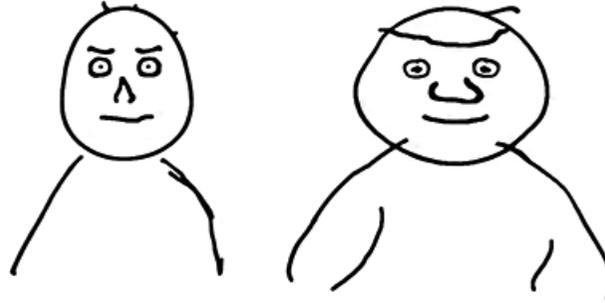


# Klaus & Bertie enlighten us



When designing roads, one tends to think in rules and regulations, inventing one's solutions from a streetplan-like mental approach.

But when you're just walking somewhere or driving, you must make do with whatever your eyes can gather from the approaching scene - and that's something else again!



With their gripping story Klaus and Bertie present our first adventure that's meant to help road designers somewhat to get "off the wrong foot", and *into the shoes of an approaching viewer*.

Imagine yourself a film set designer, who thinks of how the spectator experiences and keeps up with the film.

## a learned investigation into the how of the model tableau in terms of driving a car

by Ruurd Groot and Max van Kelegom





## PREFACE

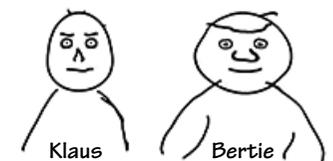
The photos above show a tricky road situation at the city limits of Zutphen. The road ahead is clear enough and that nice line of trees tells us way in advance how it will continue. On the right side, when getting closer, we spy a muddled clutter of signs, all signs—believe it or not—positioned according to regulations. Fortunately, those signs on the left side are quite visible, but an unsuspecting stranger might well take them for part of a hidden parallel road.

In any case, many drivers fail to reduce speed sufficiently, least of all for what they'll encounter next. Which is a “speed twist” with quite a smooth entering curve, but unexpectedly

changing into a sharp, virtually ninety degrees exit. And yes, as it happens, breaking hard usually does work here—but not always...

Situations like these may be dealt with from three angles: the “speed twist” design, the disposition of signs etc. and the surroundings. In all these cases, what matters is how things look, how they present themselves, in other words: what drivers etc. see (and how that may influence their actions).

But—seeing, what *is* it? And what is it *that* we see? Let's give the floor to Klaus and Bertie...



CHAPTER ONE

Bertie: 'Now look, that's driving while looking. You see?'

Klaus: 'ehm...'

B: 'What d'you mean, *ehm*?'

K: 'Dunno. Looks a bit skimpy. This toadstool on the right, is that your brain, or what?'

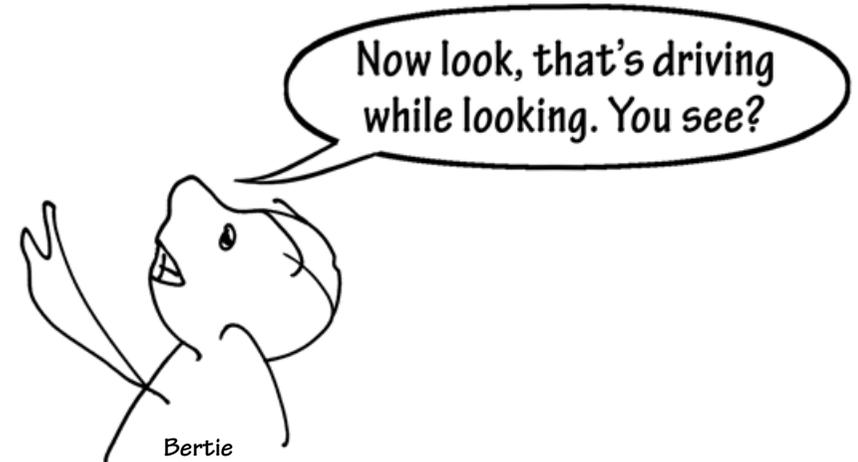
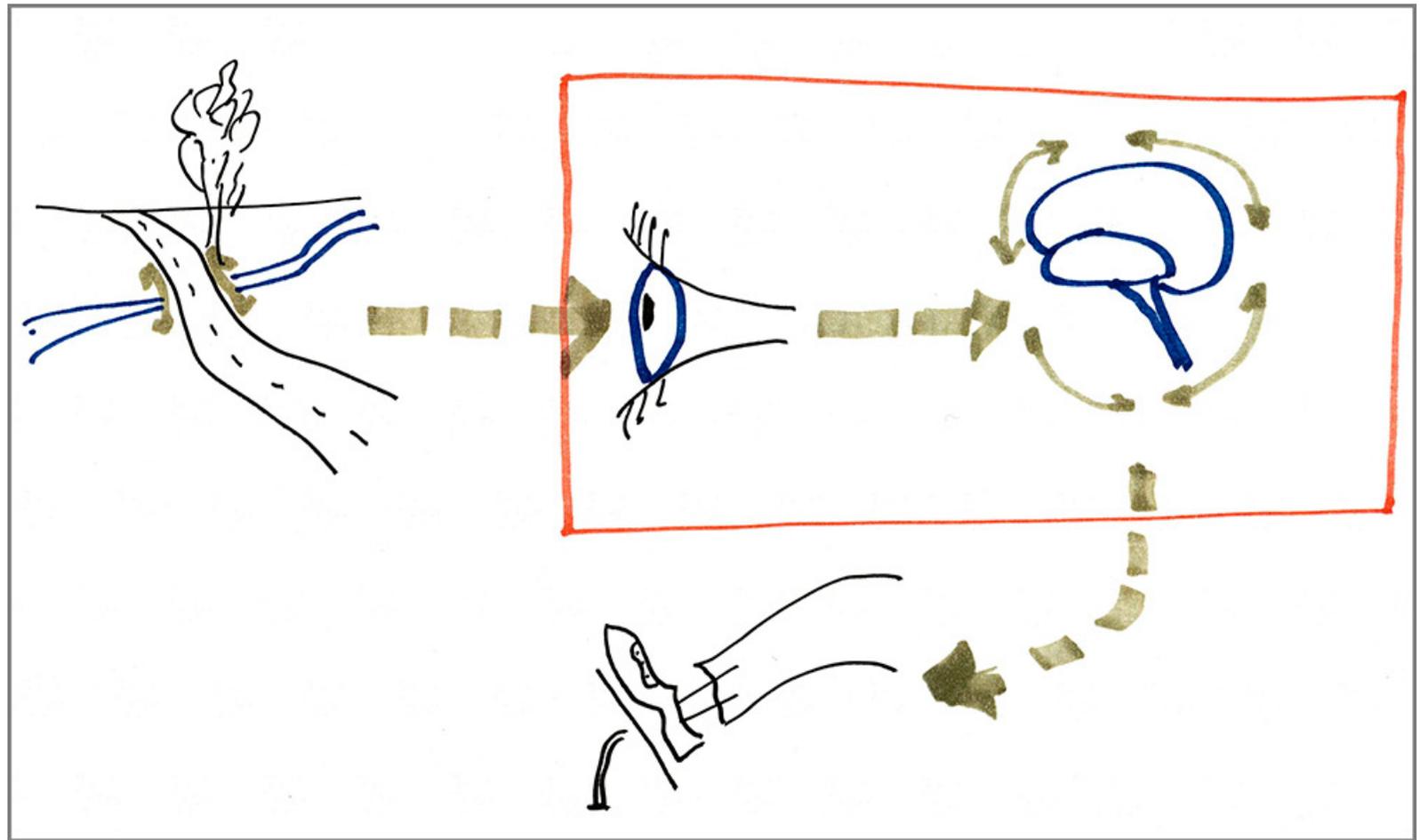
B: 'Well, on the left is a road you're driving on. And that red box means all the stuff in your head. Just track these arrows: light enters your eye, and from the eye signals flow along nerves and into your brain.'

