



Will the function of the index—if carried out in 8 different ways—bring some precision to the cohabitation of a diary and an essay by two different people but living in the same life-sphere?

The counterpoint to *perspective*—as a case in point of *optical* illusion—is the *flat media*: if not itself an illusion, the gesture of *proximal availability of something with a remote definition*, is as much sensual as perspective. Though it may appear less obvious, at the outset, and may require the kind of step-wise demonstration offered in this leaflet series 1-7/7, compiled in leaflets #01.

When a sheet is not reduced to the material, shade and texture of an empty surface—available in the form of a *sheet*—and is understood in terms of what it *does*, and what we do with it, our apprehension and evaluation of the sheet will change. For instance, it will vary in terms what what is *default* in a given stack/binding of sheets: the variety of grids in *lines*, *quadrilles* and *fields*.

The sample of scans on the front page [recto] feature the contents of the *Observer's Notebook: Trees*. It is published by Princeton Architectural Press. It was given to me by my partner—as a birthday present—after long walks and conversations about trees. None of the sheets are blank, but features 8 systems of different grids echoing the variety of trees. The publisher writes:

“Whether you want to make a tree map of your yard, identify a tree by its leaves and bark, or create your own naturalist's notebook, the *Observer's Notebook: Trees* is the perfect tool. Filled with useful and beautiful charts of shapes, leaves, stems, and fruit to help you name a tree, this durable notebook also features ruled pages and blank maps to create your own tree census or simply reflect on the beauty of the planet's longest-living, grandest organisms.” [Princeton Architectural Press](#).

Since it is nowhere explained by which methods the *grids* apply to a systematic descriptions, analyses or syntheses departing specifically from the observation of *trees*, the conclusion that the grids are *quite* random. Or, rather, the user is presented with a ledger, of sorts, with an arrangement and sample of grids; both *contingent* on an unknown tradition of accountability/bookkeeping.

That is, it invites an *inventiveness* on the part of the user, whose only link to trees are the illustration sheets appearing as *separators* between differently lined paper (there are no blank sheets). I therefore decided that I would use the *ledger* to develop an *index* on materials relating to a pressing family business: after all, trees do offer an objective system to categorise relations.

What I plan to do is to use the grids to develop 8 different indexes with details from the 71 *diaries* left to me by my mother. And a draft of an essay, left to me by my father, on Norwegian diplomacy: emphasising trade, energy and the oil industry. From the exercise of this labour, I hope to retrieve an imagery for the ‘hall of memory’—in the rhetoric tradition—as a structure.

The hypothesis is that the *variety* of grids in the *ledger* will tease out a non-same variety of detail from each the two materials, and thereby generate different categorisations. The expected advantage of proceeding in this way is thereby to let the two materials *cohabit* across the 8 categorisations—the yield of 8 indexes—to determine the interior architecture of this cohabitation.

The point of the exercise is to move *from* a theatre of memory *to* a learning theatre. Thereby removing the materials from a researched domestic auto/biography of a diplomatic home, to one resulting from a generative process by using the grids of the tree-ledger as *datum*-lines. Thereby making an architectural proposition on memory as the frontier between design and nature.