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A Praxiographic journey, through Festival z, exploring the cup as an hyperobject.

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Festival Z [site] Background.

The founders of Festival z started the festival after an annual gathering of friends. it continued to grow from young students to families to friends of friends. The festival continued to grow from young students to families to friends of friends. The boat like festival has moorings to the other space, economy, politics, media, technoflows, exchange practices, accumulation, storage, artefacts, consumables such as the paper cup, which is my focus in this dissertation. Choosing to focus on waste, and global narratives and flows meant that I could avoid the depths of auto ethnography, keeping a social distance enough to still see the curtains of the stage. (Mol, A. 2002.p.34-35). For Mol praxiography is ethnography/philosophy mixed ' the tone of the text is reflective not argumentative a move away from epistemology, towards multiplicity, ontological politics, ' moving away from formats that carry universalistic pretensions but in fact hide the locality to which they pertain'. (ibid. p.viii). I look at how people/members, subjects/objects co create the space which creates the place of festival z.

There is a distinction to be made between the 'main festival' which has macrobiotic food included in the festival price. This food does not come in throw away, one use objects of packaged consumption. The 'sub-festival' which generates waste that fills the bins onsite, is other to the main festival. Objects often purchased from an onsite coffee/drinks/foods vendor, this could be called the 'sub-festival'. However, with regards to food. All food waste is compostable onsite regardless of its source being the 'main festival' or onsite vendors. A working farm garden benefits from the nutrition provided by the [wasteful] humans, i.e. too much food on a plate. The ideals of Festival z are embedded in ideals of macrobiotic food combined with healthy life style choices.

Macrobiotic philosophy is a food philosophy, the philosophy of eating well, not just for personal health but for sustainability. Eating locally grown produce, seasonal fruits vegetables. It is a plant-based diet but can include fish and meat. It is all about achieving

balance in with and around food consumption. "By growing or consuming local produce, you are in touch with what flourishes and grows in the environment in which you are subject to live." It is a philosophy of symbiotic relationship with the environment. Intrinsic values applied to ideas of wellness, a lifestyle rather than a diet.

The community of festival z exists in a meta sense, spatially it is comparable to nomadic gathering/hunting communities wandering in the world in family bands and re-joining the larger group once a year. Festival members are present, separate in the landscape of the global world, only to join once a year as a body/community where all the members become physically present. The place of festival z exists in the habitus of the people, kinships are formed and held in the heart/minds of the members (Cf. Carsten, J. 2013). Members, as together they form a whole body, apart they are the torn pieces scattered still the same body but split physically apart and spread globally holding the community in place in the virtual world. A hyperobject, of particulars forming a whole object that is represented by the festival once a year. The mutuality extends 22 years into the past, is present online in a meta digital sense. 'the quantum real is a play of difference within particle-like phenomena arise, just as for deconstruction language is a play of difference out of which meaning arises'. (Morton, T. 2013. p46).

Historically the U.K. is seen to share a language, English, and it is a dominant language in the festival also, but like the U.K. many languages are spoken in the space of Festival z.

Language is not a barrier to communicating what should and should not go in the bins.

Although the site team is responsible for emptying the bins and on one of the days it took three hours to empty one bin, as no one seemed to understand where it was, language barriers do exist. Festival z allows for the levelling of outside systems and the reestablishment of new systems emerge in the transitory space (Lewis, K. 2017.)

Waste language is not a boundary to myth making about waste, Strauss, (1978) my themes, many languages spoken between people, there are signs written everywhere at Festival z, go here, avoid there, class moved to here, meal times et cetera. Lots of information being

transferred (see pic.1) but the bins are blank, no words tell of what can go in the bins. Yet all members seem to know what can and cannot go in them. Anything from, although the diversity is limited to the flow of perceived waste it is normal to drink from paper cups, sleep in tents, then when they are finished with, discard both. Participants English, Spanish, Japanese, so no distinctions, it seems that although unspoken of it is understood what rubbish is, what can be thrown away. The fact that all the waste will [including cups] disappear from view inside the bag suggests an anonymity, (Cf. Scanlan, J. 2005) anything put in the waste is non-identifiable not linked to a single person, the responsibility is someone else's, and if no one knows who, then there is no judgement from outside, there is community in anonymity.

No one wants to talk about waste when questioning members of the festival. Or for that matter no one knows who is responsible for the cup once it is discarded, the simple depressing theme that accompanies the conversations surrounding waste. The Anthropocene living in the post human apocalypse is doomsday disturbing. (Morton, T. 2013, Harraway, D.J. 2016). Environmental ethics are fraught with the politically enacted terms of nature/culture. The separation of terms into dialectical oppositions creating Derridean (1976) dichotomies of language, a pre-cognitive fundamentalism of a perceived splitting apart and pairing together dualistic dialectical crisis in the concepts plaguing the Anthropocene.

Literature Review

Only a small part of the commodity chain (Cf. Appadurai, A. 1986) of the cup is visible, perceivable in the space. The cups useful life to the members is over, touched by the bartender and with its pure exclusivity drained, it refreshing contents, heady elderflower wine, sparkling, changing the composition of the blood, alcohol. Movement dance, the cup up the cup down. Still motionless, thinking that the cup is a static, dead matter object is a mistake, if we consider the speed of things (Cf. Bennett, J. 2010). The cups own trajectory and looking at that in isolation, is an anthropologist 'methodological fetish'. (Appadurai, A.

1986. p11). This fetish is a corrective to the over socialization of transactions in things, a tendency in anthropology that he says we owe to Mauss as noted by Firth. (ibid).

Foucault (Cf. 2002) was concerned with power relations and showed power to be in architecture, institutions, believing that power was over as much in potential, as it was to, he traced historical institutional incorporations showing power in the discourse itself, words are things, the question of the divide of nature/culture is a question of how we represent the world and the affects that naming has on the future. In *The order of things* (1970.) the object/subject reflexive turn of the discipline anthropology is a never-ending paradox of representation, to move forward with and for theory, ethnographic research, at some point representation must occur, the theory as it is worked through reaches a new breach at every seemingly ending point, a new paradox opens out. To what extent to follow the endless task of language traps, to fall into/with 'new age' to 'sustainability' as ideals all open the box, of representation.

Advocating for a group such as festival z in a capacity on waste reveals a larger community, individual issue of response- ability (Cf. Harraway, D.J. 2016). This very simple everyday object/cup, which is extensively used onsite is the central vehicle for mythic ideas of green politics and conscious consuming. What I do here is deconstruct the cups' features, promises and problems as an anthropological reflection of global flow narratives. The cup is the entry and exit point for this paper. The cup exists in a politically determined field which I will attempt to unfold. Advocacy in Why enumeration counts, is where the research power is given to the researched community, to advocate for themselves. (Appadurai, A. 2012)

Morton (Cf. 2013.) says we are living in an era of heightened ecological consciousness and that people often represent it in words such as "we have lost touch with our environment", "get back to nature", we are alienated from nature. What is nature? Is a bin a natural object,

is a cup a natural object? Or even, what is a natural object? A romantic ideal, a reaction to the industrialisation of the world. For object/subject reconciliation putting a speaker at one with the nature is an aesthetic frame. (Cf. Harman, G. 2013. Morton, T. 2013.) Morton thinks we should abandon the romantic concept of nature and recognise that we are nature, and that nature is yet another mechanical theory. To use the language, co-exist for Morton (2013) like Mol (2002.) is to create figures out of discourse towards a solidarity, a symbiotic real for (Cf. Haraway, D.J. 2016). Morton (2013) says we should subtract the content of the thought before writing, take out the attitudes towards ideals and accept responsibility.

