Elisabete Castanheira

Designer, college professor, researcher and project designer development consultant, Elisabete Castanheira has solid experience on the market, academia and also content-wise.

As a faculty member, she acts in the Design, Graphic Design and Product Design courses, developing exploratory, theoretical and specific disciplines, aside from student orienting for the Course Conclusion Paper - TCC. Her practice reflects in the Architecture and Urbanism and Interior Design courses. She also works as an enabler in a few workshops.

Currently, she is a faculty member in Estácio (Carapicuíba) College and UNISA - Santo Amaro College.

She practised (and still does) in different strands within the field of design, developing graphic and product design projects in Brazil and Portugal where, over a 14 year stay span, she was responsible for the technique and development of piece replicas in of the most

important museums in Lisbon, besides having developed original work threads making utilitarian and decorative objects, and having her practise extend to the Marketing and Design fields.

Back to Brazil, in addition to her market and faculty work, she also started to develop content for design, for the innovating and creative economy fields.

Doctorate and Master of Architecture and Urbanism through the Postgraduate Stricto Sensu program in Mackenzie University, she is a postgraduate in College Education Docency, with a know-how in Inclusive Education and is a graduate in Visual Communication through FAAP - Fundação Armando Álvares Penteado.

As a volunteer, she integrated the directive framework in ADP (The Brazilian Product Designers Association) in the capacity of Administrative Director and Financial Director (in one and two mandates, respectively) aside from having integrated the consultative council of Brazil's Object Association.

In 2017 she integrated a 20 Brazilians professional group which represented Brazil in the jury of Cannes Lions Award, within the category of product design, and coordinated the team that elaborated a dossier for the Creative Cities Network of Brasília of UNESCO, for the Design category (her candidacy was accepted).

GUEST EDITORIAL:

DESIGN FOR ALL

The word Design is present, recurrently, in our day-to-day lives. Utilized, in many cases, to value products and services for making them exclusive, the true Design works contrary to this idea: it showcases a systemic, transversal vision and, above all, inclusive one, thinking about the whole in its necessities, forms and responses.

The design for all, also known under the name of universal or inclusive design, can reflect the idea of including distinct capacities, be it on terms of mobility, dialogue space, among many others. And so it is.

But it is more than that. Much more.

The proximity to the end of the twentieth century brings to light the discussion about sustainable development and the designer's responsibility towards the post-consumption era project.

The designer's role fell short of a lot of things, it is no longer exclusively projectual . Both the designer and the user today have an enormous portion of responsibility and, above all, to contributing to sustainability, either economical, social or environmental.

When one talks about sustainability and design, some dimensions should be covered: the consumption issue, the projectual issue and the discarding issue.

The consumption society, based on market economy and its vertiginous growth, in face of globalization and the technological revolution, encounters new challenges. Contemporary transformation imposes distinct necessities which demand distinct responses; technological advancement promotes rapidness in exchanging information, bringing us to know, wish and copy other cultural models;

the break of geographic boundaries promotes mobility and a flow of ideas; globalization facilitates the acquisition of goods at a very low cost, between so many other factors.

But, do we really need that many things?

Are these contemporary challenges, in fact, taking us to new necessities or, on another hand, being imposed to us by new forms of approach and communication?

It so seems that, somehow, these new consumption dynamics led a new movement within the present time's agenda: Minimalism. Although it can bring us to an artistic current, Minimalism, while being a manifesto, it questions possessing objects, new ways of inhabiting, but, first and foremost, the way in which we consume.

For the supporters of the possession and consumption synthesis, when we get rid of the excess, liberty is decreed.

Manzini (2008) right off the bat in her book Design for Social Innovation and Sustainability affirms that, on the contrary of established clichés, true sustainability lies on running against conservation. While there is no real deconstruction of the active model, which, in the author's words, is attributed to the term systemic discontinuity, there is no place for a truthful attitude of sustainability. And why systemic discontinuity?

Because the installed production and consumption dynamics demands a social transformation in distinct scales: macro or micro dimension.

In the author's perspective, the Designer, in the performance of its craft, behaves as a paradox: it can, in many opportunities, be at the

same time the cause and consequence of this improper systemic continuity.

The limited planet's resources solicits a reflection on the obsolescence issue. Nearly two years ago, many communication vehicles noticed the proximity to a new geological era. The BBC website reported that the current era, Holocene, which start dates 11.500 years back, soon will give rise to the Anthropocene period. A Slate article, replied not so long ago by the History of Things project, also tackles this issue. It tackles the "fossils" and presents the title The Human Beings Produce So Much Garbage that They Are Creating a New Geological Era[1].

The article refers to the pertinence of a discussion concerning environmental impact caused by gas emissions, emphasizing its growing contribution and the disposal of technologic goods that has been making its way to damage the environment.

