



Mix Sustentável



Social Fabric workshop: a critical tool for design education

Oficina Tecido Social: uma ferramenta crítica para a educação em design

Taller tejido social: una herramienta critica para la formación en diseño

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Abstract: This article presents the Social Fabric workshop, developed in the context of the master's thesis *Between the open wound and the suture* (2024), as an analytical and participatory tool to explore how oppressions related to students' identities intersect with design education, both individually and collectively. The article aims to analyze the workshop from a critical, intersectional, and engaged perspective in overcoming relations of oppression. The process invites participants to share their experiences, making visible the inequalities and privileges that shape the training process and design practice. By promoting active listening and critical analysis, the workshop is also configured as a tool for diagnosing

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and transforming pedagogical practices and the field of Design, as it allows us to rethink academic education and the structures of the field.

Keywords: Design and Education; Formative Process; Oppression; Positionality

Resumo: Este artigo apresenta a oficina Tecido Social, desenvolvida no contexto da dissertação *Entre a ferida aberta e a sutura* (2024), como uma ferramenta analítica e participativa para investigar como as opressões atreladas às identidades dos estudantes atravessam a formação em design, de maneira individual e coletiva. O artigo objetiva analisar a oficina sob uma perspectiva crítica, interseccional e engajada na superação das relações de opressão. O processo convida os participantes a compartilharem experiências, tornando visíveis as desigualdades e privilégios que moldam o processo formativo e à prática do design. Ao promover escuta ativa e análise crítica, a oficina também se configura como ferramenta de diagnóstico e transformação das práticas pedagógicas e do campo do design, pois nos permite repensar a formação acadêmica e as estruturas do campo.

Palavras-chave: Design e Educação; Processo Formativo; Opressão; Posicionalidade

Resumen: Este artículo presenta el taller Tejido Social, desarrollado en el contexto de la tesis *Entre la herida abierta y la sutura* (2024), como una herramienta analítica y participativa para investigar cómo las opresiones vinculadas a las identidades de los estudiantes atraviesan la formación en diseño, de manera individual y colectiva. El artículo tiene como objetivo analizar el taller desde una perspectiva crítica, interseccional y comprometida con la superación de las relaciones de opresión. El proceso invita a los participantes a compartir experiencias, haciendo visibles las desigualdades y los privilegios que moldean el proceso formativo y la práctica del diseño. Al promover la escucha activa y el análisis crítico, el taller también se configura como una herramienta de diagnóstico y transformación de las prácticas pedagógicas y del campo del diseño, ya que nos permite repensar la formación académica y las estructuras del campo.

Palabras clave: Diseño y educación; Proceso formativo; Oposición; Posicionalidad

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1 INTRODUCTION

In this article, we present the Social Fabric workshop, designed and employed as part of the fieldwork for the master's thesis “Between the Open Wound and the Suture: the positionality of students facing oppression in the design education process at ESDI/UERJ” (Menezes, 2024). The workshop serves as an analytical and participatory tool to investigate how oppressions linked to students' identities permeate design education. This inquiry addresses students, both individually and collectively, based on an understanding of how they feel affected by oppressions that violate their experiences in the educational process.

As part of DesEduca Lab and the Design and Oppression Network, we approach design curriculum and education from a critical perspective, understanding that the oppressive relationships observed in our society manifests also in universities and higher education courses in design. Therefore, we aim to investigate the educational process of a group of students in an effort to understand how oppression affects their experiences as students.

Entitled Social Fabric (Tecido Social), the workshop makes a reference to an artistic work of the same name (Figure 1) created by Brazilian artist Rosana Paulino (Paulino, 2011), which presents a set of colorful monotypes printed on different fabrics and stitched together.



Figure 1 – Tecido Social. Colored monotype and stitching on fabric. Approximately 80cm x 500 cm. 2010. Source: (Paulino, 2011, p.28)

In this work, the artist addresses the violence and social contrasts of a metropolis such as São Paulo. She uses a mismatched and forced stitching—suture—to connect the parts that make up the work. In this way, what could be used as an element of cohesion and connection between groups takes on the meaning of repression and violence (Paulino, 2011). When discussing her creation, Rosana talks about the juxtaposition of different realities in the same space, stating that:

They stitch together antagonistic, disparate parts of the same social body, attempting to make extremely different sociocultural realities coexist harmoniously in the same space, in the same social fabric. (Paulino, 2011, p. 28). [Our translation]

Although Rosana Paulino's work is not directly related to the university context, we identify a powerful metaphor for reflecting on the experiences of students who, coming from diverse social backgrounds, are often expected to experience university life in a homogeneous way. The Social Fabric workshop, based on the concepts of positionality and intersectionality, proposes a reflection on how social markers—such as race, gender, and class, among others—shape the identities of the student participants in the research, as well as the intersections generated by the tensions between their life contexts and the experiences lived during their design education. In addition, the workshop also aims to contribute to the creation of a safe space for sharing experiences, allowing students to recognize both the inequalities and the potential of the university experience.

This workshop and this article are based on Design and Oppression Studies, which connect the field of design to the history of social movements and investigates how design can simultaneously operate as a tool for oppression and for the emancipation of individuals (Van Amstel; Gonzatto; Noel, 2023; Van Amstel; Noel; Gonzatto, 2022; Serpa *et al.*, 2022).

