

CLEARING OUR LAND,
OCEANS, AND MINDS

BRIEF

This file is a phase 1 research by Sara Mon for Winter 2018's DMA 154: Word + Image class' contribution to the Los Angeles JUNK BATTLE! on April 20, 2018.

CONTENTS

- 1 — MAURA MALLOY:
THE MASTERPIECE OF A SIMPLE
- 2 — RETHINKING REPAIR
- 3 — PARLEY FOR THE OCEANS

MAURA MALLOY: THE MASTERPIECE OF A SIMPLE LIFE

MINIMALISM

“Have nothing in your house that you do not know to be useful, or believe to be beautiful.”

— William Morris

“I require a serene space. For sanity’s sake. So I can write, relax, de-stress and enjoy quality time with my family. And honestly, I use organizing to destress. Some people go for a run. I organize a closet. Then I buy a new plant. And I take a deep breath. Simple and beautiful - my ideal recipe. The world outside my door moves fast. It’s busy and it’s uncertain. So I to strive to make my home my haven. A serene space is as important to my health as sleep, veggies and laughter.”



Watch the TED Talk here:

<https://www.youtube.com/watch?v=8zj8HJnt1P4>

THE ART OF CONSCIOUS CONSUMPTION

During her travels in India, she was required to pack lightly due to flight restrictions. During this trip she

- + Noticed the simplicity of Indian life which made her rethink American consumerism
- + Realized the value of experiences over things

When moving to New York, to make more space in her small apartment, she decided to declutter her belongings to what she knew to be useful.

- + cleared physical space
- + beneficial for mental health.

When making purchases

- + find quality pieces that last
- + pause to make sure you really love them
- + purchase sparingly

A SERENE SPACE

AN ORGANIZED APPROACH TO THE
ART OF SIMPLE, STYLISH LIVING



<http://www.aserenespace.com>





MUJI HUT

<https://www.muji.com/jp/mujihut/en.html>



Small prefab homes sold in Japan by MUJI

+ Based on the idea that you don't need a whole lot to live comfortably.

BROKEN WORLD THINKING

Mining materials for short-lived products has long-term consequences on people, our pocketbooks, and our planet.

What happens when we take erosion, breakdown, and decay, rather than novelty, growth, and progress, as our starting points in thinking through the nature, use, and effects of technology

Basic components of Broken World Thinking

- + Appreciation of the fragility of the human, technical, and natural worlds around us
- + Breakdown, maintenance, and repair as being “generative and productive” and an entirely routine, normal, and an inevitable feature of technology’s course in the world



Making our stuff requires an
astounding amount of raw materials.

By weight, electronics require far more resources than any other product. An 8-ounce phone requires over 165 pounds of raw material. Fueled by the demand for cool gadgets, iron ore production has increased by 180%, cobalt by 165%, and lithium by 125% in the last 10 years.

How might we begin to reverse the normality of things being produced and discarded, and reimagine or better recognize the forms of innovation, difference, and creativity embedded in repair?

Breakdowns or gaps are not barriers or irreducible divides, but rather, dynamic resources and engines for change. It is precisely in moments of breakdown that we learn to see and engage our technologies in new and sometimes surprising ways.

Missing elements of the way we typically think about breakdown, maintenance, and repair (when we think about it at all):

- + Innovation
- + knowledge/power
- + the ethics of care

Broken world thinking offers fresh potential to both longstanding and emergent approaches in media and technology studies. Attention to maintenance and repair may:

1 – help us think beyond the restricted and usually binary sets of actors that have dominated media and technology studies to date (i.e. senders and receivers, producers and consumers, designers and users.) Modes of thought that expand our cast of characters, including the breakers, fixers, and maintainers are therefore necessary and promising additions to the field.

2 — help to redirect our gaze from moments of production to moments of sustainability and the forms of activity by which the shape and meaning of objects in the world is produced and sustained. More robust theoretical and empirical engagement with maintenance and repair can add weight to the argument against technology's autonomy and self-sufficiency, extending the core move toward the socialization of knowledge and technology shared by each.

3 — have particular contributions to make to our thinking around the timeliness of technology (going against the privileging of design and production, emphasis on moments of initial encounter, and general shock of the new.)

4 — Help with the necessary project of building bridges to new and adjacent fields whose methods, insights, and modes of work hold great promise to complement and enrich the field of technology (and vice versa). It may also help build new analytic connections to cultural phenomena (maker and DIY communities, craft and slow food movements) that feature breaking, maintenance, and repair as central sites of activity and meaning.

