

Title: *The hypothesis of art and design, and categorising creativity. Why does society segregate art from design?*

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Independent Inquiry

THE HYPOTHESIS OF ART AND DESIGN, AND CATEGORISING CREATIVITY. WHY DOES SOCIETY SEGREGATE ART FROM DESIGN?

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CREATE DIFFERENT

ABSTRACT PAGE

This academic paper is to open up the discussion of art and design. It is to understand the meaning of art and its purpose in society and how it can develop into other things based off the perception of the consumer. This paper is to discover the reasoning behind why societies decide to segregate art from the design world.

Perception is a huge factor into almost everything we do in our lives and how we see others, it can contribute to how our world functions and it can also determine our attitude and behaviours.

I believe art and design should be celebrated as equals, if not one. There is always one topic that leads to another, as some creative methods can even develop or bounce from one another which is why my belief remains that we are all

creators, as our objectives are all the same. We create to produce, no matter what the subject. In a world of mixed media, there is a stigma between art and design where one receives more respect from consumers than the other and now it is time we delve into the research to uncover why? What is the difference and why is art and design perceived differently?

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INTRODUCTION

As a fine artists engaging in the world of product design, artists have always been conflicted between professional identity and their natural creative drive, what interests them and inspires that person to create. Some artists have been labelled as “just an artist” throughout their design life. But why? Why does their method of creativity segregate them from other designers? What makes them different when we all have the same objectives to create.

I believe that art and design are one of the same, they correspond and work hand in hand, while both fields share qualities of form and aesthetics. My philosophy on the subject is that of a quote from Alan W. Watts in a television recording ‘Conversation with myself’ in 1971.

“Where there are no bees, there are no flowers. Where there are no flowers, there are no bees. Essentially they’re one organism.” (Watts. A, 1971, Conversation with myself)

In essence, all methods of creativity should be categorised as one.

The purpose of this paper is to assess why society creates boundaries and segregates different methods of creativity.

It is essential to uncover each factor that can have a substantial impact on society, not only as a whole but also as individuals, as it is the public who consume our products, our designs and our creations. Therefore understanding their mentality and perceptions is crucial to understanding the stigma behind art and design.

It is important to compare and contrast in terms of official definition and interpretations of each subject, the consumer is the key element however; art and design have both developed over hundreds of years where opinions and perceptions of art and design have developed alongside that. So the big questions is what has changed within the two subjects?

The media plays a significant part in the fluctuation of creativity, for example;

There are forms of expression that are art forms in their own right and have been sculpted and designed over the years, that never used to exist. However, due to the modification in social media and the transformation we have experienced as a society, some art forms have become more accepting today more than ever. The make up industry has exploded in the last few years, it

has become an art form and a skill within its own right, it is now possible to become a very successful business person in today's economy. Drag has also become widely accepted, televised and has also now become a platform for many artists that express themselves throughout drag in different ways. The concept of drag was around in the shakespearean era where men would wear items that are now traditionally reserved to be women's clothing, it was widely accepted and fashionable in the society of that era, before taking a nosedive, societies became very much conservative and strict on what is typically assigned to each gender. In the most recent years there has been an almost worldwide movement into the freedom of gender where creativity has also been able to feed from. I personally believe that this has been a considerable improvement and can only be a positive vessel in our society and artistry.

WHAT IS ART? AND WHAT IS DESIGN?

The Oxford dictionary describes art as,

"The expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power."

(Powered by Oxford, <https://www.lexico.com/en/definition/art.>)

While the Oxford dictionary states that the meaning of design is,

"A plan or drawing produced to show the look and function or workings of a building, garment, or other object before it is made."

(Powered by Oxford, <https://www.lexico.com/en/definition/design.>)

The cohesive key word within both descriptions is, 'produce,' both creative methods are vessels to produce, so why is there such a stigma between being an artist or being a designer if the objectives remain the same?

The Oxford dictionary states that the purpose of design is to show the aesthetics and function of a product, whereas art is to portray emotional power; however I believe design can also be

emotional, for example; Japan in the early 1990s conducted an experiment, putting the concept of emotional design to the test. Masaaki Kursou and Kaori Kashimura, both Japanese researchers believed that attractive things work better, subsequently in 2003, Donald Norman published his hypothesis of emotional design in his book 'Emotional Design - Why we love or hate everyday things' where he talks about the experiment conducted by the two Japanese researchers on a series of ATM machines. Norman talks about how the researchers ensured that the functionality of all machines remained identical, only altering half of the subjects by arranging the buttons and screen attractively. The exterior of other machines remained the same.

