

ALTERNATIVE PERSPECTIVES WITH SOCIO-ENVIRONMENTAL EMPHASIS FOR THE FUTURE OF DESIGN

PERSPECTIVAS ALTERNATIVAS PARA O FUTURO DO DESIGN COM ÊNFASE SOCIOAMBIENTAL

PERSPECTIVAS ALTERNATIVAS PARA EL FUTURO DEL DISEÑO CON ÉNFASIS SOCIOAMBIENTAL

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ABSTRACT

This article presents the origins and transformations of modern design, which emerged in Europe and was initially associated with the industrialization process. We also present the critique of visionary thinkers such as Morris, Papanek, Manzini, Regenes Group and Escobar, who suggest a reflection towards socio-environmental issues. Through an articulation among contemporary proposals, the aim is to encourage the reinvention of design methods, guided by an organic, ecological and a process-based worldview, in which the designer can transcend his/her role as a mere executor of capitalist rationale, to become a fundamental agent in the social transition towards regeneration and ecosystem health.

KEYWORDS

Design evolution; Design for Sustainability; Regeneration.

RESUMO

Neste artigo são apresentadas as origens e transformações do design moderno, que tem seu surgimento na Europa e foi inicialmente vinculado ao processo de industrialização. Apresentamos também a crítica de visionários como Morris, Papanek, Manzini, Grupo Regenes e Escobar, que propõem uma reflexão em direção às questões socioambientais. Através de uma articulação entre propostas contemporâneas pretende-se fomentar a reinvenção dos métodos projetuais do design, guiados por uma visão de mundo orgânica, ecológica e processual, em que o designer possa transcender a sua função como mero executor de lógicas capitalistas, para tornar-se um agente fundamental na transição social rumo à regeneração e saúde ecossistêmica.

PALAVRAS-CHAVE

Evolução do design; Design para a sustentabilidade; Regeneração.

RESUMEN

Este artículo presenta los orígenes y transformaciones del diseño moderno, surgido en Europa y vinculado inicialmente al proceso de industrialización. También presentamos las críticas de visionarios como Morris, Papanek, Manzini, Grupo Regenes y Escobar, quienes proponen una reflexión hacia las cuestiones socioambientales. A través de una articulación entre propuestas contemporáneas, se busca incentivar la reinvencción de los métodos de diseño, guiados por



una cosmovisión orgánica, ecológica y procesal, en la que el diseñador pueda trascender su papel de mero ejecutor de las lógicas capitalistas, para convertirse en un agente fundamental. en la transición social hacia la regeneración y la salud de los ecosistemas.

PALABRAS CLAVE

Evolución del diseño; Diseño para la sostenibilidad; Regeneración.

1. THE EMERGENCE OF MODERN DESIGN IN EUROPE

Forty (2007) criticizes the way in which design historians focus on studying the "characters" of design and do not actually analyze the social and economic context, which, in reality, helps to shape the development of design. Their work is fundamental to understanding the contribution of design in the processes of symbolic production that generate our lifestyle – ways of working, producing and consuming.

The beginning of modern industrial design originated from the need to separate the stages of manufacturing production. According to Forty (2007), entrepreneurs wanted to optimize and increase their production in order to obtain greater profits, and this led to a progressive exploitation of the work of people - who in the past, as artisans, had mastered the entire process of producing products. In this way, and seeking to "make machines out of men" (Forty, 2007, p. 49), entrepreneurs opened up a job position that concentrated on creating and guiding the manufacturing of products, which also began to rely on the help of machines. In other words, modern design arose from industrial capitalism's need to standardize and generate "surplus value".

Cardoso (2000) presents the transformations that occurred throughout the 18th century, caused mainly by organizational changes - in work, production and distribution – rather than, strictly speaking, by technological changes, mechanization. Namely, the increase in the scale of production and size of factories, as well as the serialization of production and the progressive specialization of work. It should be added that such transformations were only possible due to the dismantling of artisan guilds that, in a certain way, protected free artisans (Cardoso, 2000).

Instead of hiring many skilled artisans, all that was needed was a good designer to generate the project, a good manager to supervise production and a large number of workers with no qualifications at all to carry out the steps, preferably as mere machine operators. The high remuneration of the first two was more than offset by the demeaning salaries paid to the last, with the additional advantage that they could be fired without risk in times of low demand. Thus, serial production based on a project saved the manufacturer not only time but also money. (Cardoso, 2000, p. 28).

