Tiling constitutes an approach to *unmesh* hyper-objects: that is, objects that, on account of their scale of *incidence*, become ubiquitous and turn "dark". This is a way of *shifting* from the regular object's mode of being in the world, to one that is ontologically dark and is only *partly* related to pollution.

Tiling is a way of dealing with *materials* on planet earth, in such a way that they become *terrestrial*: which means that they are turned *from* dark agents *into* becoming *specific*. Nothing finite can in itself be specific. Which means that the turn to specificity in the world is metaphysical, with creative impact.

It is an act of formation whereby the *infinite* intervenes with the *finite*, and is the extent of *creativity* available to human beings. Hence an hypothesis to be tested: *any area available to the practice of tiling*—the dual synecdoche of *surface* and *pattern*—*will work creatively to make that area specific.*

There are two ways of conceiving a theoretic inquiry: **1)** one in which the query is *neither* positioned *nor* situated [but conducted from a secret place of coded access]; **2)** one in which the concentration on a theoretic *query* takes place with a path leading *to* it, *through* it and *from* it [a lineage].

In the first case, the *coded* access—which seeks both *exclusivity* and *limited* responsibility—is quite similar, perhaps identical, to the mercantile protocol (**#02**). While the second concept of the theoretic enterprise is more like an intervention with a *specific* errand, with a beginning and an end.

It picks up on *something* and passes on something *else*, which means that in between it is a *transducing* agent: more like a *critical threshold* than *domain* with a *boundary* (i.e., a dominion). Its prerogative is to *hatch* new repertoires. This is does by *two* synecdoches: to the *situation* and *position*.

Neither the situation *nor* the position can here be theoretical situations, nor theoretical positions: the situation is concrete, and the decision is practical. It is a way of hatching the will (in Schopenhauer's sense of the term, as the thing in itself, or in Spinoza's terms, substance). *Lineages* can be theoretic.

By this is meant that within the theoretic intervention there can be lineages. The step-by-step *puzzle-piece*—or, tiling—*approach* used in the flyer-sets (HEX) is a case in point. The first and last flyers of the HEX are the *two* previously mentioned synecdoches. The four others develop a *provenance*.

The four *mean* flyers are all interventions on the *previous* ones: *try again* (relating to the initial attempt), *do something else* (than the step before), *return* (to the topic), *unlearn* (returning to the initial ground zero). Which means that it constitutes a basic apparatus to *traverse* various domains.

In this way, the commitment to a *concrete* situation and the *practical* position is placed in a *search and find* mode. It does *not* comply with *path dependency*, yet it seeks to be *accountable*. It features a method—based on the synecdoche—to *deconstruct* metonymy, while *partnering* with it.

It traverses metonyms to *inhabit* them temporarily, only to *move on*: featuring a its particular type of *parcours*. Though developed as text-sheet with a couple of images its work is *not* intertextual, but *interceptive*. Interception is here conceived as the equivalent of intertextuality in *perception*.

However, it *breaks* with a fundamental *assumption* of intertextuality, that surreptitiously defines it: namely, that what is conveyed in writing is somehow *locked* to the playground of *text* as a realm in its own right. While *interception* pledges that text—and specifically writing—is a terrestrial actor.

It partakes of terrestrial life. For instance, it can pick up on the **X**-factors that define hyper-objects and un-mesh them. Tiling (#01/#06) is an approach to unmeshing **X**-factors by intercepting them in *vectorial* expressions that intervene by the *intermedium* of two synecdoches: *surface* and *pattern*.