

Fig. 1—a foldout of a dodecahedron from Wolfram's math-world is used as a grid for a walkabout at Oslo National Academy of the arts, with sufficient cogency to make sense of order and direction (with categories that form a short-hand narrative). When the grid is emptied of information it is cut out and folded as a note-pad for a group of visitors.

When folding and mounting the pattern above (Fig. 1), the resulting dodecahedron (12-faced polyhedron) will have green-lined “equator” all around except for the *hinge* where 3 and 11 meet; it will have green-lined longitudes without exception. The only areas without green lines will be the North and South Pole: with *print-making* at the Antarctic and the *sandbox* at the Arctic. Walking about the flat grid of pentagrams, in the indicated order (1-12) will make the longitudes intuitive as the polyhedron is mounted. While the *equator* is likely to provide the most surprising yield of discoveries.



Fig. 2—the elements of the DASart method incorporated into the learning theatre are key-words, letters with open questions and feedback (see text).

When the map of KHIO is emptied and the grid is used as a note-pad by a visitor on tour, the contingencies along the equator—9 in number—will yield *feedback* on tour when completed, and the *dodecahedron* is mounted. The new connections between the notes taken by the visitor on the tour, are not likely full-match *nor* a no-match; but something in between. They will be of the *what works for me.../I need more clarity on-kind* used in the DASart method of feedback: so, a place between 1 and 0. The feedback will work *both* ways, so in reality we have 18 links around the green vertices at the equator and not 9 (double). Occasional coincidence will change that number.

So, it means that 9 out of 19 connection that are made by mounting the grid into the polyhedron, will be new, surprising and a source of feedback of the kind indicated. They are part of the inventory on what makes the polyhedron differ from the grid. They also differ by the fact of the concept of their sum: while the grid features the sum of 12 *elements*, the polyhedron features the 12 elements of the *sum*. Which means that while the grid is conceptually made up of 12 *hinged elements*, the polyhedron is conceptually *one thing*: that is, the 12 elements are *in one*.

Which means that the feedback—in the above sense—has come in a *serendipitous* way, from the vantage point of the note-taker, s/he will have an idea of questions s/he now needs to ask, and an opportunity to form an idea of what s/he might contribute with. That is, in the way of having done the job of *reception*, s/he may now be enabled to enter into a mode of *production*: given that the exercise of collecting distributed notes, and compiling them in to a form with the *affordances* of a 3D object. The green line at defining the equator, distinguishes the polyhedron from the grid.

Here, a kind of *flowering* takes place. I call this flowering *anaptúxis* (ἀνάπτυξις) because it appears as an *opening*—from within a closed structure—with a potential to unfold, develop and explain a *deeper* layer of knowledge than what it seemed plausible could result from the activity *during* the walkabout. The visitor will conclude that this yield, which is *now* conscious, was *not* conscious during the walkabout. A desire will kindle for this deeper layer and what causes it. And it is in some aspects similar to what Jacques Lacan called the *objet petit a*. The cause of desire.

Something that is readily experienced in the mode of *loss*, but may have never been there: other than in a *virtual* sense. Or, so the argument goes. The visitor has had a first hand experience of how the subject is *split*: what Lacan used to note with \$ (which is the split *subject* and *not* the dollar sign). From the grid as a source signifier (S_1), the polyhedron is created as a signifier of the signifier (S_2). While walking up the first signifier (S_1) is an *immersive* experience—walking through KHIO's countless rooms—the second signifier (S_2) is not, and appears with *object-like* clarity.

One of the wonders of the human *semiotic talent* that Lacan has revealed to us: that was is derived from an open field of experience, may open up and reveal new insights as it is closed. What rubs off on us—from our vagrancy in the world—will connect inasmuch as it is contingent: such connections do *not* happen because they are important, they are important *because* they happen. Such is the *impact* of contingency (from *con-tingere*, alongside and touching). However, in *rounding up* these contingencies (here, in the polyhedron) new and *spontaneous* ones appear.

This emergence of a *second* layer of contingency—perceived to somehow correspond to the *first* layer—prompts a sense of a *truth* prior to the *impact* of contingent iteration from (S_1) to (S_2), that determine us as *agents* in relation to *other* people and the world. However, this correspondence is by *no* means 1-to-1 (neither will it be explained by our calling it *holistic*): or, more precisely, the correspondences across the green-line equator (on the dodecahedron) are *not* likely to be 1 or 0. It will be suspended to *bleed* between the aspects that *work*, and the *need to know more*...which is the essence of contingency. This is the basis for the flowering called *anaptúxis*, above.

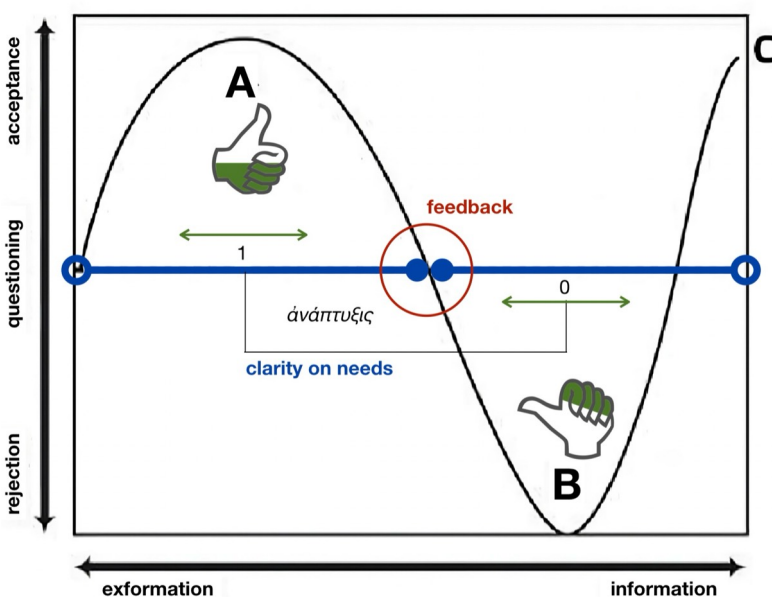


Fig. 3—Diagram redesigned (Theodor Barth) from Michael Lissack's the feedback defines as partaking of a disordered system (i.e. a complex process with system-like features, which is not really a system) in the tension between acceptance and rejection of research, in which questions may hatch and improve.

When we say 'what works for me' it is on the basis a *curated* sample (while other things might not work so well): so, it is a *qualified* "thumbs up". The converse, what feeds back upon adopting a certain perspective (I need more clarity on...) is *not* a qualified thumbs down; but rather one that might ultimately *deflect* rejection. The *flowering* that comes about from the cross-pressure between the two, is a case-in-point of a *disordered system*.

The exhibit of the Swiss design graphic design bureau Norm at GRAFill i Oslo, open these days, is a case in point: the title—[disorder is more probable than order](#)—tickles *both* ways: in the way of order (since it is improbable) and in the way of disorder (because it is probabilistic). The flowering of non-binary complexities.