

## INTERSECTIONS BETWEEN ART AND DESIGN

This is about experiences linking the arts and design.



At the very beginning (more or less the half of the 19<sup>th</sup> century and specially the period around the Great London World Exhibition, 1851) there was a strong debate among scholars and especially British scholars about the relationship between design and the arts. Fundamentally the direction of their debate was from the art to design. People like Henry Cole, who was the founder of the Journal of Design and Manufactures or William Morris in the second part of the century. All these people were trying to understand what

could have been the contribution to the arts to improve the quality of industrial products. Fundamentally, the idea was that the arts could contribute to improve the quality of industrial production. If we think about a kind of debate the other way round, we need to wait until the beginning of the 20<sup>th</sup> century. Of course, the starting point is the following one:



This is an art piece by Marcel Duchamp called the Fontaine. It is the first time in which the world of the arts understands that there is a fundamental transformation in society that is a fundamental transformation in culture and the world of industrial products. Meaningful not only because of their use, but also in cultural terms. As you know, it is also the starting point of a strategy; that of ready-made objects that do not need any special intervention by the artist and are not made according to traditional art

techniques (they are made according to the new production processes). In 1917, we have the first move of this dialogue in which the direction is from design into the world of the arts.



More or less in the same period, the futurists outlined a completely different world with respect to the past. A world in which art should be fundamentally redesigned on new basis. The idea that the work of art cannot last internally in the manifesto of futurist architecture is written. Each generation should build up its own city. Architecture will last less than us and in fact, they describe a new city made with completely new materials like glass, metal and especially cardboard (architecture made of cardboard). The

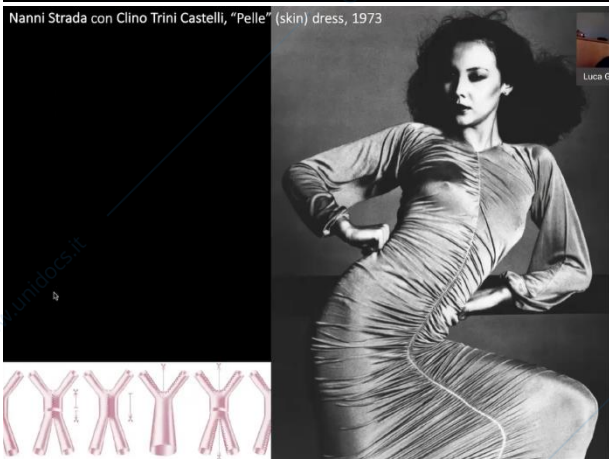
world of production and specially the world of design, waited more or less 50 years before really understanding the meaning of this statement.



The first example of a piece of furniture completely made of cardboard is this armchair by Peter Raake, that was designed in 1967. There was a previous example by the same designer, but it was a stool for children. It was made of cardboard, but it was fundamentally a kind of toy. The very moment in which design really understands the forecast of futurists is around the 1960s.



In fact, we could also consider this painting by Giacomo Balla the clearest exhibition of the futurist idea of dynamism. In the world of design, to find similar ideas we have to wait to the 1960s and 70s.



For example, with Nanni Strada and Clino Trini Castelli. This idea of using the process of producing women tights for producing also women garments in a very quick way. The fabric is produced, cut and sewed in the same machine. It is a continuous process from the beginning to the end and the garment comes out ready for the market in one single process. This is in a certain sense, a futurist attitude.



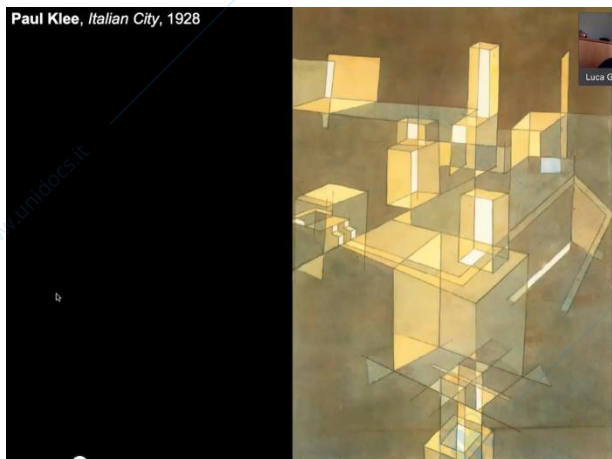
contemporary design, and it is a kind of joke.

Another example we could quote of this idea of a futurist design is the Panton chair. On the one hand, because of the shape of the chair that is somehow recalling Giacomo Balla's gestures. It is a very quick and dynamic line and also because of the colour. Third reason is because of the material, which is plastic, so it is an updated way of producing objects. It is the first example of a chair using one single material and single process. If we start from here, we can also have an update that is related to



LINES AND PIPES.

This is when Fabio Novembre redesigned the Panton chair according to the shape of a woman/man body. It is a kind of mocking at the typical modernist style that never takes into account gender issues (icy style modernism which never thinks about sex, eroticism, etc). This is a kind of update of the same language and attitude to design.



