

Design and education: a tomorrow devoid of today

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When I contemplate in all a man situated outside and before me, our concrete horizons, effectively experienceable, do not coincide. Because regardless of the situation or closeness that this other I contemplate may be from me, I will always see and know something that he, from his position outside and before me, cannot see: the parts of his body inaccessible to his own look – the head, the face, and its expression – the world behind him, a whole series of objects and relations that, because of this or that relation of reciprocity between us, are accessible to me and inaccessible to him. When we look at each other, two different worlds are reflected in the pupil of our eyes. Assuming the right position, this difference of horizons can be minimized, but in order to eliminate it entirely, it is urgent to merge into a single whole and become one.

Mikhail Bakhtin

Preamble or the Law of Positioning

Making visible the place where communication is configured goes through choices that enable a singular saying, relativized by the various other places from which different fields of vision could be established. The places are occupied by plural speakers, each participating in dialogical acts also enrolled in specific fields of vision. To the singular place of speech, the moment of speech is summed up. Thus, as a dialogical act, communication is circumscribed by a space-time configuration that founds it, supports it, and above all, establishes the limits for the possibilities of saying.

Mikhail Bakhtin, the philosopher of the language, in the text “The author and the hero” (2006 [1920-1924]), corroborates this thought by presenting the law of positioning, a fundamental element for the routing chosen in the development of this chapter. According to the author, what exceeds the vision of a speaker has similar importance to what is presented explicitly to their act of looking. For the author, there is always something inaccessible to the speaker’s view, due to the position occupied by them in space, which makes their positioning determinant so that the words are limited to a field of vision among the possible ones. In this respect, the linguist Irene Machado, one of the main researchers of his texts, clarifies:

When Bakhtin submits the dialogic act to the law of positioning, he affirms the existence of a principle of extraposition guiding the senses. What is inaccessible to one person's gaze is what fills the gaze of another. Therefore, in the sphere of human relations and communication, the surplus of vision is as important as that which is explicitly offered to the eye (MACHADO, 2001, p.227)

By this bias, the dialogical act always takes place in the discursive arena by the sum of singular speakers, with differentiated fields of vision that congregate in themselves both the determination, based on the specific space-time in which they are located, and relativity, considering that the whole of what is being said (communicated) stems from the different fields of vision that the speakers occupy, due to their differentiated spatiotemporal positions.

That is the importance of this preamble. Accepting the invitation to share reflections about the relation between design and education, in the *Design and Education Event: the challenges for the new millennium*, brought with it the duty to visit the law of positioning, as defended by Bakhtin, to inscribe so much to me (as author of this speech-discourse) as to the very subject of speech (Design and Education) in definite space-times, even being aware that in any discourse there is always the relativity arising from the surplus.

Thus, space-time, where this speech is configured, presents three distinct moments as the basic situational contexts in the construction of this chapter: the first, anchored at the beginning of 2017, with the invitation to participate in the Event; the second, anchored at the end of 2017 and, more specifically, at the time of this researcher's speech in the said Event; and the third one, anchored at the end of 2018, confirming the publication of this book, then reviewing and finalizing this text.

This space-time brings, as a repertoire, the positioning of this researcher in the interweaving of Language, Education and Design, in the first two cases by training and, in the third, by the position as a researcher who works in the Department of Arts & Design of PUC-Rio, since 2007, as well as for my experience, begun in 1986, coursing the functions of trainee, employee, scientific improvement fellow, hourly teacher, effective teacher, graduation coordinator and director.

Thus, the proposition of this dialogical act starts from a vision permeated by three disciplines and constructed from experiences acquired in said department; second department in the country to formalize an undergraduate degree in Design and the first department in Latin America to formalize a postgraduate in Design in the Design and Society area of concentration.

From the Language Studies comes the understanding of communication as a discursive dialogical activity, meaning between speakers and preponderant in the construction of social meanings. Thus, concepts remain in which this discursive activity is constituted by communicational means that are ideological signs, human acts, formed in the borders of the said and the non-said, the verbal and the extraverbal.

In this sense, this chapter presupposes that the accomplishment of communication occurs at the intersection of discursive subjects who mobilize meanings generated in the communicative event, as explained by Mikhail Bakhtin:

The object of a speaker's speech, whatever it may be, is not the object of discourse for the first time in this enunciation, and this here speaker is not the first to talk of it. The object, so to speak, has already been spoken, controversial, enlightened, judged in various ways; it is the place where different points of view, worldviews, and tendencies intersect, meet and part. An announcer is not the biblical Adam, the first to name virgin objects not yet designated (BAKHTIN, 2006], p.319)

From Education Studies, a perspective of interdisciplinary viewpoint emerges, even considering the plurality of meanings the word carries. This view conceptualizes, comprehensively disciplines, including the whole body of knowledge constituted by the tripod teaching-learning-use, understanding interdisciplinarity by the bias of interaction to the detriment of integration. In this sense, it is understood that the object in discourse, about which speakers (disciplines in interrelation) discourse (produce ideological senses), rather than being the result of the hierarchical relationship of one with the other (choice between contents, methods, theories), must come from a unitary conception, constituted in reciprocity and co-ownership.

