



Fig. 1—Three maps of France (the hexagon): to the left, a triangulating mesh covering most of the territory; at the centre France as a terroir; to the right a polyhedron shaping from the mesh. The first view is distributive. The second is environmental. The third view is operative: conjointly the three form a candidate model of mobilisation (scenario). For instance, the mobilisation of the [yellow vests](#) (*gilets jaunes*) in 2018 that nobody could/would explain. A case of flowering called *anaptúxis* coming out of a controlled/spontaneous process.

There is a difference between *homomorphism* (algebraic) and *homeomorphism* (topological). A [geodesic mapping](#) is topological: a mapping f that transforms the geodesic lines of a space \mathbf{D} into the geodesic lines of a space \mathbf{O} . A geodesic mapping $f: \mathbf{D} \rightarrow \mathbf{O}$, where \mathbf{D} and \mathbf{O} are spaces in which geodesics are defined, is a *local* homeomorphism. I am interested in this, with the following twist: \mathbf{D} and \mathbf{O} feature geodesic lines in a *distributive* (\mathbf{D}) and an *operative* (\mathbf{O}) space, the sum of which defines locality in two different aspects: one linked to local position, the other to localising the real.

Which means that I am *not* interested in space in a general and abstract sense—which is **1**) freely available, but happens to be taken up by **2**) whatever is found in that space—but local in an site specific sense. This is inspired by Jacques Lacan in the following way: when talking about lack, or emptiness, in his apologues, he uses the example of the *mustard-pot* (which is all the more striking as he came from a family of *vinegar-makers/vinaigriers*). Whether empty, full, low or high is not relevant: it is the *pot* which is important. Hence the importance of pottery (containers) to civilisation.

Here, emptiness is not abstract but constitutively linked to the invention of this class of object: the idea of loss or lack is a *signifier*—what is almost something, and next to nothing—so *not* nothing in the sense of zero/ \emptyset . *Le pot de moutarde*—the mustard pot—therefore is simply *contingency*. It typically belongs to someone. As the owner in his turn belongs to a family of [vinaigriers](#) (who make mustard). A lack is someone's lack. Just as that someone will belong to a lineage of mustard-makers, even though this one is a psychoanalyst. His sense of problem *belongs* somewhere.



Fig. 2— By his mother (née Dessaux) Jacques Marie Lacan descended from a family of vinaigriers (vinegar/mustard makers) from Orléans (1824-1984). Featuring [André Desseaux](#) who, after his activities in the French resistance in WWII, became the mayor of the city of Orléans. Lacan's family were notable and practicing Catholics. His brother joined the clergy and became a man of the cloth.

So, it is that a *sense of problem*—for instance memory—*belongs to someone/somewhere*, forms the basis for being receptive to it; and that it becomes relevant for the work of reception to start and stop. A mesh is like a fishing-net: *there must be something to catch* (if not necessarily to keep [e.g. remembrance]). When the mesh is geodesic in the sense of **a**) made up triangular elements, and **b**) adds up to a polyhedron; it is a *homomorphism*, in the sense that the mesh is a sum of *elements* in \mathbf{D} , and elements of a *sum* when gathered into a polyhedron in \mathbf{O} . It is a *homeomorphism* when it is the properties of the shapes—the mesh as a topological *surface* \mathbf{D} , & the polyhedron as a topological *volume* \mathbf{O} —map unto each other.

The mesh is to *cover* a certain terrain, the polyhedron is to *gather* it: they one conveying the marks of the terrain, the other being marked by the real. In Lacanian terms, the *mesh* relates to contingency in terms of symbolism; while the *polygon* relates to

contingencies in terms of the real. What is *symbolism* in **D** is [ritual](#) in **O**. What is *real* in **D** is *performance* in **O**. What is *imaginary* in **D** is *image* in **O**. In other words, when the geodesic mesh and volume *map* unto each other, there is a certain kind of complex process unfolding (from a *single* mathematical problem). But what *map* that comes out of mapping **D** and **O**? Which *cartography*?

Say France is covered by a geodesic mesh. It is found there on account of a [triangulation](#) which is going on over the entire country—between the *intimate*, *proximal* and *remote* space-time—resulting from a *new cartography*: a cartography in which information is ready at *hand* (**mobiles**) and *not* out of hands reach *n steps* away, as it used to be. The info-sphere is much *less* accessed through shorter/longer walks to archives, libraries, billboards, TV-sets or book-shelves. It is next to us in our *proximal* space: a new usership defines in the triangle *between* intimate, proximal & remote (**NB!**).