If we assume Design as a field of knowledge production, we must also recognize it is not exempt from the structures that perpetuate the myths of universality, neutrality, and objectivity (Kilomba, 2019) and often serves as a tool in the production and reproduction of oppression. Thus, we understand that recognizing, discussing, and combating the myths that structure oppression is fundamental to producing criticism that can improve research, teaching, and professional practice in the field of Design. After all, as Jorge Frascara (2000) points out, both designers and their productions are part of processes of subjectivation that generate discursive meanings, influencing individual and collective behaviors, thus playing a significant social role.

As a dehumanizing force, oppression permeates all political, cultural, economic, and educational relationships, manifesting itself through symbolic, political, aesthetic, and ideological violence. Historically, these forces have been exercised by oppressive groups against oppressed groups, denying them their humanity and the possibility of being more (Freire, 2020).

Grada Kilomba argues that academia is not a neutral space, nor is it solely a space for knowledge production. According to Kilomba (2019, p. 51), it is also a space of “v-i-o-l-e-n-c-e” marked by different types of oppression. Throughout history, academia has predominantly been a white environment where the privilege of speech has been systematically denied to Black people (Kilomba, 2019, p.50), as well as to people with disabilities, indigenous people, LGBTQIAPN+ individuals, and women.

Both bell hooks (??) and Paulo Freire (2020) indicate that oppressors are seen as subjects capable of

defining their realities, identities, and histories, while the oppressed are dehumanized and treated as objects. Freire (2020) also mentions that the condition of oppressor is, in itself, dehumanizing, since it imposes the very condition of oppressing—often unrecognized—and prevents individuals from recognizing other ways of being. This is why the struggle against oppression must be undertaken by both oppressed and the oppressors for mutual liberation and overcoming the oppressor-oppressed contradiction.

However, it should be recognized that being an oppressor or oppressed does not depend on a single and essential perspective. Rather, historical and material conditions define contexts in which one can be either oppressor or the oppressed. As Stuart Hall (2000) teaches us, our identities are culturally, socially, and historically constructed and negotiated, and some categories, such as race, gender, and class, prevail and overlap in certain situations. In this context, it is essential to understand these categories in order to identify how oppressions intersect, enabling us to effectively confront injustices in the field of design.

Intersectionality is a concept used in various fields of study, especially those related to social inequalities, human rights, and public policy. Kimberlé Crenshaw (2002) uses the analogy of streets to illustrate how different categories, such as race and gender, intersect and form discriminatory structures, affecting individuals who find themselves at these intersections. Below we see a graphic representation (Figure 2 2) of this notion as presented by Lupton et al. (2021).

Based on Kimberlé Crenshaw's conceptualization, different feminist authors have developed other ways of understanding and applying intersectionality. We particularly highlight the formulation by Patricia Hill Collins and Sirma Bilge (2016), in which intersectionality is seen as an analytical tool that can take many forms, addressing different social phenomena and problems. Its use is linked to the pursuit of social justice:

[...] intersectionality as an analytic tool: (1) an approach to understanding human life and behavior rooted in the experiences and struggles of disenfranchised people; and (2) an important tool linking theory with practice that can aid in the empowerment of communities and individuals. (Collins; Bilge, 2016, p.36)

This approach is complemented by Linda Alcoff's concept of positionality. As she points out, positionality means that we are socially positioned and possess social identities through which we experience and interpret the world we inhabit (Alcoff, 2005). Consequently, recognizing these positionalities allows us to refute and counter the logic of neutrality and universality still present in academia (Kilomba, 2019) and demonstrate that all knowledge is localized (Haraway, 2009). This challenges the notion of impartiality of knowledge produced in academia, helping us identify the perspectives we adopt in our discourses, as indicated by Cintia Guedes (2015):

When I recall the subjective processes that shape what we call identities, I have no doubt in stating that I am a black woman from the Northeast, and these modes of enunciation are like marks: they position me; they permeate my body, my way of seeing, and my being in the world. However, it is not possible to understand them as starting points; they were not always there; they were triggered by relationships of belonging and estrangement, of community and violence ((Guedes, 2015, p.4) [Our translation]).

Based on Cíntia Guedes's and Linda Alcoff's proposals about positionality, we understand that recog-

presents the concept of identity as “negotiated,” meaning it is subject to dispute in the face of social, cultural, and historical dynamics. Therefore, we understand that “becoming a designer” is a continuous process of developing a dynamic identity that will be permanently influenced by contexts both inside and outside the classroom.

Still on the educational process, we agree with bell hooks (1994) when she affirms that “the classroom is just one time frame and one location for teachers to be engaged with students. But there’s the whole campus, and there’s the community beyond the campus that these students belong to”. Therefore, both hooks and Hall point to an educational process that transcends university spaces. Hooks relate this to the educational process, while Hall relates it to the dynamics of identity negotiation.—

In this context, the Social Fabric workshop addresses social markers and interactions inside and outside the classroom. It considers the pedagogical practices adopted based on the experiences and reflections of ESDI/UERJ design students. Adopting an intersectional perspective based on the experiences of the student participants, the workshop seeks to promote a critical awareness of the educational process in Design, even if from a localized perspective.

In section 2 we aim to present the Social Fabric workshop process by detailing its stages. Then in section 3 we will analyze the workshop from a critical, intersectional perspective committed to overcoming oppressive relationships. After, in section 4 we will discuss the results and developments of the workshop, acknowledging its potential and limitations and propose ways to apply the workshop as an analytical tool for engaged pedagogy. Then in section 5 we present our final considerations.

