

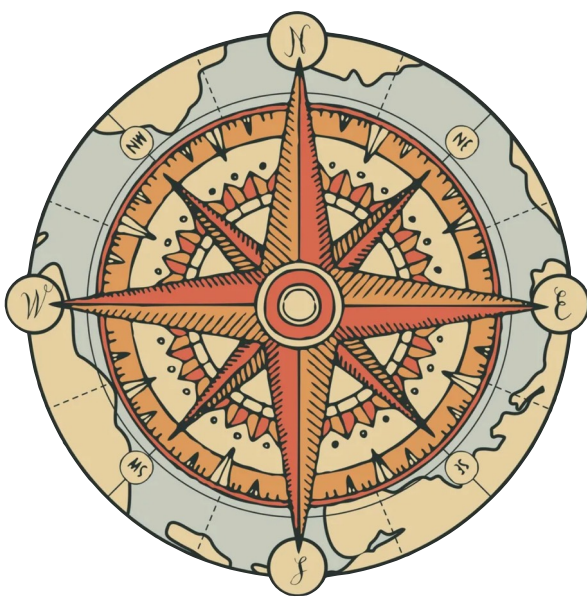


A demonstration by examples of how image-feeds can be docked to operations in environments with more than one agent, and are linked productively to interactions.

This handout will be devoted to the development of the requirements for *wind-rose* designs in a vessel. The wind-rose is sensitive to the movements of the vessel: in this it is similar to a gyroscope. It differs from the gyroscope in that it goes beyond following the movements of the vessel, to facilitate the interpolation/extrapolation that allow the vessel to steer, with the possibility to navigate—defining readability and usership—in a critical reliable relation to the environment. Technologies that are designed to be *docked* (such as the iPad) can operate as *wind-roses*.

Wind-roses emerge in image-feeds that run through an apparatus which does not only define as a screen, but also is a directional device (with e.g. a gyroscope) that connects with another directional device: the vessel. Here the image does not only define by the fact that it is viewed, but also by the fact that is touched. Such images can be cut and pasted into larger/smaller compounds, and can be zoomed in/out by the pinch-function. These are images that do not add meaning to a textual query. They have an estimated value in variously efficient, safe and interesting operations.

Which means that the image-flows—exemplified by the above lineup of docked iPads/mobiles—will not only include visual, but also touch controls: in the wider scope of haptic controls, such as low-frequency sound or vibrations, the image is a programmed and programming element. In this realm of digital technology (evoking the Deleuzian *fold* in the trail of interactions that are exterior to the screen): here it makes sense to differentiate between different trailing clusters. That is, **a**) the wind-rose; **b**) the vessels **c**) the environment. We should be able to trail them combined.



The wind-rose as a dream of a machine that would combine the compass, the map and the vehicle into a cybernetic compound that interfaces steering and navigation conjointly, that either can be integrated into an environment of loosely coupled elements, or seamlessly engineered into an extension/shield of the body.

The environment is here no longer conceived as exterior to the artefact of the assemblage (**a-c**). Not even the environment: since the environment is now a landscaped territory, and in this sense a 1-to-1 scaled map. The thicker the glass of the vessel, the less likely this assumption will be challenged. As an effect *exteriority* becomes transposed from the environment unto the *relation* between the wind-rose and the vessel in relation to the environment, the vessel and the environment in relation to the wind-rose, and the environment and the wind-rose in relation to the vessel. The permutable relation between the elements, becomes the harbour for an exterior that thereby becomes malleable/navigable.

So, if the wind-rose is an image feed docked to a vessel and environment through haptic controls (according to Pallasmaa all senses are specialised haptic, including vision). It is itself under the control of communications from the vessel, and from the environment. So, the kind of assemblage that we are considering here—wind-rose, vessel, environ-

ment—there are 3 sources of non-human subjectivity at work in the assemblage: the subjectivity of the wind-rose regarding the relation between the vessel and the environment (and likewise for the vessel & environment). Subjectivity is linked to specific information-differences.