"Surprise! The Japanese found that the attractive machines were perceived to be easier to use." (Norman, D. 2003a, p.17)

Based off the findings of the experiment, it would be fair to suggest that design can possess emotion just as art can, because just as art or possibly even more so, there is user interaction and to gain a positive relationship with the user, the product must be attractive to the individual, which was exactly why Noam Tractinsky argued that aesthetic preferences are culturally dependant (Tractinsky, N. 2003b, p.17)

Tractinsky's statement, I feel is a valid point to argue as society and social media can heavily influence beauty standards

and what is socially acceptable, and this can vary around the world because we all conform to our own societies within each state, province, and counties. Therefore the experiment was repeated but this time in Israel as he believed, "Israelis are action-orientated-they do not care about beauty" (Tractinsky, N. 2003c, p.18) The language was translated from Japanese to Hebrew with rigorous methodology controls and contrast to the original hypothesis not only did the results match the results formed in Japan but they were actually much stronger.

The most important factor of the two experiments proved that not only does the aesthetic affect the function but that it is cohesive in different places of the world and that in fact, attractive things work better, which also goes hand in hand with Normans statement that, the "emotional system changes how the cognitive system operates." (Norman, D. 2003d, p.18) Meaning that users are emotionally involved with products as well as art.

Despite hard evidence to correlate art and design, during an article wrote on (includedesign.org'Art V. Design',30, August 2017) the author Luca made a statement suggesting that when "people are designing for the sake of design to make the product beautiful, it would not make any sense and become impractical. Therefore it is not design, it is an art object."

The author of this article made bold statements that may address or create controversy as the title suggests a debate of the two subjects. However, his article is biased and only supports design while belittling artist and the work that they produce.

Luca began by directly contradicting his own words, he first stated that, "Art is a constant search, while design is observing" but later went on to discuss that, "art is based on traditions, design is based off needs." (Luca, 2017, Art V. Design 'includedesign.org'.)

How can art be a constant search if art follows traditions? If this were true, there would be nothing to search for and art would become repetitive. Again this also follows on to where the author continues to contradict himself when stating that design is obvious. The author wrote, " If a designer notices that people like a particular feature, he will use it in the next project." (Luca, 2017, Art V. Design 'includedesign.org'.)

Now there are three issues, I as the reader of this article would like to address.

As the author previously stated, that design is based on needs therefore it would make sense to continue on with a favourable feature, however, he makes no indication that any development of that particular feature should take place, therefore without development, design would become

repetitive which is the suggestion Luca made in relation to art when he commented “art follows traditions.”

The author chose to use the pronoun “he” when speaking hypothetically of a designer. From a readers point of view I would feel that using male pronouns in a already male dominant profession could translate as sexist, when both male and female could work in the profession of design, just as this would also be true to anyone working as an artist.

Luca said, “Art creates a problem, design solves it.” However the author has no evidence to support his opinion, it is merely just an opinion which he has used as a public statement in an article to compare art and design, this can become misleading and misunderstood to be a factual statement, despite being the opposite.

After evaluating two different arguments of what art and design is, along with their similarities and differences, another factor to consider when discussing peoples perceptions and societies influences is the subconscious thought process of semiotics.

Chapter 2

SEMIOTICS

Semiotics can play a large factor as to why the segregation of art and design takes place because it is purely down to how we interpret things. The Oxford dictionary describes semiotics as, *“the study or signs and symbols and of their meaning and use”*

But how are semiotics created? Semiology was once defined as *“the life of signs within society”* (Saussure, F. The Editors of Encyclopaedia Britannica, 2019)

Charles Sanders Peirce whom is a philosopher of the late 19 century, worked with Saussure on semiology and categories semiotics into three:

(1) *an icon, which resembles its referent (such as a road sign for falling rocks)*

(2) *An index, which is associated with its referent (as smoke is a sign of fire)*

(3) *A symbol, which is related to its referent only by convention (as with words or traffic signals). Peirce also*

demonstrated that a sign can never have a definite meaning, for the meaning must be continuously qualified. (Peirce, C. The Editors of Encyclopaedia Britannica, 2019)

Therefore, in relation to art and design, based off the research and developments of semiology, the perception of what art is and what design is can alter as society develops.

