

Studio Aikieue x Coloni

An exhibition that explores and celebrates the life of the undesirable, plants out of place and wild growing species in an urban environment with a sustainable point of view.

Arts / Crafts / Talks / Food experiences / Workshops / Gardening and more.

Plants Out Of Place

16 — 20 Sep. 15

00 Content

1. ABOUT THE PROJECT

1.1 Aims and Objectives

1.2 Why promote weeds?

1.3 Defintion of weed

02. THE BRIEF

2.1 The Brief

2.2 Submission Requirements

2.3 The Process Documentation
(A ISBN Published Book)

03. PRACTICAL INFORMATION

3.1 Workshops & Talks

3.2 PR & Marketing

3.3 Selling Work

3.4 Shipping & Insurance

3.5 Finances & Fees

3.6 Feedback

3.7 Deadlines & Dates

16 — 20 Sep. 15



01 The Project

1.1 AIMS AND OBJECTIVES

Plants Out Of Place is an interactive exhibition with a sustainable point of view. Exploring the life of the undesirable and unseen, we want to celebrate species growing beyond the control of humans in an urban environment.

A weed is a plant out of place. An undesirable plant because it is out of human-control. These plants grow in places where they don't belong, places that are governed by us. This simplifying definition reflects our relationship with nature and our desire to control and grow the species that we define as beautiful. As such weeds become disregarded and unseen, all presence removed from our carefully curated spaces. These species are seen as intruders causing anarchy by growing in unwanted spaces. This brings to question on how humans try to control nature but nature has its own agenda. All species have in themselves a value, only by existing, independent of the values humans ascribe to them. As a contribution to overlooked plants, this project is a study of the personal characteristics and life of these plants.

We aim to unveil lost knowledge and narratives to challenge our perceptions of these undesirable species and to facilitate the celebration of the unwanted and the unseen. Our project seeks to engage with the wider communities to reconsider the value of wild plants and how we may utilise them to design for a more sustainable future.

Working in collaboration with a series of creative practitioners from different fields to explore how we can create a more sustainable way of living in the 21st century. Examining how we can minimise our impact on our ecological environment through the sharing of knowledge, ideas and taking an experimental approach to design for a more sustainable future.

1.2 WHY PROMOTE WEEDS?

Weeds played a significant role in our environment, but they are often overlooked due to the negative nuances placed upon them. This has led to a misguided view on the importance of weeds. In other cultures weeds are celebrated and cultivated for their medicinal, edible and material value. Yet in modern society, these wild growing plants are extracted and destroyed. This project seeks to question notions of value in the 21st century and to highlight the importance these species hold for an ecological future.

1.3 WEED DEFINITION

The term weed has no botanical significance, weeds are dependent on the context of where it is grown. If a weed is grown in a situation where it is desired, it is not classified as a weed.

- A weed is a valueless plant growing wild, especially one that grows on cultivated ground.
- A weed is any undesirable or troublesome plant, especially one that grows profusely where it is not wanted.
- A weed is a plant not valued for use or beauty.
- A weed is a plant growing in the wrong place.



02 The Brief

2.1 BRIEF

We are interested in each artist to explore the cross-fertilization between weeds and their practice – and what innovative outcomes will manifest through a experimental approach. Each artist will receive a detailed brief adjusted to their approach and field of expertise.

How you choose to respond to the brief is entirely up to you, our main objective is that you need to ensure you explore/use weed in any form.

2.2 SUBMISSION REQUIREMENTS

Key Requirements

- The project must respond to a weed, it can be any weed you desire.
- There must be a product outcome but the product doesn't have to be functional. It could be conceptual/playful.
- The project must demonstrate beautiful aesthetics.

Submission Requirements

PROJECT INFORMATION	<ul style="list-style-type: none"> — Project Title — High Res Images of Final Product/Collection — 150 Word Project Description
STUDIO / ARTIST INFORMATION	<ul style="list-style-type: none"> — Your Name — 150 word Bio — Website — Contact Details
WEED 'BIO'	<ul style="list-style-type: none"> — Provide details on the weed you selected
DOCUMENTATION OF PROJECT PROCESS	<ul style="list-style-type: none"> — Documentation of your project from start to finish.

Key Things to Consider

- End output: Consider how your end output could be interactive in some form. This isn't compulsory but where possible we would like you to consider this. We are hoping to provide opportunities for public interaction so if your work is interactive it would make for a much more engaging event. For example 'could you design a low-tech machine to enable the public to 'create' their own 'weed-inspired' product/material?
- Aesthetics, Concept & Process: It is important to consider the aesthetic of your work, ensuring the quality is shown through. In addition the concept driving your work and the processes undertaken is vital to the project. These elements need to be represented in the work.