Thus, this chapter also presupposes the philosopher Edgar Morin's (2000) interpretation of interdisciplinarity as a method / procedural

approach which assumes a path without rigid predetermined course. For the author, the method / approach is based on actions, which are, from the beginning, open and prepared to receive the unexpected and (re)signify themselves, transforming actions that derive from new information.

From the research / experience in Design predominates the Social Design approach, in partnership as a way to reciprocity, to the encounter with the other. In it, the concept of authorship is a combination of the designer / speaker subjects (with their skills, abilities and choices/actions), user / audience / community / partner (also with their skills, abilities and choices/actions) and the environment with its possibilities (FARBIARZ; RIPPER, 2011, p.191). In it, it is indispensable to be responsible for what is constructed from shared speech, exchange and relationship, considering that the designer's activity is one of constant signification in which the methods are constituted in the reading / re-reading of the actions / interactions.

From readings and experiences about a country with the characteristics of Brazil comes the certainty that our reality is permeated by contradictions, doubts and coincidences. These circumscribe the designer/educator speakers and, consequently, base the interdisciplinary perspective, including in it the “complexity” component seen as a fabric of associated heterogeneous forms that live the one-and-multiple paradoxical situation.

From this perspective, the conceptualization of design by designers Monica Moura and Arlindo Machado (2009, p. 97) is also presupposed in this chapter in support of the fact that:

We can say that design is culture, not only because it is part of culture, but because it creates and develops an artificial and symbolic universe for the society in which it is inserted. On the other hand, design is production of culture, because it establishes products that are the result of cultural analysis and interpretation, but also design is the mirror of culture, and can be established as a denunciation or announcement of aspects of society.

And we can also state that design is language, because “besides being and producing culture, [...] it has its own syntax, elements and characteristics” (MOURA; MACHADO, 2009, p. 103). In short:

The concept of design is plural, it is related to the human being and living, and thus to culture, to the universe of knowledge and research, to the technological and productive universe, to the exploration and institution of a language through the elements and characteristics in a project according to the field to which it is intended (MOURA; MACHADO, 2009, p. 133).

From these perspectives, one can infer that it is the competence of design to configure objects, systems and services that maintain or propel practices and social meanings inscribed in complex situations.

Once clarified the positioning, the guiding presuppositions of the text in question and the situational contexts of speech-writing of this object of reading, we choose here to define as objective of the chapter the reflection on relations and interrelations between the disciplines Design and Education, in order to contribute with foundations that allow both the expansion of actions and the strengthening of each discipline in an attitude of reciprocity. It is considered that the two disciplines, while illuminating each other, have a vast and unknown potential for action to be explored in the face of the complex and multifaceted reality in which each one produces, takes part and / or anticipates possibilities.

Cutout

The theme of the event presents itself as the guiding thread between the different situational contexts that have shaped the production of this chapter, and the physical space of the classroom as a cut-out piece in the context of the Basic and Higher Education in Brazil, seen here as a centralizer of teaching-learning actions. It is emphasized that classrooms are the result of choices, planning, strategies, pedagogical projects, teaching practices and material resources, whose conceptions and constructions are intrinsically linked to both the visions of those who plan them and of those who take ownership of them. Due to this bias, it is imperative to consider them and what they harbor as the locus where pedagogical proposals resulting from public policies in the areas of maintenance/ consent and/or advertisement/innovation become tangible.

It is argued that its actors (managers, teachers, students, families, resource and material developers, training and productive agents), from

different fields of knowledge, still do not know much about the places that can be occupied by Design in this context and, fundamentally, they still do not know much about how Design can also be at the service of Education. This is due both to its interdisciplinary vocation and to being presupposed to the formation in Design, with competence of projection for complex situations, as is the case of Education in Brazil.

It is in the light of this thought that the present text is constructed. It is understood, then, to be this lack of knowledge, this gap, the main challenge or the main issue in the relation between Design and Education, a challenge not only for the next millennium, but already for the current millennium, in these still precarious times of ours.

