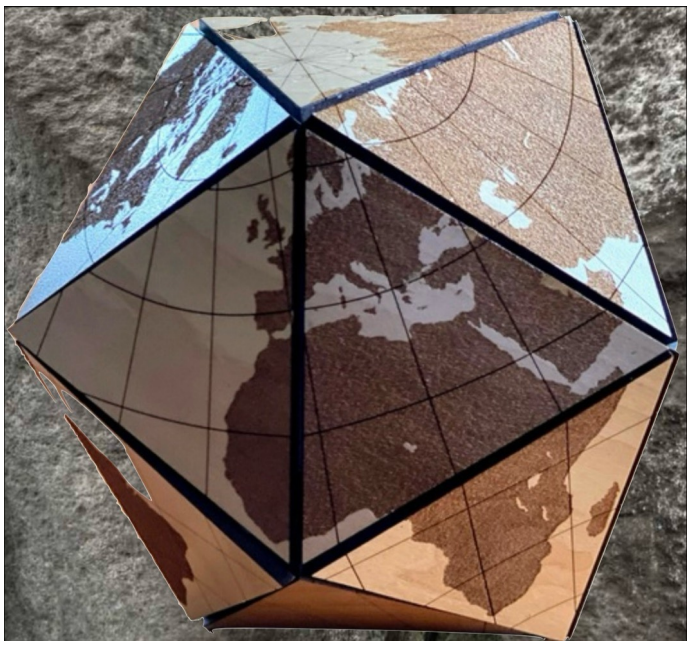
Box 1—in this montage, Buckminster Fuller's *Dymaxion* map (geodesic grid forming an icosahedron—a 20 sided polyhedron—when mounted) results of an act of portraiture (the land-masses of the Earth as a single mountain chain) and diagramming (the geodesic grid) combined; in which the portrait is held by the diagram. By placing the map in a photo from a walk in a bamboo-forest at the outskirts of Tokyo, a bid is made on how what call a map, can be held by other activities such as walking, with the function of a trim-tab.

If we are literal with stating that there should be a place for each one of us, we could take it to mean that space and time is not enough to reckon with, but that we must add life to that list. We are interested in how space, time and life combine (not merely to claim a place for life in space & time). This entanglement of life with time and space may have been what Latour was intending in his assertion that the thin veneer that defines life on Planet Earth is an *artefact*. It also indicates the project it might be for each one of us to find our place. But what defines life in this scope?

That is, what defines life in resemblance to time and space? If we define life in terms of revertible relations of holding—of what holds what—it can define spatiotemporally, while remaining distinct from time and space. So, when we are talking about of contingent relations of inclusion that evolves through revertibility (2 steps forward, 3 steps back, 6 steps on-wards and so on…) we are talking about life, and not group theory in mathematics (or, at least not mathematics as we know it).



Box 2—Here, the same map is mounted into a *icosahedron* (polyhedron with 20 sides): here the geodesic grid is held by the map of the earth. The backdrop is from a photo of a beach-side cave in Hokkaido (photo: Nataliia Korotkova): in the compound something known (the map of the earth) is held by something less known, which is what makes it communicate (Kenya Hara on *exformation*). The backdrop is what makes this relationship appear as such. A trim-tab.

Life defines by reversals and upheavals that together with space and time form a fractal/dimensional compound of sorts.

Can life—in this sense—be modelled by polyhedra, and does it depend on being modelled for *anaptúxis*? It seems reasonable to assume that at least human life, finding a place for each one of us, requires such modelling. In the foldout of the icosahedron (20-sided polyhedron) at the top (**Box1**), the portrait of the land-masses of the earth as a single range—*not* organised in the cardinal directions (N-S-E-W)—is held by a geodesic grid of triangles. While at the bottom (**Box2**) it is the converse: here the portrait of the Earth lands is what holds the polyhedron as a 3D diagram. A way to understand this model is as a trim tab easing the larger ordeal: *life*.

