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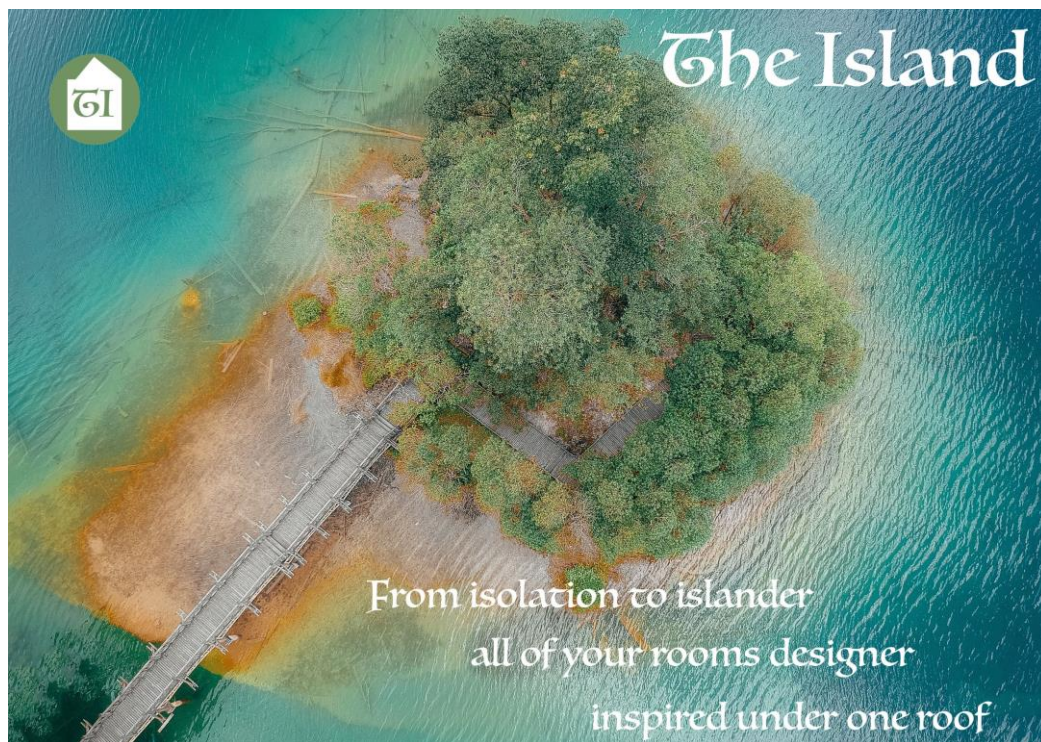


Figure 1: Author's own

Throughout lockdown restrictions imposed by the UK government during COVID 19 our home has been our haven for most. My imagined space is an island that reflects the isolation felt during the past 12 months. To isolate, the definition is to “cause (a person or place) to be or remain alone or apart from others” (Oxford Dictionary of English, 2015). Also defined in the Cambridge dictionary, “to separate something from other things with which it is connected or mixed” (Cambridge English Dictionary, 2021) and to focus on the effect of isolation and our safe space. To hold the exhibition



Figure 2: Author's own

here is to replicate the confinement to a home but the freedom to choose how we surround ourselves in our safe space as we move from day to night in repetition and the habits we have since introduced.

Mae'r geiriadur Cymraeg yn cyfieithu'r gair Saesneg *isolate* i "ynysu", ac felly y term hunan ynysiad sydd hefyd yn cefnogi's syniad i fyw ar ynys ein hun (Geiriadur Prifysgol Cymru Y Drindod Dewi Sant). Yn gyntaf, mae e'n rhyfedd i ddeall y sefyllfa ond ar ol amser, ddaw ni'n fwy gyfforddus fel yr ydym yn reoli'r gofod gyda pethau sydd yn cadw'n ni'n hapus, gyfarwydd ac yn ddiogel. Mae geynym reolaeth ar sut i'w arddurno.

The idea is an epistemological view on today's society, to spend a day on the island as you would in your home, transitioning from one room to another according to the time of day. The space is also designed to be commercially focussed and interactive as again so many of us have made changes to our living space in the last year. I wanted a phenomenological approach, visitors would experience directly the impact of the design as to live there themselves.



