

The Treasure Chest

A Forensic Object Analysis



A visual report & process book

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Product Design/Visual Cultures/Autonomous practices

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Visual Report

The Treasure Chest

A Forensic Object Analysis

Introduction

On the 4th of May 2017 I found a polymer object on the beach at Scheveningen. This object was an OLA Schatkist Ice Cream container. This object was highly likely bought from one of the local Ice cream parlours which sell Unilever/OLA Schatkist Ice Creams. What follows is a counter-cartography of the life course and intra-actions of this polymer object through the design, source of materials, manufacture, distribution and use within Agrilogistics in Planet Earth's ecology. These Agrilogistics supersede currently known workable morally acceptable notions of sovereignty. I will visualise through diagrams and images and take note of the interstices of violence, jurisprudence, politics and aesthetics of this Agrilogistical distribution system (fig 0.1).

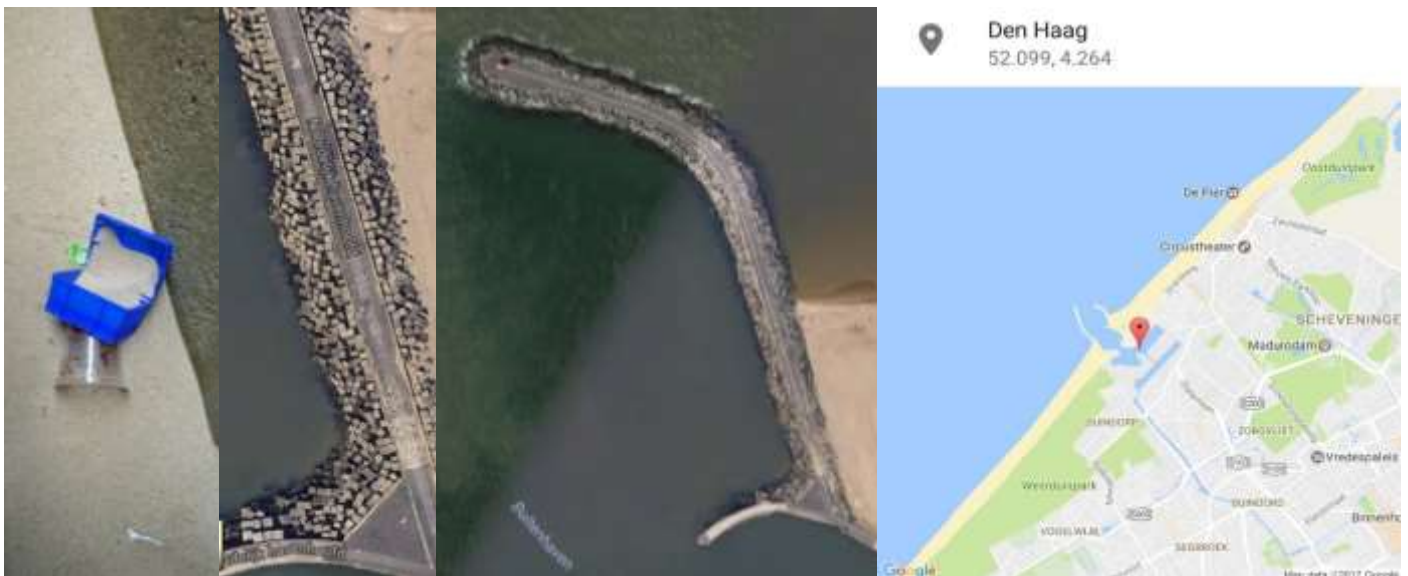


Fig 0.1 An extended visual localization of the found polymer object, Nikki Vieler, Various Media, 2017

The Treasure Chest is a part of Agrilogistics, which are in the shadow of its design, which are not present-at-hand, but are ready-at-hand⁽ⁿ¹⁾. These logistics are not perceived by most consumers (fig 0.2). I shall try to visualise the path it took from its production, distribution and eventually its link to the Dahyan Air Strike in Yemen on the 9th of august 2018, as this risk which the consumption of these polymer objects has which needs to be visualised. This means that the systems that are not immediately visible to the Treasure Chest shall be visualised in my practice project by means of a counter-cartography and Forensic Object Analysis⁽ⁿ⁹⁾.

Fig 0.2 Visualisation of an ice cream parlour and consumers in the vicinity of Scheveningen beach, Nikki Vieler, Photographs, 2017



Research question

The plain spoken English research question for the graduation project is:

How can I research and develop visual work, which exposes and transforms the agricultural logistical nightmares which come from the distribution of polymer objects on Planet Earth

This document outlines the theoretical grounding and direction of my work as an autonomous product designer, writer and researcher. It is not a rigid document which utterly defines my role and future as an autonomous product designer, writer and researcher. Instead it gives as thorough as possible an outline.

Geopolitical and legal analysis

Violence, (realistic) war crimes and verified human rights violations related to the Treasure Chest

The polymer treasure chest was found on Scheveningen beach after its contents had been consumed and the container discarded by an unidentified user. I forensically analysed the polymer object and its affiliated system (Agrilogistics), by analysing the object's relations, the object's affiliated media and the path it took from raw resource to found object. In particular I was and am interested in making the Agrilogistic violence of this object more visible, by developing an analysis which connects the violence which is at and outside the threshold of direct visual detectability.

The initial violence of the object lies in its pollution of Planet Earth. The system which it is part of has serious consequences for bioregional and planetary scale ecologies. This can be seen on a planetary scale and images of plastic polluting the oceans are abundant beyond any sense of proportionality.

The traces of this violence are very diffuse and difficult to trace. However, the object can be traced to ecological violence and direct violence in realistic War Crimes and verified Human Rights violations in Yemen. Most of these traces lie in digital media and estimations of what a designer or company would do by myself and by fellow students, professionals and potential consumers. These estimations were made during my practice at the Willem de Kooning Academy.

The taxes which the Saudi government puts on its exports (VAT) and corporate tax, indirectly fund the Saudi military who are under the command of the Saudi Royal family. Saudi Arabia and its military are currently leading the military intervention in Yemen under the command of the Saudi Crown Prince Mohammad bin Salman bin Abdulaziz Al Saud. This military intervention is accused of the bombing of strategic infrastructure and blocking the supply of basic food supplies to the Yemeni people. It also holds responsibility for the Dahyan airstrike. This has created a considerable famine in Yemen, which has led to deaths, malnutrition, developmental problems amongst children and further indirect Agrilogistic violence. Thus the Saudi's use Agrilogistics to supply polymer objects and ice cream throughout the world generates a means of financial exchange to enforce a violent campaign against the Yemeni people and the Houthis.



Fig 1.1 Wesseling chemicals plant, Germany, Unknown Author, Photograph, 2017

As I have previously documented^(n,a,b,c), the treasure chest container was distributed from the Unilever/Langnese plant in Heppenheim. The Heppenheim production facility fills the Treasure chest Ice cream container with its ice cream, cardboard inner lining and gift. The facility then wraps the object in a polymer wrapping, freezes it and sends it to its destined distribution centre in the Netherlands, which in

this case is Schiedam. There are open trading policies within Europe and the European Union which allow the production and consumption of goods to flow between countries. This allows the propylene produced by a chemical plant in Saudi Arabia to be shipped to the Lyondell-Basell plant in Wesseling, which in turn is converted into polypropylene. The shipping of propylene to the Wesseling plant occurs through the port of Rotterdam. In doing so, the shipment is charged import duties and VAT which are paid by the Dutch Lyondell-Basell affiliate.

The polypropylene object was made from polypropylene granules which were injected into a mould in the Unilever/Langnese facility in Germany with the help of Coveris. Lyondell-Basell & Coveris cooperate with Unilever.



Figure 1.2 Qatif oil production facility, Ghawar oil field, Unknown author, Photograph, Unknown date

The polypropylene granules were manufactured by converting propylene into polypropylene. Propylene is acquired from the production of oil and gas. The hydrocarbon fluids were likely produced from the Ghawar oil field. The oil was then processed at the Al-Jubail chemical processing plant in Saudi Arabia, where Lyondell-Basell and Tasnee petrochemical cooperatively own and manage the plant. During the production, Lyondell-Basell and Tasnee pay corporate tax to the Saudi government.

As it is in theory very plausible that in this Agrilogistical supply chain nightmare (the system which runs the production and distribution of the Treasure chest) financial transactions could have served the Saudi Government in their violent destruction of Yemen in their disastrous war and *mélange noir*.

Then there is the violence which arises when nations or kingdoms develop using wealth creation arising from the design, production and distribution of such objects. While this Treasure Chest is merely the tip of the iceberg in this recent development, the wealth and violence which has followed from these objects is beyond any humane sense. As Saudi Arabia has received billions in revenue from its oil production, it has then invested some of the finances into weapons which it currently uses to defend itself and fight its wars.

Many of these wars arise from older historical and political divides in the Middle East. This history of Saudi Arabia and the Middle East is complex, yet it has an influence on the Treasure Chest and is part of the longue duree of violence which flows from the chest. The nation is fairly young and was established after World War I. Its borders were set by the British government at great expense to the local economy and dynamics. King Ibn Il Saud had asked the British government to keep the borders of the nation open and flexible so that the nomadic people of the Saudi peninsula could travel more easily. The British denied this and created the Kingdom of Saudi Arabia with its very rigid and linear borders. This decision still has wide reaching consequences today as Saudi Arabia is a significant influence in the violence the Middle East.