As art is already a subject that encourages interpretation, semiotics can play an important factor in that. Art is supportive of freedom as there can be no wrong in expression whereas design requires a deeper form of user interaction.

Angela Ferreira stated that semiotics is constantly being reviewed, extended and developed, (Ferreira, A, Art and Perception, 2007), which supports the research of Peirce and Saussure. A semiotic can be used in the translation of pictures into words in which Ferreira commented,

“ Our own identities are manipulated by signs, words and images into our own visual language.” (Ferreira, A, Art and Perception, 2007)

Some things in life have no natural meaning but can be developed into signs when society provides them with meaning, such as, the sounds of alarms, can be associated with fire, danger, warnings and reminders. Bad smells are commonly

associated negatively, such as burning smells whereas good smells can be associated in a positive way.

When applying the same semiology of art to design, the outcome can be different.

Within the design world, there is the misconception that form should follow function, so when this does not occur and the function is flawed or inoperable the product is perceived in a negative way. Meaning that the product has failed and furthermore serves no purpose. However; there have been occasions where a product with impaired functionality can serve as an artistic object. Philippe Starck produced the Juicy Salif Lemon-Squeezer for the company Alessi in the 1990s, it was nothing of its kind and aesthetically was pushing boundaries, much like Starck's other work. Despite its innovative style, the function of the lemon juicer was less than perfect and did not serve its purpose. "Many people buy the Juicy Salif just for the sake of its design, with no intention of ever using it to squeeze any citrus. Perhaps that is the point." (Raup, E. 2019. Art and Design Department. National Museum of Scotland)

Despite the intentions of this product to be the most practical juicer for consumers the Juicy Salif lemon juicer is a cultural icon that maintains a lot of controversy over its function, however to this day remains Starck's "most influential



Philippe Starck,
Juicy Salif Lemon
Squeezer,
Crusinallo, Italy,
1990.

designs" (Raup, E. 2019. Art and Design Department. National Museum of Scotland)

On the other hand, after the up row over the product which was design by Starck for Alessi, Alberto Alessi also stated that, "True design work must move people, convey emotions, bring back memories, surprise, and go against common thinking." (Alessi, A. Alessi) Which is in contrast to Noam Tractinsky's initial beliefs and pushing the boundaries defined by the Oxford dictionary that it is

art that conveys emotions, Therefore, could it be that Alessi is suggesting that art and design are cohesive?

As touched upon in my previous academic paper which evaluates products that have merged from two or more categories of creativity, to further add to the stigma of what is art and design. (Howells, B. Ways of Perceiving. 2017 p.2) Alessi explains "The emotion and the expression of the art is much more important than the function." (Hobson, B. Dezeen, 2014)

Alessi is a worldwide renowned Italian design company that houses famous designers, architectures and industrial designers whom despite their industrial foundations, heavily value artistic

qualities throughout their work and based off the evidence conducted through my research, also believes that art and design can be one of the same despite the stigma.

In relation to the semiotics of Starcks juicer, the signs enforced in society suggest that the product is a failure as its design does not fulfil its function, however the products artistic value has salvaged its commercial aspect which has lead the product to be a massive success. I believe that this can act as evidence to the hypothesis that both methods of creativity, work hand in hand. If an artist creates a piece of art that can possess a function and that a designer can produce a product that may not function but its aesthetic maintains its commerciality, then society should focus less on implementing categories and check-lists that ultimately force creativity to conform.

In my opinion, part of the issue artist and designers face when wanting to mix different medias are down to semiotics. The evidence sourced through the chapter suggest that semiotics closed doors in terms of societies perception of art and design however in a more personal aspect semiotics can also be adventurous to some individuals as there is room for interpretation amongst that persons life, and the way they interpret signs from day to day.

COMMERCIALISM

The Oxford dictionary defines commercial as “connected with the buying and selling of goods and services.”

What is the difference between what makes art commercial and what makes product design commercial if the end objective for both is to sell?

