Fig. 1—Staging for Dunkedunk research project for the ARW24 event in the KHiO library. In the background a screen, next to it an area where clay was cut and circulated when the visitors came; then a row of score-cards for the audience to fill their backs turned to the screen. Out of the photo the sound source to the right. Photo: Theodor Barth.

A theoretician can be seen as a player. But one can be more than one player. We expect of our MA students that they should act as more than one player. Based on the knowledge that the designer articulates a varied repertoire that reflects the variation in their playgrounds as professionals. Focussing specifically on *theory* therefore does not exclude this variety, but rather articulates an aspect of managing it. For instance, theorising regularly hatches information that helps us assess a situation from a different angle; given a staging, directing and rehearsal that does the trick.

One bit of staging that helps to prepare for turns of this kind, is keeping a *logbook* with weekly entries, as we do at the MA level in the design programme. As a working habit facilitating a round-up at the end of the week—logging *off* before the weekend, as it were—it caps the work-load from during the week, with a small but determining twist: that of looking back at the week when about to complete it. Because logbooks usually are sensorially rich and flurry, they will be active in many *other* areas than theory development alone. The logbooks are fundamentally designed to hatch *work*.
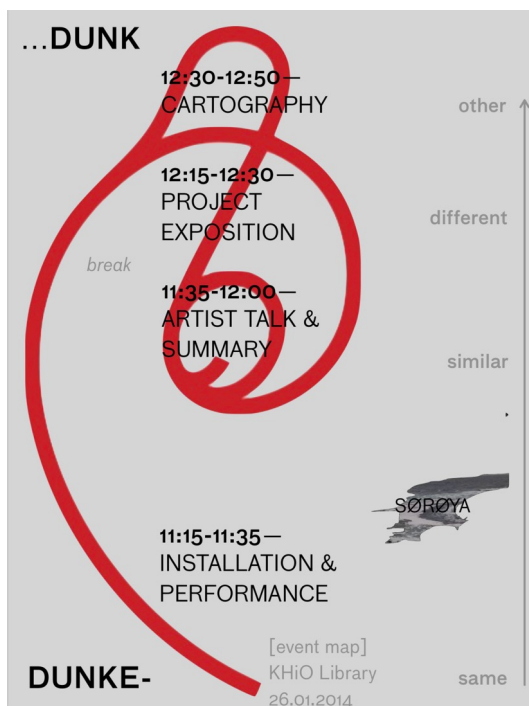

Fig. 2—the event-map from the learning theatre with the Dunkedunk project January 26th 2024 at the KHiO Library. The point being made hee is mathematical: each of the transpositions from bottom up, are conjointly a transposition when brought together. A communicative principle. The sum of the elements are also the elements of a sum (homomorphism).

What the logbook does is to turn from a *distributive* to an *operational* mode of working with the materials that are generated during a regular week: pick up the trail of roadside materials from the week, and turn them into vehicles of inquiry. Taking an interest in what happened not because it was important, but giving importance to it because it happened. In this explication of the logbook it turns accident into *contingency*: the materials *alongside* and *touching* the matter of concern (that is, the work this weak in aspects that are unfinished and incomplete). Contingency means something that touches *alongside*.

For this reason the logbook relates to the work from a different position: which is how the work appears and articulates from a *room next door*. Here no assumptions can be made, but many assignments will come. The logbook features the mode investigation, and proposes to integrate it into work. What we understand as the whole when we about work. That without the logbook, the work is not complete. While with the logbook as a regular but occasional activity, a sense of a gesture that caps/completes an activity—that comes with a sense of objectivity—will evolve and hatch in time.

The practice of keeping a logbook thus will be *integrated*. However, it will *never* be assimilated. In terms of proxemics (Edvard T. Hall) it is defined in closeness, but also by adjacency. It features a vantage point from where the identification of the *same*, the analogies from *similarity*, the articulation of *differences* and looping of *the* other can take place. Nicely bundled together in what Walter Benjamin, in his doctoral thesis, called the *objective style* (devoted to the concept of art criticism in German Romanticism). The hatching of a critique in the form a subjectivity pledged to objectivity.

Here, we can think of style in the sense defined by Gilles Gaston Granger—from his time as a professor of *comparative epistemology* at the Collège de France—which is when the relation between *form* and *content* is played out as a *work* with *meaning*. So, instead of chasing up meaning from within the work, we articulate it *alongside* the work: i.e. *adjacently*. For this to at all be possible, when the substance of the work defines at its core, we have to set up this kind of inquisitive learning with some directorship, a bit of staging and practice for it to happen at all.