Figure 3: Author's own

I have taken a postmodern approach to curating from five industry influencers in the Interior Design world for each of the five departments (restricted the project to the assignment as it could easily expand). The exhibition aim feeds into Jameson's ideology of postmodernism, culture of manufacture and pumping out orders based on consumerism as explained in the Oxford Dictionary of Critical Theory, (2018, p391). The exhibition idea initially simulated on the Bauhaus movement founded by Walter Gropius in 1919 in Weimar, Germany. Bringing designers and multi disciplinarians of craft under one roof as described by Alexandra Griffith Winton who published an article for the Met Museum. This movement of bringing design, fine art and crafts together to have a huge influence in bringing modern design to architecture, fine arts, graphic and interior design.



Figure 4: Author's own

More thoroughly an idea of marriage between IKEA and Designers, accessibility in a large scale and opportunity for Designers to reach one to many and impact on living spaces. With a career history in business it has felt right to include a commercial element and not just a one way exhibition, where consumers can engage and choose their own takeaways. Using the latest technology, visitors can upload images of their own spaces for visualisations. Using the exhibition as a phenomenological experience, interact as much or as little for design inspiration but also the practicalities of purchasing food and refreshments in the kitchen.

The journey begins in the bedroom as it does at home, each designer develops 2-3 spaces to cover room shapes and set ups providing further options to suit the client. Spalter describes the user impact on changes made under his leadership at Instagram "design is never done, it's something that will continue to evolve" (*Ian Spalter: Digital Product Design*, 2019).

My curation style has mainly been to choose leading designers by notoriety and success in the commerciality of their brand impact. Most are maximalists which is a favourite to stretch the imagination. "Everyone designs who devises courses of action aimed at changing existing situations into preferred ones." (Simon, 1969). A peer discussion during our course lecture as to which "era" we are now living in suggested a possible consumerism era (Contextual Studies, 2021). Never has it been so affordable and accessible to purchase abundance of items to the point of discarding items following single use. French cultural critic Jean Baudrillard claims this change in mindset is a massive

proliferation of objects whose purpose was no longer justified by need, but instead catered solely to want. (Dictionary of critical thinking, 2018, p102).

Journey on the Island

Tickets to The Island will cost £25 per person for a day's admission with unlimited time. Visitors will be handed an electronic device with their uploaded images of home. The device will record visitor notes and orders, images taken whilst at the exhibition and a swatch of fabrics prepared by the time they leave based on preferences, (limited to 10). There would be a bolt on service for an additional charge for Designers to prepare a design visualisation on visitor rooms.

I have deconstructed our daily routine and movement throughout the day and curated an exhibition where each designer has responded to the brief provided of owning that part of the day. The composition of the exhibition reflects a natural daily pattern we have adopted, moving from room to room, one designer to the next, as we move throughout the day. Designers inspire by including ideologies of what the space could include. Ikea's current advertising slogan is "the wonderful everyday" supported by the hashtag #wonderfuleveryday (IKEA, 2020) and this also the takeaway feeling I want as a result.

