

The Convenience Paradox *ideogram* is drawn as the *yin-yang* symbol with its dark or *yin* side on its bottom and the light or *yang* side on its top; with a stickman standing on its dark bottom, at the inflection point of its slope where the u-shaped valley on its left turns into the n-shaped peak on its right. Like the rest of us, I explained, this little man wants to live a life that is pleasant and easy; so he's trying to deciding which direction to take. The direction up (to the right) *feels* difficult—and becomes easier and easier when followed; the direction down feels easy—and becomes forbiddingly difficult later on.

The *convenience paradox* is a *pattern*.

*Knowledge federation* weaves *threads* together to create *patterns*; which are more abstract or general. A *pattern* is an *abstract relationship*; *patterns* serve a similar role in *knowledge federation* as mathematical functions do in traditional science.

The message or *point* of *convenience paradox* is that the pursuit of *convenience* (favoring what feels or *seems* pleasant and easy) is as unreasonable and futile as always going downward, because that's easy—instead of going toward the destination or *situation* where we want to be.

And that the *way* must be illuminated by *information*.

The *rectangle*, by which the *convenience paradox* result is *justified* or 'proven', contained a structured variety of *scopes* and *views*—instances of the *convenience paradox pattern*; which were culture-transformative *memes*.