The House of Saud has also used this enormous wealth gained from oil to instil an oppressive absolute monarchy in the Kingdom of Saudi Arabia, which is similar to the Islamic State in its policy and law. These cultural developments have also contributed to the rise of Islamic State, as members of the house of Saud have supported ISIS and the Islamic State, which has also received support from many other stakeholders.

This, in turn, has created long term reactions in Europe, as the violence which has spread from the Middle East and Islamic state to terrorist actions such as the Bataclan massacre and the attack on Charlie Hebdo. The mêlée unleashed in the Middle East, indirectly with consumer support, returned to European shores.

In the end the violence which I would like to highlight in my practice project and in this visual report is the bombing and the military intervention in Yemen (fig 1.3), which is causing enormous harm to the Yemeni people who are living practical bare lives. My practice project shall link the Treasure Chest to the specific Dahyan Air Strike, as this is the Air Strike which is most symptomatic of the Agrilogistic nightmare in which the Treasure Chest is caught.



Fig 1.3 Child in Mother's arms, Unknown author, Al-Jazeera Photograph, 2017

The law, the courts, jurisprudence and object relations

The discarding of the treasure chest in the public realm in the Netherlands falls under Dutch criminal law and is punishable with a fine of up to €380,- The person who dropped this treasure chest on the beach could face charges of up to €380,-.



Fig 1.3. Images of Unilever offices and logo. Unilever & others, unknown sources unknown date of production.

Manufacturers and vendors are required to inform and protect consumers and citizens of the Netherlands from harm or of the qualities of products in the Netherlands. Unilever (fig 1.3) should inform consumers of the Treasure chest and its consequences. This has not been done in an appropriate or acceptable manner and this could lead to legal action taken against Unilever. Unilever should inform it's consumers of their products attributes and it has failed to do so during this project.



Fig. 1.4 Images of the International court. ICC & Others, ICC website, Unknown date of production.

As the treasure chest is a commodity, any infringement of the law could be considered a case to appear before the commercial courts in the Netherlands. In addition to the fact that I am inquiring into the relations it has with realistic War Crimes and Human rights violations in Yemen, it could also be at the laws of the Dutch courts and be at International Laws within international courts (fig 1.4). However the conduct shown by Unilever and all its staff cannot be prosecuted as in terms of War Crimes and Human rights violations as their conduct is no more constituent of crime than that of negligence. There are seemingly no known prosecutions of corporations who may incidentally have contributed to War Crimes and Crimes against humanity.

Due to the fact that staff at Unilever have shown negligent conduct in the face of my inquiries, it would also be possible to litigate under tort's law. As the Dutch State lost a Tort's law case, it should not be impossible for Unilever to lose a case or to plead guilty in a litigation under Tort's law. As negligence is also a criminal act under Dutch law.



Fig 1.5 Vieler, Nikki. "Photo of the Treasure Chest " 04-01-2020, Scheveningen Beach.

As the object (fig 1.5) is the prime suspect in this case, it would make for a very complex court case. Therefore the project shall remain an inquiry into the relations between the objects and the crimes, rather than one whereby prosecution is the set goal. That goal should be left for the prosecution of whichever court it will be settled in.

As there are still many questions left unanswered concerning the law and the Treasure Chest, it is necessary to design a visualisation of this object to stimulate a discourse.



Fig 1.6 Vieler, Nikki. "Collage featuring Vladimir Putin, Anton Mussert, Thierry Baudet, Donald Trump, Xi Jinping and Slobodan Milosevich" Multiple sources, Unknown, 04-1-2020, Rotterdam

Eternal political hubris, irredentism, bullshit job generators and hyperobjects relations

As hyperobjects⁽ⁿ¹⁴⁾, such as global warming, are one of the most oppressive form of (pseudo)objects⁽ⁿ¹⁹⁾ in the history of life, it is necessary that all life and peacefully coexisting objects oppose them ^(c2). However, I would like to point out that the politicians depicted in the collage (fig. 1.6) above and their policies will not be compatible with my practice. In my opposition to such oppression, folly, stupidity, hubris and evil I shall simply refuse to cooperate⁽ⁿ¹⁵⁾.



Fig. 1.7 Vieler, Nikki. "Collage featuring Angela Merkel, Justin Trudeau, Boris Johnson, Mark Rutte, Scott Morrison and Frans Timmermans" Multiple sources, Unknown, 04-1-2020, Rotterdam

Politics of inevitability & repetition

The politicians depicted above (fig. 1.9) are running their politics on an outdated system called the politics of inevitability or repetition^(ml6). While they are right to keep some of the parts of the politics of inevitability (liberal democracy and democracy etc.), their politics in the abstract are incompatible with this project and my framework. These politicians would have to show enormous flexibility to fit in my framework.



Fig. 1.8 Vieler, Nikki. "Collage featuring Jacinda Ardern, Jesse Klaver, Lilian Marijnissen, D66 image, Marianne Thieme, Princesses Amalia, Alexia & Ariane, Alexandria Ocasio Cortez, Greta Thunberg and Emmanuel Macron" Multiple sources, Unknown, 04-1-2020, Rotterdam

An image of hope and politics of prosperity, hope, altruism, progress and futurity

This collage (fig. 1.8) may share a hope for the future, however only if the objects, actors, persons and depicted pursue progress in some way or other. As planet earth is in its worst condition since 1960, as life on planet earth needs an image or vision of hope and prosperity, this self-generated image should suffice in giving an indication as to what that could be.

Forensic Analysis

Forensic Aesthetics, jurisprudence and Field Causality of the Dahyan Air Strike (1087)

While the Treasure chest may not have directly contributed to the Dahyan Air Strike, it is part of a large flow of polymer objects whose financial transactions have indirectly contributed to the funding of the Saudi government, who in turn launched the attack. For this kind of causal relation, one can apply the term field causality (a term coined by Susan Schuppli and Eyal Weizman), as the linear causality which is usually required by criminal law cannot be adopted to suit the complex, multidirectional ecological form of causality linking the Treasure Chest and the Dahyan Airstrike (fig 3.1 & 3.2). The causality of the relations between the Treasure Chest and the Dahyan Airstrike can best be described as complicated and at times incoherent. The Saudi government uses finance derived from the production of polymer objects for Agrilogistical consumption to fuel its intervention and alien occupation in Yemen. Which is a considerably nonlinear type of causality. However the main underlying causal connection between the object and the incident are Agrilogistics, as this is the system which has been running and ruining most of human civilisation for the past 12,000 years.



Fig 3.1 Image of the victims of the Dahyan Air Strike prior to the strike, CNN,

The Dahyan air strike is an example of negligence, recklessness and dereliction of humane conduct in war committed by an aggressive government with aggressive policies, which continue to fuel the wars in the Middle East. The bombing was achieved with a bomb supplied by the USA under the Obama administration. The policies implemented by that administration are being further supported with new arms deals under the Trump administration.



Fig 3.2 Image of Dahyan Air Strike victim in Hospital

While many actors and legal entities are involved in the bombing, the party mainly responsible is the Saudi government. Ultimately the pilot has the responsibility as he is the individual who dropped the GBU 12 Paveway bomb on the children's school bus. Yet from my analysis, I would also conclude that the Saudi command chain is responsible in choosing a course of action resulting in this catastrophe. They provided and sent the jet with a 500lb. bomb to Dahyan, when they could instead have selected an Apache helicopter with Hellfire missiles. (fig 3.c)

Fig 3.c Collage of (clockwise) F 15 fighter jet Apache helicopter, Hellfire missile and GBU 12 Paveway bomb. Multiple sources, 7-1-2019 Rotterdam.





Fig 3.3 Vieler, Nikki Detail of large diagrammatic paper sketch of final design. 2019, Rotterdam

The forensic aesthetics of the Treasure Chest and the Dahyan Air Strike are produced in the collection of images and diagrams depicted on the following pages. (fig.3.3 – 3.15). The treasure chest and the flow of financial means to wage war against combatants and non-combatants in the Yemen conflict have created a set of diagrams of possibility which I have designed in the following images. These images show how it is possible that a Treasure Chest polymer Chest could contribute to the Dahyan Air Strike in Yemen.

Fig 3.4 Vieler, Nikki Detail of large diagrammatic paper sketch of final design. 2019, Rotterdam





Fig 3.5 Vieler, Nikki. Detail of large diagrammatic paper sketch of final design. 2019, Rotterdam Fig 3.5

Fig 3.6 Vieler, Nikki. Detail of large diagrammatic paper sketch of final design. 2019, Rotterdam





Fig 3.7 Bellingcat, Image of the Structural Damage of the Dahyan Strike, Multiple sources & Bellingcat.com, 2018.

Fig 3.8 Bellingcat, Image of the Structural Damage of the Dahyan Strike and location damaged building, Multiple sources & Bellingcat.com, 2018.