2 SOCIAL FABRIC WORKSHOP

The Social Fabric workshop is an analytical and awareness-raising tool designed to stimulate dialogue among students about positionality and intersectionality. It aims to highlight how these dimensions affect their educational processes. By answering the activity’s questions, participants build meaningful connections and record perceptions that reveal the relationships between their social positions and the implications of these for their university experience. As bell hooks suggests, this process involves “mapping out terrains of commonality, connection, and shared concern with teaching practices.” (hooks, 1994, p.130), students are invited to reflect on their trajectories and formulate new reflections on the design educational process, based on their own situated experiences. The workshop was developed for undergraduate design students in different semesters and is organized to include moments of individual and collective reflection.

The Social Fabric workshop draws inspiration from two works that offer both visual and conceptual reflection on tensions, including the use of line to represent them. These works directly influence the use of symbolic resources to address complex issues. The first is the artwork *Tecido Social* (Social Fabric), created in 2010 by Rosana Paulino. The second is a visual intervention (Figure 3) created by Hon Porfirio and Cissy Fico in 2018. It reflects on representativeness and colonial structure in design education based on the bibliographies of the courses offered by the Faculty of Architecture, Urbanism, and Design at the University of São Paulo

(USP).

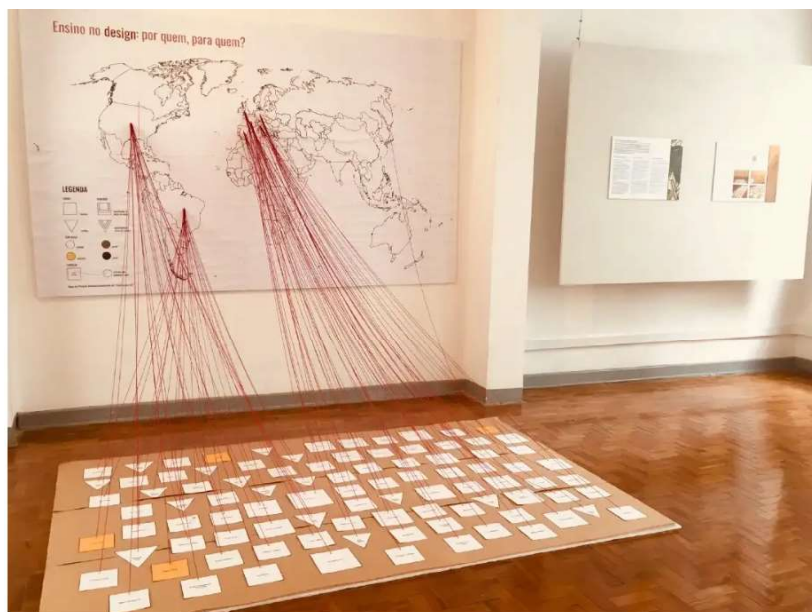


Figure 3 – Visual intervention Ensino no design: por quem, para quem? created by Hon Porfirio and Cissy Fico in 2018. Source: (Porfirio, 2019)

The workshop is organized in three steps. Step 1, called Positionality Dynamics, presents questions to map student experiences. In Step 2, called Linking and Meaning, the participants analyze and discuss the results collectively. Finally, in Step 3, Visual Systematization, the participants organize the information visually. We detail the steps of the workshop below.

The first step, Positionality Dynamics, aims to identify the social markers that shape the identities of the student participants and how these markers intersect with and are influenced by their university experiences. The results of this first step outline the participants' profiles and show the audience reached during the activity. Student participants are invited to reflect on their life trajectories by answering guiding questions related to social markers such as race, gender, class, and territory, among others. Participants then voluntarily share their perceptions with the group, promoting a safe space for listening and mutual recognition of the similarities and differences that shape the group's composition.

At this stage, the Positionality Wheel tool (Figure 4), developed by Lesley-Ann Noel in 2018 ((Noel; Paiva, 2021)), was used as a reference to formulate the guiding questions. The version developed for the workshop was adapted, to consider the Portuguese translation, questions addressing the reality of Brazilian students, and changes in how the tool is applied.

Students were asked to engage in self-reflection on their personal experiences and the social structures that shape their lives based on 14 core questions presented below. It is important to note that, like our identities, these questions are not fixed. In this way, the student participants, collectively evaluate, validate, reformulate, and discard questions they deem irrelevant or invasive. In addition, the group is encouraged to propose new questions if they wish to address specific aspects of their experience or to broaden the scope of reflection based

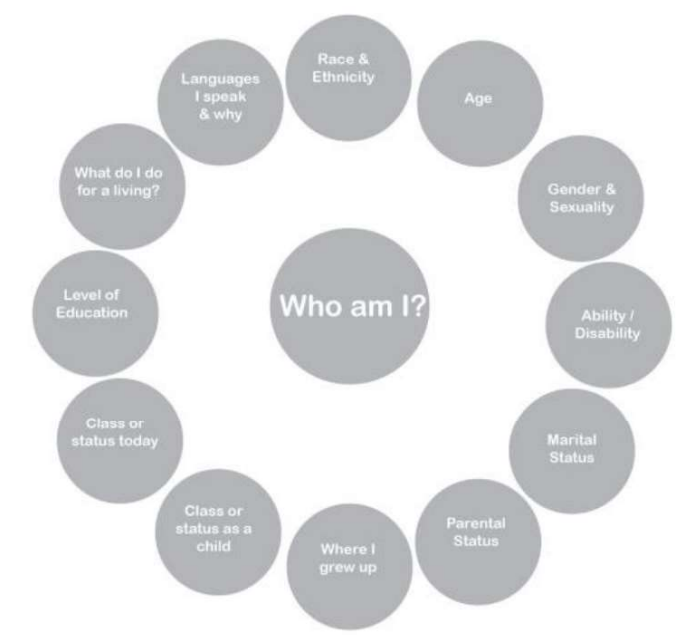


Figure 4 – Positionality Wheel developed by Lesley-Ann Noel in 2018. Source: (Noel; Paiva, 2021, p.6)

on a specific theme.

