

# Methods of Contextualising

## Written Response

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### Part 1

Our group identified the climate clock as a tool to measure the time related to the climate crisis. In the initial research and discussion of the group, we first focused on key words “time” and “climate crisis”. What impresses me is that when it comes to answering “How does our relationship with time define how we experience the climate emergency?” We believe that people of different ages, genders, religious beliefs, cultural backgrounds and social classes will have different answers. So we conducted interviews and surveys about time-induced urgency and people's perception of the climate crisis. As our group members grew up in different cultural backgrounds, we got a lot of inspirations from each other's interviews, and we realized that as designers or visual communicators, perhaps the key for us to explore is how to find a good "way" through which to tell the public about the climate crisis. We want to discuss the climate crisis in a diversified context, and our group consistently emphasizes the social responsibility of graphic designers. Therefore, we are trying to bring climate issues into a more public and open field through new design strategies, so as to attract more attention and actions.

### Part 2

#### Annotated bibliography

##### 2 texts from the reading list:

**‘I-N-T-E-R-F-A-C-E’ A New Program for Graphic Design (2019) Los Angeles: Inventory Press, pp. 174–179.**

This text describes the introduction of the Apple watch as a radical departure from the traditional clock interface design, which can display different information through different interface styles. Apple watch has transformed the concept of a watch into a device that simultaneously accommodates mail reader, weather station, text messenger and other multi-functions. “What's interesting is not so much what the watch can do, but rather how what it can do is all packaged behind its familiar clock interface.” The designers of the Apple watch think, the clock interface is a universal, cross-cultural, generational' symbol that allows users to instantly understand the functionality and value of a device. This gave our group great inspiration to “hacking” the design of the original Climate Clock. Our group was thinking about how to subvert the

traditional concept of the “clock” and build a bridge between highlighting the “urgency” of the climate crisis and the routine of people’s daily lives, which is the most interesting and challenging part of this project.

**Laranjo, F., 2014. Critical Graphic Design: Critical of What? . Design Observer, 18. Available at: <https://modesofcriticism.org/critical-graphic-design/>**

This article delves into the definition of critical graphic design, as well as the complexities and challenges of practice, providing a wealth of insight into our engagement with research on climate justice. Based on extensive research, the article highlights the evolution of graphic design practices from a focus on aesthetics to a fusion of social science and humanities approaches. This interdisciplinary approach gives us some inspirations. For example, we can delve into specific topics related to global warming, using design as a tool for advocacy and change, and breaking boundaries of conventional graphic design. Global warming has led to a rise in the average temperature of the earth's surface, an increase in extreme weather, a rise in sea level, a decrease in biodiversity and other serious consequences. These consequences pose a huge threat to human survival and development, so graphic designers have the responsibility and obligation to raise public awareness of climate through design, promote climate justice and climate action. Our group also explored how design can deliver messages, influence public opinion, while ensuring that our work addresses real-world issues.

## **2 texts found outside the reading list:**

**Manzini, E., 2015. When everybody designs: an introduction to design for social innovation.**

The book offers a forward-thinking approach to design that emphasizes “Visual Storytelling for Awareness and Action,” with Manzini pointing out that design is about telling stories and mobilizing people. This made our group realize that we could use our expertise to create compelling stories around climate justice, and we could design to illustrate the consequences of inaction on climate, and the benefits of sustainable development. We can do this by using a variety of design tools and strategies. Also, We should make complex data about climate change easy to understand, thereby raising public awareness and taking action.

**Papanek, V.J., 1972. Design for the real world: making to measure. Thames and Hudson.**

Climate change will affect different countries and communities unequally, especially the poorest and most vulnerable. The book emphasizes the importance of designing for everyone, including the most marginalized, and I was struck by the concept of "Inclusive Design" in the book, in the context of climate justice, where we as graphic designers should ensure that work is available to the widest possible audience, and design

according to the needs and perspectives of multiple communities. For example, using diverse and inclusive visual elements in the design to reflect different cultures and contexts, using clear and concise information design to communicate the urgency and severity of climate change, and so on. For this reason, our group interviewed people of different ages, religions and cultural backgrounds in the early research stage of creation, trying to collect as much information as possible to ensure that the project reached the widest possible audience.

## **2 design practices/projects :**

### **Climate Clock (2024) Available at: <https://climateclock.world/science>**

This installation is the starting point of our project and has given us many inspirations. We believe that "Climate Clock" is a powerful symbol and tool to deal with climate change. It shows the time remaining to reach the 1.5 degree target, which would provoke devastating environmental disasters around the world in the form of a countdown. After in-depth investigation of Climate Clock, we found that it is excellent in terms of visual impact, data visualization, and interaction design. Imagine if there was a huge Climate Clock in the central square of your city, and thousands of people passed by every day and saw that ever-shortening countdown, wouldn't they be shocked and worried? Will they be motivated to act? Will you start to follow and participate in discussions and events about climate justice? Therefore, we want to elevate its system, so that more people can be aware of the current climate crisis through the Climate Clock. Based on this artwork, we have enhanced the urgency of time and amplified the key message of the Climate Clock, making the abstract and often overwhelming concept of climate change more concrete, immediate and actionable.

### **Miyajima, T. (2019) Time Waterfall. Available at: <https://tatsuomiyajima.com/work-projects/time-waterfall-panelmam/>**

This artwork also brings great inspiration to our group. Time Waterfall adopts the way of countdown to summarize the impermanence and constant change of life, and its expression form and purpose about time are similar to what we use. What fascinates me most is the global perspective and emotional resonance, so we are inspired by this project, which aims to remind the public and decision makers through countdown that our time and lives are limited, and we must take effective and urgent measures to achieve climate justice and sustainable development before the climate crisis worsens. Our group hopes to create works that resonate on a global scale, inspiring a sense of public responsibility that leads to collective action to achieve climate justice. We also wanted to tap into the emotional dimension of climate change and try to create works that were emotionally compelling.