Susan Kendzulak wrote an article comparing the differences between commercial and fine art. She stated that it is commercial art that sells, whereas “fine art’s purpose is simple to exist and thereby offer enjoyment to others.” (Kendzulak, S. What is the difference between commercial and fine art? 2019.) When it comes to fine art the writer explains that it does not compel the viewers to buy the product whereas commercial art does. Such as, illustration, graphic design, photography and advertisement. From a historical perspective fine art was limited to niche market paintings, unique and one-off production. The article explains that products such as televisions and advertisement campaigns constitute to commercial art in the mid-20th century. Kendzulak continued by exploring the 1960s where the art movement, pop art became extremely popular



Andy Warhol (Pittsburgh, Pennsylvania, 1928 - 1987, New York, New York) Brillo Box , 1964

and subsequently “merged those diverse aims.” (Kendzulak, S. What is the difference between commercial and fine art? 2019.) Andy Warhol is a pop artist that thrived throughout the 60s , and to choose one out of many infamous designs, his Brillo Box was a prime example of when commercial art

and fine art began to overlap.

An ongoing source of promotion for products since 1927 when the television was invented, is advertisements. Advertisements are designed to draw in customers from the comfort and security of their own homes, as the TV is now a household favourite. Some adverts can run for months, almost brain washing the customers with catchy slogans, theme tunes, and acting. It is used as a tool to make the product memorable, slowly convincing the consumer that they should buy, need, or want their product.

“Television does not exist to entertain us, it exists to sell to us,”
- Lawrence Kelemen. *To Kindle A Soul*, p.169-70

We are fortunate to live in an era of coloured televisions as this alone can spark an interest for consumers, with these

possibilities, other methods of creativity can be introduced to design, such as, graphic design, set design. There is illustration and computer aided design and film design which are all forms of art in their own right, and are implemented throughout the world of television. Based off the oxford definition of art each of these creative outlets value the “expression or application of human creative skill and imagination, typically in a visual form” (<https://www.lexico.com/en/definition/art>) Therefore supporting the hypothesis that art and design can be the same thing. Based off the aesthetics of a brand, a style can be developed and products can become recognisable without having to put the company name to each individual product. This is especially effective because your company can develop in the customers eyes as a memorable establishment.

Another advantage to commercialising products are, brands. Brands can become very popular among consumers, and the reason being ties back to the subconscious use of semiotics. for example;

Driving a high branded car such as a Bentley, would give other the impression of wealth, empowerment and success, when if the same person was to drive a common low brand such as, KA, you are assumed to be middle-class. When in actual fact, they are both cars with the same function.

"The most important assets are brands.

Buildings age and become dilapidated.

Machines wear out.

Cars rust.

People die.

But what lives on are the brands," - (Hector, L. 'How

Consumerism Affects Society, The Economy And The Environment.')

There would be no set explanation as to why there would be different classifications to each brand other than the perception of the consumers which has been built up from what society determines. Brands need to develop a vision or a purpose that can incite their customers to buy, they also need to find out what their target markets interests are to stay one step ahead of their competitors. The fashion industry is a big competitor for brands and knowing what is consumable, and essentially what sells.

Big designer brands such as Michael Kors, Burberry and Channel often come with a big price tag to match, but why are their products so desirable when off-brand products have the same effect with the half the expense?

An article "Why do people buy brand names?" (Kokemuller, N. 2019) suggests that the reason for this, predominantly in the fashion industry is due to greater social acceptance, and the need to feel important and to fit in with their peers. Society is

materialistic, and finding acceptance, whether that may be in school, social groups or in the work place is important to people which is why customers will pay more money for what is new and cool at the time so that they are perceived to be of a higher-class, and fashionable. This is how customer loyalty is developed and a demand of products begin.

In 1974 PepsiCO launched an experiment which consisted of an anonymous taste test between two brands of cola, Pepsi Vs Coke. The experiment was held in super markets, sports stadiums and community events where participants voted for their favourite beverage by taste instead of visual design and packaging. The results were overwhelming, as almost all customers favoured the brand Pepsi, however; despite being favourable in the experiment, Coca-Cola still dominated the market for carbonated drinks. Pepsi actually fell in third place on the market share with Diet Coke in second place.

A research professor at the Baylor College of Medicine tested the consumers reactions to both drinks through brain scanning and later found that,

"When people drank, their brain wasn't evaluating flavour; it was evaluating memories and experience. And when this higher-level cognitive part of the brain was working, Coke soundly beat out Pepsi." - (Wells, R. Lucid Press)(<https://www.lucidpress.com/blog/what-is-branding-and-why-is-branding-important>)

Hence the effect of what branding can do to us humans and the way we perceive things. The summary of the experiment is that of how "brands only exists in the mind of your customers." (Wells, R. Lucid Press.)