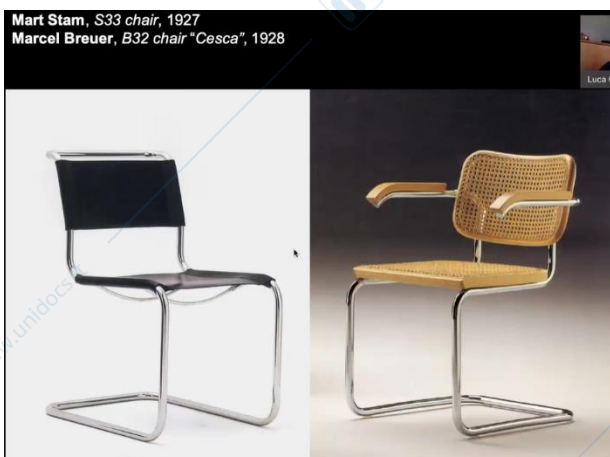
Now we go on to the topic of lines and pipes. When we were talking about Bauhaus and abstract art, professor showed the idea of pipes and lines. He started with Paul Klee and the relevance of line in the construction process. The development of lines on the surface of the canvas goes from the surface to the volume and shows the process of construction (in German they say *gestaltung* to the process of producing forms). From this picture, we move to another very beautiful watercolour by Paul Klee.



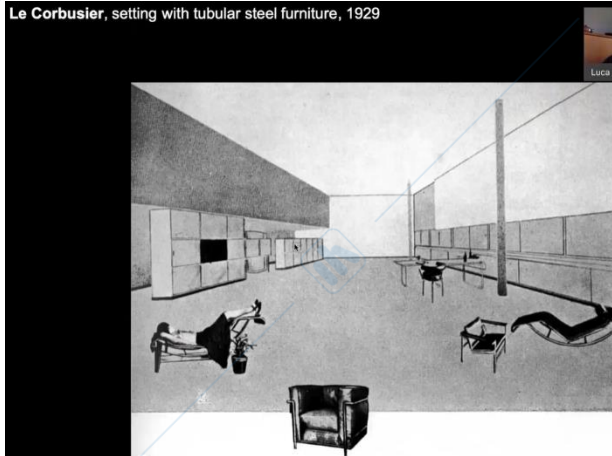
Here, we focus on the shape of the chair, which is made only of few lines. From here we move to the following chairs.



These were designed by Mart Stam. The first time he designed the chair was because his wife was pregnant, so he wanted to design a chair light enough for his wife to bring the chair with her in any room of the house. The first product he made was with gas pipes. Lines became gas pipes and produced the first prototype of the chair. From this chair we move to the twins Mart Stam and Marcel Breuer designed more or less at the same period (the late 1920s).



In the same period, there were many other designers who started experimenting with the same technology of tubular steel structures (such as Ludwig Mies van Der Rohe or the couple Le Corbusier and Charlotte Perriand).

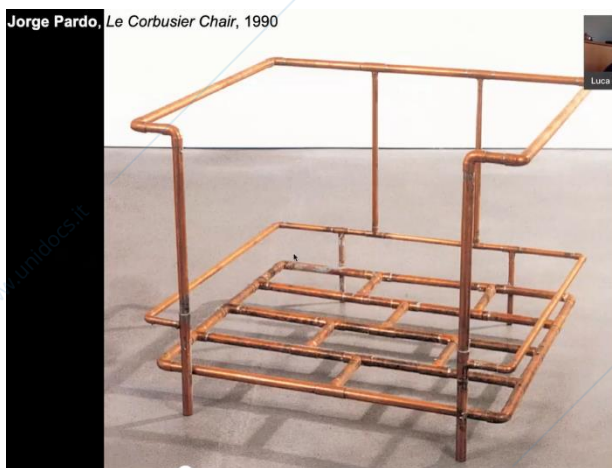


Here you see there is an image of some tubular steel furniture in an interior (perspective of an interior environment).



One of the most famous pieces of furniture that Le Corbusier and Charlotte Perriand designed in those years is the Grand Confort armchair. We could say that the design of the metal structure is very geometric fundamentally recalling the idea of the shape of a cube was by Le Corbusier, while the soft leather padding was fundamentally designed by Charlotte Perriand, who was very much interested in comfort and in the relationship between furniture and the body. In this story there are other episodes always

crossing between design and the arts.



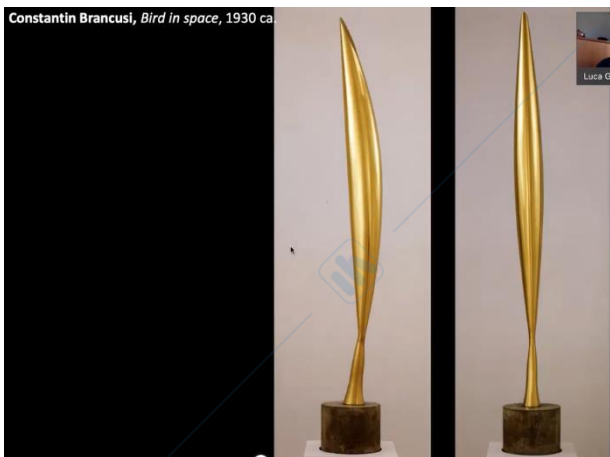
In 1990, Jorge Pardo, who is a Spanish sculptor, redesigned Le Corbusier's Grand Confort chair using gas pipes. In a certain sense, with this sculpture he tries to tell the whole story (connect the thoughts). The thing is that if you do not know the story at the very beginning, you don't know the story of Mart Stamp and Bauhaus chairs. You cannot understand the meaning of this kind of sculptures. Professor finds this process quite interesting, and it is not the last episode of this story.