Mols (2002.) in *The body multiple; ontology in medical practice*, multiplicity theory is a study of the disease known as atherosclerosis. Her work speaks of a disease which is multifaceted, existing in myriad forms, illusive as a substance, Mol identifies the disease as always part of the disease although never in its whole materiality. Constantly enacting a whole in its parts. The hospital is set like a theatre, the stage of social life, (Goffman; in Mol, A.2002. p.34). The presence of the disease cannot be seen as a whole entity, the disease exists in causes, apparatus for measuring, and effects on the patient, hospital, staff et cetera. Goffman provides the theory for Mols theatre in which 'the identity people perform is not deep, it is a mere performance'. (Ibid. p.35). Ethical implications in anthropology are of paramount importance, Mols approach to the naming of her ethnography, hospital z, the hospital is clearly identifiable through her college geographic location, it is beside the point, hospital z is to represent the ethnography as a multiplicity in spacetime relative to the whole and unique, in itself.

The cup exists historically formed by a biological scientific narrative, the factories the architecture exist (Cf. Sattar, A. 2016.) even when invisible in the space they are part of the space represented by the cup. In the theory of virtualism Millar (1998) *a new political economy*, history is always present, never in the past always affecting causing some agency to the structure of society. In the political discourse and social theory, the dialectic that exists

in narratives is or should be subject to scrutiny, history should be seen as an object of the past, a present object, with power relations, acting in the space. This dissertation is trying to engage in the discourse of the field in which festival z, the U.K. festival comes to exist. There is no avoiding the politics as it relates to everything object/subject human/non-human in the field. Although distinctions between groups, such as, site crew, kids crew, kitchen crew exist (Cf. Lewis, k. 2017). It is overall a space open to an adventure outside the everyday timeframe of the members lives.

Methodology, Ethics.

Through ethnographic techniques, an atomistic scientific educated in English language, discourse occurs in this dissertation. I gathered notes, recorded interviews, observed and participated. I have thematically coded my data and drawn maps to think through the space (Strathern, cited in, Harraway, D.J. 2016). I now turn to Object Oriented Ontology (Morton, T. 2013) as a technique of levelling the field (Cf. Harman, G. 2013). This is a useful method when a stranger in a group it is difficult not to bring my own attitudes to values along with the historical narratives of discourses that relate to all theorists. I will pepper my essay to include direct quotes of individual members, I do not wish to make any distinction, between members on an aesthetic '*social critique of the judgement of taste*' (Cf. Bourdieu, P. 1984).

I enter into a contract an agreement to look at flows of waste in a student researcher capacity and volunteer my time and labour towards the running of the festival, a reflexive approach. I can write for ikigai in a personal way, my field work research was decided to be at the festival due to my student partner writing in his ethnography of festival z. (Lewis, k. 2017). Exploring values in carrying food as a sign of hospitality, as part of a person's ikigai (see pic.2) within a heterotopic space, defining social roles in exchange. Waste featured as a theme, food waste and toilet rolls. These themes I can say are also present in my data. I collected data by way of two notebooks, one which I kept on the desk in the site office, which

the site team contributed to, with a view to advocacy of waste and persistent issues within festival z.

Anonymising of the final dissertation and the removal of any sensitive proprietary data means all permissions were given. Recording persistent issues, and solutions, identifying themes including, the weather, as the storm approached, Global warming, a hyperobject. Toilet roll issues, waste flows, and cleaning, opening and closing details of space, tables and chairs, signs, cups, tea, timetables. The radios deployed throughout the space make communication fast and efficient, carrying voices over distances, bringing attention to flows within the space. (See pic 3.) I kept my second personal notebook, in which I used the space of to think through the ideas of waste, the flows, space, boundaries, the cup, values in social roles and language. I recorded statements, conversations et cetera making sure to introduce myself as a student researcher and gain permissions in an ethical response-able way.

Hidden at the back-end corner of the marquee is a bin, the site office looks onto this. Is it ironic that the bins always appear in non-place, (Cf. Augé, M. 2008.) throughout dark shadowy space, out of the way tucked in corners filling edges, besides bushes? I am looking at these things because people generally do not like looking at waste, why is it always hidden? It is a subject of taboo, (Cf. Douglas, M. 1978.) considered boring and "unimportant to the present." I watch the movement in the ethnosphere the to and fro, the distinctive behaviour surrounding the bins, I record in my notebook. I brought home a festival hoard, an assemblage of objects, all discarded, lost and left behind.

How do objects of consumption with value become waste with no value? What draws these objects to us? (Cf. Bennett, J. 2010). Incoming into the space of the festival are the anomalies in values, the nuance taboo materials, glass beer bottles, energy drinks, soft fizzy drinks, instant food, this is all reflected in the waste flows of the bins at Festival z. At the end of the week there are tents sleeping bags, clothes and endless amounts of things/objects categorised as waste. Although through the week it's pretty much vessels of consumption. (See pic 4.)

In this dissertation I have tried to not be carried away by the play. I spent almost two weeks at the festival of which I will base my ethnography. This is not nearly enough time to create an in-depth psycho analysis of subjects. With interviews, quotes and photographs collected, I focus on the co creation of space, subjects/objects enact, (Mol, A. 2002.p.41). With a snapshot equivalent to a photo of the play, looking at material flows, objects in spacetime, slowing down to a speed of waste, 'this turns doing ethnography into a philosophical move' (ibid.p.32.) 'it is important to stress the double character of the object/subject divide.' Mol uses the subtext to provide an account of the philosophical reasoning applied to the observations of action. The first division is the subject-humans and objects-nature. 'and secondly there is a related but different division between actively knowing-subjects and passive objects-that-are-known. (ibid. p.32).

Looking at what things are doing in action. In the section on doing theory Mol explains the use of the naming of the ethnography hospital z. The anonymising of the site is important as the writing process is an act, this dissertation like Mols multiplicity can only exist in the form it takes due to the ethnographer, the participants, the space the objects are all time relative. In my personal quest to write about a festival, about other people's ideals, individuality, community and experiences the idea that the emic/etic distinction is not a distinction after all. Both emic and etic are outward expressions, an act. Focusing on the cup, an object-oriented ontology leads from agency to actions in responsibility, for Harraway (2016) this is really a question of response-ability. The values can reflect in action a want or desire to change the flow of an object but built into that object is how it is acting in the world and the structure of how it came to, coexist in the space. Being response-able is a not the same as feeling responsible.

I enter the field, the festival field, unbeknown to me that time, itself would keep featuring as a theme. The rest of the time measured between the annual gatherings festival z exists in a different form. A digital Facebook page, the page has 1200 members and shows evidence of a long-term community of teachers, practitioners and festival members. In my geographic

imagination (Cf. Coles, B. Crang, P. 2011.) when beginning my fieldwork, I was presented with issues relating to waste and advocating for better systems to be put in the space of the festival seemed a realistic research proposal.

The premises for a positive definition of anthropological research (Cf. Augé, M.1995. p.18.) is firstly: 'the sole intellectual object of anthropology is dealing with the present situation of the other. This is what separates it from history, and other social scientists'. The ethical question is that of what Augé calls, 'essential or private otherness', 'it is important to know that at whatever level anthropology is applied, its object is to interpret the interpretation others make of the category of other on the levels of difference that define its place and impose the need for it;' (ibid. p.23). The category is waste, the away world exists in language but in real spacetime, it is positioned out of sight in non space.

Heterotopia, Theory.

