

UNIT 1: BRIEF 5: HAZEL GRAHAM

# Statement and Annotated Bibliography

# Statement {caveat}

I wrote a poem, on the next page, as my statement for Methods of Contextualising. Inspired by a book I took out from the library that promised climate justice in the form of poetry and love letters. It in fact was not poetry nor love letters, but I thought that a lovely way to communicate a complex and emotional issue.

If it makes no sense there is a academic translation on my blog which you can find here:

<https://23042320.myblog.arts.ac.uk/2024/02/19/01-05-15-methods-of-contextualising-written-response/>

# Statement

No one ever asks me,  
Where I come from,  
Where my roots reside,  
Where I might abide.

They assume I'm full of shame,  
That I am mute, deaf or lame,  
That I am empty.

I feel invisible.

My skin is my flesh,  
My organs and my brain,  
They see me as a container,  
But I'm constantly being contained.

Violently, injected with blood,  
The tears from the flood.  
Extracted from an other,  
Their brother, no, their sister and their mother.

I'm asked to change,  
Time after time.  
To fit the mould,  
To toe the line.

I wish that they could see,  
Beyond what they choose to see,  
To see the bigger picture,  
Then finally I'd be free.

# Annotated Bibliography

## READING LIST REFERENCE 1

Ahmed, S. (2017). 'Introduction: Bringing Feminist Theory Home', *Living a Feminist Life*. Duke University Press. P1-18.

Sara Ahmed is an academic theorist who writes almost lyrically about feminism; how she came to be a feminist and how feminism comes to be, and is, for her. Each sentence is loaded with meaning and depth: "I think of feminism as poetry; we hear histories in words; we reassemble histories by putting them into words" (Bringing Feminist Theory Home, 2017); beautiful, almost romantic notions, that inspired my statement (poem) above.

Ahmed uses repetition for effect and to analyse being a feminist, "... (a difficulty, a situation, a task). I am still trying to make sense of something (a difficulty, a situation, a task)" which alerted me to my own practice, which was difficult, a situation, a task. She talks of feminism as an "everyday" concept, of feminism not being a tool, because it's work is never "done", it's more of a "desire line" path. I realised that I do not need all the answers to complex and intersectional questions now, that exploration is enough, that more questions than answers are fine, that it is a process that may take years to fully form. I have found Methods of Contextualising challenging in many ways and finding a position is hard in the conflicting, contradictory world, and industry, I live and work in. This has been very much a "sweaty concept"<sup>1</sup> for me. Contextualising myself is difficult and I have not found my place... yet.

1. Ahmed describes a "sweaty concept" as something that is difficult to describe "that resists being fully comprehended in the present" (Introduction: Bringing Feminist Theory Home, 2017)

## READING LIST REFERENCE 2

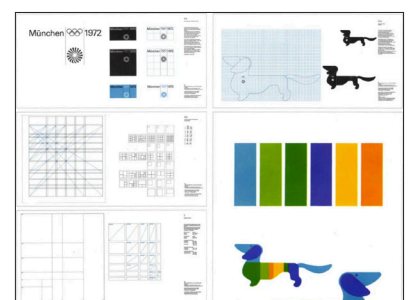
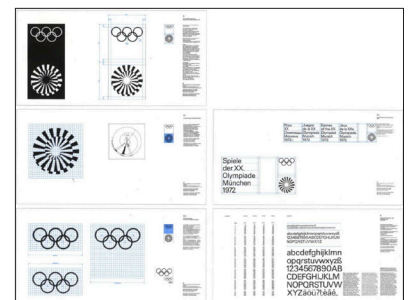
Lynam, I. (2015) *Why we should be really concerned about the visual identity for the Tokyo Olympics*  
Available at <https://medium.com/@ianlynam/why-we-should-really-be-concerned-about-the-visual-identity-for-the-tokyo-olympics-969830d0e819>  
(Accessed: 18th February 2024)

Lynam analyses the 1968 Mexico City Olympics and the 1972 Munich Olympics through the lens of Modernism, to demonstrate why these two Olympics were successful examples of graphic communication design, and how the process was the outcome.

Lynam's excellently presented argument, punctuated with numerous visuals, communicates his point well. Reading this caused me to reflect on my working process; I realise my process needs to evolve and change as I now find the value in using others knowledge to position myself, or contextualise myself within, when interrogating through practice. Lynam's piece would of undoubtedly improved my initial interrogation as it would of prompted me to analyse and contextualise through the advertising agency whom produced the campaign.

