



While the logbook emphasises the search and query unto the core, the index maps the investigation from the core out. In 2022 some of the logbooks incorporated this cartographic element. Redrawing the map and territory of design, follows in the wake of Bruno Latour (2013) to rethink human relations in the wake of planetary changes.

For the logbook presentations April 7th and 8th (2022) the MA1 students were asked—in conclusion of the Theory2/T2 course—to create a *visual* summary, or *map*, of their logbooks; to aggregate a learning outcome by compiling the steps of the process and the insights reaped, in hindsight. That is, to gather the learning outcomes at the *far end* of working with the logbook.

The act of *indexing* the logbook—ensuing from this gesture of a concise visual overview—amounts to radical change of position, in relation to a target: changing it from a *remote* to a *proximal* view: from an horizon where it has been located *far off*, during the entire process of keeping a logbook, to a proximal position where the outcomes feature at an *arm's length* on a map.

A certain number of the students chose to make it the centre-piece of their presentations. The shift of perspective was to some extent reflected in the exchange, *after* the presentations. And it was also present in the room through the spatial arrangements that are described and discussed in 2/7 in this series (#01). Which brings the point from record to replay: *theatrics*.

That is, *from* the fact of the logged record, *to* the performance of replay: a transition ensured by the learning theatre. Thereby launching the focus of the last stage of logbooks in the tripartite curriculum of the theory-courses in the MA program. For now, we will constrain ourselves to take into consideration the shift from the logbook to the index in the learning spiral/*swirl* [*recto*].

Following the diagram on the front-page [*recto*] we ask—at the entrance from the bottom—*what have we here?* In the eye of the spiral, in the core, we ask: *where is this this moving?* And then, lastly, we pick up the trail of the question that loops the handle that joins with the spiral: *how far have we come, in terms of what has already been achieved?* Moving away from/back to specialisation.

In sum, involving skills from specialised practice in a theoretical investigation —by keeping a logbook—involving the *senses* through *colour*, *shape* and *drawing*, will yield an account in *writing*, *photo* and *video* that brings the practitioner back from the journey (Greek *theoria*) to hatch *new repertoires* of *design* and *execution* in the specialised practice. This, the diagram states.

It is a case in point of 'learning by samples': including a sample of specialised practice in an investigation, where the theoretical query defines a speculative itinerary venturing to *sync* with a target in motion. At some point this process will be cut short, by the practitioner, as s/he ventures to *index/map* the terrain defined by the logbook. That is, basically repeating the loop a second time.

Looking through the logbook, asking: *what have we here? where is it moving? how far in terms of what is already achieved?* Sampling from the logbook, incorporating it into a speculative (mirroring) whole: now it is the process of keeping a logbook which is at the far end, rather than the target which we now have in hand. A *real* sample, an *implied* whole: a *synecdoche*, twice.

The prerogative of the *learning theatre* is to sustain this *double*, whereby the journey and arrival is sustained *conjointly*, in a space designed for this purpose. It is the counter-point of *erasure* that lies dormant when the destination is forgotten; or conversely when the arrival *substitutes* the journey. The result substitutes the process, the advertisement the production, logistics, lifecycle.