The same source of a study conducted by the University of Leicester (UK) takes a risk estimating weight: 30 trillion tons sediment a new geologic layer, the tecnosphere, which dimension could threat other systems' balance and their respective autoregulating systems.
Manzini (2008) is very categorical in affirming the designer is, at the same time, the solution and part of this contemporary problem.
The active economic model, based on extraction linearity, transformation, production, utilization and disposal, is, as the author

[1] *Humans Produce So Much Junk, We Are Creating a New Geological Layer - SLATE – Disponível em <http://www.slate.com/articles/technology/future_tense/2017/03/humans _are_creating_a_new_geological_layer_of_technofossils.html?wpsrc=sh_all_ mob_tw_bot>.Acesso: 14 jul. 2018.*

says, an unsustainable model which is unable to combine the already installed consumption dynamics with the limited natural resources. For the author, on the contrary of established clichés, true sustainability lies on running against conservation. While there is no real deconstruction of the active model, there is no place for a truthful attitude of sustainability.

In the process of systemic discontinuity there are distinct scales: the micro one (the individual, family, the close clusters) and the macro one (a set of smaller scales and ruling instances), that is to say, the behavior change can only be effectivated if being a result of a "positive choice, and not as a reaction to disastrous events or authoritarian impositions" (MANZINI, 2008 p. 27). In other words, it should kick off from a structural and cultural transformation. It is not an ephemeral or transitory process. It is about a new culture to be established and adopted as a daily life practise. It is what in the writer's words admits the name of "a complete redefinition of the meaning which each individual or group attributes to the realm of life quality and, in last resort, to the idea of well-being". (MANZINI, 2008 p. 28).

That is where circular economy also goes in, a strategic concept that has as its premise reducing, reutilizing, recovering and recycling materials and energy. In such way, the process becomes circular instead of linear, by inserting previously used articles and materials once more inside the consumption's ecosystem, postponing then the possibilities of use and replacing the product's lifespan for a new economical dynamic.

In opposition to the idea of a design as a projective activity guided towards, exclusively, an appealing shell, Bonsiepe (1997) proposes a diagram composed by three domains: the user domains, the task

domain to be executed and the tool domain, by means of which the user puts through their action. According to the author, only by coupling of the three domains is it possible to reach the goal, the action. The name given to the result of coupling is interface.

> *We have to take into account that the interface is not a "thing", but the space in which interaction between the body, the tool (object and sign) and the action's goal is structured. It is exactly this the central domain of design. The interface reveals the object's character tool and the information's communicative tool. The interface transforms objects into products. The interface transforms signals into interpretable information. A interface transforms physical presence (Vorhandenheit) into availability (Zuhandenheit) (BONSIEPE, 1997 p. 12).*

The design's scope does not limit itself to products and artifacts' tangibility. According to Bonsiepe (1997), the traditional perspective concerning design and its rendering as a form, function and style does not have its real extension at heart: "the domain of effective action" (BONSIEPE, 1997 p. 16). He yet adds that the scope of that effectiveness is the body, where tools (be them material or immaterial) should be coupled for being able to make design happen. The author mentions Maturana (1990) and his concept of structural coupling in order to reinforce the amplitude of design projecting.

> *When there is a structural coupling, the communicative process of a system appears on another system not only as a disturbance, but also as*

> *an auxiliary tool of operation functioning; its meaning, however, will be build only inside the very system in which the communicative process was held, regardless of the meaning it had in the original system. By natural coupling, a system "borrows" from another system, seen as part of that first environment, the necessary structures to run its operations. (NEVES, 2005 p. 55)*

It is taking off from this concept of interface, as being the resulting space of this coupling (the user, the task and the tool), whichever may be the scope of action (inhabiting space or urban space) when the design materializes itself, truly, to all.

Only when everyone becomes capable of undertaking this interface, indistinctly, that will be when we attain design for all.

And it is to this contemporary transversality that the articles of this edition turn their spotlight.

Joice Joppert Leal rescues the Bauhaus centenary in her premise of unrestricted design: in all and for all. Márcio da Costa Pereira talks innovation, not regarding the perspective of new technologies or gadgets, but concerning the most pivotal of innovations, the social one. Maria Cecilia Pereira Tavares approaches the collaborative process issue for constructing a so-desired urbanity, by means of Lefébvre's social strength. The great deal of potentiality within groups and productive communities in the Amazon Forest, which generate inclusion and fair commerce, was Mônica Ribeiro's theme. And, last but not least, Natália Lorenzetti aims to reflect upon the reality of housing deficits, which goes the opposite direction of the contingent of unused

edifications, in the city of São Paulo's city historical center, that makes the search for shelter and social justice come to terms with the interests and relevance of the market, urbanely speaking.

Design for economical, social and environmental sustainability. Design for all.

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