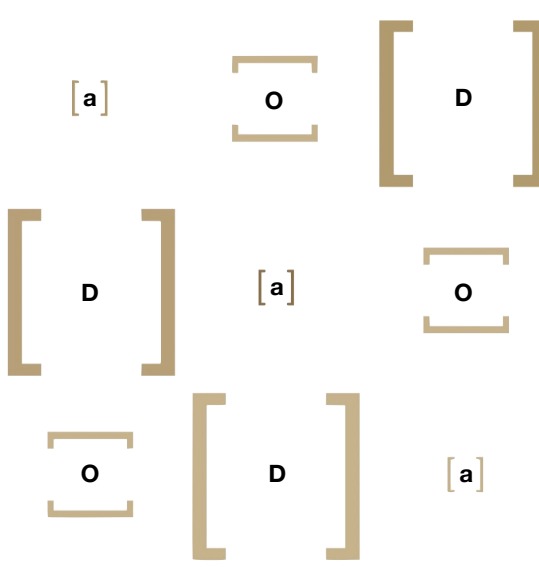
It means that the wherever we are going, the distance to information is *always* shorter: and accordingly a new triangle of *motional space* ensues. Moreover, they are shaping all the time. The first map in **Fig.1** proposes to indicate this new way moving, orienting and mapping which I am calling the *new cartography*. The geodesic mesh covering the the satellite image of France is not at all arbitrary: though it *does* contain a chance element, it is *not* random, because the triangles re/define *adjacently*. They are *contingent*—in controlled/spontaneous process: one resembling [fermentation](#).

One way of processing this, while staying with the *mesh*, is to let the operations (**O**) count as ordinal numbers, they are distributions (**D**) of cardinal numbers. This is *spontaneous*. But it can also be *controlled* by reversing the sequence: if the user proceeds in an *distributed* sequence (**D**)—by a number of ordered steps—the number of *operational* consequence (**O**), if recorded, will yield a cardinal count things happening. In [Lacan's account of cybernetics](#) it features the *symbolic* function: which leaves the *imaginary* and the *real* as beyond operative/distributive functions of computers.

However, the *makeshift* realm of a count—i.e. shifting *between* cardinal and ordinal numbers—is *not* locked to the symbolic, but also finds a [playground](#) in the imaginary and the real: for instance, in *identification* and *synchronisation*. Lacan defines identification in what he calls *three times*: *viewing*, *understanding*, *concluding*. The notion of time is both the *sequence* of identification (through viewing, understanding and concluding) and a *consequence* (viewing, understanding and concluding *this* or *that* time). *Synchronisation* features the *match* between *planetary*- and *wristwatch* time.

The planetary time is *this* or *that time* of the day (*cardinal*). While the wristwatch time is in (*ordinal*) sequence. So, here we establish a local match between **D** (distribution) and **O** (operation). This realm of correspondence will determine the range of *resemblance* when the map of *less than perfect* match between cardinal/ordinal identification, as: *same*, *similar*, *different* and *other*. While the

encounter between the imaginary and the real features identification (**truth**), synchronisation is allows tracking down what is *produced* by identification (**impact**). This is the **agent** → **other layer** (Lacan) accounted for in terms of *triangulation*: geodesic mapping and containing.



When gathered into a *polyhedron* the mesh becomes a *pot de moutarde*: a mustard pot, in Lacan's sense. [At the centre of it all](#), the *sidereal* counterpart to identification: the stars to not speak because **1.** they have nothing to say; **2.** they have no time for it; **3.** they have been silenced. It is where it all starts and ends, strangely reflecting the human (divided) *subject* **\$**, but also a coordinate system for the cause of desires it cannot contain (**a**). Which means that the signifier **S₁** and the signifier of the signifier **S₂**, are distributed across the front and the backside of the centre (**a**).

Fig. 3—In giving his sense of problem and explanation for the length of his sessions (in his cabinet), Lacan argues that it is the time he needs to make his clients learn counting to 3 ([Dissez, 2022](#)). The importance of this lesson is core with the triangulation of the intimate, proximal and remote today. The ensuing flowering from **a** is here called *anaptúxis* (ἀνάπτυξις).

The flowering that comes about at the interstice of **D** and **O** is [anaptúxis](#). It is Lacan out of the box/cabinet.