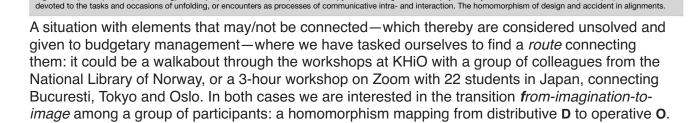Fig. 1—Anaptúxis (ἀνάπτυξις/*unfolding*) is here proposed as a counter-point to therapy. Thus making the tools of psychoanalysis available for non-therapeutic purposes: ones devoted to the tasks and occasions of unfolding, or encounters as processes of communicative intra- and interaction. The homomorphism of design and accident in alignments.

A situation with elements that may/not be connected—which thereby are considered unsolved and given to budgetary management—where we have tasked ourselves to find a *route* connecting them: it could be a walkabout through the workshops at KHiO with a group of colleagues from the National Library of Norway, or a 3-hour workshop on Zoom with 22 students in Japan, connecting Bucuresti, Tokyo and Oslo. In both cases we are interested in the transition *from-imagination-to-image* among a group of participants: a homomorphism mapping from distributive **D** to operative **O**.

From the above we can already state that the homomorphism is in the mode: **f (1)◇f (2)◇f (3)◇f (4)◇f (5) […] f(n) —> f(1 * 2 * 3 * 4 * 5 […] n)**—where **n = 12** in the KHiO case, and **n = 8** for the Tokyo workshop on Zoom. In the present use, the advantage of a mathematic notation is that it is *neither* propositional *nor* metaphoric, and affords a relation between a departure group **D** and an arrival group **O**, which is *neither* full *nor* empty (i.e. it is *floating*): the advantage of the notation—as a place to start—is that it affords a readiness for bringing about a contingent alignment (level up).

That is, *not* an alignment in a linear sense: but in an *emergent* sense, generated *from* complexity. What we want is a *description* (in **D**) and a *manoeuvre* (in **O**) that accounts for how we occasionally bring things together in our lives, that *cannot* be simply planned and implemented instrumentally (it is not an odd job) but where we can turn the *chance*-methods of contingency to play on our side, and things turn to their place (where they have been/should be), or simply find the place where they could be for the very first time. But before we proceed further, let us establish the *problem*.

It is a problem that starts with trouble; first defined by Freud in his *dream-analysis* and then by Lacan in his *seminars*. Let us start with Freud's simile of the *leaky cauldron*. As it was delivered back to its owner, the wo/man who had borrowed it claimed that: **1.** the cauldron had been returned *undamaged*; **2.** that it was *already* damaged when s/he borrowed it; **3.** that s/he had *never* borrowed the cauldron. We add a fourth clause: **4.** there is a leaky cauldron. If **1-3** are *all* claimed effective, the only truth we are left with is **4.** the *fact* of the leaky ca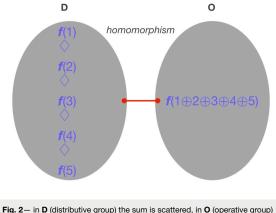uldron. Whatever happens in the end, surely depends on whether/not one takes the cauldron 's side (as nothing happens on its own).

Fig. 2— in **D** (distributive group) the sum is scattered, in **O** (operative group) the sum is gathered ("who does not gather, scatters" as the holy writ says).

So, in the string of functions in **D** (*left*), there is something in the between-space that will not be accounted for: the only witness we have is the leaky cauldron, and it cannot speak. In his explanations of why stars do not speak *Lacan* relates in one of his apologues: **1.** because they have nothing to say; **2.** because they have no time for it. **3.** because they have been silenced. Lacan's version is evidently suggestive of certain situations with employees, students and citizens at large. If stars have no unconscious—or, such is the claim— they still regularly return to their place. This is where and how Lacan

defines the *real*. Is it possible to make this sense the real an ally? Freud and Lacan's similes are definitions of pure distributions. They are, in some sense, blind *and* paralytic *at the same time*.