K: 'Yes, right enough, I see by those arrows of yours how the brain starts milling around.'

B: 'Exactly. That's to show it's processing all the information. And then, in its turn, the brain sends new signals to the parts of your body, so you can drive your car.'

K: 'This way it looks simple enough—by skipping all the details. Let's start with that leftmost thingy. It's more like a picture, eh? And I do remember it was *you* who said that one can only make sense of it in one's brain.'

B: 'Well, if you insist, I'll put that in too. Won't take a jiffy.'



## CHAPTER TWO

Klaus: 'That's it? A to-and-fro arrow? Old interaction comes to the rescue again?'

Bertie: 'Don't nag. Just tell me what else you can think of.'

K: 'OK, the external world, that's the road. But it's only in your brain you'll get an image. And now *you've* painted that on the outside. There, on the left.'

B: 'But—an image in your head, surely that again would need some mannikin in the brain, to look at it?'

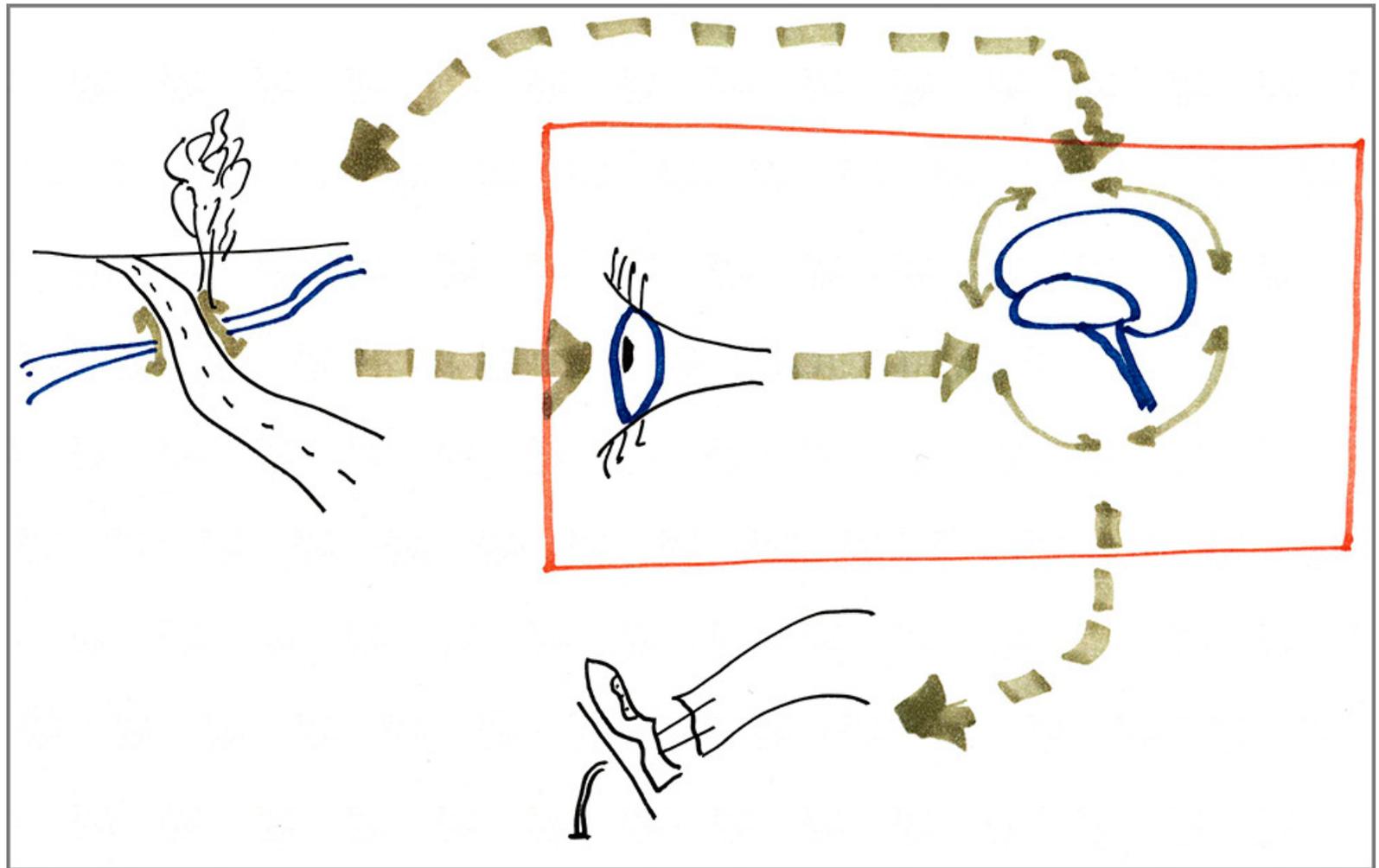
K: 'Oh well, that extra arrow is too vague for me by far. This tableau, is it an external thing, or just an idea in your head?'

B: 'That's a point. Let's recap so far. Outside, that's just our reality. But—that tableau must be something real too. Everyone has that.'

K: 'Except when you're blind. But then you won't drive a car.'

B: 'Don't start rambling. This is getting trickier than I thought. We'd better first start scraping together all the missing details we can think of.'

K: 'A steering wheel, for a start. And a brake pedal. Here you've only got an accelerator.'



That's it? A to-and-fro arrow?  
Old interaction comes to  
the rescue again?



Klaus

Don't nag. Just  
tell me what else you  
can think of.



CHAPTER THREE

Bertie: 'That's better. But we've a long way to go yet. That tableau...'

Klaus: 'Yes. It bothers me too. Can I take it as a thing *here*, in my head, or is it *there*, like outside in the world?'

B: 'Think of it this way: outside, there's the world, but you can only see it by what happens in your head, and *that* of course is always here.'

