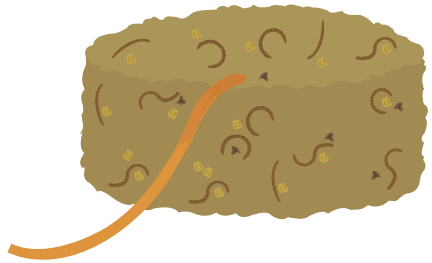
Statement of Intent.

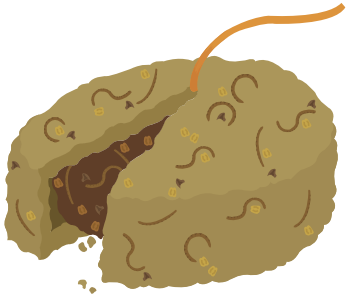
My project looks at human relationships with other species and speculatively focuses on how we can improve “multispecies entanglement”[1] in our own local biosphere.

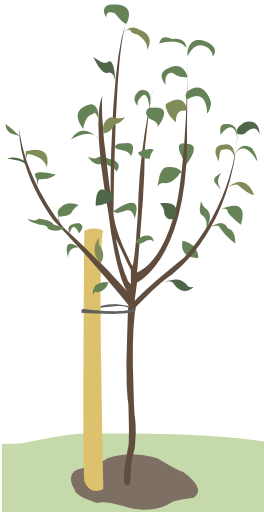
In a world that is increasingly becoming more urban and controlled and less wild and natural, how can we increase desire to improve local conservation efforts to help other species as well as ourselves thrive? “The hubris of conquerors and corporations makes it uncertain what we can bequeath to our next generations, human and not human.”[2]

My model aims to show how easily we can adapt our daily routines to help other species. While researching, I discovered that the world of conservation can be rather tame, with conservation groups surveying species they see in the wild, building bat boxes, bird seeders and hedgehog highways. These solutions are commendable but do not encourage mass involvement.

The target audience for my model is members of the general public who are not currently engaging in conservation work and re-educating them on improving their own local habitats.







Elements that constitute this output:

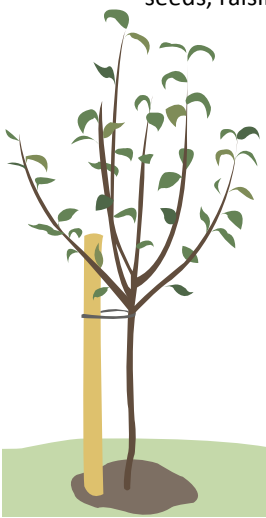
- Ingredients of my model:

  - The local environment with a focus on towns and cities
  - The other species that attempt to live in our man-made environments
  - Humans
  - Humans' fast-paced, consumerist lifestyles
  - Interspecies relationships
  - The desire for change

- The physical embodiment of my model:

My model of design is a recipe leaflet designed to show just one example of a multispecies recipe, with the outcome helping, and in this case feeding, more than just one species. This recipe leaflet would constitute part of a whole book of multispecies recipes.

The recipe is for a multispecies biscuit made up of two parts. The inner biscuit for humans is encased in a biscuit made for birds that acts as the packaging. This bird biscuit is made from a mixture, which is normally used to make 'fat balls'. These give birds the nourishment, in particular fat, that they need in winter when the ground is hard. Both biscuits use similar ingredients; coconut oil as the fat, oats, sunflower seeds, raisins and mealworms for their high protein content.



- The recipe of my model:

My model is a speculative design project that draws attention to this realm of conservation and opens a pathway for more of this style of design to follow. Please see my workbook to see how the different elements come together.

- The consumer of my model:

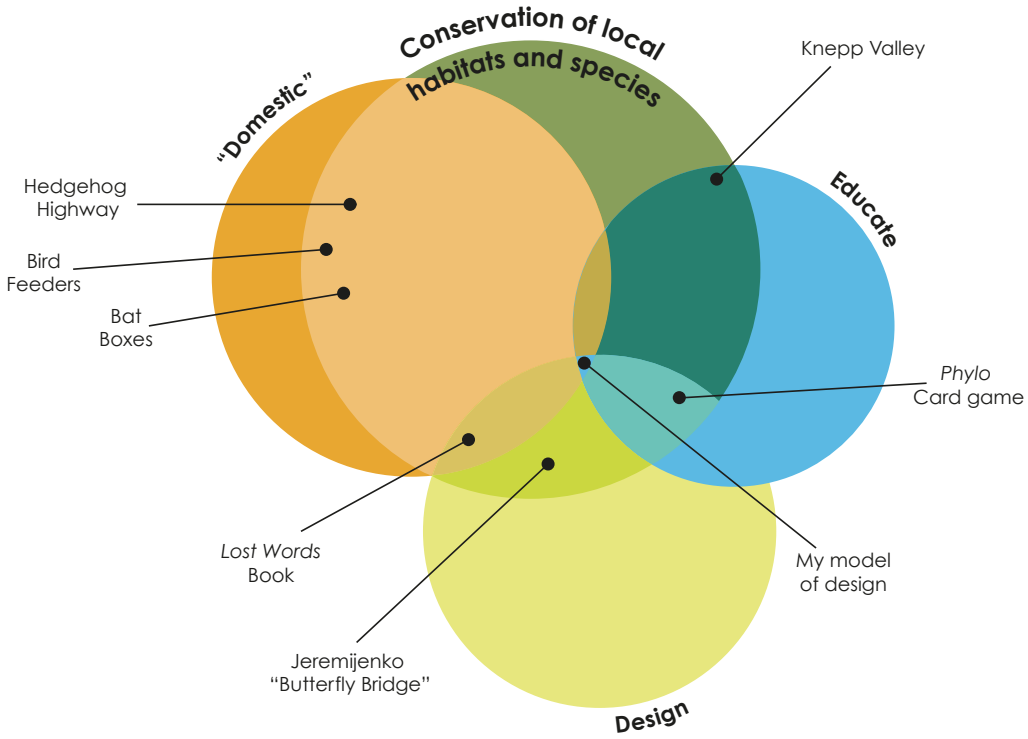
My target audience is anyone that relates to any of the below:

  - They are vaguely aware of the need to act and help other species to grow alongside us, but are doing very little to change their day-to-day lives
  - They are vaguely aware of the need to act but feel they have very little time in their fast-paced lives to help anyone other than themselves
  - They give money to an endangered animal charity monthly, but do little to connect with the species directly around them
  - They enjoy seeing animals in their own garden and occasionally feed or shelter them, but know very little about these animals, including some of their names
  - They have looked at local conservation groups in there area, but it mainly seems to be groups logging where and when they have seen certain species
  - They have made huge changes to their diet, becoming vegan for animal rights reasons, but are unaware of any conservation projects in their local area

While researching projects concerning 'Conservation of local habitats and species', I have identified that so far they loosely align to three other overlapping fields:

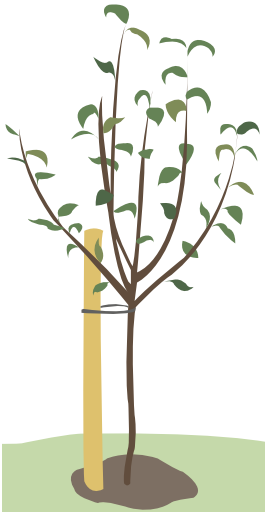
- Educate; the need to educate people on the need to change, and to give them more awareness on the importance of all other species.
- "Domestic"; I use this term to describe your standard can do at home/in the garden conservation projects.
- Design; an artistic approach to finding a solution, in a practical manner.

A lot of the conservation projects that are suggested, especially when looking up how to help endangered species, feature heavily in the "domestic" sector. I am more interested in situating myself alongside projects that fall in the design category, and may overlap into the fields of "domestic" and educate. Such as "The Butterfly Bridge" by Natalie Jeremijenko, the "Phylo" card game, and "The Lost Words" Book. These projects vary in their approaches, each sitting within a different crossover section on the diagram, but all within the area that my model of design fits into.



My measures of success.

- This project is a speculative design that opens a doorway for others to follow into the idea of multispecies recipes. It is not a practical solution as it has many flaws. Mainly being how greasy it is, with fat as its base ingredient. However, it is a starting point which opens the door for a biscuit version 2.0
- This project aims to enhance the discussion started by other key actors and actants on the diagram that fit into the fields of Conservation and Design
- The boundaries I have set for my project are that it must find a balance between conservation and design and must produces an outcome that benefits more that one species
- The timeliness of this project is very relevant right now as it's only in the last decade that "scientists have begun to see the romance in the vibrant messes humans have created."[3]
- This project does not aim to be a functional product that would be found on supermarkets shelves any time soon.



Introduction.