1. What is your gender?
2. How old are you?
3. What is your racial/ethnic background?
4. What is your sexual orientation?
5. Do you have a disability?
6. Did you use any affirmative action policies to enroll at ESDI/UERJ?
7. Are you the first person in your family to attend university?
8. Did you move to a new city to study at ESDI/UERJ?
9. Do you work while studying?
10. Where were you born?
11. Where do you live?
12. How long do you take to get to ESDI/UERJ?
13. What is your class at ESDI/UERJ?

14. Did you attend public or private high school?

After the questions have been validated collectively, the person responsible for mediating the workshop should write them down on sheets of paper and display them in a place where they can easily see them (Figure 5). Responses should be recorded anonymously to ensure the confidentiality of shared answers.

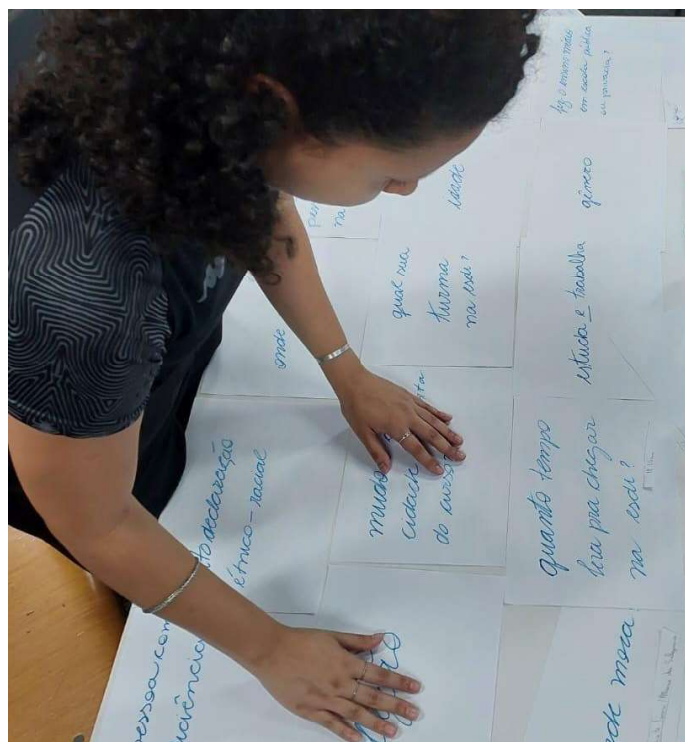


Figure 5 – Step 1: Positionality Dynamics. Source: Authors' collection. Credit: Grassine.

After answering all the questions, the group should place their responses next to the corresponding question, to create a collective summary (Figure 6). This arrangement provides an expanded view of the whole and facilitates an initial understanding of the similarities and differences in the group's social structure.

Step 2 (Figure 7) addresses the perceptions, challenges, feelings, and tensions that students experience throughout the design education process. At this stage, student participants should connect the questions from Step 1 and reflect on their experiences in the university environment. They should use red ribbons to symbolize both the connections between the themes of the questions and the tensions created by the social markers they encounter.

Rosana Paulino's use of red thread to make the connections refers to the metaphor of sutures present in her work. Forced connections between distinct parts form a visual unity that suggests repair while revealing the wear and tear and difficulties inherent in life's processes.

Visually, the red threads (Figure 8) contribute to the understanding of the interrelationships among the questions and symbolically works as a gesture of self-suturing. Although they are part of a collective, the student participants make these connections based on their individual experiences. Then, they share and contribute to a collective diagnosis of the university experience in a design course.

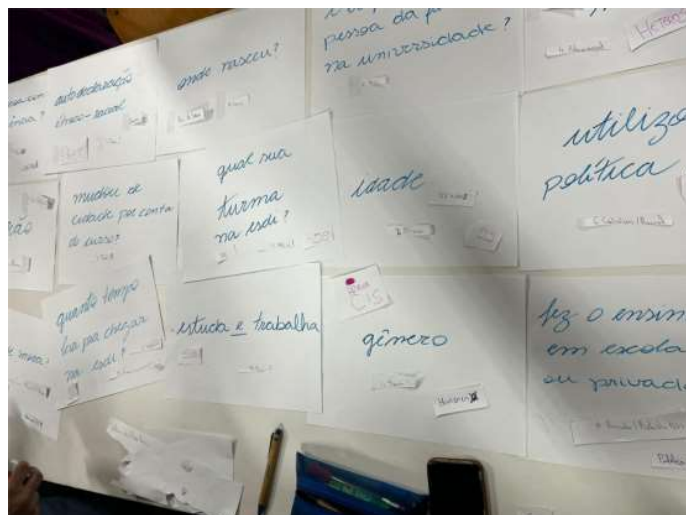


Figure 6 – Collective summary of responses to Positionality dynamics. Source: Authors' collection.