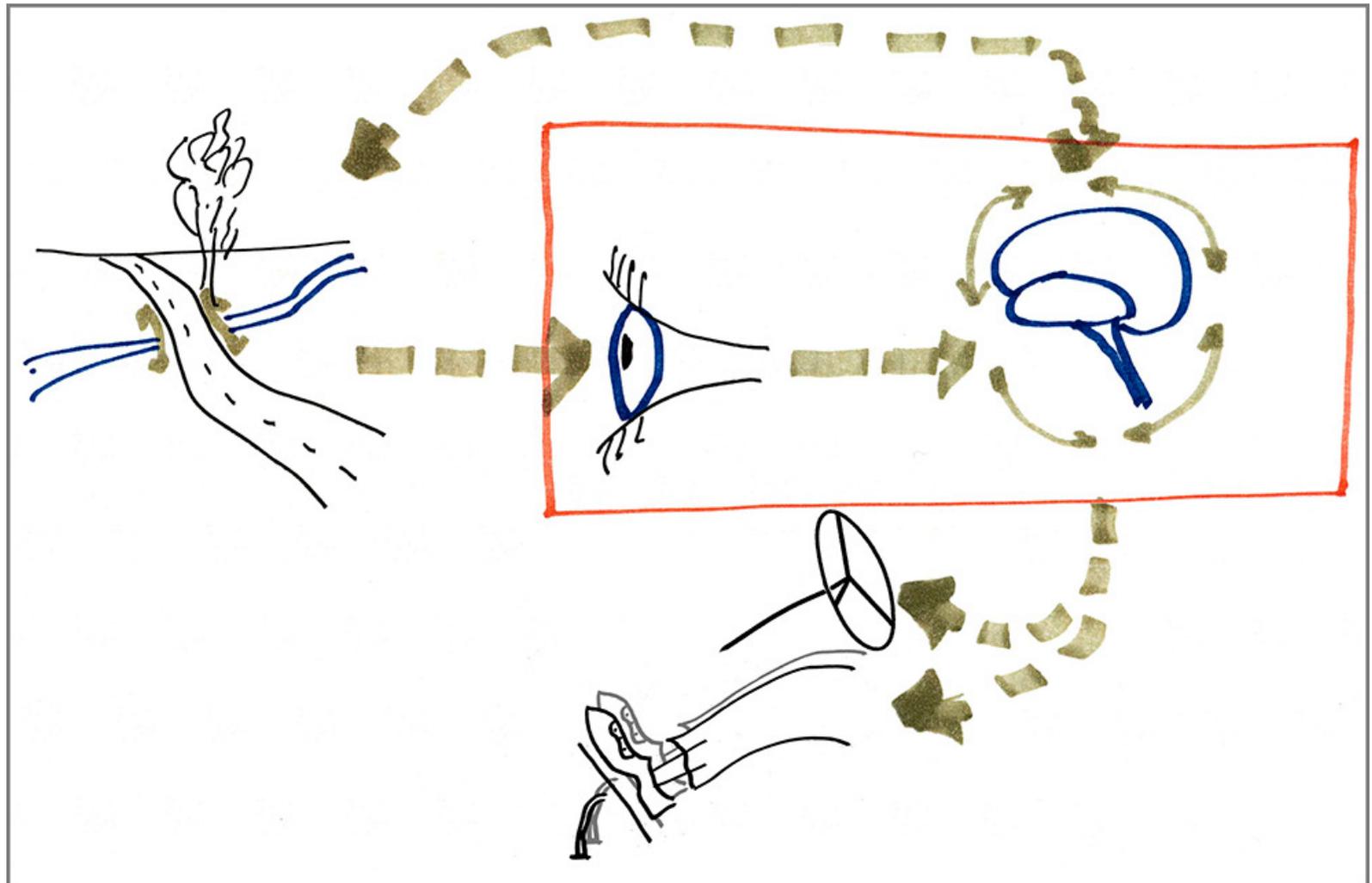
K: 'A bit like in Sesame Street, you know: "I'm **here**," says one, "and you're **there**. But I'll join you." *step step...* "So now I'm also **there**." And then the other says: "Oh no, you're not, now you're **here**." Like that.'

B: 'Nice, thank you, getting me rattled. This is serious!'

K: 'By the way, why is it you're always saying tableau, and not simply image?'

B: 'Oh, image would be sort of a projection in your head. And then someone would have to watch that again. Said so before. And that person would need a brain too. That way it'd never end. And a tableau—it's more a thing you paint by yourself.'

K: 'Another bit. This eye there. Looks like it's only a lens.'



Yes. It bothers me too. Can I take it as a thing *here*, in my head, or is it *there*, like outside in the world?



Fine. That's better. But we've a long way to go yet. That tableau...



CHAPTER FOUR

Klaus: 'A retina! And what else have you done..?'

Bertie: 'This retina's like a piece of your brain. Between the two runs the optic nerve. So I made them blue, and the rest isn't.'

K: 'Apart from that stream.'

B: 'I told you, don't nag.'

K: 'About that tableau in your head. It's real, you said. Can't it be just an idea, then? Kind of an illusion?'

B: 'A delusion, that's something people could be talked out of. Like—believing in *Santa Claus*. That just won't work with that tableau. And it starts existing in your head, where it's made. Without your brain it isn't there at all.'

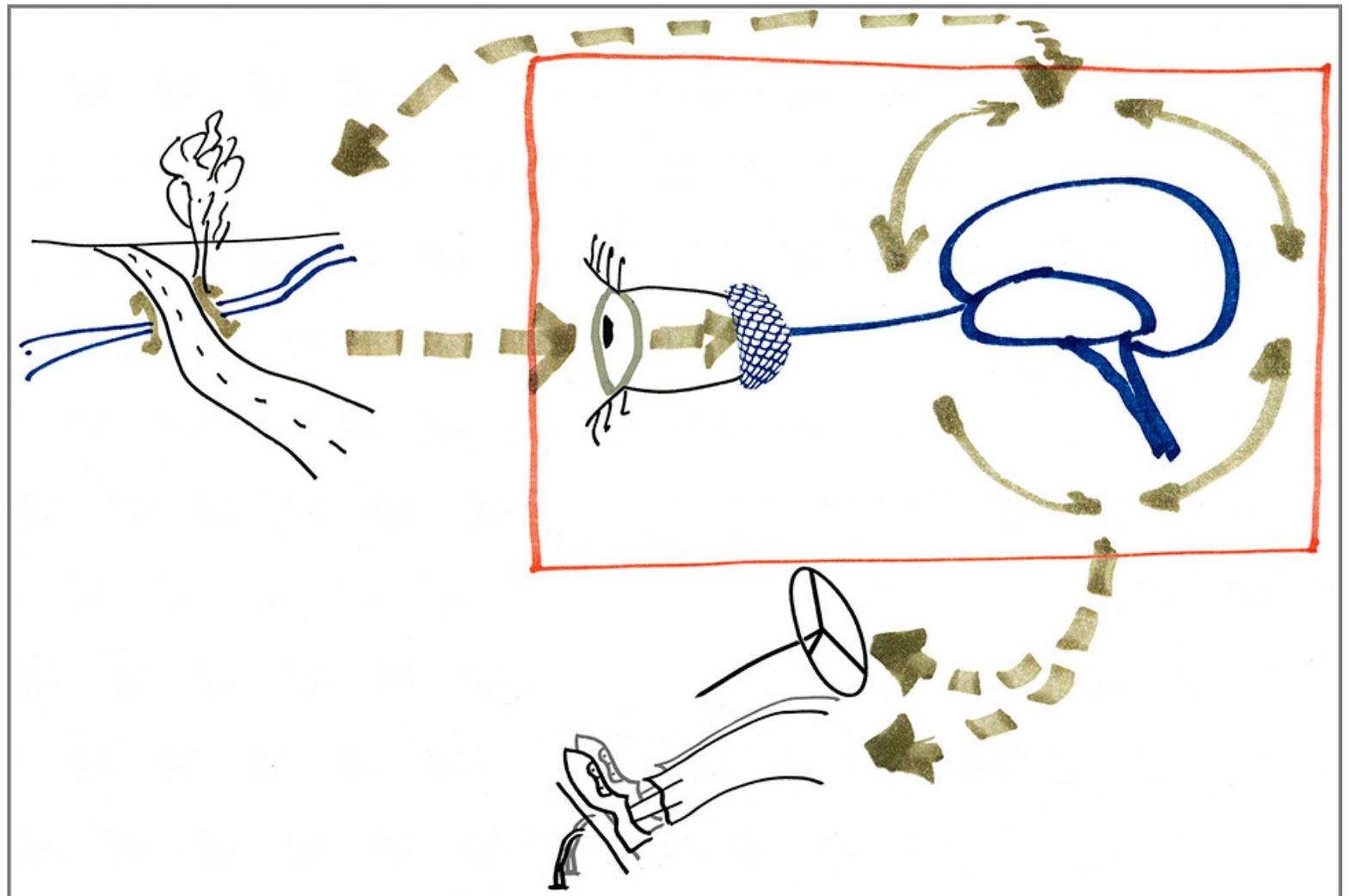
K: 'So then the things you see outside can't be really real.'

