Plasticized

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“Lives and Afterlives of Plastic” conference, July 2017

An interdisciplinary dialogue on the social and environmental issues that surround plastic

photo KraalD, 2015, location Adriatic sea

photo Karl Grupe

Katarina is a principal member of a research praxis *KraalD*, which strives to journey beyond the product design vocabulary, combining educative design advocacy, plastic waste and marine scientific data.

Praxis, suggests approaching ocean toxicity through reflecting upon plastic *thing* e.g. *plasticized* transposal and visually narrate outcomes of the three high educational *Designtransposal* workshop/s.

Visualising chronic disaster is explored vis making North Atlantic Gyra and garbage patch micro-installations, cooking and experiencing plastic properties. Thus, this self-practice case study will allow invisible marine debris to become visible, through do-it-yourself (DIY) and Do-it-with-others (DIWO) participatory approaches.

KraalD is a social design praxis that revolves around Designedisposal manifesto & promotes minimisation of London's future landfill.

This practice-based research will reflect a design advocacy's 'ecocentric' (Braidotti, 2006) perspective on the every-day entanglement with plastic things and disposal practices.

Photo Karl Grupe. KraalD, 2013, *THIRST*, *Re-use prosumer installation*, The Underwater Sculpture Trail , The EcoTales Film & Arts Festival, London.

“*A changing relation to disposal is a changing relation to oneself*” (Hawkins, 2006)