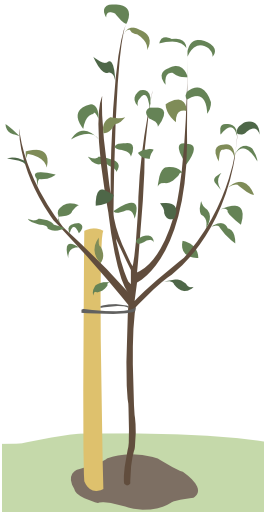
The reality of how humans have affected our planet is no longer something that can be hidden out of sight, out of mind. Many refer to the time period we are currently in as the Anthropocene, a period of time dictated by humans, where they have become the 'geological force'[4]. We must adapt and make changes to the way we, as a species, live to allow other species around us to also thrive.

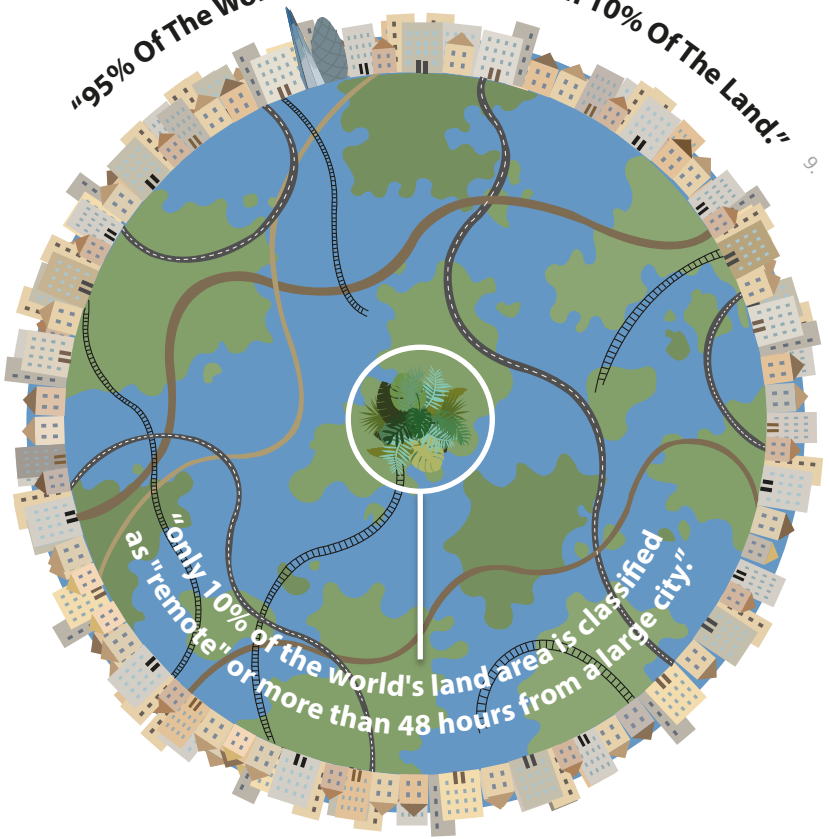
Statistics already show that 10% of wilderness has been lost over the last two decades. Wilderness is determined as the area that is "biologically and ecologically largely intact landscapes that are mostly free of human disturbance"[5].

Considering that it is estimated that "[by] 2030, the world is projected to have 43 megacities with more than 10 million inhabitants"[6], it is crucial that we protect what is left of the wilderness and the species of fauna and flora that live there. "As humans reshape the landscape, we forget what was there before. Ecologists call this forgetting the "shifting baseline syndrome." Our newly shaped and ruined landscapes become the new reality."[7]

With a growing awareness of our impact on the world, some cities are starting to see the need to adjust. In London, the Mayor has produced the London Environment Strategy that includes a proposal to aim for half of London to be green by 2050. This includes some of the concrete of London buildings being swapped for green walls and green roofs, along with an estimated increase of 10% in tree canopy.[8]

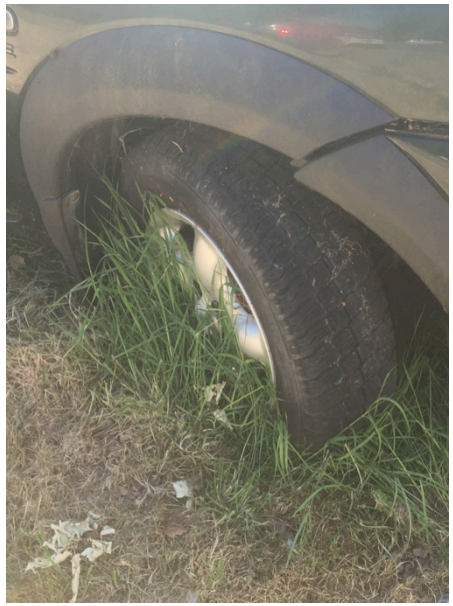
So what else can the average town dweller do to help make their local environment greener? What projects are available to help us connect with the other species that we share our concrete landscapes with?



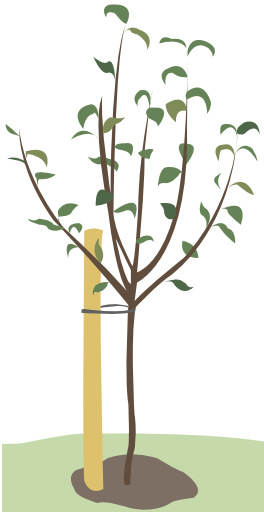


This collage shows a few examples of the kind of readily available leaflets and downloadable pamphlets from websites such as The National Trust, The Wildlife Trust and Friends of the Earth. This shows the type of projects that I refer to when I say “Domestic” garden-based projects, which I wish to steer clear of. (See “Collage References” for sources.)

"In this time of social isolation, what could be better than taking a moment to learn a little more about the plants and animals we share our homes with? As our worlds are getting smaller, we make them bigger by paying attention to the details."[10]



I. – II.



Although some of the news reports about nature returning during coronavirus have been false; dolphins unfortunately have not started swimming in Venice's canals,[11] a result of the warm weather in the UK, and the majority of people being in lockdown, is that many plants have been given the freedom to grow. Pictured above growing through the cracks of concrete and around cars that are sat unused, and this is a very welcome sight.

Worth Way Bird Houses.

Dotted along the Worth Way, a public footpath in Crawley, West Sussex, are clusters of bird boxes (see images). These vary in size, shape and decoration, as seen by the pig shaped bird box. I have run down the Worth Way on my weekly runs for the last few years, but only noticed these bird boxes during the first week of lockdown. I went for a run after having not left the house for a few days and consequently truly opened my eyes to my surroundings.

III.-V.

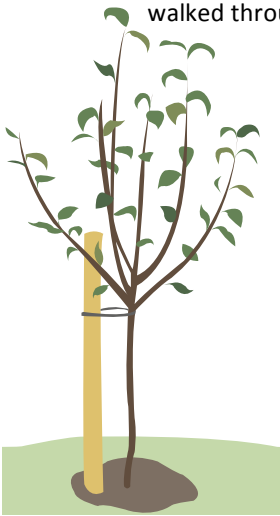
City Dwellers.

While it is important for us to protect what is left of the wilderness, it is also necessary to draw attention to the vast array of species that have adapted and evolved to live within our man-made environments. As Menno Schilthuizen discusses in “Darwin Comes To Town”;

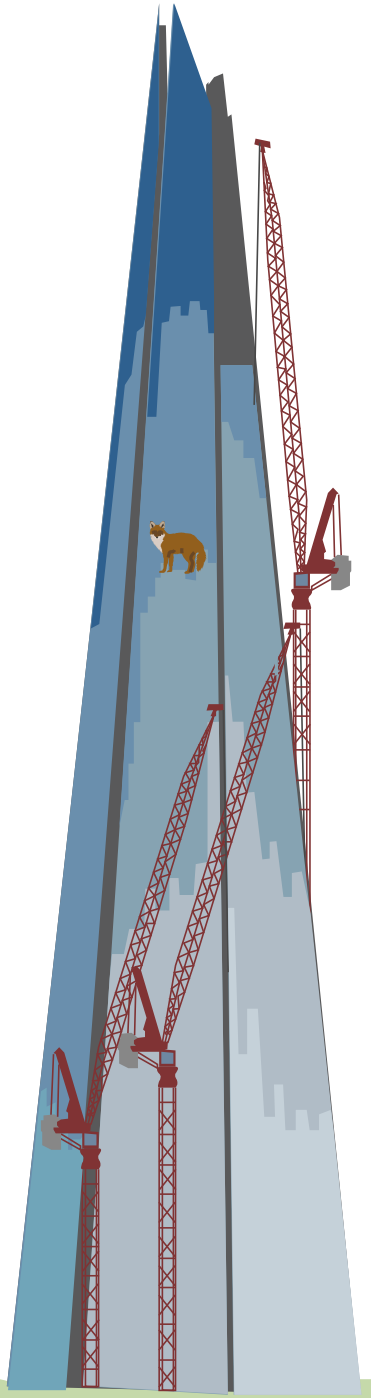
“Even in these seemingly sterile, thoroughly brick- and concrete-clad streets of Bishopsgate, I spot life forms that cling on in stubborn defiance. Here, a snapdragon growing in wild profusion from some invisible crack in the plastered wall of a flyover. There, the unspeakable chemistry between cement and leaked sewage from which glassy off-white icicles are born, which in turn serve as anchor points for the soot-dusted webs of common orb-weaver spiders.”[12]