B.: 'Oh, yes they are. Just go and walk into a pole you see outside. It's just that the things out there aren't anything visual.'

K.: 'Nothing visual. Aha.'

B.: 'I think I'll have to tinker a bit more with that eye.'

K: 'What d'you mean?'



A retina! And what else have you done..?

This retina's like a piece of your brain. Between the two runs the optic nerve. So I made them blue, and the rest isn't.

Klaus

CHAPTER FIVE

Klaus: 'I see. You've put the lens outside the red box. And then you've drawn an arrow to it.'

Bertie: 'Now there's only brain stuff in that red box. And this arrow shows how the brain directs the lens and things.'

K: 'This I can get. Not bad.'

B: 'I too think it's rather clever of me. But where did you get this cubic head all of a sudden?'

K: 'Yes, now you mention it, I don't really know that myself.'

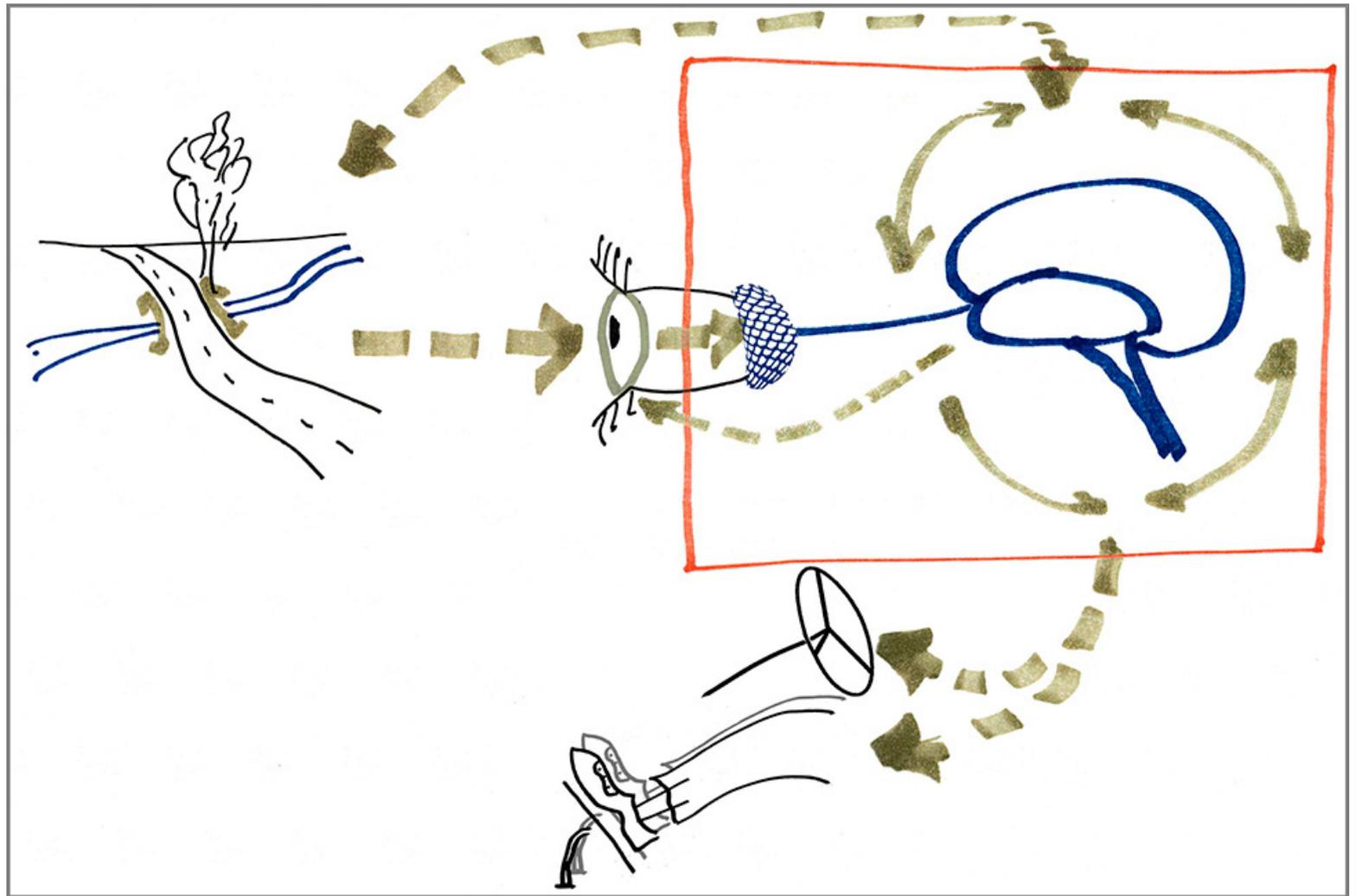
B: 'Do something about it. One can't bear looking at it.'

K: 'We'll see. First we need more clarity around this tableau. So you're saying, and I'm willing to believe you, that it's in one's brain. But yet in your diagram you've drawn it *outside*, as if you're looking at it.'

B: 'Awkward that, true. So that still doesn't tally. But if I draw it in one's head, what is it that I might put outside?'

K: 'So that'd have to be something non-visual. But which we still *can* see in the diagram, as weird as that may sound.'

B: 'Something abstract, would you say?'



I see. You've put the lens outside the red box. And then you've drawn an arrow to it.

Now there's only brain stuff in that red box. And this arrow shows how the brain directs the lens and things.



CHAPTER SIX

Bertie: 'Look, the external world I've redesigned as an abstract diagram. So not as it looks to us.'

Klaus: 'And this tableau you've actually put in the head. So now we really should beware of taking it for some image, like a picture in your head.'

B: 'Right, that's the ticket. For if we'd do that we'd be even worse off than before.'

K: 'No, a tableau like this here is more about *thinking*, you might say. You'd better draw that in it too, somehow.'

B: 'With kind of a think-balloon around it? A bit like: though it *happens* in the brain, it's not a thing in it?'

