Felix Klein

This flyer series is about mirrors. Mirrors are aesthetico-epistemic *operators* with a clear *theoretical* definition, and a range of practical *applications*. They are defined as operators that mediate—*reflect*—between *micro-* and *macro-*scales, in aesthetico-epistemic *operations* from a reference-framework.

The reference-framework is *principal* in the sense that it is defines the *crossroads* between a *micro-* and *macro-*framework, iff a *special entity* **X** (mirror) is identified that *presents* the principal framework *without* represent-ing it. It is *included* into the principal framework but does *not* belong to it.

It thereby satisfies the basic requirements of *3rd party readability*. When reflecting unto the micro-/macro-framework, the mirror—or, *special entity* **X** —*belongs* to each of these frameworks, but does *not* include them (be-cause of its singularity). Mirrors mediate environmental humanities and STS.
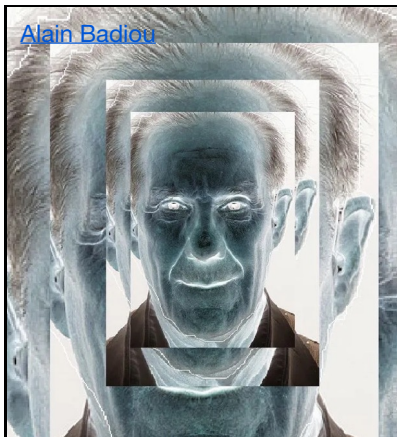
Alain Badiou

The distinction between *bodies* and *agents* is often overlooked. If some mathematic *entities* are considered as *agents* (rather than bodies) they lend themselves to the development of *mereology*: i.e. the analytical study of the relation between part and whole. Mereology departs from math in that such entities define relations between sets (rather than being by them). Such entities are *found* rather than defined, because they are contingent (i.e., more than one will do the *job*). A set is here defined as a group when it is embodied: when its properties apply in *both* larger and smaller sets, by the action of a special entity called a *mirror*. The *logbook* is an example of a mirror. It transposes between the larger and smaller sets (defined as *frameworks*). The principal framework, or body, thereby is a *crossroads* between *micro-* and *macro-*scale frameworks.

In the mereological scope, *mirrors* are media with a *reflective* affordance *not* tied to a physical optical property, but to their work as *intermediaries* in between *small* and *large* scale fields of learning and knowing. Two examples: manufacture vs. industry, exhibitions vs. the professional field.

These examples are ones that are relevant within the art-school as frame of reference. The framework of reference is of essence when defining relations between small and large, as above: small means smaller than the reference framework; large means larger than the reference framework. 3 frameworks.

That is: **1)** a reference framework [KHiO], **2)** a micro-framework [practice] and **3)** a macro-framework [theory]. With these prerequisites it is clear that *any* logbook format—which the MA students use to garden the *part-whole* relation between the elements of their education—can define a *mirror*.

The hallmark of the *logbook*—thus conceived—is that it is 'homeless': it doesn't belong to any set curricula or course-subjects. Yet, it is a *player* in the work the students put down in integrating the different *parts* of their education into a *whole*. Question: can/should it be more of a *key* player?

From the students' point of view, the hopes they place in the potential of the micro/macro connect to be discovered by someone, depends on whether/ not such a connection actually exists (rather than relying/banking on a lucky strike). And it is the existence of the *connect* we are concerned with here.

Excellence, as it ever has been, typically outgrows the school framework, and effectively claims autonomy. So, the *logbook*—as an example of a mirror—is an excrescence from the art school as a principal framework. While in the smaller/larger framework its efficiency hinges on representation.

How is the hit-and-impact of the learning outcomes in a creative education represented in the logbooks? This is question we should ask for a specific reason: because it is a proven fact that logbooks—documenting process— otherwise are not easily presentable (or, part of presentations/exhibitions).

Which means that we may have to stand the challenge of hatching the effectiveness of logbooks, in their sphere of cultural and environmental relevance. Here the role of theory may be to develop a support structure accommodating logbook-materials in developing theory from practice.

Questions: what are the chances of developing logbooks into *portfolios* that will contribute to generate future job-opportunities for students with a creative education? What roles such portfolios play in developing an environmental profile for humanities? How do they connect with STS?

To describe the learning that comes out of KHiO in knowledge terms, the humanities framework is emphasised over the technology framework. Although the dependency on the latter is striking, the learning outcomes from the school are described as though they were independent from it.