

Art, Design and Sustainability: Artist may Become a key changer in environment sustainability

Ananda Karmakar¹, Richa Thapliyal²

¹Associate Professor HOD, Animation & Gaming (Department of Visual arts), Graphic Era Hill University, Dehradun, Uttarakhand, India

²Humanities and Social Sciences, Graphic Era Deemed to be University, Dehradun

ABSTRACT

The purpose of this study is to demonstrate the role of art and design in sustainability. This paper argues that sustainability is a social structural process that is the outcome of several acts performed by numerous people across time and geography. Society is continually changing as a result of those acts, their consequences, feedback loops, and reflection on those consequences and feedback loops. The article outlines four distinct types of reflexivity and reflective capital that are critical in modern society: aesthetic, interpretive, ontological, and professional. All of these modes of expression transcend the technical rationality that dominates the majority of policy studies and scientific evaluations. As a consequence, science and mainstream politics have a limited role in these introspective processes. By contrast, the study explains that artists and designers, depending on their distinct skills and abilities, play a significant role in each of the reflecting processes. This study is followed a qualitative method which is framed with interpretative and descriptive analysis. The article illustrates points using a range of creative initiatives. The paper concludes that by viewing sustainability as a process of structuration in which reflexivity is critical, and by recognizing the importance of reflexivity that extends beyond technical rationality, art and design have the potential to be significant change agents in the field of sustainability. Finally, the article demonstrates that, in reality, artists are more participating in sustainability initiatives and are increasingly playing the role of change agents.

Keywords: Art, Artist, Design, Sustainability, Environment

INTRODUCTION

1.1. Background of the study

Sustainable art is that adheres to core sustainability ideals such as ecological, social justice, nonviolence, and grassroots democracy (Fowkes, 2006). As a dynamic process, sustainable development seeks to relate local activities to global problems while anticipating and meeting the demands of current and future generations in a manner that reproduces and balances local socioeconomic ecological systems (Berke, 1999). According to researchers and art historians, the first time we talked about permanent art was in the time of conceptual art from the nineteenth sixteenth to the nineteenth seventeenth centuries (Fowkes M. &., 2009). In the same not it is also said that,

sustainable art takes a critical stance against certain important practitioners of the 1960s land art movement, who shown little regard for the environmental ramifications of using the landscape as a huge canvas with a bulldozer as a brush ("Art and Ecology – Economy Special Issue", 2006). As a logical step, I ask myself and start to search the various potential including role of art and design in sustainability. Design is synonymous with 'production,' whereas art is, 'a process of inquiry.' Given that sustainability is a process of discovering new ways of being, doing, and experiencing the environment, art and design are inextricably linked (Bijvoet, 1994).

Art is seen only in terms of its products, such as visual arts (paintings, photos, sculptures, graphics and animation), linguistic images (metaphors, literature, poetry), or musical and theatrical performances (theatre, dance). However, it's the investigation process itself that grabs my attention. Creating art is a process of experimenting with and redefining what it means to be human. Creative, lateral thinking and intuition are used by artists in their own unique ways to carry out these tasks (Dieleman, 2008).

1.2. Significance of the study

The primary Significance of the study is to study the function of art and design in sustainability, including how that role may be performed and transformed into a game changer. In this paper, it is also sought after what creations are made through art and design that are sustainable, so that artists and designers can truly contribute to the process of social transformation. Another main goal of this study is to get people excited about, guide, and support the process of change toward sustainability.

1.3. Methodology

In order to carry out this study, the qualitative research methodology, which includes both interpretative and descriptive analysis, was selected as the appropriate method to utilize. The purpose of the study was to build a more complete concept, and it was built on the basis of previously produced concepts that have been put to testing and validation by other researchers. The research was aimed to establish a more comprehensive concept. This was done with the goal of finding information that had not been found before in the specific field of inquiry that was being investigated.

Discussion

In today's day and age, a sizeable number of artists and designers have a strong handle on their respective art and design professions thanks to the use of environmentally friendly practises. Creative people, such as artists and designers, are trying to produce works that have a larger effect via more sustainable means, and they are putting environmental considerations at the centre of their work as a result of the growing awareness of the need to preserve the environment. This is because of the growing awareness of the need to preserve the environment. As we continued, I became aware that discussions on art, design, and environmentally responsible practises had been going on for a considerable amount of time. Since it was realised that we require sustainability in order to preserve the beauty of our natural surroundings, creatives have been working across a wide variety of artistic subgenres and mediums while keeping in mind the importance of preserving the earth in ways that are not harmful to the earth in any way. This is done while keeping in mind the necessity of sustainability. The initiatives are now in the process of being developed and put into action, and their primary goal is to bring awareness to both the subtle nuances and the harsh realities of climate change.

When we discuss the sustainable art movement, we can see that the land art movement was the first step towards popularity. This can be seen when we compare and contrast the two movements. In the second episode, the designers began to experiment with a variety of conceptual approaches to the production of art by using wood, dirt, sand, stones, and water while simultaneously protecting and degrading the environment.

The year that "Spiral Jetty" by Robert Smithson was released is. Jetty, one of the most well-known examples of land art, has been able to maintain both the integrity and sustainability of its design because to the usage of 5,000 tonnes of basalt. Basalt is a dark rock that is formed after lava that has cooled has solidified. An artist developed a giant twining in the midst of the Utah desert. This twining is intricately tied to the environment around it and actively monitors the development of ecological concepts. In this regard, the work of other land artists such as James Turrell, Richard Long, and Nancy Holt, who were also actively involved in the same movement, is important. (Grace, 2019).

