

“Question 4: Outline a current environmental, political, or social issue that requires redesign. Explain how you will solve this issue over the duration of your future design career. Underline the tools and approaches you will use and discuss how and why.”

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Abstract

This essay will discuss how design and art can use physical creations along with elements from the romanticism and Bauhaus movement to highlight environmental, political, and social responsibility that artists/ designers should display through their work. Throughout this paper, there will be a focus on the theory of moral sentiments by Adam Smith and John Berger's ways of seeing along with the stages of corporate social responsibility from ideas to impacts by Samuel O. Idowu, and Stephen Vertigans. These theories will explore the relationship between emotions and art, rebellion, and corporate social responsibilities (CSR) concerns within art and design.

Through researching and piecing together a curation, my essay will distinguish the emotions shown through the work of the creator and the rebellious views against social rules. This essay will serve as an understanding of the emotions that designers and artists can provoke throughout their work whilst highlighting the social concerns of the spectator resulting in sympathy and awareness.

Introduction

Corporate social responsibility acts as an ethical framework for the human race. The definition of corporate social responsibility "is the idea that a business has a responsibility to the society that exists around it." (Stobierski, 2021) Within this framework the four constructs of this framework are Environmental, Ethical, Economic and Philanthropic which form a holistic perspective allowing for us to act in a socially responsible way. Thinker states "It's a form of self-regulation that can be expressed in initiatives or strategies." (Stobierski, 2021).

Political rebellion can be seen throughout many art periods and movements, Throughout the next section within this platform of written work, we will view and research the romanticism art movement within the late 1700s - 1850s and bring forth one of Eugène's Delacroix art pieces.

The theory behind romanticism and more specifically the emphasis on rebellion within this art movement can guide and inspire how artists and designers can represent CSR, social injustice and political injustice through their work thus highlighting the concerns of the spectator allowing for the encouragement of change within society.

First Body Paragraph



Fig one: La Liberté Guidant le Peuple by Eugène Delacroix (Culture Trip, 2022)

An essential influence on 19th-century French painting and a perfect example of provocation of political corruption, Delacroix was one of the most influential figures of art during the romanticism art movement. *La Liberté Guidant le Peuple* also known as *Liberty Leading the People* was created in 1830 and represents the July Revolution of 1830. The female depicted within this piece also known as Marianne was the national symbol of the French Republic. Marianne is seen leading her comrades to victory whilst standing atop their fellow fallen people. This reflects Adam Smith's theory on morel sentiment but applied within art. The event depicted and the detailed facial expression of the piece provoke the spectator's emotion. Thinker states "Art that uses metaphors involves participants both consciously and sub-consciously and encourages possibilities for a diversity of interpretations." (Costandius, 2010) This piece may represent social responsibility using art as a medium and has become a universal symbol of democracy and liberty shown through art. The spectator can feel the misery, devotion and joy that had occurred during this event.

This piece portrays heroic rebellion and defines the change the people made allowing for a monumental shift from the constitutional monarchy. This piece highlights the political and unethical treatment the government had over the French citizens resulting in rebellion and ultimately resulting in change.

Rather than highlighting future and current social responsibilities and concerns. Delacroix preserves the history of this significant event and portrays freedom and the final push to victory in his work. "There is always a distinction between what we see and what we know" (Berger, 2008, p. 1) John Berger's theory of ways of thinking and

Adam Smith's moral sentiment theory are closely related, and this essay will bridge these two theories together allowing for why the spectator's specific emotions are provoked through these pieces.

When artists and designers portray specific emotions within their work relating to the message, the emotional response is far greater. This results in the spectator's sympathy for the piece. When an emotional response is paired with current social responsibilities and influence the effect of provocation is more likely to increase as the spectator relates to the emotions associated with these concerns.

"It was kept hidden from the public owing to its inflammatory and seditious nature" (visual-arts-cork, n.d.). This piece struck such an emotional response from the viewers that Delcroix's piece had to be stored away from the public for a period.