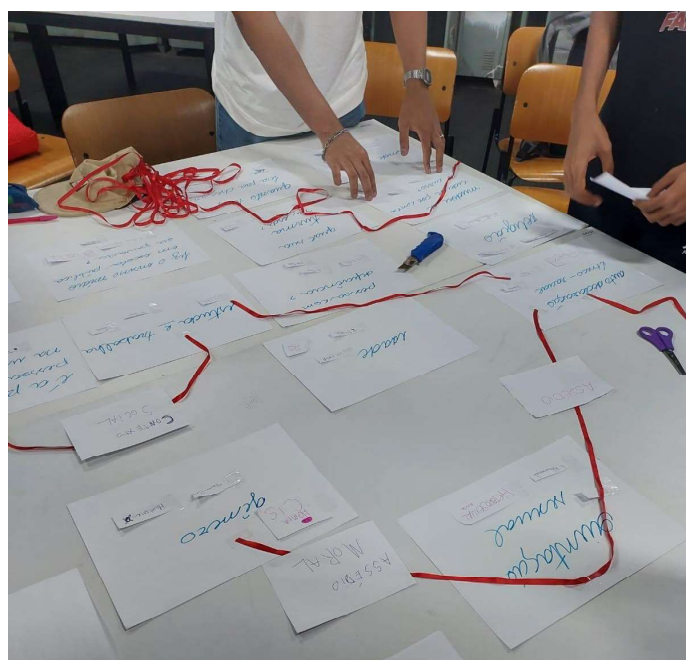


Figure 7 – Step 2: A new layer of meanings. Source: Authors' collection.

Student participants should write a summary on a piece of paper of what the connections they establish between the questions (Figure 9 and Figure 10). Then, they should share their experiences and concerns with the group orally.

Step 3 (Figures 11 and 12) corresponds to the visual organization of the information shared by students during Step 1 and 2. The visual organization of the reflections shared during the workshop constitutes the documentary material of the investigation.

Due to the safe space created, there are also moments when student participants can comment on issues they consider relevant, even if they are not connected to the red ribbon.

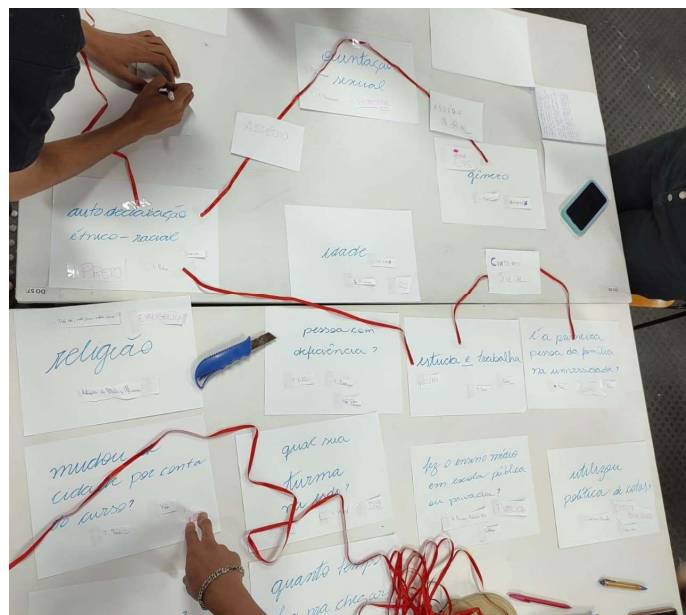


Figure 8 – Students use a red thread to link the questions. Source: Authors’ collection. Credit: Mariana Moraes.



Figure 9 – Students use the red thread to link the questions. Source: Authors’ collection. Credit: Imaíra Portela.

3 ANALYSIS OF THE SOCIAL FABRIC WORKSHOP

In this section, we will present an analysis of the Social Fabric workshop, with specific considerations about each of its stages. In Step 1, the option for anonymity in the responses was considered a protective measure for the records. Although it was not necessary to identify who responded to what during the workshop,

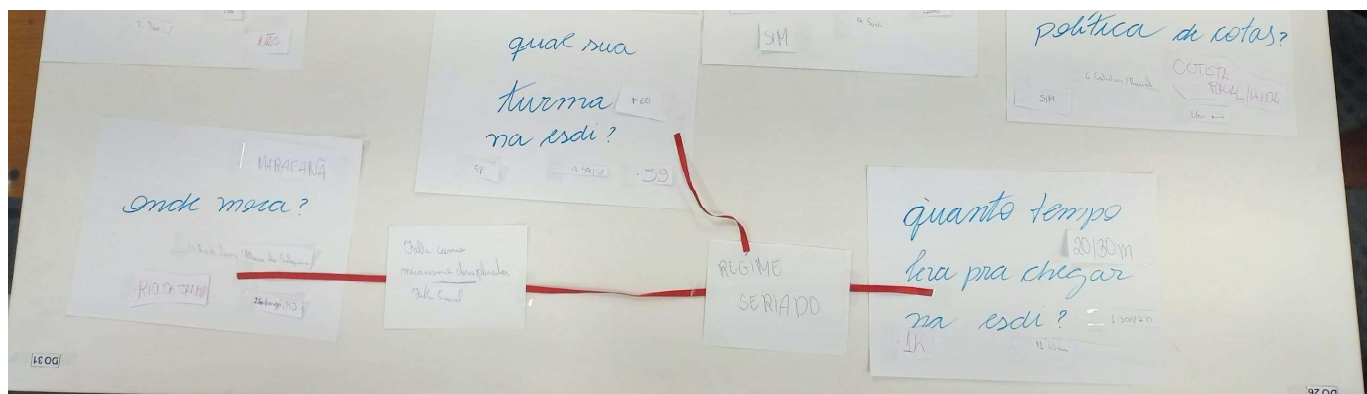


Figure 10 – Relationships established between the questions “Where do you live?” and “How long do you take to get to ESDI/UERJ?” - Source: Authors’ collection.

