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Art and design as disciplines complement each other within the horizon of culture for sustainability. There are designers and artists who use methods and practices within their specific fields to produce meaning through their devices and artifacts. From the perspective of building a collective culture for environmental protection, some strategies emerge in the planning of a sustainable future. Developed by the Brazilian designers, the Campana Brothers, the articulation between art and design is one of these strategies. This paper addresses the cultural production articulated by the design-art (author design) of these designers. Through this investigation, we seek to establish a correlation between art and design with the logic of sustainability and environmental care as a semantic vector. As an underlying issue, we question how art and design, in their author design approach, can contribute to the culture of sustainability. The method used is qualitative with an exploratory bias. As an expected result, this paper aims to qualify the research currently conducted within the creative field between design and art.

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Art and design as disciplines complement each other within the horizon of culture for sustainability. There are designers and artists who use methods and practices within their specific fields to produce meaning through their devices and artifacts. From the perspective of building a collective culture for environmental protection, some strategies emerge in the planning of a sustainable future. Developed by the Brazilian designers, the Campana Brothers, the articulation between art and design is one of these strategies. This paper addresses the cultural production articulated by the design-art (author design) of these designers. Through this investigation, we seek to establish a correlation between art and design with the logic of sustainability and environmental care as a semantic vector. As an underlying issue, we question how art and design, in their author design approach, can contribute to the culture of sustainability. The method used is qualitative with an exploratory bias. As an expected result, this paper aims to qualify the research currently conducted within the creative field between design and art.

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I. INTRODUCTION

Contemporary challenges surrounding the climate crisis and sustainable development face new impasses: the Anthropocene and the perspective of surpassing a turning point. Two major events in Brazil signal the beginning of a period of extreme transformation: massive floods occurred in May 2024 in the south of the country, where entire cities disappeared in torrents, and the intensification of the savannization process of the Amazon region, producing droughts and desertification in a continuous process, leading to drastic changes in the forest's resilience system. Additional factors in the Amazon region are also increasing the urgency on the climate crisis scenario and highlighting the need for environmental preservation, such as mineral extraction with water pollution, logging with wildfires, and the recent discovery of oil wells at the mouth of the Amazon River, which challenges the region's environmental security. Systematically, these factors intensify the climate warning signals, stimulating research across various fields of knowledge that seek to mitigate and prevent the effects of the climate crisis.

Global society is facing new challenges regarding the increasing climate crisis. The question of how the planet will resemble in the long-term future is now part of the agenda of many organizations and studies. Climate changes (including global warming), greenhouse effect, melting polar ice caps, rivers, oceans, and air pollution, deforestation, and the extinction of numerous animal species, are some of the environmental problems that have intensified recently. What legacy will contemporary society leave for future generations?

Under this perspective of the climate crisis, the work of the Campana Brothers brings aesthetic and formal elements for a reflection on the

production of culture that promotes sustainability in its entirety.



Source: *O Globo* (Online)¹

Figure 1: Death of Pink River Dolphin in the Amazon Region



Source: *Brasil de Fato* (Online)²

Figure 2: The Burning Amazon

¹<https://oglobo.globo.com/brasil/meio-ambiente/noticia/2023/10/01/governo-e-ongs-enviam-missao-para-area-onde-morre-ram-botos-no-amazonas.ghtml> <accessed on: 16.06.2024>

²<https://www.brasildefato.com.br/2023/09/05/brasil-estancou-desmatamento-da-amazonia-mas-ponto-de-nao-retorno-ainda-esta-proximo#:~:text=Uma%20an%C3%A1lise%20do%20projeto%20Mapbiomas,equivalente%20%C3%A0%20%C3%A1rea%20da%20Fran%C3%A7a.> <accessed on: 16.06.2024>

Industrial capitalism, since its development, has led to significant changes in the condition of earthly life. Now, around 250 years later, we are possibly witnessing the advent of the period identified as the Anthropocene: a definitive period of transformation of the Earth caused by human action. Since the first major oil crisis in the 1970s, sustainability has emerged as the great challenge and perhaps the utopia of the modern world.

The focus researching renewable and clean energies has never been so necessary and urgent. However, in Brazil, the recent discovery of oil fields in the Amazon Basin region raises the alarm once again, not only due to a misguided perspective of strategic investment, but also of potential accidents that could compromise a region that is fundamental to the planet's climate balance, since what happens in the world's largest tropical forest, the Amazon Rainforest, affects climatic conditions in various other regions of the earth. Similarly, global warming, in its process of intensification, could cause large-scale melting of the polar ice caps and, consequently, affect the shape of coastal regions of the continents, as well as impacting air and moisture flows, atmospheric rivers, and causing unpredictable disruptions in climate processes.

