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BA1 Surface Pattern Design

Ways of Perceiving

Module ADAD4019

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The title of my proposed exhibition is *A Walk in The Rainforest Through Wallpaper*. My imagined space will follow my discipline and respond to the issue of social and historical human impact of deforestation and the effect this has had on endangered species in the rainforest. Throughout this essay I will be demonstrating aspects of my exhibition and the inspiration behind them.

Deforestation is an ongoing and catastrophic issue within our world that does not show signs of slowing down. The 300cm x 140cm digitally printed wallpapers were commissioned, following a brief at University for a company called 'Anstey', the designs were a response of the question 'Would a tropical design celebrate the rain forest, or despair at its

deforestation?' I believe animals habitats and livelihood of people in this world are being lost to deforestation. According to Anthropology reasons the rainforest is used 'for preserving natural ecosystems' (Place, 2001) Furthermore, its seen as an act against human rights of the tribal people who live there.

The exhibition should be a combination of surface pattern design and modern technologies, "To help people enjoy, understand, and use the visual arts of our time"-Alfred H. Barr (Bee, Elligott,2004). My exhibition will raise awareness through a virtual 5d experience with headsets that will immerse the audience in the depth of sounds of a tropical rainforest, with visuals of endangered species and the effect deforestation has.

I want the exhibition not to be something that can be viewed online, I want it to be an authentic physical and interactive experience that can be enjoyed only by a visit.

Museum exhibitions address our awareness of the world, and affects our attitudes and values, all of which are much more fundamental than our knowledge of specific facts about the subject matter (Lord, Dexter,2001).

The wallpaper designs will be hung on the walls, the projections would come to life bursting out around the whole of the room. In the same way John Pugh's 'Tompe L'oeil' distorts the eye in his painting, within my projections I want to make the audience feel like they have been transported to a rainforest.



Fig 1(Trompe L'oeil: Incredible 3D Wall Art by John Pugh, 2020)

Using surround sound as one of the components of the 5d experience, consisting of noises of the forest, a cacophony of sounds made up of animal noises, rain, plants brushing against each other and so on. I plan to humidify the air and raise the temperature to emulate the climate of the rain forest so to help the experience feel like you are there in a real rain forest.

Viewers should be influenced by several factors that consciously or subconsciously affect how they engage with the exhibition, 'The physical space of the exhibition gallery extends the physical experience, along with the architecture and materials, lighting, colour and sound'(Barry,Dexter,2002). A number of these will be deliberately created in the space for viewing art, e.g. the lighting effects and the way wallpaper is hung, whilst others will be unique to me, e.g. the mood and experience in the gallery. My intention is to use a gallery space that has a high ceiling and a lead lighting system with spotlights illuminating each piece. The wallpaper will be arranged thematically and aesthetically so the designs complement each other. Space is important to consider as I need to have enough white to

not over crowd and to display the projections that will emerge from my designs. This is important to think about for the exhibition in the sense of placing the artwork, the size of the gallery, how many people can see it. 'For the visitor, the exhibit environment is the primary medium of communication'(Dean,1996). Additionally, it means the freedom to live, think, and develop in a way that suits one. I can use this idea by not adding too much content so the viewer will learn from my exhibition and interpret their own view.