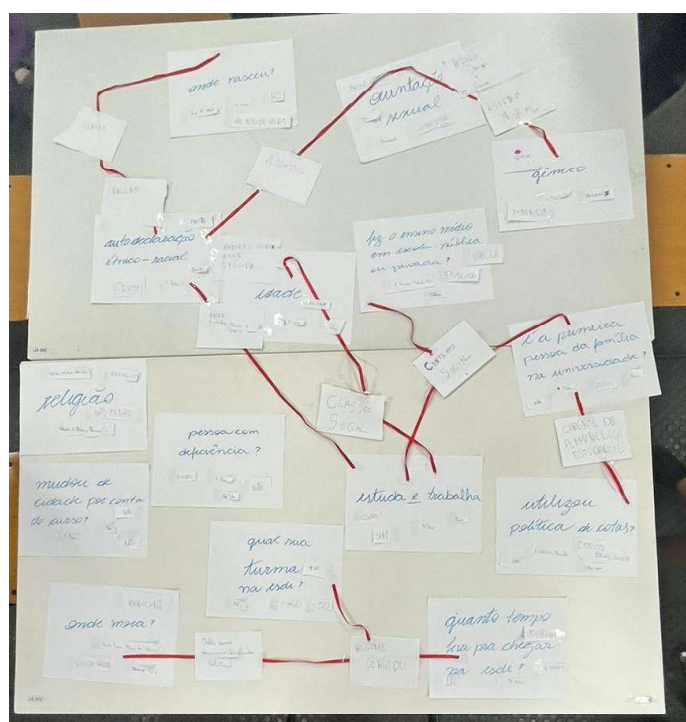


Figure 11 – Step 3: visual systematization of responses. Source: Authors' collection.

there was a possibility that participants could potentially be recognized based on the content of their responses and oral interactions. However, this identification contributed to a collective approach, favoring the construction of a sense of reciprocity and solidarity when similar experiences were recognized. In cases of divergence, a sensitization process was generated, expanding listening and understanding of the different experiences within the group.

During the dissertation research phase, the group gained insight that the basic questions function simultaneously as starting points for self-reflection and as potential limitations. This insight reinforces the idea that our modes of enunciation are marks which position us and permeate our ways of seeing and being in the world, triggering relationships of belonging, estrangement, and violence (Guedes, 2015). For example, one of

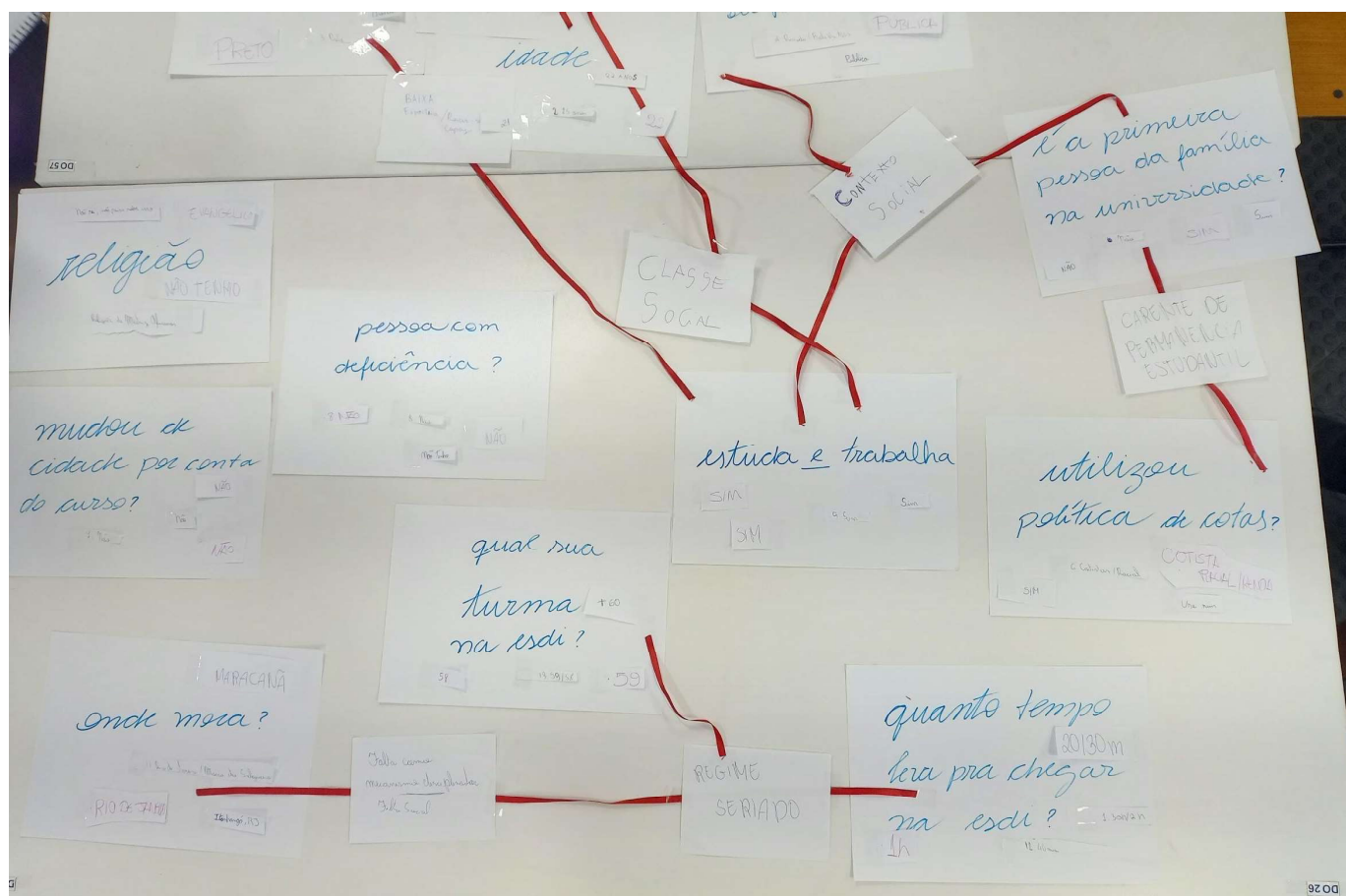


Figure 12 – Detail of visual systematization - Source: Authors' collection.

the students pointed out that the questions in the Positionality Dynamics were important because ESDI/UERJ puts them into boxes as soon as they enroll in the course, constantly reminding them of this.