2.3 THE PROCESS DOCUMENTATION
(A ISBN PUBLISHED BOOK)

- Throughout this project we would like to invite all collaborators to continually document the project as it develops and progresses from the initial starting point to the end result.
- The purpose of this is we are hoping to publish a book to showcase how each of our collaborators have responded to this project. Your research and investigations, the processes and outputs.
- We will work in partnership with a reputable publishers to create a publication for worldwide distribution.
- This aspect of the project, is not compulsory but will be beneficial to you, as it will enable further exposure of your work on an international level.

03 Practical Information

3.1 WORKSHOPS & TALKS

We will be hosting a series of workshops and talks during the event, which will be open to the press and the public to attend to learn more about our designers and their work. Times and dates will be confirmed nearer the time. Please note that this is a very useful marketing tool for you to promote your work to a wider audience and to potentially generate sales.

We would like all of our exhibitors to consider participating in this to help support this event. Consider how you may either deliver an interactive workshop or present a 20 minute presentation about your project. Please note that this is not compulsory but where possible we would like your support and contribution if you can provide.

3.2 PR & MARKETING

To ensure our exhibitors gain as much exposure as possible out of this event we will be utilising online and offline PR and Marketing tools. As such we will require the following from you:

- Details about your project, including high resolution images to be sent out as Press Packs.
- A list of contacts you would like us to invite to the event, including any VIP contacts for the VIP night.

3.3 SELLING WORK

- We encourage all maker to consider how they might use this opportunity during the event to sell work.
- As such we do strongly encourage you to consider how you might make 'products/conceptual pieces that you can sell.
- This is by no means mandatory but we would like to where possible support our makers in selling their work providing that the design / concept of the work isn't compromised.

3.4 SHIPPING & INSURANCE

Your Work

We require you to send us the following:

- Your final collection (we may ask to select specific pieces)
- Set up Instructions (if your work is complex or technical)
- Technical Equipment (if required)

Shipping & Insurance

You are responsible for the shipping of the work to and from the venue, or alternatively you can drop this off in person. In terms of insurance of the work, it is important for you to consider having your own insurance, although we will have public liability insurance for the event, it is not guaranteed and we cannot take responsibility for any loss or damages to the work during transit and at the event. We will take every possible care when we receive your work and will endeavour to look after it before, during and after the event.

Packaging Your Work

We ask that you package your work appropriately to prevent any damages to the work. Please package and label your work clearly, particularly if you intend for us to set up your work, we need this neatly packaged so we can reuse your packaging for when we take the work down. Please include an itinerary (check list) so we can see what has been sent and check the work for any missing work/damages etc. This will also aid us in the packing of work during take down.

3.5 FINANCING & FEES

We curate events based on a 'theme/concept' and hand select designers who's work/style would fit in with our event and our current work. As we are only a small team, our budget is limited and we are hoping that the designers we select are willing to contribute a small fee to this event.

The cost of exhibiting at major events such as LDF vary from £2000 – £5000, that alone is the cost of the venue/space hire and does not include set up costs, PR or general expenses. Through our event we can minimise this impact.

This fee should be no more than £500 as we will be working in partnership with sponsors and funding bodies to try and minimise the contribution costs. Please note that if we obtain full funding then we expect to reduce the fee drastically and may even be able to offer this as a free opportunity. In previous events we have undertaken we have been successful in achieving this.

Exhibitors Fee – What does it cover?

- PR & Marketing
- Profile on the website
- Printing costs
- Display Units
- Setup and admin
- Invigilation

→ If you are willing to distribute your work – packaging, emballage for shipping and information will be available on the website and venue.

→ If special material/technique is required in the making process we can assist you in the process of finding sponsors.

3.6 FEEDBACK

We will require our exhibitors to provide feedback on the event and their experiences of the event and the impact it has had on their practice.

3.7 DEADLINES & DATES

JANUARY 2015	— Project Kick-Off
MARCH — APRIL 2015	— Concept should be defined and written — We will be in contact to collate information about your work.
MAY 2015	— Rough idea of final pieces in terms of quantity / dimensions and what you may need for the event so we can begin to build the display units.
JULY — AUGUST 2015	— Final Pieces produced by end of July — Final Pieces photographed and sent to us to PR and Market — PR & Marketing of event
SEPTEMBER 2015	— September – Work received by TBC — VIP night TBC — Event Week: will take place sometime between 16th – 20th September — Work collected by/postered: after the event