

## Brief 5 Written Response

### PROMPT

The written response for this brief consists of two parts:

1 A 150-200-word statement that articulates how your group's explorations helped you to reflect on, deepen, or shape your own position as a practitioner in context of climate justice and the UAL Net Zero plan (being as specific as possible).

2 An annotated bibliography consisting of 6 references that shaped your response to the brief, including:

2 texts from the reading list

2 texts that you find outside the reading list

2 design practices/projects

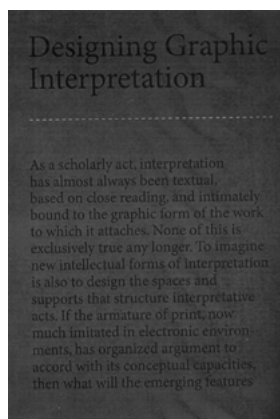
You will undoubtedly find more references than just these 6. Be selective in this bibliography and include only those references that are most relevant, most specific, most critically engaged, or most influential for the development of your project. Prioritize references that analyse and contextualise over ones that report facts or events.

For the purposes of this brief, an annotated bibliography is a set of Harvard-style bibliographical entries, each accompanied by a short statement (150-200 words) explaining how the reference enhances or challenges your understanding of your object. (Don't summarize the reference; instead, put it in context of your group's enquiry.)

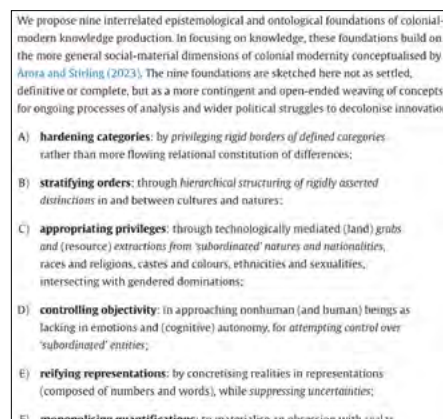
Note: You should develop your reference list as a group, but each group member must create their own written response-using their own words and reflecting their individual perspectives.

### Part 1: Personal Statement

Through our group's exploration of the UAL Net Zero plan, my position profoundly shifted from a passive visualizer of data to a critical interceptor of institutional narratives. Initially, I treated emission statistics as neutral givens. However, applying 'As a scholarly act, interpretation has almost always been textual' by *Designing graphic interpretation* (Drucker, 2014) critique that graphical forms encode power dynamics, I realized the university's reporting is a subjective exercise of authority. This aligned with *Decolonising innovation in sustainability transitions for pluriversal justice and wellbeing* (Arora et al., 2025) concept of "monopolising quantifications," where complex, emotionally weighted realities: such as an international student's flight home or the deep-time toxicity of e-waste are violently flattened into sterile metrics like "0.05T."



*Designing graphic interpretation*



"monopolising quantifications"

## Brief 5 Written Response

Consequently, designing the Carbon Archive became an act of epistemological sabotage. Informed by *On Publishing: Fugitive Materiality and the Future of the Anthropocene Book* (Benzon, 2016) notion of "Future Library," I recognized our digital receipt is not weightless but an environmental burden itself. Therefore, my practice now focuses on dismantling the facade of institutional compliance. Instead of aiding authorities in presenting a sanitized picture of climate justice, my role as a graphic communication designer is to build critical interfaces that expose the blind spots of data collection and the unruly, feral consequences hidden behind "Net Zero".



## Reference list:

- Arora, S., Ghosh, B. and Stirling, A. (2025). Decolonising innovation in sustainability transitions for pluriversal justice and wellbeing. *Environmental Innovation and Societal Transitions*, [online] 58, p.101064. doi:<https://doi.org/10.1016/j.eist.2025.101064>.
- Drucker, J. (2014). *Graphesis : visual forms of knowledge production*. Cambridge, Massachusetts: Harvard University Press.
- Paul Benzon. (2016). *On Publishing: Fugitive Materiality and the Future of the Anthropocene Book*. Publishing as Artistic Practice. Berlin: Sternberg Press
- feralatlas.supdigital.org. (n.d.). *Feral Atlas*. [online] Available at: <https://feralatlas.supdigital.org/>.
- Open-weather.community. (2024). *open-weather*. [online] Available at: <https://open-weather.community/>.
- UK Government (2019). *Environmental reporting guidelines: including Streamlined Energy and Carbon Reporting requirements*. [online] GOV.UK. Available at: <https://www.gov.uk/government/publications/environmental-reporting-guidelines-including-mandatory-greenhouse-gas-emissions-reporting-guidance>.