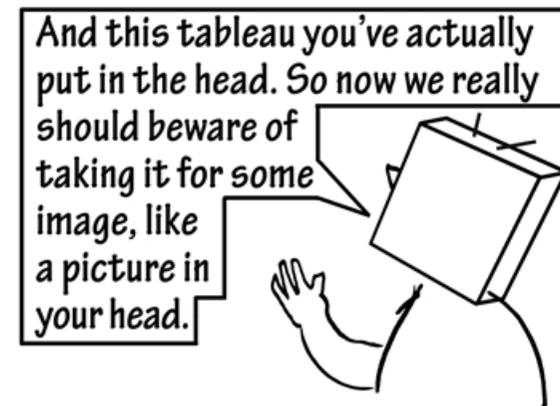
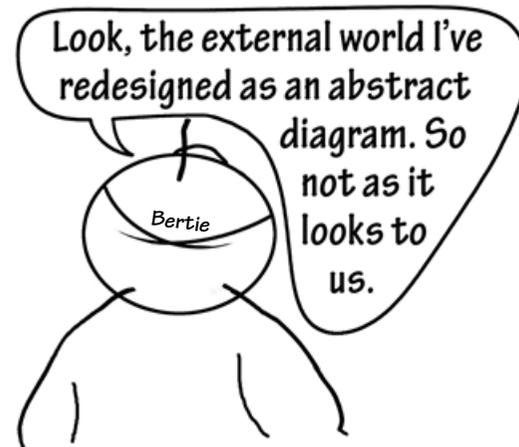
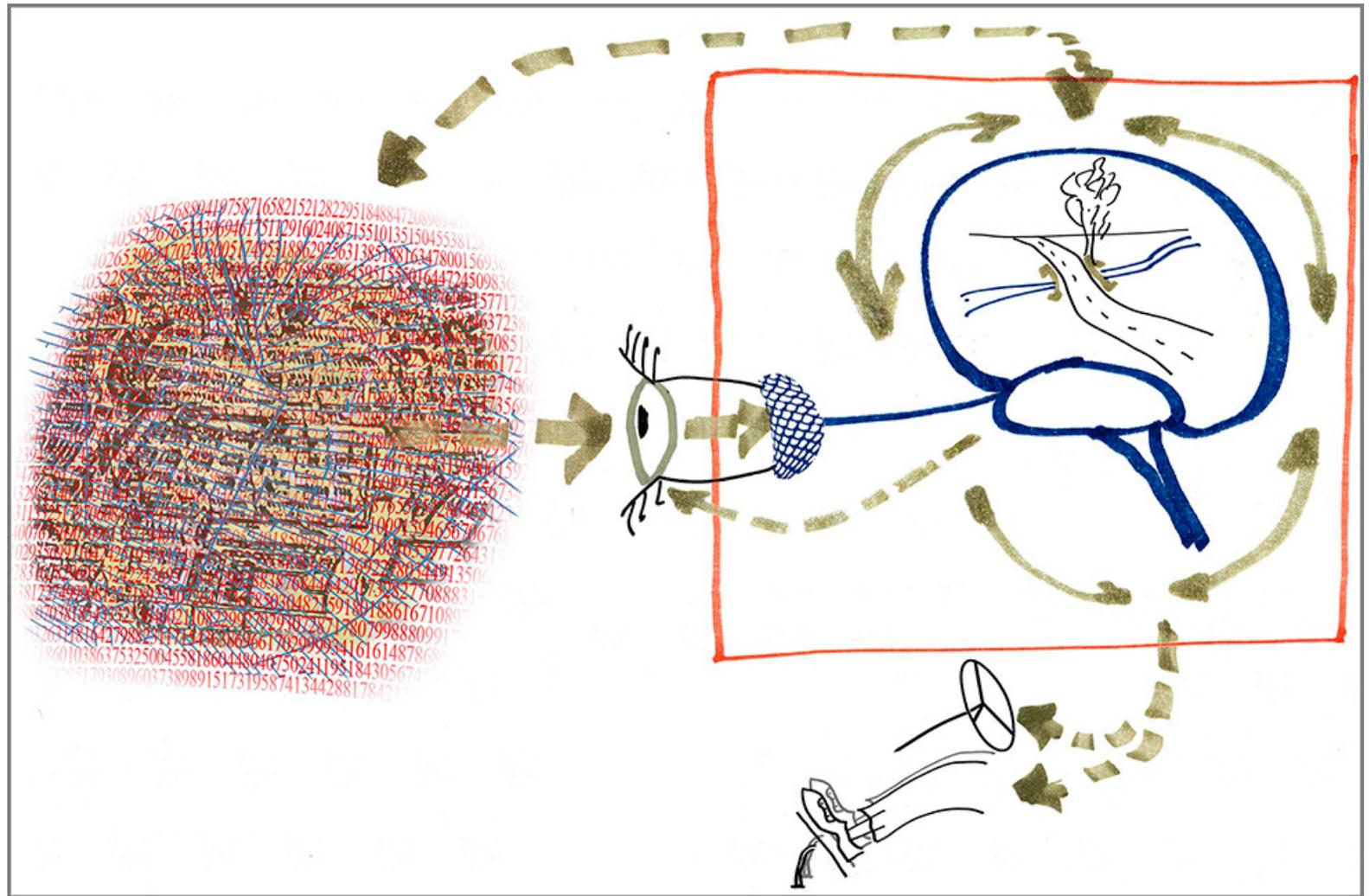
K: 'Something like that. By the way, your head's getting a bit balloonlike too.'

B: 'Says who, blockhead? There is something weird going on with our eggs, though.'

K: 'As if somebody's messing around with them. We'll see.'

B: 'Wait a second. That tableau must be in your head, all very well, but even so we *think* it outside, you might say.'

K: 'Better take care of that too.'



CHAPTER SEVEN

Bertie: 'See? Think-balloons, that's the trick. One for in your head, where you make the tableau, and one...'

Klaus: '...around this tableau outside, where you think it. And in between, all these bubbles to indicate the connection.'

B: 'It's getting better and better. And nicer.'

K: 'Doesn't go for us, though. You're starting to look ever so weird. And I think you've got my arm.'

B: 'And you've got mine. This messing about seems to be getting out of hand.'

