GRAPHIC DESIGN FOR VIOLENCE PREVENTION IN A PUBLIC SCHOOL

DESIGN GRÁFICO PARA PREVENÇÃO DA VIOLÊNCIA EM UMA ESCOLA PÚBLICA

DISEÑO GRÁFICO PARA LA PREVENCIÓN DE LA VIOLENCIA EN UNA ESCUELA PÚBLICA

YAN LISZT XIMENES MEDEIROS | UEMG - Universidade do Estado de Minas Gerais, Brasil
SUÉLLEN MOTA MARQUES COSTA, Msc. | UEMG - Universidade do Estado de Minas Gerais, Brasil
CLÁUDIO SANTOS RODRIGUES, Msc. | UEMG - Universidade do Estado de Minas Gerais, Brasil
RITA DE CASTRO ENGLER, Ph.D. | UEMG - Universidade do Estado de Minas Gerais, Brasil

ABSTRACT

This project aimed to answer the following problem-question: how could Graphic Design contribute to the prevention of violence in a public school? The object of study was a public school located in the city of Belo Horizonte, where there were cases of violence among students between 11 and 14 years old. The goal was to plan, execute and evaluate actions to prevent violence among students. The method consisted of carrying out two workshops for the production of violence prevention posters, followed by the production of an artistic intervention on the inner face of one of the school's outer walls. The results indicate that Graphic Design can contribute by creating and/or strengthening support networks for violence prevention.

KEYWORDS

Sustainability; 2030 Agenda; Crime Prevention; Design Against Crime; Education.

RESUMO

Este trabalho destinou-se a responder a seguinte pergunta-problema: como o Design Gráfico poderia contribuir para a prevenção da violência em uma escola pública? O objeto de estudo foi uma instituição de ensino pública, de nível fundamental, situada no município de Belo Horizonte, na qual havia casos de violência entre os estudantes de 11 a 14 anos. O objetivo foi planejar, executar e avaliar ações para prevenção da violência entre os aprendizes. O método foi a realização de duas oficinas de produção de cartazes para a prevenção da violência, as quais foram seguidas pela elaboração de uma intervenção artística na face interna de um dos muros da escola. Os resultados apontam que o Design Gráfico pode contribuir criando e/ou fortalecendo as redes de apoio para prevenção da violência.

PALAVRAS-CHAVE

Sustentabilidade; Agenda 2030; Prevenção do Crime; Design Contra o Crime; Educação.

RESUMEN

Este trabajo tuvo como objetivo responder a la siguiente pregunta problemática: ¿cómo podría el Diseño Gráfico contribuir a la prevención de la violencia en una escuela pública? El objeto de estudio fue una institución de educación pública, de nivel elemental, ubicada en la ciudad de Belo Horizonte, en la que se presentaron casos de violencia entre estudiantes de 11 a 14 años. El objetivo fue planificar, ejecutar y evaluar acciones para prevenir la violencia entre aprendices. El método consistió en realizar dos talleres de producción de carteles para prevenir la violencia, a los que

siguió la creación de una intervención artística en el interior de una de las paredes de la escuela. Los resultados indican que el Diseño Gráfico puede contribuir a crear y/o fortalecer redes de apoyo para la prevención de la violencia.

PALABRAS CLAVE

Sostenibilidad; Agenda 2030; Prevención del crimen; Diseño Contra el Crimen; Educación.

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1. INTRODUCTION

Unfortunately, acts of violence happen frequently in Brazilian public schools. Silva and Negreiros (2020) produced a systematic review of papers produced between 2014 and 2018 about acts of violence in public schools in the country. The authors concluded that school violence is present across all demographics and may occur physically or verbally. According to AGÊNCIA SENADO (2022), during a public hearing of the Education Commission, specialists stated that the increase in cases of assault in schools is a serious challenge for Brazil. The prevention of violence in developing countries is established in Sustainable Development Goal 16, Peace, Justice and Strong Institutions, further detailed on target 16.a (UNITED NATIONS, [2023?]).

> 16.a Strengthen relevant national institutions, including through international cooperation, for building capacity at all levels, in particular i*n developing countries*, to *prevent violence* and combat terrorism and crime. (UNITED NATIONS, [2023?], highlights ours).

According to Castelli (2008), preventing minor infractions does not necessarily require the presence of security agents. As such, design can contribute by building a culture of prevention.

For decades, researchers in English-speaking countries have studied the Design Against Crime approach, especially the Design Against Crime Research Lab, affiliated with the University of the Arts London (UAL), in the United Kingdom.

Thus, we built the problem-question of this article: how could Graphic Design contribute to the prevention of violence in a public school? The objective was to plan, execute and evaluate actions aimed at preventing acts of violence among students.

2. DESIGN AND SOCIETY

Industrialization, urbanization and globalization have driven the historical evolution of Design and its separation from manual practices, such as craftwork. In the nineteenth century, there was the professionalization of design, especially in the textile industry, following the division of labor in the Industrial Revolution. Consequently, design schools emerged in the twentieth century, establishing design as an important activity for organizing and interfacing with a complex and interconnected world (CARDOSO, 2008).

Bonsiepe (1997) states that, generally, society associates Design mainly to the ability to draw. That is, in regard to industrial production, the designer appears as a make-up specialist. This idea connects Design to something superficial and not very relevant or rigorous.