Initial situational context: from invitation to preparation of the presentation

It was at the beginning of 2017 that being invited to participate in the Event generated the option of planning a presentation that summarized the research / actions of LINC-Design – Lab of Language, Interaction and Construction of Senses in Design, one of the research laboratories of the PUC-Rio Design Course focused on the Design-Education relationship. The choice was an option to demonstrate that, even with the lack of recognition of interdisciplinary actions (with vast and unknown potential), paths already configured possibilities for the meeting between Design and Basic/Higher Education. Priority was given to the presentation of research and projects that combine theoretical reflections and interinstitutional actions on the subject, as summarized below.

The dissertation *(Non)resolution of (non)problems: contributions of design to the urges of education in a complex world* (TABAK; FARBIARZ, 2012) pointed, at that time, to the growth in Basic Education of a “preoccupation with forming glances capable of accepting the complexity of real situations without reducing them, synthesizing them or freeing them from their contradictions” (p.6). The PISA - International Student Assessment Program was then valued in an attempt to adapt the reality of Brazilian educational training to the international training parameters evaluated in the Program. This, with the intention of directing the schools, together with the students, for the development of competence for the resolution of problems; preparing them to mobilize knowledge that would allow them to tackle with reality.

Problem solving being one of the core competencies in Design training, the dissertation was defined to recover understandings specific of Design that could offer contributions to the educational scope related to the theme. It aimed to bring new perspectives to students' ability to cope with the complexity of the world.

For the recuperation of "own understandings", several experiences of the use of Design in Basic Education were raised, both from countries that had curricular subjects which placed Design as a formal content often linked to Technology, and from countries in which teachers use Design as part of their pedagogical repertoire, on their own initiative and/or receiving support from organizations related to the area, such as Museums, Universities, Foundations and Professional Associations. The former are varied countries, such as England, Wales, Northern Ireland, Australia, Canada, Singapore, Hong Kong, Finland, Iceland, among others. And the latter are headed by the United States.

In Brazil, conceptual ignorance about the scope and potential of Design in relation to Education makes it difficult to identify informal experiences of use in schools. However, through the dissertation, it was possible to (1) gather some documented initiatives from the research centers of the University Design programs that are dedicated (or did so in the past) to understanding the possible interactions between the two fields, and (2) also gather information from teachers with design training who work in schools, in order to understand if there are practices that include Design competencies in schools.

The *University Initiation Program in Design* (PIU Design) and the specialization course *The Place of Design in Reading*, both of PUC-Rio; the *Program for the Implementation of Education through Design* (Pró-EdaDe) of the Federal University of Paraná (UFPR) and of PUC Paraná; and the *Teaching Design* of the Federal University of Pernambuco (UFPE) are concrete examples of solid initiatives that dialogue with research in the 1970s, such as the *Design in General Education* research (ARCHER; BAYNES, 1970), developed at the London Royal College of Art. The research aimed to characterize Design as the third area of Education, analogous to Natural Sciences. It maintains its timeliness, being even cited by the author Nigel Cross (1982) as an influence of his concept of *designerly* ways of knowing.

On the other hand, the experiences of teachers with a background in Design in Basic Education were collected in the dissertation through

interviews with questions formulated and analyzed based on the Explanation Method of the Underlying Discourse (MEDS), developed by Nicolaci (2007).

The MEDS was developed in the field of clinical psychology with the purpose of elucidating psychological transformations and conflicts, which, not being conscious, are not verbally explained by the interviewees. To that end, closed questions are asked which demand objective answers and open-ended questions with any answer, based on the idea that the comparison between concrete information and the more abstract opinions brings to light inconsistencies that may reveal “the meaning [...] which underlies what we say” (NICOLA-CI-DA-COSTA, 2007, p.67).

In the interviews open questions were asked about planning, teaching strategies and objectives; about what the teacher appreciated in the process, in their relation with the students; on the relationship between Design and its practice, with special attention to problem solving skills; and finally on their perception about the possibilities of inserting Design in the school.

For the analysis, the exploratory coding technique was used without specific formulas (FIG. 1), which uses the designation of codes (words or small phrases) that symbolize substantial attributes, evocative of the material collected (SALDAÑA, 2009), with influences from the constructivist approach of the grounded theory method, Charmaz (2000)¹.

For coding, Adobe InDesign CS5 software was used for the tools to assign tags to the texts and to export documents in the XML language (which could be transformed into html)². With this, the markings were compatible with several programming commands, allowing, for example, “to extract from the text only fragments that presented a particular tag, or to assign typographic styles to passages with different identifications” (TABAK; FARBIARZ, 2012, p.41).