No matter how good the designer is, however, he/she is not autonomous and his/her decision-making power is limited. Their productions are ultimately carried forward, produced, only by the entrepreneur's choice. For a long time, the discussion about design was based on technical and artistic issues, linked to a supposed "good shaping" of products, which hinders the awareness and the discussion of the socioeconomic systems that lead, firstly, to the adoption of certain work relationships, and also values and "myths", which products seek to embody and thus become more attractive and saleable (Forty, 2007). Talking about modern design is to talk about an activity that has always been at the service of the capitalist productive modes.

There were designers who fought for an altruistic objective, that of, through design and mechanization, enabling access to quality products for the general population. However, such attempts were often frustrated, as access to these products was limited to an intellectual and economic elite (Pevsner, 2002).

In this sense, we have a clear picture of how the economy was progressively developing and determining the way we interact and live. We have, at the same time, an economy that determines how society should behave and live, and also extracts "value" from nature, from environmental resources. Within this logic, modern design emerges and is developed, seeking better results for organizations - generally regardless of the socio-environmental impacts caused.

It is important to understand that, until the 16th century, economic phenomena were not isolated from the rest of reality, "from the fabric of life" (Capra; Luisi, 2014, p. 74). The rise of capitalism was the consequence of an enormous transformation of values, which began at the end of the Middle Ages and at the beginning of the Renaissance, and which was completed in the process of industrialization. Between 1500 and 1700 the entire worldview and value system in Europe underwent a major transformation, and such perspective and values contributed to the foundations of the modern industrial era (Capra; Luisi, 2014). What we know as the Scientific Revolution was also responsible for establishing a new world perspective that replaced the organic and integrated perspective with the machine metaphor. In this context, administrative methods for organizations also became mechanistic. In other words, well before the mechanization of organizations, they were already adopting Cartesian and mechanistic methods, whose objective was to increase productive efficiency.

2. CRITICS OF MODERN DESIGN

There were opponents to this model, such as William Morris, a socialist, who was a fierce critic of this performance of design at the service of capitalism in the context of mechanization. "It is not this or that tangible machine of steel and metal that we want to get rid of, but the great intangible machine of commercial tyranny, which oppresses the lives of all of us" (Forty, 2007, p. 85). William Morris, in addition to being a designer, was a painter, writer, poet, social reformer and protagonist of the Arts and Crafts movement. He sympathized with the mass of workers exploited by the capital and believed that "as long as work was a commodity used for the profit provided to non-workers, human beings in general would not be able to live in effectively human conditions" (Araújo, 2014, p. 26).

Morris wrote a novel called "News from Nowhere" in 1891, where he presented a utopia that was also a precursor to ecological utopia. In this novel he envisioned a future (in the year 2102) where people lived in a reality other than that of capitalism. In this scenario, people understand work as art, and art as life. There is also no difference between countryside and city, people live in a healthy, clean natural environment, there is no private property, not even commerce. People produce what they need in workshops, and they do it with great quality and only to the extent of their needs. There is no distinction in value between intellectual work and manual work. In other words, Morris imagines an egalitarian and free society, where people enjoy working, because this work is creative, at the service of the community, and the worker also has the freedom to choose their own path (Araújo, 2014). We can say that Morris was a precursor, within the field of design, of a type of work and aesthetic proposition, which have been emerging over the last few decades.

Without going that far, there were other designers who questioned the current way of designers' work and capitalist production itself, for example, Victor Papanek. Papanek was a precursor of the Design for Sustainability, in which he realized the importance of considering the environmental impacts of design. Papanek (1990) states that there are few professions as dangerous as industrial designing. Because in this era of mass production, design shapes tools, the environment and, consequently, man himself.

It is clear that this is not due to just individual brilliance. Between the 1960s and 1980s, sensitivity towards the environment gained relevance, especially after the publication of the book "Silent Spring" by Rachel Carson

(1962). Important reports were published about the limits of growth and problems inherent to the current economic development models. In 1973, for example, Maurice Strong used the concept of eco-development as an alternative development policy for the first time.

It basically integrated six aspects, which should guide the paths of development: a) the satisfaction of basic needs; b) solidarity with future generations; c) the participation of the population involved; d) the preservation of natural resources and the environment in general; e) the development of a social system guaranteeing employment, social security and respect for other cultures, and f) education programs. (Bruseke, 1994, p. 15).

