

## BOOK REVIEW

# CREATIVITY IN ART, DESIGN AND TECHNOLOGY

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Susan Liggett, Rae Earnshaw and Jill Townsley (Eds.). *Creativity in Art, Design and Technology*. Cham: Springer, 2023. 131 pp., ISBN: 978-3-031-24868-9

**Abstract:** How does creativity evolve in an increasingly technological world? *Creativity in Art, Design and Technology* edited by Susan Liggett, Rae Earnshaw and Jill Townsley examine how art, design, and technology reconfigure creative practice and social responsibility within the context of emerging technologies. Through interdisciplinary case studies, ranging from painting and virtual reality to AI, climate engagement, and community art, the contributors argue that technology can extend human imagination while reshaping authorship, collaboration, and social responsibility. The book's strength lies in its accessible examples

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and its insistence that creativity today is often collective, technologically mediated and socially responsive. The book highlights collaborative models between artists, designers, and technologists, while raising philosophical and ethical questions about authorship, temporality, and social impact.

**Keywords:** *AI and Art, Creativity, Design Thinking, Interdisciplinary Art, Social Responsibility, Technology, Virtual Reality.*

*Creativity in Art, Design and Technology* addresses a timely question: what counts as originality when technological systems increasingly shape human environments? Across twelve chapters, the editors assemble case studies that demonstrate how artists, designers and technologists collaborate to produce new forms of expression and social engagement. The central aim is to bridge human creative processes with technological innovation and scientific inquiry in ways that transform contemporary environments (vii).

In the opening chapter, Rae Earnshaw revisits classical understandings of creativity as imagination and innovation while proposing a practical definition: creativity generates novelty, new perspectives, and transformed situations (3). To illustrate the historic integration of art and science, he turns to Leonardo da Vinci as a paradigmatic figure whose unified vision continues to inspire interdisciplinary work today (4-5). Creativity, Earnshaw suggests, is deeply connected to social contexts, especially in multicultural societies where diverse traditions coexist. Susan Liggett's chapter on painting explores how technological tools reshape artistic practice. Her model of "thinking through making and knowing from being" (11) shows how digital materials deepen perception, memory, and engagement with the environment. Painting is presented not as a static craft but as an embodied process enriched by technological mediation. Viewers encounter the artwork through first-person perception, where emotion and material interaction play decisive roles (12-13).

A significant development appears in the concept of the 'artist-technologist,' introduced through the LocalStyle project in the Chapter Three. This case study shows how interactive digital

art can contribute to climate awareness while raising ethical and political questions. Creativity here is socially responsive, demonstrating that artistic practice can intersect meaningfully with environmental research (22-25). Chapter Four deals with virtual and augmented realities which are examined through the work of Ioana Pioaru, whose digital sculptures challenge traditional notions of materiality and embodiment. Technology expands the imaginative field of artists and introduces new possibilities for representation, critique, and even entrepreneurship (22-39).

In Chapter Five, Liggett discusses communal creativity during COVID-19, highlighting how digital platforms enabled collaborative art for health and well-being. The example of Ty Pawb in North Wales shows how creative hubs used online documentation to promote social engagement. The reference to the Arte Útil movement reinforces the idea that art can function as a social instrument, embodying "the future in the present" through practical action (42-49). Chapters Six and Seven turn explicitly to AI and digital communication tools as enablers of creativity. Case studies such as Ars Electronica and DeepMind Technologies raise questions about authorship, originality, and collaboration between humans and machines. AI is presented not as a threat but as a tool that opens new artistic possibilities and challenges traditional assumptions about creative agency (54-69).

In Chapter Eight, Jill Townsley introduces 'art thinking' and 'design thinking' through the 'Till Rolls' project, arguing that these approaches foster new cultural ecologies. Townsley's philosophical reflections on time and temporality in Chapter Nine emphasize that creativity is not an isolated event but a continuous way of living that shapes society. Townsley furthers the philosophical concern of time and temporality by showing how digital conditions reshape the rhythm and continuity of creative processes (90-92). In the final chapters, Earnshaw returns to historical images from Greek and Egyptian art to show how philosophy and aesthetics have long informed scientific inquiry. He argues that artists and scientists benefit mutually: artists gain new tools, while scientists gain visual and imaginative methods for understanding data. Earnshaw also provides a practical

overview of funding models that support creativity-driven research and development (107), underlining the institutional mechanisms necessary for sustaining such collaboration. The Epilogue in Chapter Twelve revisits the major themes of the volume and reflects on how creativity must be nurtured amid known and unknown constraints. It also highlights the role of creativity in virtual environments (118), where new modes of representation and interaction become possible. In this manner, Earnshaw presents creativity as a decisive force for social innovation and transformation.

The book's major strength is its rich collection of case studies that make complex interdisciplinary processes accessible. It convincingly shows that creativity today often arises from collaboration across art, design and technology, frequently oriented toward social and ecological well-being. However, certain limitations remain. The theoretical framework could be stronger, especially in engaging philosophical aesthetics and ethics. The social consequences of technological creativity such as AI's impact on employment, human interaction, and cultural production, receive limited attention. Policy frameworks that could translate these creative insights into social benefit are largely absent. Moreover, religious and spiritual perspectives on creativity, which would be especially relevant for readers of *Journal of Dharma*, are not explored. Finally, music and sound art as technologically mediated creative forms are only briefly considered (Cf. Wang 2021). Despite these gaps, the book is a valuable resource for scholars, artists, educators, technologists, and policymakers. It raises important questions about how creativity can be nurtured responsibly in technological societies and how interdisciplinary collaboration can address contemporary challenges. For readers concerned with ethics and culture, the book invites deeper reflection on how technology might serve—rather than diminish—human imagination and social responsibility.

## REFERENCE

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