There is one more episode in 2008, when the two Dutch designers Andreas Quednau and Sabine Müller redesigned the typical deck lounge chair as if it was a radiator. The useless gas pipe that was used simply because it was easy to use it for the prototype became a radiator (became functioning). In a certain sense, with this proposal designed in 2008, the whole story is brought to an end and all the single episodes find their conclusion.

### PERFECTION AND ERROR.

Many other stories could be told. For example, the opposite between perfection and error. Obviously when we think about industrial production, we think about objects made by machines. They have to be absolutely perfect in their shape and functioning.

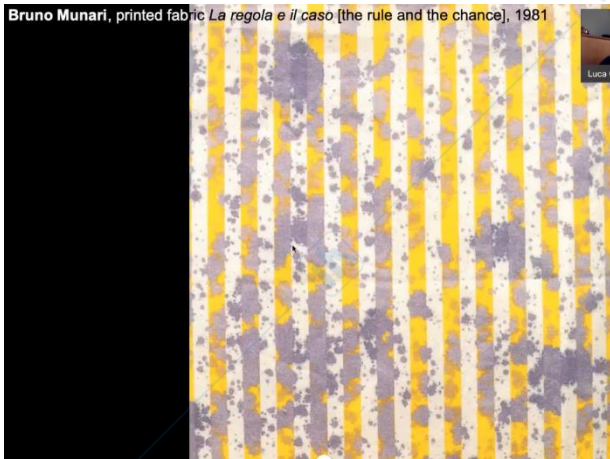


Constantin Brancusi was fascinated by this kind of perfection, and he tried to polish his bronze sculptures by hand, trying to reach the same perfection of industrial products. [Professor told us in the previous lesson the story of the customer officer in New York]. This is the story of an artist trying to imitate this industrial process.

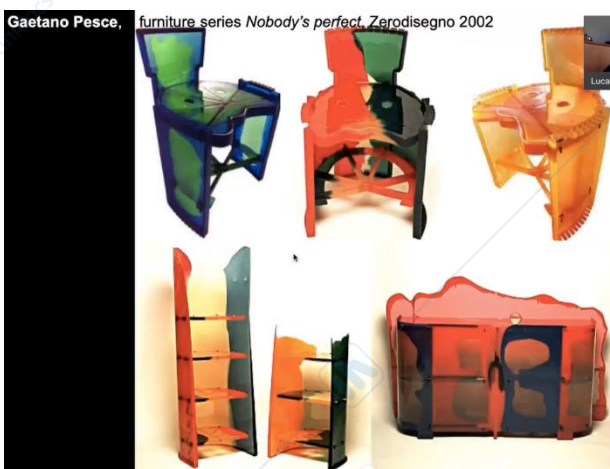


There are also stories of artists simulating the production. Simon Starling for example made a copy of a very famous lamp designed by the Danish designer Poul Henningsen (PH5 Lamp). It is totally handmade, and the interesting aspect is to understand the difference between the original (produced by a machine) and this sculpture that is also a lamp that instead is handmade. A comparison between perfection and imperfection, between the world of design and the world of arts applied to the same precise shape and

object.



Another interesting story always in this kind of debate between perfection and imperfection is told by Bruno Munari. This is a nice story. Munari went to a factory that use to produce printed fabric. They asked him for new patterns for printed fabric but Munari was not really the kind of designer interested in designing patterns, so he asked to have a look at the process of printing on the fabric and he found out a new process in which the machine was working in a wrong way. Because the machine was not producing using the expected methodology, the result was an everchanging pattern. Here you see an example of this experimentation that is very interesting (learning from errors).

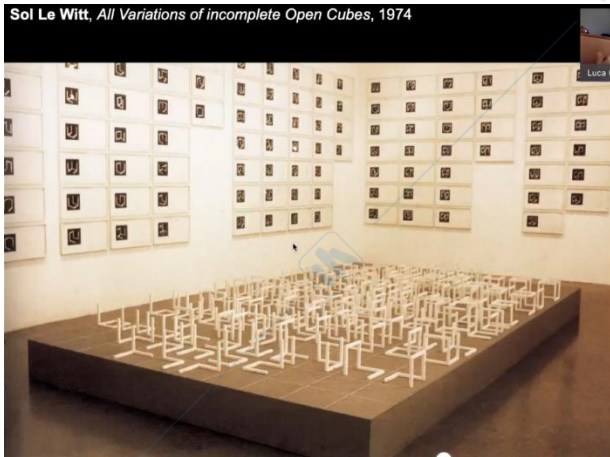


The last example in the same series is by Gaetano Pesce. These chairs are always the same in terms of shape and elements, but they are all different because the workers who mingled the colour plastic materials decided which colour and how to spread the colour inside the mould. This is a very interesting strategy because it questions the very meaning of industrial production and specially what the role of workers inside the process is. Fundamentally this process is against their Fordist way of producing.