A critically important point in this context is the situation of the populations inhabiting the vast Amazon rainforest, the named indigenous peoples, since the economic development of the Amazon region systematically impacts the forest biomes, thereby affecting the global climate environment. It is at this juncture that the situation of indigenous peoples living in their reserves becomes so crucial and strategically important to be considered broadly with international policies for protection, given that they directly contribute to forest's protection through their culture and way of life.

As outlined above, the consequences of the climate crisis in Brazil have become more intense in 2024, urgently prompting us to consider the urgent need for prospecting and developing research on advancing different ways to mitigate its impacts. One of the strategies resulting from our current research has led us to define new ways

to enhance education at elementary levels, focusing on children and youth, as well as on the symbolic construction of sustainability through culture, specifically through cultural innovation via art and design. The underlying premise of our research is the perception of culture as a process and construction within a post-structuralist perspective and within the scope of complex thought, where transforming the collective perception of the climate crisis issue involves building a culture for sustainability. In this paper, we will specifically address strategic investment through symbolic production in the author's art and design of the Campana Brothers.

This paper stems from broader research on design, innovation, and culture, focusing on generating affection and a sense of preservation through design-art objects, thereby minimizing the need for disposal and consequently expanding possibilities for environmental preservation and care. To what extent is the industrial model, with its production and consumption prerogatives, including planned obsolescence and the need for mass consumption, receptive to this new paradigm of sustainable development? To what extent could what currently affect Brazil in terms of climate transformations potentially impact the planet as a whole?

Being a continuation of the paper "Arts, design and culture: in search for sustainability", in this paper we aim to update our research and content on author design. It focuses not only on the dynamics of generating affection through artifacts conceived in the art-design relationship, potentially fostering a special relationship that stimulates the principle of durability, but also in its overarching challenge, which is the construction of a culture for sustainability that functions regularly and structurally, promoting environmental care through symbolic goods. It involves a process of symbolic construction through culture that can act suggestively (through aesthetics) and informatively (through formal definitions), simultaneously. But how can design, in its strategic approach with art as a language, act as a transformative agent in future scenarios regarding the environmental crisis?

Affective values can be intrinsically obtained through aesthetic experiences with chosen materials and through the development of concepts using methodologies and projected scenarios. Above all, the aim is to create an explicit relationship between art, design, and artifacts that can be associated with sustainability principles.

In the 1980s, Gro Harlem Brundtland, in her report titled "Our Common Future", defined the notion of sustainable development in its multiple aspects. It became a fundamental reference for future studies on development and environment. According to Brundtland (1987), sustainable development is associated with the idea of preserving natural resources for future generations. In the "Our Common Future" report, she states: "Believe in sustainable development, which implies meeting the needs of the present without compromising the ability of future generations to meet their own needs."

II. DESIGN AND THE CONSTRUCTION OF SUSTAINABILITY CULTURE

Sustainability has become a fundamental necessity in the context of contemporary societies, given the intensification of climate impacts. Within this scenario, the field of design, particularly strategic design, enables, through its theoretical-applied research, the development of methodologies that generate scenarios and solutions focused on sustainable development.

One of the projective paths of strategic design is the perspective of cultural innovation, which focuses on generating meaning through the symbolic dimension, implementing models of products, services, and experiences that generate significance in the language of objects.

In this regard, within the premises of cultural innovation in strategic design, there is an approach to the symbolic realm of art through design. It is in this sense that the study previously presented on the design-art of the Campana Brothers aligns with the perspective of Cultural Innovation. In the earlier phase of this research, we focused on the potential for design to stimulate

the dimension of affection towards objects and, consequently, enhance levels of subjective attachment and longevity. We understand that objects with greater meaning and symbolic value tend to have greater durability over time, because users adopt protective measures for their care and preservation.

Methodologically, our research is based on a qualitative approach with a theoretical-applied investigation into strategic design and designers who seek to add symbolic value to their objects, thereby enhancing sustainable development broadly on a cultural level. To achieve this, we rely on an approach rooted in signification, semiotics, and cultural studies. The sign regime that underpins the construction of these design artifacts involves generating affection and adding symbolic value. We explore conceptual devices that, through their nominal value, aim to generate new concepts and consumption perceptions. In this approach, we encounter the work of the Campana Brothers, who, throughout their career as designers, stand out for their exploration of author design, or design-art.

