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Hatred X Design

For my exhibition I wanted to explore a key theme of Hatred and how it influences design and art. Hatred is a complex emotion that plays a major influence in the way many things are designed. Physical Product design is becoming less and less user friendly regarding aesthetics as well as pricing with a major shift towards planned obsolescence where products are poorly manufactured or manufactured with faults so that they do not last long and the consumer needs to replace them, as Norman (2013)stated “everyone who wants the product has it, then there is no need for more. Sales will cease. The company will go out of business.” My Exhibition compiles a series of different products, art pieces and architectural features that all link back to the key theme of hatred in different ways. My exhibition space would ideally be an installation inside Victoria Place which is located within London Victoria train station, this space is visited by thousands of people daily, many of whom are passively using the place as a station exit or as a place to go shopping. A common phenomenon that occurs within this space is frustration in individuals as people often find it difficult to manouver from the platforms within Victoria train station over the Victoria bus station which Victoria place leads to. I believe that my exhibition can harness that feeling of frustration to allow viewers to connect with it on a deeper level.



Figure 1 (“Victoria Place map”)

Within the exhibition I wanted to explore how hatred can be a fuel for design and innovation whether that be for better or for worse. Hatred is a dangerous emotion, and I wanted to enforce this idea throughout the exhibition by having an AR-15 pointed towards any passersby or exhibition viewers. A gun is an extremely poignant symbol of violence and hatred has a very common cause for violence throughout all of history. The design and craftsmanship of modern weaponry is extremely high quality and it is an unquestionable marvel of design but the intent behind the design of guns is to harm and that hate-fuelled mindset resulted in the creation of a weapon used to kill thousands throughout history. The idea of the gun “watching” the viewers links with ideas of perception and the Hawthorne effect where people act differently to how they typically would when under observation (French, 1953)



Figure 2 (AR-15)

The first Piece displayed in my exhibition is a “Camden Bench” which is an example of a series of benches created by the Camden borough council within Camden, these benches are a quintessential example of “Hostile architecture” which is described as “the design of public spaces in a way that stops unwanted behaviour” with the “unwanted behaviour” typically being the homeless community using them as beds. This architecture also typically prevents skateboarders from utilising urban spaces. Hostile architecture exists to prevent people from

engaging with public spaces in “unruly” manners and negatively affects those in need of solitude and shelter. Governments and councils utilising hostile architecture shows a clear disdain for those who are less fortunate in society. Within *The Communist Manifesto* (1846), Marx and Engels outline that the bourgeoisie utilise legal structures in order to maintain control over the proletariat. Hostile architecture is a manifestation of this through how it is a physical barrier that marginalises those who do not fit into the traditional capitalist systems.



Figure 3 (“Camden Bench”)

Also within my exhibition, I intend to display the Knife Angel which is an 8.2m tall statue created out of 100,000 donated knives that had been collected through amnesty schemes as well as police seizures. The statue was created by the artist Alfie Bradley with the intent to showcase the severity of knife crime within the UK. I believe that the knife angel is a striking sculpture to display within my exhibition due to its violent nature. The sculpture links to my key theme of hatred for the exhibition with how knives as a product are often misused as a tool for violence with knife crime being a prevalent issue in contemporary British society.



Figure 4 ("Knife Angel")

Displayed within my exhibition, will also be a pair of Doc Marten 1460 boots next to a pair of Solovair Hi shine Derby boots. Dr Martens shoes were once a symbol of rebellion and a marker of subcultural identity but that has been lost over time due to shifts in manufacturing and brand strategies. Based in the UK and intertwined in the subculture of punks, skinheads and working-class youths in the 1970-80s where it stood out from other brands for its authenticity and resistance of mainstream culture. Since reallocating production to asia in 2003 in order to cut costs, many wearers of the shoes began to notice a decline in comfortability and craftsmanship of the shoes. McRobbie (1994) said the "commodification of subcultural style inevitably leads to its dilution and loss of political significance". The mass marketing of Doc Marten shoes in high street shops transformed them from symbols of resistance into lesser accessories for the mainstream culture, this links with Hebride (1979) who marked the "recuperation" of subcultural style, where radical fashion is stripped of all meaning and symbolism in favour of mass commercial consumption, The brand has realigned itself with mainstream culture and is no longer as iconic and symbolic as it was before. This exemplifies a hatred for the consumers of the brand as the company shifted its focus away from its true fans in favour of corporate profits and mainstream success. Solovair boots are similar to Dr Martens but have remained manufactured within the UK, they utilise higher quality materials and pay more attention to stitching and finishing on the shoes which sets

them apart from Dr Martens, Solovair boots however are more expensive than Dr Martens because of this attention to detail.



Figure 5: ("Dr martens")



Figure 6: ("Solovair boots")

My exhibition will contain a mannequin displaying the Balenciaga Hi vis jacket which exemplifies a Hatred that many high fashion designers have for the working class and the majority of society. By creating a high-visibility jacket, a jacket commonly associated with manual labour jobs, Balenciaga is commodifying the aesthetic of labour and also engaging in Bourdieu's (1984) notion of distinction which states that cultural tastes reinforce class divisions. By the wealthy in society being able to wear a garment of the working class so freely, they are showcasing their superiority by turning such a staple of working class society into a costume.



Figure 7: ("Balenciaga Hi Vis")

Within the exhibition will be Andres Serrano's *Piss Christ*, which is a photograph of a plastic crucifix submerged in Andres' own urine. The image is extremely provocative and showcases how hatred can be used as a tool for creativity as well as cultural critique. The piece was widely condemned by conservative and religious groups for blasphemy for defacing a holy symbol, the photograph challenges observers' views on what is blasphemous and what isn't. Bishop (2012) said that "artists and works of art can operate in a space of antagonism or negation vis-à-vis society" stating that art has the potential to create discourse in the public and this is shown through how visceral hatred can become a force for change and introspection leading to more conversations around freedom and expression as well as censorship. *Piss Christ* shows how emotionally charged responses, even whilst rooted in hatred, can be a useful source of creativity and a conduit for social change.



Figure 8: ("Piss Christ")

The exhibition will also feature a collection of various vapes on display, the marketing of vapes towards children and adolescents poses a major risk to public health and is a prime example of harmful and hateful design. Contemporary vapes come in flavours like bubblegum, cotton candy and blue raspberry, which are all common sweet flavours. By fostering early nicotine addictions, vape companies are harming children for the sake of their own profit. As Hammond et al. (2019) noted, "youth are particularly susceptible to marketing strategies that use flavouring and social media influencers, which can normalise vaping among peer groups" These companies utilise bright colours and targeted marketing as a tool to hook young people and get them to develop a nicotine addiction and reliance so they can have repeat customers.



Figure 9: (“Children’s vapes”)

Figures

Figure 1: Victoria Place (2024) *Information* [Digital Image]

Figure 2: AR-15 rifle with a Stag lower receiver California legal (2011) [Digital Image]

Figure 3: The Wub (2015) *Camden Bench* [Photograph]

Figure 4: Bradley, A. (2018) *Knife Angel* [Soldered Knives] British Ironworks Centre, Shropshire

Figure 5: A pair of classic black leather Griggs' Dr. Martens boots, with distinctive yellow stitching around the sole(2005) [Digital Image]

Figure 6: SOLOVAIR – BLACK GREASY 8 EYE DERBY BOOT [Leather]

Figure 7: Balenciaga Hi Vis – Balenciaga (2021) [polyester and nylon]

Figure 8: Piss Christ (1987) – Andres Serrano [print photograph]

Figure 8: Flavoured-Tob-compare (2018) ETR blog [Digital Image]

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