1. CHARMAZ (2000, p. 524) differentiates her approach from that advocated by early method theorists, which she calls objectivist ground theory.

2. XML (EXtensible Markup Language) and HTML (HyperText Markup Language) are markup languages with distinct purposes: while the former is used only to carry data, the latter is used to format and display them.



FIGURE 1 – Coding Model. Source: TABAK; FARBIARZ, 2012.

Once listed, the codes were grouped and explored (FIG. 2 and 3).

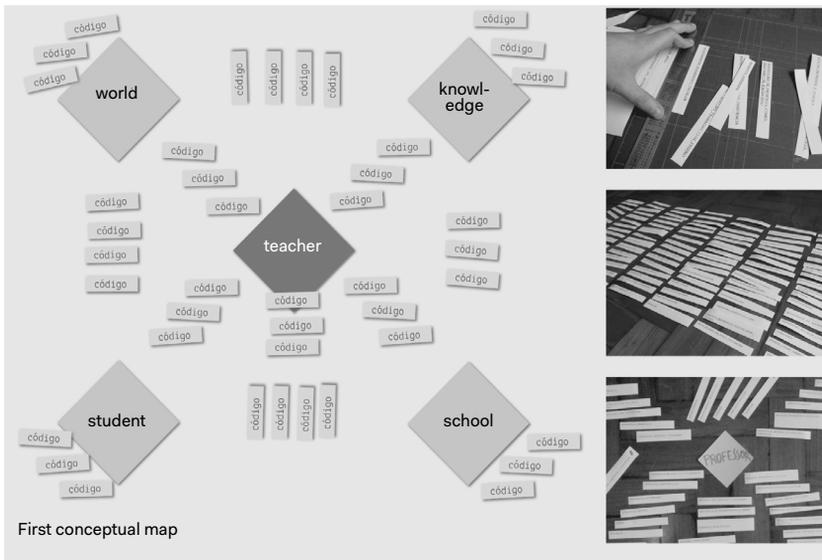


FIGURE 2 – Initial grouping of codes. Source: TABAK; FARBIARZ, 2012.

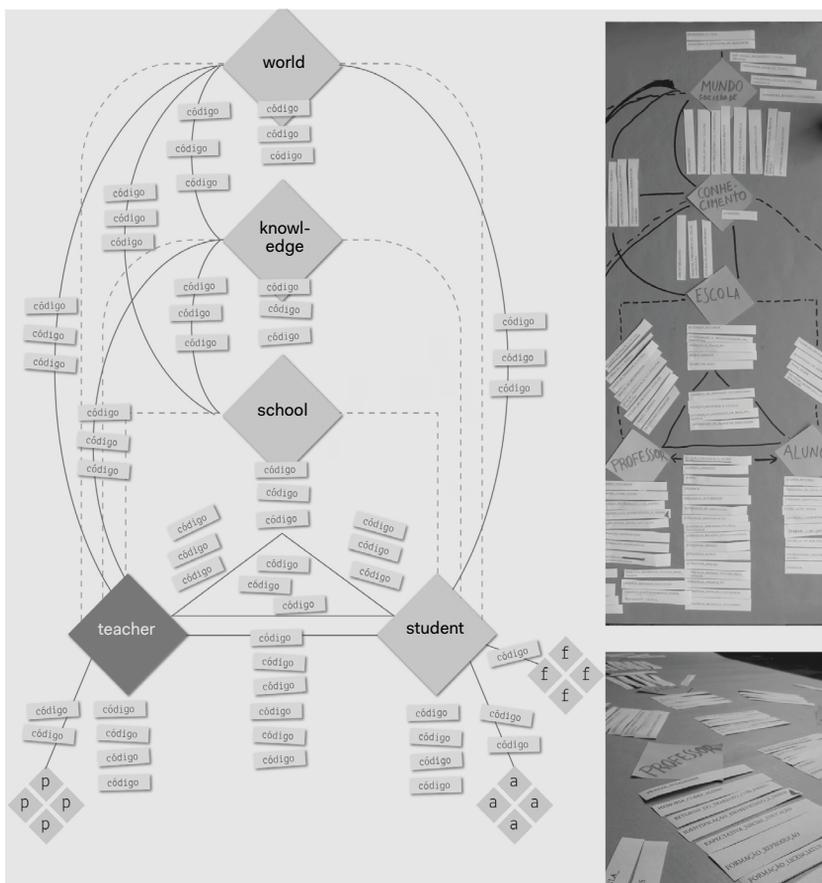


FIGURE 3 – Intermediate grouping of codes. Source: TABAK; FARBIARZ, 2012.