The methodological perspective of strategic design, particularly the logic of metaproject, emerges as the distinctive factor capable of enhancing concept generation and qualifying the creative process, thereby expanding possibilities for constructing scenarios, solutions, and future visions. This includes objects, services, and experiences focused on specific principles defined beforehand, in this case, sustainable development. The question guiding this research is: to what extent can design serve as a strategic device capable of generating artifact projects based on common well-being and environmental preservation?

III. CULTURAL INNOVATION AND AUTHOR DESIGN

"Our Common Future", the report by Gro Harlem Brundtland (1987), introduces the key concept for the sustainable development movement we apply in this project. Sustainable development, according to the perspective outlined in the report, is associated with creating new conditions

of existence on the planet, addressing sustainability through three main axes: environmental, social, and economic. Under this perspective, our research has led us to conceive a design methodology aimed at articulating culture as a field for investment in innovations at the symbolic and communicational levels. Thus, this approach contributes to the process of constructing Sustainability in its broader and more complex perspective.

Therefore, we direct our research focus towards the levels of cultural production related to sustainability through non-industrial design, a type of design that reacts to the environmental degradation caused by massive consumption without durability criteria. Within this framework, we identify the relationship between design and art as a strategic production of means for a sustainable future. It is in this context that we encounter the concept of author design.

Thinking about current climate issues and the need to develop strategies to mitigate the negative effects of climate change has led us to the necessity of designing ways to consolidate levels of prevention and consistency in collective effort and adherence to the cultural transformations necessary to mitigate and ensure quality of life despite climate changes.

Thus, we arrive at the strategic notion of design focused on transformation through culture, leveraging the power of semiotic articulation around the value of sustainability—specifically, the need to develop a language of objects, both visual and material semiotics, closer to a shared project for a sustainable future. Transforming habits and values through design involves encouraging alternative forms of consumption and reducing the impacts of waste disposal and accumulation on the environment. Author design, from the perspective of the Campana Brothers as cultural innovators, constructs semiotic texts in the realms of art and design, stimulating reflection on conscious and enduring consumption, ultimately envisioning a common and sustainable future on planet Earth.

In the scope of our research, we aim to invest in two approaches to addressing the climate crisis:

Designing a sustainable future from childhood, through the development of art and environmental education disciplines in elementary education.

Bringing art and design closer together, altering consumption perception through an affectionate perspective. In this regard, we find the Campana Brothers as a Brazilian reference with international projection where the concept of sustainability is effective.

In this paper, we will expand the first approach, focusing on the convergence of art and design, particularly author design, through the works of the Campana Brothers. Subsequently, in the next paper, we will discuss the experience of art and environmental education disciplines in the fundamental education cycles, involving children between the age of eight and eleven, in a network of public schools in Brazil. This ongoing experience will be reported on later.

3.1 An Update on the Concept of Author Design from the Campana Brothers

How does the work of the designers Campana Brothers align with the concept of sustainable development? We aim to highlight elements in their work that symbolically contribute to a culture of sustainability, proposing through differentiation, uniqueness, and ontological dimension, a new regime of 'Campanian' signs. What are the fundamental signs of the Campana language? The overarching concept to be developed here aligns with the sense proposed by Foucault (2008) of dispositifs, considering author design as a cultural dispositif.

In what ways can Campana's artifacts, such as chairs, lamps, cabinets, etc., enhance sustainability values? What role does art play in this process?

Combining art and design, in addition to working at the threshold of each one of them, is both part of the strategy and methodological choice of the Campana Brothers. Their design projects have an

explicit purpose: to merge the languages of art and design, therefore creating affective, playful meanings through the semiotic combination of language elements, using recycled materials and concepts associated with nature, social issues, and culture. This approach leads us, through their objects, to a critical reflection on consumption processes and industrial impacts on the environment.

The origin of this strategy lies in generating symbolic values through the subject's marks, emphasizing the presence of art in design. The Campana Brothers' design always refers to the subject of creation: the author. In their design project, this authorial perspective contrasts with the hegemonic model of industrial design, which is based on serial production, universality, and planned obsolescence.