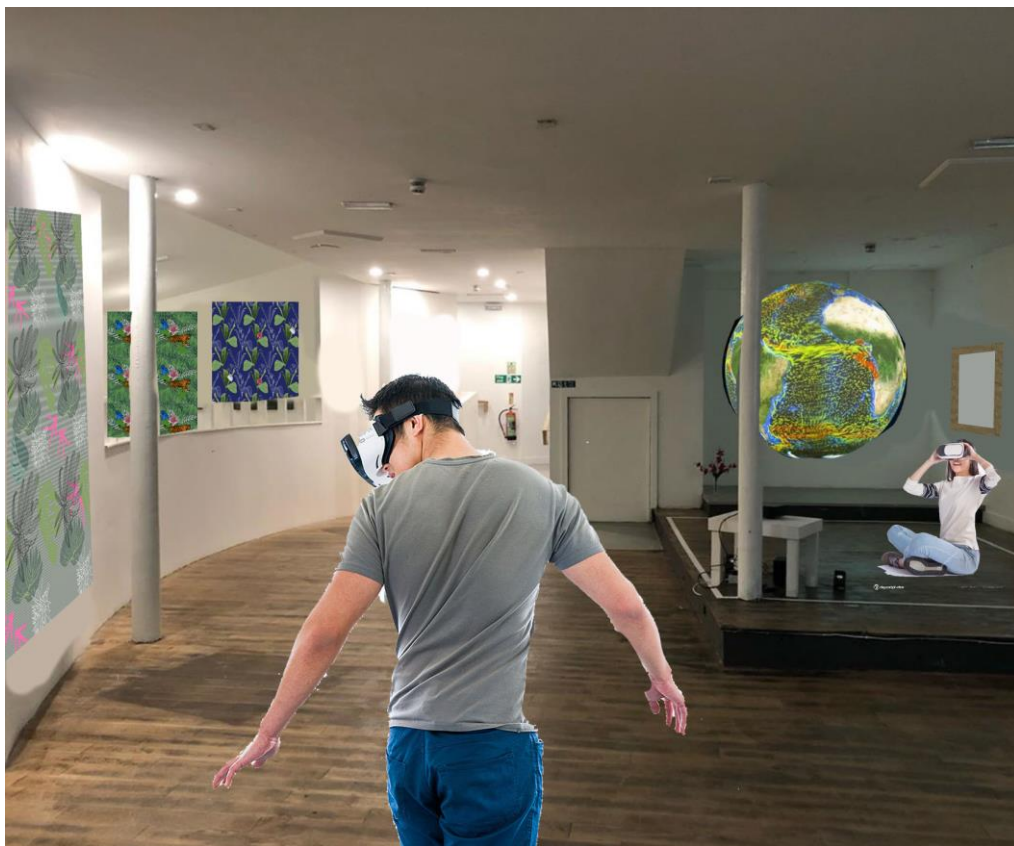


Fig 2 (Visual example of the Elysium Gallery Space)

'Narrative theory can provide the artist with the explanation to their work as the narrative of the exhibition provides explanation to positioning of the pieces' (Bal,1996). The exhibition I create will have a narrative through the position of its work and the order of each piece. The narrative through the 5d experience and description plaque can help to provide

evidence as to why I have positioned work the way I have. The Virtual reality headset will allow viewers to be more immersed, see and discover more about deforestation, endangered species and the social impact. The voiceover will have audio commentary from David Attenborough telling the audience facts and figures as they walk around the exhibition. Having narrative within my exhibition can 'transform spaces into places' (Merleau,1945). The language needs to be clear, accessible and interesting for a wide range of audiences to understand, this will make it interactive and put it into perspective for the viewer.



Fig 3 (Example of what the viewer will see inside the Virtual Reality experience)

'Once this awareness or valuation has been affected by an exhibition, we may choose to consult a book or visit a library to obtain more information' (Lord, Dexter,2002). With the relevant commentary informing and giving the reader knowledge of deforestation and by

immersing the audience making them more aware of tropical surroundings that many would never experience in life, I believe will provoke the audience to start a conversation to help instigate action and make a change for good.

I will have a digital globe in the centre of the room that will project the parts of the rainforest that have been destroyed by man. 'Deforestation alone accounts for 25 to 30 percent of the world's globe warming' (Parrillo,2008).I will also illustrate here what specific areas of rainforest certain species of animals live, presenting information and facts about the severity of each endangered species. 'Indigenous populations in many parts of the world rely on tropical rainforests for cultural and medicinal purposes' (Parrillo,2008) The Virtual reality headset will allow viewers see and discover more about deforestation, endangered and the social impact.

When choosing the venue, I had to not only think about the space but what the impression of the venue reinforces. The space I want to exhibit my work is in the Elysium Gallery in Swansea. It is a well-established venue for an art exhibition, right in the heart of Swansea with long white walls and track spotlighting system. Having my exhibition here as it's my place of work and near my university, to keep it local.



