

Annotated bibliography

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A. Reading list

1. I was deeply fascinated by Raymond Queneau's novel collection "Exercises in Style" created in 1947. It stands as an exceptional masterpiece of experimental literature that continues to hold immense sway over me. During my first semester's Methods of Translating project, I had the privilege of delving deep into its intricacies, and it remains an invaluable reference in my academic pursuits. Queneau's exploration of language's diversity and versatility through 99 different ways and styles, employing various literary forms and linguistic structures to iterate the same simple story, is truly admirable. It made me reflect on my own past project developments: despite my efforts to break away from my inherent design style and pursue diverse creations, my fixed thought patterns have often influenced my judgment of research directions. I frequently find logical gaps in my projects, which can lead to confusion among tutors and group members. Hence, I believe my biggest challenge lies in the lack of flexibility and adaptability in my thinking, and it is an aspect I am eager to improve. Queneau breaks traditional narrative patterns and literary conventions in his work, prompting reflection on language, storytelling, and everyday life's norms. He offers readers a fresh perspective for contemplating language and literature. His experiments and innovations in literature are highly deserving of my continuous contemplation and learning.
2. Marshall McLuhan and Quentin Fiore's "The Medium is the Message: An Inventory of Effects," written in 1967, is a reference that I constantly revisit and draw inspiration from in my research. This book creatively combines interesting images, text, and design elements to vividly showcase the significance of media and presents McLuhan's renowned concept: "the medium is the message." In the realm of graphic communication design, there is a profound reliance on various media as both an art form and a practice for effectively conveying information. For instance, in my research on artificial waste, I have chosen photography as a visual medium to communicate my findings. I believe it to be a powerful means of capturing and authentically reflecting the current state of the environment. However, I acknowledge that I have limited myself to this single medium and have yet to explore other mediums for experimentation. As discussed in the book, different forms of media have the potential to shape perception in unique ways. Within the

domain of graphic communication design, embracing the flexibility to harness and innovate with different media technologies not only enables effective information transmission to the audience but also possesses the potential to catalyze transformative experiences and reshape societal structures.

3. “Robinson in Space” is a documentary film created by Patrick Keiller in 1997, exploring the urban and social issues in the United Kingdom. This documentary has inspired me to conduct on-site observations and reflections on artificial waste in London for my project. By witnessing a significant amount of urban waste firsthand, I am able to gather accurate information and stimulate new thoughts and discoveries. For example, in “Robinson in Space,” the film portrays the travels and observations of the fictional character Robinson across various locations in the UK. Through the exploration of the British urban landscape, it highlights the development and decline of cities, the rise and fall of commercial projects, and the presence of social inequality. This on-site exploration reveals the close connection between urban development and social issues, triggering discussions on the future of cities and sustainable development. Furthermore, the film’s critical thinking encourages me to examine and evaluate the social phenomena behind the existence of artificial waste in urban environments, and it motivates me to take proactive and urgent environmental protection actions using graphic communication design.
4. In his 1986 article “Visualisation and Cognition: Drawing Things Together,” Bruno Latour explores the role of visualized imagery in cognition and the social and constructive aspects of scientific research. It is noteworthy that Latour repeatedly emphasizes the importance of studying the technical content of science through visualizations and their cognition, including inscriptions such as documents, charts, archives, traces of instruments that circulate within laboratories, workshops, and communities. These inscriptions are closely tied to the era in which Latour was writing and are considered cutting-edge. Latour’s insights have inspired me to think about the traceability and bidirectional communication within the process of visual representation. He highlights the significance of the traceability and bidirectional links in the image processing, which aligns with the networked interconnectedness that emerged after the 1980s. Applying this to my “Positions through contextualising” project, I believe that the essence of visual language lies not in replicating and reproducing to describe objects such as climate change, artificial waste, and environmental impact, but in enabling a better grasp and understanding of the interaction between nature and culture.

B. Beyond the reading list

1. I greatly admire John Berger's "Ways of Seeing," written in 1972. It calls for a critical examination of visual culture and art, encouraging viewers to actively engage, interpret, and reinterpret artworks to imbue them with new meaning and value. For my ongoing project, I primarily utilize photography as a medium for visual observation, documenting the presence of artificial waste in London's natural environment. However, I believe my style and perspective tend to romanticize the subject matter, as I often approach serious environmental issues with a positive and idealistic mindset. Therefore, I find Berger's insights on the reproduction, dissemination, and interpretation of images intriguing. He highlights how the reproducibility of photography can lead to the flattening and objectification of images, limiting viewers' understanding of reality. He advocates for viewers to actively interpret and comprehend images, cultivating visual literacy and engaging in critical thinking. Consequently, I should maintain a critical mindset in my photographic practice, deeply considering the social, political, and cultural factors underlying the images I present. Moreover, I should put myself in the viewer's perspective, assessing whether my work possesses influence and genuinely stimulates environmental awareness.
2. "Climate Change 2001," as the IPCC Third Assessment Report (TAR), represents the scientific consensus on global warming, wielding significant influence in global climate change research and the development of international climate policies, while providing essential information and guidance to global society and decision-makers. This reference holds strong relevance to my research project as it primarily summarises the latest scientific knowledge, assessments, and predictions regarding climate change at the time. The report's convincing conclusions, such as "much of the observed warming over the past 50 years is attributable to human activities," "human influences will continue to alter atmospheric composition throughout the 21st century," and "global average temperature and sea level are projected to rise," among other impactful findings, provide robust support for the scientific validity of my research project.
3. "Tracking the ecological overshoot of the human economy" is a paper that explores the concept of human economic activities exceeding the carrying capacity of ecosystems and its implications for sustainable development. It provides important theoretical support for my research project. What struck me profoundly is the introduction of the concept of ecological overshoot in the paper, which offers insightful perspectives on the issue and proposes the use of the Ecological Footprint

