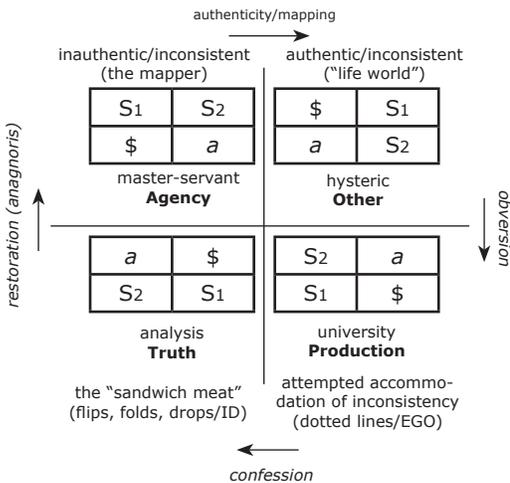
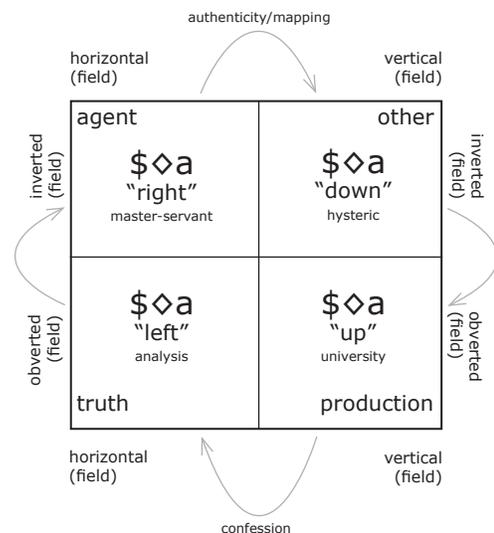


mapspace is topological not projective

Maps are used to represent human spatial experience, either by documenting occupation, use, movement, and interactions or by describing a field in symbolic graphic terms as a potential or actual basis for action or response. The continuity of the field is a graphic commonplace. The representational space of the map is accepted as a scalar transformation (1:x) of phenomenon framed by the scope of the map and flattened by the statistical narrowing of variation to exclude the sagittal dimension (connecting the viewer to the map and the map to the mapped domain — i.e. the “plan view”) in order for the sagittal to be neutralized as the dimension of representation. “Vertical variations” must therefore be represented indirectly, as in the creation of stereographic maps or topological maps using “contours” to represent elevation. The conversion of vertical variation to horizontal symbolism is conventional and rarely questioned. The illusionism of the vertical however has important consequences. While it allows for the neutralization of the “ideology” of plan-view representation (i.e. the acceptability of the map as representative), the space of the map is “homogeneous” with respect to the observer. It allows for the illusion of a cartographic “panopticism,” where error function is transferred to the flat map-space (problems of measurement) rather than the sagittal “dimension of process” that comes to stand for the validity of the map view. This homogeneity is not borne out in experience. The continuity of experience is a function of temporality, which is constructed (“ontological”) rather than a given constant of nature (“ontic”). The map view, to be accurate, would have to represent parts of this construction as “approximately” synchronized with representations made by subjects and observers of subjects, but other segments of the “lived field” would have to be left blank or symbolized as “discontinuous.” In other words, the map’s representational space and the subject’s constructed space meet, but it would be inaccurate to characterize this meeting as an “error-adjustable” space. It is an irrational zone that defies both (1) the homogenizing rationale of the representational map and (2) the subject’s perceptual continuities — “journals” — that model experience through characterization “templates” at the level of discourse, perception, and judgment.



In effect, experience within a space-time “field” and the “plan-view” representation of that experience (“maps”) create a kind of sandwich that is irrational from the point of view of the incommensurability of the two kinds of error, “ontic error” and “ontological error.” Both kinds of error are constructions in the ideological sense: measurements with symbolic value relative to more inclusive belief systems. In the case of the ontological (constructed) experience of the subject, this means error in relation to intention, shortcomings, breakdowns of motility, misidentifications, incompatibilities, etc. For the “ontic” (the map’s ideological truth-value claim), error is related to the function of the sagittal, the “knower-known” or “representer-represented” breakdown of scale — the ultimate failure of a finite system of measurement as compared to an “infinite” field of variation. Scale dysfunction, unlike motility and identity dysfunction, is the point where the uniformity of the representational field gives way to operations that are disallowed: folding, tearing, twisting, etc. — i.e. actions that require a “sagittal of the sagittal,” so to speak, an extra dimension of operation to account for transformations of the representer-represented relationship. Instead of the two optional fields (the “blue pill” option of living within the “illusion” of map-space, unaware of relationships visible only from the “plan view” versus the “red pill” option of knowledge identified with the “power position” of the superior sagittal point of view), there is a “third pill” associated with the meat of the ontic-ontological sandwich. This requires a topological account.