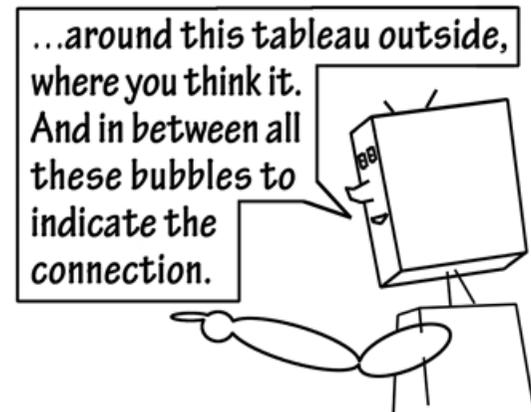
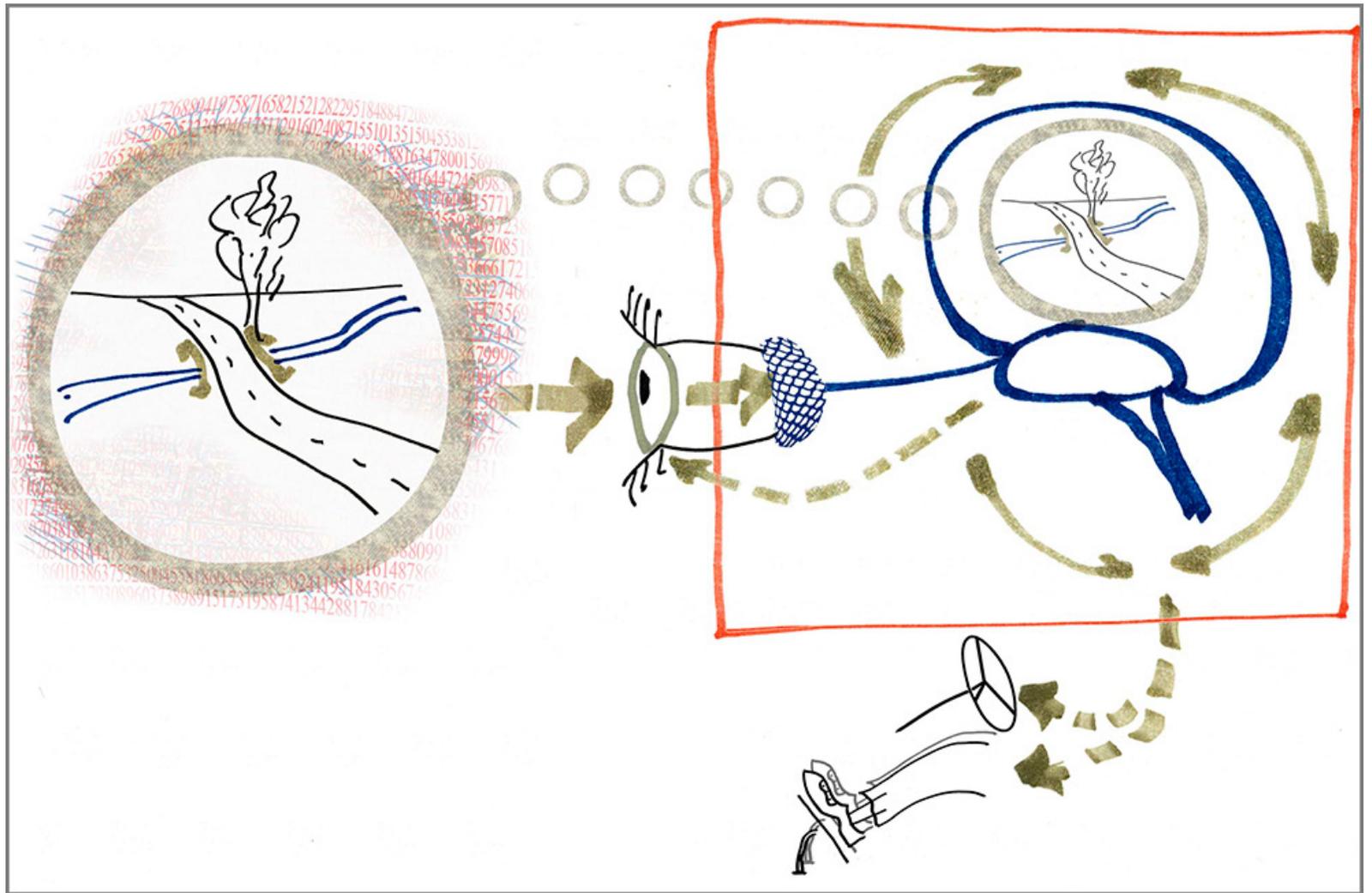
K: 'Now it could well be that it has something to do with our subject. The tableau, is what I mean. How the world looks. What do you think?'

B: 'It *could* be so. That'd be a bit too close to philosophy, though.'

K: 'That needn't be all that bad. For it'd be natural philosophy.'

B: 'Ah. And that's not so bad?'

K: 'Oh, no. Of course it isn't. But let's return for a bit to the world around us. While driving, that'll change, won't it? Which'll change the tableau in its turn? That isn't in it yet.'



CHAPTER EIGHT

Bertie: 'There you go: just arrows, from the pedals and the wheel to the world outside.'

Klaus: 'Simple enough, but it looks great.'

B: 'So our brain controls the steering of the car by way of the tableau. And by the driving, your place in the surrounding area'll change as well.'

K: 'And by this changing of the surroundings, as registered by your eye and your brain, the tableau you're thinking changes again.'

B: 'And with that your brain in its turn controls your feet and hands, which control the car.'

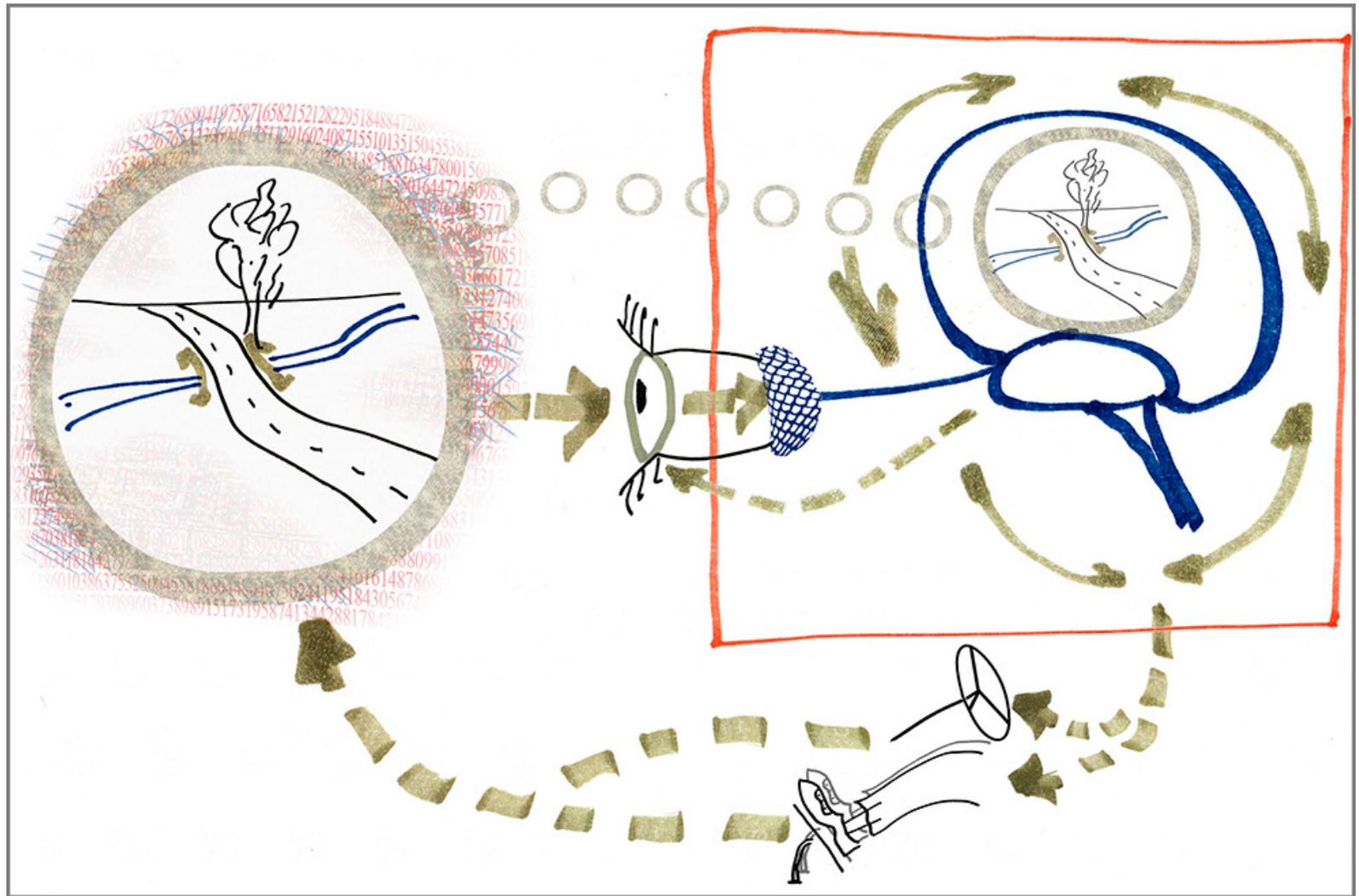
K: 'And so the world outside'll change again. Etcetera and so on and on. It all keeps turning round and round.'