The work of the Campana Brothers asserts singularity, particularity, and originality. Around these values, their logic approaches art's logic. From an Adornian aesthetic perspective, a work of art, in its immanent process, by its originality, is resistance.

The creative process that leads to the construction of the artwork, from an Adornian aesthetic standpoint, is singular and formative of a subjectivity whose layers form rhizomes in a complex interplay, capable of articulating cultural and social relations in the processual construction through the aesthetic experience between subject and object. The creative process in the fields of art and design is permeated by the issue of representation, involving the play of signs, impasses, and limitations of constructing a work with a particular symbolic language, as well as by the empirical experience with materials. All these elements, articulated in the dimension of the creative process and the generated text, ultimately transform subjectivities.

From the creative experience of art emerges a cultural Other, whose density and perception can be understood through philosophical insight. According to Adorno, art resists the massifying and reducing processes of society and labor relations, including the industrial processes of

production and consumption. In the philosopher's view, through its interplay between subject and object, art generates dynamics of subjectification, singularizing and producing differences in production.

"Art behaves towards its Other like a magnet in a field of iron filings. Not only its elements, but also its constellation, the specifically static character commonly attributed to its spirit, refers to this Other. The identity of the artwork with existing reality is also the identity of its form of attraction, which gathers around its *membra disiecta*, traces of being the work presents itself to the world through the principle that opposes it and by which the spirit has shaped the world itself." (Adorno, 2011, p. 21).

Through Adorno's work, it can be said that the artwork, by virtue of its singularity and difference within a mass context, produces resistance, opening other viewpoints and experimentations. Retrieving the thesis that aligns design-art production with cultural innovation, we consider that the artwork, in this case, invites an experience of counterpoint with the hegemonic model, generating new perceptions of the world and culture. It is in this sense that the design-artwork of the Campana Brothers can innovate the realm of meaning, bringing forth new possibilities of social interactions, whether among the objects themselves or in the relationship between objects and human beings.

The artworks that appeal to the realm of art as a symbolic value are the ones that break away from the dominant pattern of production and consumption, as they entice feelings and affections, thereby encouraging preservation, durability, and consequently, reducing levels of waste in nature. An art-styled design object is an object that attracts a particular type of evaluation and has a differentiated symbolic value because it departs from banality, elevating itself above the average commonplace, and therefore is treated as something special that tends to be enduring, akin to an art object. However, a problem to be addressed is the issue of elitization of these objects, namely, the lack of social inclusion in the

sustainable development project focused on longevity through art-design.

The ethical, aesthetic, and political affirmation desired by the Campana brothers is evident in their works, where the language shaped by the design-art relationship constructs meaning from the human-nature concept, ultimately promoting sustainability as an underlying differential. Similarly, when they employ craftsmanship with preservation of ancient traditions and techniques, they appeal to sustainability as a counterpoint to mass consumption. The method of the Campana brothers reveals itself against the, so to speak, non-Cartesian method, embracing creative perspectives closer to complex thinking, as described by Morin (2005).

3.2 About the Campana Designers

The work of these designers raises some considerable points regarding the relationship between art, design, and sustainability. The Campana brothers have had an unorthodox career

path, as Humberto and Fernando Campana are not designers by profession; they are a lawyer and an architect, respectively.

The Campana Brothers emerged from the interior of Brazil and gained international fame, becoming an undisputed reference in the field of contemporary design. Undoubtedly, Italian design has strongly influenced these artists to the extent that many of their projects are recognized as "Made in Italy". The Italian company Edra is responsible for producing a significant portion of the Campanas' internationally acclaimed work; however, the dynamic creativity of these designers is rooted in Brazilian culture, characterized by a playful, organic language, with biomorphic appeals from the animal and plant kingdoms. The theme of 'Brazilian-ness' is inspiring and largely defines the social concepts embedded in their projects. The chair titled 'Favela' serves as an excellent example of this rhetoric. The Campana method is experimental and subject to chance.



Source: <http://novitaambientes.wordpress.com/2009/11/11/cadeira-do-mes-favela/> accessed on 18/06/2024.