With the loss of habitat for so many species, it makes sense that with cities growing at rapid speeds, some species would find ways to adapt their lifestyles to live in these environments. As Schilthuizen discusses, birds that are used to a harsh rocky ground under their feet and against their beaks can swap cliffs for skyscrapers, and pebble beaches for concrete and tarmac.[13] Birds that mainly eat grains in the wild can still find similar nourishment in the cities, whether it is sandwich crumbs from a lunch eaten on the go or leftover rice in a rubbish bin.[14]

It is very easy to take our surroundings for granted and not notice the species that have made our home their home as well. “To paraphrase Marcel Proust, the only real voyage of discovery consists not in seeking new landscapes, but in having new eyes.”[15] According to Nathanael Johnson; “When Kevin Matteson, an ecologist from Fordham University in the Bronx, simply stopped to observe each flower as he walked through New York City, he identified 227 different species of bees.”[16]



An obvious example of a specific species that has adapted very easily to city life is the urban red fox. The red fox was first recorded as being in southern Britain urban environments in the 1930s.[17] The Fox Project a charity that has dedicated 26 years to protecting around 12,000 foxes said they were “yet to find a starving adult fox”.[18] One fox took its urban lifestyle to one extreme when in 2011 it moved into the London Shard during construction. The fox was found on the 72nd storey of the building and is thought to have been living off scraps of food left by the builders![19]

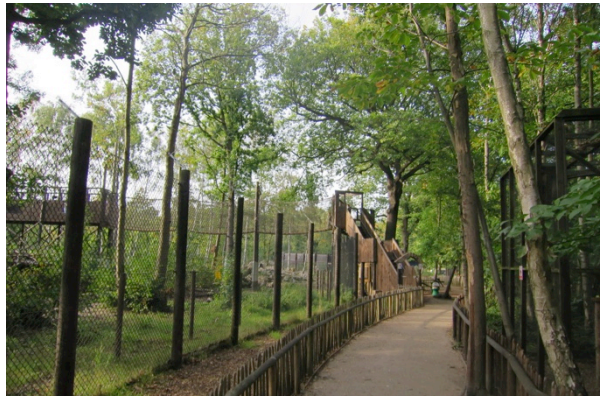


Knepp Wildland.

Vs.

Wildwood Trust.

VI.



IX.

VII.

These two conservation projects tackle the same issues but in two very different ways. By comparing the two I hope to show the difference between the traditional and the more modern conservation projects.

X.

VIII.

Unfortunately, due to current circumstances I was not able to visit either site as I had hoped. However, I still plan on visiting both in the near future.

XI.

Knepp Wildland.

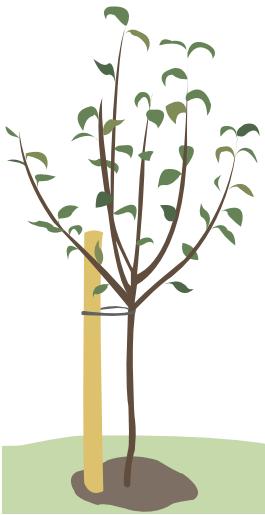
Knepp Wildland uses a technique called 'rewilding'. Rewilding gives the control back to nature, encouraging us to take a step back and see how eco-systems restore themselves when undisturbed by humans.

Knepp Wildland describe their estate as "Using grazing animals as the drivers of habitat creation, and with the restoration of dynamic, natural water courses, the project has seen extraordinary increases in wildlife."[20] These techniques have allowed them to see rare species breeding in their grounds alongside many other species that have made the estate their home. See examples on the next page.

The Knepp estate, made up of 3,500 acres, operated for decades as a stereotypical farm. However, its owners, Charlie Burrell and Isabella Tree, made the decision in 2000 to change its direction, hoping to "establish a functioning ecosystem where nature is given as much freedom as possible."[21]

This technique of letting nature take control can be testing at times as Isabella Tree discusses on the BBC's 'Desert Island Discs'. One example she gives is when creeping thistles were slowly taking over the land and making it a creeping thistle monoculture. This got to the point where Tree thought that they were going to have to intervene. Then, in the May of 2009, thousands of painted lady butterflies from Africa descended on Knepp and ate all the creeping thistle, restoring order to the park without any human interference.[22]

Some would argue that Knepp Wildland is not truly a rewilding project or that they are "rewilding lite"[23]. This is due to a lack of apex predators and their use of fences. However, Burrell and Tree are happy to say that they never claimed to be a pure rewilding project and that they are just adapting and changing Knepp where they can to help make it a home for more and more species. Their estate is also limited as to what wild animals can be allowed on it, as with public footpaths cutting through it, the dangers of wild boars freely roaming are too high. Knepp have recently applied to have beavers on site as can be seen below. This will have to be in a protected fenced area in which the public cannot walk their dogs.



"Isabella Tree, you're part of a campaign to rewild 1% of the country by 2030, where are the best opportunities to do that?"

"I think we have to think really big here and think about connectivity, moving rewilding into cities so that people genuinely have access to wild spaces again." [24]

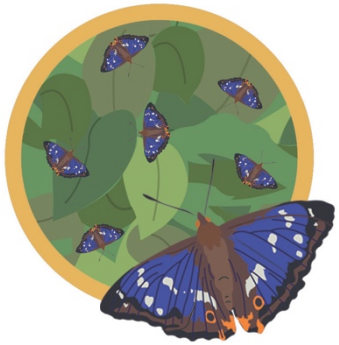
The above is an extract from 'Desert Island Discs'. When asked how listeners could attempt to rewild their homes, Tree suggests connecting gardens with methods such as 'hedgehog holes'. This would also mean the hedgehogs could be on pest control rather than the use of a nasty pesticide.

It is a shame that this is the only suggestion given at the end of a really inspirational podcast episode. Time was obviously limited, but on a podcast that reaches second place in On Demand BBC radio programs, it would have been great to hear about more rewilding inspired projects listeners could do themselves.[25]

Tree touches upon the idea of connectivity and rewilding cities so projects that I've touched upon in the Presents module such as Jeremijenko's "Butterfly bridge" and "No Parking Zones" are ways of encouraging these green corridors that connect cities green spaces in a slightly more exciting design-orientated way.

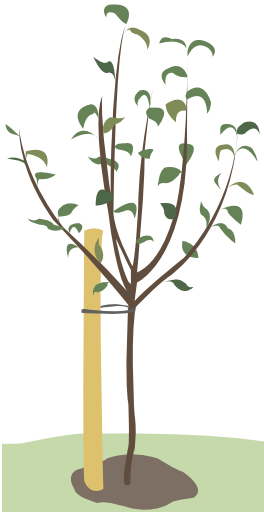
Knepp Wildland.

July 2015:
Knepp estate now has the highest breeding population of purple emperor butterflies in the UK.[26]



December 2016:
34 white storks from Poland are introduced to Knepp as part of a joint project, aiming to re-introduce white storks to the UK after they disappeared hundreds of years ago.[27]

June 2019:
Knepp applies to DEFRA to see if they can introduce beavers to their land.[28]



2015/2016:
"Dave Goulson of Sussex University records sixty-two species of bee and thirty species of wasp at Knepp, including seven bee and four wasp species of national conservation importance."[29]

September 2018:
Cranfield University carries out a study of Knepp's rewilded soil that finds "soil carbon, organic matter and microbial biomass have more than doubled, and fungal biomarkers (mycorrhizae) have more than tripled."[30]

Wildwood Trust.