B: 'You know, your old head's back. Your arm too, but that's still wrong, like your body.'

K: 'Your pig's head's back as well, but your body and arm, they're still funny too.'

B: 'Weird goings-on, this.'

K: 'There's still a bit left. Same kind of arrows for the world outside and for in your brain and your nerves, that won't do.'



There you go: just arrows, from the pedals and the wheel to the world outside.



Bertie

Simple enough, but it looks great.



CHAPTER NINE

Klaus: 'Other colours for the nerve signals than for what happens outside?'

Bertie: 'And the think-balloons and the bubbles between them done in the nerves colour, yes. That must be clear enough.'

K: 'It really looks good.'

B: 'The two of us are looking quite normal again too.'

K: 'Any idea yet how that came about? These funny heads and bodies?'

B: 'No, not yet. But it might well be that someone or something is messing up our appearance.'

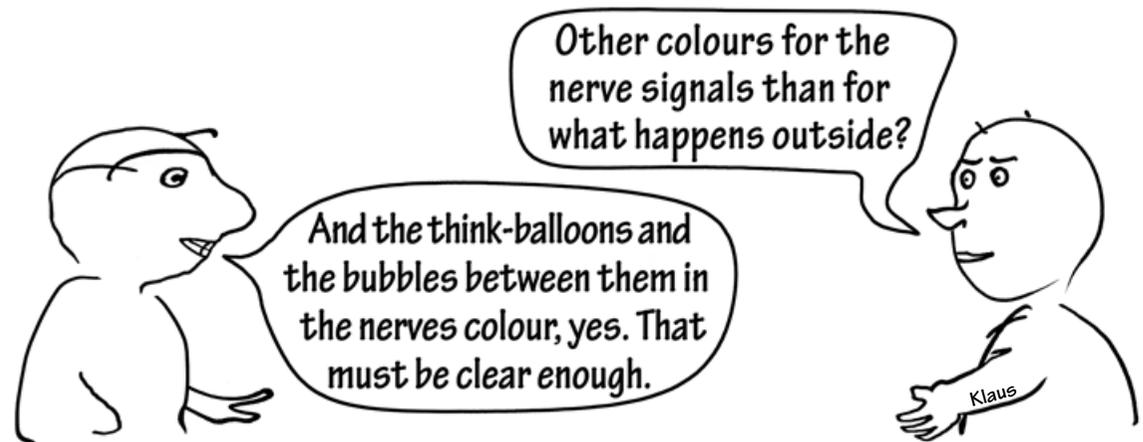
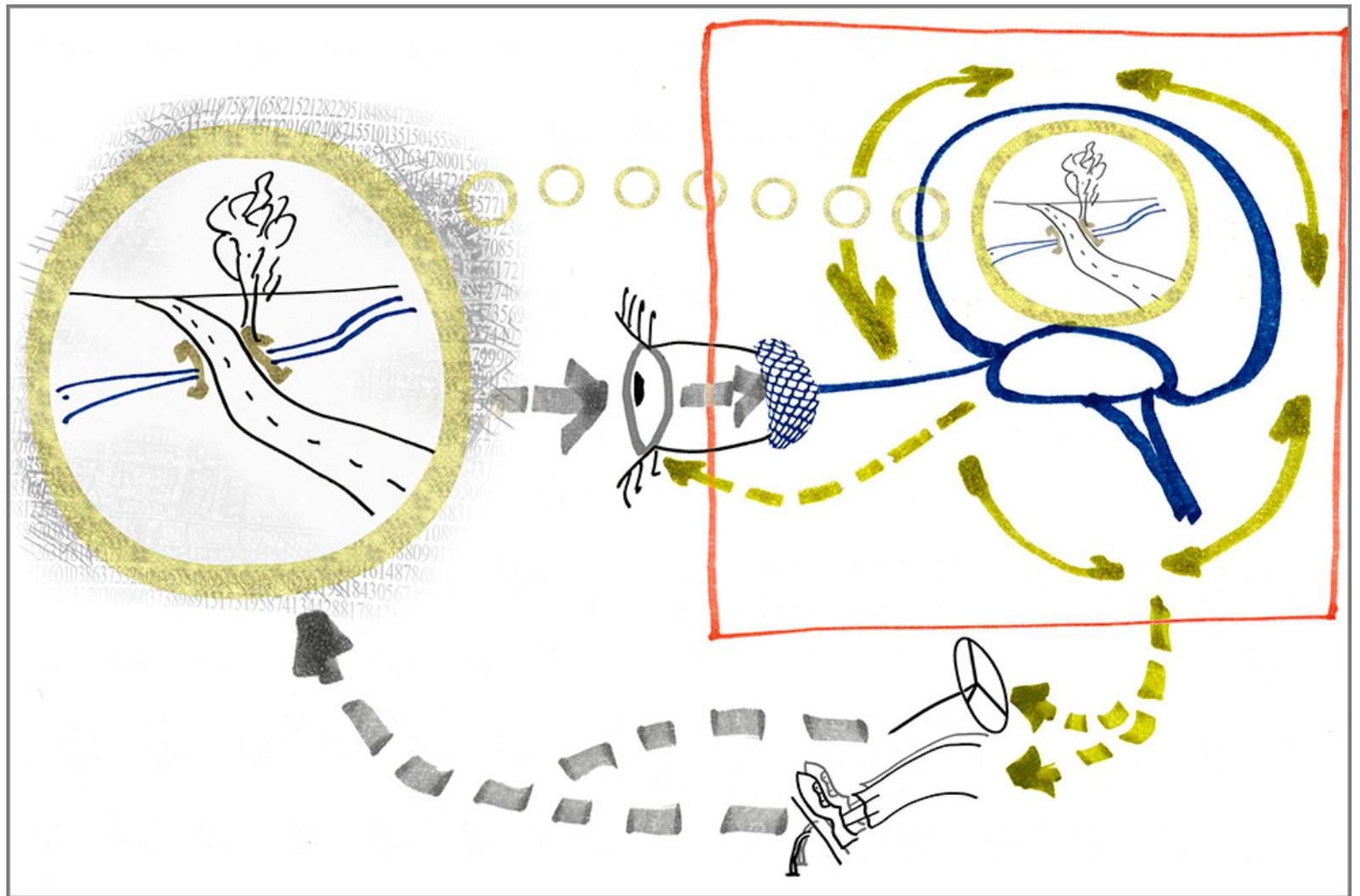
K: 'Hmm. This "thinking" your tableau, or "thinking it outside", what's the best way to say that?'

B: 'I like to call it *experiencing*. It's often said you experience it in your awareness, or your consciousness.'

K: 'Ah, consciousness. There's that, of course. You may not know *what* it is, but *that* it's there you do know. May I raise another point?'

B: 'Go ahead.'

K: 'When I see things, when I have a tableau, that is, it looks ways better than in that funny diagram of yours.'



CHAPTER TEN

Bertie: 'This better?'

Klaus: 'Oh well, that'll have to do. It's only a model, after all.'

B: 'Just like that very tableau in your consciousness. It's a model too, but *that's* a model of your surroundings.'