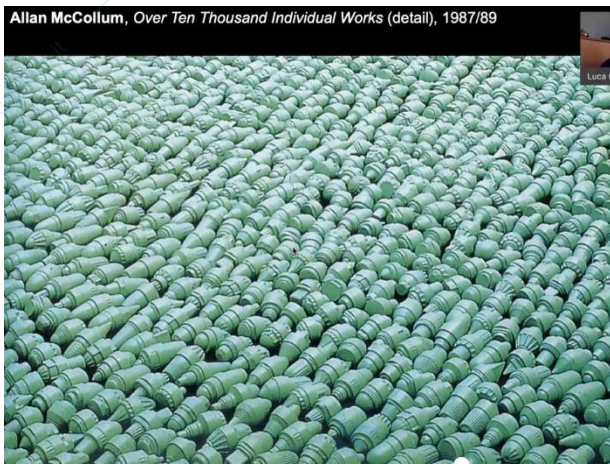
Always thinking about production/industrial production, we talked about the relationship between series and customization. In this respect, most of the examples professor is showing in this "novel" come from the world of the arts. Obviously, we talk about series when we talk about production.



You know and again it is a recap, that Andy Warhol was fascinated by series and specially about the social effects of repetition which is the typical process related to serial production. Repetition produces what you see here with the 9 Marylins (the deep personalization of people, the reduction of people into icons).



The strategy of producing series of elements and variations was also developed by Sol Le Witt in this very beautiful series of All Variations of incomplete Open Cubes in 1974. The idea of using the same strategy that belongs to industrial production in a variation that produces always different shapes but fundamentally related to a rational process.



Finally, we have also met Allan McCollum, who tries to produce a number of objects that are more or less the same so that they could be produced industrially but are customized for a population of costumers that is more or less the number of people living on Earth (7 billion). Again, it is a story that crosses the two disciplines: design and arts. Not surprisingly, when designers think about serial production and repetition, they try to emphasize the other way round the idea of producing objects that are

customized.



Professor likes very much these two examples by Tejo Remy, who is one of the designers inside the Droog Design group (Dutch). Here you see this chest of drawers that is made of re-used single drawers. Obviously, the shape of the chest of drawers is always different. The Rag Chair that you yourself can customize provides the artist with these garments (you can choose your own garments) and with those garments the designer builds up this armchair that is specially customized for you.



Fernando and Humberto Campana did these armchairs which are always different because of the process. Apparently, they are industrial products but in fact they are produced by craftsmen and each chair is different from another because of the process.



Again, talking about consumerism we have met this lady (the Supermarket Lady) with a trolley filled up with goods. She is really the emblem of the society in which you shop, therefore you are. Probably, this lady and her trolley inspired a German designer when he designed this other piece:



This is called the Consumer's Rest. In a certain sense, when you look at this special armchair, we can think that the supermarket lady at the end has found her special customized armchair. But many of us really live in this kind of world.

#### ITALIAN DESIGN AND THE ARTS.

Italian design and Italian designers were very much influenced by the arts. We can find really many examples of this strong relationship.

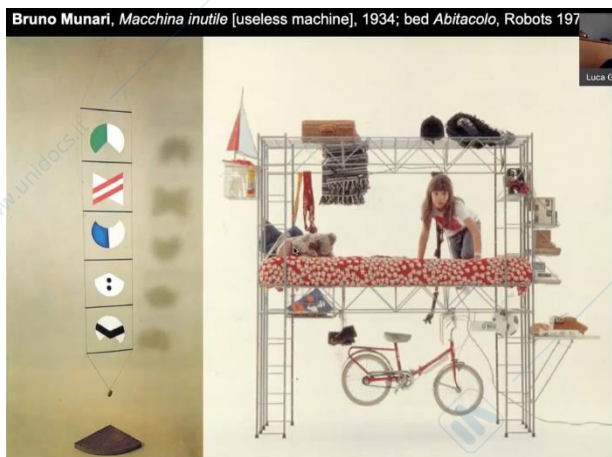


In 1940, Achille Castiglioni was discussing his own master thesis. He was a student in the faculty of architecture in Milan and decided to make this model of a building with cheese. It is in the end, fundamentally a Dadaist strategy because you never use cheese for building up a model of a building. In a certain sense, Castiglioni is mocking at architecture and also at the teachers who are supposed to discuss his own thesis. At the same time, when asked why, he simply explained the colour of this cheese

was exactly the same colour of the marble that he was using for coating the building (halfway between a joke and a serious thing).



Again, Castiglioni here. This stool is a readymade; a technique that was developed in the world of the arts looking at design comes back into the world of design looking at the world of the arts. It is a two-way relationship.



Also, according to Munari, fundamentally the design process is the same adopted in the arts. You can be both an artist and a designer and the fundamental difference between being a designer and being an artist is the idea of useful things. The useless machine belongs to the world of the arts as you see on the left, and the useful machine is this beautiful bed for children designed by Munari in 1971. The idea is the same and the function is the element that separates the objects in the two worlds (world of the arts and world of

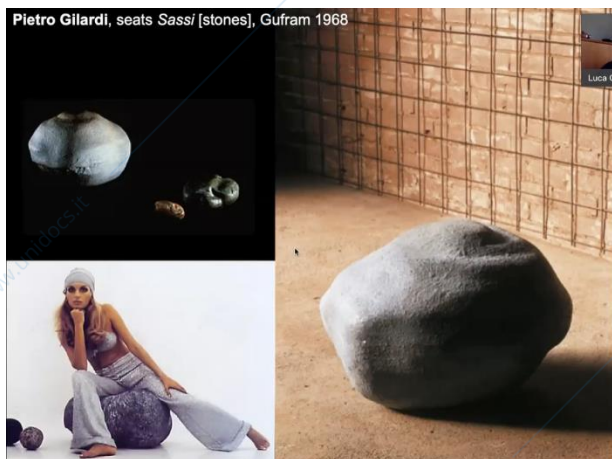
design).