Of other spaces is an unfinished piece of work, a working theory of Foucault presented to a group of architects in France 1967, translated by Jay Miskowiec, 1984. Foucault's heterotopia is a space that is other to another space. A heterotopia is a space which acts as a space alongside other spaces. There are two things essential to this theory, crisis and/or deviation - 1st principle. It could be that now with the ever-present stickiness of global warming (Morton, T. 2013.) that all heterotopias are that of crisis. Foucault thinks crisis heterotopias are in decline and that deviation is the new in heterotopic space. Festival z could be said to be a heterotopia, because people and things object/subjects are juxtaposed - 3rd principle, historically unfolding space - 2nd principle, with an opening and a closing of the space - 5th principle - Entry is exclusive and by way of a ticket price either bought with currency or labour, a volunteer or member of staff must have either the capital in money or in social status or skill to exchange in capital price. (see pic. 5.) (Bourdieu, P. 1984). Inclusive,

yet exclusive, a bounded space, within the space of the U.K. an island, an historical geo political boundary.

The 4th principle, of heterotopia is a slice in time, the two-week period within the festival space is transitory, a temporal space. Offering transformations through food, yoga, exercise, mindfulness, in ritual practice. What could historically be termed 'new age' philosophy. Attending a festival working for the price of a ticket does create host/guest distinctions within Festival z, (Lewis, K. 2017). Labour in time has social capital consequences within the space. Attending for leisure and paying with money frees a ticket holders time significantly from a working structure of everydayness, working for the price of a ticket offers a distinction.

Contradictorily the cup represents accumulating time, eternal, the longevity of the PET liner, the plastic, of the paper cup accumulates as a hyperobject. Somewhere in the away world of the biosphere, moving at the speed of trees, like an object of a museum, accumulating space, history 'Oil is the result of some dark, secret collusion between rocks and algae and plankton millions and millions of years in the past.' (Morton, T. 2013. p.58). Built on the principles of the festival as a holiday, a break in the normalised time frame of members lives, the festival accumulates time, or at least marks a disjuncture in timeframes. Foucault (1967.) marks distinctions between accumulating time and temporary pockets in time these are enveloped by Morton (2013.) in hyperobjects. 'space can no longer be construed as an absolute container, but rather should be thought of as a spacetime manifold that is radically in the universe, of it rather than ontologically outside it.' (ibid. p.56).

Although Foucault's heterotopia as festival z is a bounded space, it is relatively set in, juxtaposed in the other space, architecturally, historically within the island bounds of the U.K. For Foucault a heterotopia exists, not an ideological utopia of coherent shared values not a totalitarian dystopia of enforced structural rules, prescribed values. Heterotopia is a space where both exist simultaneously, interplaying, coexisting, (Mol, A. 2002.) cocreating (Harraway, D.J. 2016.) heterotopias can exist in all societies, albeit in different forms. (Foucault, M. 1967.)

Festival z allows for deviation in a time of ecological crisis. The festival in the 6th principle is not a heterotopia of illusion, but of compensation. The space set up specifically to function in an opposing display of identity, to the juxtaposed society, like the puritan colonisers of America, purposefully set out to mark their settlements with the cross. Foucault (1967.) The marquees and apparatus including the bins of the space are specifically laid out with ideals. Members are under no illusion, as if accidentally forming and covering, masking or falling unseen into deviation from the norm. Members enter the field of the festival with clear ideals and distinctions between the inside/outside society. Ritual practices of festival z represent compensatory measured actions. The testimony of the more mature members of the festival were of health and nourishment, of friendship and with all these things in mind members testify to the space being an important meeting point of people with collective ideals surrounding food, exercise, companionship and care. As is shown in Lewis, k. (2017) In the carrying food for others and in the practice of ikagi, with the focus on harmony from the main ideal that exists in the founder's principles. The focus of the festival is on well-being/ikagi. The number of people 500 sharing the similar ideals, together a gathering creates a bubbling pot of heterotopic space, an illusion of a more autonomous zone appears, a liminality occurs in spacetime, of the members lives. (See pic 6.)

The weather in the month of August saw hurricanes and the storm that approached festival z came rolling across the plain towards the field, slightly less severe than anticipated the global warming narrative appearing in conversations about the storm. (Morton, T. 2013). Global narratives causing a flurry of action in the form of tent securing and dry proofing. Receiving news from outside the festival is a surreal notion, when a member received a call from a partner back home, it was noted the feeling 'that time has stopped while at festival z', yet the procession of movement time continues outside in a normalised timeframe. Each one of these members is in the space and equally attached to some other person, thing/object/subject, outside of the space. Simultaneously, a member is always a member of

society outside of the festival as well as a member of the festival, the members are both inside and outside.

Once inside the festival wristbands are attached a distinction between staff and paying members is made. (see pic 7.) Two colours of wristbands are used putting paying members in the first dinner sitting, giving them privilege of access to food over working members. This is quickly re structured to incorporate member's needs. Host/guest distinctions are abandoned, levelled to re-prioritise dietary requirements at the front of the queue. Dietary requirements knowing no bounds of financial class. 'I am volunteering, I have diabetes and need to eat early.' Wristbands are for the sake of knowing numbers of people on site and meal production numbers, so there is a strict rule of wristbands, but it is a relaxed distinction in the what could be conceived of as creating distinctions of class. (Bourdieu, P. 1984). Host/guest, roles become blurred although response-abilities and are affected by bounded notions of ownership, capability, skill, infrastructure. Individual members become kin, working, employing their time in the space to either host, as in chef, volunteer co-ordinate, guest, relax, play, the members distinctions in roles merge, 'without the cleaners who in the space wants to shower or use a dirty toilet?' Dietary requirements know not of the boundary created by the wristbands, quite quickly it became apparent, a member of staff could not expect to be on second sitting for meals, quickly the system is expelled, the queues for food diversify, into a more autonomous space, members move freely, checks on wristbands for meals occur only once, 'a formality' the showing of the awareness creates the idea that someone is accounting. (Foucault, M. 2002).

Juxtaposed to the space of the festival, is the controversial nuclear power station at Hinkley point and equally controversial site of Glastonbury, known as the solar plexus of earth in 'New age' society, also the site for the largest U.K music festival. (See pic 8) these two poles of the political discourse are famous, in the ideoscape (Cf. Appadurai, A. 1996). In the U.K informing the geography of the site of festival z. The presence of these two significant landscape artefacts, the tor, considered sacred, mythologically understood as the site of the holy grail itself, the most sacred cup, mythically brought by St Joseph of Arimathea.

Glastonbury abbey is the oldest Christian site of worship in England. Morton (2013), marks the industrial revolution as the catalyst for global warming and the Anthropocene. The nuclear atom bombs of Hiroshima, Nagasaki and the trinity test shown in Morton (2013.) is an image of a nuclear test, the image was banned for it was deemed too provocative for the public. (see pic 9.) (www.glastonburyabbey.com/joseph_of_arimathea.)

All highly significant artefacts informing the setting for the festival, disappearing into the background of ideals, 'the fundamental codes of a culture-those governing its language its schemas of perception, its exchanges, its techniques, its values the hierarchy of its practices-establish for every man, from the very first empirical orders with which he will be at home.' (Foucault, M.1970. p. xxii).

For Augé 'the acceleration of history is a problem for anthropology, the overabundance of meaning applied to the, world system for example' 'this need to give a meaning to the present, if not the past, is the price we pay for the overabundance of events corresponding to a situation we could call supermodern to express its essential quality; excess.' (Augé, M. 2008. p. 29).

Considering ethics and moral values, in a conservative view the nuclear power station is a symbol of modernity, a technical revolution in science with the splitting of the atom. Whereas nuclear power is considered dirty, taboo, in the liberal green sustainable politics.