This is simply *not* something that comes to each one of us as a birthright. It requires care and intention. It requires a transfer from the core, to define the logbook practice at the *centre* of operations: simply because the objective of the exercise is to look at open-ended and ongoing work as distributed intelligence. It requires a shift/turn of perspective. We are interested in intercepting an *image* of the work. This we do by define a *kernel* from the said core—to appropriate it provisionally—to get an image of the work, that may serve to tease out its distributive intelligence.

If successful this will clearly offer the opportunity that was pointed out in the beginning: namely, hatching the information that can help seeing work from a different angle. So, this is our purpose here. We have been doing this for some years in the final theory course, in which a concentrated effort of working out meanings alongside studio courses, eventually results in an essay. The essay is in turn, left behind for a new outlook from having brought the logbook practice to a *new* place. Which situates and locates the logbook practice in the wider scope of the *learning theatre*.

Here, the logic of the *kernel* and the *image* is extended beyond the format of the logbook, to the detail of how an entire space is layered for a scope of an *event* in the learning theatre: for instance, the learning theatre devoted to Nataliia Korotkova and Nina Tsybolskaia's exposition in VIS (Nordic Journal of Artistic Research) [RE] MAPPING OF BEING - LANDSCAPE/CAVESCAPE/HUMAN-SCAPE. The space was organised into four layers: **1)** the screen w/*video* of rock writing at Sørøya in Finnmark; **2)** the kneading, distribution, circulation of *clay* from the island among the visitors; **3)** a lineup of *scorecards* for the attendance to fill [at liberty]; **4)** the *sound* source [cf, **Fig. 3**]. Four longitudinally layered sectors.

Here, as in all other cases, the kernel is constituted by selected elements that are adequate insomuch they transform the event-space *from* a place of inventory , *into* a place of *operations*. Thereby facilitating the hatching of a *distributive* intelligence of images across the layers. The layers are adjacent, in being staged to have a *next-door* relation to one another. The visitors are thereby equipped to make more standard kernel extractions: such as the experiment, the narrative, the interactive formats and scenario; which experienced viewers have on their repertoire. What we have discussed here is how a foundation for this is *primed* in the event space/learning theatre. It will take off in theorising, agency or a combination.
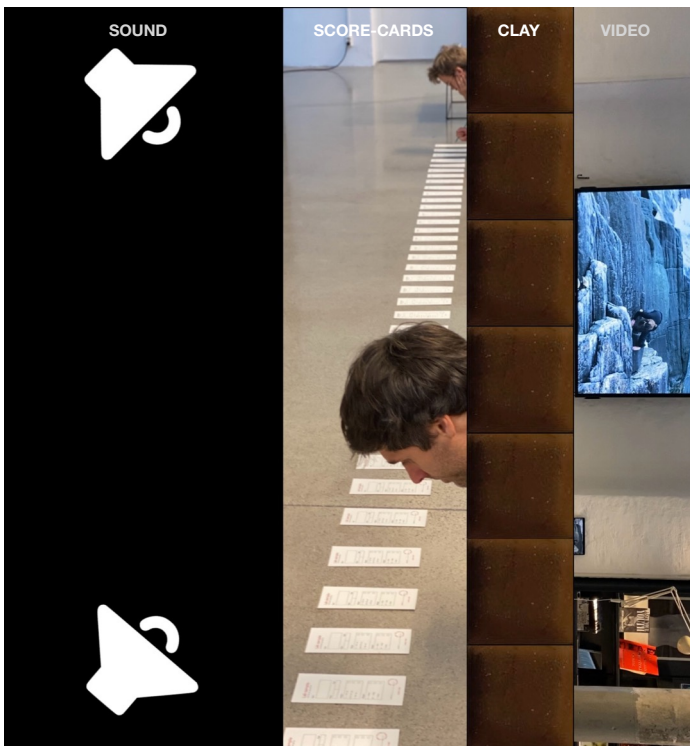
Fig. 3—a distribution of discrete layers, mapped from the Dunkedunk learning theatre, in which the adjacency between the layers makes them readily available to be connected operationally by the visitors. Which means that the visitors are primed to connect the much greater variety of elements in circulation during an event, moving from a distributed inventory of items, to a *distributive intelligence*. A case in point of intercepting information allowing an overall assessment.