You can also find examples of clear imitation. This beautiful armchair named Joe because of Joe DiMaggio, the very famous baseball player. This strategy is absolutely kept from Claes Oldenburg. It is a pop strategy that of enlarging an object (scale).



Similarly with this big lawn by Strum Group (another Italian radical group). This strange seat you can put in your living room is again kept from pop aesthetic and specially from Claes Oldenburg's idea of exploring the meaning of objects by enlarging their scale.



Other examples in Italy, we also have artists who were asked to design things. Pietro Gilardi is a very famous artist in Italy in the 1960s. When he was asked to produce a new seat, he simply reshaped the seat as a stone. It is a series of three stones made obviously of polyurethane and the reason why he chose this shape is because he was very much interested in exploring the relationship between nature and culture, and many of his works were like gardens made of plastic materials.



We have also met Enzo Mari, who is like Bruno Munari (both an artist and a designer). Here you see the strategy, technique, process is really similar according to Mari's perspective. You can produce a work of art or a kind of tray by Danese using the same materials, strategies and technologies.



Another very famous example is this one: when Marco Zanuso designed this television. It was really a masterpiece in the world of design because it was the first time in which a designer designed a television as a piece of sculpture, an object that you can appreciate not only because of the function (it is a TV) but also because it is a beautiful shape of a black cube. When the television is off, it is a sculpture, and you can look at it (sculpture) from any position. By the way, when you think about a TV, it has a front

and a back. Usually, the back is hung on the wall. In this case you have fully the three-dimensional object and when the TV is on you understand that it is an appliance. It was a real masterpiece and unfortunately not many followed this philosophy.

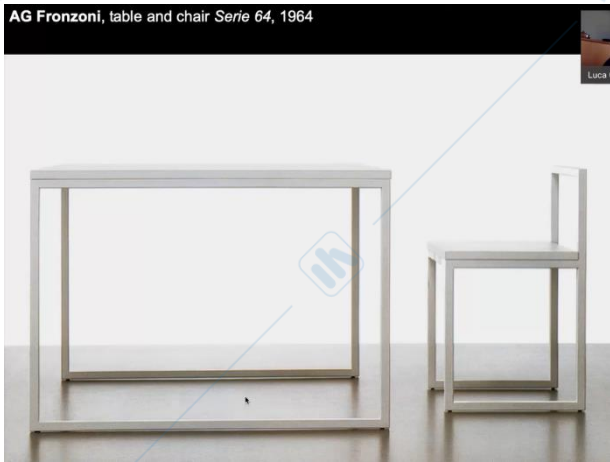


We have another example by Andrea Branzi who is investigating the role of furniture in our interiors. This series is called Pets. We can love our furniture similarly we love our pets. To explain this meaning, Andrea Branzi designs strange objects made half with a sofa and half with some branches. The back of this sofa is really developed according to the Arte Povera language. Again, it is an attempt of mixing design and arts. By the way, the seat of this sofa is directly kept from IKEA production (ready-made). Mixing up of

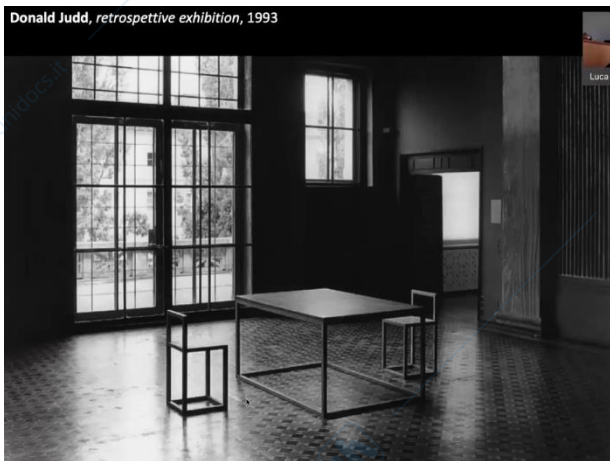
two different strategies.

ART AS DESIGN/ DESIGN AS ART.

This is a kind of ping pong game with artists talking to designers and designers talking to artists.



The first example is this very famous set of a chair and a table. It was designed in 1964 by an Italian famous designer: AG Fronzoni. This series is Serie 64, very neat and geometric table and chair, with the use of one colour although there are two different materials (metal and wood). These two objects were designed in 1964. When Donald Judd started producing pieces of furniture, he also produced these objects (next slide).



Here are shown in a retrospective exhibition in 1993. The similarity between Donald Judd chair and table and AG Fronzoni's table and chair is embarrassing specially because we are in the world of arts and design in which the artist and the designers pretend to be absolutely original. It is really an astonishing similarity between the two.



Here you have another kind of joke. Bruno Munari and Robert Wilson wanted to play with the rules of geometric representation. Munari designed a chair in axonometric and produces the chair as a 3D object. This is the result: a chair for very quick visits. On the other hand, you have Robert Wilson who designs a chair with a shadow. The strategy is absolutely the same but the two work in different worlds.