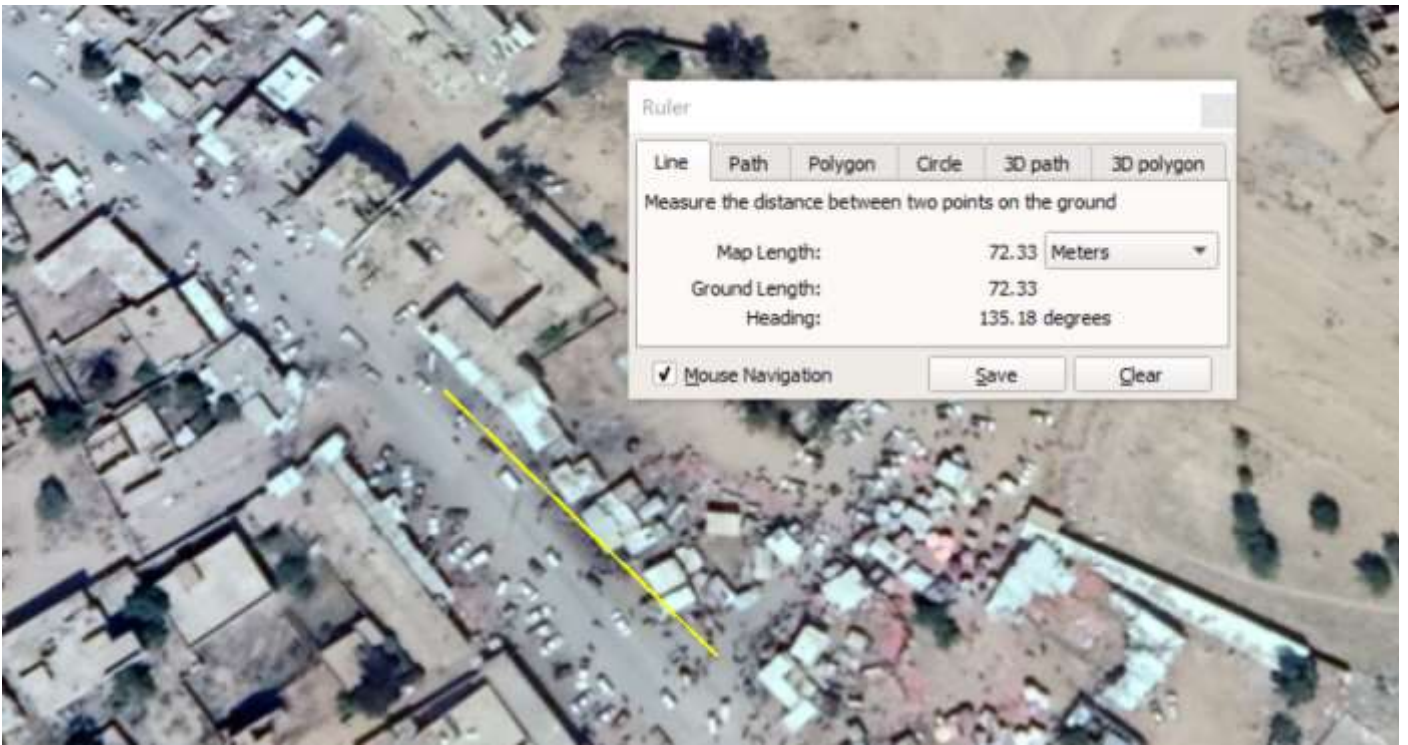


Fig 3.9 Bellingcat, Image of the distance between the market and the air strike, multiple sources & Bellingcat.com, 2018.

Fig 3.10 Bellingcat, Image of the Structural Damage of the Dahyan Strike, Multiple sources & Bellingcat.com, 2018.

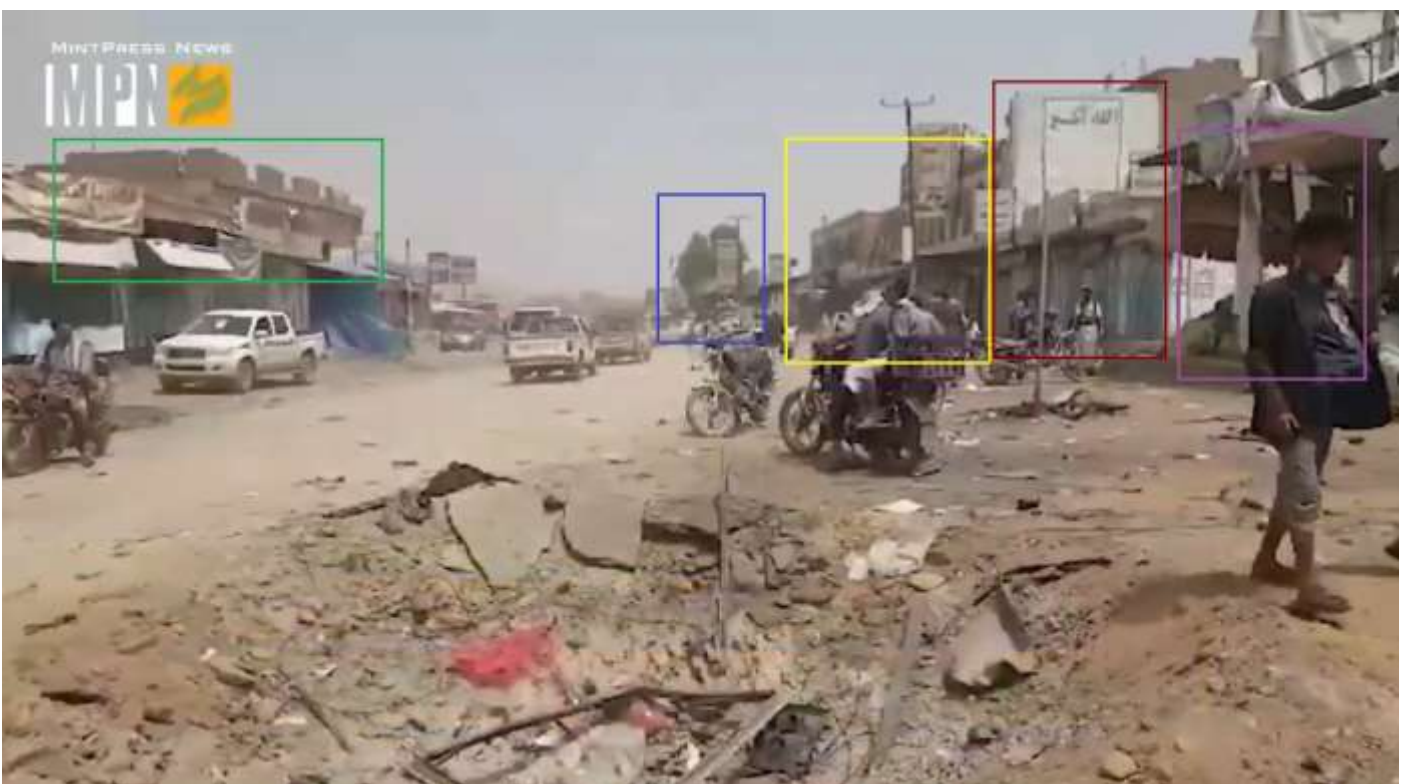




Fig 3.11 Bellingcat, Image of the remnant of the GBU 12 Paveway bomb, Multiple sources & Bellingcat.com, 2018.

Fig 3.12 Bellingcat, Image of the remnant of the GBU 12 Paveway bomb, Multiple sources & Bellingcat.com, 2018.



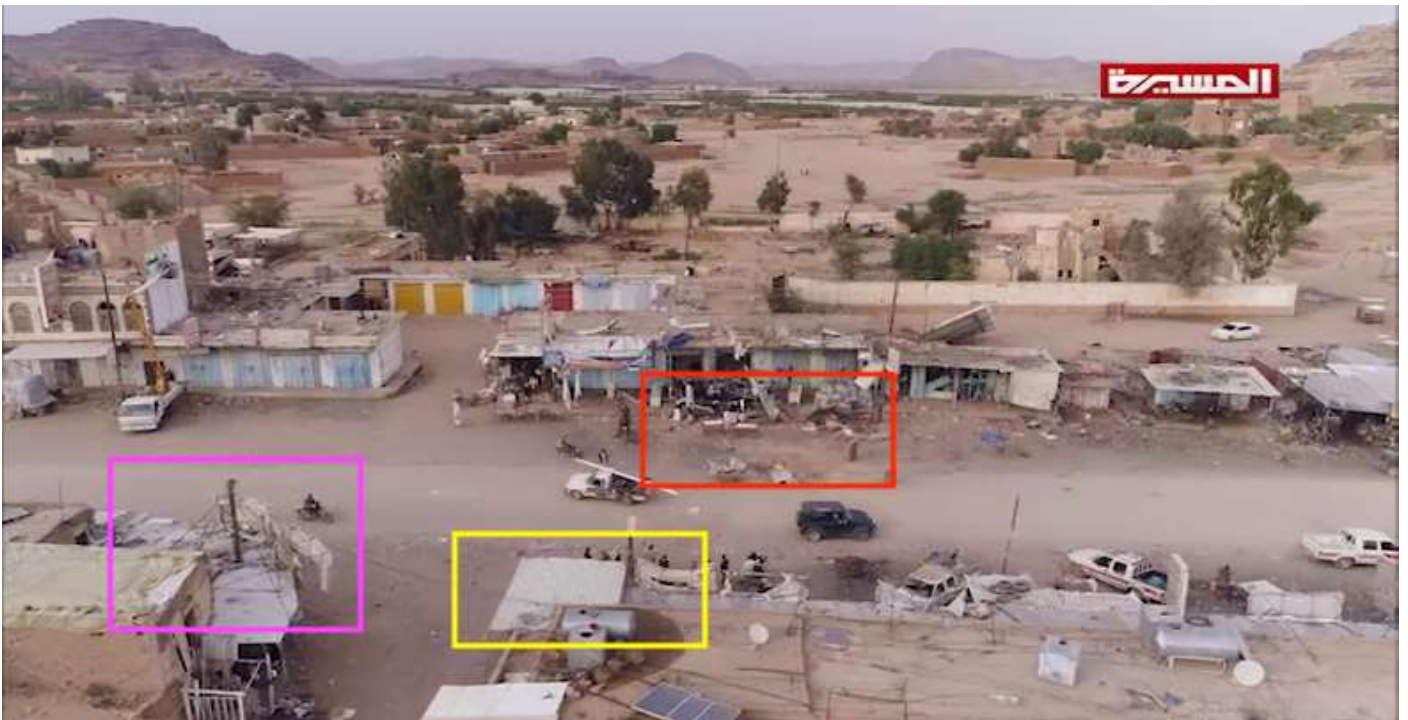


Fig 3.13 Bellingcat, Image of the Structural Damage of the Dahyan Strike and demarcations of visual elements, Multiple sources & Bellingcat.com, 2018.