In comparison, Wildwood Trust is considered a much more conventional conservation park. Wildwood Trust describes itself as:

"[O]ne of the leading British animal conservation charities in the UK, Wildwood Trust is dedicated to saving Britain's most threatened wildlife. Wildwood Trust have taken part in many ground-breaking conservation programmes to date, which include, saving the water vole, using wild horses to help restore Kent's most precious nature reserves, bringing the extinct European beaver back to Britain and returning the hazel dormouse & red squirrel to areas where they have been made extinct."[31]

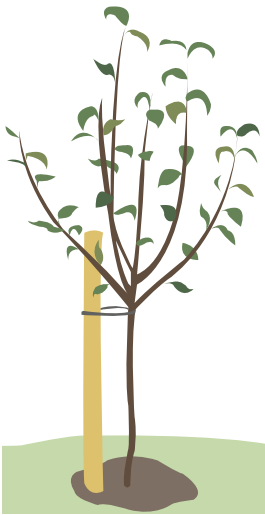
With a strong focus on protecting British wildlife, the park has over 200 animals, some of which you can still find in the wild today and some only in protected parks such as Wildwood. This includes the likes of the European brown bear, which went extinct in the UK in 500 AD, and the European bison, with the last wild bison shot in 1927.[32]

Through its park, Wildwood hopes to educate the public on animal conservation and the importance of these British species not becoming extinct. The trust then use the profits from its park visitors to fund its larger scale projects aiming at reintroducing species back into the wild and also projects similar to Knepp where they use grazing animals to restore nutrients to the soil. See examples on the next page.

It is interesting to see that even Wildwood, with its animal enclosures and hundreds of visitors, is becoming more involved in rewilding projects.

The importance of organisations such as Wildwood that have helped to keep numbers of endangered species from dropping too low is huge. Without these organisations keeping these numbers at a constant, there would be no hope for them having a future in the wild at all.

However, it is necessary for us to help bring these species back into our local eco-systems. Humans have a responsibility to help these species re-adjust to the man-made landscapes that have taken over their traditional landscapes and to find a way for us to both live together.



Many of the projects Wildwood is involved with focus on breeding or caring for species on site at their park, and releasing them into the wild when they are strong enough. See below examples of the endangered red squirrel, hazel dormouse and bat flight cage.

This more traditional technique of breeding and releasing is what Knepp Wildland are avoiding. Instead, in essence, giving the land back over to the species so that they are able to adapt to live on this land and slowly repopulate and become part of a lively eco-system by themselves.

Although breeding and releasing endangered species keeps them from going extinct in this country, either the species need to adapt to the habitat or the habitat needs to have changed in order for their long-term survival. This is where rewilding allows that process to take place.

Obviously neither of these projects are design led, and so do not fit into where I hope to situate this project in the diagram at the beginning of this workbook. However, a comparison of these two projects that contrast in their approach to animal conservation on specific areas of land, has helped me established polarity on the scale on which I can situate my project. Where Knepp and Wildwood assist wildlife in non-human centric environments, I will be focussing on urban environments, and aim to find ways for humans to help other species in a less intrusive manner.

Wildwood Trust.

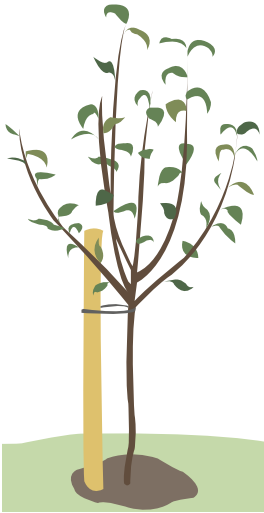
Every year since 2002 Wildwood Trust have bred and released an average of 6 red squirrels back into the wild.[33]

Wildwood Trust are helping to survey harvest mice to see if their numbers are in decline. This involves them surveying and recruiting volunteers to survey where they see the distinct woven nests.[34]

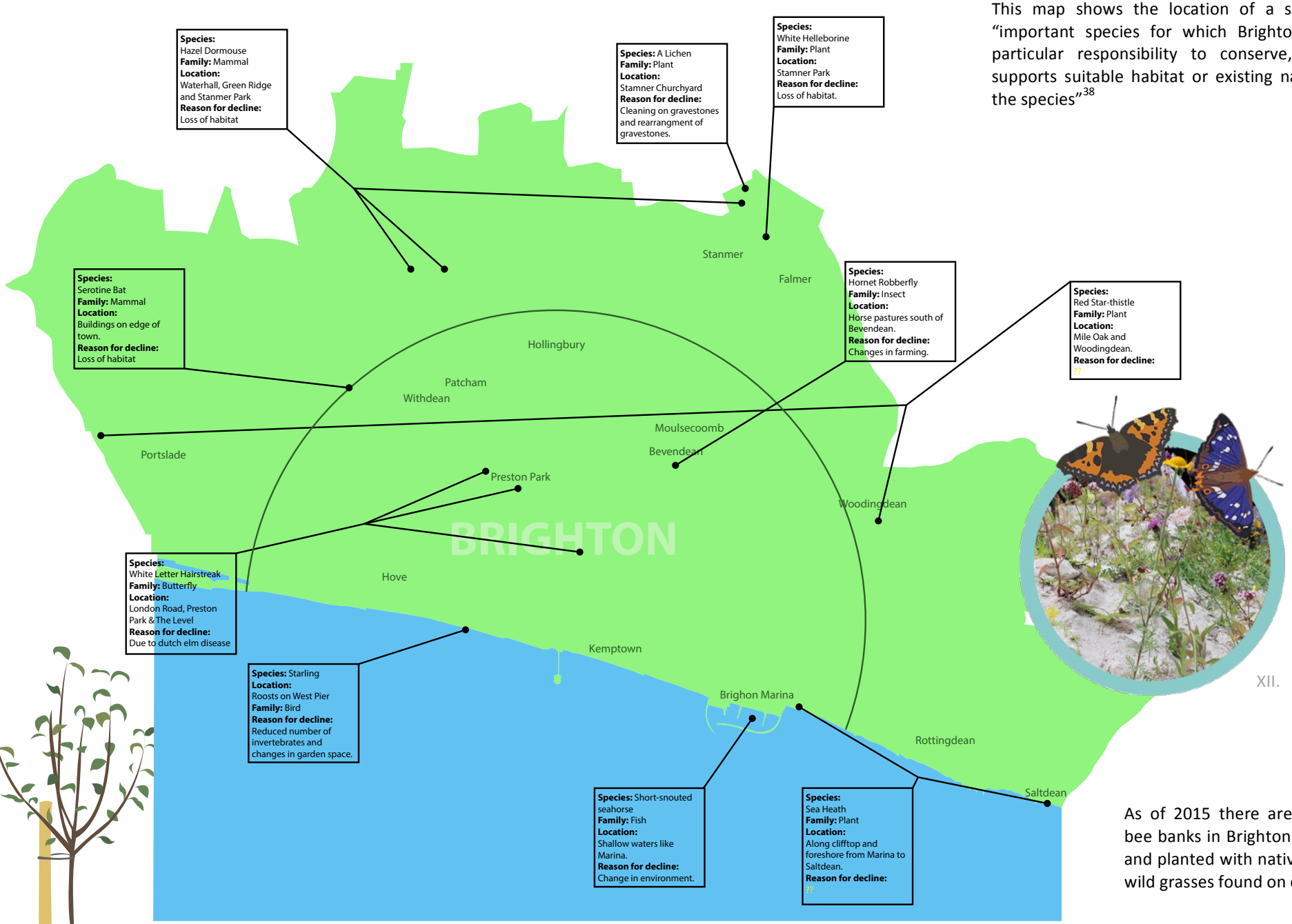
Alongside Kent Wildlife Trust, Wildwood Trust is taking part in a project to introduce large grazing animals such as European bison and wild boars back to a fenced area of The Blean Forest. This hopes to "restore valuable habitat structure and in turn boost biological abundance".[35]

Wildwood Trust have bred and reintroduced over 180 hazel dormice back into the wild.[36]

In 2009 Wildwood Trust received money to build a bat flight cage. With this they have been able to look after around 100 grounded bats, helping them to recover from injuries or care for orphaned pups before being let back into the wild.[37]



This map shows the location of a selection of existing "important species for which Brighton and Hove has a particular responsibility to conserve, because the city supports suitable habitat or existing native populations of the species"[38]



XII.

