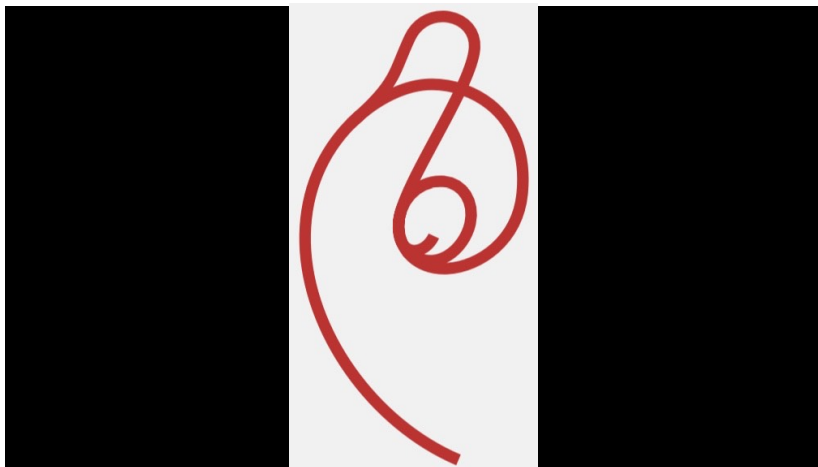


The above chart features a proposal for how the proxemic contours of the *remote*, the *intimate* and the *proximal* can be “wheeled” to each other, in the sense that the same principle is applied *twice*: in a similar fashion as a rim and a hub repeats the principle of rotation/rolling to make up a wheel.

What we see then is the emergence of a *new* kind of individual. Just as the wheel is a new individual which differs from simple rollers by the way it communicates, the GATE-map above defines the wheeling of a *gate*—or, threshold—presented as a paradigm. Identifying, as it were, the *problem*.

In the below diagram, the SWIRL-element features an *individuation* of the chart above: it constitutes a *new* individual in relation to thresholds, passages, dividers in a similar fashion as the wheel is a new individual in relation to its antecedents (the *roller*). 3 compounded entities in a *signature*.



The panel may be seen as an horizon where *activity*, *action* and *gesture* gives way to *inaction*, *passivity* and *friction*: that is a concretisation of how practice gives way to understanding. It the point where all initiative—especially if it is *neither* invited *nor* imposed—immediately *shifts* into a rearview mirror.

The biblical quip *naaseh v'nishma*—we will do, and then hear—expresses this fundamental shift: the transition from the *proximal* to the *remote* contour, that paradoxically also is necessary to acquire *intimate* knowledge. It is a point that tends to be summarily passed over as *liminal*: or, as plain as a *threshold*.

Something as elementary as a *divider*—chapters in a book, or rooms in a house—that can be added according to need, or as matters progress. The horizon between the work and its matters, is *transposable* and defines at a variety of different junctures, ending up compiled as a *wardrobe* of materials.

The ornament constitutes *one* level of managing the transactions across the active/passive horizon: which, through the intermedium of intimate understanding, *compounds* into what we call the *self*. It resonates with how the signature *plays* if picked up in an entourage of signs, in the intimacy of a listener.

Hence the triangular relationship between the *proximal*—defining at an arms length distance—the *remote* (which is out of this reach, featuring the rear view on things done/made) and the *intimate* knowledge of this traffic at the *horizon* between active/passive, that marks the body as by a *sweet wound*.

Whether this wound is sweetened, as it is in the ritual of circumcision, or embittered, as in life, the *triangular* relation between the proximal, remote and intimate constitutes the *cabinet*, or the storage principle, of *materials accumulated* through the meandering paths of the border traffic/horizon.

The question of whether the *moving* horizon between production and reception—featuring at the panel—turns to creation or destruction, depends on the track-record of transactions *between* the proximal, remote and intimate. But can we move beyond the cabinet imagined as a threshold?

An example of this, in human experience, could be the transition *from* a wardrobe *to* a collection. But the question of the relation between the *cabinet* and a *collection* is similar to that of the relation between the *threshold* and *architecture*. We are moving beyond the logic of ornament in interpretation.

At this point, we may somehow be looking for the “wheeling” of the threshold: based on the intuition that the threshold/divided is added according to the logic of rollers that we place under heavy objects we want to move across a terrain: when you reach the end a roller, you simply *add* a new one in front.

If only taking a roller from the rear and placing it in front. The wheel is created when two rolling elements are *combined*: at the *rim* and the *hub*. At the hub the core is *immobile* (passive) while at the rim, the movement is *multiplied*. So, the wheel features the *individuation* of a new kind of object.

Similarly, *joining* a threshold *to* a threshold features the rise of the SWIRL.