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In cohesion with my manifesto, I am going to approach the curation of my exhibition with the environment in mind. It is increasingly evident that environmental issues such as the loss of biodiversity and climate change are caused by human action (Steffen et al., 2015). If these actions continue, it will have detrimental effects on the planet and its inhabitants.

In addition to the world's current situation with Covid-19, we are able to see the alterations made by man change back to nature's pure intentions. "Nature gets a time to assimilate human annoyance, and due to pollution reduction recently returning of dolphins was reported in the coast of Bay of Bengal (Bangladesh) and canals, waterways, and ports of Venice (Italy) after a long decade" (Rume, T & Didar-Ui Islam, S.M, 2020). This to me proves that nature has its own way of being that us as humans interfere with. Whether this is intentional or not is another question.

With inspiration from Droog's exhibition "Onward & Upward – Art In The Garden Of Life", I intend on curating an exhibition under the name of " ". My inspiration comes from their query of genuine security and stability of life itself. With my intentions of proving nature's changes in mind, I plan to showcase my exhibition in an industrial warehouse in Central London. It has 3 separate areas that are connected by industrial windows and doorways. It also includes metal support beams with girders in area 2. I envision this to be an effective space for my idea due to its contradictory relevance.



Fig 1

The picture above shows my map the exhibition. I decided that it will be a walk-through experience, because it will give the spectators a sense of involvement and interaction with the pieces. This will be effective for the building I have chosen because the rooms allow for a flow throughout. Area 1 will be the first section visited by the spectators; this area represents the present. Area 2 will be the middle section of the exhibition; it represents improvement. The last section is area 3, which will serve as reflection.

Area 1

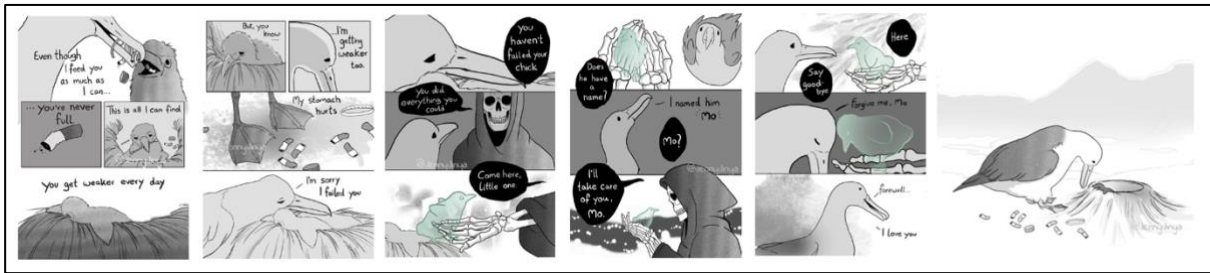


Fig 2

The objective of this area is to project the current natural situation. As our industries grow bigger and technology becomes broader, we must look at how it effects the planet and nature. To divide and guide the room, I will be using plastic container crates. “Durability, one of plastic’s greatest assets is now its curse —its robustness means that plastics stay in our environment for hundreds of years.” (Nature Communications, 2018). I believe the public see plastic as a useful and durable material but fail to see the negative side. To show this, I will be displaying images of consumer cultures effects on wildlife. An example of an images I will show is Jenny-Jinya’s comic drawings. I believe this type of artwork to be more effective than pictures of actual animals suffering because they are a form of visual data and they convey a complex of real life. This will engage with the reader/viewer in a more practical way.

I will place these on the walls around the “walkway” of crates.

Along the floor of area 1, I will be placing items that are harmful to the environment. These include tin cans, crisp packets, beer can holders and netting. This will give the spectators a feeling of what is to come if we continue to make and use these products and do not recycle or reuse them properly.

Area 2



Fig 3

As a main feature of area 2, I intend on placing Azuma Makoto's "time of moss", which was created for "Tokyo fibre senseware" at Milan design week 09. Makoto's intention for this piece is to "show the encounter and coexistence of two lifeforms with different origins. Living things connect strongly and straightforwardly and conceal unlimited possibilities." (Choi, 2009). The "time of moss" consists of terramac® which is a biodegradable fibre and therefore will not be harmful to the environment. I feel that this will be beneficial to my exhibition due to it showing the use of different things to improve nature at this point. This will be a focal point of the room as it will help guide the people around the section – almost

like a river flowing. I believe this to be a more “natural” way of dividing the room, as well as making a scenography.



Fig 4

My point for this section is to show how we could improve our ways. As a product/furniture designer, I wanted to include a piece that represents both things. As I was inspired by Droog’s exhibition, I decided to incorporate their “Rag Chair” as part of this section. Not only is this a functional chair but it is also a great example of using disregarded items as something else; thus, reusing unnecessary “rubbish”. Although this product does not have a natural look, it represents the need for recycling and reusing. I will be placing more than one of the chairs so that people can sit and interact with the product, whilst embracing the experience.

To give this second area a more natural feeling around the industrial surroundings, I will be placing a lot of plants and flowers. I’d like them to be placed all around the room, including hanging from the ceiling. This will add to the scenography effect and help with the journey and narrative flow throughout.

In addition to this, I will be placing leaves along the floor. This will act as a contradictory of the previous area 1 where plastic items were.

This will hopefully give the spectators a feeling of ease and tranquillity, as the sound of leaves rustling can be calming. “Nature sounds have a direct therapeutic effect on living creatures.” (Britvec, 2019).

Area 3

My approach for the third area is reflection. My idea is to fill the walls with mirrors. “As a consequence, mirrors are symbols and carriers of truth and reflect what our truth is.” (Akridge, 2019). This will give the spectators a chance to reflect on the exhibition and what the message really means to them. I would like there to be sticky notes and a pen in the middle of the room on a table. The spectators will be allowed to write their worries or concerns for nature or what they will do to improve their actions after the exhibition experience. This will be a group self-reflection because you will be able to see other have written and possibly inspire you more.

“Group reflection, as opposed to individual reflection, can offer additional information that may lie outside one’s own thoughts. It may also allow for identification with others to foster mutual learning and growth.” (Løvaas et al., 2020). Hopefully with this step, they will leave with different feelings than what they arrived with.

In conclusion, I have curated this exhibition for the purpose of awareness. The awareness of the environment and how it is being affected by rubbish. Also, the self-awareness of how you

add to this situation and what you can do to change it. I feel that this is important because once it gets to the point of no return, there will be no nature left to appreciate.

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Figures

Fig. One: Gibson, J. n.d., *MC Motors*, viewed 22 March 2021, <https://www.canvas-events.co.uk/venues/109/mc-motors#!&gid=1&pid=1>

Fig. Two: North, L & Kačerauskas M. 2019, *The Same Artist Who Made People Cry With Her 'Good Boy' And 'Black Cat' Comics Just Released A New One With Albatross*, https://www.boredpanda.com/comics-seabirds-pollution-jenny-jinya/?utm_source=google&utm_medium=organic&utm_campaign=organic

Fig. Three: Choi, L 2009, *Azuma Makoto: "time of moss" for Tokyo fiber senseware at milan design week 09*, <https://www.designboom.com/design/makoto-azuma-time-of-moss-for-tokyo-fiber-senseware-at-milan-design-week-09/>

Fig. Four: <https://www.droog.com/product/rag-chair/> (I'm unsure of how to cite this)