Lynam's point was actually how design and design practice was being undermined by the 2020 Tokyo Olympics who ran a competition to 'design' the logo, which he felt was "the promotion of free labor and the devaluation of design as a sector of cultural production." (Why we should be really concerned about the visual identity for the Tokyo Olympics, 2015).

This leaves me with a complex question, is this democratisation of design, or injustice for design and design practice? This challenges me to ask if "free labor" had been uncovered within our interrogation would I ask the same question? I suspect not. I ask myself why this is and find complexity and intersectionality that warrants further thought.



**OUTSIDE READING LIST REFERENCE 1**

Abdula, D. (2022) “On the Contradictions of Sustainability” [Recorded Lecture] FutureSS. 22nd November.

Danah Abdula address greenwashing, politics of production and overconsumption in her lecture ‘On the Contradictions of Sustainability’.

Abdula argues that when “brands only talk about the impact of the materials they used calling something natural or plant based, strips away the complexity simplyfying the process into the dualism and cartesian way of viewing the world” (Abdula, 2022). In this statement she highlights that multinational companies draw attention to the small part they are playing in addressing climate change - in relation to the product or service they offer - but are ignoring not only the wider systemic problems, but also wider question of do we need that product or service in the first place? The solution, more often than not, encourages further consumption compounding the problem rather than solving it.

Overconsumption was an area of direct relevance to FIJI water and drew my attention to the numerous ways in which FIJI water encouraged overconsumption, contextualising our Green for Whom interrogation. From the very basic - we don’t even need bottled water, in the UK we all have access to ‘free’ tap water - to the website that proudly displayed 5 different sized plastic bottles for “your perfect fit” and encouraged buying in bulk, on subscription, delivered to your door. Over-over-over-over-over consumption?

1. <https://futuress.org/learning/contradictions-of-sustainability>

## OUTSIDE READING LIST REFERENCE 2

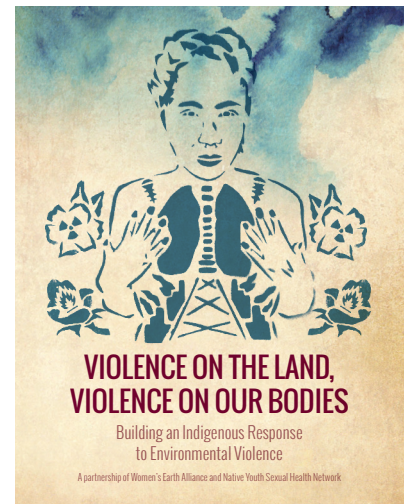
Women's Earth Alliance and Native Youth Sexual Health Network (2016) *Violence on the Land, Violence on Our Bodies: Building an Indigenous Response to Environmental Violence*. Available at: <http://landbodydefense.org/uploads/files/VLVBReportToolkit2016.pdf> (Accessed: 12th February 2024)

In *Violence on the Land, Violence on Our Bodies: Building an Indigenous Response to Environmental Violence* I furthered and deepened my understanding of the Ecofeminist perspective and intersectionality, that directly helped analyse my position in our Green for Whom interrogation.

This report was a documentation of the health and safety of North American Indigenous women impacted by extractive industries, carried out by Women's Earth Alliance (WEA) and Native Youth Sexual Health Network (NYSHN) in 2014.

The toolkit states "violence that happens on the land is intimately connected to the violence that happens to our bodies" (*Violence on the Land, Violence on Our Bodies*, 2016). This context of violence on the land negatively impacting marginalised and oppressed groups was directly relevant to our Green for Whom brief.

Fiji water are literally extracting water from the natural aquifer in Fiji. This act is violent towards the land by clearing land to build factories, inserting machinery directly into, and through, the earth, taking something from the earth, as well as the infrastructure that comes with exporting a product - creating further violence through air and noise pollution. This perspective directly contextualised our interrogation as the local people of Fiji, many of whom are from marginalised and oppressed groups, don't have access to clean water themselves.