"The vague idea we have of his misfortune, and still more from our torturing ourselves with guesses about what the source of his misery may be" (Smith, 1759, p. 3). The spectator views the piece and emotions are provoked through triumph and misery. Adam Smith's theory on moral sentiment can be applied to art and design. This piece by Delcroix captures the emotions and gestures so perfectly that the result is the viewer's sympathy for the event that had occurred and brings to light the horror and beauty of the political change.

Liberty Leading the People encapsulates the struggle and overcoming of a political crisis and social responsibility; this was preserved and allowed for the spectator's compassion to "arise purely from the thought of what he himself would feel if he were

reduced to that same unhappy condition” (Smith, 1759, p. 3). This shows that social, political responsibilities and major events depicted in art and design will always be referred to and sympathised with. These events captured through art and design will always be significant regardless of the current art movement and time period.

Second Body Paragraph



Fig two: Baby Cradle by Peter Keler (TECTA, 2022)

The Bauhaus movement was coined by Walter Gropius in 1919 and formed just after World War One. Bauhaus is driven by combating “the soullessness of modern manufacturing, and fears about art's loss of social relevance” (The Art Story, 2022). The history that motivated the movement of Bauhaus is empirical to the history of World War one and two, Bauhaus is celebrated as being a progressive powerhouse that hugely contributed to what is considered today as modern culture. The main idea which reflected the Bauhaus movement was “to reimagine the material world to reflect the unity of all the arts.” (Winton, 2007) This movement can be considered a

radical source of innovation and ways of thinking of creative expression during the oppression many faced during the World War.

Throughout this body, we will explore a prime constructivist icon that has been applied to a product that embodies the principle of Bauhaus. We will also explore the theory of colour and geometric shapes in relation to emotional provocation in relation to the spectator.

This discussion will explore how the Bauhaus movement redesigned everyday objects such as the Baby Cradle by Peter Keler designed in 1922. Utilising geometric shapes with primary monochromatic colours, the bright colours featured in this were inspired by Keler's tutor Wassily Kandinsky's paintings.

Researching into the relation between colours and emotions found that "Colours, shapes, patterns affect our nervous system in different ways." (Trautmann, 2021) Thinker states that through applying the emotional impact of colours and shapes into product design that the designer will have a more aesthetically pleasing outcome which attributes to the beauty that the viewer will perceive. Colours with colder tones signify larger and cooler products whilst warm toned colours signify dilation for a calming effect. When looking at Baby Cradle by Keler it is apparent that the larger component within the product is in a cold blue tone which indeed relates to Thinker's relation between larger products being more impactful in this colour selection.

Warmer colour tones signify dilation and calming properties, the main components of the product are yellow and red which would be seen by the user of the product and

in this case an infant which would help the sleeping period of the user to calm. Through colour theory being used within products such as Baby Cradle.

Table 1. Meaning of shapes.

Square	Stability, trust, honesty, order, conformity, security, equality, masculinity, maturity, balance, stubbornness
Triangle	Action, aggression, energy, sneakiness, conflict, tension, masculinity, force
Circle	Completeness, gracefulness, playfulness, comforting, unity, protection, childlike, innocence, youth, femininity

Fig 3: Table 1. Meaning of shapes - Emotions Evoked by Geometric Patterns (Trautmann, 2021)

Not only does Keler provoke emotions through selective colour usage but also through the geometric shapes displayed within his product. Above in fig 3, it is shown how the meaning of shapes relates to emotions. Baby Cradle uses all three shapes shown above in fig 3 with the circle in the product representing youth, innocence, and unity. The square represents stability, balance, and conformity whilst the triangle display energy and tension. The design thinking behind Keler's product is unspecified when paired with the emotional impact the geometric shapes and colours would have on the viewer and user. The colours and shapes which inspired Keler's product were drawn from his tutor Wassily Kandinsky's synaesthetic colour and form theory (TECTA, 2022). This can explain how effective the use of colour was in Keler's work through the knowledge of his tutor. The colours and geometry are used effectively to convey the thinker's theory on emotional provocation through colour theory and geometric shapes.

