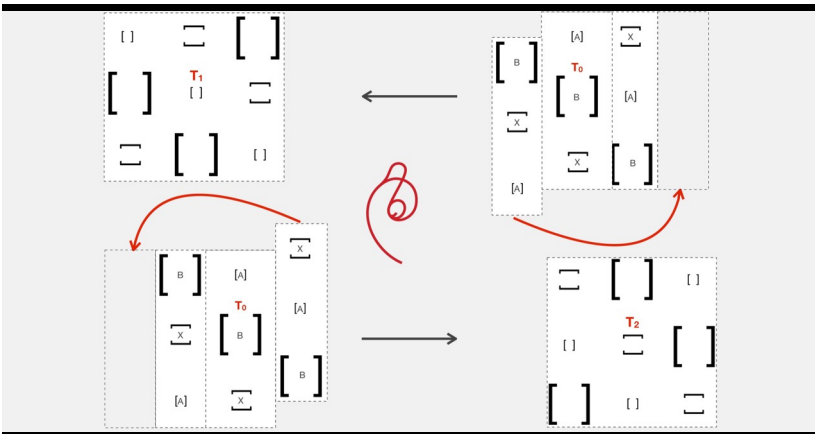


The diagrams above and below show how it is possible to create the tiles  $T_1$  and  $T_2$  from  $T_0$ . Above, the tiles are cut in 3 sheets and slid horizontally. Below the tiles are cut vertically and the slices are moved in  $T_0$  to create the other two. This can be done by departing from any of the 3 tiles.

Inside the tiles there are 3 elements, named **A**, **B**, and **X**. If **X** is defined as the *accident* in the relation between A and B, it limit the form of each tile to manifest a relevant *variety* (cf. *verso*). Which is the critical point at which one will move from one tile to the next—from  $T_0$  to  $T_1$ —transforming **X**.

The **X**-factor it now longer an accident, but a *mediation* between  $T_0$  and  $T_1$ . Crossed a critical threshold, the mediation will shift into an *objective* in  $T_2$  (and thereby hatch a new repertoire). Starting with  $T_0$  yields *development*. Starting with  $T_1$  yields *theorising*. Starting with  $T_2$  yields an *audit/defence*.



If we define *form* to be the *manifestation* of an underlying [variety](#), our notion of form is generative/emergent rather than functional. It is in this sense that the reader is asked to consider the aspect of the tiles **T<sub>0</sub>**, **T<sub>1</sub>** and **T<sub>2</sub>** relating to *form*. The diagrams on the front page (recto) show their formal relations.

That is, how it is possible to arrive from one tile to the two others: here we start with **T<sub>0</sub>**, but one can start as readily with **T<sub>1</sub>** or **T<sub>2</sub>** and arrive at the other two. Of course, taking into account the underlying variety, the picture changes completely: changing the *order* hatches quite different *processes*.

To illustrate this, consider the *horizontal* and *vertical* ways of slicing up the tiles, and producing the other other two tiles from a single one (in the diagrams **T<sub>0</sub>** is used). It doesn't matter whether we use the horizontal or vertical method: we can produce the other two from a single one, in both cases.

However, if we use the two methods to distinguish between two varieties—say, *scale* for the horizontal method and *friction* for the vertical method—the forms will come to manifest different varieties, which both are relevant to our relation to the world, and relate to the *situation* in different aspects.

Which means that we also *position* ourselves differently with the horizontal and vertical procedure. With altitude a disorientation on scale and proportion is regular. Whether we walk/climb into high altitudes, or we penetrate the planetary atmosphere it is the frictional/energetic variety that is salient.

On the other hand, when eating a local sweet-meal the flour and butter can be local, while the sugar comes from Cuba and the cinnamon from India. The logistics and trade ending up with the local enjoyment of the sweet-meal correspondingly belongs to the variety of scale. How do they relate?

Between friction and scale there is an **X**-factor. Which brings us to the sum between the horizontal and the vertical method. It is a *vectorial sum*, that will be determined—situationally—which variety has relative priority: friction or scale. That is: **a**) vertical friction, horizontal scale; **b**) the reverse order.

That being said, all the elements are *permutable*: for instance, a wood-carver may readily conceive friction horizontally, while the height of the working level—table or other—determines scale. The difference evidently relies on the first example that is *interactive*, the second is [intra-active](#).

It may therefore come as a surprise—to the wood carver—which qualities come out of his work when it is exhibited (moving from the intra-active [making] to the interactive [visitors]). Which means that we are showing here is that permutation clarifies how *vantage points* are *diversely vectored*.

Not only *that* they are differently vectored, but *how*: in the way that form, more generally, is precisely that. Not only *that* the variety is manifested in form, but also *how*. Form, in this sense, doesn't need justification. It is the justification. Form is the manifestation of process in a value configuration.