This is another example in which you have Jeff Koons who designed this sculpture called the Pink Panther, and 10 years after you have the famous designer Philippe Starck who designed a series of dwarfs for Kartell. The strategy is precisely the same: the idea of investigating the notion of hitch (?). [Hitch (?) is the kind of things that middle class like. If they like it in the world of the arts, the more they like hitch (?) in the world of design. That is why we have this table in the shape of a dwarf.]



Here more complex things. More or less at the end of the years 1990, beginning of the years 2000, there was this very deep investigation on the notion of workspaces and living spaces build up for a new social figure which was the nomad; a single person who needed a new environment. On the left side you see this Inspiro-Tainer that is a container usually adopted in air cargoes that has been re-shaped as a kind of workstation/office. You enter the container, then you can close it and work in a completely isolated environment. On

the other hand, you have rather a living unit by Andrea Zittel in which you can relax or sleep in complete isolation and the technology adopted in this case is the one usually adopted for building up mobile houses, caravans, etc (vehicles used by a nomadic society). It is interesting the comparison because an artist is looking at the technology of producing vehicles and a designer (or a group of designers) simply pick up a container as a ready-made from the world of the cargoes. Again, a new phenomenon in those years.



Another exchange of ideas is this one. We have Timo Breumenhof (Dutch designer) who designed a table made up as if was a candle/series of candles. You can light up the candles and the table will burn and be destroyed. Here you have a designer setting tables on fire.



Similarly, here you have a designer setting a piece of design on fire. This is the very famous Zig Zag chair by Gerrit Rietveld and Maarten Baas (Dutch artist) sets the chair on fire. The result is the bent chair as a new sculpture that is sold in the art market. In both cases (previous and this one) there is this idea of using fire to produce an aesthetic process or to give a meaning to the object.

### THE RADICANT.

In the year 2000 a French art critique named Bureau (?) wrote a couple of books about the new destiny of the arts and developed a very interesting concept about the arts of the early 21<sup>st</sup> century. This concept is The Radicant. Professor reads a few lines from his book: "To be Radicant means setting one's roots in motion, staging them in heterogeneous contexts and formats, translating ideas, transcoding images, transplanting behaviours. It is necessary not only to transpose one's roots but also transplant them into a globally shared conversation. This is the new condition of the arts: transposing and transplanting."



sculpture is exhibited.

One example professor thinks it is meaningful with respect to the Radicant is this one by Pascale Marthine Tayou called Plastic Bags. Plastic bags are typical of western culture; we use them for shopping and nowadays are also a kind of environmental problem. At the same time, we can find them both in developed countries and underdeveloped countries. Building up with wall of plastic bags is an attempt of transplanting and also transposing objects giving them different meanings according to the places the



Always thinking about this issue of waste plastic containers, we have Massimiliano Adami. The process is really interesting. He sinks several plastic containers in a polyurethane foam, shape this foam as a kind of cube and then cut it. The result is a kind of new cupboard which you can use in your kitchen or in general in your house. This process gives this object a new meaning. Again, it is a kind of transplanting and translating; finding beauty in rubbish.



This is much easier. It is a traditional chair which originally was designed in the early 19<sup>th</sup> century in a place near Genova and was one of the first examples of producing a chair halfway between craftsmanship and production in Italy. Matteo Thun a few years ago tried to give this chair a new life using different materials and colours to put this chair again in the market with a new meaning.

### RELATIONAL AESTHETICS.

We have again Bureau who is writing another book about relational aesthetics. Fundamentally relational aesthetics is that category of art research nowadays in which the process is more important than the meaning. We know that this strategy started more or less with conceptual art in the 1960s. In that period, the whole process was focused inside the arts so conceptual artists wanted to understand and explain the process of making the art meaningful. Nowadays, with relational aesthetics, the process is the very core of the art and the most famous example is the following one.



Rirkrit Tiravanija is a Thai artist whose art consists of a happening in which he cooks food for the audience. There is a kitchen with the artist himself and many other who help him cooking and then they serve food. This is precisely the work of art: the idea of producing a service, producing something that is in the real world. On the one hand there is obviously a connection with the tradition of happenings that started in the late 1950s. On the other hand, there is also the idea that the performance really provides the audience

with a service; it is really useful because you eat food. We can compare this idea of producing art with the similar idea of designers who produce services.



This is a very beautiful research by professor's colleague Anna Meroni and some of her young assistants. This is again a research about providing the audience with good food. There is a very strong relationship between the idea of the Thai artist Tiravanija and the idea of Anna Meroni: food is the fundamental subject of the research and producing a service is the strategy. It is really hard to think about an artist cooking food as an artist. The only thing that makes Tiravanija an artist is because his kitchen is inside a museum but if it was along the road, it would have been really difficult to level this service as a work of art. Things are becoming really mingled between design and the arts. It is really difficult to understand where the boundaries are; there are boundaries, but you have to know what you are looking at.

### ROBOTICS.

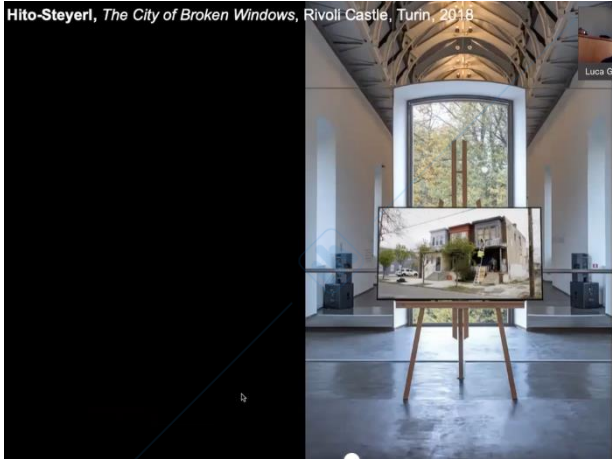
Professor finds really interesting these series of comparison of engineers using robots and artists using robots as well because the focus is on technology, the technology is robotics, and the result is shifting into different ways.