5 — help to develop deeper and richer stories of relationality to the technology that surrounds us, positioning the world of things as an active component and partner in the ongoing project of building more humane, just, and sustainable collectives.

iFIXIT.ORG

This is a nonprofit organization dedicated to technology repair, recycling, and consumer education whose activities include “tear-downs” of leading products in the computing and consumer electronics sectors.

Repair saves money, the environment, and it connects us to our things.



<https://ifixit.org>



It's Not Trash Designs offers one of a kind, functional art made from reclaimed wood. No matter where it's from, each piece is given a new sustainable purpose and is handmade by hand.

<http://itsnottrashdesigns.com>

<http://www.parley.tv/>

Parley is the space where creators, thinkers, and leaders come together to raise awareness for the beauty and fragility of our oceans and collaborate on projects that can end their destruction.

“We believe the power for change lies in the hands of the consumer – given he has a choice – and the power to shape this new consumer mindset lies in the hands of the creative industries.

Artists, musicians, actors, filmmakers, fashion designers, journalists, architects, product inventors, and scientists have the tools to mold the reality we live in and to develop alternative business models and ecologically sensible products to give us earthlings an alternative choice, an everyday option to change something.”

PARLEY FOR THE OCEANS





Everything starts with inspiration. Therefore every Parley is a curated gathering with a dedicated topic, presented by Parley Speakers to a carefully selected audience. The talks are meant to give an overview of the State of the Oceans in general, to present a specific cause, and to get the support for a related initiative or project.



Once there is serious interest to support the cause and to start a collaboration or to join an already existing project or initiative, the Parley team will help to get the process going by developing an individual idea or concept, connecting to potential partners, and moderating the collaboration process from idea to finalization of an agreement.



The signature on an agreement is the kick-off for the actual collaboration process. The Parley team supports the collaborators by translating needs and ideas to each partner, managing expectations and keeping the partners on track with a realistic roadmap. It sounds simple, but the success of a collaboration lies in its implementation.



PARLEY FOR THE OCEANS

A massive amount of plastic trash ends up in our oceans every year. The ocean currents have formed five gigantic, slow moving whirlpools where the plastic collects, nicknamed Vortex. At least 40 million pounds of plastic has accumulated and is floating in the North Pacific Ocean alone. The majority of the plastic debris remains in the Vortexes, however a significant percentage of it washes onto our coastlines daily. After sunlight photodegrades the plastic into small pieces, aquatic life and seabirds mistake these fragments for food and ingest it. This design repurposes this plastic to channel a spirit of moving forward together, finding solutions to global problems through creativity, collaboration, and action.

PARLEY x ADIDAS

PARLEY FOR THE OCEANS



The Adidas Ultra Boost made from recycled ocean plastic. Based on the concept of plastic being a design failure.

Underwater Pavilions is artist Doug Aitken's large-scale installation on Catalina Island off the coast of California.

<https://www.youtube.com/watch?v=kPE5rHTr5qs>



DOUG AITKEN:
UNDERWATER PAVILIONS
IN PARTERSHIP WITH MOCA

FORLANE 6 STUDIO

underwater trash installations



PARLEY FOR THE OCEANS

ZACK SECKLER



PARLEY FOR THE OCEANS

Takes abstract aerial photographs of our ocean and land to create a heightened sense of the “big picture.”

PARLEY FOR THE OCEANS



Doug Aitken: Underwater Pavillions. Parley. Dec 2016.

<https://www.youtube.com/watch?v=kPE5rHTr5qs>

<https://ifixit.org>

<http://itsnottrashdesigns.com>

Jackson, Steven J., *Rethinking Repair*. MIT Press. August 2013.

[https://sjackson.infosci.cornell.edu/RethinkingRepairPROOFS\(reduced\)Aug2013.pdf](https://sjackson.infosci.cornell.edu/RethinkingRepairPROOFS(reduced)Aug2013.pdf)

Malloy, Maura. *The masterpiece of a simple life*. TED x Indianapolis. 12 Nov 2015.

<https://www.youtube.com/watch?v=8zj8HJntIP4>

Malloy, Maura. *A Serene Space*.

<http://www.aserenespace.com>

Muji Hut.

<https://www.muji.com/jp/mujihut/en.html>

<http://www.parley.tv/>