Fig 3.14 Bellingcat, Image of the Structural Damage of the Dahyan Strike and demarcations of visual elements, Multiple sources & Bellingcat.com, 2018.





Fig 3.15 Bellingcat, Image of the Structural Damage of the Dahyan Strike, Multiple sources & Bellingcat.com, 2018.

In my practice project I will try to recreate this strange nonlinear causality, by visualising it in a diagrammatic counter cartography (fig.3.s).

Fig 3.s Vieler, Nikki. Simplistic sketch for diagrammatic map of Treasure Chest and War Crimes



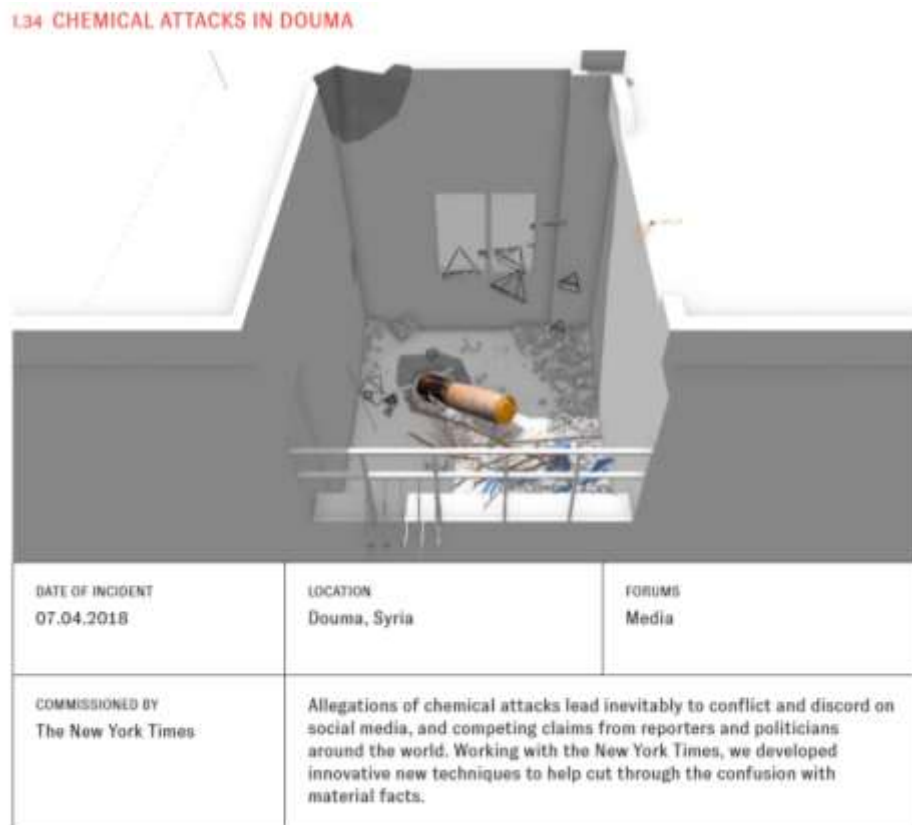


Fig 3.16 Forensic Architecture, Chemical Attacks in Douma Analysis, 2019, London.

Examples of such a nonlinear narrative in designs or visual work are depicted on these pages (fig.3.16-3.23) in the works of Forensic Architecture, Territorial Agency, Tim Brouwer, Sami Hammana, and Gonalo F. Cardoso & Ruben Pater⁽ⁿ¹⁸⁾.

Fig 3.17 Forensic Architecture, Destruction Yazidi Heritage Analysis, 2019, London.





A collage of various digital and physical elements including a circuit board, a 3D topographical map, a grayscale topographical map, a wireframe topographical map, a photograph of a desert landscape, a photograph of a server rack, a photograph of a circuit board, a photograph of a circuit board, and a photograph of a circuit board, all connected by a network of colored lines on a black background.



Fig 3.20 Territorial agency, Museum of Oil image. Territorial agency.com, Karlsruhe, 2015.

Fig 3.21 Territorial agency, Museum of Oil image. Territorial agency.com, Karlsruhe, 2015.





Fig 3.22 A Study into 21st Century Drone Acoustics. Gonçalo F. Cardoso and Ruben Pater, <http://www.untold-stories.net/>, 2015

Fig 3.23 Geofinance: Financialities of the Anthropocene, Hammana Sami, <https://schizoaesthetic.org/>, 2017-ongoing.



The greater point to make is that the larger flow of polymers to the country of the Netherlands most likely has contributed to financing the Saudi Arabian war machine and the war machines of multiple groups in the Yemen conflict. Although the consumption of crude oil might have had a greater effect than the consumption of polymer objects, the polymer objects which we consume every day are those which a product designer can actually focus on in an inquiry like this.



Fig 3.24 Vieler, Nikki. Image Displaying Civilian object in vicinity of blast area of the Dahyan Air Strike.

Depicted on the following pages are diagrams (fig. 3.24-3.29) which show how the air strike in Dahyan must be considered a War Crime by the ICC and the International Community⁽ⁿ¹⁹⁾. While it might be difficult to prosecute due to the problems of the Rome Statute in this incident, negating the consideration of this incident as a War Crime will create a very dangerous legal, historical and political precedent. This is due to the fact that the Saudi government aircraft wittingly dropped a 500lb. GBU 12 Paveway bomb into an area where it was highly likely that there would be civilians. Even though the GBU 12 bomb is laser guided, its 500 lb. weight and charge is large enough to send lethal blast over an 80 meter radius 30 meters across and lethal shrapnel over a radius of 250 meters. This means that the nearby market could have been hit by lethal shrapnel. As it is possible to see that the bomb would have done more necessary damage than is needed, it is very easy to consider this violent act a War Crime. As other weapons could have been used, such as the Hellfire missile, we can conclude with ease that the Saudi government can be held criminally responsible for this act.

Fig. 3.25 Vieler, Nikki. Image of the distance between the location of the strike and the local market. Google Earth. 06-01-2020, Rotterdam.





Fig 3.26 Vieler, Nikki Image of the Blast Radius of GBU-12 Paveway bomb. Google Earth. 06-01-2020, Rotterdam.

Fig. 3.27 Vieler, Nikki. Image of the Blast radius and margin for error for accuracy of GBU-12 Paveway bomb. Google Earth. 06-01-2020, Rotterdam.





Fig 3.28 Vieler, Nikki Image of Shrapnel incapacitation risk at 10% Google Earth. 06-01-2020, Rotterdam.

Fig. 3.29 Vieler, Nikki. Image of Shrapnel incapacitation risk at 10% and .1% risk. Google Earth. 06-01-2020, Rotterdam.





Fig 3.30 Bellingcat, Image of the Structural Damage of the Dahyan Strike, Multiple sources & Bellingcat.com, 2018.

In addition to the War Crimes and Crimes against Humanity which have been committed in this horrific act, there are architectural and spatial crimes which have been committed (fig 3.30-3.33). These could fall under war crimes and crimes against humanity, but these spatial developments should be studied with more due care. It is likely that they can give a greater indication of the severity of this violent act.

Fig 3.31 Bellingcat, Image of the Structural Damage of the Dahyan Strike, Multiple sources & Bellingcat.com, 2018.