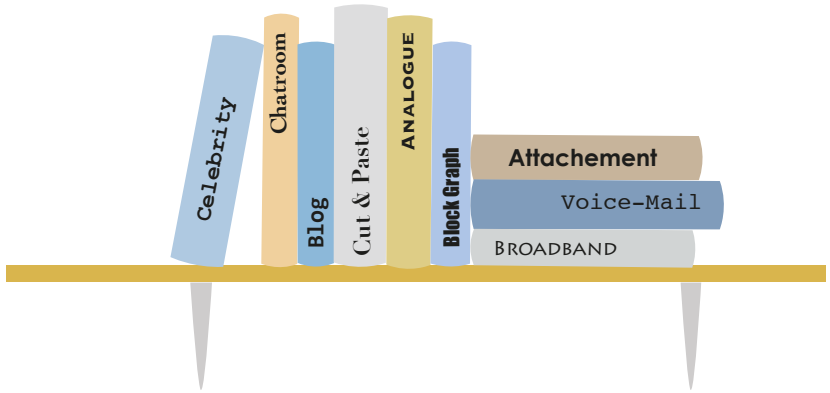
As of 2015 there are 15 butterfly and bee banks in Brighton made up of chalk and planted with native wildflowers and wild grasses found on clifftop terrains.[39]

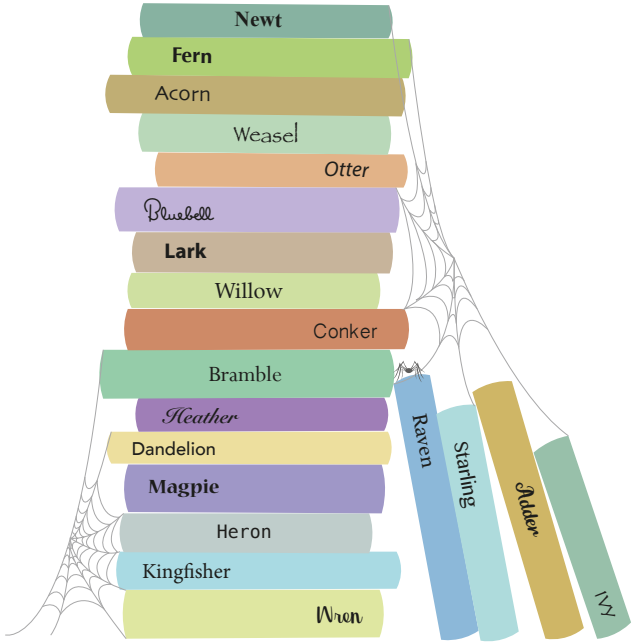
The Lost Words.

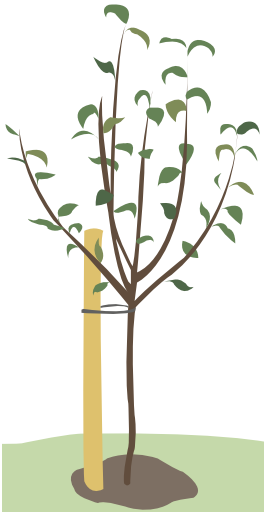
In 2017 Dr Robert Macfarlane and Jackie Morris created *The Lost Words*. This book was dedicated to 20 nature words that were removed from the Oxford Junior Dictionaries 2007 edition. These words, shown on the books on the bottom right, were replaced with the words shown on books on the bookshelf, such as "attachment, broadband,[and] voice-mail, reflecting today's tech-savvy child who is more at home on the internet than they are in the woods."[40]

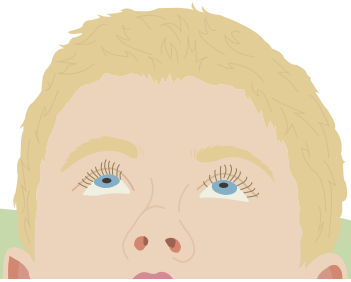
The book features illustrations by Morris and poems by Macfarlane, with the book hoping to help people to reconnect with nature, and attempting to showcase these words in a way that conjures up memories of time spent exploring nature. In the words of Macfarlane "Keeping everyday nature alive in the words and stories of children in particular – who are the ones who will grow up and decide what to save and what to lose – seems to me vital."[41]

According to a report by the National Trust, many children these days are suffering from what they call "Nature Deficit Disorder"[42]. Reports show that since 1970 the "radius of activity"[43] where children were allowed to play outside their homes has decreased by 90%.[44] A survey by the National Trust in 2007 discovered that one in three children could not identify a magpie and that half the children surveyed could not tell the difference between a bee and a wasp.[45]





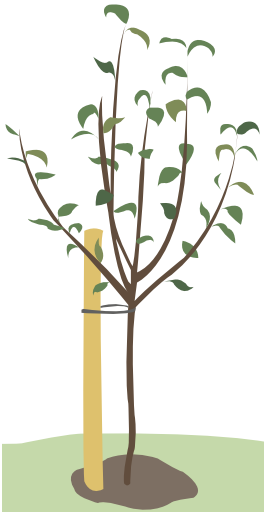


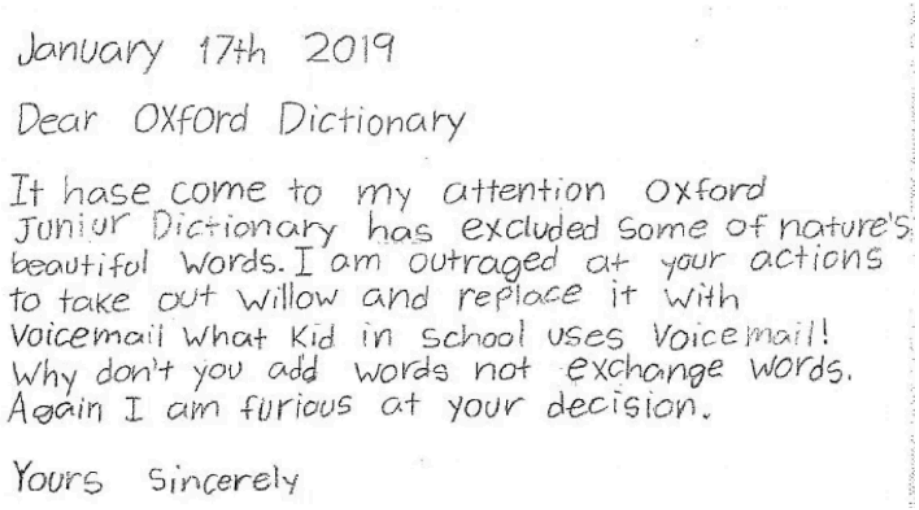


In the words of David Attenborough “no one will protect what they don't care about; and no one will care about what they have never experienced”.[46] This saddening statement has become our reality as we see a decrease in our natural surroundings and an increase in our man-made landscape that requires other species to alter their lifestyle to survive. Therefore, is it not our responsibility to help them to thrive in our concrete landscape designed for just one species, humans?

As well as inspiring class rooms of children to write letter to the Oxford Dictionary to add the removed words back into the dictionary,[47] (see images) this project has inspired other action too. Jane Beaton, a school bus driver, raised enough money from the public to get a copy of the book in every school in Scotland. Charity, Trees for Cities, is also aiming to do the same thing in London. The John Muir Trust has even provided a free downloadable kit for teachers that goes alongside the book. This is full with classroom activities to accompany each lost word.

Folk by the Oak festival also commissioned a group of Folk Artists including Kris Drever to write accompanying music and turn Macfarlane’s poems into song lyrics, helping to continue to raise awareness, and not let these words be forgotten.





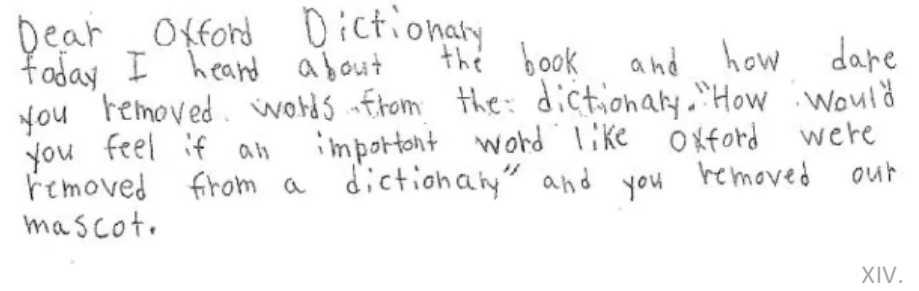
January 17th 2019

Dear OXford Dictionary

It hase come to my attention Oxford Junior Dictionary has excluded some of nature's beautiful words. I am outraged at your actions to take out willow and replace it with voicemail what kid in school uses voicemail! Why don't you add words not exchange words. Again I am furious at your decision.

Yours sincerely

XIII.



Dear Oxford Dictionary
today I heard about the book and how dare you removed words from the dictionary. "How would you feel if an important word like Oxford were removed from a dictionary" and you removed our mascot.

XIV.

Nature vs. Pokémon.

