

Elements for a new cartography...

—terrestrial strategies of including the mapping agent into the map

Abstract: in this short paper the 3 geometries that define drawing in the *investigative aesthetics of drawing*, are conjoint as 'descriptors'. This turn allows a map-maker to be included into the map. It is a bid on Latour's call to work for an immersive cartography. Such terrestrial inscription of human being prompts the screening our proximal space for orientation, engages a practical critique illusion, solves problems *without* eliminating them, in a critical form of knowledge and information.

Keywords: *drawing, geometry, logic, computing, descriptors, investigative aesthetics, trouble, trauma, problem, solution, readability, making, deconstruction, surfaces/screens.*

How to prevent trouble from turning into illusion? An illusion is defined as a world unto itself, that contains its own reality. If we stay with the trouble, we remain open to the reality within it. As soon as we realise that this reality *marks* the trouble, rather than actually causing it, we can turn the trouble into a problem. To *stay out of trouble* we then have to solve the problem without eliminating it. Which means that we have to *stay with the trouble*¹. If the solution eliminates the problem, there is *no* knowledge *nor* experience. The solution that eliminates the problem is a text-book example of an illusion as defined above. Steps: 1) the trouble X is *taken in* [as a *trauma*]; 2) then it is *marked*; 3) *signified*; 4) *perceived* it; 5) *modelled*; 6) *intercepted*. [[zeraim](#)].

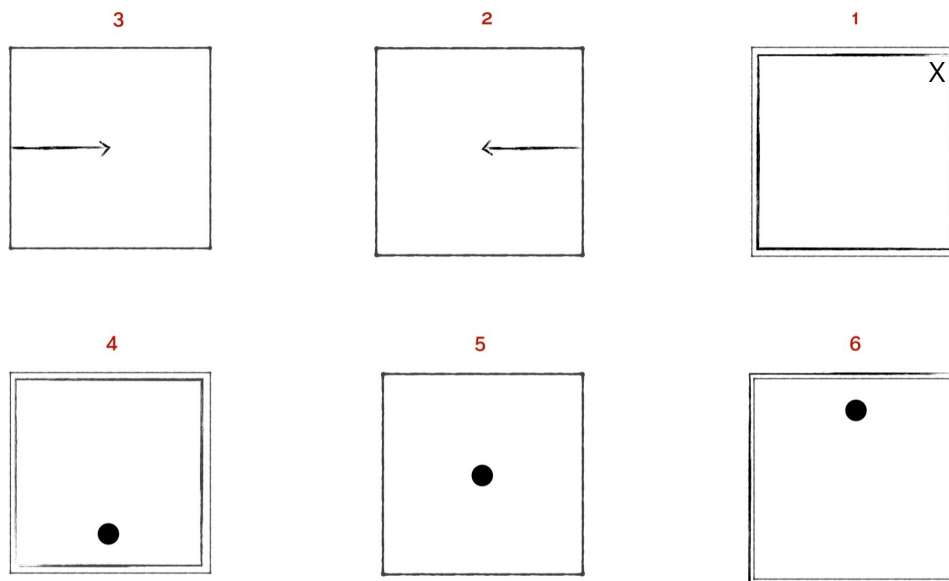


Fig. 1—sequence:
from the floor up

Then, as we consider the above series as a sequence, we may ask: *what kind of drawings are these?* Wassily Kandinsky invented the term of *descriptor*. A notion that potentially includes drawing in the sense of 3 geometries²: mathematics, engineering and art (and, by this, ventured to meet the founding ideas of the *Bauhaus*). As such, descriptors are similar to what we would find in *map-legends*: what is readable in itself, but is added to make something else—e.g. a map—readable. That is, with a function similar to the [descriptor](#) in computing, or the architectural [datum](#).

¹ Haraway, Donna.(2016). *Staying with the trouble. Making kin in the Chthulucene*. Duke university press.

² Evans, Robin. (1999). *The projective cast. Architecture and its three geometries*. MIT press.

With a unified concept of geometry backing up our descriptors—acting as datum in mathematics, engineering and art *conjointly*—we can relate to Baruch de Spinoza’s notion of geometry. In the preface to *Ethica* (1677)³ he writes: “Consider human actions and appetites just as if it were a question of lines, planes and bodies.” Hasana Sharp writes (2011, p. 21)⁴: “Geometry is invoked not to measure the earth (*ge*), external nature, or physical as opposed to spiritual reality but to make possible a new measure of ourselves, a new measure of ‘man’.” When e/motions are understood in their self-relations rather than in relation to the ego, they are understood ‘geometrically’.

The drawings above an investigation of *this* kind is taking place. The investigation relies on aesthetics⁵ because the mathematic, engineering and artistic *takes* on geometry are comprehended—and to an extent deconstructed—in the *sensorial act* of drawing. Following the trail of this act, we will start with 1) *assuming* the frame: that is, we start from the lower right (where the diagram above ends). Next step, is that 2) we relate to the *contents* of each one of the frames. Then in a third step, 3) we ask ourselves what we might *do* with them: *not* for utilitarian reasons, but to *acquire* their contents; 4) we make an experimental *attempt*, followed by 5) taking *note* of what happened; 6) we have *acquired* a surface/sheet to tease out *desired-* and *hidden* aspects: i.e. *drawing* and *writing*.