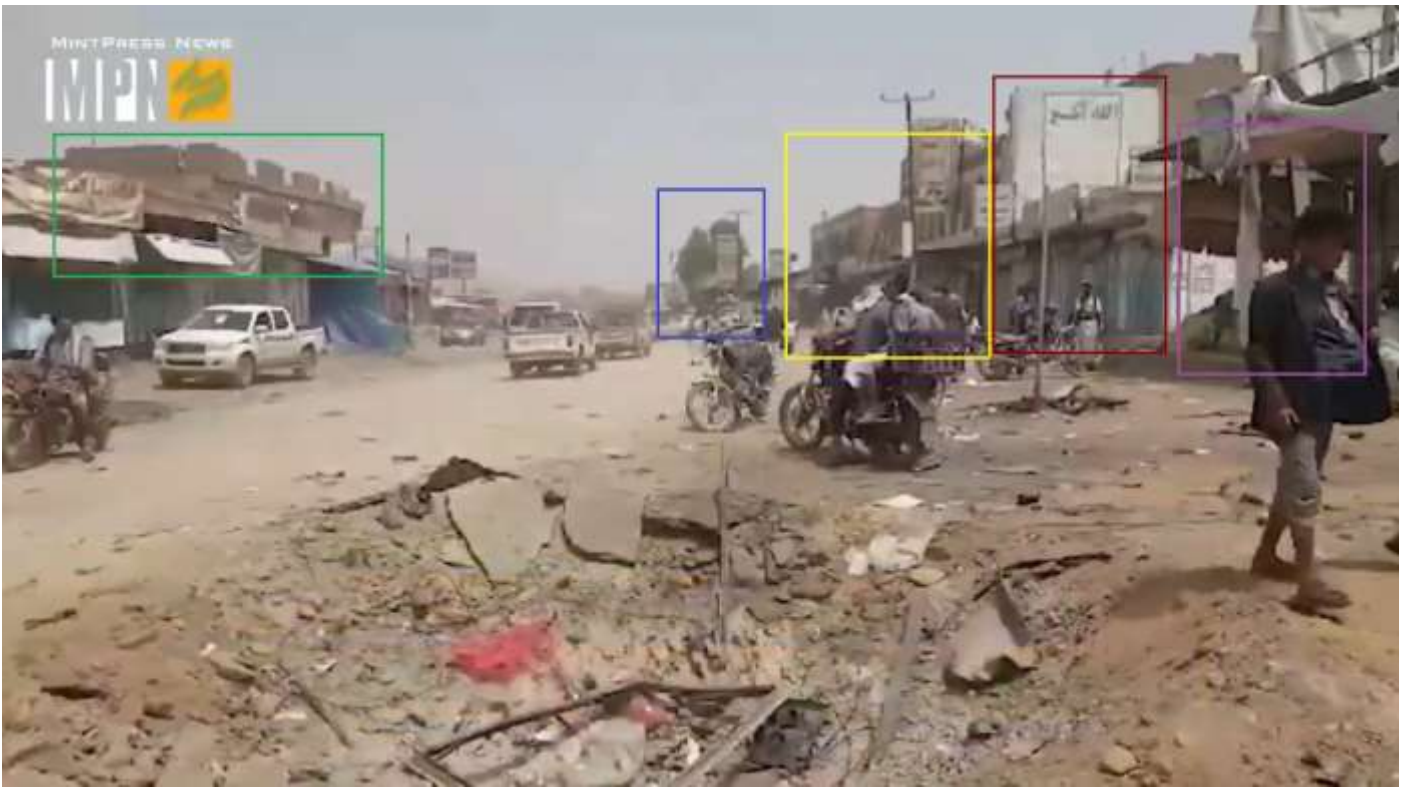


Fig 3.32 Bellingcat, Image of the Structural Damage of the Dahyan Strike, Multiple sources & Bellingcat.com, 2018.

Fig 3.33 Bellingcat, Image of the Structural Damage of the Dahyan Strike, Multiple sources & Bellingcat.com, 2018.





Fig 3.34 Visual Politik image of, Saudi Troops occupying space in Yemen, Youtube.com.

The main point of these diagrams is to show that the Saudi military and government are pursuing policies and undertaking actions which contribute to verified human rights violations and actions which should be considered War Crimes. The fact that the Dahyan airstrike has not been considered a War Crime shows that the lawfare and bureaucratic delays in international law have a greater effect than current law, legislature, journalism and human rights campaigners.

Therefore it must be pursued as a War Crime under Protocol I of 1977 of the Geneva Convention of 1949, which has been signed and ratified by Saudi Arabia and Yemen. War Crimes fall under the jurisdiction of the ICC and can lead to prosecution of individuals and individuals who have a chain of command responsibility. As the alien Saudi government and military forces are and have been occupying space while intervening in the Yemen war (fig3.34 & 3.35), the Protocol I of 1977 applies to the war.

Fig 3.35 Visual Politik, Images of, Saudi Troops occupying space in Yemen, Youtube.com.



In the end I can only provide a visual analysis of this incident. It is then for the courts to decide if a War Crime took place and who is criminally liable for such an atrocity. Therefore I have designed a counter cartography of this incident in my practice project for visualisation.

On truth and diagrams within an Object-Oriented-Ethico-Onto-Epistemological framework

This object-oriented-ethico-onto-epistemological framework is based upon the notions of becoming and being-with wherein I as an individual include the notions of we, the individual and the I. This framework is an open framework, which has a tendency to close itself to any unnecessary bullshit which either invades or wrongly disrupts my framework.

While one of the main principles in this framework is to abide by just law, another principle is to design a diagrammatic counter-cartography which is based on a truthful account of the available information⁽ⁿ²⁰⁾. In this framework the knowledge created will be artistic and scientific. They will interweave, whereby the scientific practice will inform the artistic practice and vice versa in a complex *mélange* of science and art.

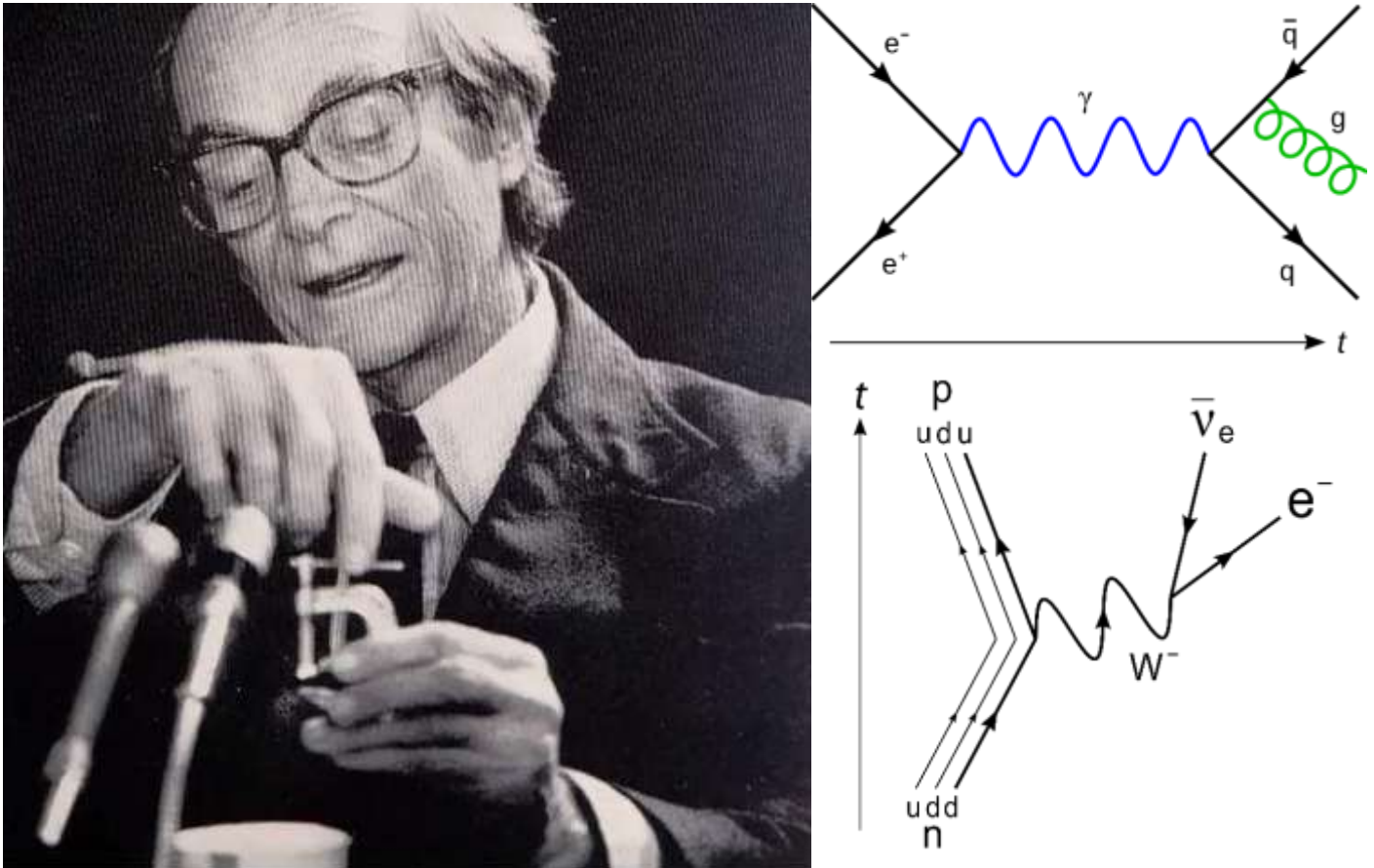


Fig. 3.38 Vieler, Nikki. "A collage of Richard Feynman and Feynman diagrams." Multiple sources,letsgeekblog.wordpress.com & Unknown, 04-1-2019, Rotterdam.

Depicted above is an image of Richard Feynman and his diagrams (fig. 3.38). During his studies and his work he used diagrams in innovative manners to explain his and the theories of others. Richard Feynman and Feynman diagrams shall serve as an example for my graduation practice project. With a similar tenacity to pursue truth before convenience, appreciate entropy and disregard for organisational structures that are at a plausible fault I have and will pursue my research and design of a diagrammatic visualisations (of my visual report) in my practice project and practice while abiding by the law.