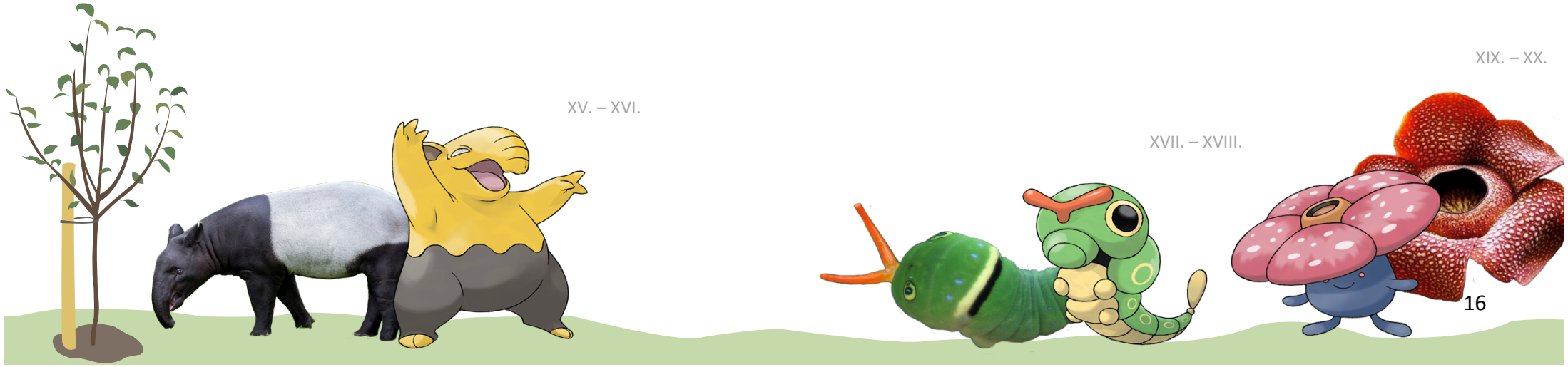
A study in 2002 by University of Cambridge professors found that primary school children in the UK were able to name more Pokémon characters than species of British wildlife.

The study on children aged 4-11, showed them 10 British species, featuring a mixture of plants, invertebrates, mammals and birds alongside 10 randomly picked original Pokémon characters. The outcome? Children at age 8 were able to identify nearly 80% of Pokémon, and less than 50% wildlife species.[48]

Why is it that Pokémon has had a more lasting effect on these children then their natural long lost relatives? "[A]s industrialization and urbanization reduce our direct interactions with nature, our interest in the variety of living things is perhaps becoming redirected toward human artifacts, with potentially grave consequences for biodiversity conservation".[49]

Pokemon was created by Satoshi Tajiri in 1965. Tajiri claims that when he was a young boy he was an eager insect collector, gaining himself the nickname "Dr. Bug".[50] When Tajiri first got a chance to play on a Gameboy, he knew that he could use it to produce a project that echoed his own childhood of collecting and interacting with nature but in a modern technology focused world.

Many of the Pokemon characters seem to be based on real species. Such as the character *Drowzee* below resembling a Malayan Tapir, *Caterpie* seems based on an Eastern Tiger Swallowtail caterpillar, or Vileplume looking similar to the flower Bafflesia Arnoldi, the list goes on of pokemon that resemble living species, or at least steal some of their character traits.[51] Are these species lost next to there 'cute' more colourful and interactive virtual counterparts?



"With the world's urban population rising by 160,000 people daily, conservationists need to reestablish children's links with nature if they are to win over the hearts and minds of the next generation. Is Ecomon the way ahead??"[52]

The idea of Ecomon at the end of Andrew Balmford's essay "Why Conservationists Should Heed Pokemon" inspired conservationists to work together and in 2010 Phylo was created as "an online initiative aimed at creating a Pokemon card type resource but with content focusing on real creatures on display in full artistic wonder."[53]

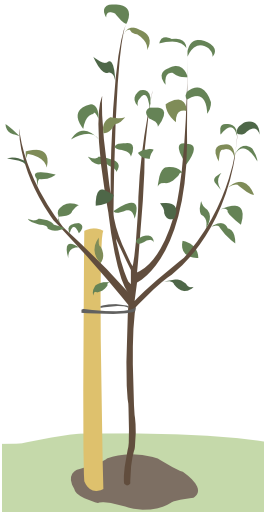
Research has been conduced to see how well Phylo works as a way of educating people on biodiversity. It found that although an increase in knowledge was gained from both the game and a more traditional learning method, a slideshow, Phylo helped people to remember species' names better. It also helped give a better understanding "of preventing negative environmental events instead of directly aiding an individual species or ecosystem." [54]

Phylo is also a crowd-sourced product. This means it is free to download, with any user having access to upload their own set of drawings using the card templates so that Phylo has an ever expanding card 'databank'. (See 'Bumblebee' and 'Raccoon' to the right for examples.)

XXII.

XXI.

XXIII.



Edible Insects.

The first recipe that I decided upon for my model of design was a biscuit that was targeted not just at humans. I designed a biscuit within a biscuit; a biscuit for humans that's packaging was made out of a biscuit for birds or *fat balls* as they are more commonly known.

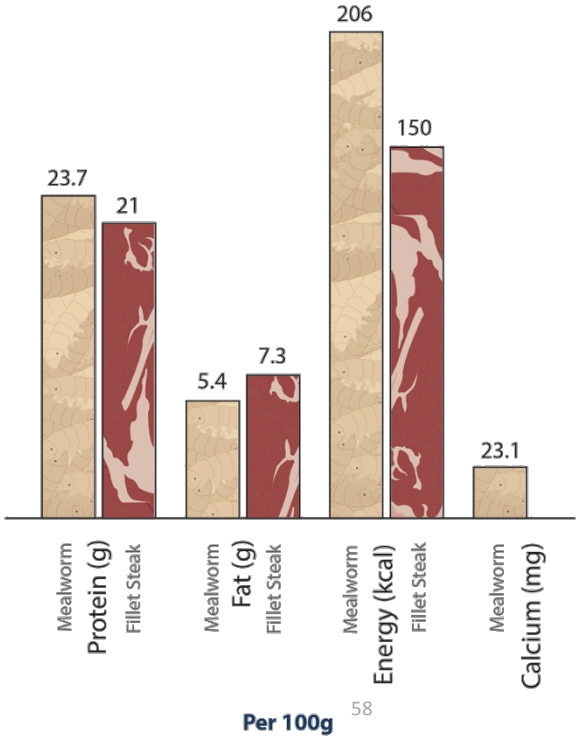
While designing the biscuits and researching what ingredients to put into the bird biscuit, I discovered they are mainly made up of oats, maize, and seeds. This made me want to make the biscuit for humans from a similar oat-based recipe, trying to use mostly the same ingredients, with a few additions.

I also discovered that some people put mealworms into their *fat balls*, as a tasty treat for birds. Mealworms provide the birds with a lot of protein and fat. Feeding birds *fat balls* in the winter helps them when the ground is too hard to dig for bugs.

As I wanted to make the biscuits for humans similar to the fat balls, I wondered, should I not add these mealworms in the human biscuit too?

Statistics show that bugs are on the menu for our future. It is predicted that there will be around 9-10 billion of us humans on the planet by 2050.[55] Edible insects are a "mini-livestock" [56] that are becoming recognised as a possible more sustainable solution for the meat industry. "Livestock production already takes up a third of the planets available surface. Another third is used to grow crops to feed that livestock. Insects can be bred in labs, warehouses and contained sealed units with a fraction of the space needed." [57]

I decided to try these mealworm cookies out on my fellow class mates, and get their opinions on the matter. The results can be seen below, but it is worth remembering that the 20 students questioned are studying on Sustainable Design MA with a strong knowledge of the benefits of eating bugs, and also a strong collective open-mindedness!



