



Either-or categories help making choices, but the symbols' lure of true honest representation, can transport You into the dichotomy. Remembering that there always is a Witness (e.g.: You/I) to any choice of any either/or category suddenly makes it dynamic, and the need for overcomplication is not necessary. The witness, which always will be within a different dimension of existence to the symbol, transforms the either/or because the witness itself cannot be transformed and reduced into it. It cannot be represented fully. We cannot live inside our own mediation. The terrible thing is that we already know this.
Bjørn Jorund Blikstad

Fig. 1—in his alumni presentation 10.11.23 at KHIØ design's MA learning theatre, Ali Onat Türker demonstrated how viewpoints can move and alter relationships physically (photo).

When we have 27 different book-references on our list, and using a chance-method to select them—the class-members have picked the book-volumes according to their own choice—the ambition to make the present walkabout through all the titles, obviously presents a challenge. But I will claim that it is not a random book-list, since it has been contingent on presentations and discussions that we have had in class, and in the QUADs. Consequently, everyone can be assumed to have selected the book-title for their presentation for 1) themselves; 2) the class.

A concept that I will assign to make a walkabout possible is Wolfgang Iser's notion of the *wandering viewpoint*. The wandering viewpoint belongs to a reader that *wanders* through a text (your presentations) and *between* texts, or books (this walkabout). So, the wandering viewpoint is a proxy-version of ourselves that we allow to exist in the text—as we read—and also allow to wander (wondering). Of course, the reader that we in this way adjoin to a text as we read is not completely ourselves, it is a persona that borrow and play-act as we read. We play along as *if...*

Or, if you will, the shape we shift into as we foray into the realm of the *possible*—which is the realm of reading—or the *meantime*: when we read, we are neither in the short term nor the long term. It is in *between*. What do we do in the meantime? We read. But the point is that we can also do other things. I recently met two ladies who, the one an archaeologist the other a tracker, are reading colour-trails in the crust of the earth: more specifically tracking [ochre](#). Reading the earth with “rainbow hands” is no different from what the students did when using colour trails to code their notebooks. Reading verging unto *editing*.



Fig. 2—Heidi Gustafson has been tracking ochre extensively, with a background from the history of religion (with fieldwork amongst e.g. indigenous Americans): her inquiry verges unto the archaeological perspective developed—more academically—by Elizabeth Velliky. Both presented at the seminar *Resisting nature: the aesthetics of a fading division*. Rather than strata of distinct manifestations of the iron oxides, the ochre cycle is more like ripples of time in the earth crust. They are presently used to date materials (where carbon dating reigned sole). A more fluid and critical relation between content and container may be envisaged. Organic meets mineral.

So, the ‘wandering viewpoint’ is like standing on a ledge and changing for a new one, as we move from book to book. We move as we please: we do not have to follow the chronological order of presentation, but rather pick an itinerary that promises to convey an interesting narrative. The walkabout does not seek to explain or justify the books on the list, but simply to see if it is possible to find an interesting trail. That is, a starting point for a deeper and critical conversation, of the kind which is done in design-thinking and theory. Theory in design practice—the name of the course—is to prepare us for theory development next term. On these words I pass unto the list of books that make up the student-initiated curriculum.

What I suspect—at this point—is that images are

surreptitiously a part of reading, and there are scoping acts in image that prompt us to move from one ledge to another. I also suspect that when placed in the vicinity of text we acquire a calibrated distance to the image: that is, a distance which, in this relation of juxtaposition, is carefully calibrated (and, in this sense, articulated). The same holds of writing: when juxtaposed with an image, the text moves from an inarticulate to an *articulate* distance to the subject matter. That is, image is not *just* immersive and text is not *just* infinite.

Which means that there are aspects of the *pathfinding* that takes place in text, that becomes goalseeking to a location. And aspects of *goalseeking* allocation in image that partakes of pathfinding in text. The compound is a cartographic notion of text-and-image conjointly—that is, essentially the bimodal approach to the compound—where articulating distance *is* what matters: it is a difference that makes a difference. If modern philosophy started with Kant, it means that it might end with this expanded notion of *cartography*: because knowing and its foundation is *in* it.

That is, the spatiotemporal reflection on the object and its horizon—as in the Kantian programme—is but *one* instance of what the *mobile viewpoint* covers in a range that approximates the *subject* at one end, and the *object* at the other end. Whereby the penultimate truths of the subject and the object can be achieved by *extrapolation* and *interpolation*: playing on the variation of articulated distance (or, the expanded proximal zone) afforded by the juxtaposed “bimodal” text-image/image-text compound (the point being that it goes both ways). Today, *we can do this*.

