow manifest itself (red circle). It the present point it cannot be predicted whether it happens or not. Since it—too—is occasional.

For this precise reason, however, the dissemination of this flyer collection on KHiODA is conceived as a *social experiment*. Engaging more people to take interest in the *diary* of events that can raise to such occasional importance, in their own lives, that recording them in a diary makes sense.

This pedagogical intention is *not* premeditated but *emergent*. It results from an ongoing work of processing the flyer-sets by working on how to connect them on KHiODA. In making the flyers, 3rd party *readability* is a *virtual* passenger in the process. While presently it is an *actual* passenger.