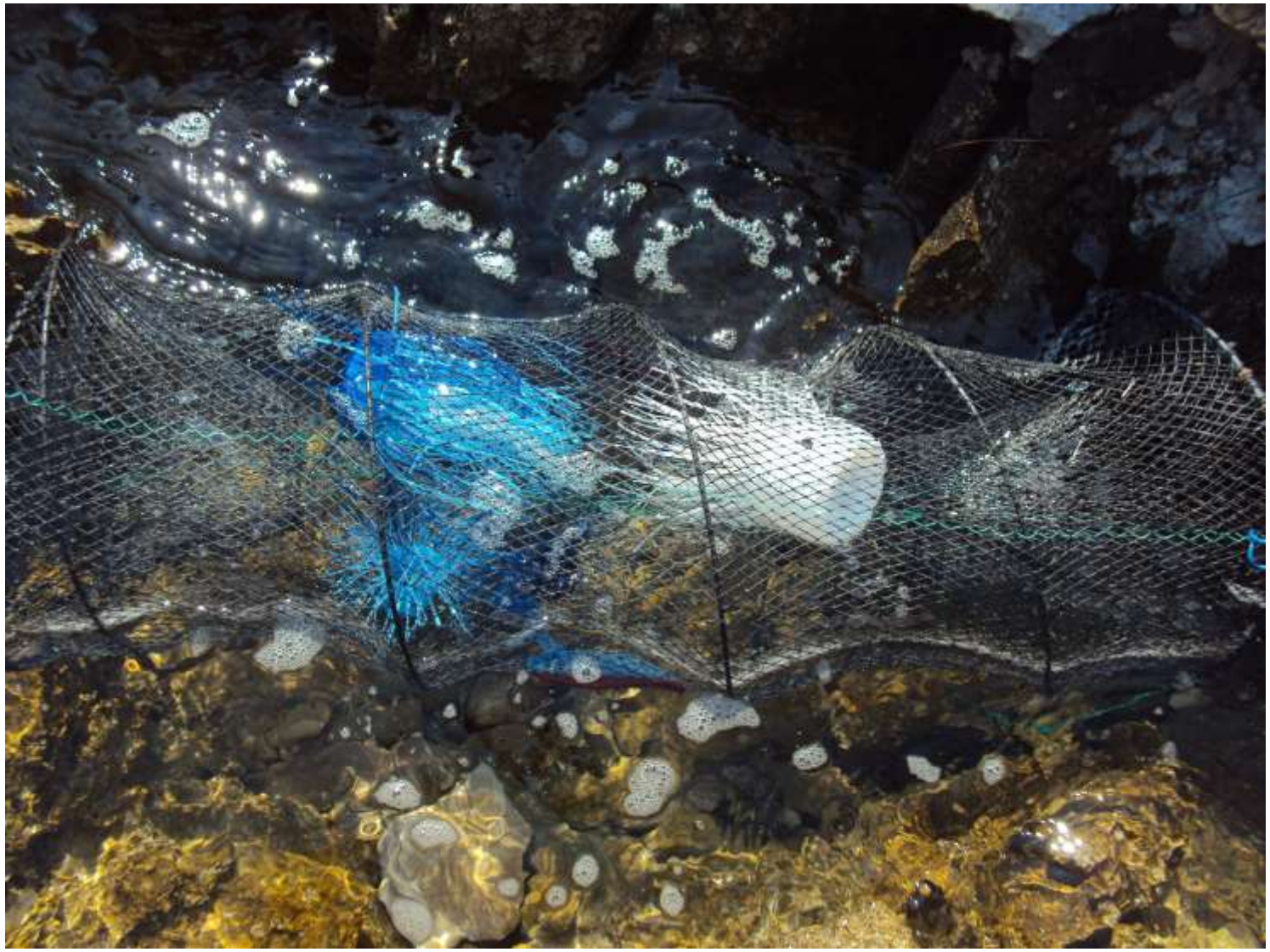

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Photo: KraalD, 2015, *Plasticized*, *My Plastic PET catch*, location Adriatic sea

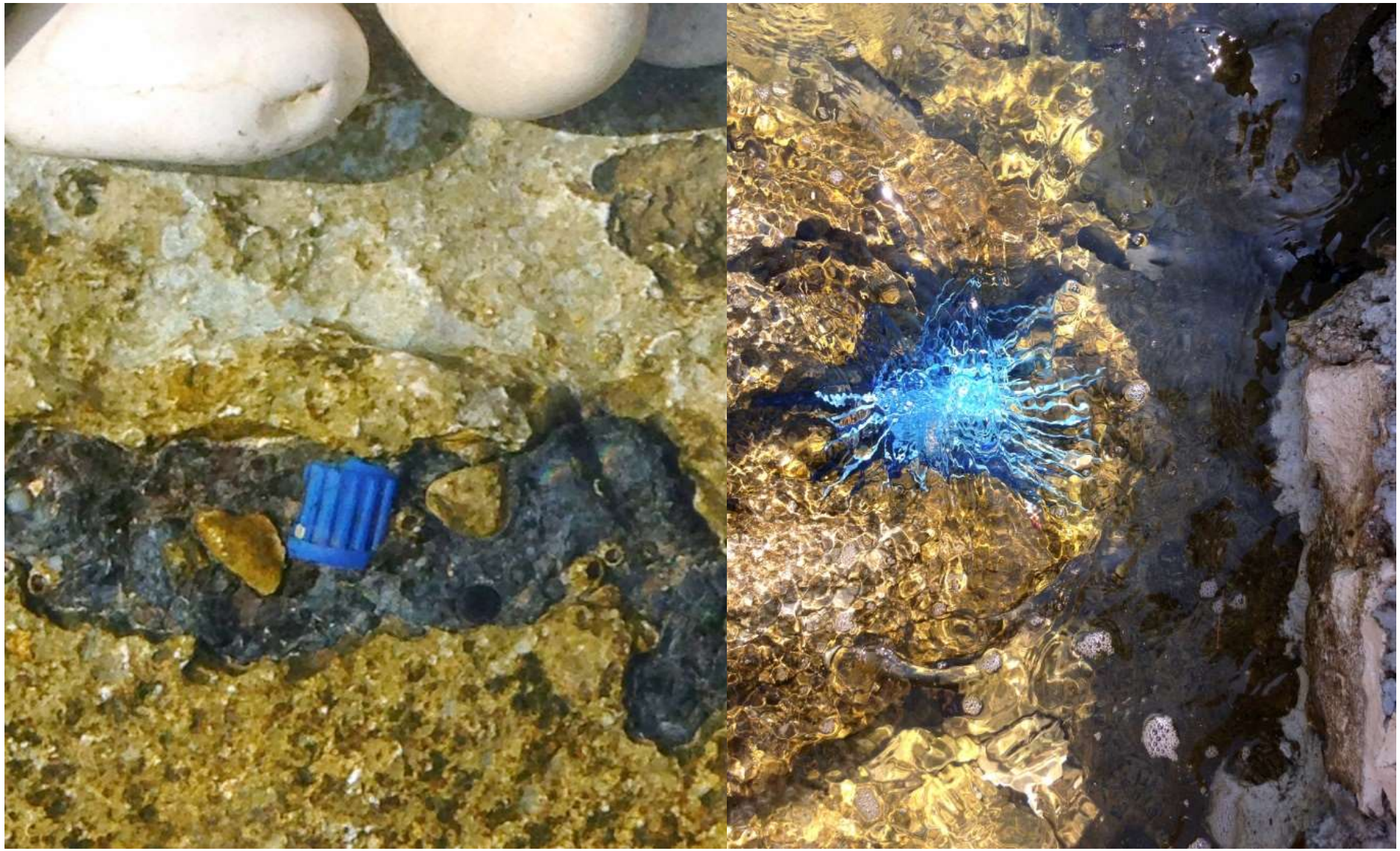
I/We* live in a plastic debris era. In the first decade of the twenty-first century plastic production has quadrupled in comparison to the whole of the last century Jambeck at al.,2015;