Fig 4(Visual Representation of my work in Elysium's Gallery Space)

The space I have taken inspiration from is Atelier des Lumières in Paris, from seeing the Van Gogh 'La Nuit Etoilee' exhibition. The 1500-sq-metre is now Paris' first digital art museum, the area displays dazzling light projections that take over bare walls (Le Nevez,2020). The gallery image using 140 video projectors and a spatialised sound system, the highly unique multimedia equipment covers a total surface area of 3,300 m², extending from the floors to the ceilings and over walls up to 10 m high (Bureau, 2020).

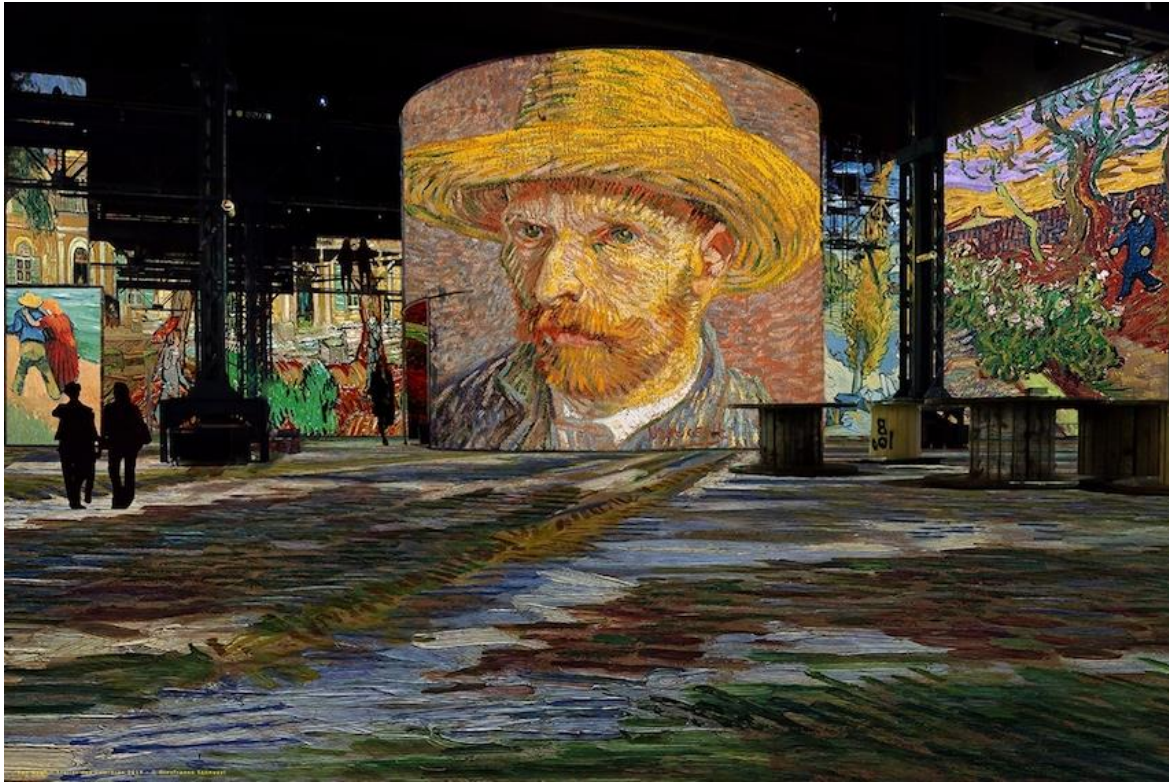


Fig 5 (Photograph of Van Gogh 'La Nuit Etoilee' exhibition in Atelier des Lumières,Paris)

