Sustainability Creation
One Planet Living
The front cover page is a zoomed in image of Lizette Yago’s artefact “Off the Menu”. See the entire piece and more information on page 48. Photographer: Joel Samuelsson.

The back cover is a zoomed in and inverted image of Mehmet Ali Uysal’s sculpture “Skin 4” on location at the Umeå Arts Campus. See the entire piece and more information on page 20–21.

The One Planet Network is the network of the 10 Year Framework of Programmes on Sustainable Consumption and Production.
UN leadership for sustainable consumption and production

We are currently consuming more resources than ever and are exceeding the planet’s capacity for regeneration, with many associated impacts from waste and pollution. The need for a concerted, cooperative effort to overcome these challenges by achieving a shift towards sustainable consumption and production patterns is clear. It is about decoupling economic growth from resource use and environmental degradation and promoting sustainable lifestyles. Shifting to sustainable consumption and production is also about safeguarding the welfare and prosperity for all those living today and those who will come in the future.

The 10-year framework for sustainable consumption and production (10YFP) was adopted by UN member states in Rio de Janeiro in 2012. Today, 138 countries have appointed national focal points the task of coordinating the implementation of policies and practices in their countries and to report progress in accordance to target 12.1 in Agenda 2030. More than 550 institutions worldwide are participating in the six 10YFP programmes on food, buildings, tourism, public procurement, consumer information, and lifestyles and education.

Sweden is a co-leader of the sustainable lifestyles and education programme of the 10YFP, and a number of Sweden’s national policies and grassroots initiatives on sustainable consumption show how such changes can be made. The Umeå conference in 2017 was a striking example and showcase for these efforts.

Charles Arden-Clarke, Head 10YFP Secretariat, UNEP, Paris
Catalysing the shift through co-creation

In our role as 10YFP national focal points, we have invited Swedish stakeholders on a common journey with the purpose to catalyse the shift to sustainable consumption and production. The stakeholders are coming from municipalities, government ministries, national and local agencies, private and public companies, universities, and non-governmental organisations. The aim is to increase the general awareness about the rationale behind such a shift and to inspire collaborative actions between players at the local, national, regional, and global levels. The guiding principles for the collaboration have been to involve everyone, to use experiments and innovative models for communication, and to collaborate across sectors and disciplines.

We are pleased to share two successful Swedish co-creation projects “Places for Sustainability Co-creation” and “Sustainability Creation” that were presented at the third annual national 10YFP laboratory on sustainable lifestyles hosted by the City of Umeå on 15-16 November 2017.

Eva Ahlner, National Focal Point 10YFP, Swedish Environmental Protection Agency

Gunilla Blomquist, Alternate National Focal Point 10YFP, Ministry of the Environment and Energy
Places for Sustainability  
Co-creation

As one of the European Capitals of Culture, the city of Umeå aims to be a place open for co-creation and cultural exchanges. The concept of co-creation implies that everyone can participate and contribute together, regardless of age, gender, or cultural background - which is crucial to enabling critical perspectives on sustainable lifestyles to be brought to light.

In Umeå, we seek to change consumption and behaviour patterns by enticing and inspiring the people who live and visit here through culture. Our aim is to open minds to new cultural experiences, changed preferences, and a more sustainable way of life.

Gender (in)equality strongly influences our consumption patterns. In Umeå, gender equality is a key priority and is highlighted in several on-going development projects.

The city of Umeå was proud to host the third annual Swedish 10YFP meeting on sustainable lifestyles in November 2017. Together with the student works on display in the conference at the Umeå Arts Campus venue, we also share eight professional installations in and around Umeå, all contributing and challenging us to develop a more sustainable place and planet for all of us.

