



Having grown up in Delhi, now one of the most polluted cities in the world, climate justice has always felt personal rather than abstract. India's climate emergency is shaped by multiple forces, including the disproportionate responsibility of the global north, yet as an individual I often felt limited in what I could meaningfully change at that scale. Through our collective research into UAL's waste data and the broader institutional context, I began to understand climate action as something situated and actionable within my immediate

environment. Our exploration revealed practical pathways for students and young people to contribute in ways that are both environmentally and economically sustainable. I found it empowering to recognise that saving and reusing resources is also a form of financial self preservation. Climate responsibility does not have to rely on grand gestures or greenwashed consumption. Instead, it can operate through modest, consistent practices that reduce waste, conserve money, and align personal agency with structural change.

## ANNOTATED BIBLIOGRAPHY

[Latour, B. \(1986\) 'Visualisation and Cognition: Drawing Things Together', \*Knowledge and Society\*, 6, pp. 1–40.](#)

Latour helped us understand that visualisation is not decoration, it is coordination. His idea that diagrams “draw things together” shifted how we treated the 909.48 tonnes of waste. Instead of displaying it as a statistic, we began to see it as something that could be assembled, handled, and reorganised. Our seed paper building cards directly reflect this thinking, turning dispersed waste streams into a collective structure. Latour reframed graphic design for us as infrastructural. It is not about simplifying complexity but about stabilising it long enough for people to engage with it. This was crucial in positioning our project as a shared cognitive tool rather than a campaign poster.

[Blauvelt, A. \(1994\) 'An Opening: Graphic Design's Discursive Spaces', \*Visible Language\*, 28\(3\), pp. 205–217.](#)

Blauvelt's text challenged us to think of graphic design as a discursive space rather than a neutral service. Early on, our Garbage Week proposal risked becoming outcome driven and overly polished. Blauvelt made us question who the work was for and what kind of space it was constructing. The 909 Digital Workshop Kit became less about delivering awareness and more about creating conditions for exchange between students, data, and institutional structures. His writing validated our pivot away from surface communication toward systems and participation. It also reminded us that design is always embedded in power relations. This aligned closely with our concern around climate justice and responsibility, particularly within institutions that produce significant waste.

[Kolb, D. A. \(1984\) \*Experiential Learning: Experience as the Source of Learning and Development\*. Englewood Cliffs, NJ: Prentice Hall.](#)

Kolb reinforced something we were intuitively moving toward. Information alone does not shift behaviour. Learning happens through experience, reflection, and application. This shaped the structure of our workshop kit, especially the decision to include reinforcing games after each lecture. We wanted students to test their understanding of waste segregation rather than just hear about it. The seed paper installation extends this cycle by linking knowledge to action. Kolb grounded our move away from passive lectures toward embodied engagement.

[Meadows, D. H. \(2008\) \*Thinking in Systems: A Primer\*. White River Junction, VT: Chelsea Green Publishing.](#)

Meadows made it clear that waste is not just a behavioural issue but a systems issue. Her writing on feedback loops and leverage points helped us frame 909 tonnes not as a failure of individual students but as an outcome of institutional patterns. This shifted the tone of our project away from blame. Instead of telling people to “do better,” we focused on making processes visible and accessible. Meadows encouraged us to look for small but strategic intervention points. It strengthened our understanding of climate justice as structural rather than purely moral.

[Forensic Architecture \(2010– \) Research agency based at Goldsmiths, University of London.](#)

Forensic Architecture demonstrated to us that visual practice can interrogate institutions rather than merely represent them. Their method reconstructs events through spatial analysis and material evidence, transforming data into a critical argument. Although our project operates at an institutional rather than geopolitical scale, this approach informed how we handled UAL's waste figures. We sought not to aestheticise sustainability but to reveal the relationships between data, behaviour, and infrastructure. By translating statistics into a physical installation, we make institutional waste materially visible and open to scrutiny. Their prac-

tice expanded our understanding of graphic communication as an investigative and accountability driven tool.

### [The Climate Museum \(2018– \) New York.](#)

The Climate Museum models how climate communication can be immersive and collective. Their exhibitions balance emotional engagement with factual grounding. This was important when we began questioning whether a purely digital campaign was enough. The museum validated our shift toward physical installations and shared environments. It reinforced the idea that climate justice work needs to be felt as well as understood. For us, this meant designing spaces where waste data is encountered socially, not privately on a screen.