It could be said that Glastonbury and the relatively modern view of the dirty, taboo, festival with its loud music, alcohol and reputation especially in the 80's with the clash between 'new age' travellers and the police under Margaret Thatcher, fills the space with nonlocal entities, hyperobjects. (Cf Morton, T. 2013. Augé, M. 2008). The two sites are an ironic part of the global whole. The power of the nuclear power station is in its silent invisibility, the festival is caught between the two hyperobjects, although inside them simultaneously the whole time. This is the viscosity of hyperobjects, their slipperiness, their stickiness. 'Hyperobjects forces us to experience the bardos 'these bardos are simply the relationships between entities' (Morton, T. 2013. p.54). 'Thus between the already encoded eye and reflexive knowledge there is a middle region which liberates order itself: it is here that it appears, graduated or

discontinuous and piecemeal, linked to space or constituted anew at each instant by the driving force of time,' (Foucault, M.1970. p. xxii).

Findings, Cup as a hyperobject.

In this dissertation I consider the cup through Morton's (2013) Hyper object theory: I show how the cup as it conforms to Morton's (2013) distinct qualities viscous, nonlocal, and phasing through undulated time, Encompasses interobjectivity, not intersubjectivity. leading us through objects to the end of the world, in the crisis of global warming into hypocrisies in actions as if waking from a dream into the age of symmetry. The cup cannot be seen as a 'single cup' it is one of millions produced daily in society. I see the cup as constructed socially, economically, politically and for the holy grail religiously, forming myths in relationships., the bardos. Consisting of multiple so called 'separate' agential forces of economics, politics, physics and so on. I try to place the cup in the space, where is it going what is it doing, like an actor on the stage, in the space of festival z.

The hyperobject of the cup is nonlocal, the hyperobject that is the used paper/PET plastic cup is beyond the space of the festival, existing in a viscous state, only seemingly moving because of the human, phasing together with the members, other to themselves, travelling at a speed of itself, colliding with the human, making real the surreal global warming, the global crisis, present yet like the landfill or the nuclear debate, far away. Morton (2013) the cup goes somewhere. The space it fills grows every day, moving through the heterotopic space, the cup shows a small part of the hyperobject in flow, flowing through the space along the scapes.of Appadurai (1996). If the hyperobject paper/PETplastic cup is a wave, ' then the wave packet may be imagined across a vast area of spacetime.' (Morton, T. 2013.) with an acknowledgement of the hyperobject, co creation, coexistence, each member enacts agency, in the space. Whether objectively knowing or passively objecting.

As I am practising anthropology through my own language at home in the UK my dissertation takes the form of an attempt to write about supermodernity the first premise for writing in the U.K.'s capitalist economy is observing the categories of waste, in an object-oriented ontology of the cup, I will hopefully show where the issues lie in getting this hyperobject into focus. This is praxiography. The second premise of writing for supermodernity is rethinking space as a tool of analysis. (ibid. p31). Spatial abundance for Morton (2013.) is the ever-expanding understanding of the universe, creating a spatial abundance within human/subjects, leading to imagined infinities, shooting the human off the planet, into hyperspace. (Cf. Augé, M. 2008. Morton, T. 2013) in order to bring the human back into relativity thinking of ourselves as of the earth rather than on it changes the language and 'future, future' (Morton, T. 2013). Thinking about time and space, together in undulated time, spacetime.

cup

The tree is a static form compared to human/nonhuman animals, a rooted individual living being harvested and utilised by producers, owners. The freedom to move more freely than other beings gives rise to anthropocentric ideals, materialism and human superiority. If I measure objects in undulated time, Morton (2013) the life of a human is a tiny slice in time. Whereas the cup made of static paper/PET plastic, its material body will continue to transform through time for at least 400 years and predictably by Morton (2013) 100 thousand years, a place where only our maybe fossilised bones may exist. Inconceivable for a consumer of today to extend their foresight that far ahead into the future. 'object-oriented ontology radically displaces the human by insisting that my being is not what it's cracked up to be-or rather that the being of a paper cup is as profound as mine.' (Morton, T. 2013, p.17). The point of displacement of the human is to decentre the anthropocentric form which is inherited, to write objectively about the other is to write, without subscribing to a prescribed ideology of the romantic era (Cf. Morton, T. 2013). The issue of PET plastic lined 'paper

cups'. Two materials both recyclable paper and PET/plastic, (see pic 10.) embodied in the cup are the two common conceptions of sustainability. Longevity and bio degradable. Like nature/culture, the dialectical myth of sustainable confusion makes it difficult to define. (Wilkes, S. 2015).

Attia Sattar (2016.) traces the cup in an *A years work in the oddball archive*, like Bennett's hoard in action, using assemblage theory. Using object-oriented ontology, identifying a mass of literature from Luellen the designer of the cup, to Moore the entrepreneur of Dixie and public health campaigner in the war against germs in post war America. The war on germs in a time 'rampant with tuberculosis' (Sattar, A. 2016.p50). The cup initially branded the 'health cup' (ibid. p48). The commodity, singularity of the cup in flow is not a social history, or an object biography, as in this dissertation I write about the cup in the style of object-oriented ontology. Writing to create an idea of the form of the cup as itself acting as a member of the space. (Harman, G. 2013. Harraway, D.J. 2016. Morton, T. 2013). The history of the cup, its intention born in an American entrepreneurial ideal, combatting the scourge of disease plaguing the population, and manifesting a multi-billion-pound company, Dixie. History exists in the cup but is hidden, shrouded in myth. (Sattar, A. 2016). Sattar shows the history of the cup existing in discourses of health, a biological narrative, simultaneously enacting Christian purity, becoming an essential object of everyday consumption. Although the compost paper element of the cup uses water in the production process onsite vendors 'do not want the trouble of water being used to wash,' say a ceramic cup. Washing essential for removing germs. The disposable cup holds form as a clean alternative.

The environmental audit committee (www.parliament.uk 2018) was recently employed in the U.K. To look at coffee cup waste, PET/plastic bottles and plastic packaging identified that up to an estimated 3 billion 'paper' PET/plastic lined cups are thrown away every year, the Chinese government has 'closed its borders to our plastic waste' was the chair of the committee's statement. It is clearly a time for re thinking responsibilities of waste. The cup is

in a commodity phase in a singular capacity, a fetishized object, alienated from the consumer, imbued with notions of purity, health, cleanliness and convenience, acting in a role of service. The consumption cycle starts with an object of production, moves to exchange through consumption to waste or surplus value. The cup is produced from paper and lined with plastic, outside of my general habitus, on a factory line, produced by machine. Dixie as part of their advertising campaign (Sattar, A. 2016.) purposefully removed the human from the product, 'not touched by a human hand' (ibid) individualised fetishised on germ warfare, a convenient ironic myth removing the human from production, an ironic anthropocentric action, this dissertation is trying to put the human back uncentered into the field of objects.

[Taboos, bins, the tabooed cup of the compostable](#)

The site crew are responsible to the festival members to keep regular check on the bins, emptying them as they fill and transferring the waste to larger bins out of site of the path of festival members. The bins onsite are used by the festival members, gathered together in the bins there are common themes, ideals. Paper cups, paper chip trays, (see pic 11.) signs that members have been drinking from cups, eating late night snacks. Compostable ideals, historically innocuous composting, (Cf. Wilkes, S. 2015.) The idea of things breaking down into the earth creating resources, contributing to habitats and ecological growth is a green ideal. When a compostable, bio degradable object enters the mainstream landfill flow this composting material presents an issue for landfill, innocuous is a misconception. Rotting in the landfill, degrading the PET/plastic landfill liners producing poisonous leachate which contaminates groundwater. (Morton, T. 2013). Leading to expensive management systems. Rotting, decomposing, adding to the methane gas, global warming issue, not providing any benefit to sustainability of resources for future generations in a known ecological sense. Intentions of sustainability lead to more unsustainable practices, this shows the disparities of

knowledge, between consumption and production in the commodity chain, linked to ideals in habitus, (Cf. Appadurai, A. 1986. Bourdieu, P.1984).

