This group project has challenged my inherent perception of climate issues as a distant issue, I used to consider that climate issues is too distanced from our daily lives to think about and pay attention to, but after this project I have realised the crisis of the surrounding environment, and started to think about how to explore climate issue in my design practice and increase the audience's participation in these topics.

The research and references of this project made me realise that designers should be in an inspiring and pervasive position regarding climate emergencies. Environment and climate as a collective right of all human beings is not just something a certain group of people needed to consider. As a practitioner, we should play a role in relating climate emergencies with the daily life of the general public in climate issues; this is the social responsibility of designers. When the human community participates in climate issues as much as possible, we can approach "justice" in this ethical issue.

Calling for a More-Than-Human Politics

From climate clock and human measured data as the initial selection for tools, the article challenges the possibilities of our choice of tools in our initial thinking and response to the brief: how will we choose tools to measure and respond to time and climate change in a way that beyond a human-centred perspective? Are there measurement tools that are essentially natural materials or phenomena that can reveal to the audience the relative links between nature and human behaviour in the context of climate change?

This leads us to a discussion of the life cycle of organisms, tree rings and ice as tools. I found the case of Mitigation of Shock (London, 2050) mentioned in the text particularly illuminating, as it led us to think about how to choose a tool to contextualise the viewer into a specific climate-critical environmental culture or reality by creating a concrete space that responds to the future of life after climate change. This also led us to use a natural tool like ice, which does not require human intervention, to create a filter characterised by melting to contextualise the audience into a possible future where climate change will affect human being in very daily life.

Adhocism : the case for improvisation

This book helped us decide how the project would move forward, in the book, the authors advocate for adhocism as a creative and innovative approach to design and problem-solving.

After deciding to use ice and its melting process as our measurement tool, we decided not to look at its connection to climate issues, but first to dismantle the series of ice melting behaviours, improvising and using readily available methods and resources to carry out visual experiments around the ice that would leave behind a "measurement" or "documentation". The idea is to explore how ice-based visual forms can communicate more intensely and effectively with audiences from the perspective of designers. The book also leads us to consider how we, as the position of designers, can engage with the complex social issues of the modern world from a more adaptive and inclusive perspective.

Ways of Being: Animals, Plants, Machines: The Search for a Planetary Intelligence

Bridle's book refers to technology as the practice of connecting people to their environment and the interface with the material world (Bridle, 2023), thus we thought that designing with everyday technology could be an entry point for the output of this project. It is interesting to note that Bridle mentions in this book that "all technologies are ecological". (Bridle, 2023) This made us realise that human beings are not separate from nature, not in control of the natural environment, but symbiotic.

This led us to think about the technologies at our disposal as human beings, their meaning and both positive and negative impacts, and based on this, how to introduce critical thinking in design, i.e. how the interaction of technology with people and the surrounding environment can be used to manifest the climate issues we are facing. Therefore we finally decided to combine environmental issues with electronic media technology, choosing Instagram filter as an everyday entry point to interact with the audience, to exaggerate the assumptions and reveal the future of development environmental issues.

Conditional Design Workbook

This book has been instrumental in our group's thinking and working methods. The ideas of focus on process and embrace uncertainty (Maurer et al, 2013) were also essential elements in our group work and project. We began the project by breaking down the enquiry and focusing on ice-related visual explorations in the first week, which led to a variety of visual possibilities including ice dye, ice melting everyday objects, and so on, which formed the basis for the development of our project in the second week. In the second week of practice we planned the development of the whole project with the process as the main focus, and we realised again that, as the conditional design workbook says, we encountered a lot of uncertainty in the output process. We filled in and expanded the details of the project outputs through the cataloguing and iterating methods, thinking through these uncertainties to see if ice, as a major component of the project, had successfully expressed our enquiry.

Tree Drawings

In our initial search for the properties of ice we argued that ice as a tool is characterised by its authorship of the effects it produces as both author and result, mapping changes in itself and its surroundings. In Knowles's project, in which a tree branch becomes the creator, demonstrates a series of irregular behaviours that move in the natural wind. This further makes us think about what kind of regularities and limitations the melting of ice has as a subject of the project, for example the way it melts, like the tree branch that goes on to create an outcome. We decided to present the process of the melting of the ice as the essence and the author. Therefore in constructing the output we decided to extract the process of melting and hide the apparent visual element of ice blocks in the outcome, the filter. So that the artificially created everyday objects in people's lives would become ice under our designed filter, with the characteristic of melting.

Figure.01 Tree Drawings *(Knowles,2008)*.

Earth Speakr

This project helped us to decide to use the Instagram filter as a form of production. In the project Eliasson developed an interactive platform for speaking out the thoughts on environmental issues under an animated filter of natural features such as rain and trees. This interactive, heart-touching visual form inspired us to think about the connection between "every day" and climate issues; if the climate issue is still presented in a distant form, it will be difficult for the public to empathise. As designers, how can we communicate the urgency of the climate issue to the audience from a small everyday point of entry? We chose to collect daily objects and use Instagram, the media platform that is used by the majority of people and has the strong communication ability to spread and get people engaged.
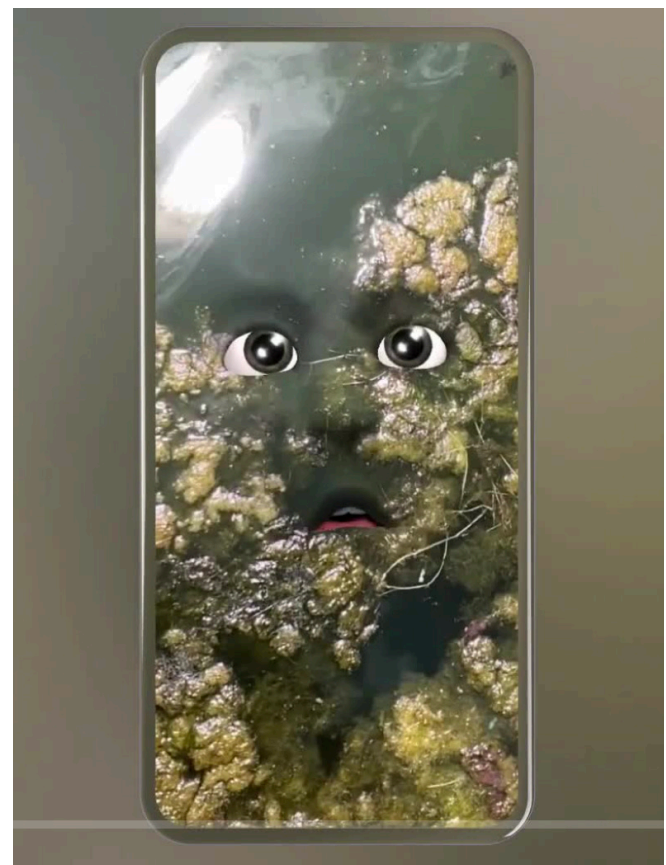

Figure.02 Earth Speakr *(Eliasson, 2022)*.

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