

For the methods of contextualising brief, my group and I decided to decode and analyse the UAL Climate Plan document. We initially thought about referencing a document from a governing body, such as the United Nations. However, we chose to select a document that is relevant to our experience as students at UAL.

As a first step, I identified myself as the audience reading this document. Since I didn't know much about climate justice, it was quite hard to understand the main purpose of this action plan, as it used vague, abstract language. Therefore, the first stage of our work was cataloguing and translating what this plan tried to communicate.

As a graphic designer and international student, we recognized the importance of making our work accessible to everyone, not just visually. We noticed that the academic language wasn't the only barrier we came across, but often texts lacked clear explanations of actions, consisting instead of words that sounded beautiful without substance.

Given our firm position and critical thoughts, we decided it would be impactful to iterate the document and create a zine, that is a publication with its own identity and expression. This project has expanded my awareness of climate justice, enabling me to actively contribute my perspective on this vital subject.

Bibliography

Anne Berry, Sarah Martin (2021) Making Public Information Actually Accessible to the Public is the Responsibility of Designers, Eye on Design.
Available at: <https://eyeondesign.aiga.org/making-public-information-actually-accessible-to-the-public-is-the-responsibility-of-designers/> (Accessed: 17 February 2024).

This article connects with our project because it talks about accessibility. It made me realize how designers often focus more on making an appealing visual and convey the right concept/message rather than considering how people actually perceive their work. The article made me think about the importance of making sure our project is easy for everyone to understand. Before working on it, I didn't know much about climate justice, so I didn't have a strong opinion on it. I feel like investigating on this topic helped me identify with the audience and it changed the way I approached the making of the project. One more thing I could relate to this article were the two posters showed at the beginning that inspired our work of cataloguing the climate vocabulary and creating spaces between the words in the paragraph to convey the message more directly and effectively.

Climate Words (no date).
Available at: <https://climatewords.org/> (Accessed: 17 February 2024).

In order to deconstruct and express greenwashing through our project, we first had to have more knowledge about climate vocabulary. Initially we decoded the document we chose and we deconstruct the order and consequently the meaning of the words. Then we decontextualized the words to make critical observations on the way they were used in the document. The website was a good reference for comparing the words in the document with the dictionary in the website. This process has helped us form a critical opinion, serving as the starting point for developing our work further. In terms of accessibility, the website also was a framework for analysis and for cataloguing the words by their meaning. I found it useful because in addition to give a definition of the words, it also contextualizes them and gives a proper explanation so it can be more accessible to people to understand. That was also another spark to take inspiration from.

Lloyd, L. (no date) Zum-zum - An attempt (zine) about joy, songs and time :: Behance. Available at: [https://www.behance.net/gallery/149999991/Zum-zum-An-attempt-\(zine\)-about-joy-songs-and-time](https://www.behance.net/gallery/149999991/Zum-zum-An-attempt-(zine)-about-joy-songs-and-time) (Accessed: 17 February 2024).

This project by Luana Lloyd was an inspiration from different point of views. First of all, we found quite impactful how she used the spaces between the sentences to highlight some words. The reason she did that was to translate a song into imagery while listening to it. We really liked how she engaged with the song – her spontaneous approach in creating art resonated with our critical and strong opinions about the document. We also noticed some elements of our zine style reflected in her work, as it has a crafted and rough aesthetic that shares with ours. She used the zine in its traditional fan-created form and decided to add a personal dimension to her work. Furthermore, her decision to present it outdoors adds an extra layer of accessibility, inviting people to engage with the emotions conveyed in the document in a more tangible and relatable way.

Priest, D. (no date) SeeThrough Project :: Behance. Available at: <https://www.behance.net/gallery/172260585/SeeThrough-Project> (Accessed: 17 February 2024).

This project was particularly significant for its name at first. “See through” as a concept immediately caught our attention and we used it as a method for our investigation and analysis of the document. Seeing through things, in this case words specifically, helped us have a critical approach to the action plan. Furthermore, we were considering using risoprint for our zine and we found that the visual identity of this reference was a good example – this artist used risoprint not only for conveying the message of sustainability, but also in a clever manner to communicate her concept. In terms of visual language, I think Priest worked really well with words and forms. I think the concept is well conveyed and overall, the publication is impactful. Personally, I like that they didn't used too many elements, instead they focused on expressing the message through a few key elements and their repetition.

The Gleaners and I (2000). Paris: Ciné Tamaris.

While trying to answer the question of the prompt we chose for this brief, the words climate and sustainability made me think about the Agnès Varda's documentary film “The Gleaners and I”, from which I found inspiration multiple times. The film explores the concept of gleaning and discusses the themes of poverty and the impulse to find value and beauty in overlooked or discarded objects. Our project related to this message for the choice of materials, paper and printing method. Indeed the paper we used for our zine is a recycled waste paper from the publishing lab – crush corn paper specifically. Since it's standard format (30x18), we knew it would limit our work. However, we chose to embrace the challenge because we cared more about the authenticity and the meaning of the materials rather than the quality. The inserts in our zine are scrap materials from the MAGCD studio (F201) and from the swap shop in our campus. We reinvented those materials, giving them a new life and new meanings and we really enjoyed the process.

Vishmidt, M. et al. (2010) Uncorporate identity (1 online resource (608 pages) : illustrations vol). Baden, Maastricht: Lars Müller ; Jan van Eyck Academie Baden, Maastricht.
Available at: <http://books.google.com/books?id=etJGAQAAIAAJ>

This book aligns with our critical thinking of the UAL climate plan document. We've observed that it employs elegant yet ambiguous language, focusing more on envisioning, contemplating and advocating for climate justice rather than on taking concrete actions to change UAL's operations. The vagueness of the document and the attempt to be activist resonates with the book where "uncorporate identity represents a subversion of conventional corporate branding strategies in favor of more unconventional or independent forms of identity". Choosing a punk-style zine to express our opinions helped us to be subversive, establishing an identity for the document by making the language less corporate and more human. We believed that thinking about our zine as a protest against our institution would make a more significant impact, urging for a tangible action plan rather than empty promises.

Thurston Moore, Kim Gordon, Lee Ranaldo, Mark Ibold, Steve Shelley (1991) Sonic Death: issue 1.

Micalef, S. (1977) Sniffin' glue: and other rock 'n' roll habits...and anything to cause an uproar. London, England: Sniffin' Glue.

We used these two zines as references to establish a visual identity for our own publication. We chose the zine as our method of publication not just for its style, but primarily because it resonated with our approach to conveying our message to the audience. Indeed Sonic Death (1991) and Sniffin Glue (1977) are both emblematic for the punk subculture and are known for their raw and DIY aesthetic. Moreover they often cover topics like social justice, music and politics, using a provocative and unapologetic tone. In our zine we challenged the language of our institution and we subverted the document. We embraced a DIY ethos to craft our inserts and enhance their authenticity. The editing style of imagery in those two references is also relevant to ours, as they use gritty photography, black and white visuals and provocative artworks.