I.34 CHEMICAL ATTACKS IN DOUMA

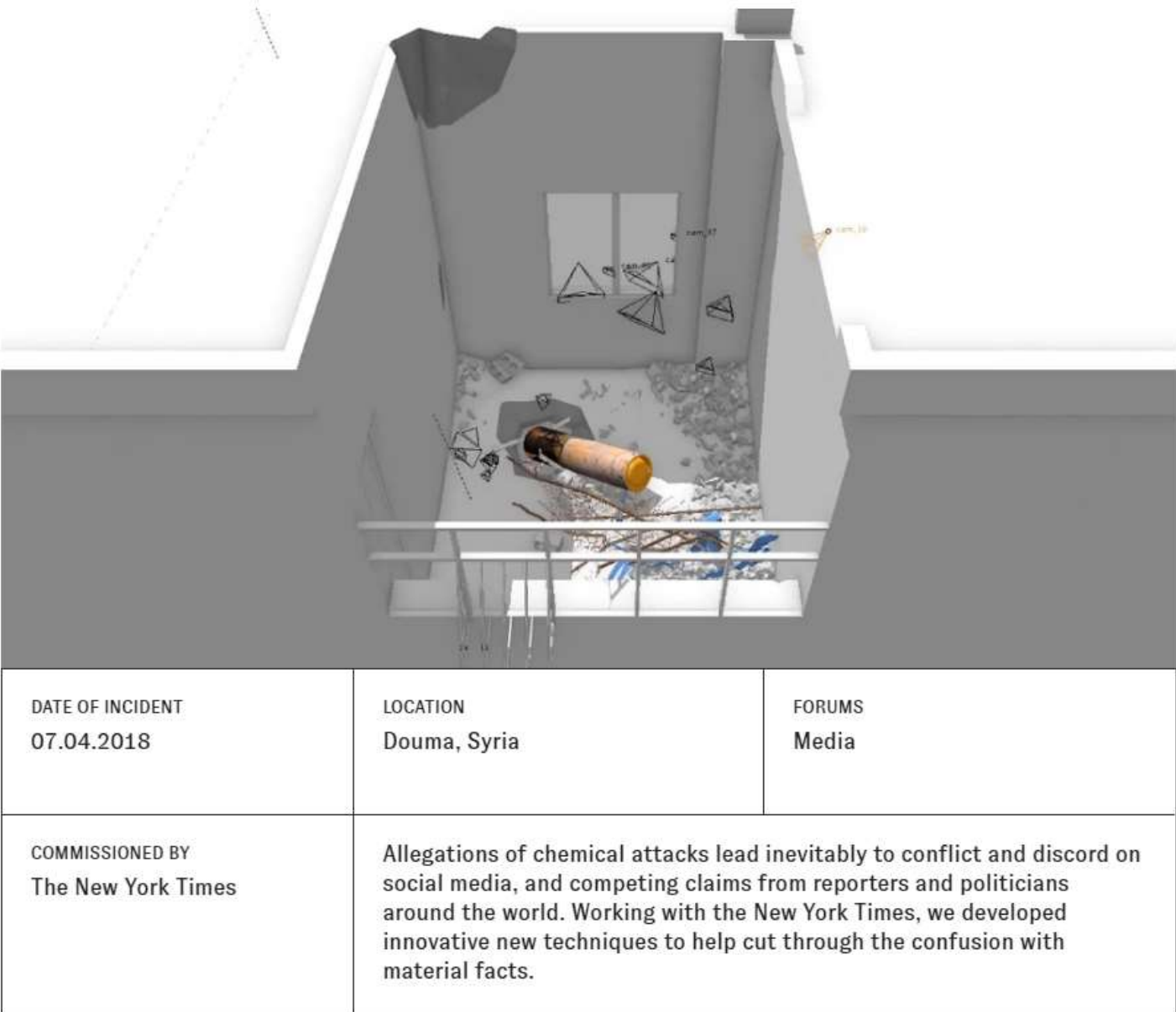


Fig. 3.39 Print screen of Forensic Architecture’s investigation of the Douma Chemical Weapons Strike in Syria. Forensic Architecture, June 2018, London.

Another example of a Forensic Analysis of an object is Forensic Architecture’s analysis of canisters used in the Douma gas attacks in Syria on the 7th of April 2018 (fig 3.39). These gas canister attacks were launched by the Syrian air force against the Syrian people in the Syrian civil war. While I am merely researching an object dropped onto planet earth by an individual breaking Dutch criminal law, I shall try to adopt similar tactics in developing a similar counter cartography and analysis. While applying this practice project I will be as objective as I possibly can, while retaining my own form of political engagement. One can call this engaged objectivity.

Process

Practice, process, modality of depthiness and theory

The final object produced in the practice project is a large counter-cartography of the Treasure Chest. In this counter-cartography I will try to inform users of objects such as the Treasure chest and of the consequences of consuming these objects. The main point of this practice is to stimulate users and consumers of these objects to no longer consume them, or to at least do so in a responsible manner. In the long term this might lead to a better relationship between humans, objects and planet earth's ecology.

While this may be a far greater goal than is attainable with my academic practice project, it is a greater and more idealistic goal which could hypothetically be achieved in the long term. The ideal goals shall be the main part of my practice as an autonomous product designer⁽ⁿ²²⁾ during my lifetime.

The final object of the practice project shall pull the viewer into another world of Agrilogistic violence, war crimes and misery suffered on this planet through its diagrammatic depthiness modality. It will be produced in the most scientific of practices possible under the institutional constraints while minimising epistemic risks in its knowledge creation. In addition to the gathering of knowledge it will also add additional suggestions for users and persons involved in this Agrilogistical system to improve or change the system for a better functioning. However, it is an artistic practice which has been developed in coordination and with the input from multiple disciplines and practices.

The modality of depthiness for the practice project shall also contain diagrams which propose alternatives or alternative policies to the current ones in effect in the Agrilogistic system. In this sense it will extend past the epistemological and into a speculative mode of proposing new ways of dealing with the issues of polymer objects and Agrilogistics. Here I will invite the viewer to share my own personal vision of the problems at hand and how we can approach them in new ways and thinking. I will also provide an additional alternative analysis of the Treasure Chests path, its contribution to War Crimes and Human Rights Violations and of those War Crimes and Human Rights violations committed in Yemen.

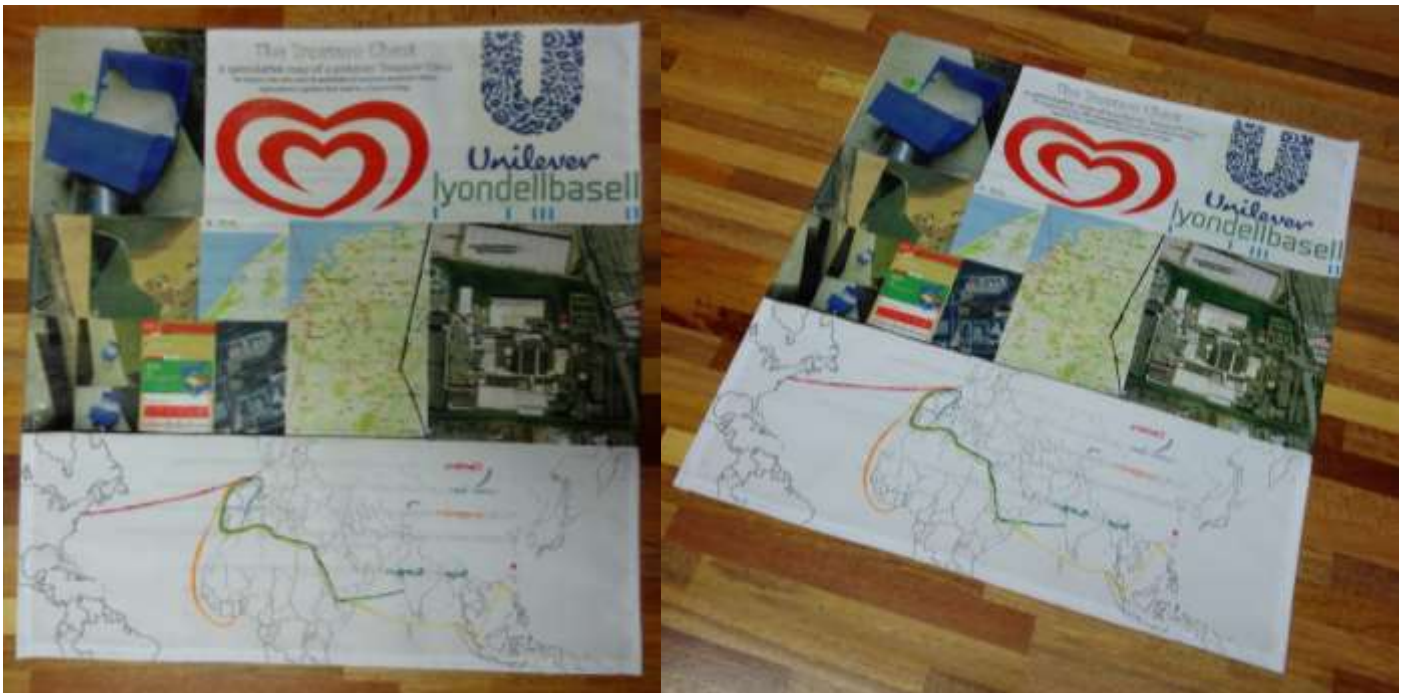
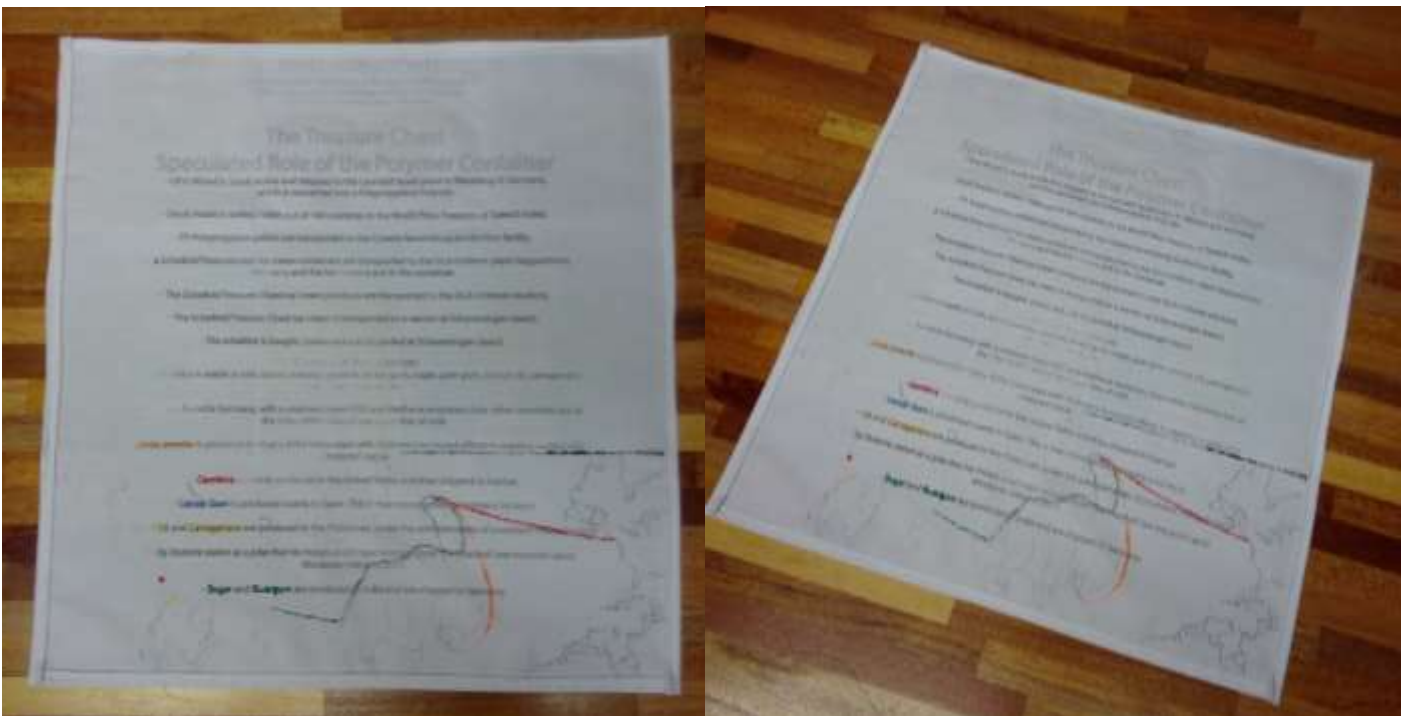