The cup is carried into festival z by the bar, a business selling soft drinks and alcohol after ritual meals, complimenting the space with late night entertainment. The cup is brown unbleached paper with a seemingly invisible PET/plastic lining. (see pic 12.) Buying a drink, at the bar, the member pays for the drink and receives it in a vessel, paper/PET cup. Bought for a friend as a gift, consumed at the bar or on the dancefloor, the pristine cup taken from the shelf, these children of compost, drink. The consumer the only human to touch the cup (Harraway, D.J. 2016). The cup moves through the space carried by others to re-create kinships, shared memories in time, re-establishing the community ideals. (Cf. Carsten, J. 2013). Moving in a temporal relevance to the human in the field of festival z. Moving only when carried by the human member, blown in the wind. The action seen by myself the participant observer. The cup extends through the spacetime into the 'future future'. (Morton, T. 2013.) Movement in the particulars of the cup are not visible to the naked eye.

Imbued with the power to serve the human in the field, no water required for washing at the point of consumption, only the pure drink within the pure sterile clean untouched by human hands, single use cup is valued. In Coles and Crang (2011) the rustic romantic ideal is the unique selling point of the market artisan bakery, although the bread is industrialised factory produced in sterile conditions. For the cup a polemic ideal appears, the factory becomes the ideal, machine made, sterile clean is the unique selling point. It is the new of the cup that is so desired in the habitus of the member. New equals sterile, clean, functioning as a value of the cup in its capacity to fulfil a function in social etiquette. Health being a valued part of communities, the cup promises individual responsible disease-free living. (Sattar, A. 2016).

Next door in the cafe, paper trays, and wooden forks, "well better than plastic", "compostable", "biodegradable." if these trays were placed in the compost heap of the

festival, then they may biodegrade and increase the living matter of critters (Harraway, D.J. 2016), although paper as an object, is still displaced by humans from growing living organisms, trees, turning to mounds of compost in a journey across the sea from the boreal forest of the northern hemisphere, namely Canada to the mound in the U.K. Part of a global flow, the trays and cups are sold from the vendors who enter the site with one ideal juxtaposed to a consumer ideal or some anthropologists. The material is degrading it is changing, existing relatively to the ecology of the global material earth. Composting eventually mounding, making for Morton, (2013) an archaeologist's hoard. These romantic ideals can be found in Festival z, they are present in language and spacetime.

The myth of the paper cup is the suggestion that the cup is 'paper' and therefore in political discourses of environmental ethics, ecologically disposable by way of it being compostable, recyclable. There are disparities in knowledge, Appadurai (1986, 2013) a social/cultural fact. 'knowledge at both poles has technical, mythological, and evaluative components, and the two poles are susceptible to mutual and dialectical interaction.' (Appadurai, A. 1986.p.45). However, the cup is PET lined and not as 'disposable' as its sign, paper, is taken to signify, many festival members are completely unaware of the crisis embedded in the cup. The cup is convenient but not ecological, it is cost effective but only in a superficial immediate economic sense. The ethical trader onsite supports the paper cups to sell coffee and would 'rather use the paper cup than use washable ceramic cup or a disposable recyclable PET/plastic cup.' Using a singular use cup gives immediate, spatially relative reductions in water consumption. Which at a festival in a field is convenient? Using an only PET/plastic singular use cup is taboo in the members habitus of festival z. The hyperobject plastic, the great plastic gyres of the oceans, the recent wave in the media flow of promoting plastic as a negative ideal in consumption, fills members habitus. The paper pulping industry uses mass' of water to create the paper/PET cup, but in the information model of the consumer this hyperobject, the plastic is unseen, the flows are invisible. Blurring of boundaries in the

heterotopia, the cup mythologically holds ideals within it while it is in its commodity phase, until it hits the bin then the questions of “the bins full, who empties it? “

Money

Plastic is the new money, a special object, in the U.K. in 2017 plastic money replaced paper/cotton money. How a tabooed object becomes money is surreal, plastic moves in and out of the commodity phase, replaces the real simulacra (Cf. Baudrillard, 2000) it is malleable, like gold. Aesthetically comparisons of same and difference can be drawn. Plastic as a cup, drinking vessel commodity is in abundance, seen as once empty a dirty reflection of waste, a past object of desire. Contradictory that it should be in the consumer knowledge base seen as at its end of life. The structure in this ethnography places this material abundance in the waste stream, although the consumer chooses not to reuse this object, it is taboo. It seems contradictory as money in the U.K. becomes plastic, formed from PET/plastic. Although for Foucault ‘money does not derive its value from the material from which it is made, rather it is the symbolic mark, of a ‘prince’.’ (Foucault, M, 1970. p.190-191). The material generic ‘plastic’ is in abundance, a waste product in the petrochemical industry, utilised in products for consumption. From Money - cups, the waste stream of the ‘paper’ PET/plastic cup is identified as an economically valuable material flow by the plastic producers at the point that it is thrown away, its transformative properties are valued as a resource.

The material wealth that it could can and does represent, in money, is not in the material plastic. Is the wealth of Festival z so great that people can afford to throw away so much plastic? The very stuff of money, ironically, is the idea of surplus. Is the values applied to its medium, its form, the ability to mould transform? Its malleable quality’s simulacra to gold aesthetically shiny, smooth, so many qualities that make it the prime candidate for money. Secure, carrying the sovereign symbol of the queen of the U.K. long lasting in the environment persistent in its form difficult to break down an ideal of longevity, as a

sustainable quality of gold and plastic alike. (Cf. Wilkes, S. 2015). Gold is not routinely, ritually placed in the bin just because it takes a different form. Would cups made of gold be single commodities, seen as waste once contaminated with germs?

Structure

The structure and the infrastructure, superstructure affects the cups movement. It cannot be composted, because of the plastic liner, also the liner jams in the machines of the paper mill, so cannot be recycled into paper products, (www.parliament.uk 2018) the problem of contamination of food related commodities restricts recycling as machines are not equipped to deal with the dirty rotting compostable. The cups triple aspects as waste, its materiality, complicates its ability to be transformed, it remains a cup, once used disposed of, cast away, dropped by the human into black plastic, into the shadows, the dark unseen side of waste. (Morton, T. 2013.p. 31.) into the away, (ibid.p 36.) The material truth hidden first in the shadows of the space where bins are placed, wrapped in black plastic, then throughout the technoscape of roads and systems enacted by/in the political discourse, taken away to special sites out of sight in the U.K. and until recently China.

The misleading labelling of recycling logos used in conjunction with the cups co creates the myth. Technically it is possible to recycle the cups, although the infrastructure does not exist yet, so labelling as recyclable gives misleading ideals. The structure of U.K. society enacts agency in the waste streams. The acute lack of facilities to reduce, reuse, recycle, material objects, acts on the response-ability of the festival members. Members are aware of the issues surrounding waste. The waste hierarchy points to reduction of use before recycling as an ideal. (See pic 13.) The waste is hidden and then taken with the landlord's waste by a local contractor or the local council, institutionally limited legally bound to the state institutions of governance in the U.K.

The structure that is seen in Festival z is historical, the history of the U.K, is present in the space. The history forms the geography. Appadurai (2013). The U.K. government is introducing a deposit return scheme which is estimated to roll out in a plan which extends to 2050. (www.parliament.uk 2018) yet on this day there are failings to capture this waste flow and turn it into commodity anew. The infrastructure of processing this waste into such products as recycled bottles, is another myth to the consumer, myself, and entrepreneurs alike. Creating products of sustainability do not exist inside or outside the festival space, they are only imagined. Consumers are aware of the issues but docile accept the object as part of a broken waste stream. Utilisation of this material does not lead to obtaining any capital therefore seen as 'not worth it.' The members of the festival express in many ways the discomfort with the landfill situation, the question of recycling comes up time again throughout my time at festival z, comments in the form of "it's the responsibility of management" and "well what's the problem other festivals recycle." The historical responsibility of waste in the field of festival z falls to the landlords, which in turn are bound by the council local and national which are subject to global law, we live in a time of global crisis, Morton (2013).