Albert Edman, Strategic Development Coordinator, City of Umeå
Umeå Arts Campus

A place of innovation and inspiration, Umeå Arts Campus is situated by the Ume river. The area is a creative and educational centre with international profile in the city of Umeå and the northern region of Sweden. The Arts Campus includes Umeå School of Architecture, Umeå Academy of Fine Arts, Umeå Institute of Design, but also HumLab-X, internationally renowned Bildmuseet, and Sliperiet. Sliperiet was also the venue for the 3rd annual Swedish 10YFP meeting in November 2017.
In connection to Umeå becoming the European Capital of Culture in 2014 the visual artist Gunilla Samberg made “Convoy”; a performance and an exhibition where sixteen baby prams filled with growing grass were in focus. The white prams together with the green grass represented our responsibility for developing a sustainable future.
In a waiting room at Norrlands University Hospital a fishless aquaponic system was installed by the artist Erik Sjödin. Together with books on aquaponics and geodesic dome architecture the installation related to the construction of a biodome in a village outside Umeå. The installation was commissioned for the Survival Kit Festival in Umeå 2014.
Veronica Brovall; Reason to attack,
2015, drinking fountain

Water is fundamental for all of us and our extensive use – filling up the swimming pool, watering the lawn – is together with the climate change a threat to water supplies almost everywhere. Located in Umeå’s new cultural centre Väven (the Weave) Veronica Brovall’s sculpture and drinking fountain “Reason to attack” comments on how water easily becomes a cause of conflicts.
Architecture affects how we live our lives, perhaps more than we are aware. Rooms and places create the conditions for how we live and socialise with each other. Architecture can contribute to create a democratic and sustainable society, since it links together our private spaces with what constitutes the public and the mutual. In this place, this room, by the Ume river, we want to create space for meetings. Both meetings between people and meetings between ideas. We want to create space for ideas to be spread. Freezone was specifically designed to be accessible for young girls. The aim was to create a place that is free from expectations, based on experiences from young girls from different backgrounds. A place where you are welcomed without having to perform, achieve or consume anything. By creating equal and accessible meeting places we contribute to the social, and by extension environmental, sustainability of our society.
"A Path II" is an installation made by the Finnish artist Kaarina Kaikkonen, located at the Umedalen Sculpture Park in the western parts of Umeå. An 80 meter long line of jackets are hanging in the air between the trees. By using second hand clothing her work emphasize the environmental aspect of our textile consumption.
Currently, humanity is balancing on a threshold, thin as a hair, in our common aspirations to “save the environment”, the climate, the world. Something happens to us in the moment when hair is perceived as separated from an individual. If, in that same time and space, we read the suggestive title - Harvest Time - it probably invokes the double edged feelings of nuisance and curiosity. On one side, the artwork could suggest the recycling way of thinking of our ancestors as well as ways of life in other and past cultures, to be held as inspirational guidance. The other face of the artwork is a razorsharp warning to be felt in our spine. With a gruesome, ongoing history of merciless systematic oppression held in one hand and creative and curious expectations in the other, can we strive towards a future in balance?
Mehmet Ali Uysal; Skin 4, 2013, sculpture

A giant clothes pin is pinching the lawn by the Ume river and the Umeå Arts Campus. Mehmet Ali Uysal’s sculpture “Skin 4” is not only an illusion, but also an illustration of how we as human beings constantly change the landscape for better or worse.
Sustainability Creation

Sustainability Creation is a collaboration between Mälardalen University (MDH), the Swedish Environmental Protection Agency, the Swedish Ministry of Environment, and the Swedish 10YFP reference group. The project was initiated by Andrea Hvistendahl, lecturer in Spatial Design at MDH, with a background as an artist, who focuses on different aspects of globalization, environmental challenges, and social inequality. She is also a member of the 10YFP national reference group in Sweden and developed the idea to implement the project as part of the course “Creativity and Idea” that she is leading. In the following pages, Sustainability Creation’s visual results are presented with five room installation proposals and seventeen individual artefacts created by the students over the course of only 3 weeks. The texts accompanying the images represent the views of the students.
About

The Sustainability Creation project is constructed as a triangle consisting of; higher education, sustainability action and creative idea generation. This allowed the students to deepen their understanding of the topic of Sustainable Consumption and Production and at the same time raise awareness of the theme through different ways of communication. The students were encouraged to use associative and intuitive methods to explore idea generation and communication, which are often used in art. They developed physical representations, objects, and installations, many times with a connection to themselves as individuals.