## Brief 5 Written Response

### Part 2: Annotated Bibliography

**1. Drucker, J. (2014) 'Designing graphic interpretation', in *Graphesis: Visual Forms of Knowledge Production*. Cambridge: Harvard University Press, pp. 180–192.**

Drucker's 'As a scholarly act, interpretation has almost always been textual' radically challenged our group's initial approach to the UAL Net Zero plan. Early on, we treated the university's emission statistics as neutral facts requiring visualization. Drucker provoked us to ask a more critical question: Can we be more than just data "movers," and instead interrogate how and why UAL collects this specific information? Her assertion that graphical forms encode power dynamics helped us realize that all climate data is subjected to human selection and categorization. Publishing these numbers is an exercise of institutional authority. This insight directly shaped the interactive logic of our digital receipt. Rather than visualizing the data truthfully, we designed the interface to expose the "blind spots" of UAL's reporting. By hovering over the clean statistics, users reveal the suppressed, chaotic realities of ecological decay, effectively utilizing Drucker's theories to subvert the assumed neutrality of the institutional database.

**2. Benzon, P. (2016) 'On Publishing: Fugitive Materiality and the Future of the Anthropocene Book', in *Publishing as Artistic Practice*. Berlin: Sternberg Press, pp. 282–294.**

Benzon's concept of "fugitive materiality" deeply influenced how I conceptualized the digital medium of our project. Initially, I viewed our website solely as a container for information about e-waste. Benzon's text shifted my perspective to recognize that the publication we were producing in the Anthropocene is, inherently, an environmental burden itself. The digital receipt is not weightless; it demands server energy, cooling water, and physical hardware to exist. This realization directly informed the addition of the "energy tracker" and the dying tree animation in our design. As the user endlessly scrolls through our critique of UAL's waste, the physical act of rendering the site continually generates "Leaves" that accumulates at the bottom of the screen. Benzon helped us conceptually bridge the gap between the message (critiquing waste) and the medium (generating waste), transforming the website from a mere representational tool into a performative, complicit artifact of digital consumption.



Leaves

**3. Arora, S., Stirling, A. and Ely, A. (2025) 'Decolonising innovation in sustainability transitions for pluriversal justice and wellbeing', *Environmental Innovation and Societal Transitions***

This paper provided the core theoretical backbone for our critique of the UAL Net Zero plan through the concept of "Monopolising Quantifications." The text helped me articulate a profound discomfort with how the institution handles Scope 3 emissions. The authors elucidate how dominant powers establish a monopoly over the definition of sustainability

## Brief 5 Written Response

through specific digital metrics. This paper challenged us to reject these colonial, top-down metrics. It inspired my development of the "typewriter ink" interaction, where hovering over abstract numbers like "0.05T" materializes them into relatable, heavy physical entities. By refusing to let the data sit as a clean institutional metric, we utilize this paper's framework to steal the power of interpretation back from the experts.



0.05T

### 4. HM Government (2019) *Environmental reporting guidelines: including streamlined energy and carbon reporting guidance.*

While not a critical theory text, dissecting this policy document allowed our group to meticulously study the aesthetics of compliance. It revealed the rigid, unfeeling parameters that dictate UAL's Net Zero data collection. Understanding these mandatory frameworks helped us accurately mimic the tone of a bureaucratic report. This document enhanced my understanding of how "Net Zero" is not necessarily a lie, but rather a legally sanctioned omission of the messy reality. By studying the precise language required for these reports, I was able to design the Carbon Archive receipt to look devastatingly official. The stark contrast between the government-mandated formatting (the clean grid) and our injected hidden truths (the toxic e-waste realities) relies entirely on our precise appropriation of the visual language dictated by this very guidance.



clean grid

### 5. *Feral Atlas.*

Feral Atlas reshaped how our group designed the concept of environmental consequences. By focusing on "feral effects": things humans created but cannot control. Instead of asking "how much carbon has been reduced," Feral Atlas taught us to track the unintended, unruly consequences caused by those very carbon-reduction initiatives. For instance, if a university cafeteria bans high-carbon foods to meet a target, students might compensate by ordering more delivery, resulting in an unlogged explosion of plastic waste. This methodology directly inspired the infinite scroll and the accumulating trash mountain in our web design. The cascading electronic waste stones that refuse to be contained within the neat lines of the receipt represent these feral consequences. It enhanced our project by providing a visual and conceptual framework for showing how institutional attempts to control nature routinely overflow their bureaucratic boundaries.

**Brief 5 Written Response**



Feral

**6. Open-Weather Community.**

The Open-Weather project served as a vital design precedent for alternative data practices. By mapping weather data collectively using DIY satellite antennas, they dismantle the top-down monopoly of meteorological institutions. This project profoundly challenged my understanding of who is allowed to author environmental data. While UAL relies on abstract, centralized, and highly sanitized datasets to prove its Net Zero progress, Open-Weather proves that data collection can be messy, communal, and grounded in lived experience. This feminist, bottom-up approach enhanced our group's resolve to create "glitches" in our digital receipt. I was inspired to design our "Enable Lens" feature as an interception tool: allowing the user to re-author the university's polished statistics into a narrative of physical, ecological consequence.



Enable Lens