[Professor shows a video] This is an agency who was testing the possibility of having robot barman serving coffee in a bar. Obviously, we are looking at robotics from the engineering (design) side.



This is another robot of the two Chinese artists Sun Yuan and Peng Yu entitled *Can't Help Myself*.

On the one hand we have a robot that is providing you with a service (it is a barman); it is working with a liquid, and it is very clever; makes the coffee and gives you the coffee cup. On the other hand, you have another robot which is much bigger, also working with a liquid and it is performing a totally useless work. But what is the fundamental linkage between the two? The fundamental linkage between the work of an engineer and the work of an artist is that we like looking at the robot working. The machine acts in a very beautiful way, it really shows an extraordinary activity, and we like this idea (looking at how clever the machine is). In a certain sense, this belongs to both the world of the arts and the world of design. We are fascinated by these machines acting as if they were part of our bodies in a very beautiful and efficient way. It doesn't always happen like this.



This is simply a picture of this very interesting exhibition in Turin in the Rivoli Castle. Hito-Steyerl is a Japanese-German artist and the exhibition was about a company that was developing a software for home security. The main problem was to train the artificial intelligence to recognise the sound of a window glass breaking. The AI should distinguish the sound of a glass breaking accidentally from a glass broken by a thief. This is very difficult for AI and for this reason this company broke hundred thousand glasses. The AI simply hearing the sound finally learned how to distinguish one sound from the other, but the process was really an extraordinary long process. It means in the end AI becomes intelligence, but the process is as long as the process of educating a child from the very beginning up to when he/she becomes an adult. In that particular case, the process of training was simply to have the AI learning one single sound. It was a really beautiful exhibition, you learned a lot about what really AI is. Anyway, professor thinks we need to find a new way of looking at this new world that technology is developing all around us. There are artists that are trying to find ways to let us understand what is going on.



This is another beautiful example. Marie Caye and Arvid Jense developed this strange machine. The machine called Sam is a computerized tea distributor. It works like a vending machine; it produces the tea, and you can buy it. The very interesting thing is that it is an AI so the machine pays taxes and VAT (Value Added Tax) and it is repaying the authors for the cost of its production. When this process will end, the machine will be an economic independent entity not only because it works and earns money but also because it has paid all its costs (legally it is an autonomous entity) and when the process will end it will be difficult to decide whether this is a machine or an independent worker. Again, new strategies that help us understanding this very subtle lines separating design from the arts and culture.

### DIGITAL TECHNOLOGY.

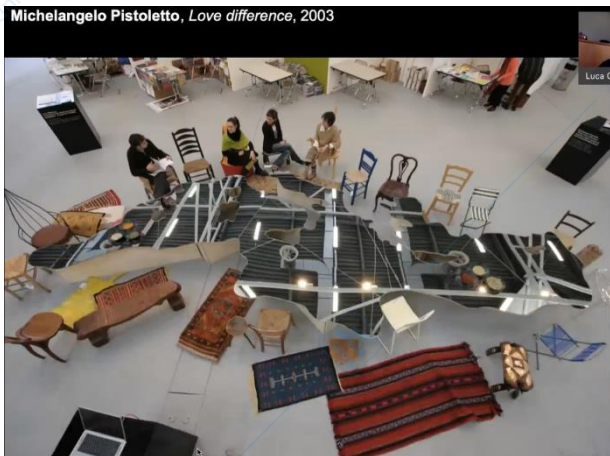
[Professor shows a video by BeautyParlour and NeonGolden called Swarm.] This video is very interesting not only because of the final result (interactive environment made with LED lamps) but also because the video shows the whole process in which you see how much art has changed in recent years. Mainly the final result is magic because we always like red lights, but it is an extraordinary result. Still people like this kind of environment. What it is interesting in this case to the professor is that the process of making the environment is as important as the result. In fact, the video shows much more the process of making than the result itself. This process is fundamentally related to new technologies so it is an art made with the same technologies with which we can design interaction design objects. There is a strong mixing in this field.

[Professor shows another video by Disney Research called *Botanicus Interacticus*.] In this example it is very interesting the fact that the founder is Disney Research. You see a flower (an orchid) which is transformed into a musical instrument through the insertion of an electrode connected to a computer in the soil. The physiological structure of the plants enables (?) several possible interactions which in the case of the orchid is to follow and visualize the position of the fingers on its long stamen.

Professor finds these experiments very interesting because there is a very strong link between the visual arts and nature throughout the history of the arts at least from the 16<sup>th</sup> century on. This are new attempts of finding connection between nature, culture, technologies, our body, and in this particular case, also music. Maybe something is going to born from these experiences.

### LCARE.

The following group of artists are to the professor connected to an idea that is really relevant in nowadays society and that he could summarize with the sentence "I care", "I care about something".



