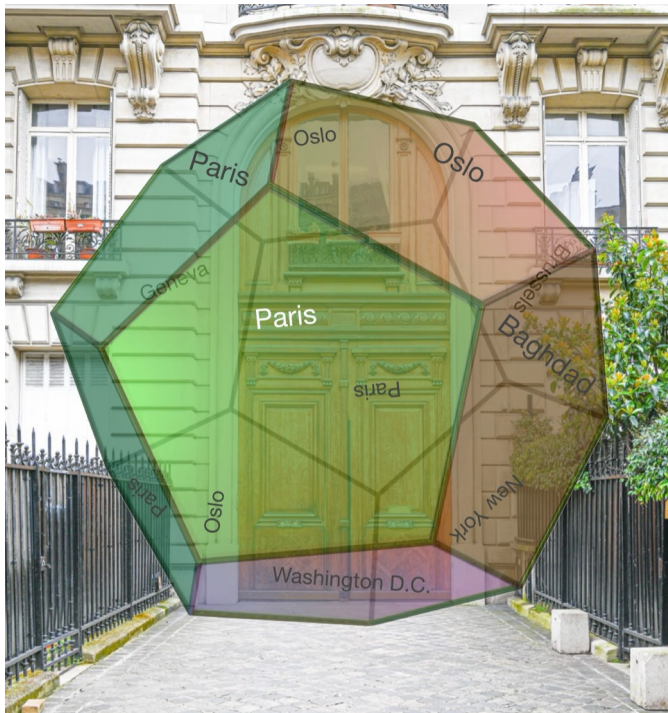


Fig. 1—in this montage the Dymaxion map (geodesic map by Buckminster Fuller) features the re-imagination of the dry land-masses of planet Earth as a single mountain range. The map itself can be folded as an icosahedron (a 20-sided polyhedron): it doesn't split the continents, it doesn't distort the size of territories and because it can be physically folded into an icosahedron, it also features a kind of material memory: the earth as memory mapped. If these properties are sought to be preserved in the mapping of a life-on-journey of a couple on a diplomatic mission for the Norwegian State, then we have a different approach to the memory of an archive as *terra incognita*.

In an MA project and book called *Exformation* (2017) Japanese designer Kenya Hara asked: what if we made things *more unknown* to communicate? Simply because making the known *less known* is likely to call on *attention*, rather than recirculating indigenous *meanings* that do not command attention. Moving from **a)** *in-house* understandings of findings to be innovated in narrative, as a 1st communicative strategy, to **b)** one that forays, lingers and spans the border to the *unknown* (as a 2nd communicative strategy). A difference that makes a difference in 'environmental humanities'.

That is, for humanities to be truly environmental. Which may indicate that a cartographic alternative to a historical method of research in environmental humanities, should exist. If the purpose of a map is to a key discoveries that we are unprepared for, and its purpose is not limited to reveal what is already there, then it does answer to Kenya Hara's call. A new cartography will ask: *what will we discover if we see things different?* And, in this sense, a true cartography is always new. It

brings together two elements analytically: a wry portraiture and diagram *in-one* ([Laruelle](#)).



Indeed something is portrayed—in **Fig. 1** it is the surface of planet Earth is portrayed—and tied to a diagram: a datum (in **Fig. 1** Buckminster Fuller's geodesic grid, which is made up of triangles). The horizontal line runs South-North-South. The Dymaxion map. A recognisable map of the earth, but *not* as we usually see it. But beyond the obvious fun-factor (at least to some) how does it communicate? Obviously, it communicates in the sense of Kenya Hara, that it attracts attention, because it makes something known less known.

But it also communicates in the sense that *triangles* have different topological properties than squares (a Cartesian grid). Essentially, it readily covers any kind of terrain, and more easily can approximate a sphere (the planet). It's range is from unique landscapes to a generic sphere. Is immersive to a degree which the Cartesian grid is not: the trouble with find-

Fig. 2—109, Avenue Henri Martin. For many years the residency of the Ambassador of the Norwegian Delegation to the OECD in Paris. Moving from **Fig. 1**: this montage features the list of diplomatic residencies (**Fig. 1**) as material memory (**Fig. 2**) upon entering this address.

ing a good projection of a sphere unto a map is a case in point: the Mercator, Robinson, Gall-Peters projection, Sinu Mollweide, Homolosine, AuthaGraph, Cylindrical Equal Area Project. The Dymaxion map is geodesic: shortest path between two points on a curved surface (triangles).