The people who voted for Pepsi in the experiment, did so purely on the quality of flavour; however, when tasting both drinks knowingly of their brands, the experiment suggested that the flavour is not the most important quality to the consumers, as multiple factors weigh in subconsciously.

GRAPHIC DESIGN OR ART?

Graphic design is visual heavy, which begs the question. Is it art?

Graphic design and fine art are commonly compared because their structures are exactly the same; however, what differs between them, is commercialism.

"Graphic designers make art that is commercial." (Palubiak, B. Art Vs. Graphic Design, 2011)

Brian Palubiak wrote the article Art Vs. Graphic Design where his beliefs were that, "Design is too structured and not a real art form." While continuing on to explain, "Many designers think art lacks structure."

The article offers explanations from designers and artists from different areas to create a contrast of opinion and non biased discussion.

Palubiak began delving into the world of design illustration as he wrote of Vlada Vukadinovic, whom is a professor in the field of design and illustration. For Vukadinovic, his perspective is that art is emotional for the artists whereas design benefits the economy. Despite this statement, Vukadinovic did create a similarity when stating;

"Both disciplines inform each other. Painters can design and designers can paint or produce gallery art. Artists with open minds are most successful because they learn from different disciplines. Traditionally in Europe, designers and artists see each other without distinction. They see each other as artists first." (Vukadinovic, V. Art Vs. Graphic Design, 2011)

Professor of Fine Art Painting, Mark Soppeland expressed his views of the comparison between the two subjects when he explained, "The main difference between a fine art composition and a design composition is that a design usually is fitted to the desires of a client, while the fine art composition follows the concerns of expression for the artist." (Soppeland, M. *Art Vs. Graphic Design*, 2011)

In a similar article written 'Art Vs. Graphic Design: The Debate Rages On' by Elise Leveque explained that there are messages behind every piece of work and it is down to interpretation, as explained in previous chapters. "Art Is Interpreted, Design Is Understood" (Leveque. E. *Art Vs. Graphic Design: The Debate Rages On*, 2013)

Throughout this debate it has already been established that perspective is fundamental within the world of creation. Although there are other aspects to consider, not only is perception important but, so is style. Leveque continues to explain her view on style by describing art as a product of different taste. Art can be dependant on what style is preferred by the consumer as there can be no wrong in art, whereas design is a matter of opinion.

FUNCTIONALITY IN ART

"An activity that is natural to or the purpose of a person or thing."
Is said to be the definition of functionality. ([https://
www.lexico.com/en/definition/function](https://www.lexico.com/en/definition/function))

Alex Allenchey delves into the topic of functionality in an article
"What is functional art?". It is clear from reading the text that the
writer is attempting to blur the divide between art and design.

Allenchey states;

*"Occupying that tenuous space between fine art and the
everyday, functional art refers to aesthetic objects that serve
utilitarian purposes. The genre is remarkably inclusive: it
encompasses everything from furniture and lighting to dishes
and even books."* (Allenchey, A. What is functional art? 2013)

It is obvious that what the writer is touching upon when he
states of furniture, lighting, and dishes, that he is in fact talking
about design. All objects are created to serve a purpose and to

be use for the benefit of the consumer, but what is the difference between design and functional art?

The article suggests that the main aspect of what differentiates the two are, collectors. Allenchey explains that a product can become a collectable item and with purpose however, the consumers may have chosen to reserve the product for the shelf to stand on display, such as Starcks Salif Juicer.

However, contrastingly from an opposing article, 'Art Functionality vs. Design Functionality' by Jay Han in 2017 it was that art remain sensorial and visual, Han went on to describe art as "therapeutic gratification for the artist".(Han, J. 2017) Despite this being merely an opinion Jay Han is a lab coordinator at the particles design lab, therefore is only talking from the perspective of design, in which I believe to be a narrow way of approaching the debate.

Foxcroft Arts produced an article that broke down the topic of functional art in categories, which explored the function from all perspectives. Their reasoning behind this was simple! "Taking anything out of context can lead to misunderstanding." (Foxcroft Art, Function in Art and Design)

They divided the topic into six categories, which include the following:

- Personal Function
- Social Function
- Physical Function
- Spiritual Function
- Educational Function
- Decorative Function

Within each sector it was described what type of art could fit under the definition and what that means to us as the viewers.

