**Box 1**—A screenshot from an episode of an Apple+ called *Sugar* at a turning point where the main protagonists of a search detective-drama reveal themselves as aliens, and are about to be revealed as such if their member (John Sugar) continues his search for a missing young woman, as a private detective. Note the IBM-like type-head polyhedron **P**.

Here I will explore some consequences of conceiving the *symbolic* one step *onwards* from *imagination*, where principles of construction makes a gesture—initially conceived as adaptation by extension—reveals itself not to be a simple continuation of imagination, but an autopoietic spawm claiming *autonomy* from imagination, yet also having a *structuring* impact on it. If the compound of imagination and symbolism is what interests us, then Jacques Lacan's bid on the *psycho-cybernetic* is unique, in the way that it facilitates *steering* based on the two-tiered feedback model we have.

First it is clear on how the split subject **$** applies. By making a step onwards as we throw ourselves into writing, the slips of memory are rife: and the writing takes us readily in a different direction than we had planned. Writing is rarely a mere extension of our linguistic imagination (and when we attempt to make it be, the result will regularly be poor writing). Yet they both—imagination and the
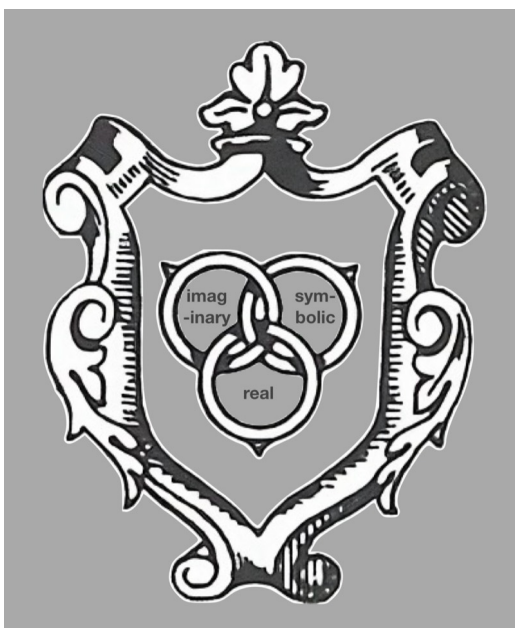
Box 2. Borromean knot (from the Italian Borromeo family crest): if the lower hoop is removed, the two above become unhinged.

symbolic—are us: or make up what we call us. The symbolic can also take over: as *a world unto itself containing its own reality*. In other words, *illusion*. The sum, or psycho-cybernetic compound, of imagination and the symbolic, however, I will call *fiction*. An openness to fact.

The affordance that defines fiction as such, is that it can be *marked* by the real: the juxtaposition of the imaginary and the real is *interceptive*. A locus of precise intuitions (Spinoza). The real articulates *between* the imaginary loop *and* the symbolic loop: and without it, the imaginary and real would fall apart/loose their distinctive definition. This is Lacan's idea with the Borromoean hoops (left): if not held by the real, the imaginary and symbolic would fall apart. But they would also loose their definition. I will venture to take step onwards at this point, and identity Lacan's major quads with the following expressions.
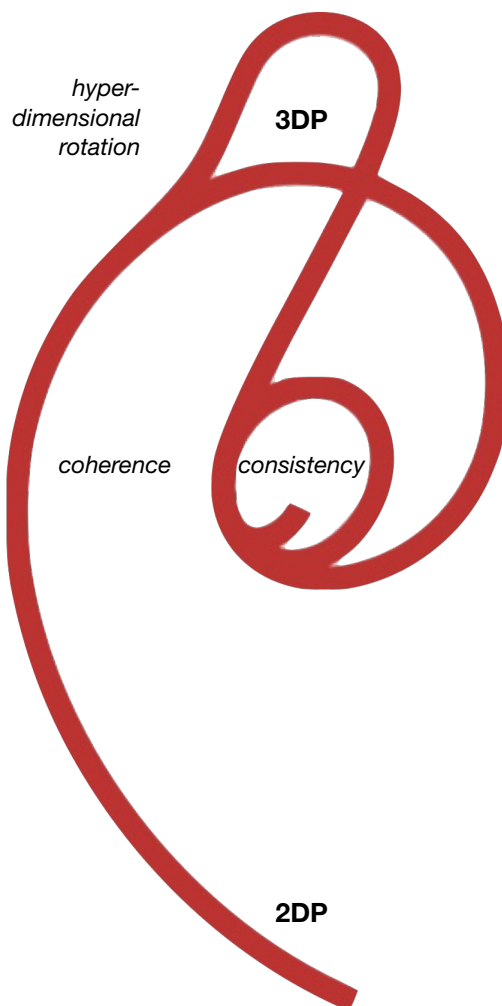
Imaginary—**truth —> [agent —> other] —> impact**. The *symbolic*—**$ —> [S$_1$ —> S$_2$] —> a**. This might not be Lacan's intention, but is conceived here as *forcing* in