Another example of how the questions reflected the participants' perceptions of themselves can be seen in their responses. When asked about sexual orientation, one student commented that this was an issue to be considered and answered: "Still heterosexual." In response to the question concerning ethnicity and race, there was a brief dialogue about how students understood themselves racially and the social intersections involved in this understanding of racial identity—"The police don't get confused; the police always know who you are." Regarding gender, students expressed uncertainty about the correct way to answer and expressed doubts about the use of the term "cis". Finally, when asked if they were the first in their family to attend university, the term "family" had to be defined. it was understood to mean mother, father, and siblings, when applicable.

The approach to the workshop themes and the opportunity for participants to recognize how the issues affect them based on their own experiences generates greater involvement in the workshop dynamics. This is because they were able to see that these are not distant or abstract issues, but aspects deeply rooted in their bodies, trajectories, and experiences.

The inclusion of topics rarely addressed in academia contributed to the approximation of often neglected interests, enabling the formation of new arrangements and groupings around these issues. This openness to

modifying the arrangement of questions is part of the workshop's structure, allowing additions and changes according to the group's demands. As an example, there was a student who wanted to include a question about religion and felt uncomfortable when a teacher referred to the user experience (UX) as Exu, who also refers to an Orisha worshiped in African and Afro-Brazilian religions. As he belongs to a religion of African origin, he considered the association inappropriate. At the time, everyone present at the workshop agreed with the issue raised, and we added this question to the Positionality Dynamic.

Topics that are considered “taboo” often go unnoticed because of the anonymity of the responses and the participants' autonomy in choosing what to reveal. During the discussion stage, these topics can emerge or not, depending on the group's level of comfort and willingness to share them. However, the safe space built collectively throughout the workshop allowed some students to feel comfortable commenting on issues they deemed relevant, even if they did not make direct connections with the tape or were directly affected by the issues. One student stated that she was not personally affected but expressed discomfort with the conservative mindset of some ESDI/UERJ professors regarding the gender identity of trans and non-binary students. She reported that some professors refuse their students' chosen names ("nome social") and continue to call them by their legal names, even after being informed and warned in class.

In relation to Step 2, the dynamic suggests connecting the questions. However, the link between them isn't pre-established. In other words, these connections emerge from the participants' perceptions, being the outcome of individual and collective experiences that enable original correlations and express the group's autonomy. These connections also reveal the group's priorities, since not all issues need to be connected—only the most urgent or meaningful ones.

In this sense, experiences guide the approximation and intersection of themes, and not the other way around. Reaffirming what Patricia Hill Collins and Sirma Bilge (2016) highlight when pointing to intersectionality as an important analytical tool for understanding social life and human behavior based on the concrete experiences that constitute them.

For example, during the workshop, the question “Do you work while studying?” was linked to the question “Are you the first person in your family to attend university?” “Did you attend public or private high school?” and “Did you take advantage of the quota policy?”. The student who linked these questions discusses the social context and the lack of policies to support student retention. She and another participant commented that the lack of a food service that serves ESDI/UERJ students affects their daily lives. As one of the students stated: “I've skipped class because I didn't have food ready to bring in my lunch box”.

Another student linked the question “Where do you live?” with “How long does it take you to get to ESDI/UERJ?” to mention that some teachers use absences as a disciplinary measure, a form of control, and commented that teachers allow 15 minutes of tolerance, a demand met after a request from the Carmen Portinho Academic Center (CAPO), and says: “Fifteen minutes on Avenida Brasilis nothing.” The student says that at the beginning of the course, he took the bus because it was cheaper than the subway, but it took him two hours to get to there. “When I took Avenida Brasil, I had to be at the bus stop at 6:00 a.m., so I woke up at 5:00 a.m. The bus seemed like a black hole; time didn't pass.”

In Step 3, we recognize the value of visual systematization as it helps to understand themes, similarities

between responses, differences in adherence, etc. This allows us to observe adherence to each category by grouping responses, as well as intersectional relationships based on correlations between categories. This shifts the participants' perspective when they realize that they are not as homogeneous group as they thought. Their individual perspective is confronted by indicators of other realities. This is possible based on the various diagnoses that can be made when reflecting on the responses recorded on paper.

Having a material support that was built collectively invites participants to think about what they are doing, as the presented data, connections, and participants' interactions with the material can spark conversation and discussion. Thus, the visual arrangement during the workshop is not necessarily the result of planning a specific meaning, but rather what is materially possible and suits the moment. It serves as a record/memory of the discussions that arise during the workshop. The questions raised guide the creation of a map of the discussions. These questions also guide the emergence of a map of the interactions and experiences that occur throughout the dynamic.