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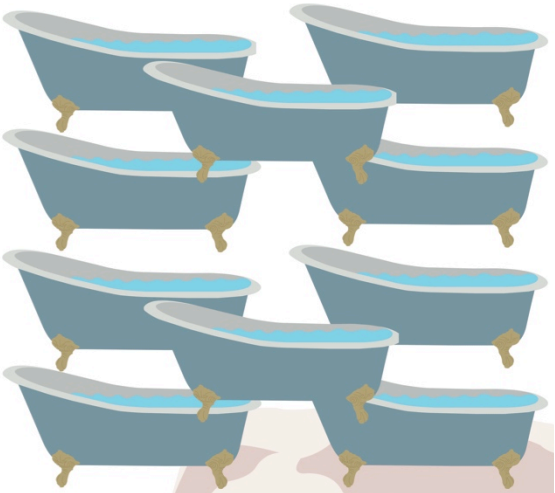
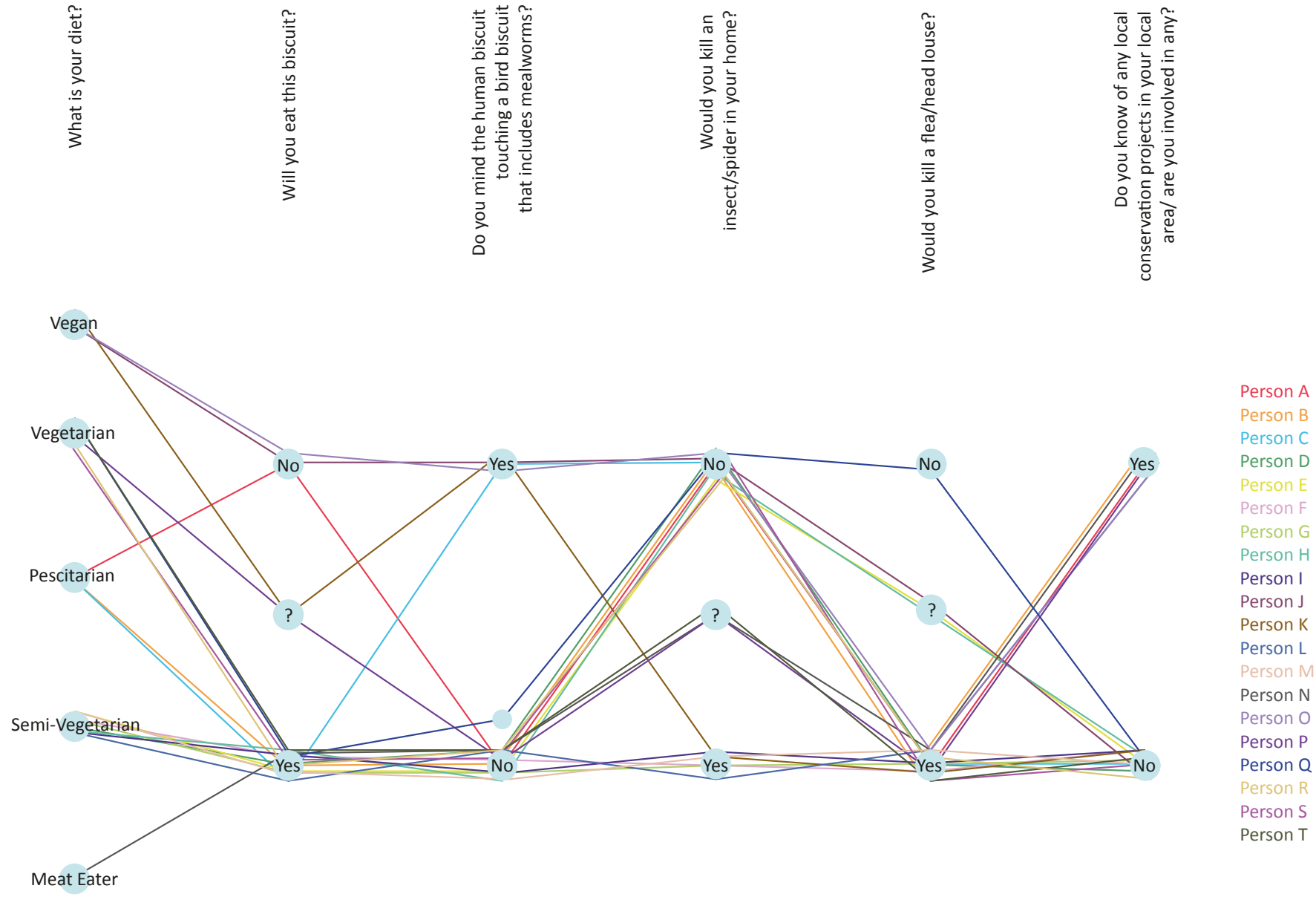

59

To feed 10kg of edible insects takes 1kg of food.

To produce 150g insect protein you need roughly 1 pint of water.

To feed 10kg of beef takes 9kg of food.

To produce 150g of beef you need roughly 3250 litres of water.


What is your diet?
Will you eat this biscuit?
Do you mind the human biscuit touching a bird biscuit that includes mealworms?
Would you kill an insect/spider in your home?
Would you kill a flea/head louse?
Do you know of any local conservation projects in your local area/ are you involved in any?
Vegan
Vegetarian
Pescitarian
Semi-Vegetarian
Meat Eater
No
Yes
?
Person A
Person B
Person C
Person D
Person E
Person F
Person G
Person H
Person I
Person J
Person K
Person L
Person M
Person N
Person O
Person P
Person Q
Person R
Person S
Person T

Results.

Overall I was very surprised with how willing the majority (15/20) were to try one of these biscuits (a few people also changed their mind later in the day after filling in the survey). For most, it was curiosity that encouraged them to eat their first insect because they've heard that insects are a potential food choice for our future. Upon eating the biscuit many commented that they would never have guessed the biscuits contained insects. This shows that with the right recipe insects can very subtly be added into our diet.

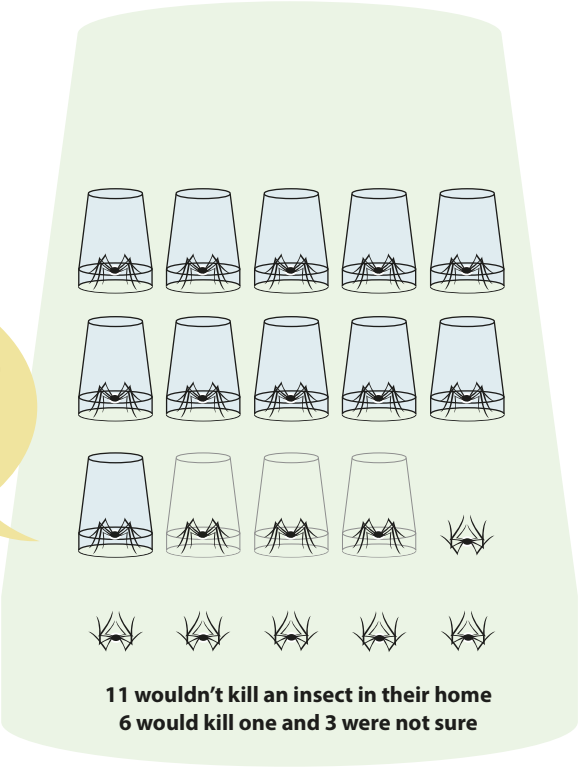
It is important to note that the 20 participants of my survey were my fellow students on a MA Sustainable Design course so some had a lot of prior knowledge on the idea of insects as a future food. I also presented to them some of the facts on the above page to let them know the benefits, which definitely had an impact on changing the atmosphere of the room.

In a group where the majority of people related to being somewhere between a semi-vegetarian and vegan (see the chart above) only 6 of the 20 were aware of or took part in conservation projects in their local area.

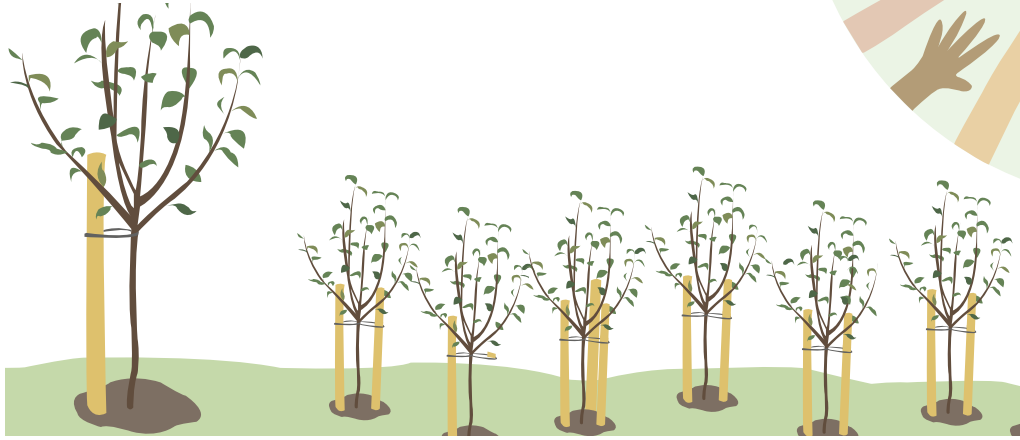
Considering that 12 participants cited one of the reasons for their diet choice as 'ethical', I think that these participants who are making changes to their diet, but do not participate in conservation projects yet, are a perfect example of my target audience.

"Happy to challenge social 'norms'.
Prawns are insects.
Why are some things 'acceptable'?"

"Insects are individual and sentien beings. And for humans to live a healthy life there is absolutely no need to exploit them."



11 wouldn't kill an insect in their home
6 would kill one and 3 were not sure



6 people were aware of or took part in local wildlife conservation projects in their local areas.

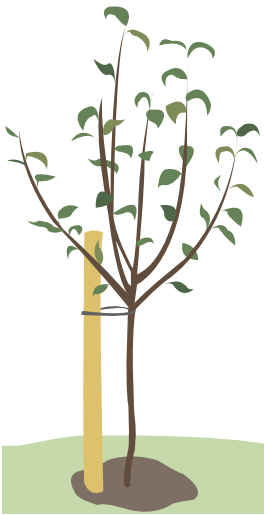
Summary.