Buckminster Fuller—I think, typical of him—wanted himself to be a trim tab: that was his place in life. A most important fulcrum in his

life and work, the purpose of which was to get a maximum output for a minimum effort. It is easy to picture the trim-tab as the outer of a double pendulum, besides that it is not used to study unpredictable double-pendular but as steering device: an extra rudder on the rudder of a ship, or an extra flap on the flap of an air-plane wing. It allows to move with ease, what would otherwise required considerable effort, or energy. *How to act with nature from a next to natural cause?*

It is a case in point of a mechanical device based on a principle with a complexity that matches the complexity of hydro-/aerodynamics. My question here is whether language and symbols are (at least in part) *locational* devices, and that symbols can be understood as trim-tabs in their relation to language. This alternative addresses a hard-nosed trouble that derives from thinking exclusively about language and symbols within the framework of semiotics. In Lacanian terms (**£**) language and symbols then belong *both* to the play of signifiers, and to the agent-other *nexus*.

That is, they do not only belong to the /**$ —> [S_1 —> S_2] —> a**/ nexus but also to the /**truth —> [agent —> other] —> impact**/ nexus. It also allows us to consider the two modes of the *polyhedron models* in a different way: the trim-tab basically emerges with the *3D-mode*, because there are second pendular impacts moving cross-cross the entire structure (while in the *2D-mode* they are one-to-one). In this scope, language and symbols are (*also*) tools/instruments literally, and not just metaphorically (that is asserted without further explanation, which is not to the advantage of the field).

If we follow Edmund Leach, in considering *ritual* as an aspect of all human behaviour—i.e., the communicative aspect—the trim-tab notion of symbols, in relation to language, appears to be the missing link. It features the 3D mode of the polyhedron model (mounted) as a *rhythmic event*, while the 2D mode of the same (foldout) is like a *montage* (following from film and the affordances of editorial work). The analytical processing that becomes a manifest option as we move back and forth between 3D and 2D defines *anaptúxis*: growth, development, explanation, flowering.

What Marcel Duchamp called the *inframince* (Eng. the infrathin) is accordingly the zone of oscillation between 2D and 3D and also the zone of *anaptúxis*. The truncated symbolic langue from Jacques Lacan's psychoanalysis—called **£** for convenience—accordingly can help establish the cybernetics of *anaptúxis*. Buckminster Fuller's *trim-tab* notion not only helps us on that way, as it provides a more concise understanding of why *editing* and applying principles *second* to natural cause (such as fermentation) are related: creation as the growing of material memories or oysters.

But in order to determine the passage from finding our way—which now is established—to finding out place, we have to address a different problem: which is the interception of *size*. If we accept that size is a *vector* then we can readily understand it as a ordered pair composed of an ordinal and cardinal number. Ordinal: bigger than, smaller than. Cardinal: its measures N meters. This vector exists in the 2D mode. In the 3D mode it is the *trim-tab* operation that indicates the presence of something (much) bigger/smaller than human.

Box 3—if the grave is the ultimate location on a human journey, the grave of Buckminster Fuller is similar to Marcel Duchamp's in that both have ventured to transform their tomb-stones into exit-statements. In Buckminster Fuller's epitaph is extended—and explained through its own example—in the relationship between the two stones (the smaller operating as the trim-tab of the former), suggesting a steering device. Was Bucky inviting cybernetics unto a different segment of reality? That is, how we size-up and size-down in the proximal zone, in *intercepted* tasking of a trim-tag.

In the montages in **Box1** and **Box2** the revertibility between portraiture and diagram in 2D and 3D, are boxed into the relation between the icosahedron and two backgrounds: one from a walk outside Tokyo (**Box1**), the other from outside on beachside cave in Hokkaido (**Box 2**). As signifiers these backdrops can be called **S_1**, while the polyhedra in the two modes relate to the backdrop as **S_2**. Between them a trim-tab operation.