

The above diagram outlines the kind of routing that takes place between 3 triangulated registration points (R1-R3). The routing is designated by the SWIRL at the diagram's centre

The *mousetrap* is an instance of the *routing* of perception *and* action that eventually results in the hatching of a *shifter*: that is, the deictics of a *specific* space-time. A map with a wind-rose and a legend containing all these elements of an essentially *cartographic* notion. Also, in the sense that it is not only transposable, but always *already* transposed. In other words, a shifter results from a transposition. The routing leads up to a transposition in phases from **1**) the heat of the action [*in medias res*]; **2**) transition to perception [*in limine*]; to **3**) hatching specific space-time [*res publica*].

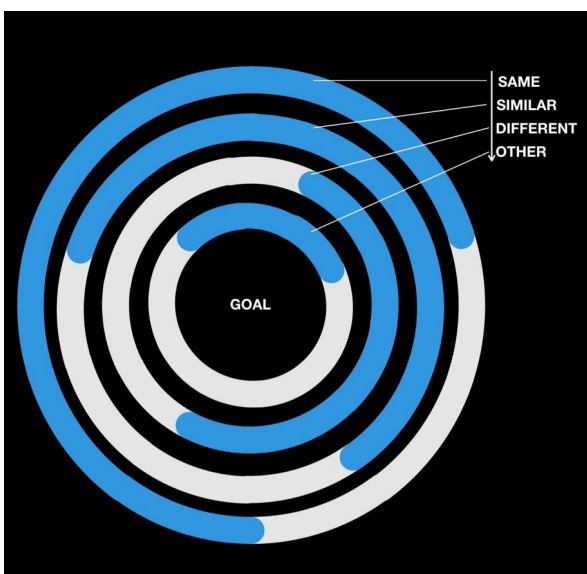
The question of whether a *technical image*—to use [Vilem Flusser's](#) generic term—is a mousetrap (Shakespeare) amounts to **a**) docking the image to the *mode-* and *relations* of production [digital, analog w/layers of historical repro-techniques]; **b**) achieving a *testimonial* relation between the *image* and the environment and operations to which it is *docked*. Then begins a routing that starts in the midst of action, proceeds to perception/reception and ends up with a fresh spatiotemporal deictic: that is, the hatching a specific space-time that leads to the clarification of action.

The routing starts with a *muddle*, proceeds through a *personal* story and ends up going *public*. Knowing the twists and turns of *routing* and the understanding of publicness, accordingly go

together. The routing is *not merely* the work needed to proceed from muddled to public space, but leaves a *memory-imprint* in the router. It is the DNA of the process that in turn is what makes it readable to a 3rd party. What counts, at this level, is not whether the router is non/human but whether it joins a *sensor* and *sender* function: e.g., camera and projector from an iPad. To make things simple.

The readability of the routing *only* requires the 3rd party itself to contain a *joint* sensor/sender function. To have a cybernetic compound—in this sense—one needs 3 such implements. Simply because a 3-point registration provides something that a 2-point/1-point registration doesn't: that is, a *learning outcome* based on interpolation/extrapolation. Instead of a unidirectional model of learning, 3-point registration opens for a multi-parametric one, that not only targets an improved performance in a random environment, the 3-point registration, past a critical threshold, resets the deictic of space-time.

The entire situation becomes local, in the sense that



In the annular diagram above, the circular shape is kept without ever closing the circles. It suggests an adjustable optical device where path-finding and goal-seeking come together, based on the idea that it all takes place in action: but moves from the heat of the action, through perception to spatiotemporal clarity

whatever the goal-seeking activity, space is transformed into *place*: it is literally *taking* place. In target-practice, *shooting* and *assigning* (inspecting/patching the target), can be considered as homologous to *writing* and *reading*. It is a linear model pledged to improve the performance of shooting. But extended to recording in a ledger, we have a 3-point registration: **1)** shooting, **2)** assigning and **3)** recording. Within this triangle we locate an *other* protocol: a navigational rather than classificatory kind of goal-seeking, that will affect our sense of [ordering systems](#).