4 DISCUSSION AND DEVELOPMENTS

Considering the information presented on the structure of the Social Fabric workshop, it is important to note that, by combining active listening, collective data visualization, and self-reflection, the workshop allows participants to recognize how their unique trajectories cross—and are crossed by—social structures of oppression and privilege, demonstrating its political-pedagogical nature. By prioritizing dialogue and anonymity, the workshop creates a safe space for expressing experiences that are often silenced and invisible in the university environment. In a university setting, the workshop can be used at various points throughout a course, as an extracurricular activity, during orientation week for students, or during teacher training. It contributes to the development of more inclusive teaching practices that consider the presence of diversity in classrooms and in courses.

Although the workshop was designed for undergraduate students, its potential applications are not limited to an academic context. It can be adapted for informal training spaces, work teams, and co-creation processes in communities. It can facilitate institutional diagnostics or diversity and inclusion strategies. It can also be used for listening, collective organization, and strengthening bonds. Its flexible structure allows it to be adjusted according to the group's profile and needs while maintaining its political and pedagogical strength and commitment to social justice and diversity of perspectives.

That's because the workshop has the potential to foster the formation of learning communities based on differences. As bell hooks (1994) points out, understanding and valuing our differences are essential for building political and professional solidarity. According to hooks, these spaces also provide opportunities to develop bonds of emotional trust and intimacy, which are fundamental to learning. In this sense, the workshop enhances the integration between students' individual experiences and teaching-learning dynamics. It promotes a sense of belonging that extends beyond the subject's formal content and the classroom space.

In terms of engagement in the activity, the workshop breaks with the logic of transmissive teaching

by including students in the development of questions. This enables students to evolve from mere information providers to become co-authors of the experience. This fosters a sense of belonging, mutual care, and appreciation of individual knowledge.

From a broader perspective, adopting dialogue and exchanging experiences in the classroom and in other spaces can be understood as a pedagogical, social, and anti-oppression approach. . The workshop space is configured as a space of other possibilities and transgression of grounded knowledge (hooks, 1994). as well as the valorization of epistemological crossings and wanderings (Rufino, 2018) . These destabilize existing systems and enable the articulation of other forms of knowledge.

Luiz Rufino (2018) states that "cruzos" (crossing, crossroads) refer to encounters, the possibility of different perspectives coexisting, capable of triggering new forms of knowledge production and reframing concepts. Epistemological "rolês" (stroll, hang-out, short trip or roll), on the other hand, are movements of action, inspired by the "ginga" (swing, sway) of capoeira. They are actions triggered by body movements that provoke deviations and escape movements, causing displacements, dodges, and escapes from which other possible epistemologies arise.

The collective experience of exchange in the workshop also dialogues with the propositions of Antônio Bispo dos Santos, also known as Nego Bispo. Bispo's ideas are based on the concept of confluence and transfluence between knowledge and experiences. For Bispo, confluence refers to the coexistence of different elements that come together without losing their uniqueness, "Not everything that comes together mixes" (Santos, 2019, p.68). Transfluence, on the other hand, corresponds to relationships of transformation—"not 'everything that mixes comes together'" (Santos, 2019, p.68) (ibid., p.68).

Therefore, we understand the Social Fabric workshop as an analytical tool for engaged pedagogy. The workshop invited participants to share their experiences, making visible the inequalities and privileges that shape the educational process and the design practice. Beyond diagnosing oppression in a design course, we believe that the workshop can be applied to other contexts where significant transformation and the formation of collective bonds to confront oppression are desired.

The Social Fabric workshop operates as an analytical tool by facilitating the diagnosis of situations, problems, and oppressions that emerge from the participants' experiences. By proposing questions that reveal participants' different affiliations, the workshop highlights and collectively discusses the intersections of these affiliations in significant situations. Thus, the workshop serves to identify issues and encourages participants to think, discuss, and act on them.

The workshop has transformative potential when participants are collectively engaged in the identified issues. We have observed that the workshop fosters a space of trust, allowing issues that are usually overlooked to take center stage and encouraging participant engagement and identification. By identifying with these issues, participants can extend the discussions and actions beyond the workshop. For example, collectives and specific agendas emerged and continued to unfold beyond the workshop.

We can also understand the workshop as a pedagogical tool because it helps identify generative themes that Paulo Freire's pedagogy is based on (Freire, 2020) In other words, teachers can use the workshop as a way to explore issues intersecting students' lives. Based on these issues, teachers can identify themes, topics, and

meaningful practices that will become the focus of transformative learning. This provides an opportunity to embrace the diversity of experiences and incorporate themes that are not usually addressed in the classroom, placing students' perspectives at the center of pedagogical planning. There is also the potential to act on these issues in the classroom.

Finally, we acknowledge the workshop's commitment to helping in the struggle to overcome oppression. We start from the assumption that the students' realities are marked by multiple forms of oppression and that are often not evident or sufficiently addressed. By creating a trusting space where these issues can be perceived, discussed, and addressed, the workshop plays an important role in helping participants articulate and transform their realities.

5 FINAL CONSIDERATIONS

In light of the above, the Social Fabric workshop aligns with the "Learning and teaching for the pluri-verse" thematic axis by proposing an anti-oppressive pedagogical practice. This practice aims to highlight the complexity of formative design experiences through students' positionality and intersectionality. . Thus, the workshop challenges neutral and universalizing teaching models by recognizing students as situated and diverse subjects of knowledge.

Through a collective exercise of self-reflection and listening, the workshop fosters the co-presence of multiple perspectives. Visualizing the social layers that constitute each student's identity and mapping the tensions and challenges experienced in the academic environment fosters the development of a learning community based on solidarity. This paves the way for teaching practices that are sensitive to complex realities.

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