The agency is in the structure, (Laidlaw, J. 2014. p.5-7) when the bins overflow, management is called forward as the designated responsible, members of the group, if left the bins continue to overflow the mass of waste growing, (see pic 14) the structure is actioned through the historical geographical institution, apparatuses. The bins are placed in out of the way locations within the site of Festival z, always in the shadows, with black plastic liners and lids. Avoiding the proximity of the bins unless dropping something into it is evident with the ethnoflow through the space. The bins are accounted for as "dirty" "smelly" "no go" areas. A person may feel obligated to recycle, household recycling bags are usually transparent, holding accountability in the transparency of the bags.

Invisibility

the invisibility of the cup in the values of the members of the festival is a sign of a mythical metaphysical agency in action. The cup as a singular object enters the commodity phase, its

individual agency is carried in the values historically formed in the cups material. The cup is when it becomes waste, part of the hyperobject that is, used paper PET/plastic cups. In the price of the drink the cost of the cup must be accounted for by the vendor, in an economic sense, for the consumer the price is for a package deal, a drink, service, music, company, mutuality of being,(Carsten, J. 2013). The cups value is enacted when holding the drink. While acting as a barrier between the wet drink, dry hand. Once empty it becomes a dirty object, tabooed and removed from the space of the bar to the bin outside, there is something deeply surreal in the flow of consumption, how a cup can go from being priceless, as it is not the cup that is sold but its invaluable utilisation, without which one could not drink. The drink is what is valued, held within the priceless cup, does the cup ever exist in the members consumption choice? It is invisible like the liner its utilisation lasting only the time it takes to drink from it. Saliva, the invisible carrier of germs, disease, the risk of cross contamination between members, the paper PET/plastic cup is a special object not even deemed worth cleaning and using again.

It costs to recycle, there is no financial incentive to operate outside the norm of waste at festival z. To process waste separated into recycling ideals is time consuming, requires a workforce, and then "costs more to dispose of than if efforts are minimised." The question of responsibility comes up regards to waste over and over, always shifting, moving responsibility, from the consumer in the field who chooses to use, consume and to discard into the waste stream, to the management of the festival, council and government. Festivals are demonstrations of consumer action in places localised, isolated ideals in knowledge, habitus, normality in an arbitrary group identity. Keeping the body clean and individual in everyday practices. As the toilet removes body waste products out of site and mind, so do the bins take away any agency a consumer sees themselves as having. (Scanlan, J. 2005.) The invisibility of the plastic/PET liner within the cup has until recently, kept the compostable paper cup in the consumer information model as a sustainable composting material.

Values

This macrobiotic food festival, produces food as waste which is composted onsite. The accounts in the dinner hall were of, "oh my I do hope this food is going to be composted" on the field food vendors, café, bar use paper and wood for single use items. The chip tray, compostable, features quite heavily in the bins, with wooden white birch forks, the paper cup however is lined with PET/plastic, it is not compostable, but it is believed to be "this is a brown unbleached paper cup, it is compostable, and saves water". Other market stalls selling such commodities as olive oil, handmade clothes, personally crafted musical instruments, art, craft, healing. Social forms of ethical ideals are represented, with notions of organic, small scale production. The producers onsite selling directly to consumers, members, taking away the mass spectrum of knowledge needed to negotiate objects of consumption in global markets (Appadurai, A. 2013). The discourse between producer and consumer is negotiated between the members in the commodity chain directly. Appadurai (1986. 2013) discusses the disparities of knowledge in production and consumption, with a spectrum occurring represented in economics. The consumer is a metaphysical entity, generalised individuals into a mass group within the markets global, affecting political decisions, Metaphorically, the festival could be seen as a petri dish for society, standing on top of a superstructure counter, in the laboratory of the world, in the science department of the academe.

Agency power

So where does the sovereign agency lie in the field. Millar (1998) argues the sovereign agency does not exist for the consumer in the market with disparities in knowledge along the commodity chain also the producer has not the sovereign agency. A Foucauldian diaspora with institutions and individual bodies holding their own power agency. Being simultaneously affected by and affecting upon the structure of the world, market economies, ecological crisis. Holding individual habitus, a potential in agency exists, but is not necessarily known. A

hierarchical structure of power is a Marxist (1978.) fetish. A politician, a member of a certain class, is just as bound by the structure as a cup, or any member. History for Foucault (2002) is present in the structure, discourse holds its own power. Causality is an aesthetic dimension of relations between objects, sensory experience does not lead to empirical truth. The truth of the matter is a much more slippery philosophical ideal. (Harraway,D.J. 2016). Objectiveness is affected by the objects/apparatuses we use to objectify with. I limited by my ideals have tried to remove them systematically through research, the difficulty I have had writing about the cup, to me, shows how difficult it is to write about the other, especially if collecting members together, and trying to express their common ideals.

Ideals utopia

Is this festival a world of utopian ideals? The ritual practices of the festival are early rising, light exercise, wholesome food, sustainable notions, of good, ethical consumption. (Coles, B. Crang, P. 2011). Macrobiotic food and Feng Shui, are the ideals that bring the festival into existence. The founders based the festival on camping and food, dinner party ideals of friends out of college carried through to a business model. Developing it into a not for profit enterprise, a way of generating money to pay for teachers and persons likeminded to attend every year for the past 22 years. The money accumulated in surplus goes back into creating a space, a heterotopia, other than the strict hierarchy trickle down principle. The festival, not for profit is other to Marxist capitalism, operating in the capitalist market, only the hierarchy turns more into diasporic representation of capital, money, social class distinctions et cetera as in the four capitals of Bourdieu. (1984). (see pic 15.)

The away myth

The bins provided onsite belong to landlords, owners of the space. They are lined with black plastic. The standardised norm of municipal waste. U.K. The black bin bag screaming hidden concept, waste and the away world, (Morton, T. 2013, p 31.) throw away cups, plates and cutlery, with every bite and sip of sustenance adding to the massive challenge of global narratives and future lives. Who knows what critters will aspire, to be in the future of landfills,

ideas are formed in habitus, subjective attitude to ideals are embedded, knowledge discrepancies, in commodity chains, miscommunication, complexity of flows leading to apocalyptic surplus waste. Is waste surplus, does it represent surplus in cultural production, material culture? The turn back of anthropology to the study of material culture in Millar's (1998) virtualism attempts a discourse for the metaphysical realms of power within the politics of art, history, et cetera, Morton (2013). Bins are positioned out of the way and they take things to the away world, waste inhabits the space of non-space. (Augé, M. 2008.p. 39).

Responsibility

Members are encouraged to recycle and use bins to dispose of the paper cup onsite, but who owns the paper cup once it is discarded? Is it ever owned? There is little doubt the cup is purchased by a long chain of distinct consumers from wholesale to retail, from production to individual consumption. I want to examine the consumer agency in the flow of waste? And what forces interplay with consumer choice? I.e. is there such a thing as consumer choice? The responsibility of waste, as in to empty the bins onsite, where most people put the cup sits in liminal space: no-one quite knows who is responsible, which for me represents larger society. Society at large equally struggles to identify who is responsible for waste flows. Which institution? The government? The business? The event Promoters? The individual member?