After the analysis of the interviews, three thematic axes were chosen for probing: repertoire, planning and problem solving; the first two because they were more significant during the interviews and the latter because it concentrated fundamental research questions.

As for the repertoire axis, the reports highlighted the teachers' concern in extending the students' viewpoint "with other places, other media, other people, other proposals, other ways of acting, other references etc." in favor of a "complexification of the world through a plural view, which admits heterogeneity, embraces the multiplicity of experiences

as repertoire, and embraces the challenge of planning the future and thinking differently about what is possible” (TABAK; FARBIARZ, 2012, p.79).

In which regards planning, the interviewees attested that the planning skill acquired in the Design training had brought significant contribution to the classes, since the teaching practices were planned by valuing the fluidity that both welcomed the pre-given and assumed forms of action inscribed in the moments, which allowed for transgressions.

As for problem solving, teachers did not understand problems as clearly and objectively defined, nor did they perceive solutions as definitive answers to be reached by students. They understood that their daily lives present complex, not complicated situations, relating a problem with something necessarily negative, whose correct procedure would be intervention.

The interviews demonstrated to be fundamental in the dissertation, since they helped to realize that professionals with training in Design, who participate in Basic Education, favored a positioning synthesized in the following statement pronounced by one of the teachers interviewed:

Motivating and contemplating the interests of students does not mean to exempt them from the challenges and difficulties of learning, much as planning does not contradict flexibility, repertoire does not cause repetition of the past, and the process commonly called “problem solving” is not about solving “or” problems. Speaks of teacher X. (TABAK; FARBIARZ, 2012, p.74).

From the dissertation, it was possible to perceive in teachers with a background in Design and performance in Basic Education, a practice compatible with Ardoino’s position (2001, p.552), in which he understands that it is everyone’s duty to break with the traditional ambition of unifying whatever is multiple, the contradictions and the disorder in thought, in order to rehabilitate whatever is plural, heterogeneous and complex. In short, to substitute dualistic thinking, exclusive, based on “this or that”, assuming inclusive thinking, based on this and that, proper to Design.

Of particular note in the research is the recognition of the interviewed teachers’ practices about the procedural character of Design, “for thinking about alternatives of different natures (even parallel ones), deliberately preserving a sense of ambiguity and uncertainty, and not worrying about finding a final solution as quickly as if it were single or correct” (LAWSON,

2005, p. 298). And, in this sense, the research left as a possible extension “the investigation of the adoption of activities and/or of the design pedagogy in the initial or continued formation of teachers and school actors” (TABAK; FARBIARZ, 2012, p. 75).

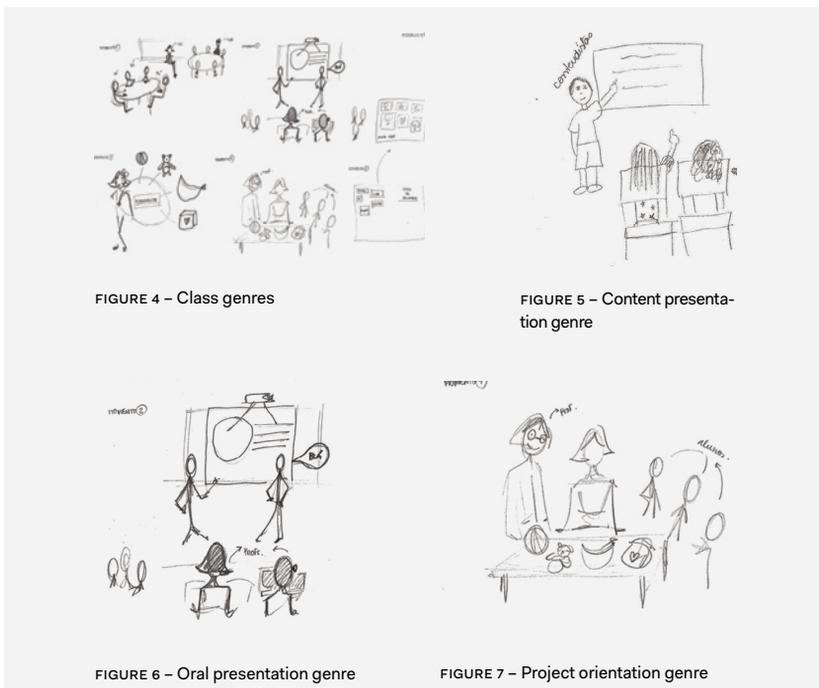
The research sought to defend that the Design-Education interrelationship allows the experience of the heterogeneity, the plurality of ways of acting and the transitoriness of the solutions, encouraging the construction of a culture of empathy, with the sum of conflicting and ambiguous aspects as fundamental elements of any learning experience.