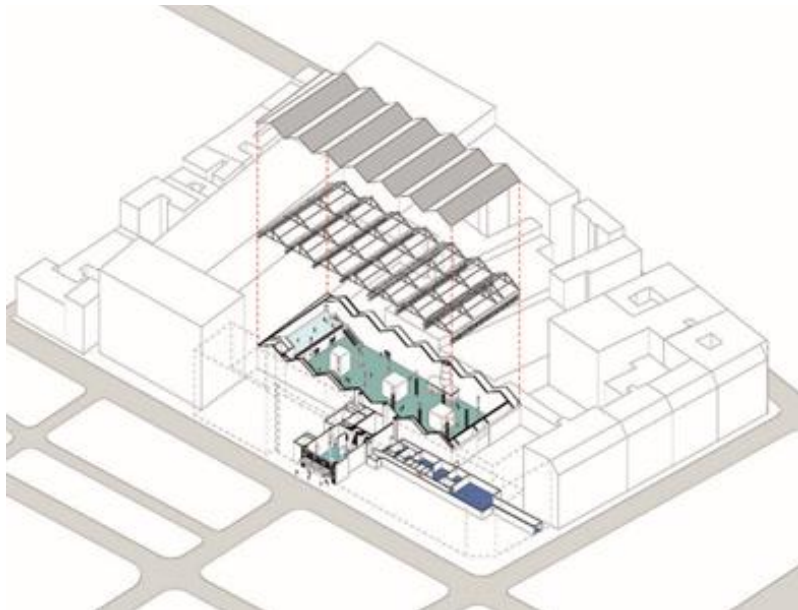


Fig 6 ((Gallery of L'Atelier des Lumières / Atelier Silhouette Urbaine, 2020)

Like Alfred Barr, a historian who made the exhibition a 'part of the experience' (Darnie, 2006), the exhibition should be 'accessible and relevant to a diverse audience' ("Alfred H. Barr Jr. Influencer Overview and Analysis". [Internet], 2018). I intended the target market for the exhibition to be people interested in interior design to promote new collection, generate sales, and gain a following. Learning this I want the exhibition to be public to bring in a variety of viewers to discover my work and to raise awareness to as many people as possible about deforestation. But I think there should be an age restriction due to the virtual reality. Through research, 'The majority of VR headset manufacturers are setting age limits.' due the optics in the setup changing eyes focus (Hill, 2016). Additionally, I could have selected times for the exhibit for families and younger children. The VR experience should not be longer than 30 minutes. 'Barr used innovative pedagogical techniques such as using a leading question to engage the audience' (The Art Story Contributors, 2018). Following this idea, the question 'Would a tropical design celebrate the rain forest, or despair at its deforestation?' will relate to the subject matter and to the designs I have produced in response to the question.

'Barr used the idea of using the museum as a laboratory to educate and engage the viewers, bringing modern art to a wider audience' (The Art Story Contributors, 2018). 'a strategy to meet the broader development or promotional intentions of a client' (Darnie, 2006). Using this idea, after the event the audience will have a chance to look through my sample book of wallpaper and take away a sample. 'look at them in the actual environment in which they will be used' (Blake, 1993). Many famous companies offer free samples such as John Lewis, my sample size will A4 size (21x30cm) (Wallpaper | Wall Coverings | John Lewis & Partners,

2020) this is so the homeowner can ‘tape it to the wall and examine’ (Home Depot,2003) or keep. This will create a memorable experience and inevitably promote the designs subsequently.



Fig 7 (Example of John Lewis Wallpaper 'Ipanema Heritage,Blue')

Taking inspiration from Barr's pedagogical techniques I could use a modern method such as interactive technology to engage the audience. Through research I have found that 'Studies demonstrating visitors spend more time in galleries while using interactive technologies' (Marty, Jones,2012) and 'encourage and support interaction among people in an exhibition' (McLean, 2004). I do not want to add too much content (information) as it may be overwhelming for the viewer (Marcus, Wang,2018). So, the projections of the globe showing

the effects of deforestation and where the endangered animals are, should be in a room where children and visitors have chosen to come for a place of informal learning (Flak, Dierking,2000).

Visuals are going to be important within my exhibition as John Berger in the book *Ways of Seeing* says, 'Seeing comes before words' (Berger, 1972). The book expresses that our sight defines where we are in the environment; using this I want to use a 5d experience using a VR headset to change the surroundings they are in and take them to a tropical rainforest. Utilizing the viewers senses, touch, sound and sight will make the viewer believe they have been transported to the rainforest. I want the 5d experience to make them engaged with their emotions, to visualise what it is like to be animal in this environment during the effects that deforestation has. The reason for this to have a deeper connection and understanding, 'the way we see things is affected by what we know or what we believe' (Berger,1972) if viewers can experience this I feel it can create a bigger and more memorable, therefore lasting impact to help viewers want to make a change.

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