We therefore found it relevant to pronounce the power of intuition, not understood as something mystical, but rather as one of many tools for the development of communicative objects. The Swedish philosopher Hans Larsson explored the concept as early as 1892 and highlighted intuition as a capacity to “with ease transfer the attention, to release yourself from one notion and to return to it and be everywhere and at one spot at the same time, to last in the moment and be in the past”. His words give a glimpse into the complexity of intuition and its contradictory aspects. What Larsson suggested is that intuition can be understood as the agility of the mind, and might therefore be organised together with Michael Polanyi’s concept of tacit knowing from the 1960s, sometimes defined as knowledge demonstrated not in words or signs but in actions. [1]

The learning goals in the course were to develop individual process-based approaches and to understand creative methods as tools in relation to design thinking. In this case, the students were encouraged to use exploratory creative methods that have their origin in artistic experience, to develop their own understandings, and to deliver not just hard-core facts, but also emotions, humour, and curiosity while actively using their hands, eyes, memory, and mind in the process. The students also questioned their personal consumption patterns and nurtured their engagement. Thus, during the course seeds for change were planted in the students. Bridges are being built into their coming professional lives, bringing along their knowledge on sustainable consumption and production as well as contributing to a contemporary reflection on the topic of sustainability with the eyes of the generation to come.

Ulrika Florin, PhD. Senior Lecturer & Coordinator Spatial Design
Andrea Hvistendahl, Lecturer Spatial Design
Information Design Dept. MDH
Quotes

“In what way can you make a difference in the context of sustainability?”
Views by the students participating in the “Sustainability Creation” project.

“As creators, we can make a difference by illustrating invisible problems. With invisible problems, I mean the kind that we never experience with our own eyes, the trash and pollution in our oceans for example.” Therese Augustsson

“To creatively use humor with such as serious topic as environmental destruction, over-consumption and illnesses. I believe, can be an effective way to reach the viewer and create an eye opener.” Tone Hessen

“As an information designer and a creator, I believe I can make a huge difference in the context of sustainability.” Pauline Hultström

“An information designer can make a difference in the context of sustainability by choosing to include the environmental perspective in every work project. By way of communicating through design, both graphical and through physical artifacts, problems can be made easier to understand by the receiver.” Lisa Lord

“As designers, we can make a difference by combining cold hard facts with visual design. This benefits especially those who can't or don’t want to read. In addition, design can go where laws and regulations can’t.” Silje Vara-Mittermaier

“As creators, we can make issues more visible, concrete and memorable and instil feelings and emotions with the viewer. Often, a designed object or a work of art can be more inspiring than reading long texts. We all can contribute.” Emma Olsson

“Artists and designers have an important role to play to create awareness regarding sustainability issues. Together with actors from different areas of society there is a unique opportunity to attack the problems from multiple angles.” Emma Rydfläjä

“Through art and design, we can go to the forefront of the sustainable lifestyle discussions. We can inspire to positive actions like recycling and consuming ecological products. We can tear down the wall and cut the wires of habit that entangle us.” Anne Sandahl

“As spatial designers, we can provide new perspectives in the context of sustainability. Creations in physical form can make it easier for people to understand problems. We have the skills and ability to adapt our designs to human needs and habits.” Linda Svensson

“At first, the idea felt abstract and challenging, but since there was an opportunity to work in a more artistic way with this project I felt freer to experiment with the aesthetics and the idea. I preferred to try to bring forward positive aspects instead of repeating all the negatives.” Lisette Yago
The installation CON’ACT was selected by a jury and realized at the Laboratory on Sustainable Lifestyles conference in Umeå in 2017. The jury’s motivation read: “A well accomplished abstract representation of a complex subject with a proactive participatory element.”

CON’ACT merges the words connect and act. We feel that we must act and work together (connect) in order to improve our environment and create more sustainable lifestyles. The combined word is also similar to “contact”, which easily associates with the cables used in the installation.