I/We (stands in a relation to individual and the Global waste contribution/ future action/ change)

Currently, global oceans are the largest unprotected ecosystem on the Earth. Anthropogenic litter is present in all marine habitats, from the coast to the most remote points in the oceans. Plastic and metal are the most prevalent litter item found on the deep sea bed. Plastic waste is concentrated in five rotating currents, known as *gyres* (Maximenko et al., 2012).

Plasticized: Nature and *plastic thing* within the *Anthropocene**

The term *Anthropocene*, is employed to denote the current interval of anthropogenic global environmental change



KraalD, 2015, image left, *Plastiglomarate*. Image right *Plasticized: I am sea PET bottle*, location Adriatic sea

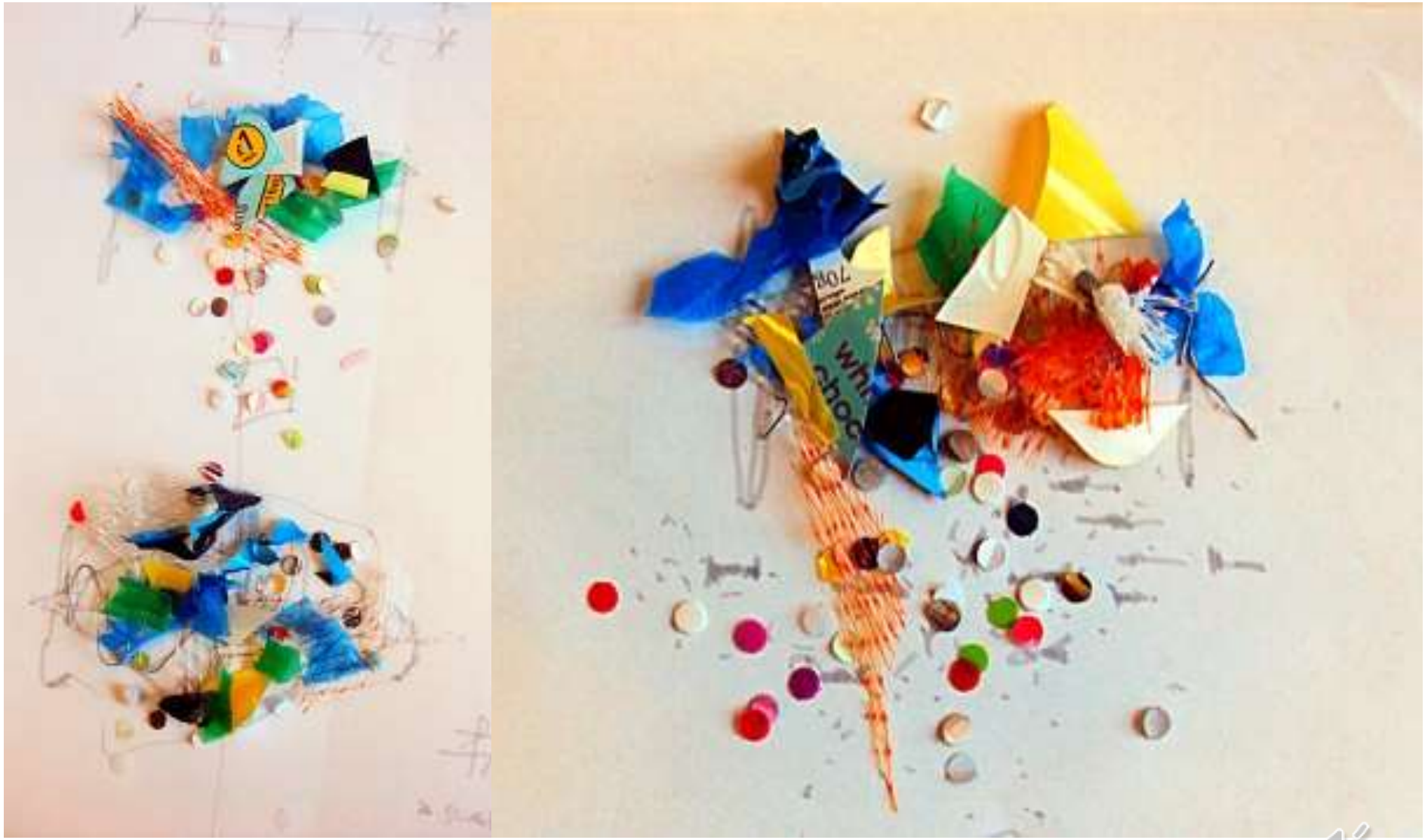
Visualising Gyre: much of the debris in the near-surface ocean collects in so-called garbage patches where, due to convergence of the surface flow, the debris is trapped for decades to millennia.

Photo: KraalD, 2015, *Plasticized*, *My Plastic PET catch*, location Adriatic sea, Croatia.

A Vision: visualising the North Atlantic Gyre's garbage patch

Sebille, England and Froyland, (2012) findings show that six major garbage patches emerge, one in each of the five subtropical basins and previously unreported patch in the Barents Sea.
Marine debris collected in so-called garbage patches (Wakata and Sugimori 1990, Kubota 1994, Moore et al 2001, Law et al 2010, Lebreton et al 2012, Maximenko et al 2012) poses a severe threat to the near-surface ocean environment (Derraik 2002, Barnes et al 2009, Gregory 2009, Teuten et al 2009).

Van Sebille, England and Froyland, 2012, *Origin, dynamics and evolution of ocean garbage patches from observed surface* Drifters Online at stacks.iop.org/ERL/7/044040



KraalD, 2014-15, Bricolage: Concept sketches inspired by W.B.Yeats, *A Vision*: *Visualizing the North Atlantic Gyre*, Rochester, UK.

Workshop participants were asked to visualise a segment of the North Atlantic Gyra, the Gyra patch, which is otherwise invisible to humans. The group was also asked to role play, i.e. approaching phenomena not from the human vista, but to transpose themselves and visually imagine the Gyra as the lantern fish (see fig. 3); to experience the Gyra patch as a beautifully radiating microplastic cloud, as a source of desired food, illuminated by the moon at night. This small fish performs a mundane vertical migration, as during daylight hours it can be found at depths of 400m, but at night it can ascend to between 100m to 40m. Its habitat is the mesopelagic or twilight zone, but the night feeding grounds are towards the sea surface.