This criticism towards industrial society and industrial modernization as a development policy for peripheral regions was transformed over the following decades, adapting, in a certain way, to the current policy. The 1987 Brundtland Report is the result of the work of the United Nations Conference on Environment and Development (UNCED) (Bruseke, 1994, p. 16) and it was decisive for the notion of Sustainable Development: "development that meets the needs of the present without compromising the ability of future generations to satisfy their own needs" (Cavalcanti, 1994, p. 92).

As we, while society, question the impact of the thought of progress and development, we envision other means to reach a more balanced and beneficial configuration of society (and modes of production) for the whole. In other words, within a capitalist notion but without, however, the intention of revolutionizing this socioeconomic reality, many other designers proposed adaptations in their design approaches to deal with the systemic problems caused by industrial production. Whether this is actually possible, it is another question to be addressed.

Manzini, in 1990, defends an ecological attitude among designers, which should guide design and production processes. In other words, he defends respect for nature, in which a value is assumed that goes beyond the posture of domination and control of nature so highlighted by modern thought, without falling into submission to an idealized nature at all. Manzini (1990) proposes that designers think systematically, during the design process, at hierarchical levels, such as the planet, the region, physical and cultural places, the external and internal microenvironments, which constitute the immediate environment,

and of course, the objects - of low environmental impact. In the face of the growing world population, the author does not believe that there is any other solution other than a consistent technical-scientific support, an adequate production, and an eco-technological balance (Manzini, 1990).

Manzini says that sustainability requires a systemic discontinuity, that is, we should move from a society with increasing levels of production and consumption to a society that decreases such levels, simultaneously increasing the quality of the entire social and physical environment (Manzini, 2008, p 19). To this end, the author argues, we will have a transition based on large-scale social learning, where a major change in values and the very notion of well-being is at stake. In this scenario, collaborative organizations and participatory work are important, involving not only designers and manufacturers, but all consumers and beneficiary citizens.

3. A NEW GENERATION OF DESIGNERS

In the same decade of 1990, the Regenes group, formed by authors such as Bill Reed, Pamela Mang, Ben Haggard, among others, proposed the regenerative design. Given the scarcity of results from a community committed to sustainability, Mang and Reed (2012) observe the insufficiency of their methods, agendas and strategies. Those strategies are committed to reducing or eliminating the negative impacts of human action on the environment, that is, they are still far from a model that must be based on a distinct worldview. Proponents of regenerative design base their elaborations on ecology and systemic thinking about life. As proposed by Capra, they understand that Nature should not be reduced to a machine, which human beings can operate and explore, following anthropic and non-ecological logics. In this way, they intend, not only to mitigate the damage created by human beings, but to seek an adequate co-evolution of human systems with their socio-ecological ecosystems. This proposal is in line with a movement in the field of design for sustainability in which approaches move from technological and product areas to socio-technical areas (Ceschin; Gaziulusoy, 2016). Regenerative design then emphasizes the search for the necessary transformation in models of thought and design practices, which involves adopting different paradigms, anchored in an ecological worldview.

These understandings are supported by a deep, procedural, complex and respectful ecological perspective of the various ecosystem relationships (between human,

non-human, living or non-living actors). Therefore, they escape the modern attempt to bifurcate the world into two different domains: that of Nature (Non-Humans) and that of Culture (Humans) (Latour, 1994). Such separation does not occur in reality, but the natural sciences and the human and political sciences have tried to "purify", isolate and increasingly unfold such domains (Harman, 2009).

In recent decades, we have seen a major transformation in the field of design, and in the very understanding of what design can do. We are even able to arbitrate the birth of this professional field at the time of the industrial revolution, but, as Papanek said, "Design is the conscious and intuitive effort to impose meaningful order" (Papanek, 1990, p. 4), that is, design is an activity common to humans, "the design process constitutes the planning and understanding of patterns of any action to achieve a desirable and prospective end" (Papanek, 1990, p. 322). Manzini also defines "diffuse designers" as people who, through their critical sense, creativity and practical drive, adopt a design approach (Manzini, 2017). In other words, in a contemporary understanding of design there is also a search to subvert it towards more ethical demands, committed to life and planetary health. Not strictly related to making production processes more efficient, products more saleable and richer entrepreneurs, despite the multiple socio-environmental crises. What is more, it is about trying to find radically new ways of designing, which can contribute to fairer, healthier and more prosperous realities for the entire Earth's ecosystem.