We often hear the expression “go it alone,” meaning we can act by ourselves, without assistance. But this doesn’t work in a sustainability context. We must all work and act together, everyone from individuals to major public companies to law makers in order to reach the UN’s sustainability goals.

The cables in the installation represent humans with all their abilities and possibilities, conducting their energy in a connected and organized way. The thin white cable that passes through the entire structure shows how weak we are as individuals if we try to “go it alone” when trying make a big change. The small bundle of black cords signifies that we are stronger when we combine our energy and move collectively towards our combined goal.

Instructions: Act Together! Write on a label who YOU believe should be involved in creating more sustainable lifestyles, for example, industries, businesses, individuals, organizations and law makers. Hang the label from one of the cords in the installation.
CON’ACT
Act together!
We admit, perhaps we don’t always make the best choices from an environmental perspective. But do you? We all have something to confess when it concerns our lifestyles and it’s not until we admit what we do wrong that we can start doing it right.

The idea for this installation is: We confess. We, as a group, confessed to ourselves which environmental problems we find important but do too little about. We decided not to focus only on these problems, but also on what we are actually good at: sorting our trash. The design started with ourselves and a chain of arrows that looks like the symbol for recycling and a sustainable lifestyle. The symbols placed on the arrows are made from recycled materials, plastic, cardboard, metal and newspapers, giving them a new purpose.

We hope that this installation will make people examine themselves and discover what they can do regarding their own sustainable lifestyle. On one of the arrows it says, “What do you confess?” On the other arrows, we chose to visualize the major environmental problems that we ourselves admitted contributing to. We focused on symbols representing meat consumption and food waste, consumption of clothing, travel and transport, and electronics. These symbols are made from recycled materials.

We invite you to participate by writing down your own unsustainable habits and adding them to the installation: a confession session.
We are continuously exposed to advertisements which ask us to buy more than we need. Through social media, newspapers, SMS, email, billboards and on the Internet, new offers reach us all the time and it is almost impossible to shield oneself from them. Often, they are successful and we don’t give ourselves a chance to think before we buy. Companies often influence us to such a degree that we are not buying for our own direct needs, but for satisfying needs they have created.

On the positive side, there are companies that do the right thing and make environmentally friendly products. However, these are rarely the kinds of products that are marketed, and instead, we are tempted to buy the latest product as frequently and as cheaply as possible.

This installation is meant to inspire both consumers and producers to break their habits. We all have a responsibility.

The installation is interactive. Visitors at the conference can walk around the work and kick receipts into the air. Ribbons with advertisements reach up to the ceiling. People can cut a red string as a metaphor for a new start where we make a new future together.

As long as there are needs to fill, producers will produce and consumers will consume, but together we can cooperate and find ways to shop for both our immediate needs as well as a better future.
Title: Who is the Fishy One?
Names: Lisa Lord, Lizette Yago, Anni Tunér, Therese Augstsson
Year: 2017
Material/Technique: Recycled Materials, Fishing net.

"Who is the Fishy One?" is an installation that raises questions regarding our consumption habits and responsibilities with regards to the acute environmental state of our oceans and lakes.

The installation shows a beautiful underwater environment that invites the visitor to enter. Then by asking the question "Who is the fishy one?" we want to start a discussion in our audience and inspire to action on sustainability. Under the surface there is a net with metal fish and disposed PET bottles hanging down and plants made out of plastics.

85-95% of all the plastic waste in the oceans comes from just 10 rivers and 60% of all plastic waste comes from only five countries. However, this is a global problem and our consumption patterns are directly linked to the production in those countries.

It was a conscious chose that we used recycled materials to show how our overconsumption influences our oceans and all the life in it.
The piece 2030.03.30 is a result of discussions we had in the group on sustainable consumption, production and lifestyles. In conclusion, we identified three viewpoints that often prevent us from changing our contemporary lifestyles:

- We doubt that the green choices that we make today have an effect on a wider scale.
- Many influential actors, such as big companies, don’t commit themselves sufficiently. So, why should we?
- We feel that environmental problems do not affect our daily lives hard enough.