In another expressive plan on the expression of sustainability through art; it is about social challenges of Thyssen-Bornemisza Collection developed by the ACCIONA and Thyssen-Bornemisza Museum. In these museums, various paintings have been displayed, of renowned artists including Claudio de Lorena, Natalia Goncharova, Vincent van Gogh, and Romare Bearden. The paintings represent the protection of natural landscapes, the growth of cities, the consequences of industrialization, the emergence of women artists, the use of resources and reuse of waste. (active sustainability, 2021). Recycling is one of the core aspects of the landscape of sustainability. Many artists are doing art work using recycled materials. Choi Jeong Hwa is one of the famous artist who has been working on the relationship between the manmade and the natural. When he works, he likes to use materials like old banners and plastic containers to make sculptures and large-scale art projects. He conducted an interview with "The Artling" and said, "Plastic is made by the sun, the earth, and humans." What humans make is made by nature. This can also be seen as a "second nature", as plastic is a synthetic compound of rubber and oil."

In this way, she favored the usage of components such as twigs, tendrils, and vines, and she especially appreciated writing manuscripts using these specific components as the primary building blocks. I would like to mention here on another great initiative regarding sustainability through art or fortification of the nature through art and design that the Princeton University Art Museum has collected some art works of a Chinese artist named Cui Fei, who is based in the United States. I would like to bring this up because it is related to another great initiative regarding sustainability through art or fortification of the nature through art and design. This is something that I would like to bring up because it is related to another great initiative regarding sustainability through art or fortification of the nature through art and design. I would like to bring this up because it is related to another great initiative regarding sustainability through art. Her creative practice is characterized by a strong and unmistakable relationship to nature in its purest form. (Barbieri-Low, 2021).

One of the presents that modern technology has bestowed upon us is the ability to experience augmented reality. It is a mix of digital data, such as text, photographs, music, and video, as well as the addition of the actual world, which may be experienced by using a web camera to access virtual reality. This kind of combination is known as augmented reality. The incorporation of augmented

reality (AR) and the animation process has led to the production of modern books that are not only very amazing but also interesting to people who are in the process of acquiring new information. According to the results of the study, it has been seen that students' levels of understanding have grown as a result of the application of augmented reality, and students have displayed a more favorable attitude toward the subject matter. (AR) (Miller, 2014). AR, on the other hand, is a huge help when it comes to providing a healthy learning environment and a long-term educational environment.

As a kind of creative practice, animation is becoming more popular in today's world, which has resulted in an increase in the number of people who are interested in the subject. There has been a lot of use of 3D technology in the field of sustainability. However, it can also be used to make individuals feel, seem, or act in a way that either raises awareness of or challenges societal norms that are not sustainable. For example, there has been a lot of use of 3D technology in the field of sustainability. This activity has been carried out pretty often. (Greeff, 2017).

Conclusion

Even if the sciences are necessary for the understanding of problems, they are unable to make a contribution to sustainability. This is because sustainability is primarily the process of constructing a new world with new institutions, commodities, processes, and connections. Even while scientific research is necessary for problem solving, it is not possible for scientists to make a contribution to environmental preservation. It's possible that their lack of success might be ascribed to the fact that they attempt to comprehend reality by using deductive reasoning, which is inadequate. Due to the fact that it dissects reality into its component pieces, science is not an acceptable tool for finding a solution to a complicated problem such as ensuring the sustainability of the environment. There is a diverse assortment of factors to blame for the failure of politics. They are too ingrained in conventional institutions such as national governments, which find it difficult to handle continental, global, or multi-cultural concerns because of their structure. They approach issues in a methodical and analytical manner, and they exaggerate the relevance of being logically functioning in their own minds. They are fixated on finding solutions to difficulties. My goal in bringing this topic to a conclusion is to demonstrate that the arts and artists can and do make a contribution to significant change processes. Doing so gives me a sense of accomplishment. Recognize that the creation of art has the capacity to positively contribute to the sustainability of the environment.

Reference

1. "Art and Ecology – Economy Special Issue". (2006). Praesens: central European contemporary art review, 1.
2. active sustainability. (2021). Retrieved from www.activesustainability.com: https://www.activesustainability.com/sustainable-development/art-and-sustainability/?_adin=02021864894
3. Barbieri-Low, A. J. (2021). *Artisans in early imperial China*. University of Washington Press.
4. Berke, P. a. (1999). *Planning for Sustainable Development: Measuring Progress in Plans*. Lincoln Institute of Land Policy.
5. Bijvoet, M. (1994). *Art as inquiry, Interdisciplinary aspects in American Art after 1965*.
6. Dieleman, H. (2008). Sustainability, art and reflexivity. *Sustainability: A new frontier for the arts and cultures*. 108, 146.

7. Fowkes, M. &. (2009). Planetary Forecast: The Roots of Sustainability in the Radical Art of the 1970s'. 23(5), 669-674.
8. Fowkes, M. F. (2006). Principles of Sustainability in Contemporary Art. central European contemporary art review(1588-5534), 5-12.
9. Grace, I. S. (2019, September 11). artzine. Retrieved from theartling.com: <https://theartling.com/en/artzine/sustainable-art-design/>
10. Greeff, B. (2017, April 26). Animating Sustainability/the university of UTAH. Retrieved from sustainability.utah.edu: <https://sustainability.utah.edu/animating-sustainability/>
11. Miller, C. H. (2014). Digital Storytelling a creator's guide to Interactive Entertainment.