We have already had a look at this beautiful table. It is a table with all these chairs around made by Michelangelo Pistoletto, and it is a table in which people discuss the destiny of the Mediterranean Sea. It is really a big issue because it is about the relationship between Europe and Africa, and the object itself it is halfway between an object of design (a table) and a work of art. It comes from geography but talks about culture and expresses this idea of "I care".

[Professor plays a video by Odo Fioravanti called *Hephaestus*.] This is a video by Odo Fioravanti who is a designer invited to an art exhibition in which he decided to design 5 new tools he called them weapons. These weapons are useful for migrants, so they are supposed to help people who risk their life crossing the Mediterranean Sea from Africa to Europe. Again, "I care" and I use my competence in design to produce object that could be useful for these people.



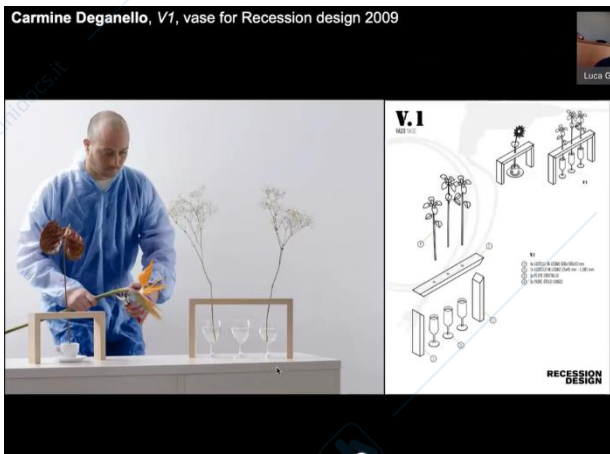
This is a much more traditional strategy. It is an Italian artist and this is a performance that lasted only three days. This beautiful church is San Miniato al Monte and it is close to Florence. It is one of jewels of the 15<sup>th</sup> century renaissance architecture in Italy. The artist simply covered the four doors with gold. Gold is really meaningful in the catholic tradition because gold is the colour of the universe, colour of paradise and home of God. Using gold on the doors of the church it means to underline the meaning of a

threshold. We have to cross this threshold and take a position with respect to the problems of the world. This is not real gold, it is golden colour but the colour of thermal blankets we use to cover the body of migrants to give them first rescue when the people who go and rescue

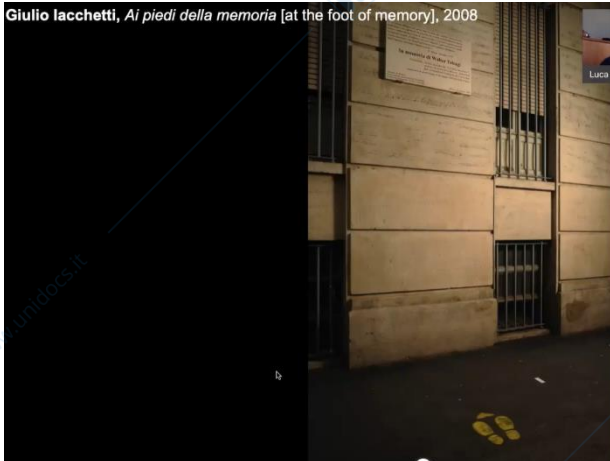




This is about using objects that have been thrown away. We are in a consumer society; many people throw away pieces of furniture that are still good or useful. Studio Resign, adopting a typical art strategy renamed these objects putting a label on the object. The label says "because someone threw me away, I am free and therefore I am available. You can have me for free." The object itself is talking to you, asking for a second chance.



Carmine Deganello adopting the typical do-it-yourself strategy shows how you can produce objects useful for your home (what we could call sculptures) simply using semifinished products that anyone can buy in the market or DIY store.



This is again a matter of political commitment. You see the yellow printing of the two shoes on the sidewalk and the arrow. The arrow is pointing to the wall and on the wall there is a commemorative plate recalling us that this place is the place where someone died (recalling the assassination of a journalist in Milan who used to write for *Corriere della Sera*). This is about the fact that in our own country, in the late 1970s there was a civil war and many people died for political reasons.

27/05/2021  
12 LESSON

Another example, always by Giulio Iacchetti is this beautiful globe. The globe is bent according to the rotation axis and while the globe rotates you can also have a look at the world upside down because of the mirror. You have the possibility of thinking of the earth and by the way you see it is a political map of the world and you have a look at it as if we were looking from south to north or from north to south. You have the two different perspectives on the same object.



This is a mixing up of different strategies. Ludo is a street artist, but the style is the typical one of advertisement. He uses the strategy that was developed by a very famous Italian fashion group (United Colors of Benetton). The firm colour is green, and, in this case, the new advertisement is that there is a new colour, the colour Greed. Greed is the new colour; the colour of contemporary society is not green as everyone says, it is greed. The example is the production of cane pineapple that has become ethically

unsustainable because of workers exploitation and in fact the poor pineapple is not a fruit, but it has become a skull.



This is a beautiful work, one of the last works by Banksy called the Whip. You see there is someone wearing a helmet. We don't really know but probably he is someone involved in the State Market. It could also be a builder, an engineer and professor would be frightened if it was a designer. He is wearing a strange whip which has the shape of the typical graph of stock exchange. With this whip he is persecuting (?) this group of people who are normal people (poor) trying to scape against the power of money. Professor

thinks these are the challenges of nowadays society and thinks both the art and design can fight against these issues improving the quality of our own life.