With these points of view in mind, we chose to create a work that tells the story of a terrible future that can become reality if we don’t start taking care of our earth. We also wanted to show that the attitude we have today towards environmental problems is not sustainable and that we need to raise our commitment to a new higher level.

The concept of our work is a “crime scene”. On the wall there is a large banner with the text: “Mother Earth murdered – Who is the guilty one? – No weapon found”. The scene is cordoned off with barrier tape.

The clues are numbered and consist of clothes, trash, food packaging, chemicals and electronics. These products symbolize our production, consumption and lifestyle. The products do not have any logos. This was done on purpose because we do not want to single out any specific actor or individual, but instead the consequences of unrestrained consumption of these kinds of products.

In front of Mother Earth is a bouquet of flowers and a card with the text: “I am sorry”, the final clue.
Humans are curious, resourceful, intelligent and continue to make progress. Society evolves and progresses accordingly to the new customs and habits that we create. But now we have turned into a monster, basically eating up ourselves through our own consumption. We have come to a juncture in our evolutionary road where we have to choose. If we take the wrong direction then nothing will be left. It’s time we make up our minds. History shows that, just like LEGO, humans are versatile and made to adapt. We have the ability to transform, to develop new lifestyle patterns and social structures. The pile of LEGO’s symbolizes that if we make the right choices we can start build something great together.

We are transformers.
Title: ReFlower
Name: Emma Olsson
Year: 2017
Material/Technique: Upcycled materials. Mixed media

With ReFlower I took recycled consumer products and turned them into a luxury product. I used a common item, the bottom of a PET bottle, and created something that is rarer, a "chandelier mobile". The wheel represents a hamster wheel, the treadmill we are on with our habits of consumption, a pattern that needs to be broken in order to live more sustainably. It also uses the word "cycle." The bicycle rim can remind you to use the bicycle more. This "retro plastic chandelier" will perhaps inspire people to start upcycling, to use recycled materials to create new things more often. The title of this piece, ReFlower is a contraction of the words "recycle" and "flower". We should ReFlower our mind in order to start thinking in different ways in our everyday lives.
Title: Turning a deaf ear to...
Name: Cathrine Jungmarker
Year: 2017
Material/Technique: Recycled materials & concrete. Mixed media

The sculpture translates the metaphors “turning a deaf ear to”, “closing your eyes to” and “being stuck in old habits” into a physical form. With the over-dimensional ears covering the eyes of the figure she doesn’t see or hear about the environmental problems. She is trapped in a block of concrete, with various pieces of consumer products and receipts sticking out, symbolizing that she is stuck in her consumer lifestyle and habits and does not know how to move towards change.

This is a self-portrait. “I don’t feel that the green choices I actually make matter and are good for the environment.” So my question is: How do we reach people like me?
Title: Behind the Bar(code)
Name: Emma Rydfjäll
Year: 2017
Material/Technique: Upcycled materials, mixed media

In an individual focused culture we buy, buy, buy, with little thought of the world around us. The cage of barcodes is filled with receipts, signifying the amount of everything we have ever consumed. The barcode bars are a pattern. The more we desire, the more we consume and become prisoners in a consumer lifestyle, a pattern that we are part of creating ourselves. In the past, we made our own things. We repaired, recycled, reused and conserved our resources. The figure behind the bars has a green ladder coming up from its head indicating green thoughts and hope for change.
The wallet is regarded as one of our most private belongings. We tend to keep it to ourselves because it carries value and personal items. One can find receipts lying inside that reflect our lifestyle and portray who we are as an individual. Through The Transparent Wallet my receipts are visible. It also contains a “good” and a “bad” credit card representing the positive and negative transactions I make. There is a world map image on each card indicating that the purchases I make have an effect in other parts of the world. On the “bad card” the world map has been disfigured. Some countries are missing as a consequence of our environmental destructive purchases. It’s expiration date is 2030. A warning sign that if we continue to consume unsustainably, earth’s resources will no longer be sufficient in 2030, the year when UN’s Agenda 2030 is expected to reach the 17 global goals for sustainable development.

The artefact invites the viewer to open their own wallet and think, what kind of a consumer do I want to be?
Do You Want Your Receipt?

