

Fig. 1—The light box view of a KeyNote presentation is case in point of a distributed inventory. This inventory is from the event with the Dunkedunk project Friday 26th January 11:15-13:00 at the KHIO library. The distributive intelligence of this inventory is generated once the presenter enters the zone of the event in an operative mode.

A priori we *cannot* assume that the ‘sum of the elements’ and the ‘elements of the sum’ correspond. Of course, they can be the *same*, but they can also be *similar*—and overlapping only in some aspects—and they can be productively *different*. Again, there are also ways that the sum of distributed elements, and the sum as operative integration are not only different, but are *other* to one another. Then the question is what follows from the adjacency between the above qualifiers of resemblance, in terms of constituting aspects of a full investigation: as terms of completeness.

Here we are interested in a scale of aspects that 1) offers the defining aspects of *object* studies [e.g. in the Goethean legacy of field research and natural history]; 2) are *adjacent* in the sense that distributive and operative sums here will indeed *correspond*. What follows is therefore a set of *constraints* on the problem defined in the first paragraph. This is defined as a *learning theatre* because what happens next to the first problem is *staged* (without being determined). The correspondence between the distributive and operative sums creates a specific affordance to *tease out* information that otherwise will remain hidden.

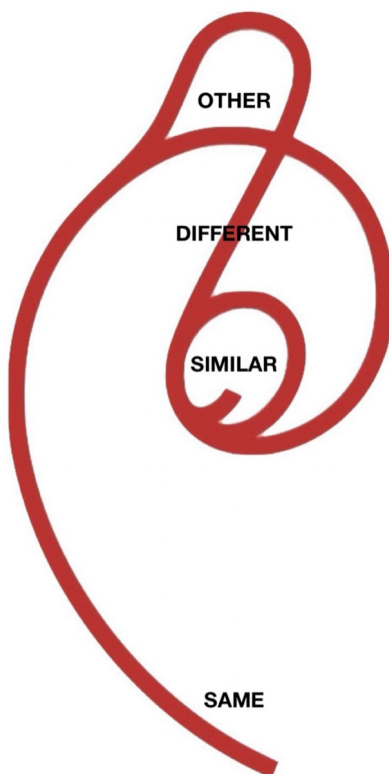


Fig. 2—Swirl-group: same, similar, different and other.

Adjacency is category of *proxemics* (Edward T. Hall, 1966): it is relevant as soon as we ask what happens from locating discrete alternatives *next* to each other. That is, where the alternatives alternate next to each other, to form an aggregate which—at some point—will emerge as an object. Not from being considered from an external vantage point, but from achieving a certain kind of completeness; how resemblance in its different modes work out from the *core* out. This generative process of objectification from the core-out, finds its *method* in the selection of *kernels* adequate for each resemblance-mode, to produce the *variety* of views; by assigning the correspondence between the operative and distributive modes of a given material.

The learning theatre is pledged to mapping. It's scope is cartographic. It does not claim ownership to the work, material or field of inquiry other than to this limited purpose. The kernel is borrowed from the core, with this limited purpose in mind. They are not used to define the core, but to activate a screening-device by which the core will be intercepted—mediated by the distributive intelligence of its images—and framed (as the minimum cartographic gesture). The point being that such mediation does not happen automatically, in the fullness of time, but must be staged in order to happen at all.

Running through the image-reel, therefore must be *prompted* in order to happen. This is the role of the selection and extraction of

kernels: it features an act of [transposition](#) whereby a correspondence that can *neither* be logically *nor* empirically assumed, is transposed unto a space—the *learning theatre*—in which the correspondence is *assigned* to the work, material or field. The point being that a procedure is applied to the artistic core of the investigation. And that the ensuing image-reel is produced in the aspects applied (the kernels) to reveal experiment, narrative, format and scenario.