Figure 3: Favela Chair, 1991



Source: https://br.freepik.com/fotos-premium/vista-das-casas-da-favela-do-cantagalo-em-ipanema-no-rio-de-janeiro_12005568.htm#query=casa%20favela&position=6&from_view=keyword&track=ais_user&uuid=e24831d8-0a02-4d8a-8cfo-364884dbc77c

Figure 4: Cantagalo Favela, Rio de Janeiro



Source: https://www.moma.org/learn/moma_learning/fernando-campana-and-humberto-campana-vermelha-chair-1993/ accessed on 18/06/2024

Figure 5: Red Chair, 1993



Source: <https://pt.quora.com/O-que-%C3%A9-fazer-um-gato-na-rede-de-energia-el%C3%A9trica>

Figure 6: Tangled electric wires (gato)

For both Favela chair (Figure 3) and Red Chair (Figure 5), an analysis of the underlying meanings of these objects leads us to perceive improvisation and intuition as inherent dimensions in the construction of the Campana method. The conceptual construction of improvisation is defined by the composition and articulation between forms and materials derived from discard, as well as by the meaning constructed through analogies and other figures of speech, resembling structures of the real world with polymorphic representations suggestive of an Other within the object. For example, a chair semiotically referring to a favela and tangled wires in a chair suggesting chaos, the latter akin to what we can visualize in the electrical grid of streets in various Brazilian cities, therefore, a cultural symbolic value transfigured into art and design.

Thus, we have a play of appearances and meanings that evoke sensations of pleasure or displeasure, comfort or discomfort, chaos and order. Over the years, the Campana brothers have developed a unique style with a distinctive repertoire, where materials, forms, and symbolic

language produce narratives through design objects.

3.3 The Biomorphism of the Campana Brothers: Metamorphoses and Conceptual Polymorphism

Through the accounts of these designers and the meaning embedded in their produced objects, we understand that Brazilian culture and identity have been highlighted and redefined through Campana objects. Brazilian people's miscegenation, Amazon rainforest, richness of fauna and flora, as well as the extremes of social conditions faced in the country, create a unique type of culture namely, a hybrid culture heavily influenced by popular folklore, where mystical and religious syncretism appear. Similarly, the exoticism of the fauna serves as a source of inspiration for the designers.



Source: <http://decojournal.com/boa-sofa-by-fernando-and-humberto-campana/> accessed on 19/06/2024 <https://www.miliashop.com/en/outdoor-poufs/41469-metamorfosi-centopeia-paola-lenti-sitting.html> accessed on 22/06/2024.

Figure 7: Boa Sofa, 2002, and Metamorphosis Centipede, Paola Lenti, 2023.



Source: <http://www.infoescola.com/repteis/sucuri/> accessed on 18/06/2024.
Source: https://pt.wikipedia.org/wiki/Scolopendra_gigantea accessed on 18/06/2024.

Figure 8: Sucuri of the Amazon and Giant Centipede.

The relationship between nature and randomness gives each object designed by the Campana brothers a unique and dimension. In art, even in repetitive processes, there is always room for uniqueness, for the different. These characteristics occur not only in the field of art, but also in craftsmanship. The Campana brothers' works are located at the intersection of art, craftsmanship, and design. The Metamorphosis collection designed by the brothers for Paola Lenti won the NYCxDesign competition in the Environmental Impact and Sustainability Awareness category. The work is from 2022 and includes five sofas and a tapestry, all made from leftover materials reused from the Lenti studio.

FINAL REMARKS

In this paper, we have sought to reflect on the relationship between design and art through the work of Brazilian designers, the Campana brothers, exploring their unique language, methodology, and how meaning is developed in their conceptual approach to design and sustainability. Initially, we described the current context of the climate crisis, emphasizing the possibility of entering the Anthropocene era and nearing the turning point regarding the effects of

the climate crisis. We questioned the role of design as a means and device capable of addressing the transformations brought about by climate impacts. We approached the notion of cultural innovation through strategic design as an emerging conceptual field focusing on systemic perspectives and sustainable development.

Analyzing the work of the Campana brothers has allowed us to understand their method as a counterpoint to the hegemonic model structured by the industrial system. We juxtaposed the notion of authorial design with strategic design, reflecting on the creative process closely related to art and craftsmanship, constructing a plastic and visual language in opposition to industrial aesthetics.

We identified that the Campana brothers' work fits into an epistemic framework where culture and sustainability are articulated in a projection of playful, exotic, occasionally bizarre, and questioning concepts. Ultimately, we conclude that the Campana brothers' work falls within the conceptual scope of the open work, as suggested by Umberto Eco (1991), as it is always open to new interpretations.

Finally, we can conclude that the work of the Campana brothers initiates a discussion about differences, singularities, and minority processes, where the language of art and design stimulate imagination and reflective processes on consumption and sustainable development.

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