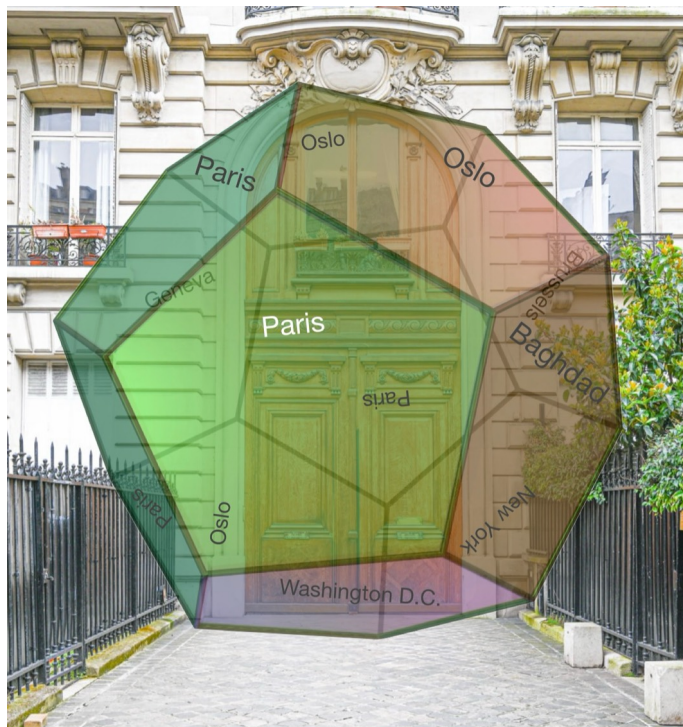


Box 1—This map features two polyhedra 2D foldouts: **a)** the left, designer Buckminster Fuller's *Dymaxion map*, which is made up of triangular elements that can be 3D mounted into a icosahedron [20-sided polyhedron] and **b)** a pentagon-based grid with 12 elements in sequence featuring a core of journeys and sojourns of the Norwegian diplomat *K.* and his wife *La Kahina*. It folds unto a dodecahedron (12-sided polyhedron). The functional memory between what is portrayed and diagrammed changes between 2D and 3D.

The title *Trolling Words* is an insidious one: it connotes rugged harvests from the *continental shelf*, as it also connotes browsing the *internet* with an errand. The search and query of the article-in-draft, however, sets off from a more *basic* assignment: **1)** to establish a framework for ethnographic *portraiture* for distributed and operative aspects of large-scale projects gravitating around the Norwegian Troll-agreement [1986]; **2)** establishing a practice of analytic *diagramming* supporting the culture of *material memory*, which is readily left unattended by the assumptions of digital research.

Why these objectives are relevant spring out from a clearly defined problem posed by the corpus: a private archive after the Norwegian Ambassador *K.* (1931-2014) and his wife *La Kahina* (1932-



Box 2—The final residential address of Ambassador *K.* and *La Kahina* in the core samples of journeys and sojourns related in Box 1. It features the full credential of connective experiences in the couple's portfolio as they entered the gates of the premises in 109 Avenue Henri Martin, a short walk away from where the member delegations and secretariat of the OECD are located in the Château de la Muette, in Paris. Note how the connections multiply in the 3D polyhedron.

2018). The one (*largest*) collection in the archive are *La Kahina's* 71 diaries, which she kept from 1961 to 2005: these are concerned with quotidian matters and practical relations between the household—as an *agent*—and its *others*. This constant articulation of *agent* → *other* interactions, is totally absent in the documents collected by *K.* which are conspicuously void: no one acts. The State acts, not the diplomat.

But this highly selected body of documents affords a separate kind of *mapping*: for each document signifier S_1 , there is a signifier of the signifier S_2 . That is, $S_1 \rightarrow S_1$. The two mappings are dissimilar: while the first is *agentic*, the second is *semiotic*. The assumption that there till must be a relation between the two follows from the entanglement between *work-sphere*, and the residential *home-sphere* in international diplomacy. Indeed, this entanglement is rather the working method in diplomacy after the [Congress of Vienna](#) (post-Napoleon).

That is: *talking without officially meeting*—it

is an essential matter when all that is put in writing is binding, while at the same time as such writing often remains classified till it is official. The role of the residence is key: receptions, dinners, cultural events are occasions to talk without having officially met. Respecting caution is the diplomatic invitation card: it is the ticket of entry into diplomacy, the rest is the fruit of the efforts of the husband-and-wife team in old-school diplomacy. Being *entrepreneurial* without being *too* enterprising.

To present this archive—my purpose here—we must not forget that this happening *now* in 2024: it is *not* the OECD in the 1980s (the core of *K.* documents reach from the late 70s to the early 90s), it is *not* at the Congress of Vienna (1814-15). What this means that we *record* and *replay* both writing and images according to a logic which *not only* grammatical, but that we are steadily working with *montage*: we are using equipment in the process of developing our ideas, and bringing them to fruition, that are expanded by what earlier was tethered to specialised/organised *repro-work*.