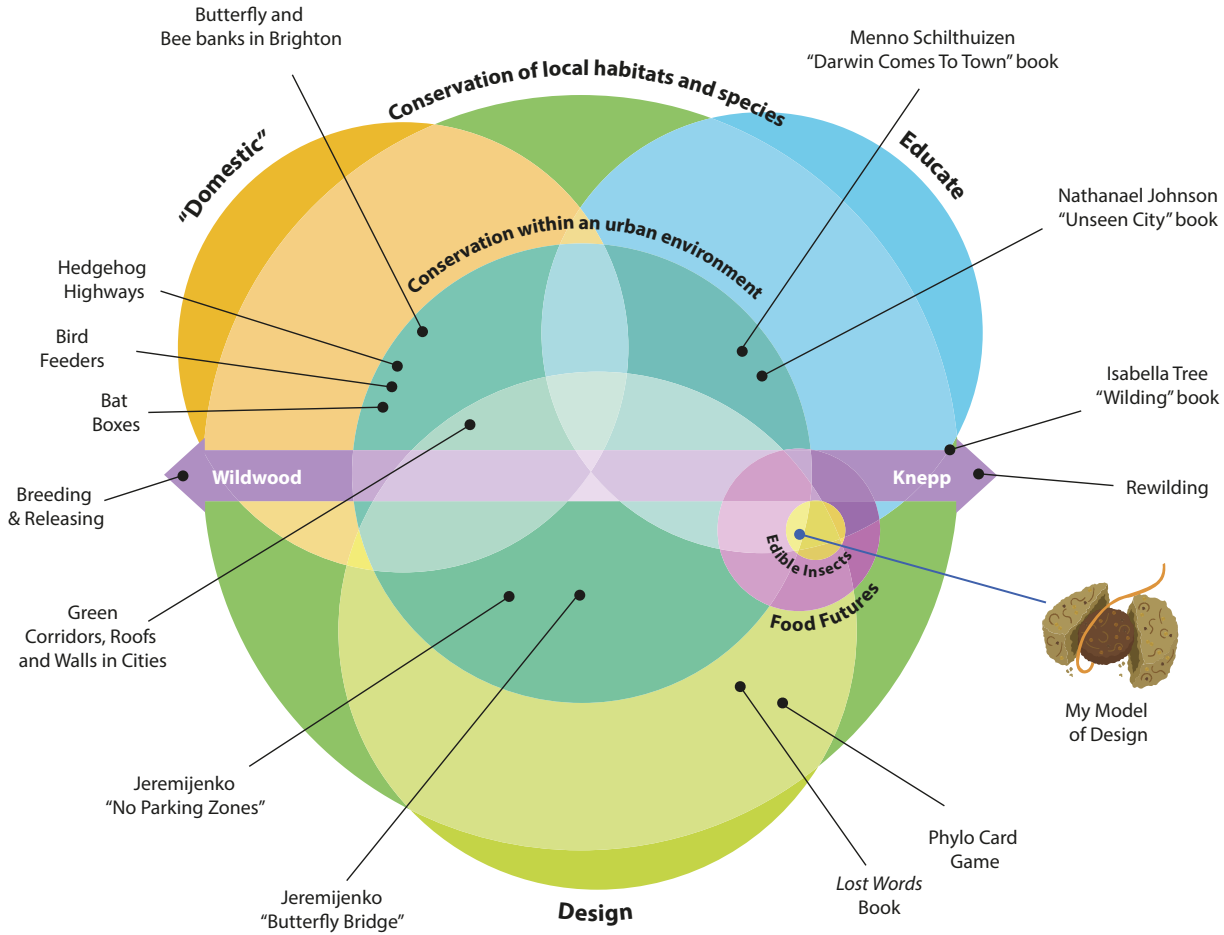
To summarise my research I have produced a second, more advanced version of the diagram used at the beginning of this workbook to show which areas of my research have influenced my model of design. This diagram still includes the original categories; *Conservation of local habitats of species*, the umbrella topic that covers all areas of my research, and the three sub-categories I discussed; *"Domestic", Educate* and *Design*. However, I felt it necessary to be more specific within the overarching conservation category so I have added a *Conservation within an urban environment* sub-category which is where I want my model of design to sit.

I have also included *Wildwood* and *Knepp* to show the scale between traditional conservation projects and more modern techniques.

I also use this diagram to highlight where my research into Food Futures and Edible insects is relevant and where my model of design sits within that overlaying category.

If I were to carry this project on further I would research more into the future of food and see what other multispecies recipes I could develop that would sit within this field.





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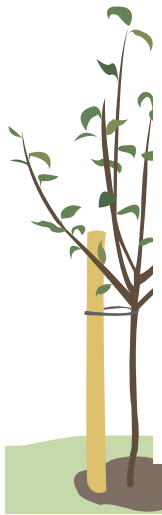

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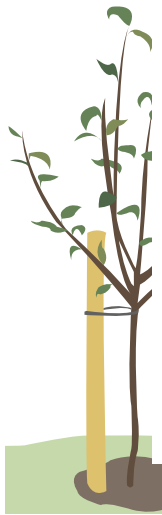

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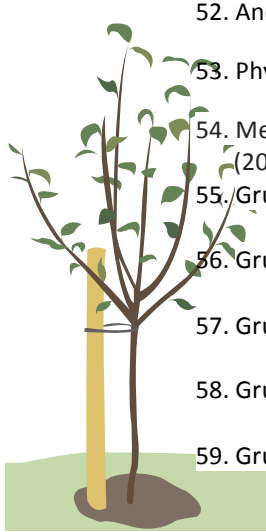

Collage references.

[Note collage is on page 3 – each reference number is in an orange circle.]

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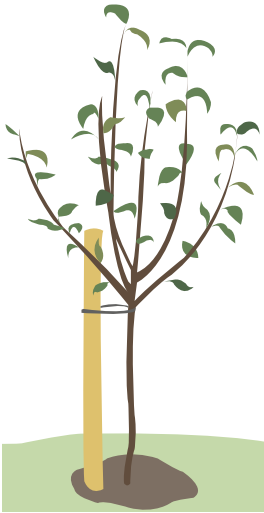

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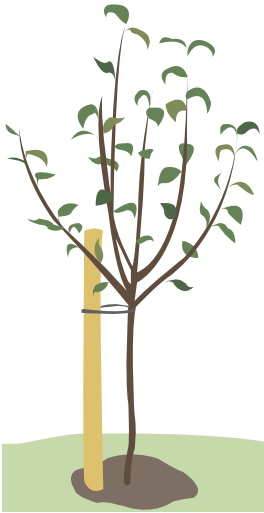

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Please note all unlabelled illustrations/diagrams are my own.

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II. Lane, Danielle. *Car Tyre.* 2020 Photo. Crawley.

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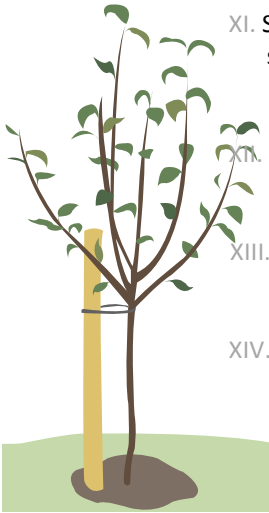

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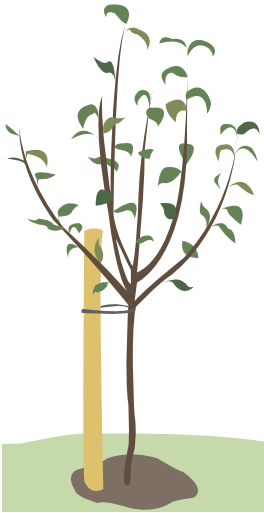

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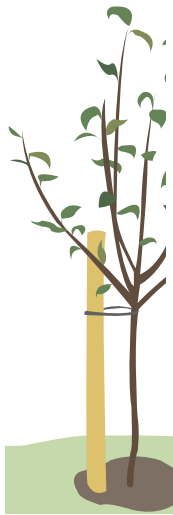

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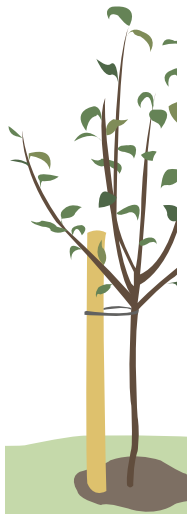

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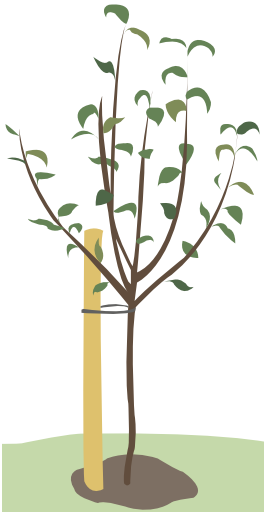
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