However, as already stated, the designer is not an autonomous and almighty being, his/her impact is directly related to the organizations for which he or she designs. In this sense, we understand that effective changes in design methods require another socioeconomic configuration, and for this, there are already some proposals.

4. CONTEMPORARY PROPOSALS

Based on contributions from the field of design and regenerative thinking, Fullerton (2015) proposes a Regenerative Economy, or even Regenerative Capitalism. The author starts from the idea that "the universal patterns and principles that the cosmos uses to build stable, healthy and sustainable systems, can and should be used in the real world as a reference model for the design of economic systems", and then outlines eight key principles that underpin systemic health (Table 1).

In Right Relationship	Humanity is an integral part of an interconnected web of life in which there is no real separation between “us” and “it.” The scale of the human economy matters in relation to the biosphere in which it is embedded. We are all connected; damage to any part of that web ripples back to harm every other part as well. Much work to do here in disconnected, atomized finance, but also, of course, it speaks to the scale of the material throughput of the economic system as a whole.
Views Wealth Holistically	True wealth is not merely money in the bank. It must be defined and managed in terms of the well-being of the whole, achieved through the harmonization of multiple kinds of wealth or capital, including social, cultural, living, and experiential. It must also be defined by a broadly shared prosperity across all of these varied forms of capital. The whole is only as strong as the weakest link. Again, finance is ground zero.
Innovative, Adaptive, Responsive	In a world in which change is both ever-present and accelerating, continuous learning and the qualities of innovation and adaptability are critical to health. It is this idea that Charles Darwin intended to convey in this often-misconstrued statement attributed to him: “In the struggle for survival, the fittest win out at the expense of their rivals.” What Darwin actually meant is that: the most “fit” is the one that fits best i.e., the one that is most adaptable to a changing environment. Of all the principles, this one is best understood and accepted in our contemporary paradigm. One out of eight ain’t so bad!
Empowered Participation	In an interdependent system, fitness comes from contributing in some way to the health of the whole. The quality of empowered participation means that all parts must be “in relationship” with the larger whole in ways that not only empower them to negotiate for their own needs, but also enable them to add their unique contribution towards the health and well-being of the larger wholes in which they are embedded. In other words, beyond whatever moral belief one has, there is a scientifically grounded systemic requirement to address inequality, racism, prejudice and injustice for the health of the whole.
Honors Community and Place	Each human community consists of a mosaic of peoples, traditions, beliefs, and institutions uniquely shaped by long-term pressures of geography, human history, culture, local environment, and changing human needs. Honoring this fact, a Regenerative Economy nurtures healthy and resilient communities and regions, each one uniquely informed by the essence of its individual history and place. This principle poses a profound challenge to the modern global corporation, but forward-thinking leaders are already moving toward a more distributed management structure connected to place.
Edge Effect Abundance	Creativity and abundance flourish synergistically at the “edges” of systems, where the bonds holding the dominant pattern in place are weakest. For example, there is an abundance of interdependent life in salt marshes where a river meets the ocean. Edges are also where risk lies. At those edges the opportunities for innovation and cross-fertilization are the greatest. Working collaboratively across edges – with ongoing learning and development sourced from the diversity that exists there – is transformative for both the communities where the exchanges are happening, and for the individuals involved. Business leaders understand that the boundary of the firm is no longer the relevant “whole” under management, and partnerships across the public and non-profit sectors are becoming more common. If only Wall Street analysts understood too.
Edge Effect Abundance	Just as human health depends on the robust circulation of oxygen, nutrients, etc., so too does economic health depend on robust circulatory flows of money, information, resources (circular economy), and goods and services to support exchange, flush toxins, and nourish every cell at every level of our human networks. The circulation of money and information and the efficient use and reuse of materials are particularly critical to individuals, businesses, and economies reaching their regenerative potential. This principle holds the promise of a whole new set of metrics to monitor (alternatives to GDP), and with them, supportive public policy options.
Seeks Balance	Being in balance is essential to systemic health. Like a unicycle rider, regenerative systems are always engaged in this delicate dance in search of balance. Achieving it requires that they harmonize multiple variables instead of optimizing single ones. A Regenerative Economy seeks to balance: efficiency and resilience; collaboration and competition; diversity and coherence; and small, medium, and large organizations and needs. It runs directly against the (short term) “optimize” ideology that is at the root of modern financial logic.