Thus, the Lantern fish is the workshop's reuse hero, as the species eats up to 24,000 tons of plastic per year from the North Pacific patch only (Davison & Asch, 2011).

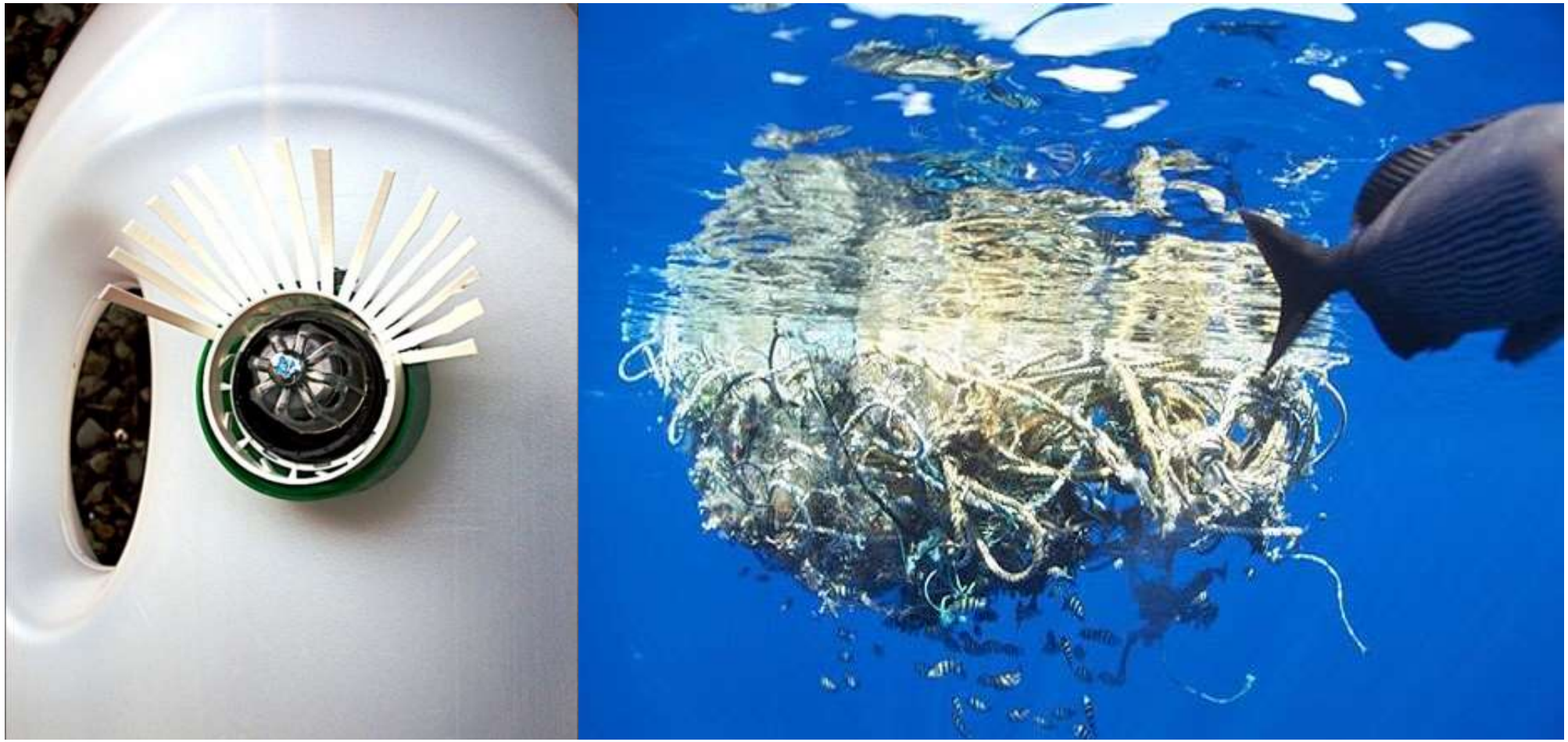
Lantern fish, 2015, Solvin Zankl Photography

KraalD, *Designtransposal* High Education design workshops held in 2015

From right to left, KraalD, 2015, Designetransposal workshop's invites:
Visualizing through the North Atlantic Gyre. From the left to right.