Fig. 4.1 Collage of images Collage of images of first dishcloth prototype. 2017, Rotterdam.

Depicted above and below are the initial prototypes of my practice, which is also my process. I initially designed a small dish cloth which tried to give a basic visualisation of the greater impact of the Treasure Chest, which was not visible when I first found it.

Fig. 4.2 Collage of images of first dishcloth prototype. 2017, Rotterdam.



I then moved onto a larger paper format map in my practice through prototyping. These maps were tested with multiple users during my studies at the WdKA prior to the design of the final graduation project⁽ⁿ²⁾.

Fig 4.3. Vieler, Nikki. Collage of images of studies for larger paper prototype.





Fig 4.4 Vieler, Nikki. Design for larger paper prototype. 2017, Rotterdam.

Fig 4.5 Larger paper prototype with unfolded map of the Netherlands. 2017, Rotterdam.





Fig 4.6 Larger paper prototype with unfolded map of Saudi Arabia. 2017, Rotterdam.

Fig 4.7 Larger paper prototype with unfolded map of Saudi Arabia. 2017, Rotterdam.





Fig 4.8 Larger paper prototype with unfolded map of Saudi Arabia. 2017, Rotterdam.

During these tests I conducted interviews with my users and integrated their feedback where I could in the final design. Those tests are being placed online or are online and show how different people reacted to the maps that I have designed (fig 4.9) (n24).

Fig. 4.9. Vieler, Nikki. Images of user testing with non-academic users.

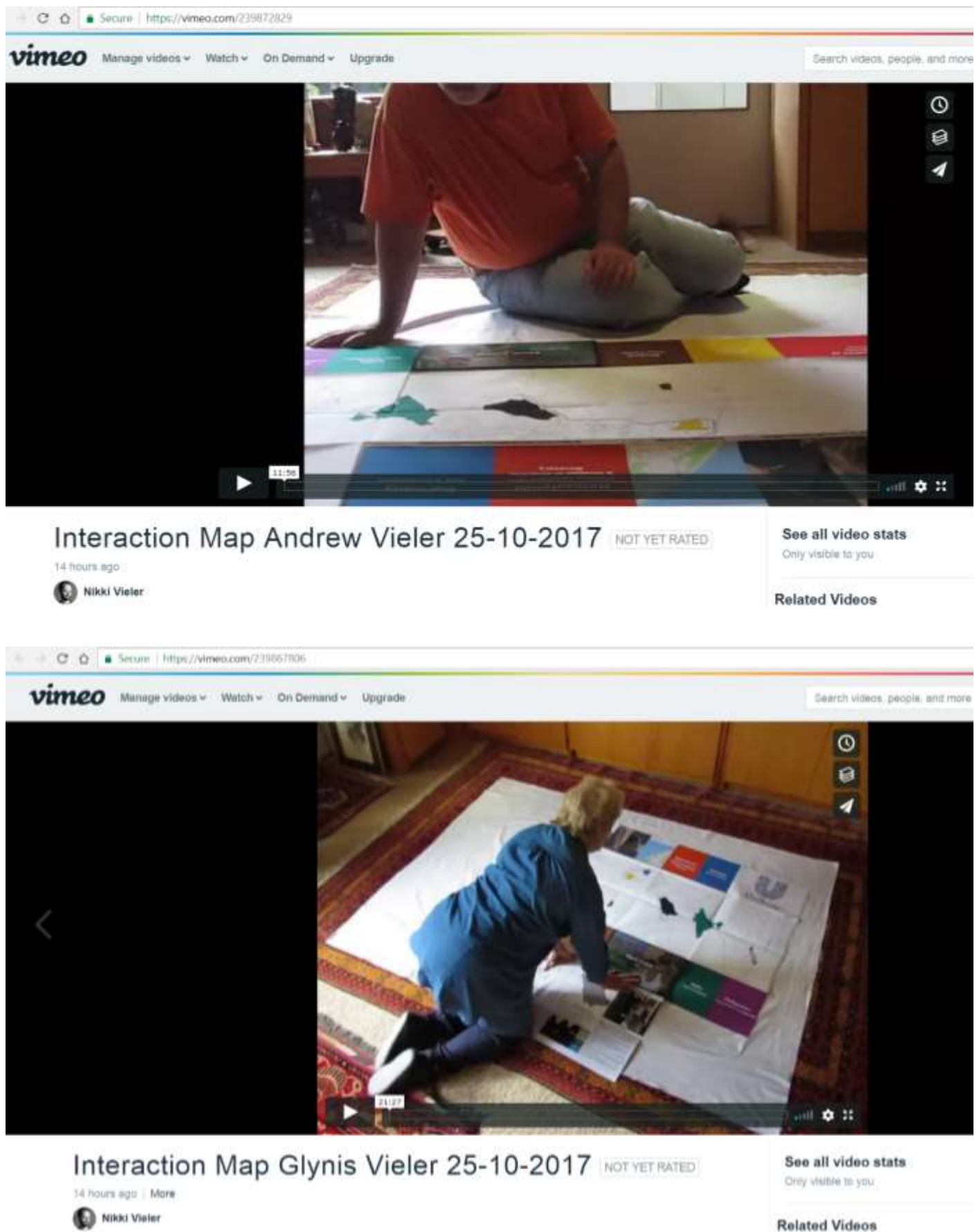




Fig 4.10 Vieler, Nikki Larger paper sketch of final design. 2019, Rotterdam.

During the graduation project I worked on designs for the map for the practice project. Depicted above and below (fig.4.10-4.19) are the sketches/early designs which I made. Those designs were tested with some fellow students and were discussed with my tutors.

Fig 4.11 Vieler, Nikki Detail of first larger paper sketch of final design. 2019, Rotterdam.





Fig 4.12 Vieler, Nikki Detail of first larger paper sketch of final design. 2019, Rotterdam.

Fig 4.13 Vieler, Nikki Detail of first larger paper sketch of final design. 2019, Rotterdam.





Fig 4.14 Vieler, Nikki Detail of first larger paper sketch of final design. 2019, Rotterdam.

Fig 4.15 Vieler, Nikki Detail of larger paper sketch of final design. 2019, Rotterdam.





Fig 4.18 Vieler, Nikki Detail of larger paper sketch of final design. 2019, Rotterdam.

Fig 4.19 Vieler, Nikki Detail of larger paper sketch of final design. 2019, Rotterdam.



A particularly important aspect of the project is the inquiry into the field causality of the Treasure Chest and the Dahyan Air Strike. This started as an inquiry into the Treasure Chest and its relations to planet earth's ecology. After doing inquiries I drew the conclusion that it would highly likely have a relation with Saudi Arabia and the Dahyan Airstrike. I then tested the visualisation of these relations in multiple products with multiple users/testers. The feedback that I received during these iterations were reworked into the final design for my practice project⁽ⁿ⁹⁾.

As nonlinear narratives are rarely comprehended beyond the academic sphere, I will try to make a video with a (curved) linear narrative telling a narrative which a greater group of people outside the academy can understand. This shall be done by means of a video which is inspired by the NOS op 3 video series on YouTube, as their videos are remarkably clear in telling complex topics and stories

As this practice project is the start of my career as an Autonomous Product Designer, it is open ended. In my practice I will primarily work on making "Planet Earth Greta" and I will fight against War Crimes and Human Rights Violations, while campaigning for animal rights and a healthy and a functioning welfare state in the Netherlands and abroad. This will be a lifelong endeavour, which shall hopefully only end when I and appropriate judiciaries or authorities see fit.