It also communicates in a different way. In **Fig. 1**, we have used concentric circles—of the kind regularly used to provide a measure of latitudes—to indicate the perimeters journeys and sojourns of the Norwegian diplomat *K.* and his wife *La Kahina*, in perimeters of distance from Oslo (the capital of the country they represented). A strip of 12 hinged pentagons, approximating the pattern of a seahorse, is used to map the cities they moved to and lived in, in a distributive pattern resembling the geodesic triangular grid, but *not* with a map of a planetary territory, but of one [big journey](#).

Which means that we have moved *from* a portraiture *to* a narrative that starts and ends with Paris. One that is conveyed through a kind of *montage* ([Suhr & Willerslev eds. 2013](#)) the workings of which is demonstrated in the passage from **Fig. 1** to **Fig. 2**. It is a kind of montage in which the *filmic* sense of the term combines with the material sense of the *construction*: it is a montage with a memory of its own material. One finds a sensitivity to this problem in a number of movies, but the its nature is essentially cartographic. [Compartmentalisation](#) follows from the *loss* of material memory.

In an archive there is of course a myriad examples of this and a corresponding variety of turns at which this material memory is lost or brought on. An example of compartmentalisation is that the oil—or rare earths—business is clean because the GUI you deal through looks clean. Here there is an almost total material memory loss. It is based on an idea that the Earth is without material memory because it is nature: [terra nullius](#), the zero starting point for ventures that have memory because they are human. It poses as a colonisation from outer space: hence Latour's [extra-terrestrials](#).

Compartmentalisation does not result from the lack of *information*-based knowledge of natural resources, such as fossil fuels. It results from the weakness of the material memory from the exploration and exploitation of these resources. It has a certain cognitive style, and it is written all over it. The memory in question is not historical, because we *cannot* assume that it can/will be fully told. Since the language we have in our keep is not only something of which we all have a limited understanding, but comes with a track record of compartmentalised material memory.

For that reason, our language comes with a load of structural damage from lack of attention to material memory (or, what Kenya Hara calls *exformation*), that often reproduces itself to earn its own keep with the impact of deepening the damage.

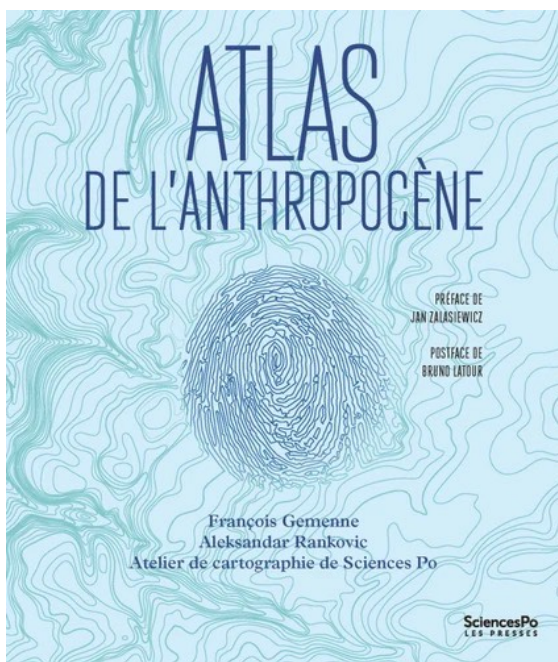


Fig. 3—The idea of an 'environmental footprint' is suggestive at one level, and puzzling at another when considered in cartographic terms: how do we connect the elevations in the map above, with the grooves of the footprint?

French psychoanalyst [Jacques Lacan](#) attempted to address in a language approximating *mathematics*, in an attempt to work on the problem. While his practical scope was therapeutic, he also developed a vantage point on European cultural history, which was topological/cartographic. With the map as a gate.

To Lacan it is intrinsic that the map will return the gaze, which is a scope on the dark side of information which we here link to material memory. Though visuals are often made to operate as illustration—prompting the truth of the matters at hand that might be at stake—they also have an impact: which is, in a variety of ways, to question the knowledge at hand: i.e. focusing and limiting its claims. Following the humble analytical trail of material memory, to reveal how what may appear as conquests—in the deep seas (or the former colonies)—is connected to deep losses of which we may have but little knowledge. In this case, the material memory of Earth, *K.*'s and *La Kahina*'s journeys gravitating to Norwegian energy politics, and exploration/exploitation in deep floor of the North Sea.