In which concerns the thesis A look on teaching the project in Design: genres and interactions in teaching and learning spaces (CARVALHO; FARBIARZ, 2012), which sought to understand how spaces and material resources influence the teaching and learning practices of the design disciplines in the Design Course, and how they are perceived by the design students themselves, exposes the fragility of a Political Pedagogical Project for Basic Education that devalues the development of training skills which provide the students with physical-spatial awareness. The perception comes from the option of a participant-observation in classrooms of design disciplines in the initial and final periods of Higher Education and the accomplishment of the task of graphic representation performed in the classes.

In the task, students were asked to design what would be an ideal room for a design discipline. The results demonstrated a predominance of graphic representations maintaining the current classroom models, in detriment of the announcement of new paths. This was so, even though the forms of interaction between students, between students and teachers, and between students, teachers and material resources, change daily and, consequently, enhance new interrelationships and new teaching practices.

Students read, draw, talk, construct models and prototypes, perform group activities, receive guidance from teachers and attend lectures, among other activities that are part of daily classroom life. The practices themselves result from different genres of discourse, from Bakhtin’s perspective (2003). There are classes, attendance, exhibition, workshop, among other genres and the Design students’ learning process is strongly influenced by these genres (FIG. 4, 5, 6 and 7). However, the research exposes the dissociation between thought and the material conditions in which it occurs, revealing a Cartesian separation between reason and body, and the disciplinary tendencies typical of modernity that hinder the integration of

knowledge and limit other possibilities of knowledge.



FIGURES 4,5,6 E 7. Source: Author's collection

In short, the awareness about the role of spaces and material resources as exponents for the forms of interaction was little verified. Although students come to the university living with a world that offers different sensory stimuli, hypertextual readings and technological ubiquity, and although in the classrooms observed the students have access to this world through the practices suggested by the teachers, these same practices did little to awaken different graphic representations of existing standards already established.

The research suggests that the difficulty of expansion on the part of the students in which regards the proposition of an ideal classroom comes from a Basic Education that still keeps prioritizing reason as the only safe way to know (SOMMERMAN, 2006). Descartes' *Cogito ergo sum* leaves a lasting legacy in Western philosophy. It circumscribes the option for a basic formation where reason is now considered almost

independently of place, situation and conditions under which it happens. Therefore, even though the statement has already been relativized with the advancement of philosophy and science, this reality experienced in Basic Education has repercussions in Higher Education.

In the thesis it is defended that to think the physical spaces and material resources is a route to be taken along with the Political Pedagogical Projects of Basic and Higher Education. However, there is agreement with something pronounced in a project design class at PUC-Rio (RIPPER, 2011), stating that the results are fruit of the interaction between objects and actions. As a result of the present research, this leads to understanding the development of in-class projects in line with the multiple teaching-learning methods that support Basic and Higher Education.

It is also emphasized in the thesis that the reason-body breach makes unfeasible the “dream” of interdisciplinarity, being the planning of spaces only one of the aspects for the realization of this “dream”. Emphasis is given to the valorization of joint actions that potentiate interactions between different areas of knowledge.

Confluently, the researchers developed in the master’s thesis *Design in Reading: a possibility of mediation between the youth and the literary reading* (LACERDA; FARBIARZ, 2012) and the doctoral thesis *The visual formation of the reader through the Design in Reading: books for children and youth* (LACERDA; FARBIARZ, 2018) that sought to understand the places of Design in the contemporary publishing market, specifically linked to the public policies that promote reading focused on Basic Education, perceived the predominance of breaches, of hierarchizations in the Brazilian educational context. Considering the concept of multiple intelligences developed by Gardner (1999) in the scope of Neuroscience, it was understood that schools favor the predominance of linguistic and logical-mathematical intelligences to the detriment of visual, spatial, inter and intrapersonal and existentialist intelligences, for example. Once again there is the independence of reason compared to other intelligences.

Both in the dissertation and in the thesis, through the graphical analysis of the Literature selected by the National Program of the School Library (PNBE), the absence of a progression in the graphic and imaginary content was verified in the analyzed books as a whole. On the contrary, what was observed was that, as the textual content enlarged its complexity,

the graphic and image content not only diminished in quantity but, above all, it was simplified.

While the dissertation focus was limited to researches that elucidated the scenario, the doctoral thesis prioritized the development of actions to support the training of reading mediators (teachers, designers, editors, managers in education and in the publishing market) that qualified for modifying the contexts in which they are inscribed (publishers, government agencies, schools, classrooms), of the materialities and social practices prevailing in them, with a view to a policy of integrative formation, according to the demands of a public living in a contemporaneity in which discipline, attention control, uniqueness of focus and hierarchy of intelligences participate in a rationalist approach that privileges simplification over the preparation for the complexity of a paradoxical world, where forces converge, diverge, add and exclude themselves (CRARY, 2002).