Which is to say that the homomorphism that to **D** associates **O** is *open*. Now we have only stated that it has an image, and hence that it exists: the similes of the cauldron and the stars have in common that they arrest imagination, and hatch an image. Similarly, the homomorphism which from **D** maps **O** will move *from* the real *to* performance, since the *real* is *distributive*. And by extension we may also *assign* the homomorphism such that we move *from* symbolism *to* ritual. Here, I use the notion of *ritual* in Edmund Leach's sense (1964): the communicative *aspect* of all behaviour.

This allows us to define the aspects of activity that are *non-instrumental* and blend in to leave their *mark* of what is otherwise belongs to language: it is to this extent that *behaviour* has a communicative aspect; that it communicates through interpolation in language. And is why the Greek word of *anaptúxis* (ἀνάπτυξις) is used to coin something that *blends in* to *unfold*. The word *anaptúxis* determines the insertion of vowels between consonants in linguistics, and otherwise determines the notion of development: spurt-like growth as when we *read* a book or, even better, *improvise*.

We can read something in order to *expand* our horizon and compensate our *lack* of knowledge— featuring a mainstream conception of learning—*or* we can read something in wont of *articulating* something that we already know: a set of *constraints* (e.g. consonants) invite *interpolation* (e.g. vowels), as the basic model of development, with a validity beyond the confines of language. Thereby opening for a range of other communicative affordances (which we really are using all the days of our life). But what is the definition of **f** that will create an affordance for this to happen?

In the KHiO-task, the elementary entities of the walkabout are *workshops* that are currently conceived as service-providers for users (students, teachers and others). They *neither* connect *nor* intrude on each other. When tagging them with key-words relating to materials *and* gesture, they can connect to the extent that *these* are connected (i.e. *earth*, *fire*, *water*, *air*, *wood*, *paper*, *change*, *move*, *act*, *sing*, *design… sand-box*). The tags are *neither* full *nor* empty. They will connect when we follow the trail of the walkabout (*performance*). And it will result in an image: a dodecahedron.

The contingency between the spaces are granted by the visitors: the National Library of Norway (NLN) do not have workshops and machines in the same variety and purpose as KHiO, but they are in aspects the *same*, *similar*, *different* and *other*. So, the visito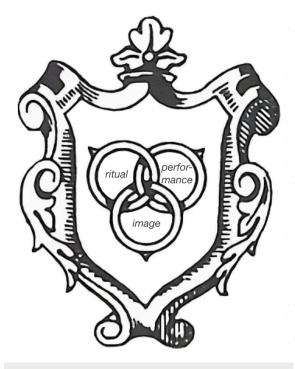rs will feature what one all in all may call *resemblances*. It is a context in which behaviours become *explainable* to one another, in these terms (F. Barth, 1966. p.15): «Human behaviour is 'explained' if we show **(a)** the utility of its consequences in terms of values held by the actor, and **(b)** the awareness on the part of the actor of the connection between an act and its specific results». Here the sum **(a) + (b)** becomes generative of two kinds information in the walkabout: *pathfinding* and *goalseeking* info.

One linked to *finding one's way in the building* and in the group of people from KHiO and NLN who walk along. The other relative to the potential of *what we can do together*. Both are materials for the concluding *sandbox*-session in the rector's meeting-room. The process starts with creating an image *for* the walk (the ordered tags featuring an itinerary), it ends with the creating an image *of* the walk (a dodecahedron, since the walk has 12 stops). The principle is, in both cases, adjacency: the tags are *alongside* the workshops and the pentagons are *contiguous* in the shape of the dodecahedron. In the Tokyo workshop it is an octahedron. Here, *anaptúxis* will be explored through the use of local interpolation to make up for the transmission.

Fig. 3—*anaptúxis* is based on the possibility of assigning an equivalent of the knot of the symbolic, real and the imaginary in the above operative triangle.