

Edward and Angela are visiting an art gallery on the first day of an exhibition.

The exhibition is of recent work by various artists, none of the work has been publicly exhibited before.

They have been looking at a variety of original work.

They enter a large ground floor room that has large access doors at the far end.

In the middle of the room is what looks like, from their end view, a large rubbish skip that itself looks like ready for scrapping.

They wonder if they are in an exhibition or if this is just a utility room.

Angela speaks "Ah, there are some panels with text on them on the wall over to our left."

Angela walks the ten metres to the leftmost of the three well-spaced-out panels.

Angela looks at the panel then turns to face Edward, who is still by the end of the skip.

"It is a poem oh, I have just noticed, there are symbols that look like private use localizable sentence glyphs - one in the middle that looks like it could be compressed to produce a regularly encoded localizable sentence, on an elliptical plate, and one, which could not be compressed, up of centre near the end nearer to you, on a long rectangular plate, as if it is like the name on the smoke deflector of a steam locomotive."

Edward looks in the skip.

"The skip is empty", says Edward.

Edward goes over to Angela and looks at the glyphs.

"Perhaps the information on the three panels will explain it all", says Angela.

They read the poem.

Edward walks around the skip.

"Ah, the same two glyphs are on the other side too, the one that looks like a nameplate opposite the other nameplate one.

"I get what you mean about the design of the glyphs perhaps one is generic in case the idea catches on and there are many skips with that glyph and the other is the name of this particular one."

"That makes sense", says Angela.

"Is there a number anywhere, like many steam locomotives had a number as well as a name?" asks Angela.

"Not obviously," replies Edward, "but it is a prototype."

"I suppose that if the idea gets taken up then they might but if it is all local initiatives then the few in any locality might just have names I like the idea of names for them", replies Angela.

It's an art installation
a time capsule of a sort
for a time in the future
when materials are short
Well it looks like a skip
into which rubbish is put
if that were its purpose
(eye rhyme coming) but,
it's conceptual art,
an interactive installation,
to contain food grade black plastic
thrown out by the nation
For ready meals often
arrive in black trays
Discarding is wasteful
in various ways
If people so choose
they can deposit them here
then they can be stored
for some future year
Some local authorities
facilities lack
for processing plastic
if the plastic is black
So, alas, it is too often found
in some parts of the country
it's tipped in the ground
So put in this capsule
and then stored away
for when it can be recycled
on some future day

“Ah, we can try to return and make a deposit”, says Angela.

Angela continues, “Let's have a look at the other panels.”

They move to the second panel.

The second panel explains the two glyphs, which are indeed as they had imagined.

The panel explains in English the purpose and then states that the list below has the name of the unit localized into various languages.

Angela looks down the list. There is no English localization.

“Strange, there is no English localization of the glyph on the nameplate”, says Angela.

Edward checks.

They try to work out the name from their knowledge of a few of the languages for which localizations are provided. They get some idea of the meaning, but are not sure.

They move to the third panel, where the localization into English is explained.

It is also explained that the omission from the list on the second panel is deliberate so as to provide an experience to people whose native language is English of not having access to translations in one's native language.

"An interesting insight", opines Angela.

"Indeed", replies Edward, somewhat thoughtfully.