Among the actions proposed in the thesis is the creation of an interdisciplinary theoretical body for the provision of an Additional Domain in Design for the formation of the Reader as well as a specialization with subjects like Literature, Design and Education developed for the formation of Reading mediators capable of contemplating a multimodal approach in which verb-visibility is an inclusive force.

The theoretical body (FIG. 8) would gather:

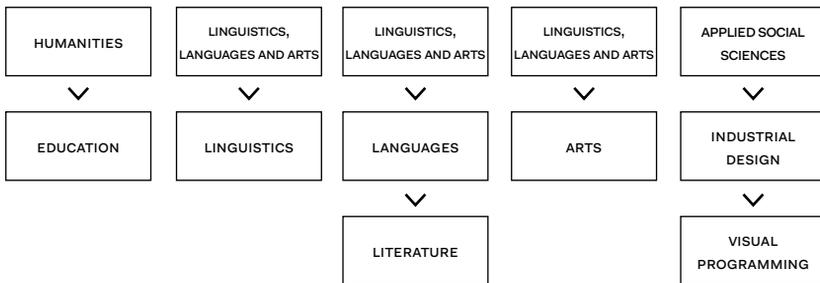


FIGURE 8 – Theoretical body. Source: FARBIARZ; LACERDA, 2018.

And both the additional domain and the specialization course (FIG. 9) would consist of:

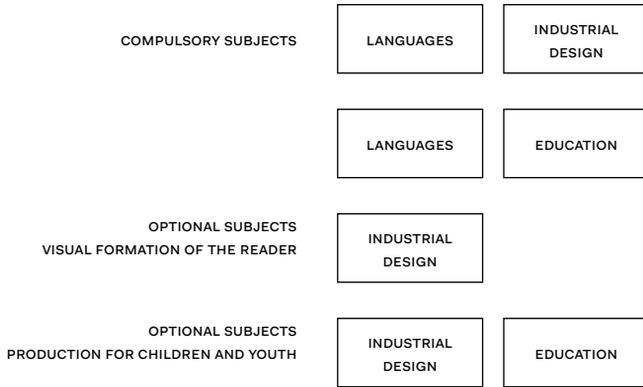


FIGURE 9 – Additional Domain and Expertise Axes. Source: FARBIARZ; LACERDA, 2018.

The four researches, combining theory and praxis point to the event *Design and Education: challenges for the new millennium* denoting the difficulty for the school to undertake basic competences of design training, once it is a space for training and, consequently, the classroom a space for the concretion of training policies – the difficulty in designing the resolution of problems circumscribed in complex situations, based on the school’s interdisciplinary vocation, acknowledged as one of the strategies to overcome the fragmentation of knowledge and hyper-specialization (MORIN, 2002).

Research shows that the competences developed with Basic Education students – which reflect in Higher Education and, consequently, bring questions to the formation in Design (that need to be overcome) – continue being conceived by a disciplinary perspective of the classrooms and related materials, resources and practices. In general terms, strategies of organization, fragmentation and control prevail, privileging delimited and isolated spaces and reinforcing an understanding of teaching-learning unrelated to the context and relationships with other knowledge (FARBIARZ; CARVALHO, 2012).

But the researches also show that there is room for Design’s action in Education, and that the joint action, when it occurs, has produced

inspiring results, already presupposed in the *Design in General Education* research previously mentioned, and updated by Nigel Cross (1982) through the concept of *designerly* ways of knowing. There are numerous examples of design action both in undergraduate and graduate courses in Design that make up this scenario of possibilities.

In short, the researches summarized here are based on Morin (2002), sharing the idea that there is a challenge posed by the recognition of the complexity that demands that the sciences and education reconnect the knowledge currently separated. And, from this perspective, interdisciplinarity plays a fundamental role in relation to contemporary knowledge.

Intermediate situational context: the presentation

If the initial intention was to present the material described according to the topic of this chapter, in the Event, the situation I experienced as I landed in Belo Horizonte, modified my relationship with the proposed theme. A UEMG driver was waiting for me at the arrival gate. Kind professional, whose first words were: “Have you already heard what happened near here in the city of Janaúba? Very sad. We are all perplexed”. From the airport to the hotel, he shared his account on the recent happening, which would be filled in by the constant newsflashes on the radio news. At that moment, all there was was the impossibility of thinking about challenges for the next millennium, since horror scenes made the headlines in the present millennium: “Security fires day care in Janaúba and kills children and the teacher,” reverberated in our ears on that October 5, 2017.