methodology to measure human consumption, energy use, land utilization, water consumption, carbon emissions, and assess their demands on natural resources and environmental impacts. Additionally, the paper highlights the significance and urgency of human activities on ecosystem health, emphasizing the importance of sustainable development. These findings and viewpoints serve as valuable references for my understanding and exploration of the ecological overshoot issue.

4. The paper “Public perception and opinion of visible beach aesthetic pollution: the utilisation of photography” has inspired me to conduct a study and exploration of the British natural environment using photography as a research medium. The focus of this paper lies in visually presenting and conveying the aesthetic impact of pollution on beaches, uncovering the potential effects of aesthetic pollution on beach tourism, evoking emotional and cognitive responses from the public, and thereby enhancing and promoting the importance of protecting beach environments and sustainable tourism development. As visual beings, humans are inclined to visit and support beautiful and clean places. Photography, as an intuitive visual expression, can effectively communicate the urgency and severity of environmental issues through the collection, presentation, and analysis of research subjects, arousing public awareness and efforts towards addressing and improving environmental concerns.

C. Design practices/projects

1. The WWF’s virtual A.I. art exhibition served as the initial catalyst for my project, igniting my curiosity to delve into environmental crises. As Earth Day (April 22nd) approached, WWF curated a compelling exhibition featuring a series of AI-generated art images based on the latest scientific predictions. These artworks vividly portray the future environmental challenges the UK will encounter, aiming to urgently raise awareness and prompt action from governments, businesses, and the public to protect the environment. Although the artworks themselves are not tangible, they present a realistic depiction of potential future scenarios. Throughout my year and a half of living in London, I have witnessed notable climate changes compared to the previous year. Events like spring hailstorms, persistently cold weather in May, and earlier sunsets have deeply influenced my emotions. This experience motivated me to explore environmental issues through graphic communication design. Given the vast scope of environmental problems, I narrowed my focus through on-site observations, particularly emphasizing the presence of artificial waste in the natural world. I contemplated the underlying phenomena, such as consumer culture and resource wastage, environmental

degradation and its ecological impacts, the concept of a circular economy and resource recycling, as well as the importance of awareness and action.

2. **Olafur Eliasson** is a Danish-Icelandic artist whom I greatly admire, and I truly wish to experience his artwork firsthand. His works often revolve around themes of nature, light, space, and human perception, addressing subjects related to nature, climate change, sustainability, and social issues. **Eliasson once said, “You will see clouds today that you will never see again.”** One of his notable installations, **“The Weather Project,”** was created in 2003 and exhibited at the Tate Modern. In this renowned immersive project, he focused on the climate, using art to encourage viewers to engage with their surroundings, fostering a deeper awareness of their place within the natural world. **What deeply inspires me about Eliasson is his ability to go beyond traditional frameworks through his creative approach, creating art spaces that invite active viewer participation.** He effectively stimulates reflection and concern for the environment and our relationship with nature, thereby prompting positive action to mitigate environmental damage. **His practice serves as a reminder that we can leverage our creativity and influence to drive societal change and environmental preservation, a truly commendable and worthy endeavor.**
3. **Back to Earth** was an exhibition I attended in London in 2022. The exhibition invited artistic responses to the climate emergency, bringing together diverse forms of research, materials, and methodologies from various disciplines on Earth, offering insights into artists’ concerns, ideas, and hopes for the future. One artwork that left a lasting impression on me was Alexandra Daisy Ginsberg’s “Pollinator Pathmaker,” which explored the relationship between ecosystems and plant pollination. Ginsberg combined scientific research, artistic creation, and innovative design to raise awareness and attention to the crucial yet often overlooked roles of tiny organisms in the ecosystem. **I am interested in Ginsberg’s interdisciplinary approach, fusing art and science, and pioneering new territories at the intersection of art and science. This interdisciplinary thinking has inspired me in my future creative endeavors, and I am eager to explore and challenge different modes of learning, providing deeper insights and perspectives to my research projects.**
4. Photographer and environmental scientist **Neal Haddaway’s “Hope? And How to Grieve for the Planet,”** which was exhibited at CSM’s green house, is a highly impactful work that has profoundly inspired my research. **This project primarily explores the emotional connection between scientists, communicators, and the Earth, and their efforts to protect it. Haddaway’s professional use and presentation of photography are something I aspire to learn from.** His photography style is one

that I admire and appreciate for its aesthetic presentation. However, what sets him apart is his ability to capture the emotions of those working on the forefront of climate and environmental research through dialogues and imagery. He delicately portrays their emotions and invites the audience to immerse themselves, becoming part of their emotional journey. When I encountered this work, it left a deep impact on me. I resonated profoundly with the expressions and emotions conveyed, experiencing a sense of fear and urgency regarding the crisis our planet faces. This artwork is undeniably powerful, successfully awakening the audience's awareness and desire to protect the environment. I am grateful for Neal Haddaway's remarkable work.

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