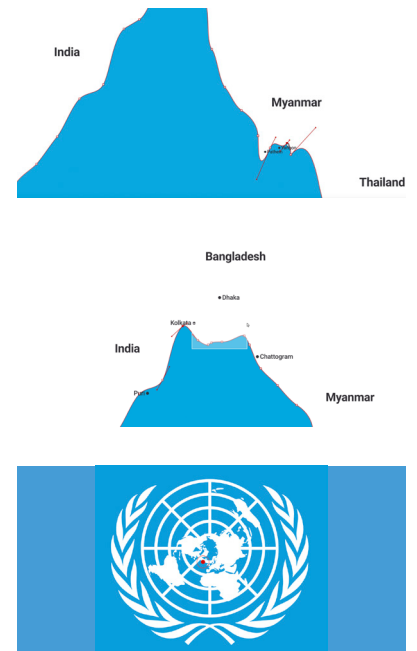
**DESIGN PROJECT REFERENCE 1**

United Nations (2023) *The Climate Changed Logo*. Available at: <https://theclimatchangedlogo.com/> (Accessed: 9th February 2024).

The *Climate Changed Logo* is a redesign of the UN's iconic logo, that previously remained unchanged for 78 years. The purpose of the new design was to show the effects of rising sea levels and to highlight “the escalating climate crisis” (Updated Logo Guidelines, 2024), by altering the coastlines that will be eradicated, or affected, by the climate raising 2.9 degrees by 2100. The video shows the coastlines being tweaked on a computer by adjusting curves, moving points and deleting entire islands. The “small graphical adjustments” visualise the “huge geographical consequences to come” (Updated Logo Guidelines, 2024).

The logo, although primarily to represent the UN, is a louder cry to drawn attention to climate change to the general public, globally. The UN logo is iconic due to the azimuthal equidistant projection of the world with the North Pole at the centre, as opposed to political maps that place Europe at the centre. The project is clever as it contextualises the complex issue of climate change in a simple and effective format that is impactful, whilst maintaining the history and legacy of the UN as the colours and features of the previous logo remain.

This example of strong graphic communication design has informed my practice in communicating complex and intersectional issues with simplicity. It gave me the confidence to do something very simple as my final project. I placed two contrasting images opposite one another, prompting the reader to draw a comparison between the local Fijian WASH project and the luxury lifestyle of the brand of FIJI water, that I initially didn't think was ‘clever’ enough.



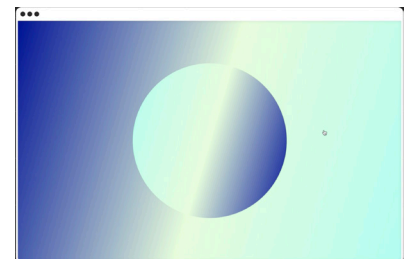


## DESIGN PROJECT REFERENCE 2

Hoyle, S. (2020) Psychic Refuge. Available at: <https://www.psychicrefuge.com/en>. (Accessed: 7th February 2024)

Psychic Refuge is “a bi-lingual and accessible online resource exploring mental health, trauma and its treatment in Palestine” (Psychic Refuge, 2020). What interested me in particular about this project, was the design and construction of the website. With accessibility at the fore of design, users can tailor the colour contrast settings (which is beautifully designed), font size, alt text can be read and you can choose your preferred language. The website that has been created not only looks good, it’s easy to navigate and is full of information that is broken up and displayed clearly and intuitively. They acknowledge that they cannot cater for every accessibility requirement as needs are varied and nuanced, but state clearly what they have done and why. A really good example of graphic communication design foregrounding complexity.

The company behind the website is Studio HYTE who, as part of their “ongoing research to address the intersectionality of the climate crisis” (Studio HYTE) create websites that are accessible, inclusive and low carbon, without compromising design. This is exactly how I wish to design moving forward. I suggested we create our presentation for Green for Whom with low carbon in mind and so our project was contextualised in this space.



# References

Ahmed, S. (2017). 'Introduction: Bringing Feminist Theory Home', *Living a Feminist Life*. Duke University Press. P1-18.

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Studio Hyte (2024) *Studio Hyte*. Available at <https://studiohyte.com/about> (accessed on 7th February).

United Nations (2023) *The Climate Changed Logo*. Available at: <https://theclimatechangedlogo.com/> (Accessed: 9th February 2024).

United Nations, (2024) *Updated Logo Guidelines*. Available at: <https://theclimatechangedlogo.com/> (Accessed: 9th February 2024).

Women's Earth Alliance and Native Youth Sexual Health Network (2016) *Violence on the Land, Violence on Our Bodies: Building an Indigenous Response to Environmental Violence*. Available at: <http://landbodydefense.org/uploads/files/VLVBReportToolkit2016.pdf> (Accessed: 12th February 2024).