At the hotel, the newsreels massacred everyone with stunning photos and the story of the eight 4-year-old children among the 75 children who had died, as well as the teacher, also deceased trying to save them. My feeling was that I was experiencing the “Chronicle of an announced death”.

The reports either focused on the possible mental disturbance of the security guard, or they presented maps, diagrams that clarified the precariousness of the schools, sometimes about the lack of security plans or a “god-given” life that left everyone insecure. There was a consensus on the amount of highly flammable materials that favored the rapidity with which the classroom had been consumed by fire; there was a consensus that there was no mobility project; consensus or unpreparedness for everyone in crisis situations. Finally, it was agreed that there was no

interdisciplinary project for the School physical space, established from their interactions, or from the interrelation of people-objects-actions.

I agreed with Bakhtin (2003) to think it was not possible for me to exclude the Law of Positioning at the moment of my speaking at the Event. I developed my narrative in a place circumscribed in painful time and space, facing a disciplinary reality that exiles everyone, privileging maintenance to the detriment of the announcement of new ways. Much of that classroom could be thought of as a design project: furniture, materials and didactic resources, forms of interaction, information systems etc. Nothing in that room derived from a reasoned design exercise. Was there the imponderable? Was there an action due to an unstable person? The answer is yes, but unfortunately, our society participates in the construction of unstable people and, even without their action, the fire in the School of Janaúba was not the only one in the history of Education in our country. Like the research presented in the second topic of this chapter, we still do not understand that the situation of Education in Brazil is not in the realm of the complicated problem, it is rather a complex situation that demands interdisciplinary thinking in which this and that add, include, act in the reciprocity. Unfortunately, Monica Moura (2009) makes us see that there is still no such understanding in conceptualizing discipline:

Design means having and developing a plan, a project, means designating. It means to deal with the intention, with the future scenario, executing the conception and the planning of what will come to exist. Creating, developing, implementing a project - design - means researching and tackling with cultural and aesthetic references, with the concept of the proposal. It is to deal with the form, with the shape, with the configuration, the elaboration, the development and the follow-up of the project (MOURA, 2009, p. 118).

If design encompasses the above meaning, and we believe it, much has been overlooked. So my talk was about the feeling of helplessness, about the certainty of how much it was possible to do, and about how much omission persists in our daily lives. We yearned for an Event in which we would think about possibilities and we performed it in mourning. What was there for us to do: to make our minute of silence.

Final situational context: the writing of the chapter or a conclusion

With delivery deadline for layout defined for October 31, 2018, the revision of this chapter occurred soon after the result of the presidential elections. Elections inscribed in polarities, antitheses and breaches.

Again, the Law of Positioning, as conceptualized by Mikhail Bakhtin, is made present. And so, for the proposition of the event *Design and Education: the challenges for the new millennium*, what remains is a question mark. Strange times, some say; imponderable times, others reflect; desired times, so many others wake up. There is much to potentiate in the intersection of Design and Education. It is true that many interdisciplinary explorations have already been done at undergraduate and postgraduate levels, although there is still a vast and unknown potential for urgent action to be explored. However, as presented in the title of this chapter, our tomorrow lacks a today.

From Gustavo Bomfim (1994, p. 12), we apprehend that “the figure of the objects in our daily life is a direct or indirect result of the cultural context that surrounds us, and this context is increasingly complex and multifaceted.” It is therefore necessary to question whether it is possible to achieve interdisciplinarity if we still live with spaces and resources that reinforce disciplinary practices.

As explained in the dissertation *(Non)resolution of (non)problems: contributions of design to the urges of education in a complex world* (TABAK; FARBIARZ, 2012) presented in topic 3:

In the practice of Design, planning is not opposed to improvisation. If we consider, as Dilnot (1998, p.6) would state, that Design is a field oriented essentially to the possibility, to the implicit future in creation; we can say that designers are inevitably faced with the “eventualities of a becoming” and consequently, with the need to adjust the gaze in order to contemplate the complex nature of its activity.[...]

For the new millennium, we consider it imperative to reflect on the quality of the gazes that allow or refuse observation of the complexity of the world. We understand, however, that it is necessary to be inserted in a context that favors these looks so that they can be formed, which constitutes an uncertainty in the present times. Finally, Schön (2000, p. 99)

emphasizes the effective interdisciplinarity of Design-Education when he affirms the urgency for a change of attitude achieved not only as attitudes and feelings, but mainly with ways of perceiving and understanding

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