The same can be held of [photogravure](#). We can see the entire complex process as targeting the ultimate print: but the technique lends itself perfectly to a path-finding resulting from a goal-seeking structured as a kind of 3-point registration: **1)** the exposure; **2)** the etching and **3)** the printing as 3 points of registration. As in shooting, we may compare the results of the two approaches and not be convinced by the difference. However, the *routing* is different in the two cases, and likely result in two quite different educational projects. *What* is being learned & *how*.

In the annular diagram [*recto*] the registration points are recorded as **1)** the same; **2)** similar; **3)** different; **X)** other. The logic of the annular diagram is as follows: each ancillary element can be varied in terms of **a)** magnitude and position; the relative emphasis in an *operational* hierarchy. Each element can **b)** contain and be contained. Which means a spatiotemporal vector is included in each of the, and are in nested relationships. Which means that inside the *same*, the *similar* is nested; inside the *similar* is nested *difference*; and within/beyond difference there is the *other*.

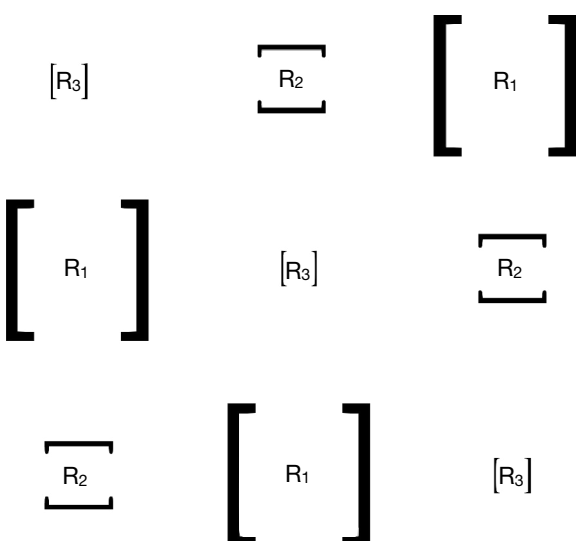
If applied to photogravure, the *personal notebook* (which is the *vade-me-cum* of any practitioner) and interesting affordance of the note-taking media opens: that is, editing (adding to writing and reading). The photogravurer's notebook is subject to constant editing, it is not produced by a grand authoring gesture, nor is it readily accessible to a reader who is not the owner. When maturing over the years—e.g. M. Schiltz (1889) or Martelle Thièle (1934)—the notebook may hatch a book which is published with the name of the author. But it is like an archaeological field.

That is, an opencast from which elements are sampled by other practitioners—the detail depending on their experience—into a notebook of the kind that one brings to the workshop/atelier, for use *in situ*. Which means that *editing* here should be added to writing and reading, as a 3-point registration at an other level than the one proper to photogravure (above), and though by no means the same, still is similar to it. The differences from the 3-point registration of photogravure itself, will be *specific*; in the sense that each each practitioner will have their notebook.

Which means that the category of *other*—in the phased annular understanding of the lower diagram [*recto*] featuring the same, similar, different and other—is an emergent 3-point registration announcing itself: the 3-point registration of the notebook (editing, reading, writing), is hatched from the first 3-point registration (exposure, etching, print). The experiments that we do with expanding on editing in the Master-class in design, furthermore, brings an awareness to the students that editing is a saddle-point: that is, unstable and sliding to reading and writing.

That is, rather the pedagogical point with students who are not experienced in reading/writing to the same extent as science students, but who are a good deal more articulate—and willing—to engage with editing. That is, generating the word materials that is worked on through tactile interactive exercises, cut ups, different modes of image/writing combination, creating connection between fragments of text and image materials, creating unexpected endings and loops. And so on. Editing as a realm of crosswords, rebuses and games of the kind that can move seamlessly to [OULIPO](#) inspired worlds.

Relating to text, images turn up as the *other*, in the sense that it affords an emergent 3-point registration (mousetrap). With digital technology defined by: sensor, image, antenna. The point being that any 3-point registration hatch another as soon as a *tic-tac-toe* diagonal can be achieved—through triangulation between the other elements—to establish a hallow of confidence around any each of the three. That is, the deixis of time and space where practice articulates.



The GATE diagram features the 3 R-points in a triangulating matrix