The map (representational) *versus* experience assessment allows a reduction to a confrontational zone where the incommensurable values of authoritative mapping and discontinuous construction of experience breakdown (= scale dysfunction, reinterpreted, not as the limits of a finite model of infinite variability) result in an *impasse* (in Lacanian terms, the Real). There are, in analogous assessments of film, literature, science, etc. — reasons for turning to the role played by fantasy construction, written in Lacanian terms as $\$ \diamond a$, where the *pointon* can be interpreted as a mark of authenticity, as in the conductor’s punch registering the use of a ticket, or the $\langle \rangle$ (“both greater than and lesser than”) obversion of scale dysfunction. The quadration of the discourses corresponds to four options of the fantastic, the constructed aspect of fantasy that converts personal fantasy to narratives, models, etc. in art, architecture, film, literature, etc. The diagram on the left portrays four “fourth wall” views into the “sandwiched” zone between (ideological) mapping and (existential) experience. The irrationality of the *pointon* corresponds to the incommensurability of this zone, i.e. its status as the “third pill” (cf. *The Matrix*) option sought by Žižek. Because of the public, archival aspects of this “fourth wall function” (e.g. “meta-theory”), it is possible to calibrate examples from different media, different cultures, different time periods, etc. The four positions (right, down, up, left) are “calibrated” against the Lacanian field of discourse (agent, other, production, and truth) to indicate a cyclic progression from the agency of the master (mapping) to that of analysis (the “truth of fantasy”). QED: While the map is inadequate with respect to the discontinuities of lived experience, it nonetheless affords the articulation of the “incommensurability zone” through discourse, “calibrated” in relation to the “public fantasies,” i.e. the four meta-positions.

CORRESPONDENCES

RIGHT AS LAW (Organicism, Positivism, the zenithal atlas, tessera) "Orthos" (right) as law begins with the sagittal, as in Vico's anecdote about the thunder of the first authentically human encounter with appearance, as thunder. The sagittal is both "too close" and a problematic distance to be thematized by the interventions of divination. Hence, the Mayan obsession with measurement to play out the sagittal in terms of universal law, a clock of incredible complexity. The right is also the "recto," the facing side, and the direction toward origins, in the proverbial East ("decumanus," right hand, as the name of the line extending parallel to the path of the sun, in contrast to the "cardo" of Roman town and military camp planning). The observer is subservient to the sagittal dimension of appearance/observation (S1/\$), to its "right" is the object-cause of desire, the concealed symptom whose suppression affords the order of cause-and-effect that may structure S2 as a field. The 'a' is in the position of origins, the divine eye, geographically the clearing used by first societies for ritual enactments, celestial observation, sacrifice.

DOWN: "THE FALLEN SUBJECT." (Formism, the subject as field, body-space, "body loading," Vico's divine, clinamen) After "Eve and Adams" (Lucretius: "even atoms") comes the fall, and the transfer of 'a' to the space behind the curtain of appearance. The subject wanders in a field of affordance (*tuchē*) and is unconscious of the pockets close to and within the body that conceal clues to meaning (S1→S2). In hysteria, domestication takes place by normalizing the radical re-mapping of the subject and concealment of invisibility that comes with "body loading." The Virgin Mary is shown reading, for example, as she is impregnated by the Angel Gabriel. The complex enigma within this image of impregnation by the Word is grounded in relocation, the original meaning of hysteria (the dislocated womb). In other words, it is the void (cf. the lipogram, the omission of a letter in a text) that moves around, and this is the basis of the subject's unconscious response to symptom. A fallen woman dreams of slipping and falling in public. The symptom "emerges" but in fact has always and only been a public matter, an appearance. Hence, formism is the primacy of the symptom, the illusion, the fantasy. Instead of imagining the "false illusion" as the clever false façade concealing a truth beneath, the illusion is truth itself, the original.

THE UP OF "RECTIFICATION/VINDICATION." (Contextualism, the relative field, quadration, "playing field," Vico's heroic, apophrades) The return of the dead to their accustomed place in life was bad news for all ancient peoples who celebrated the day when this occurred. The universal response was to feed the unwelcome guest (cf. Don Giovanni's banquet, prepared for the Stone Guest). Quadration is also setting the table for the dead guest, allowing it a *place*. How one makes room for something that is both here and not here is the key to Jasper Johns' paintings of number sequences, where the number 9 occupies the corners and the center; it is the "sigma" value that Dante applied to Beatrice, whose dead face was the poet's only means of apprehending the Real of the divine. Place, in other words, is the space between the Symbolic and the Real, the thin sandwich that Merleau-Ponty called the "flesh of the world," the crumpled surface of representation that marks the compression of the sagittal dimension of observation as a "too close" proximity in the face of an irreducible alienation-as-distance. Contextualism always switches its terms. The University discourse adjusts knowledge (S2) to the undisclosed agenda of the masters (S1). New words for old ideas, but there are no old ideas, only prior terminologies. The hero adjusts to this, finding his career as a liar aided by metalepsis, the imaginative use of the non-existent, hence the identity of the hero as a nobody whose name is nobody. Already the hero is, by this device, no more than a "dead man" (ἄψωτος), "given up for dead," but someone who, facing travel as a challenge of identity, must return, hence the theme of *apophrades* and *katabasis*, the descent aiming to pry the truth from the ancestors (*manes*).