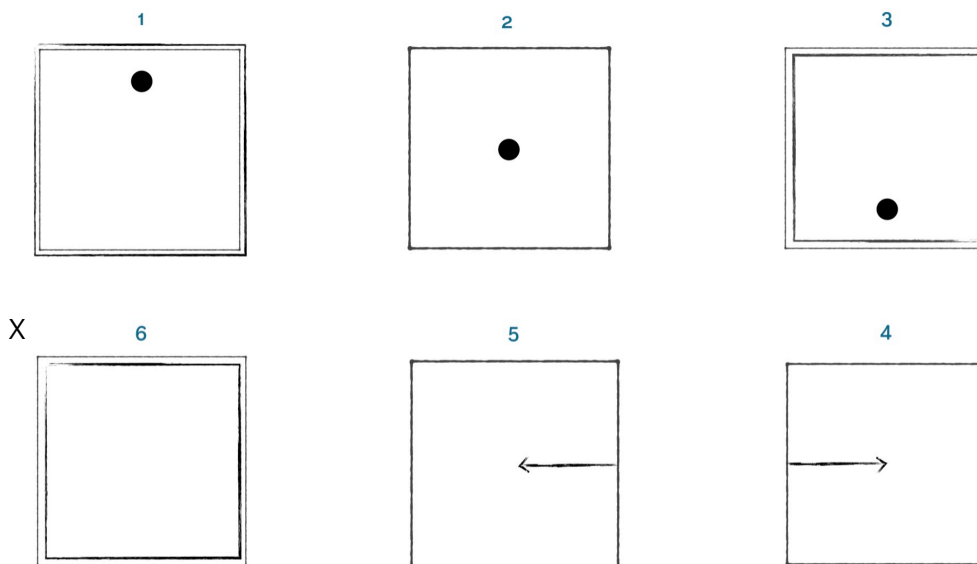


Fig. 2—con/sequence:
from the wall down

In sum, we have a *sequence* (Fig. 1) and a *con/sequence* (Fig. 2). The relation between sequence and consequence is like *text* to *context*. The compound method is *not* interpretive. Rather, there is a relative *autonomy* between the two. They triangulate/orientate. They represent two processes of/ outcomes from acquiring a *surface*. One from the *floor up*. The other from the *wall down*. They interfere with each other as the *components* of a vector do. The sum therefore is a *vectorial sum*. I denote the sequence in Fig. 1 as T_1 and the consequence in Fig. 2 as T_2 . The vectorial sum, I denote T_0 : this sum features the sense of orientation resulting from having acquired a *ground* (where to

³ Spinoza, Baruch de. (1677). *Ethica—Ordine geometrica demonstrata*. Public domain book.

⁴ Sharp, Hasana. (2011). *Spinoza and the politics of renaturalization*. University of Chicago press.

⁵ Fuller, Matthew & Weizman, Eyal. (2021). *Investigative aesthetics*. Verso.

stand) and a *concern* (where to go)⁶. The sum of *pathfinding* and *goalseeking* (i.e. *design*) gathered in a *choreographic* concept.

The three of them can be used to tag the three principal predicates of connectivity—or, material tropes—of *quantum theory*⁷: **a)** intra-action [T_1]; **b)** superposition [T_2]; **c)** entanglement [T_0]. It involves the X-factor in a different way from what is described in this research portfolio as a *systemic* hiccup. The model solves the problem of systemic *hiccups* without eliminating it. Which means that **A)** we have a way of dealing with it directly as humans [and *not* by proxy]; **B)** the X-factor—which is marked off both in Fig. 1 and Fig. 2—*individuates* and *ceases* to be fuzzy as the in the initial trauma. But not in the way of a *symbolon* (which presupposes a tight fit between elements that are promised to each other) but rather as a *synolon*: the crack in the whole—not the ideal whole, but the way it comes out—that yields *information*. It orients us in time, space and life.

ANNEX:

—*the problem*

A [research portfolio](#) of materials broadly concerned with a class of rhythmic events, home in on disturbing elements, or “hiccups”, of the type:

Firstly, secondly, *weirdly* and thirdly...

Hiccups can occur in sequences that are either logical, procedural or both (editorial). They are e.g. relevant in connection with photogravure editions. Featuring elements that are unexplainable/irrelevant in the sequence.

1, 2, X and 3...

[See Didi-Huberman for an in depth analysis of the question. Didi-Huberman, Georges. (2008). *La ressemblance par contact—Archaeologie et modernité de l’empreinte*. Minuit.]

In the research portfolio I am broadly scouting for ways of taking stock such odd elements to see if it is possible to intercept the weft of the passage from *image-* to *object-*perception. This is done by asking a question, showing an image, and providing an answer. The images are the ones contained in a collection of panels (featuring the Q&A at the end).

Together, the sequence of 26 Q&As with an image, feature a matrix of the type that Christopher Alexander called a pattern (with the interception X added here). The argument for making an account and finding uses for *hiccups* is: if unattended they leave a long tail, a growing shadow discussed in Goethe’s and Jung’s terms.

If hiccups are understood as elements occurring in a sequence/edition for which there is no rule, nor any currently existing learning algorithm, then they will tend to aggregate. If left unaccounted and unattended they will grow on par with the power and multiplication of computers in human exchange (i.e., a long entropic tail).

Hence we here have a candidate model to explain how human and environmental relations could escalate to states of exception in a variety of un/related areas. And alternatives of how to deal with them are within reach of research. A solution that eliminates the problem—or, an answer that eliminates the question—contains no knowledge.

⁶ Cf, Næss, Arne. (2009). *Ecology, community and lifestyle*. Cambridge university press.

⁷ Simondon, Gilbert. (2020). *Individuation in light of notations of form and information*. MIT press.

Barad, Karen. (2007). *Meeting the universe half way—Quantum physics and the entanglement of matter and meaning*. Duke university press.