Table 1 - Eight key, interconnected principles that underlie systemic health.

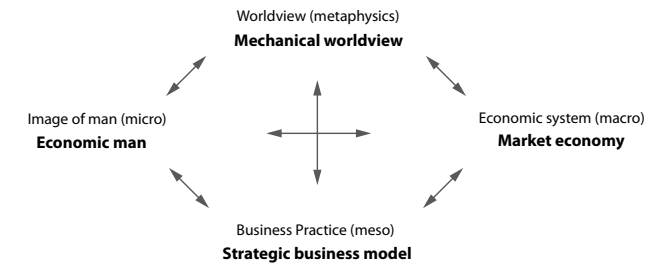
Fonte: FULLERTON, 2015.

As far as the author is concerned, it is not a question of choosing between capitalism and socialism, but operating a social and economic transition so that the current system works for people and the planet. The principles outlined above state all sensitivity and coherence regarding the interdependence of systems, as well as a more empowered performance of people and local communities in a vision that expands the concept of wealth beyond the monetary, also encompassing socio-cultural well-being and health of physical ecosystems. However, why the author maintains the term Capitalism in his proposal seems questionable, and it could be a source of investigation for new research.

What can be considered more interesting is the utopian narrative of an alternative economic system created by a Norwegian professor of Ecological Economics for more than 20 years, Ove Jakobsen (2017). Jakobsen creates a vision where the economy is nested within and at the service of social and natural ecosystems. In other words, it ceases to be a self-sufficient and dominant system and operates from an ecological perspective. For the author, the implementation of profound transformations depends on our ability to create a new history that, although utopian, is based on the reality in which we live, that is, so that we can criticize and distance ourselves from ideologies that prevent us from achieving harmony between nature and society.

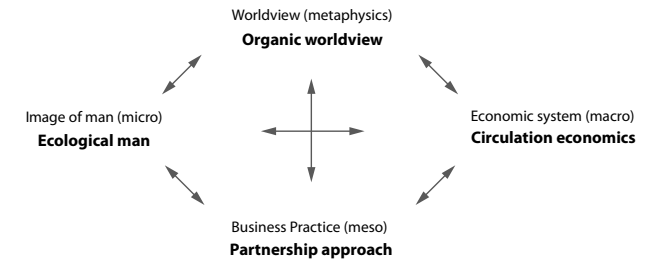
In his book, Jakobsen (2017) presents several theories (among them Whitehead's process philosophy (Jakobsen, 2017, p.10), which also inspired Latour) and introduces a relevant demarcation between what he labels "green economics" and "ecological economics". For the author, "green economics" is part of the current paradigm or ideology, and addresses the symptoms of crises that are rooted in the inadequate way we see and operate in the real world. "Ecological economics" represents an alternative paradigm, or a utopia, which denounces the mechanistic worldview itself as the primary problem that leads us to the current and deficient neoclassical economic paradigm.

In his proposal for "Utopia VSO" (viable organic society), the author details (Pictures 1 and 2) how the ecological economy would work in a future society, in which four interconnected and interdependent dimensions are modified:



Picture 1 - Dominant ideology.

Source: prepared by the authors based on JAKOBSEN, 2017, p. 214.



Picture 2 - Utopia VOS.

Source: prepared by the authors based on JAKOBSEN, 2017, p. 214.

Worldview (metaphysics) - from Mechanistic to Organic; Economic system (macro) - from Market Economy to Circulation Economics (circularity); Business Practice (meso) - from Strategic Business Model to Partnership Approach; and the Image of man (micro) - from economic man to ecological man (Pictures 1 and 2). In this future utopian economy, networks, local self-sufficiency, partnerships, distribution/decentralization are valued, in short, a nested economy that favors networks of circular values, where there is a mutual dependence that favors ecosystem health and summons ecocentrism.

In these scenarios imagined by Fullerton and Jakobsen, we find a great opportunity for the development of design, not only in the search for the eco-technological balance advocated by Manzini, which could assist in a positive transition of production models, but also for the critique of current models and the creation of alternative narratives and aesthetics that are in line with a different worldview. How many practices could be deepened and reinvented in the light of new paradigms! The designer could also be a promoter of planetary health and harmonious coexistence of human beings with other natural manifestations. We understand that research into theories that support such a worldview is very fruitful, so that it can inspire design ways that today may seem utopian.