Badiou's sense (who studied with Lacan). In the terms of abstract algebra, the topic is convoluted and specialised, as usual. But again we may be saved time and effort, passing unto what one might call the topology of film: where *montage* is mitigated by *cross-cutting*. While remaining within the algebraic conditions that what counts in an *ordinal* sequence of a take from *one* vantage point, counts in a *cardinal* con/sequence (Cohen forcing—*countable anti-chain condition*) from *another*.

Which essentially is about establishing—and testing for—consistency between a *reduced* and an *expanded* set (i.e., the two vantage points above). Which applies to the consistency between the *unfolded* and *enfolded* modes of polyhedra/**P**, that we have been exploring to some extent up to the present. It is inasmuch this consistency exists that the come and go between the two modes of the polyhedron can constitute a *model* (and to model *anaptúxis* a generative process). In these terms, the *real* will manifest itself in the check for *consistency* between the *imaginary* and *symbolic*.

This is *not* algebra, but related to the human cognitive ability at *interception*: that is, perception augmented by an *active topological model* **G** (which is **G**eneric by definition). Hypothesis: the *interception of the real* features, in topological terms, the equivalent of a proof of *consistency* in abstract algebra. Furthermore, expounding the simile of crosscutting, the *staging* for interception (the equivalent of *forcing* in algebra) can be seen as the bread-and-marmalade of e.g. *archival* work. That is, in the aspect that can be recorded in an unfolded sequence: discoveries are staged.

In passing from this **2D** mode to a **3D** mode in **P**, we pass *from* montage in a filmic sense, *to* montage in a *theatrical* sense: the *mousetrap* (a stage on the stage as e.g. in Shakespeare's Hamlet). It is in this sense that /**truth —> [S₁ —> S₂] —> impact**/ and /**\$ —> [agent —> other] —> a**/ are *mousetraps*. That is, a method of crosscutting in **3D**. If we pass from the newsreel of usership of archival material in storage, to the same archive augmented to include the personnel/the algorithm that serves it, then we are passing unto this realm of crosscutting in **3D**. **Semiotics** and its **labours**.

hyper-
dimensional
rotation

3DP

coherence   consistency

2DP

Furthermore, it is by this transition that we pass *from* linguistic communications of archive research *to* **ritual** in Edmund Leach's definition: *the communicative aspect of all human behaviour* (in the sense of operating in what might be called the *between-space of the real*, which the imaginary and symbolic reflect discretely). In **(1) 2DP** the syntax holds the semantics, while in **(2) 3DP** it is reversed: i.e. in **(1)** the enumerable holds the innumerable; while in **(2)** the innumerable holds the enumerable. Cf. Skolem's paradox. For the **P**-*model* to define as such, we want to check **(1)** and **(2)** for consistency (how the ordinal and the cardinal *map* unto each other *specifically*). The problem of homomorphism. The sum as whole & multiple differs.

Conducting the test through *ritual*—rather *than* discourse —is a choice that I have made. The reason is that ritual (Leach) places communication at the *rim* of the real. The ritual places discourse second to agentic communication. Methodologically it will here be linked to the test for consistency (based on a perceived coherence); as a condition for the two modes of **P** (**2D** and **3D**) to form a model that **a)** can be tested for consistency and **b)** thereby forms an *active* model which is resident of *anaptúxis*. In the sense that the existence and operation of the model is cogenerative of *anaptúxis*. In part: /**truth —> [S₁ —> S₂] —> impact**/ where **S₁** is **2DP** and **S₂** is **3DP**. In part: /**\$ —> [agent —> other] —> a**/ which is a bid on the structure of communicative agency: where *parcours* has precedence on *discours*.