

STOP

Positions *through* essaying

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Spring has always been a subject of fervent depiction for artists, an endless wellspring of creative inspiration, and my favorite season. Strolling through **David Hockney's** captivating *The Arrival of Spring, Normandy* created in 2020, immerses me in the joy of nature while also inspiring me to reexamine the relationship between **humans and the natural world**.

Reflecting on the **delayed arrival of spring** in London this year and considering the impact of global warming on the ecological environment, I am concerned about the **survival and reproduction of certain flora and fauna affected by unpredictable weather patterns**.

Rapid Changes in Flowering Time in British Plants highlights that the flowering time of many British plants is gradually advancing, which is impacting the structure of ecosystems, including other populations of organisms such as insects and birds that interact with plants.

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How can positive graphic and colour perceptions be used to inspire the public to protect the season represented by spring? How can positive visual language be used to raise public awareness of flora and fauna in order to re-examine the relationship between humans and nature?

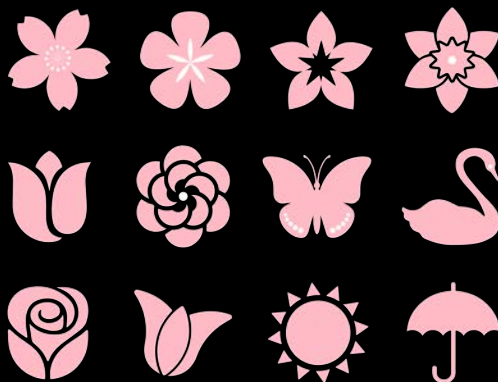
POLLUTION

Raymond Queneau's novel collection *Exercises in Style*, created in 1947, challenges traditional narrative structures and linear time through its experimental writing style, revealing the infinite possibilities of language and storytelling. His flexible and innovative thinking has a profound impact on me.

Based on research conducted on some commonly affected flora and fauna by the ecological environment, such as cherry blossoms, roses, and swans, I employed **Illustrator 3D** as a medium to challenge a more vibrant expressive style. I created **unique symbols and symbolic colour palettes** for each element and conducted iterative experiments. Throughout the iterations, I integrated all the graphics and colours into a visual presentation in the form of a poster.



Through this positive celebration of life and spring, conversely, it also serves as a call to address the crisis of survival faced by animals and plants. It prompts us to reexamine our relationship with nature and reflect on whether it aligns with the depicted beauty and harmony.



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However, I also acknowledge that **I have lacked a thorough contemplation and portrayal of the challenges faced by animal and plant survival.** I have at times **focused too much on the superficial beauty** without conveying the true intent of research, which is something I need to reflect on in my subsequent exploration after this project.

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If we continue to indulge in our current behaviors without restraint, how long can our home be sustained?

WWF recently launched a virtual A.I. art exhibition called *Future of Nature*, which uses the power of artificial intelligence to present the future of nature in the UK based on the latest scientific predictions, aiming to advocate for **bringing nature back to life**. As we entered the 21st century, the majority of people became increasingly aware of the Earth's precarious state: forests engulfed in raging wildfires, homes destroyed by floods, and vast stretches of land plagued by drought. The *AR6 Synthesis Report: Climate Change 2023* report highlights that “**Human-caused climate change** is already affecting many weather and climate extremes in every region across the globe.”

While we are growing more cognizant of the urgent need to address the climate crisis, biodiversity loss, and escalating social inequalities, **there are still many among us whose actions remain unchanged despite this awareness**. Given the **awareness, panic, and hope surrounding the climate crisis**, I would like to explore these questions through practice:

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What human activities exacerbate global warming in reality? What are the reasons behind the actions of those polluting the environment? How can graphic communication design be used to inspire public awareness and engagement regarding anthropogenic ecological pollution and the climate crisis? How can photography be explored in achieving social justice?

With such contemplation and inquiry in mind, I embarked on a journey of practical investigation and exploration, focusing on ‘**human-induced erosion**’ – the destruction and pollution caused by human activities on the natural world. Simultaneously, I diligently **recorded scientific data** such as time, location, weather, and swiftly **responded to my subjective perception** of the pollution caused by human waste when encountered. Employing **photography** as the primary and perceptible visual medium, I conducted several days of **meticulous exploration** of London's parks, rivers, and streets, capturing three dimensions of pollution caused by human waste: **visual pollution, soil contamination, and river pollution**. As I witness the constant stream of human waste, my heart is filled with a mix of emotions.

As an insight and response to my field research, I meticulously catalogued and designed the captured images, culminating in the creation of a publication called *Exploration Diary* through an iterative experiment. Within its pages, these minute and easily overlooked fragments of human waste that I capture, unfolding day after day, hundreds of times, become the slowest and sharpest sword piercing through nature and the Earth. **However, perhaps we have also forgotten that we are an integral part of nature.** Through the narrative of this human-made waste, **my aim is to awaken public awareness of the ecological crisis, cease anthropogenic pollution, and engage in reflective dialogue with ourselves.**



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Through feedback and reflection, I have come to realise that **I have a tendency to approach issues and creative works with a poetic and positive perspective.** **However, it is inappropriate to discuss serious ecological issues using romanticised manner in the current context.** With this in mind, I am continuing to advance my thinking and creativity within the project. **We are born in nature, nurtured by nature, and will ultimately return to nature.** Hence, respecting and caring for all natural beings is an essential principle we must adhere to.



A person with long brown hair, wearing a grey blazer over a white ribbed shirt, holds a rectangular sign with a red border. The sign features a dark, textured background of grass with a crumpled blue plastic bag lying on it. The text on the sign is in bold, sans-serif font. The person's hands, with white nail polish, are visible at the top corners of the sign.

**WE OFTEN
FORGET THAT
WE ARE AN
INTEGRAL PART
OF NATURE**

STOP POLLUTION



HUMAN WASTE

Website

Royal Academy of Arts. (2022). David Hockney: The Arrival of Spring, Normandy, 2020: virtual tour. YouTube. Retrieved from <https://www.youtube.com/watch?v=IYcMabUldww> (Accessed 17 May 2023).

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Journal article

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Book

Queneau, R. (1947). *Exercises in Style*. London: John Calder. pp. 17–26.