Still in the context of regenerative thinking for the reinvention of design, we have some authors who are references, such as Colombian Arturo Escobar. Similarly,

to Latour, Escobar (2016) addresses the ontological differences in the worldview of the modern West and other cultures, such as ancestral cultures. According to what it presents, the modern West is mainly guided by rationalism, where there is a dual vision, with a clear separation between nature and human beings. According to this modern vision, we create ways of understanding and being in the world that are even “defuturing”, according to Tony Fry’s proposal (2015). “Defuturing” in the sense that they steal the future conditions for us to live as a society in a healthy way in the world.

However, there are other territorialities (Escobar, 2016, p. 22), which are experienced and constructed from another ontology, a relational ontology, which contrasts with the ontology of modern Western separation and duality. In this other understanding and agency in the world, Colombian indigenous peoples (Kogui, Arhuaco, Wiwa and Kankuamo from the Sierra Nevada de Santa Marta) consider themselves “big brothers” of all humanity, responsible for maintaining universal balance. This balance begins with their territory, which is seen in an integral way where the physical and the spiritual are articulated and where all actors (human and non-human) have a relationship and a place (Escobar, 2016, p. 91-92).

Escobar (2016) also explores design for sustainability, and explains how the framework of ‘ontological design’ operates a transformation in the way we perceive design and act as designers. Since - as proposed by Winograd and Flores (1986) - “while designing tools, we humans design the conditions of our existence, and in turn, the conditions of our design” (Escobar, 2016, p. 128), in other words, to design new ways of being that can deconstruct the systemic unsustainability present in our world, we need to assume another worldview, oriented towards conviviality and communality.

Escobar proposes, in continuity with ontological design, autonomous design, which finds many similarities with design for transition. The author relies especially on the theories of Maturana and Varela (1995) and Heideggerian phenomenology to create a political-ontological approach to imagine paths of design practices that contribute to the defense of territories and cultures - a community’s project for itself, hence autonomous design or for autonomy. Autonomous design is a proposition of radical design imagination focused on social and collective movements, where autonomy and communality are the concepts for a new way of thinking about design.

According to Escobar (2016), this new design would

serve Afro-descendant, indigenous and peasant collectives, to seek the re-elaboration of new ways of knowing-being-doing that manifest the conviction that another world is truly possible. “A world where all worlds fit”, the author brings the phrase from the Zapatista movement (Escobar, 2016, p. 10). Escobar uses understandings of how biology works (using the studies of Maturana and Varela) to understand autonomy as an essential characteristic for autopoiesis - the ability of the living system to self-produce.

Escobar presents, in his book “Autonomía y diseño - La Realización de lo Comunal” (2016), a theoretical case that exemplifies some premises of the proposed approach. From the context of the Cauca Valley in Colombia (Picture 3), the author analyzes the context of the region and the attempt at regional development that proved to be quite harmful to the environment and the region’s population due to its “defuturing” and unsustainable conditions. And he presents perspectives that could transition the valley to a sustainable future, where the region is truly an agro-ecological bastion supported by and supporting a decentralized and multicultural network of small and medium-sized producers and villages.



Picture 3 – Cauca Valley – Also known as the Green Monster by black cutters, because of the immense sugarcane fields that contribute to local degeneration through deforestation, erosion of biodiversity, soil and hills, exhaustion, sedimentation and contamination of aquifers and respiratory problems due to ash produced by the periodic burning of sugarcane after cultivation.

Source: ESCOBAR, 2016.

The author understands co-design as fundamental to the work, that is, participatory design between collaborative organizations, which over a long period would set in motion the transition of the Cauca Valley. They would start by creating a new and radical vision for large-scale change in the region. It is important to highlight that such organizations should represent the diversity of people and social and cultural movements. The transition would begin by giving visibility to civilizational ruptures and the “defuturing” practices of the current model. It would

involve understanding the life projects of the communities and communities involved, including marginalized ones, and articulating a pluriversal bio-regional notion, going beyond the dominant popular narrative. To then propose a diversity of actions that encourage community participation in projects and construction of scenarios exploring declining, Buen Vivir, communal design (also understood as vernacular or diffuse), and new artistic expressions and means of communication that disrupt the "popular" discourse and position the new discourse in the collective imagination.