The design of this product displays a range of Bauhaus's principles of design being minimalism, simplicity and effectiveness, smart use of resources, form following function and no border between artist and craftsman. The institute of Bauhaus allowed for many designers and artists to help perfect the immersion of art and craft. This can be shown through Keler's Baby Cradle. The significance this product had on the Bauhaus art movement was monumental, a "floating, rocking and rolling object that became a symbol of the Bauhaus." (TECTA, 2022)

Drawing from the theory on Emotions Evoked by Geometric Patterns and The Theory of Moral Sentiments by Adam Smith, the product Baby Cradle by Peter Keler serves as an example of how when taught blended skills between art and craftsmanship along with knowledge on synaesthetic colour and form theory with a diverse range of other theories. This institute taught the designer how draw a vast range of knowledge to apply to their designs.

A point of comparison during the Bauhaus movement which helped fuel and inspire the art and design style was the movement of Aryan art which was enforced during World War one and two which pushed the propaganda onto the civilians of Germany resulting in a form of regulation to navigate the thoughts and beliefs of the German population to one specific belief and idealism.

"As long as artists are at liberty to feel with high personal intensity, as long as our artists are free to create with sincerity and conviction there will be a healthy controversy and progress in art (Levine, 2008, p. 97) "

Artists were used as tools to create Nazi propaganda; Aryan art was carefully selected to back the extremist views of the Nazi party. I personally believe art and design should be a form of self-expression resulting the spectator to have communication with said object or piece translating as a conversation, emotion, or event that the artist/designer wished to convey. “ the image was recognised as the particular vision of a particular artist” (Berger, 2008, p. 2) Thinker backs up the thought that artists can use their work as a form of vision and self-expression.

From the research conducted throughout this platform of written work, I believe as a designer/artist that we are at liberty to create pieces of work that can express our views, beliefs and concerns with the Spectator. Moreover, rather than being an optional choice for designers and artists to express concerns, beliefs, and views through our work, it should be an obligation.

Designers and artists stand as influencers much like Instagram models, politicians, and celebrities. Our work can highlight and express our concerns in politics, sustainability and society which can influence the viewer to perceive our views through art and design standing as a conversation or statement.

“How different it is in tyranny. When artists are made the slaves and tools of the state; when artists become the chief propagandists of a cause, progress is arrested, and creation and genius are destroyed.” (Eisenhower, 1954)

If artists/designers have their rights of self-expression taken away from them and used as tools to create conversations with the Spectator by the government or based on my essay Nazi Germany this would result in a loss of personal value in art and design. I believe true meaning in art and design stems from strong beliefs and concerns which translate into our work. Conviction and sincerity as stated by Caroline Levine result in healthy controversy and progress in art. There will never be a society with no influencers as this would not be sustainable, without influential progress not only would art halter but also all aspects of society would be crude and non-existent. Influencers shape society and the world around us, therefore I as a designer propose that our views on sustainability, politics and society should be an obligation to serve as a conversation to the Spector and to highlight the concerns we have with the world around us.

Conclusion

As a designer, I will take forth the research and findings I have concluded through this essay and work towards making my beliefs and values more prominent within my designs and products. This written piece has served as a platform of discovery and my responsibility as a designer to the Spector/user.

We can make radical changes to the refinement or destruction of society, this can be accomplished in a multitude of ways such as material sustainability and ensuring that

the materials selected benefit society and the environment through our own beliefs of change for the better. Designers can also make statement pieces within their work; this highlights our beliefs and views through a product like Baby Cradle by Peter Keler and how he portrayed the Bauhaus movement and principles through his work.

As a designer, I will redesign the way I think as we are continuously refining our beliefs and thoughts on the world around us. I am an environmentally conscious designer and I wish to portray this throughout my design career. I will deliver this by not only choosing sustainable materials fit for the product, but I will also create products which last resulting in a long Product Life Cycle. Furthermore, the environmentally conscious views and actions I have will be shown through statement pieces. These pieces will highlight the detriment humans have on the environment around us. I will use emotions to provoke the Spectator and sympathise with my beliefs. As a designer and an influencer these pieces will be my conversation with the Spectator. Adam Smith's theory on moral sentiment has served as a tool to create impactful pieces of design and how I can converse my beliefs with the Spectator proficiently.

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