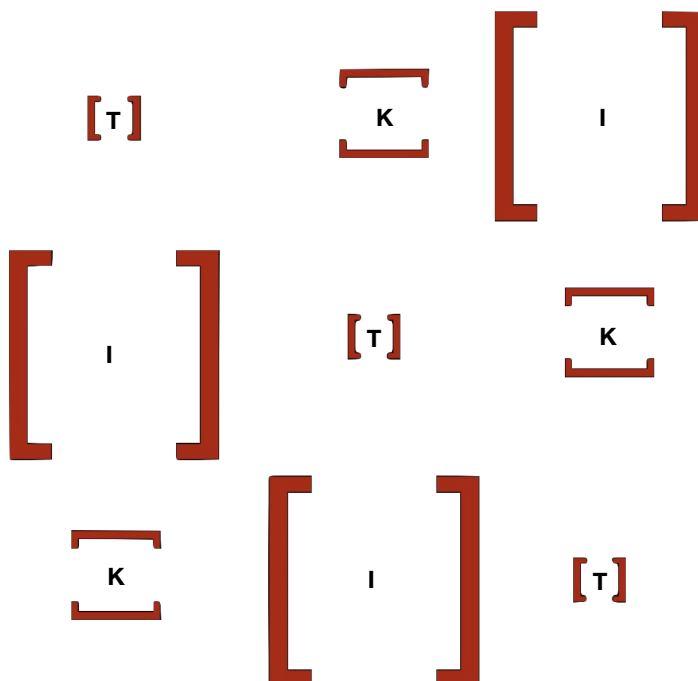
Which is to say that one sample of kernels, is likely to hatch a *new* sample of kernels: if a form of applied [realism](#), it is also relies on methodological [nominalism](#). It moves beyond self-similarity in fractal sets, to same-similar-different-other. In other words, it is creative. But it does not go all the way to the [rhizôme, the multiplicities or the assemblage](#). The method of kernels and images—which applies to assign the investigation of a core—is a case in point of ‘learning by samples’. It combines two defining objective proclivities: **a)** that of being *completed*; **b)** of *supplying* completion.

This does not result from the logical exhaustivity ventured with the [Klein’s group](#): a *term*, its *opposite* and their *inversions*. The exhaustivity, or completeness, of the Klein’s group is *formal* (and resolved at a conceptual level). The Swirl-group—the same-similar-different-other—is *substantial*. The elements of the group are *not* inferred with the help of logical operations (such as negation and inversion), but readable as a *non-repetitive series* or a *model* (in Julia Robinson’s [definition](#)). It is *iterable* by any chosen number *n*. None of them repeat, yet all of them instantiate the model.

Some might hold that they thereby that they define with what they can carry as they move around, while rooting with the site (cf, Bourriaud’s *radicant* 2009). Another way to conceive your Swirl-group is the way it *consummates* transactions of a particular kind: supplying completion as it is itself completed. Which means that it for instance has the capacity to provide something which work-life does not (if left to its own means). Which is to *level-up* under suboptimal conditions and compromise. Here it is of the essence that we go beyond the duality of operative and distributive modes.

Hence where the completion of the Swirl-group *samples* and *imageries*—in the cartographic sense of mapping—provides a *groundwork* of object-study, the collateral completion supplied by this effort in the larger group of the *work, material or field* amounts to inventing a *third* mode (in addition to the distributive and operative modes): theory *objectified*, as it were, in the effect it has on aligning the operative and distributive *concerns*. Which is why we may characterise it as a substantial

transaction. A distinct option from pitching out, corrupting within (or, evacuating the core); which often hallmarks mediocracy.



It is a transaction made effective by a protocol—and the bit of staging needed to execute it: **Swirl [Kernel, Image]**. The outcome is the *materialisation* of *substance*. Which in turn might serve as a definition of design, in its two co-generative aspects: *pathfinding* and *goalseeking*. Taking a line for a walk. Walking the line for a talk. Talking the walk. And walking the talk. *Disegno*, in Italian, means drawing *and* purpose. Not taking these things into consideration is a lost opportunity. Design is [technè and tuchè](#) conjoined. But combining random and knowhow will have no purchase, unless there are demonstrable ways of aligning them. It isn’t only that it doesn’t sell. It is also that the work isn’t really done. In order to be acceptable and convertible, it needs to hatch and [integrate \(not isolate nor assimilate\) theory](#).

Fig. 3—in the GATE-diagram above, the bit of staging required to complete an investigative work has an equivalent (or, image) in the aligning potential of theory. Theory (T) is the smallest element of the compound. In the qualitative logic of learning by samples—manifesting the core—the image-reel (I) should be larger than the kernel (K). Following the criterion that the kernel is operative and the image is distributive. The smaller the kernel, the greater the detail.