We, the authors of this article, also published *Principles and Movements for Regenerative Design Processes* (Garcia; Freire; Franzato; 2023). A synthesis of a theoretical-methodological approach that uses Guattari's three ecologies (the environment, social relations and subjectivities) as a design framework, and it is inspired by the most recent developments in Design for Sustainability and Regenerative Design. In this proposition we have the introduction of design modes that encourage the adoption of an ecosystemic, ecological perspective, which also relies on cartographic ethics for its mappings - which go beyond the mere representation and reproduction of realities, to promote the catalysis of movements towards healthier, fairer, more unique and supportive realities.

This proposition presents principles of regenerative practice, which are interdependent and mutually reinforcing. They can be drivers of attitudes, processes and prospective scenarios. They are: Caring and enabling the emergence of integral health; Promoting autonomy in reciprocal relationships and circular flows; Seeking co-evolution by re-signifying and developing value relationships with the ecosystem; Self-transforming from an ecosystemic point of view; Developing commonality through eco-dialogicity; and developing ecological knowledge of inter-existence. The movements of regenerative strategic design are: mapping the singularity of the organization and its place; mapping and prospecting your vocation - which would be the role of adding value to the supra and subsystems; and catalyzing the identification of capabilities and interventions that must be reinforced or developed for the organization to live its singularity and vocation. Such movements and principles aim to create conditions for the emergence of regenerative processes.

The contributions of such an approach are mainly an emphasis on acting from an ecosystemic view and the consideration of localized work that at the same time contributes with an impact/value that reverberates positively across the scales of nested systems. Also, we seek to

include a look at the implication and self-transformation of the designer subject in the proposed design attitudes and modes, something that is not fully explored in the scope of Design.

Still based on Guattari's *Three Ecologies*, Michelin (2023) proposes *Ecosystemic Design*, an eco-decolonial design that aims to be located in the field of design for socio-environmental transitions. Eco-decolonial as far as it also resorts to reflection and efforts to decolonize design, seeking foundations in relational and ancestral ontologies. Like other Regenerative Design approaches, Michelin defines principles that achieve results with a positive impact on physical and social ecosystems, and encourage the creation of pluriversal futures, which consider "Nhandereko/Buen Vivir, taking into account Pacha, non-duality (multipolarity), balance and diversity." (Michelin, 2023, p. 249).

There is a notable effort in the academic design community to decolonize their cultures and ways of acting. In Brazil there is a growing appreciation of indigenous thinkers, such as Ailton Krenak and Davi Kopenawa Yanomami, and black thinkers, such as the militant 'quilombola' leader Antonio Bispo dos Santos. Such references are living examples of cultures of resistance and counter-colonization. Some designers then seek to learn and dialogue with this knowledge to reinvent their design ways in the light of a more ecological, relational and ancestral worldview. In other words, we have to learn from cultures that have not been completely "modernized". Dialogues like these can be very fruitful, like the philosophy and praxis of Brazilian educator Paulo Freire, who influenced Scandinavian Participatory Design in its emergence in the 1970s, even though this influence had been erased (Amaral; Maynard; Mazarotto; 2022).

5. CONCLUSIONS

In this essay we presented the origins of modern design, through which it is possible to understand it as a type of design closely linked to the objectives and developments of industrial production. Right at this time, references such as William Morris warned about the dangers that such design could pose to society, in the context of mechanization and capitalism. Morris envisioned a utopia, which has similarities with aesthetics imagined more than a century later - utopias continue to be a designing production of resistance to hegemonic models.

In the development of the field of design at the face of socio-environmental issues, different authors proposed

other approaches, such as Papanek, Manzini and researchers/practitioners of Regenerative Design. Such approaches even inspire a redefinition of the economy towards ecological perspectives.

In this way, we start from the contextualization of modern design to contemporary proposals for a reinvention of our design modes in the light of a metaphysical and ontological change. In this context, design would no longer be just an operator of industrial and capitalist logics, to support a process of social transition that is committed to regeneration and the creation of conditions for ecosystem health.

We understand that this change is still in its starting point, although there are many inspirations that date back to ancient times. In other words, there is not just one type of design, but many, which may even precede modern industrial design. And design, as a profession and as an intentional and collective search for more regenerative realities and futures, is still developing to offer theoretical-methodological approaches oriented towards a more organic/ecological and process-based worldview.

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