But such extrapolation and interpolation would be without a *reference* if the mobile viewpoint didn't also create propitious conditions to intercept *marks* of two kinds: the impacts of the *mundane* on the one hand, and the stirrings of the *quotidian* on the other hand; where the extrapolations/interpolations of the mobile viewpoint become the *third* intermediating agent. It is in this triangle that we can follow the lateral drift between *floating signifiers* and *shifters*, and also explain phenomena with shifters at their maximum/minimum of intensity: the *metalepsis* vs. the *signature*.

In the two latter, the *metalepsis* features an overdrive of deixis, while the *signature* holds *deixis* in *readiness*, as a potential: the one is actual while the other is virtual. Deixis in *material expression* and deixis in *material content*, to use Hjelmslev's terminology. We are here at the outer limits of what can be conceived in semiotic/linguistic terms. But overdrive and readiness results from ubiquity: by looking at all facts in their *fictional* aspect (in theory) resulting from *numeric* ubiquity, and looking at all contents in their *illusory* aspect (in practice) resulting from *symbolic* ubiquity.

Both result from the existence and use of *computers* in their current state of development. With numeric ubiquity, numbers lose their adequacy to scale what is otherwise displayed: as, in old school, geometric drawings. Which is when we turn to *material objects* to establish the scale one-to-one. The relation between data and metadata is reversed. Material reality becomes metadata

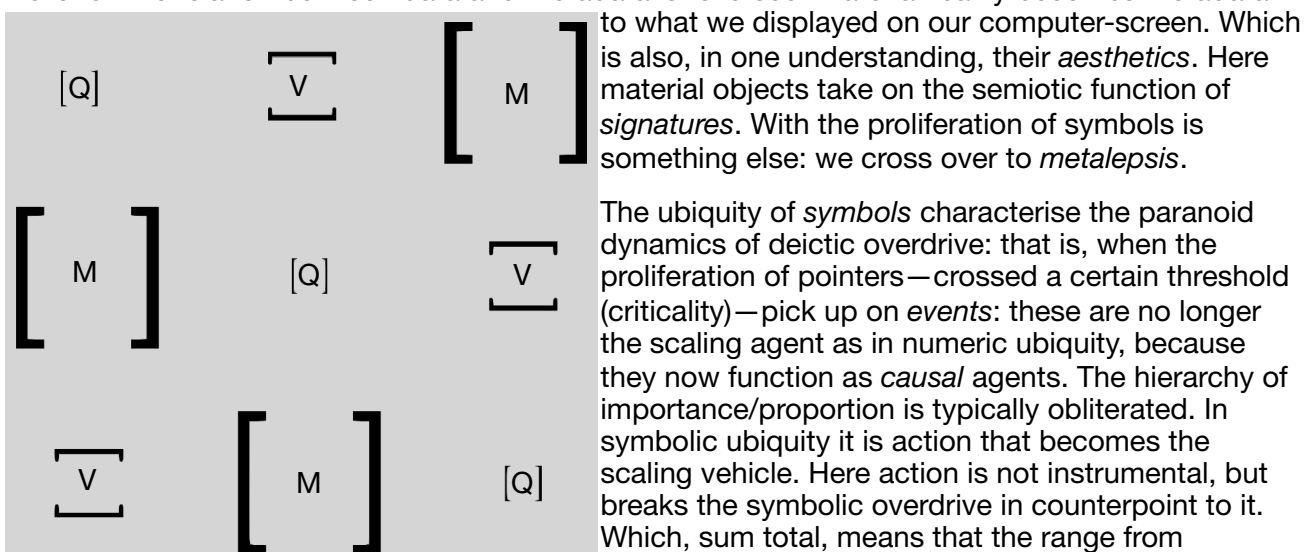


Fig. 3—In the above gate-diagram, the verbals M, Q and V are the initials of Mundane, Quotidian and (mobile) Viewpoint. The mobile viewpoint is made up variable ratios of expression and content, depending on how close up to the world of objective existence, and the realm of subjective expression it is tethered. The mobile viewpoint indicates that the two are variable in their internal relationship and are more like vectorial coordinates, than the articulating but in itself inarticulate division of the hamburger diagram linking signifier/signified.

21.11.2023

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