It is important to remember, as research has already made clear that human perception is forever changing therefore, people may interact with each of these categories differently.

The concept of personal function supports Jay Hans opinion that art serves as an emotional vessel for the artist. The word personal is in relation to emotions and expressive art. Art therapy has developed greatly in recent years and offers an emotional release for patients, artists and viewers; therefore in a more medical sense, art does provide some practicality and function.

Political propaganda serves as art, activist art. This comes under social function where creativity has the power to address the community, political issues and collective life. " Political art always carries a social function. Art that depicts social conditions performs social functions." (Foxcroft Art, Function in Art and Design)

Physical design is an indirect connection to the design world, such as interior design, architecture and design in which humans interact with unknowingly or subconsciously, for example, furniture design. This type of design holds a more traditional concept of physical function where the products would serve a purpose.

A spiritual function is for those who believe in a higher power, it is in relation to religion. They are often found in places of prayer and in homes of the believer. The function remains as people can seek spiritual refuge and connect emotionally to art, whether that may be sculptural form or painting. Spiritual function could also serve as personal, it is possible that these categories can coincide and overlap each other, as everything in life is down to perception.

In educational terms, "Symbols and signs that illustrate knowledge, meant to inform or tell a true story" (Foxcroft Art, Function in Art and Design) These are typically taught through academic subjects such as mathematic symbols, scientific illustrations and sometimes historical too. It is important to remember when talking about symbolism within spiritual and educational functions, that semiotics are also introduced. Following the research in chapter two, we know that semiotics can differ peoples interpretations and perception of things.

A decorative function is “meant to entertain or excite the eye and may not have any meaning at all” (Foxcroft Art, Function in Art and Design) this may include items of crafts, and ornamental art. Crafts can also interact with the physical function.

However; despite having in-depth explanations of how art may be functional independently, and article ‘How Form and Function Play into the Rise of Good Design’ written in 2017 (author unknown) made a bold statement, making the assumption that art can only be “form” without design and also stating that art “just exists”.

“The main distinction is that design must have a purpose. Art can have no other reason for existing other than to be viewed or otherwise experienced. However, design requires a function. If the design is visually striking, then it may also be considered art. Of course art and design overlap, but without function (design), it’s just form (art).”

(‘How Form and Function Play into the Rise of Good Design’, 2017)

CONCLUSION

In conclusion, it is clear after conducting research into the stigma around art and design, that it is all a matter of opinions.

Semiotics have proven to embed a made-up set of rules into the minds of society, it is not something that clearly states a meaning however objects become symbolic to us, as society has taught us to register those objects in one particular way. As already discussed, societies across the world differ and there for symbols can be interpreted differently, and unknowingly. The rise of social media and advertisements have also been allowed to control our cognitive thinking, we are more reliant on what the media tells us to do as appose to what would we would choose to do if media was not a factor. The Pepsi experiment alone is enough significant evidence to prove that we rely on experiences and habits to form our decision making, which in my opinion does not leave much room for change or development. Humans are creatures of habit, and we use this as a crutch to go through life, sticking to what we know and what we were taught by our parents and grandparents, and also what

is expected of us from our governments. We create the restraints in our minds without knowing that we do it. For example, why are people scared of sharks, if they have never been hurt by a shark or have never come close to a shark? Because they have already decided that they are scary animals, that are dangerous without the evidence to support their theory. Art and design have been segregated because we tell ourselves that they are different, we enforce rules that don't exist because we merely follow the crowd, therefore very little change is made to alter that opinions. The entire stigma is made up of perceptions, The big picture is that art and design can mean whatever we want it to mean, we can adapt to fit every aspect of our lives, we can separate them and combine them along with other creative subjects, but we chose not to. There are allocated rules assigned to design and art which are made up and set by ourselves as humans, we ultimately can make the conscious decision to change our thinking and beliefs for our own benefits or chose to stick with the status quo because that's what everyone else does and it is our need to fit in. As children we are told that there is a difference between design and fashion, there must be a difference between art and architecture, therefore we do not question this hypothesis for ourselves and that is why there is a segregation that continues to happen throughout all methods of creativity in society.

The imposing elements of the segregation include:

- Semiotics
- Social media
- Commercialism
- Perception

This is a topic that is not being explored enough, and needs to be considered. There is a freedom in creativity and that should be exercised freely.

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