Title: Do You Want Your Receipt?
Name: Malin Kjelledal
Year: 2017
Material/Technique: Upcycled materials, Mixed media.

As humans, we actively make many decisions every day and with each decision comes a choice. We often choose what's easiest without really considering the impact and greater consequences. A large part of the responsibility of what and how we consume lies in the production industry. But we still have a choice as consumers, as companies often produce what we desire. This complex relationship permeates all of society. Do You Want Your Receipt? portrays my own over-consumption. The piece consists of my own receipts and the packaging materials of my consumed products placed in different pyramid shapes. It creates an abstract three-dimensional consumer pattern. The pyramid construction could be imagined as part of a huge "DNA chain", the long links of consumer consequences.

I invite the viewer to reflect on their own patterns and choices.
The blood-stained fingerprints on the pristine white handbag visualize the hidden consequences of the production of luxury goods. In many social groups, designer bags are a symbol of status. They are also the canonical example of an excessive lifestyle. But those who pay the price are really the environment, animals and people in faraway countries where the product is made. Companies are aware of this and find creative ways to promote their products as environmentally friendly. This is called Greenwashing. The customer is misled to believe that a product is “green”, even though it is not. This makes it even more difficult for consumers to know what the real cost of production is. The Cost Of Your Bag implies this hidden cost.
This piece represents a scenario where Earth is sending messages to humankind to inform us that earth’s resources are disappearing in the process of increasing consumption. Earth is calling and wants its resources back. From my own perspective, I do not respond enough to the environmental problems. It makes me sad when I start to think about all the habits I have that do not contribute to a sustainable life. Earth is calling and sending letters to inform us of the situation. The planetary debt collector has been forced to take other measures as we continue to ignore the warnings.
Humankind needs to pick up the phone, set things right and set up a big repayment plan for Earth.
Title: The Oceans’ Appeal
Name: Lisa Lord
Year: 2017
Material/Technique: Upcycled materials. Mixed media

In The Oceans’ Appeal the ocean is given its own voice and a stand in the ongoing debate about plastic and waste disposal in the sea. A message in a bottle from the oceans to humanity.
Title: Through the Walls of Habit
Name: Anne Sandahl
Year: 2017
Material/Technique: Upcycled materials, Mixed media

Another brick to the wall of consumption and production is constantly being added. It is a wall of our non-sustainable habits. But there is a strong and "hands on" will to fight our way through this wall to build a greener future. The hands are entangled in metal wires representing our lifestyles and preventing us from breaking loose from our old habits.
The inspiration behind The Hanger is my own overconsumption of clothing. The work consists of a clothes hanger with a label attached that describes the problem. With the question "How much is enough", I’d like to cast light on the fact that there is such a thing as too many clothes. Perhaps we can make a small change in our closets to come closer to a sustainable lifestyle. This is a call for each person to have a look in their closet and choose one hanger that will always be empty.
Human diseases have their medicines. Bad consumption- and lifestyle habits severely impact Earth and can be classified as “consumption diseases”. This piece, Save Me, uses a touch of humour to bring the important subject of overconsumption into focus. Illness is something everyone understands and we are always looking for new medicines to cure them. The title Save Me creates an analogy between earth and humans. Earth is also ill but for earth there are no medicines. Instead, it starts with us. We need to cure our overconsumption behavior in order to heal earth and our human wellbeing on this planet.
Who’s Blood Is On Your Hands is stylistically inspired by the Hard Core and Straight Edge underground culture that developed in Umeå in Northern Sweden during the 1990’s. With an artistic, revolutionary (and vegan) spirit, it influenced both the music industry and views on animal treatment. The purpose of this work is to show how the dairy, egg, and meat industries contribute directly to CO2 emissions as well as the ethical aspects of using animals in general in industry. Who’s Blood Is On Your Hands wants to paint with an aggressive tone at the individual consumer and the big food companies as the ones guilty of the massacre of millions of lives every year, lives that could be saved if people would choose not to eat animals. Don’t eat your friends if you want a future with less suffering and a clean environment.
Title: Growing New Habits
Name: Linda Svensson
Year: 2017
Material/Technique: Upcycled materials. Mixed media

The artefact Growing New Habits aims to inspire people to change their habits and start growing their own food and eat less meat, in contrast to the present situation in which we lead an unsustainable lifestyle of mass production and consumption of food.