All this now *upstage*. And it means that if the archive presented here is worked from the premise that it is made up of two very different parts of a whole, it might be a case-in-point of what Suhr and Willerslev (2013) have called [transcultural montage](#): work and home are two different cultures between which the diplomats need to move back and forth in order to do their work. One pledged to articulating **agent** → **other** exchange, the other to doing *nothing*: pledged to anonymity before matters where they only act if it is on behalf of their States. A case in point of the split subject \$.

This is *not* a dollar-sign: it is simple an S divided in *two* with a vertical line. What *prompts* the mapping of signifiers $S_1 \rightarrow S_1$, then, is \$. At its *perimeter* is the object **a**: the cause of desire, which is, in diplomatic terms, the *cause*. The interests a diplomat, in this case *K.*, is working for in the service of his country. The draft's interview featuring *K.*'s recapitulation of the Troll-negotiations, after his retirement, is a case in point. Its importance does not derive from its position on the list of other negotiations in which he partook—GATT, EFTA and the EC/EU—but because he could *shape* it.

It provided him with the occasion to make a career-move whereby he would become *less* reliant on the older work-cum-residence method, in which the singular track-record of each competitive diplomat is generally known, but is kept back of the esprit-de-corps. It was, in this sense, a watershed. It also became his chance to innovate diplomatic working-methods with team-work, giving young colleagues a chance, publishing in the media. This was not what his wife *La Kahina* had signed up for. Her whole idea of being a diplomat's wife to manage a household that made a difference. A turn.

More generally, in order to account for the changes in what counts—and how it counts—is where two aspects of *montage* play out. To model these, I have been using 2D fold-outs from polyhedra as was of diagramming *distributive* aspects of montage: how sequences of elements in ordinal number can variously group and shape. This method provides a topology of *one* mode of montage.

Box. 3—Hom(e)omorphism is a mathematical *idea* in the sense that it applies in different areas of mathematics (e.g. *abstract algebra* and *topology*). And could apply beyond strictly mathematical areas, such as cartography. Because cartography emerges by combining *portraiture* and the segmented *diagramming* of multi-directional grids. A map invites un/folding. Hence the possibility of experiment with sequential and consequential grids.

Homomorphism is mathematical form of mapping through which certain paradoxes can be explored systematically: for instance, that resemblance is not reduced to sameness and difference, but also includes similarity and otherness. In other words, it lends itself to the screening, interception and framing *empirical* research: in the sense of fieldwork, in what might broadly be called the [natural history](#) tradition (Fredrik Barth, 1992).

Involving homomorphism as a mathematical idea in *screening*, *intercepting* and *framing* empirical research, thereby entails the development of a model: one with the capacity to monitor, react and steer through empirical field-inquiries. It is visual, in the sense that it draws on montage: **a**) a 2D montage reduced to a method sequential *frames*; **b**) a 3D montage expanded by a method of consequential *multiples*. A two-tiered method.

By alternating between the two—working on an empirical material from within and without (conjointly)—this method of visual modelling teases out system-like traits from an empirical material (which otherwise would be difficult/impossible to spot). Systemic features that would not readily come out spontaneously, but serve to map and as a map of a given empirical material once it exists. It works with the dynamic principles of *disordered systems*.

Which is the *cross-action* between endogenous (**2D**) and exogenous (**3D**) procedures allowing to map—screen, intercept, frame—empirical field materials in a *combined* motion of *portraiture* and *diagramming*. The intuition explored by homomorphism is that a *sum of elements* and the *elements of a sum*, are separate and can map unto each other in a variety of ways. It proposes to study *variation* at the interstice between the two.

This *variation* is mathematical, but it also allows to screen, intercept and frame empirical *variability*. That is the point. What we are presently interested in is how this principle of mapping applies to a material divided into an exogenous material (OECD *documents* etc.) and an endogenous material (the *diary* collection from the diplomatic residence). The mapping protocol screens, intercepts and frames this duality by modelling it.

The other mode features when montage determines the mounting of the polyhedron as a 3D object. It features montage in the operative mode, where the links between the elements are no longer linear, but multiply as they run *criss-cross*. What counts here is emergent and in cardinal numbers. As we alternate between these there will be an internal change as to what counts and how at different times. This is normally an area pledged to economics, but where a *cultural analysis* might be within reach.

The turn outlined above indicates a paradigm shift, which is analysed in the paper, in which the *size* of fossil fuel projects—even at an international scale—sky-rocketed in the 1980s. To my knowledge investigating this change in terms of a ethnographic account, for which international diplomacy offered a limited time-window, has not been ventured at this point. The truth and impact of size: getting it right...