- UCA, Creative Challenge, London, UK.
- Falmouth University, Penryn Campus, Cornwall, UK.(Funded by UCA Creative Residency)
- PhD by Design, Goldsmith, University of London, UK.

How can I/We *gaze* in to the radical environmental changes facing us in the 21st century and visualise toxic chronic disaster in a joyful way?



KraalD, 2012, image left, *Boki-penetrating gaze, Cityself Anima*, London, UK. image right Lindsey Hoshaw, 2009, *Under the surface*, Great Pacific Garbage Patch, USA.

Pilot: UCA, Creative Challenge, London, UK

Katarina told the group, “We are basically lethal to nature and therefore lethal to ourselves.” The workshop floor was strewn with plastic trash. “let’s make something”, she said. Fish only ever view their food looking up. Hanging their creation from the frame of a stripped umbrella the students adopted a fish-eye’s view. (Fauxdrapeaux, 2015)

Photo, Fauxdrapeaux, 2015, *Designetransposal Workshop*

https://fauxdrapeaux.wordpress.com/2015/03/25/workshop-with-the-sea-and-pollution-design-transposal-visualising-through-the-gyre/transposal-visualising-through-the-gyre/

Falmouth University, Design*transposal* workshop

“reflective conversation with materials” (Schön, 1984)

Photo, Su Vernon, 2015, *Designetransposal Workshop,* with Sustainable Product Design first year student group, Falmouth University, Penryn Campus, UK

Plastic Soup, PhDByDesign, Goldsmiths University of London

Messy Workshop References

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Photo, KraalD*, 2015, Designetransposal toxic marine soup:* Visualizing through the North Atlantic Gyre. PhDByDesign, Goldsmiths, University of London, UK http://www.phdbydesign.com/2015-goldsmiths

Denial* and the hegemony of every day plastic litter: a social thing** the plastic bag

*(Norgaard, 2011;Cohen, 2001);

**(Brown, 2001)

Bricolage: Mapping Reflection: angry things & social apathy. Hegemony of everyday plastic litter, Rochester, UK.

As I/We become more aware of the subtle ways in which I/We collectively avoid the unsettling reality of toxic chronic disaster; Future scenario: can we change our actions and infuse socio-cultural plastic materiality values with the knowledge? Or will we continue to be living, littering and practicing everyday in denial?

KraalD, 2015, image left, *Plasticized: I am sea urchin*, *my PET series*.
Image right, KraalD, 2016, *Bricolage:* three Designtransposal workshop's visual mapping / audio transcript.

Play video

kraal
designedisposal

'Glossary of KraalD terms

Kraal (Southern African term, used for a small rural community or for a livestock enclosure).

Designedisposal (KraalD, 2013) The praxis continues to nurture a complex meta space, self-entangled in design research, craft making practice and environmental education, informed by various marine scientific and waste management and recycling data. Thereby, this participatory research will engage initially in creating a meta-mapping interventions and follow entanglement between non-humans, plastic products and waste systems in order to raise alternative scenarios and vision for futures.

Designtransposal (praxis creative desires to narrate the social and material life of plastic disposal). Following Rosi Braidotti, the very interconnection is a sign of transposition, that is to say a creative leap that produces a prolific in-between space. Thus, this research adopts the term, as the *"state of being transposed"* "not merely in the quantitative mode of plural multiplications, but rather in the qualitative sense of complex multiplicities." (Braidotti, 2006)

I/We (stands in a relation to individual and the Global waste contribution)

Thank you for watching, bless the waters and support the self change!

kraald.wordpress.com
https://twitter.com/kraald