The contrast is visualized with the colors black and white. The inside of the greenhouse is white, a symbol for hope. The outside is black to illustrate that our future is dark if we continue with our current lifestyles.

The activities shown inside are part of the circle of sustainable consumption and production.

The plastic flowers symbolize that everyone, from individuals to large corporations, should recycle and handle waste and packaging in a more intelligent and creative way.
In this piece, the delicious fish on the plate, ready to be eaten, is made of plastic. The purpose of the artefact is to visualize the problem of plastic and waste in the oceans as a result of our overconsumption. It is an invisible problem but you would not know from looking in the frozen-food department or at restaurant menus. And that’s a problem. We should not take animals and plants for granted. Fish are threatened because of plastic and other pollution in the ocean. The microplastics they ingest make them sick and one day they could all disappear. We like eating fish, but many people’s lives are threatened by the disappearance of fish as they are completely dependent on fishing as their sole source of income and food. Fish full of plastic, Enjoy your meal.
The iPhone is one of the most sold consumption products ever. When an iPhone is exposed to direct sunlight for a long period of time, there is risk for overheating and a thermometer with a message below appears on the display: “Temperature. iPhone needs to cool down before you can use it.” The device is disabled until it reaches normal temperature again. In an age of smartphone-junkies, we may need a reminder that Earth is overheating. Due to emissions of greenhouse gases, a heating effect is raising the average temperature on earth which causes long-term climate change. The Worldwide Fund for Nature (WWF) says that we can expect more extreme weather, a rise of the ocean’s water level, a degradation of drinking water and an increase of tropical diseases. Natural resources will dwindle. This brings along risks for conflicts and increases the number of refugees around the world. In the end, Earth and our society will become unusable, just like an iPhone that has overheated. This planet needs to cool down.
Title: Off the Menu  
Name: Lizette Yago  
Year: 2017  

"Off the Menu" is a depiction of a honeycomb where bees create their honey. The piece contains 17 hexagons symbolizing the 17 goals that make up the Sustainability Development Goals (SDG) set out by the United Nations. Goal number 12 promotes sustainable consumption- and production patterns and includes attention for ecosystem services (UNDP).

Today, humans consume more than what is really necessary which is destroying the bees' ecosystem. This means they can no longer pollinate flowers and plants like they should. According to the World Wide Fund For Nature (WWF), without bees, 80% of the food we buy would disappear. In the long run this leads to that the food we need would be "Off the Menu".

The hexagonal pattern in the piece has organic and esthetical shapes as in nature and is at the same time corroded to point out that bees are disappearing. I did some research at ASCP Clearinghouse and got inspired by an initiative called "Bees and beehives give a greener outdoor environment."

Off the Menu was purchased by the Swedish Environmental Protection Agency and was then was passed on as a token to the Swedish Consumer Agency at the Laboratory on Sustainable Lifestyles conference in Umeå in 2017. Lizette says: "The course and the conference were inspiring and gave new insights. It feels great that they appreciated the piece. It becomes like a proof of one’s ability."
The winning artefact "Off the menu" is passed on as a token to Henriette Söderberg, Head of the National Forum on Eco-smart consumption at the Swedish Consumer Agency. The agency will host the 2018 Swedish Laboratory on Sustainable Lifestyles. From the left: Andrea Hvistendahl, Eva Ahlner, Lizett Yago, Henriette Söderberg.
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The work has been coordinated by a working group with participants from the collaborating partners:

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* Albert Edman, Strategic Development Coordinator, City of Umeå.
* Andrea Hvistendahl, Lecturer in Spatial Design and Information Design at Mälardalen University & visual artist.
* Johsefin Tallroth, Project manager, City of Umeå.

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Contributing Spatial Design students:
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