The bins and responsibility for emptying them are part of a social superstructure that consists of multiple global scapes: industry, media, government, who is responsible for getting the cup to a recycling plant and not land fill? The cup is PET lined and requires special techniques to recycle efficiently. How does the cup get to the correct recycling plant? This plays in to the complications inherent in the cup, the process, the flow. Whose responsibility is it to pay for this movement? Hence the liminality of responsibility even the local bins onsite remain full (see pic 14). The movement of the cup is stalled, held, static with a stagnant waste flow through the liminality of responsibility.

It appears to me the bins on site can only be efficiently emptied when policies and political aims both local and global are unified with practical delivery methods that must filter down into to daily consumer practice. Green economics is praxis not simply theory. But again, who is responsible for change? In order to get at this essential information embedded in the 'paper' cup I focus on the cup and its presence in a social gathering that is or claims to be 'ecologically aware'. What I find is that structure and agency are inherently and deeply combined (Laidlaw, J. 2014.p.5-7).

Looking at the consumer action of the members of festival z, the myth of waste and response-ability reveal themselves to be affected not only by the sovereign agency of the consumer, member. Although the myth is enacted by individuals none can claim response-ability, the structure of the myth in the language of waste forms the throw away world, Morton (2013.) Limiting as is the material structure of waste, landfill, recycling infrastructure does not exist in the U.K. to transform the cup into a valuable, material after use as a cup. The cup is in a state of compostable/recyclable liminality. How the ideal of compostable narrates and enacts itself in this dissertation are two different things.

Economics levelling

A Marxist pyramid collapses into the middle when looking at Festival z in a purely monetary, economic sense, the money is brought to the top, distributed to the space, food is bought for all members, 'the kill arrives', Lewis K. (2017). Teachers apparatus, advertising, money from tickets is used to secure the space and everything members need to run the festival. The money unlike in Marx's economic view of capitalism returns to the members in service, food, teachers and the co creation of the space. This is why Marx for Millar (1998.) would not be a Marxist, as time has proceeded, and things have changed, capitalism has changed, social enterprises act in the capitalist markets but do not necessarily use exploitation and surplus in capital, money as the mainstays of business. The festival space is a space existing in time with a history, I can see the superstructure the base similar to that of Marx, on top of the base is the pyramid of the festival with the founders at the top. Then the three teams of workers and volunteers who ensure the everyday running of the festival in the emerging (see

pic 16.) is easy to place the founders at the top, although the ideal also occupies the space the founders fill. The two founders performing the business of which festival z is a part. A not for profit organisation. Established in practice by the actions of the founders, in seeking teachers and like-minded people to enjoy this festival experience. These are ideals represented in the structure of the group. The positioning of marquees the macrobiotic food the health and wellbeing, ikagi.

Conclusion. Heterotopology an ethnographic approach to Grammatology.

Histories inform geographies, geographical spaces come to exist through historical architectures, decisions, past actions inform the geography of the present informing the cocreation of the future. I arrive at festival z in the ethnoflow, people from all over the world arrive before and after me, travelling in the technoflows, the road systems, laid down, a historical network enabling cars, planes, boats, buses, trains, to connect cocreate the potential of place in space. All material culture, computer cables, optic fibres, words of the suffixscape, Appadurai 1996, tickets, all the time linking, weaving an entangled web, a meshwork, Morton (2013) with the finance scape, flow, the media scape crossing with the ideoscape, of my own habitus, Bourdieu, (1984). Appadurai's flows (1996.) are a good way to look at what is in the heterotopic space and what continues to flow through the space from the other space, the historic remnants of the substructure of the host society. The flows of people technology, money, ideals, words, monopolise, pool in to the gaps of structure with an agency to carry the structures forward from history into the present all the while informing the future. (Harraway, D.J. 2016). History does not exist in the past as only the now is ever occurring, one second after the next, history is represented by the present, unfolding. The base of the society pre-formed, history a co-creator of space, playing out in the structures.

The festival organisers would like to have a zero to landfill policy, this is what I would like to advocate for, embedded in my own U.K. cultural habitus, 'the question for anthropologists today is how to best integrate the subjectivity of those they observe into their analysis' Augé (2008.p.18-41). The responsibility values are present in the members habitus' the festival organisers ideals understand issues exist, solutions in waste are complicated by the structures that underpin the architecture of society, co creating co existing in the space that we live.

If the hyperobject, a broken cup becomes a valued object after use, if the cup is invisible in the consumers habitus, the cup in a member's information model, geographic imagination, habitus means misinformed ethics are driving consumption, Coles and Crang (2011).

Consumption is enacted within the field, to act within praxis the cup makes possible the act of drinking, sustenance calls, social pressures of the accepted norm, dictate. The language of waste is misleading, creating myths in understanding knowledge.

What would happen if the members just stopped using the cups? If the cup could somehow become a seen object? If members took individual responsibility? how quickly would the machines of the producer stop working to produce the cup? Would there be a backlog of cups? How far has the abundance of cups grown? The surplus of cups is a display of growth, of industrialised process'. in the discourse of growth politics, the cup is forecast as a commodity, sold exchanged valued. If producers took responsibility for the hyperobject that they co create, is corporate responsibility the conclusion for a more sustainable cup? How the cup is handled by society at large in environmental policies, commerce, political aims and objectives, was my focus for the time I spent in festival z. To write for sustainability, 'the generations surely need to know how to read the future, not just history' Augé (2008).

Moving from agency to responsibility in Laidlaw (2014) to Harraway (2016) response-ability, politically determined waste in the field makes members unable to advocate for themselves. Waste as a myth exists in the festival as it does in other spaces. (Cf. Scanlan, 2005). The

'paper' PET/plastic lined cup is estimated to be thrown away at a rate of three billion a year in the U.K. (www.parliament.uk 2018) the cup appears in the waste stream at the festival in this ethnography, the cup is signifying the presence of a hyperobject in the space. The cup is carried in the flows, in the scapes through the heterotopia, where community ideals interplay with architecture, historic structure, and the very present. 'There is no goldilocks position that is just right to view objects' (Cf. Augé p18-p 41). The dissertation comes together as a whole object with each part an exploration of Object Oriented Ontology, this view of the object brings together the sense of the hyperobject.

If the members of festival z acted response-able to the product, the cup consumed, could they create a character for politics? Is there an agency being exerted through consumer choices to waste material? Is a discourse possible when the focus is put on the thing in this case the cup, in politics? Is the collective festival z represented by politics, and if the sustainability aspect of ecology is a collective ideal then where should the action, praxis be, in advocating in regard to what the cup is doing? Advocacy in art would play a role. Using a deconstructive Derridean (1976) approach with grammatology as a base assessing the language of waste and global flows to reveal the categorisation and placing of waste to show the agency in the structure of discourse. Appadurai (1996.) calls the sixth scape the suffixscape this is the philosophy of deconstruction, in grammatology creating a new language scape, leaving old away myths behind, with the over abundant cup. Plastic is taboo, the petrochemical industry a hyper object in flow moving from the depths of the sea fossilised dinosaurs powering the global economy. Morton (2013)

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Images:

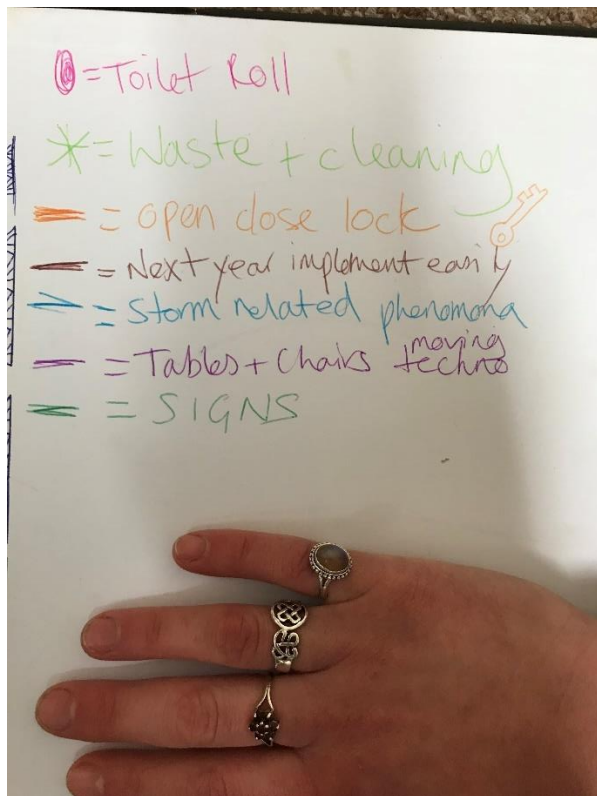
No words to describe waste picture 1. P.4.



