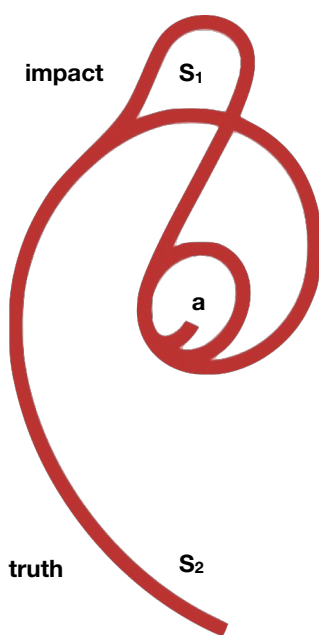**Box 1**—Above, a 2D strip version of the dodecahedron, is marked with guide-lines (dash, light grey and ash), indicating the top-down direction of each pentagon. It is the top-down direction in which a text code is dropped into each of them; featuring a rotating movement clockwise (light grey) and counterclockwise (ash). The 180˚ rotation is *consistent*.

Learning from feedback is expressed by gaining clarity on what is needed: in terms of process and feedback. Then there is the opportunity of learning from *giving* feedback, which is the topic here. This year, the feedback the first year MA students are receiving from me on their 1000 word (w/3 pics) essays, reflects their work back to them by *modelling* it. It gives them a hands-on example of what a model is and does. There are, of course, many other ways of doing this. But this is one. The model is made by 12 hinged pentagons: with 11 hinges augmented by 19 when mounted.

One key to how the model works is that it goes through a transformation from **2D**—with a "flat" readability—to **3D** with an other readability: moving from the readability of the *same* (**ENTER**) to a readability of the *other* (**EXIT**). Two pentagons (the first and the last) are dedicated to code such readability in *writing*. The remaining pentagons—*between* the beginning *and* the end—are matched in *pairs*: one pledged to line up the variety of **B**ackgrounds displayed in the essays (**B**), one to picking up on **P**urposive exhibits (**P**). In sum we have: **ENTER-BP$_{[1-5]}$-EXIT** (£ = **agent −> other**).

Box 2. The SWIRL (above) shows an agential/semiotic version of the Möbius-strip.It is the source of the psycho-cybernetic plot.

In sum, the modelling proceeds by asking *four* questions: 1) **ENTER**—*what have we here?* 2) **P$_{[1-5]}$**—*where is it going?* 3) **B$_{[1-5]}$**—*what are the differences that make a difference?* 4) **EXIT**—*how far has it come in terms of what has already been achieved?* The compound features a hyper-dimensional rotation: *hyper-dimensional* because it passes from **2D** to **3D** (**ENTER −> EXIT**), moving from same to other, *rotation* because **BP$_{[1-5]}$** proceeds by similarity and difference, and step-by-step coils up a spiral as it is mounted: we discover that the strip of pentagons (each one rotating **72**˚ to the next), indeed, is a *Möbius*-strip. That is, a strip turned **180**˚ on itself, in a full rotation, as the construction principle—or *modus operandi*—of moving *from* the **2D** to the **3D** -mode of the dodecahedron.

Whoever uses the simplifying procedure of alternating between **B** and **P** as a 180˚-rotation, will realise that the relations between **B** and **P** itself has turned 180˚ at the exact middle of the strip. Which is why the term hyper-dimensional rotation—though convoluted—is nonetheless adequate/precise. One way of conceiving the relation between the dodeca-hedron and the *drop-down* text code, is that in **1)** the **2D** mode the grid holds the text-code, while in **2)** the **3D** mode the text-code holds the dode-cahedron. If we accept that the text-code is indeed a coded *image*—which extends a the linguistic notion of sign—then the tensional field bet-

ween object perception and image perception is what is put into psycho-cybernetic display here.

So, the oscillation between the text-code and the grid—the grid holding the text in **2D** and the text holding the grid in **3D**—adds a layer of 180˚ rotation to the two previous ones, mentioned above, features the 3 layers (similar to a gyroscope) of *anaptúxis*. The 180˚-rotation of the *Möbius*-strip on itself repeats itself thrice in the dodecahedron **a)** as an ordinal procedure; **b)** as cardinal discovery; **c)** as a *modus operandi* that makes the polyhedron lend itself to modelling. The shift in perspective on a given subject matter, that supports *growth*, *development* and *explanation*. That is, design.

An epitome of *living knowledge*, if you will. Disagreements on the subject matter can therefore *never* be assumed, and always have to be *assigned* through a detailed step-by-step procedure. It offers a method of *suspending* disbelief, till disagreement has been established in care of *detail*. A time-window of listening and support are instrumental in getting there: a channeling method which is substantially the same as the backbone in the feedback technique offered by the DAS art technique (/*what works for me is x, y, z!/* and /*from my perspective as p, q, r I need more clarity on…/*).

 A question is whether this technique—the tensors and compressors of *provisional listening* and *support*—can be used to *work on*/solve the problem of [compartmentalisation](). There are two principal forms of compartmentalisation that are related: **1)** the voluntary removal of parts of a life-form from public expression and their confinement to special/delimited settings; **2)** the imposed removal of parts of a topic from public expression and their confinement to stigmatised positions, that are so motioned to be excluded. An case-example of when and how they are combined should be given.

Unlimited support and -listening as the hallmarks in the political expression of solidarity with the Palestinians, brought up the argument that *being weary of the attitudes towards women/LGTBQ+ of the Hamas, Hizbollah and the Ayatollah regime would decrease/undermine the support for the Palestinians and mobilising for a <u>free</u> Palestine*. The paradox might be that by *scoping/limiting* oneself to a provisional support and listening, could be instrumental in bringing into a *focus-area* that would help the population of civilians in Gaza *now*. That making the development of *democratic skills* as a way of finding creative ways of actually being of help, rather then mustering debates with little result, other than the global spreading of bellicose polarisation, wars and climate damage.

Box 3—it is often assumed that colonialism came as an extensions of science. Be that as it may. There is another form of colonialism that extends from speaking on behalf of a group perceived as a weak party, but remains little described and analytically inarticulate.

The generative analysis of *anaptúxis* is based on delayed reciprocity. The kinds of debate indicated above may have to learn *working with delay*: at the outset all demands are immediate, and delayed exchange is not on repertoire. Real discussions can degenerate into symbolic quarrels, with little/no potential for political action. It becomes a hermetic dialogue—locked in a maze—masquerading as discussion, but in effect looking for opportunities to establish fronts (rather than seeking clarity): with the argued compartmentalising effect. It becomes run by *basic assumption* rather than engaging with a process of assignment (taking benefits from engaging with a territory which is methodologically/provisionally left unsegmented, with the intent of charting *before* mapping). Opinion/doxa may currently be one of the biggest problems of democracy.

That is, when expressing one's *opinion* has become a *substitute* for discussion, working according to the logic of simulation, substitution and erasure. While the approach of *modelling*—expounded in some detail here—works to screen, intercept and frame. E.g. that the trouble of the civilian population in Gaza is that *they*, at this point, *are stuck there*. They cannot get out. It is the elephant in the room. If allowed to get out (by means a new Nansen passport) they might opt for one not being stuck with Hamas.