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In the context of the *pandemic* it is, of course, especially important to look at the connection *between* lineups *and* crime. Not because people were criminals—suspected of being illicit bearers of a dangerous virus—but because they were confined by government ordered public surveillance.

The prime vehicle of the lineup was the computer. And in the first order on account of as a lineup as visual structure of hatches—or, digital window—themselves lined up anew in the gallery view of a video-conferencing system, such as Zoom: a *de facto* lineup, with a representation of the lineup.

In counterpoint to that a sensorially richer opportunities were explored in—and, above all, outdoors behind the protective cover of a face mask. What are the patches of experience and baggage that we will take with us from the pandemic, as the outcomes for the *learning body*? The COVID19 estate.



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The wiring of the current, present and completed as a compound sustained and developed through memory—or, the work of remembrance—summon some notes to the hatching, and development, of what we could call the *learning body*: gut-feeling, body of knowledge, critical stance, knowhow.

From the vantage point of any historical moment the work of remembrance is not only an energetic one, but also one with multiple alternative futures. In regard to the patches made and gained from the pandemic—the COVID19 estate—we may find ourselves exactly at the spot with *weak* attractors.

That is, a spot of bifurcation. And therefore a spot which is both *vulnerable*, and at which the future is at stake. The learning body is determined by how the proxemics of the *intimate*, *remote* and *personal* is configured: in aspects that related to the afore-mentioned work of remembrance, if/how it occurs.

We have two triangles: **1)** the intimate, remote and personal; **2)** the current, present and completed [that is, not in the sense of final or finished, but in the sense that there is an *exit-procedure*]. The configuration of these two triangles, in a relation between 6 elements, features the *ratio* me-/re-search.

That is, the process through which an *altruistic* outlook matures: but also its value-contents, the structure of its dispositions and its general orientation (pertaining as much to the habitus as to the emergence of novel attractors). And then, to be sure, the salience of a previously backgrounded elements.

During the COVID19 pandemic the extensive screen-work—in tutorials, presentations and teaching—provided a *reductive* framework, with a number of obvious disadvantages, but with the effect of bringing lineups to the fore: not from the reductive format in *itself*, but in relation to other work.

More specifically, the work the students produced at home—using their kitchen as workshops and drawing-rooms as studios—which featured a comparative wealth, in the relation to the meagre video-exchange, produced partly by under-stimulation, partly by the social isolation/reclusion.

The lineup (*Aufstellung*)—in the sense that is explored and developed here—therefore operates in the tensional field *between* the reduced *and* elaborated formats of an evolving active repertoire. The point being that, in this tensional field, the repertoire hatched from a conjoint quest: find and seek.

The rich and poor—reductive and augmented—in fact do two entirely *different jobs*. While the reductive framework operates on the current, present and completed (*aim*), the elaborated framework features the *proxemics*: intimate, remote/distant and personal [affordances](#) of the work (*attitude*).

These two quests—aim and attitude—grossly correspond to *production* and *reception* as reflective dimension of any design work. In the aspect that combines *aim*- and *attitude*- seeking they link back to the two dimensions of design, in Italian (Vasari), *disegno*: design as *purpose* and as *drawing*.