Bedrooms Night to Day – Matthew Williamson



Figure 5: Mathew Williamson Design

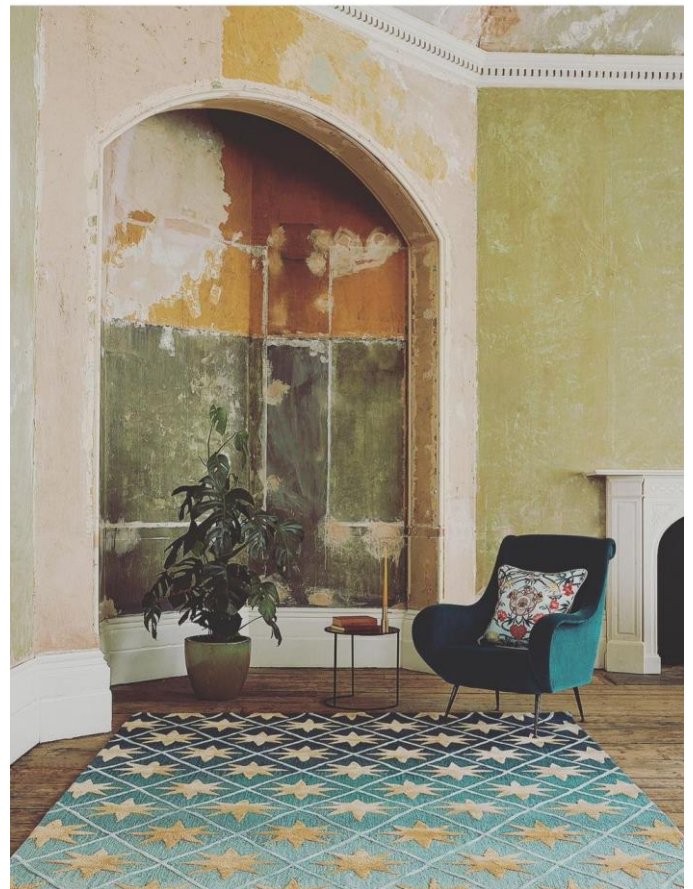


Figure 6: Matthew Williamson Instagram

As your day would normally start in the bedroom, so does your journey on the Island beginning with Matthew Williamson. A British designer who has made his name in fashion, interiors and stationary. He has a maximalist bold

approach and a flair for colour and motifs. His website claims to be “known predominantly for his unique and unrivalled use of pattern and colour” (Matthew Williamson Design, 2021) and is easily recognisable across his collections. His mix of patterns is a delight for a room that has many uses to create a change in mood.

The visitor can use their device to take photos, make notes, request advice and order. They are also required to test the space, sleep worthiness, storage for dressing and a safe space for personal items.

The Kitchen and canteen – Kelly Hoppen CBE

Kelly has transformed spaces for over 40 years in the industry. Appearing on TV as well delivering project for 5* hotels and the alike according to her website kellyhoppeninteriors.com (2019). I have chosen Kelly for her renowned clean lines, minimalistic approach balanced with neutral tones and opulent warmth due to this space also being a functioning area. I expect visitors to purchase and eat breakfast, lunch or dinner here as a rest stop in between ordering and discussing review points.



Figure 7 and 8: Kelly Hoppen Interiors

Relaxation Rooms – Sophie Robinson

Maximalist Sophie Robinson approaches colour with vibrancy and a real “pick me up” colour pallet to stretch the ideas of the visitors as she claims “dull and drab are no longer acceptable” (Robinson, 2017). Relaxation rooms include living spaces, workable spaces and family spaces. Sophie is notorious for the use of colour and following the kitchen space, a vibrant and refreshing influence to refresh the visitor I feel is appropriate in composition.



Figure 9: Sophie Robinson

Bathroom and practical spaces – Lynsey Ford Design

An emerging designer following winning the TV programme Interior Design Masters, recognised by series judge Michelle Ogundehin and guest judges Matthew Williamson, Sophie Robinson and Abigail Ahern for her clever use of practical spaces and eloquent design. Lynsey uses a more composed colourway, tonal and balanced in sophistication which his great for practical spaces.



Figure 10 & 11: Lynsey Ford Design Instagram

Outdoor space & garden terrace – Abigail Ahern



Whether it be communal or personal outdoor space, lockdown has definitely given us the opportunity to appreciate nature. According to the Guardian newspaper article “Covid restrictions fuel boom in bulb and plant sales” by reporting one business’ sales are up by 500% (Marsh, S. The Guardian, 2020).

I have chosen Abigail Ahern for the outdoor space design. She uses voluptuous nature in her design it is impossible to not have a phenomenological experience.

Figure 12: Abigail Ahern Instagram



Figure 13: Abigail Ahern

The exhibition is to reinvigorate the connection with nature due to being confined at home, the academic study on the effects of nature on wellbeing is widely available. "From the increasing number of people living in urban areas to the continued degradation of the natural environment, many of us appear to be physically and



Figure 14: Author's own

psychologically disconnected from nature” says (Capaldi, C.A., 2015). I want to bring that connection back, similar to the experience of visiting Plantasia in Swansea, the tropical plants envelop you as you move throughout the centre. It’s impactful and wondrous and meets the aim set out by Abigail Ahern on her website “to inspire you to create a sanctuary in which you never want to leave” (Abigail Ahern, 2021).



Figure 15: Author’s own

Profiad yr arddangosfa

Gobeithiwn byddai pawb sy’n dod yn mwynhau y ddyluniau gwahanol ar y lleiaf ac yn cael eu ysbrydoli i gwneud newidiadau yng ngharterfi eu hun. Ar y mwyaf, gobeithiwn bod pobl yn archebu dodrefn, defnyddiau, papur wal, lluniau a phlanhigion er mwyn helpu y Dylunwyr codi arian mewn amser caled ac yr economi.

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