K: 'Yes, put like that, of course it is. Not a *thing* on the wall, or a scene on a stage, but a model you're *thinking*.'

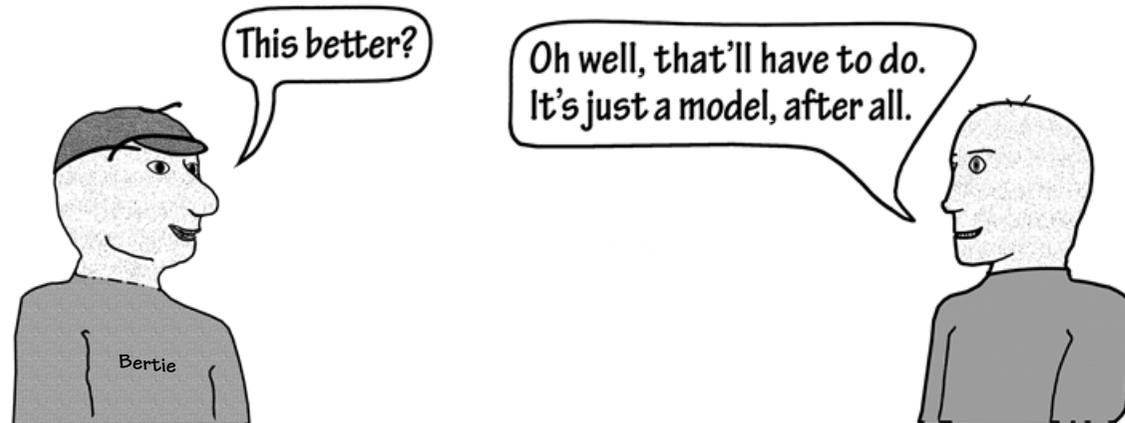
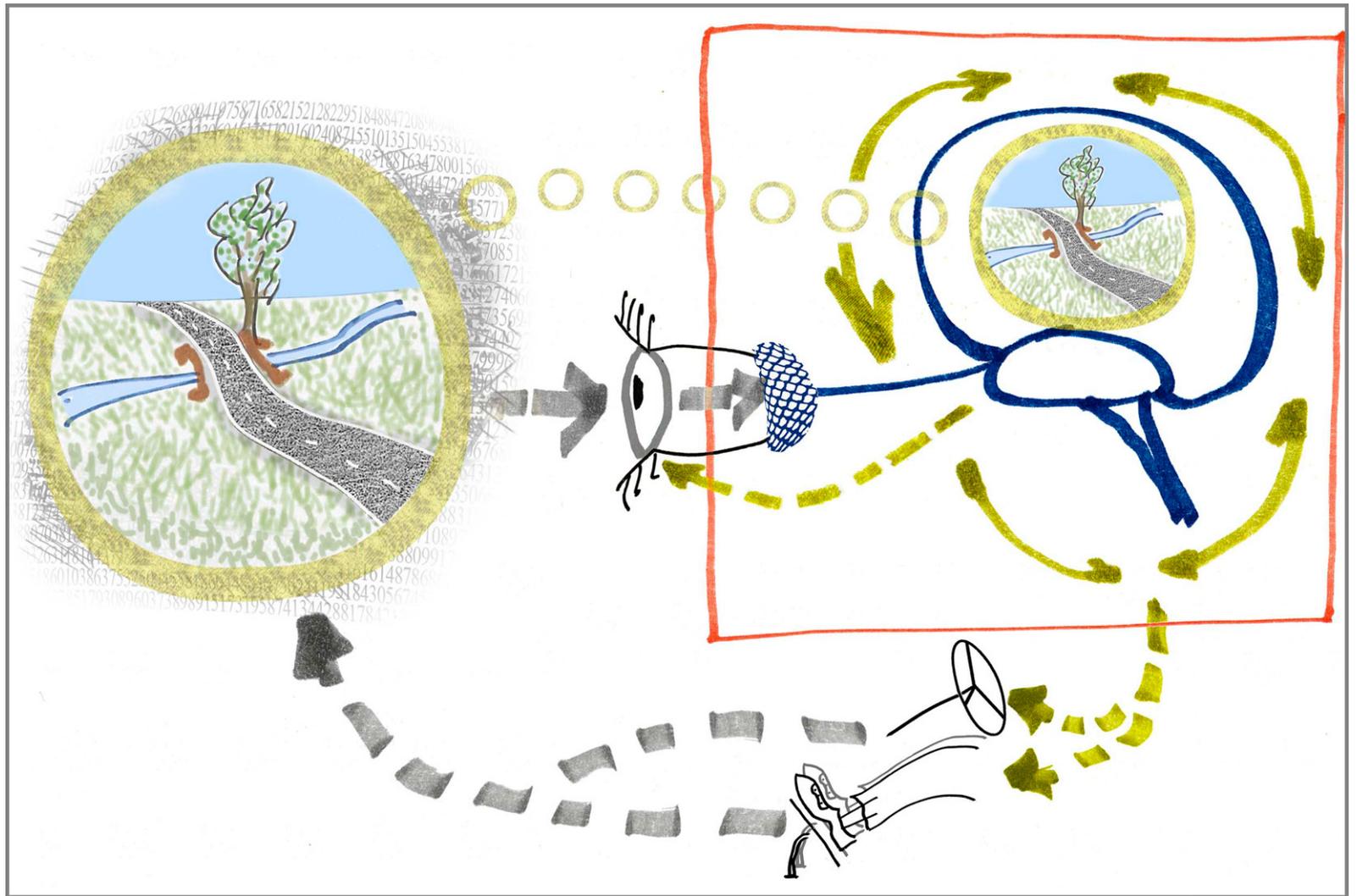
B: 'So that's why I just call it the **model tableau**. There's a lot more to it, of course. How that retina thing and the brain manage to prepare it, for a start. And after that, how it's involved in controlling what you're doing. How you're driving that car, for instance.'

K: 'That leaves the two of us. That messing about.'

B: 'I suspect that we're also a model. Drawn or something.'

K: 'So I'm not even real? I don't even exist? But I'm talking! Am I not? Now you're getting me all confused, you!'

B: 'I still think we *are* real. As drawings, that is. And we are talking. In the consciousness of someone reading this. Get it? Hello reader!'



## Colophon and other trivia

The sign on the front page of this English version is based on the UK 'lollypop', the sign carried by traffic wardens that help school children across a busy street. The modern centaur cartoon below the black bar derives from the logo of a Dutch motorists lobby campaign, started in the 1970s.

The traffic photos over the preface on page two are shot by Max van Kelegom and edited for this story by Ruurd Groot.

The diagrams about seeing, driving etc. are based on a sketch by Max van Kelegom and further elaborated by Ruurd Groot.

All other image material and the text are by Ruurd Groot, with many suggestions and corrections by Jur Groot, Mieke Groot and Max van Kelegom.

The Klaus and Bertie characters are completely fictitious and therefore in that respect sadly in fact not real; so any likeness to real people is their own fault.

Real or unreal, our Klaus and Bertie herewith tread in the footsteps of Anaxagoras of Klazomenai (Ἀναξαγόρας Κλαζομένιος, ca. 500–428 BC), who even that many centuries ago sought to make a reasoned connection between sight caused by light falling on the pupil, and what we now refer to by terms like mind, consciousness and actions.

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Klaus & Bertie enlighten us – Look who's driving  
First edition, 2012