By subjectivity is meant something more than the uncertainties recorded by each of the elements of the assemblage, regarding what is going on between the two others. From the vantage point of the wind-rose, it will be possible to interpolate what is happening between the vessel and the environment. This will also happen between the two others inasmuch as they also are equipped with sensors and senders. Since the subjectivities of the assemblages are permutable, so is interpolation. However, the interpolation within the assemblage will extrapolate beyond it.

The differences between the 3 are not different in an abstract sense: they are different because their differences are specific. Which why it is possible to proceed by interpolation through permutation without this resulting in something informationally empty. Then, beyond this traffic within, there is the *other*. So, in this protocol there is transcendence. At least in the sense that Spinoza put in *natura naturata* and *natura naturans*: the real as a thinking thing, with its states and its history. The history of the world as one of creation and destruction. The place of humanity in that.

So, there's the mind, the body and the work in a similar relation as the wind-rose, the vessel and the environment. Humans have carried symbols on them as of old. They have also symbols local to their homes. And they have maintained symbols outdoors in the fields, or other environments. The difference between this and what we have been discussing here, however, lies in the cartographic project after Kant. Developing the symbolism of the body, the home and the environment unto a cultural symbolism of space, locomotion and the tactical drill of operations relative to this.

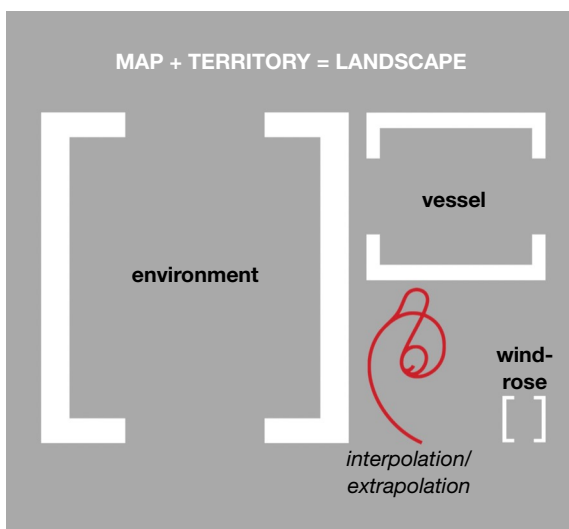
As with photography, the dream came before the technology. But to Kant the synthetic *a priori* brings another trail to the bargain: not the event—in the sense of the shifters that are essential to interpolation—but the transcendental. The synthetic *a priori* is there to explain the possibility of human experience, in general: as a presupposition folded into something that we can call experience. The question is whether the synthetic *a priori* is caught by the interpolating activity in what we can call the *cartographic assemblage* and if the transcendental is limited to serve that.

Transposed unto the archive: whether the form of record (the archival environment), the designs of replay (vessel) and the trail of research (wind-rose) is given to an interaction design that serves human *experience*, or alternatively prompts, spurs and encourages the study of the *material*. Here is a question to the Kantian cartographic project: in encouraging students to draw their own maps, did the maps have any intrinsic value, or were they devised mainly/solely to trigger and develop the student's sense of experience. Is this the equivalent of the synthetic *a priori*.

It may have been, since Kant never published his courses in geography: they were foundation courses. But these courses were quite extensive: on par with his courses in logic and metaphysics. A question: how did transcendentalism fare after Kant? If it is possible and legitimate to connect the trail of the synthetic *a priori* as a premise for experience, in Kant's critical sense, to

the central role of *material* studies as essential to archival research, then it would seem that we would need to invent interactions providing a circulation and convertibility for these: exhibitions, workshops adding and discussions adding to the digital interaction designs.

Expanding interaction design to encompass material studies is likely critical for the possibility of certain kinds of experience that are presupposed e.g. in transcriptions. For instance how will we related to the code of [transcription](#) into digital type of Camilla Collett's hand-written correspondence, if we have no experience with hand-writing: this is presently no unlikely scenario. In some years people may have trouble both writing and reading hand-writing. Which means that the door to the possibility of experience from the transcriptions will close. This may be an opening to the question of transcendentalism after Kant: the synthetic *a priori*.



With senders/sensors spatial inclusions are protocols of information