such. What about that gap? Is it an accident of the encounter between topology and child development or, in fact, a
technique, and that the child is coming to terms with the spatial structure of here and there that define his isolation and the
promise of return. Between fort and da, Lacan remarks, opens a gap. The two are no longer a part of a continuum of
nearer and further away but a part of a dichotomous absolute that, like left and right, valorizes the near and far as
such. What about that gap? Is it an accident of the encounter between topology and child development or, in fact, a
key to the essential qualities that make human space human?

1. The gap in graphs

The gap between near and far, inside and outside, subject and object, etc. is in fact a structure — a cruciform to be exact —
that distinguishes in an orthogonal way a rotational discontinuity (moving from left to right is qualitatively different than
movement forward and backward). It’s possible to trace this inconsistent cross back to ancient society’s observations of the
difference between celestial movements east to west (diurnal) and those north to south (annual). The former miniaturized the
year’s seasonal cycle, with night playing the role of winter, and noon that of summer — hence, the connection between regions
associated with summer weather, as in the Midi (France).

Because time is filled out with spatial metaphors, exchanges between temporality and geography are both highly topological. Even discourse seems
to take sides, as in the case of the Lacanian formula for the discourse of the Master and Servant, a ‘diurnal’ action that allows for gaps (‘breaks’) only between scenes where the
Master makes some demand of the Servant. The Servant escapes, even in folklore, by ‘following the drinking gourd’, that is, the constellation of
that points towards ‘stepping into the light’ (i.e. passing directly through the plane of reception that the subject faces) has
always been a metaphor about death, passage into the ‘other world’ of Eternity.

A cross-shaped graph would, like the templum that defined the sacrifice of the victim and the relation of that sacrifice to the quadriform sky, involve a crossing between short-
term events and long-term ones: fast and slow. The architectural temples that took their names from this ritual of divination took up and combined the themes of fast and slow, principally in the division between details ‘consumed’ on the perceptual plane of the
users and those imagined to exist in plan and section. The visible ruled the fast trans-
actions of activities, the slow resisted not only perceptual penetration but the erosive forces of time: the last material presence of a building is made up of the bones of walls
and fragments of ground designs. In these terms, the slowest building ever was the first,
the Daedalian labyrinth, which is in a sense ‘all wall poché’ (wall interior) and ‘all plan’. Slow buildings are
good for tombs, observatories, and
prisons. Fast buildings emphasize visibility and transaction, usually on a single plane.

This rule is proved by the excep-
tion. In the 1939 film, The Wizard
of Oz, Dorothy returns home after
being persuaded to end her runaway
attempt by Professor Marvel. The
home has become a house, aban-
donned by the family in anticipation of
an oncoming tornado. It has ‘slowed
down’, the first step in becoming a
ruin. A screen door blows off; the
rooms are empty. When Dorothy
goes to her room, a window frame
is blown in by the wind and it hits her head. Her concussion produces a delirium where
she imagines the view through the window as a fantasía projection populated by victims
of the tornado’s vortex wind (see illustration on next page). Farmers out fishing wave to
her, unperturbed. A cow continues to graze. The only tip-off that anything is wrong is the
phantom of the mean teacher, Miss Gulch, metamorphized into a witch on a broomstick.
This change signals the qualitative role and shape of this ‘actualized gap’. It is a death-
passage that, like the birth-passage, head directly across a boundary of transgression, a
limit (privation) that has been turned into an interdiction (prohibition).

Graphic representation of this difference in quadrilateral motions has been going on for
some time. The famous image associated with The Table of Cebes, a text widely distrib-
uted in the late Middle ages, an aversion of the Tower of Babel. Here, the top-ward temple
is the ‘Oz’ portion, the section below is a journey or trial to sort out the righteous.

Akiro Kurosawa’s High and Low (1963), final
scene, where Gondo the industrialist brought
low by a kidnapper’s ransom, confronts the
kidnapper after he is captured and sentenced
to death. The camera picks up a ghostly
reflection of the interlocutor out of frame and
juxtaposes the faces so that a two-headed
monster seems to be arguing with itself,
visually parsed by the wire mesh of the secu-
rity glass. The ‘face to face’ condition is, as in
Ingmar Bergman’s portrayals, intensifies the
role of the gap, shows it to be the ultimate
partial object’, the central void of all horror.
1. triangulation

The cruciform graph gives the impression that a forward crossing is made directly, simply by 'stepping into the light'. Actually, transgression involves a backwards motion or at least reference, a collation of the first part of the journey with the present or last. Hence triangulation, as in the case of Diego Velázquez's painting *Las Meninas* (1656), undermines a cone-of-vision interpretation by involving mirrors that somehow 'delay' the exchange of scenes within a 'sandwich' of fictional space. This is the gap *actualized*. The apsentador standing partly in and partly out of the room (the apsentador was charged with the keys, with opening and closing rooms of the palace). His full name was José Nieto Diego Velázquez. Thus, there are three royal couples, two Velázquez's, and a space that seems to blow-up after the mirror 'records' its image.

*Las Meninas*, through its visual appeal, invites us to 'step into the light', meaning 'step into the gap', the gap here being the incomplete triangle which, by virtue of what's hidden on the working canvas, contains something like the 'interior 8' that Lacan described as the signal of desire. This is the space between the space, a hypothetical where identity and anamorphosis combine to undermine the stability of the subject and the system of stable references established as a part of representational conventions.

The relation of *Las Meninas* to *The Wizard of Oz* is particularly uncanny if one takes into account the theme of duplication (of characters) and the emphasis on the specular/divinatory role of screens.

The triangle that connects the horizon, the internal line of fire connecting the mirror with the images on the canvas turned away from us, and the eyes of the two Velázquezes and Filipe IV and Queen Mariana demonstrate the coincidence of the logical and the topological qualities of the gap. *Las Meninas* (1656) is so carefully constructed according to the rules of geometric perspective that we can reconstruct a plan that implicates the painting as the source of the reflected images of the King and Queen. But, who stands in front of the canvas? In the fiction of the scene of portrait painting, the King and Queen stand there as models. In the actual production (Aristotle's efficient cause) it must be Velázquez, the painter, working on THIS canvas in particular. In terms of reception theory, it is the audience, the spectator. Presence of three 'fool figures' (dwarfs, the dog) in the corner ('angle') of the painting remind us that the name for the contractors' square (*quadratum*) is also the name for paintings. The contractors' square is, of course, a triangle.

Doroth uses her de-framed window as a television device after her concussion, easing the via-vortex journey to Oz through in-flight films showing neighbors and farm animals apparently enjoying the storm (*The Wizard of Oz*, 1939).

The engraving included in Giambattista’s second edition of *The New Science* (1744) includes the figure of Metafisica seated on a globe, her arm resting on a plinth with the engraving, ‘IGNOTA LATEBAT’ (‘she lay hidden, unknown’). This early formula for the main component of the uncanny (that which should have remained hidden, but came to light) is, like the *Las Meninas*, done with mirrors and a carpenters’ square.