Ikigai, an explanation of wellbeing in picture.2. p7.



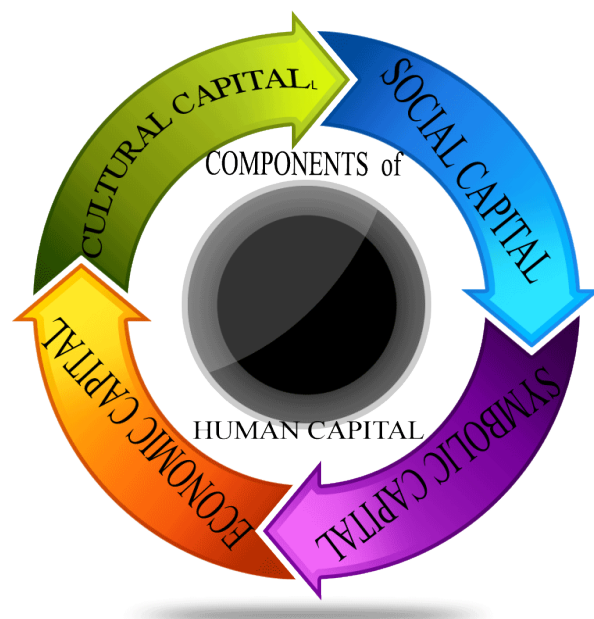
Themed notebooks picture 3. P8.



The site office bin, full of cans and cups picture 4. P.8.



The four capitals, courtesy of google images, visually explained. Picture 5. P.10.



The programme, ideal practice. Picture 6. P.12.

EARLY MORNING		LUNCH	
06.00 - 07.30	Early Morning Meditation	14.30 - 16.00	Taoist Feng Shui
07.30 - 08.30	Ashtanga Yoga	14.30 - 16.00	Improvised Comedy
07.30 - 08.30	Tai Chi	14.30 - 16.00	Art Therapy
07.30 - 08.30	Early Morning Jog	14.30 - 16.00	West African Drumming
07.30 - 08.30	Mobilise Mind and Body	14.30 - 16.00	Survival Bushcraft
		14.30 - 16.00	Art of Intimate Connection
		14.30 - 16.00	Geopathic Stress
		14.30 - 16.00	Aromatherapy
		14.30 - 16.00	Life Coaching
		14.30 - 16.00	Cranio-Sacral Therapy
		14.30 - 16.00	Sound Bath
		14.30 - 16.00	Shaw Method of Swimming
BREAKFAST		16.30 - 18.00	Cancer - The Alternatives
09.30 - 11.00	The Dynamics of Healing	16.30 - 18.00	Hatha Yoga
09.30 - 11.00	Clowning	16.30 - 18.00	Georgian Singing
09.30 - 11.00	Indian Head Massage	16.30 - 18.00	Shiatsu
09.30 - 11.00	Wellbeing Workshop	16.30 - 18.00	Macrobiotic Cooking
09.30 - 11.00	Contemporary Dance	16.30 - 18.00	Estatic Dance
09.30 - 11.00	Rebirthing Breathwork	16.30 - 18.00	Deeksha
09.30 - 11.00	Didgeridoo	16.30 - 18.00	Family Constellations
09.30 - 11.00	Express Yourself	16.30 - 18.00	Qi Gong
09.30 - 11.00	Speakers Corner	16.30 - 18.00	Toning and Overtoning
09.30 - 11.00	Crystal Healing	16.30 - 18.00	Laughter Yoga
09.30 - 11.00	Tao of Relationships	16.30 - 18.00	Belly Dance
09.30 - 11.00	Tibetan Pulsing Healing		
11.30 - 13.00	Story the Body Tells - Part I	DINNER	
11.30 - 13.00	Thai Massage	19.30 - 20.45	Circle Dance
11.30 - 13.00	Expression Through Drama	19.30 - 20.45	Tantric Sound Healing
11.30 - 13.00	Macrobiotic Cooking	19.30 - 20.45	Safai
11.30 - 13.00	BioDanza	19.30 - 20.45	Parent and Child Bridge
11.30 - 13.00	Singing for All	19.30 - 20.45	Story Telling
11.30 - 13.00	Chanting	19.30 - 20.45	Open Stage
11.30 - 13.00	Tennis		
11.30 - 13.00	Nia - Soul Aerobics	21.00 - 22.15	Tango Argentino
11.30 - 13.00	Learning Improvisation	21.00 - 22.15	Question Time
11.30 - 13.00	Hatha Yoga	21.00 - 22.15	Live Music
11.30 - 13.00	Introduction to Reiki	21.30 - 22.15	Drum Circle
		21.00 - 22.15	Live Music
		22.30 - 23.45	Live Music
		22.30 - 23.45	Camp Fire

Trinity test, Timothy Morton, 2013. Picture 9.p.14.



Plasgran Plastic I.D. chart. Picture 10. P.17.

PLASGRAN GUIDE TO PLASTIC RECYCLING GRADES

 Polyethylene terephthalate (PET or PETE) Properties: Clarity, barrier to gas and moisture, heat resistant, toughness. Examples: Water bottles, food jars, ovenable film. Recycled products: Fibres, drink bottles.	 High density polyethylene (HDPE) Properties: Toughness, resistance to moisture and chemicals, ease of processing. Examples: Milk containers, wheelie bins, juice bottles. Recycled products: Recycling bins, pallets.
 Polyvinyl chloride (PVC) Properties: Versatility, toughness, resistance to grease, oil and chemicals. Examples: Plumbing pipes, cleaning product bottles, medical products. Recycled products: Pipes, packaging.	 Low density polyethylene (LDPE) Properties: Toughness, flexibility, ease of sealing, barrier to moisture. Examples: Usually thin and pliable e.g. shopping bags, food containers, gloves. Recycled products: Plastic bags, dispensing bottles.
 Polypropylene (PP) Properties: Strength, toughness, versatility, barrier to moisture. Examples: Condiment bottles, medicine bottles, bottle caps, tupperware. Recycled products: Auto parts, industrial fibres, pots.	 Polystyrene (PS) Properties: Versatility, insulation, clarity, easily formed. Examples: Disposable cups, cutlery, food boxes, packaging foam. Recycled products: Pots, tubs, trays.
 Miscellaneous Properties: Other plastics. Properties dependent on chemical makeup. Examples: Baby bottles, CDs, storage containers, number plates. Recycled products: Car parts, pallets.	


 the recycling specialists
 For more information on plastics recycling, visit www.plasgranltd.co.uk or call 01354 740005.

Compost, trays, cups imbued ideals.picture 11.p.18.



Brown paper cup, innocuous values? Picture 12.p19.



The waste hierarchy courtesy of Welsh Assembly Government. Picture 13. P.22.



Overflowing bins, who is response-able? Picture 14. P.23./ p.27.



Money flows, hand drawn, picture 15. P.26.