Tests and collaboration with designed users, academics, fellow students and people external to the academy

During the practice project I collaborated with and tested the product & it's prototypes with the following people:

- Karin Hillen
- Florian Cramer
- Lianne Zwinkels
- Arthur Mayer
- Chiara Ermers
- Thomas Bauer
- Karel Vieler
- Andrew Vieler
- Glynis Vieler
- Laura van Oers
- River Diephuis
- Thomas Linssen
- Sami Hammana
- Lisette Keyser
- Tom Schouw
- Vera Hendriks
- Shailoh Phillips
- Rob Dielissen
- Michael Onderstal
- Levien Nordeman
- Laurant Schijvens
- Tosca van Heck
- Susan Janssen
- Rick Dolphijn
- Air Wars
- Het Nieuwe Instituut
- Bente Spigt
- Hamdi Hatuluwaja
- One person external to the academy who wishes to remain anonymous

I then adapted the design to make the product more legible to as many people as possible.

I listened carefully to the advice they gave and documented either their intra-actions or posted those documentations online.

During this period I made a lot of use of my father's knowledge of the hydrocarbon industry and I listened carefully to all people who tested the initial product and gave me feedback.

Conclusion & reflection

By visualizing the invisible aspects of polymer objects I inform consumers of the entanglements of polymer objects. This is my role as an autonomous product designer⁽ⁿ²¹⁾, amongst designing products. I can do this by communicating qualities and aspects of objects that are not seen or visible to the consumer's eye in new designs or products.

The major issue with my current research method (Vision in Product Design)⁽ⁿ⁹⁾, is the lack of time and words for the research document for it to be fully implemented to my liking. It is a very large and open method, which still needs further fine-tuning in practical application and theoretical development. The second larger issue is my own lack of authority on forensic analysis. While I am applying legitimate and appropriate techniques to the best of my ability, I require further training and consultation in this area.

While I have developed a methodology (Forensic Object Analysis)⁽ⁿ⁹⁾, it is still something being developed and requires further development to be fully implemented as I would have liked to have done so. However, there should be more time in the future to do so.

The positive aspect of my method and methodology, is that it is open to new skills and development and it is very flexible. It can accommodate new skills and knowledge and be improved. The lesser side is that it is very much a fledgling in its development.

While I am satisfied with the project, the result leaves some desires to be fulfilled. This is also due to the fact that I have larger ideal goals which cannot be attained immediately⁽ⁿ⁹⁾. However, as the complexity of the Treasure Chest is beyond my own individual capacity to resolve in the long term, it means that I will have to take this object and show it to others in other disciplines. From here it would be possible to resolve this through new laws and legal & legitimate practices.

However there are other conclusions to this project. While the found Treasure Chest cannot point to a deliberate international criminal act on the behalf of Unilever, which would fit in the Rome statute, the unveiling of its complexity in an artistic project is necessary. As during this project there was negligent conduct on behalf of Unilever, it still seems appropriate to inquire into the possibilities of seeking legal actions under Tort Law or other laws. Criminal liability is not excluded. However it is not my role to undertake legal action. That is up to legitimately authorised and qualified people to do so. I do not practice law, nor do I have the desire to do so. Therefore the research should continue at a higher level with more mutually shared expertise, as there is not enough time to actually deal with certain aspects of the research question in my research project^(n25,27).

Bibliography & Notes

Notes (n):

- 1) Agrilogistics is Agricultural Logistics which is a term Timothy Morton uses in his ontology (philosophical study of being) to describe the system which has been running most of life on earth since the advent, namely agricultural logistics.
- 2) For the definitions in this document one can apply either the Oxford Dictionary or Cambridge dictionary unless otherwise specified.
- 3) I am not including the titles of the text and subtexts in the word count as they are merely signifiers and not the signified words used in the text. I also do not include the words used to demarcate or describe images and figures (such as fig. 0.1 for example or the text under the images).
- 4) In this project the definition of Forensic is as following (partially taken from the Oxford dictionary): Relating to courts of law or the agora.
- 5) The opinions, ideas and principles of this document fit in article 19 of the Universal Declaration of Human rights: Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.
- 6) My positioning is included in the appendix.
- 7) Present at Hand and ready at hand are Heideggerian philosophical terminology which Graham Harman uses to explain how objects relate to the world. What it means is that objects can withdraw from reality and the conscious mind. The German philosopher Martin Heidegger used these terms to point at the flaws of Husserlian phenomenology, which is a philosophical study of phenomena from the first person view, which was devised to fully explain the world beyond science and include subjective notions and ideas and explain the innermost workings of the human mind.
- 8) An Autonomous Product Designer or a Product Designer within an Autonomous practice.
- 9) The original plain spoken research question was:
How can an Autonomous Product Designer research and design/create visual work, under the title of Forensic Object Analysis which exposes and transforms the agricultural logistical nightmares which come from the distribution of polymer objects on Planet Earth?
- 10) The formal academic research question is as follows:
How can an Autonomous Product Designer (or a Product Designer with an Autonomous practice) research and design visual work, as a forensic analysis of a situated, specific found polymer object within his autonomous practice which exposes and transforms the present, historical and unavoidable Agrilogistical nightmares which flow through ecologically catastrophic, deluded, Fukuyamaist, authoritarian, fanatacist, occidentalist, neoliberal, right libertarian, right-wing extremist, Wahhabi, inhumane, bullshit supremacist conglomeration of lunacy Capitalistic, malfunctioning corporate, evil Agrilogistics which provide a plausible indirect contribution to very realistic war crimes and verified crimes against humanity in Yemen through the lens of a polymeric anti-colonial, anarchistic object-oriented-ethico-onto-epistemological theoretical framework

grounded in a limited study of jurisprudence and autonomous practice grounded in the notions of being-with and becoming, while attempting to transform these nightmares on Planet Earth?

- 11) Hyperobjects are a complex noumenon. It is a neologism or new word coined by the philosopher and literary scholar Timothy Morton. It's a word for entities and objects which are larger than their empirical phenomena and being, and to which our empirical observations will not be enough to establish them in our frameworks.
- 12) A self-coined phrase.
- 13) And in my very subjective opinion they should wake up and drink coffee and realise which there are other forms of societal organisation that would be and are freer than liberal democracy (and within my framework they are welcome to join as closeted anarchists). These politicians need to revitalise their policies if they wish to keep their politics working in the long term. I hope they do so, for the planet's sake. It is blatantly clear that liberal democracy has not provided the end of history as Fukuyama has written and that notion has contributed significantly to the pollution which is taking place on Planet Earth. Society will need to organise itself in a more eco-friendly manner which is less authoritarian than liberal democracy and democracy in order to survive in the long run.
- 14) These designers and architects serve as an example of persons in the profession of design who are researching and engaging with similar topics in similar ways of working with non-linear narratives. The results that they produce are similar to what I wish to achieve.
- 15) Some of these insights and knowledge have been derived from two workshops which I participated in during my internship. Namely the Seminar on Contemporary Theory, Creativity, the Earth and Us with Sonic Acts & the Workshop Counting the Uncounted by Airwars at Het Nieuwe Instituut.
- 16) This document and practice is a scientific document and practice, as it is based on a verified scientific method (Vision in Product Design, see the added yet to be finalised project plan in the attachment) and has been produced within scientific frameworks. However it is not science in the purest sense as it was produced at a university of applied science (Hoger Beroeps Onderwijs - Hogeschool Rotterdam, Rotterdam University of Applied Sciences) rather than a university of science (Wetenschappelijk Onderwijs). It is not a "wetenschappelijk" document, even if the practice project and research project have a "wetenschappelijke" method. It is ultimately an artistic document.
- 17) I have contacted Unilever multiple times and have been given little to no answer, considering the fact that Unilever has done little to change the selling of the Treasure Chest in and the current information it provides about the chest, it must be concluded that Unilever is relatively negligent in their conduct and in providing adequate information to the consumer.
- 18) However my (legitimate) role as autonomous Product Designer, researcher and writer has been set out specifically to legitimately help Planet Earth, it's peaceful inhabitants and the Dutch society (maatschappij) in the long term.

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Appendix

Positioning



Nikki Vieler is an Autonomous & Visual Product Designer, Researcher and Writer who designs objects & systems for objects, organisations, people and clients. His personal assets are rapid prototyping skills, theoretical framing, research, writing and an explorative approach. Nikki has an interest in exposing problems and addressing them in solutions-oriented approaches. Nikki has a practice oriented around Digital Craft, Object-Oriented-Ontology, Theory, Research, Visual Culture and Ecology. He advocates nonviolence as a means to a better form of co-existence. He also has a preference to design and fabricate products on demand or to create visual narratives with Products. Nikki's strengths are combining theories and practical work, flexible production skills and his ability to adapt to situations rapidly. Nikki also has an interest in collaborating with and working on assignments with multiple partners and stakeholders. In the end he hopes to make Planet Earth a more hospitable peaceful and better place to live, by designing meaningful objects and methods of co-existence. Nikki also seeks to gain an understanding and become more meaningfully and non-violently politically engaged through his work. He also wishes to make democracy less authoritarian by granting rights or proportional representation to Animals and Objects mostly within and also outside the European Union.

<https://nikkivieler.com/>

Extract from previous proceesbook of the Q8 Honoursprogramme module

I asked people at Unilever if they could help me in doing the research into the background and Agrilogistical process. I got little to no response so I don't see much point to try and collaborate any further, unless I can blackmail them to cooperate.

