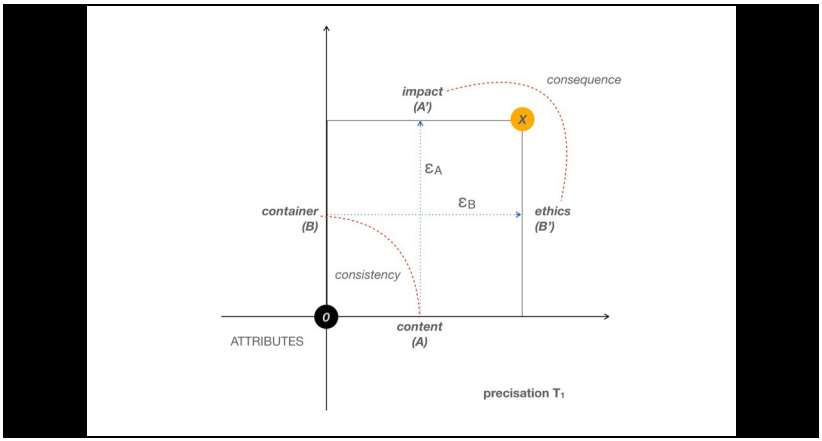
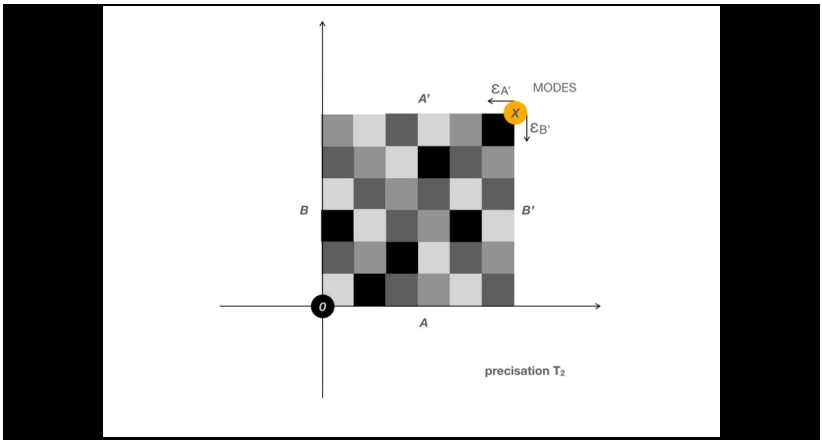


In the diagram above X is goal hatched from *picturing* a future, through the application of *media* facilitating imagination (such as *drawing*). The geometry in the diagram is that of a *surveyor*: in the sense that lifting and moving the *bars* of two base-line coordinates requires *energy* (ε_A and ε_B).

The goal being set the process of homing in on the target (X) will occur as one *places oneself* in the imaginary goal (which thereby becomes *virtual*), and conducting the operations realising X from *there*, multiplying the objectives guiding each operation. This is depicted in the diagram below.

From the diagram above to below, the attention is moved from the *content* and the *container* (in regard of *consistency*), to the impact and ethics (in regard of *consequence*). In the relation between the sequence (above) and the consequence (below) occurs an energetic exchange/*release*.



This flyer is a *counterpoint*, and is devoted to design as a foundation-research in the arts. Design is here defined as the *vectorial sum* between what can be pictured by a modelling vehicle (e.g. *drawing*), and the discovery *intention* of the work emerging in the process of its realisation.

In the cross-pressure between picturing and discovery a multiple "chequer-board" space of elements—some actual others virtual—feature a third layer we will call crowd-sourcing: a hetero-structural process of elements accommodating themselves alongside a number of *non*-same elements.

This idea of the crowd—that given some guides will find their way—*esch-ews* both the fascist protocols of crowd-*control* and the liberalist ideas *abo-ut* a society of *individuals*. In Fred Wander's account (**#02**) it is not what was planned for the camps, but nevertheless actually *happened* in the camps.

The result was an extremely weird, and macabre, cultural encounter. A finely tuned ecology of tasks and occasions driven by survival instincts. The corollary of this situation is a two-sided problem: tasking without occasion (e.g., maker-spaces), occasions without tasking (e.g., protocolar meetings).

Such separation between tasks and occasions could be seen as a *syn-drome* of economic limbo—like the one currently prevailing in the rich part of the world—or a structurally founded *prevention* of cultural encounters (to organise *socially*). The discussion of post-colonial curricula is a part of this.

But more likely a *symptom* than a cause. Because the causal substratum will appear to be quite *unwieldy* on account of there being *two* causal chains at work—and interfering with *one* another—rather than only one. But not if seen as a causal *sequence* in relation with a causal *consequence*.

The notion that the relation between a *process* to its *context* being *imminent* (rather than external) is a *design* idea: the animating principle of all creative processes. The idea is that the work of picturing/imagining *and* realising/discovering are *not* jobs at the same level: they are *energetically* diverse.

Which means that between them an energetic *exchange* occurs. And that it is from this exchange that both (cultural) *encounter* and *learning* (by doing) emerge: Giorgio Vasari (1511-1574) meets Norman Potter (1923-1995). This is the *unexpected*—and therefore largely *unattended*—gem of *design*.

The systematic relation between a first, a second and a third—an **A** and a **B** producing a (hetero-structural) **X**—is found in Karl Gerstner's (1930-2017) idea and application of the Zwicky-box (after Fritz Zwicky, the astronomer's *morpho-logical analysis*), demonstrated in his book *Designing programmes*.

The punch-line—rather than solving problems, programming for solutions—is consistent with the idea of *crowd-sourcing as cultural encounter* outlined here. It is also suggestive of a direction of query on the kinds of skewed *biases* pointed out by Sarah Davies (2017) in a number of maker spaces.