THE SINISTER DOPPELGÄNGER. (Mechanism, body-space, cipher, password, the unconscious, Vico's human, dæmon) With automaton come two contrasting functions — that of chance operation and fatalistic determination. Hence, destiny is portrayed as a machine whose giant wheels "grind slow but fine," requiring free choices to be made by the victims who live in the cause-and-effect illusoriness of reality. If Beatrice is the zone between the Symbolic and the Real, something like her Nine-ness must qualify the zone between the Real and the imaginary that configures its freedom as a field of affordances. This is the operational drama played out between doubles (rivals, mirror images, i.e. the "detached virtual"), which are nothing less than the appearance of the symptom alongside of (simultaneous to) its productive mechanism. Unaccountably, the rabbit comes out of the hat; the mirror image refuses to take orders; the dream continues into waking time. Paolo and Francesca, in the *Divine Comedy*, are punished "as soon as" (if not "before," in the sense of an omen forcing them together) their love is born from their reading of the story of Lancelot and Guinevere. As with the other deadly sins, the punishment is implicit within the crime; it sets it up, so to speak. As the two halves of the Real hatch the Imaginary between them, the imaginary must take the shape of a passage requiring a password, in itself a "half-word." Conditional entry is the "kino-eye" that plants the camera inside the everyday (Ver-tov), the mechanism of visibility, the visibility of mechanism. Aside: Dante, in his image of Paolo and Francesca's punishment as a double-helix whirlwind, forever close together but held apart, should be given some credit for discovering the structure of the human chromosome. Or, perhaps it is still the case that

EXTRATERRITORIAL: THE ASK/OUT of ASKESIS. (the existential position) Is there an "other of the other"? Theory must accept the leftovers from the quadration of up-down-left-right and take a cue from the sagittal Kino-eye, i.e. mechanize itself, psychoanalyze itself — theoretically impossible (and, after all, wouldn't the "theoretically impossible," for theory, be a serious limitation?). The cipher aspects of the left-handed procedures of mechanism compel theory to create diversions and false fronts. This is not to disassemble but rather offer admission on the basis of accomplishment and accomplishment on the basis of the distance of travel. At this point the idea of authentic travel, developed by Henry Johnstone in his study of Odysseus, becomes the relevant guide. Architecturally, the theme of *askesis* commands theory to retreat and, in retreat, identify with examples of architecture and landscape/geography where retreat has had historical significance: monasteries, cities, asylums, reservations, deserts, etc.

EXTRATERRITORIAL: THE IN/KEN of KENOSIS. (the theoretical position) *Mi-dire* is the case of theory undergoing its own limitations, as an existential *askesis*, forty days and forty nights in the desert. The role played by detached virtuality should not be ignored. Forty days are not obliged to come along with forty nights, as those who celebrate Ramadan know very well. The addition is the metalepsis of mortification, the "thousand nights and ONE night" of a period of exception, a mortification, a quarantine. If the theorist must do "hard time," he/she must endure the rule of silence implicit in *mi-dire*: the Gödelian forced choice (*Verneinung*, *Verleugnung*, *Verwerfung*) between completion and consistency. The master is both inconsistent and inauthentic; only one sin is required. Analysis can be consistent and authentic, but the trick is to overcome the forced choice, to endure the desert exile. The unbearable "one more night" of a thousand nights and one night is the central issue of the sorites, the last grain of sand that may still constitute a pile of sand, the gap between a predication and its reverse. "Those little blues," quoted Merleau-Ponty of Cézanne: "Nor did Cézanne neglect the physiognomy of objects and faces: he simply wanted to capture it emerging from the color. Painting a face 'as an object' is not to strip it of its 'thought'. 'I agree that the painter must interpret it,' said Cézanne. 'The painter is not an imbecile'. But this interpretation should not be a reflection distinct from the act of seeing. 'If I paint all the little blues and all the little browns, I capture and convey his glance. Who gives a damn if they have any idea how one can sadden a mouth or make a cheek smile by wedding a shaded green to a red.'" The wedding of Miss shaded green to Mr. Red is nothing less than the greenly dressed Miss Lonelyhearts to the Composer in Alfred Hitchcock's *Rear Window*, embodiments of loneliness and creativity in a perfect match of *askesis*. Metalepsis, the "other half" of *mi-dire*, lets us out of the forced-choice contract. It is a release, a parole on account of "good behavior" if the theorist minds his/her peace and cues.