> This diagram consists of three fields, united by a *central category*.
> First - there is a user or social agent who wants to execute an effective action.
> Second - there is a task that the user wants to complete, for example: cutting bread, applying lipstick, listening to music, drinking beer, or opening a root canal.
> Third - there is a tool or artifact that the user needs to effectively execute the action - a knife, a tube of lipstick, a walkman, a glass, a 20,000 rpm high-speed precision turbine.
> Here lies the question: how can these three *heterogenous* fields - a body, an objective and a tool, or a piece of information when it comes to communicative action (we draw a distinction between instrumental action, or the use of products, and communicative action, or the use of signs/information) - be attached to one another? Well, the attachment between these three fields happens through the interface. We must take into account that the interface is not a thing, but the space in which the interaction between body, tool (object or sign) and objective of the action is structured. This is precisely the central area of design (BONSIEPE, 1997).

Therefore, the interface is the central theme of Design, the main interest of which is sociocultural efficiency in daily life (BONSIEPE, 1997). In his book, *Design para um mundo complexo* (Design for a Complex World), Cardoso (2012) proposes that each person's part is to understand their part in the whole, considering the interconnectivity that is present in the modern world.

Analogously, the designer Victor Papanek, through his book *Design para um Mundo Real* (Design for a Real World, published in 1971), addressed the direct relationship between Design and the problems of daily life, highlighting poverty, exploitation and violence (CARDOSO, 2012).

3. DESIGN AND CRIME PREVENTION

Silva *et al.* (2018) present a definition for the expression design against crime.

> The *design against crime* approach uses design as a tool for changing the perception of the benefit of the crime as identified by the offender, acting to develop products, services and environments as a form of prevention (SILVA et al. 2018, p.17, highlights of authors).

In the United Kingdom, Lorraine Gamman has led the Design Against Crime Research Lab for over 25 years, through which she and her team have approached crime (and other social issues) through the usage of Design tools (GAMMAN, 2022).

Gamman (2022) classifies the evolution of Design Against Crime in four stages. At the first level, the lowest-complexity one, the focus is on traditional design, aimed at products and brands. On the second stage, in turn, the focus is on services and experiences, and, much like the first stage, it focuses on differentiation. On these two stages, the approach is user-centric and the results are more tangible than on the following levels. On the third stage, the focus is on creating meanings and, at this point, Design Against Crime becomes participatory. Finally, the fourth stage, the highest-complexity one, is defined by a focus on promoting change, with maximal intangibility. At this level, Design Against Crime becomes collaborative.

The research center led by Lorraine Gamman promoted several initiatives that correlated empathy and crime prevention. Gamman (2016) states that empathy can support the establishment of communities, as a counterpoint to individualism. Furthermore, the researcher defends that empathy helps in the practice of negotiation, which is fundamental for conflict resolution between people.

Krznaric (2016), in turn, mentions the artistic intervention A Mile in My Shoes. It consists of the installation of a shoebox-shaped room in a public place. In this space, visitors find a few pairs of shoes, each one next to an iPod Shuffle with headphones, and each device tells someone's story. As such, visitors are invited to listen to the story and imagine what they would think and feel if they were in that situation. According to Nunes (2017), Krznaric's artistic intervention came to Brazil in 2017 and took place at Ibirapuera Park, in the city of São Paulo.

In Brazil, Instituto Promundo freely distributes the booklet *Cuidar sem violência: todo mundo pode!* (Caring without violence, everyone can!). It describes various activities that can be done with families or communities, with the aim of reducing violence. About the booklet, INSTITUTO PROMUNDO (2003) states that:

> The objective of this publication is to contribute to the discussion of positive, violence-free education alternatives for children, even in communities that are considered violent (INSTITUTO PROMUNDO, 2003, p.5).

4. DESIGN, COMMUNICATION AND SOCIAL CHANGE

4.1 Graphic Design and Activism

Albuquerque (2018) studied protest signs, particularly those produced in twentieth-century social protests, which became symbols of resistance and expression. Many of them were produced anonymously and distributed to interested parties. For example, in the 1980s, the gay and lesbian communities produced various types of print materials, to spread educational messages about safe sex, as well as warn about the spread of the AIDS virus.

Therefore, during the 1970s and 1980s, there was an intensification of activist design. "Grupus" (in France) and the punk movement (in the United Kingdom) were groups of people that produced a series of fanzines to spread their ideas, using graphic design as a form of expression and protest. It was also during this time that other graphic artists, such as Jean-Michel Basquiat, instigated discussions about social issues and shared their thoughts on the streets, turning walls into protest signs (ALBUQUERQUE, 2018).

According to Albuquerque (2018), design and activism are historically intertwined, working as powerful vehicles for communicating political and social messages. In response to modern challenges, design became a key element in civil rights movements, using both print media (such as signs and leaflets) and new digital platforms. These design tools are crucial for spreading messages and bolstering actions for a more equitable world, translating the aspirations and needs of marginalized groups into images and actions.

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4.2 Typography in Minas Gerais, Brazil

Rodrigues (2015) describes typography as a means of transmitting information. This technology was created in Mainz, in what is now Germany, in the mid-fifteenth century, by Johannes Gutenberg, who invented the movable type. Rather than carving into one material the entire text of a page, Gutenberg realized that he could mold letters so that they could form any word. These letter and graphic sign molds could be moved to make new pages. Thus, movable type allowed for endless new publications, initially in Europe, establishing a new paradigm of access to information and spread of knowledge.

According to Nave (2014), in 1473, typography reached the Netherlands, one of the most prosperous regions of Europe at the time. However, few workshops managed to have the quality and capital needed to commercialize their works. We can highlight the Platinian workshop, in Antwerp, as the main company that reached international fame, due to its quality and ability to spread its prints and engravings throughout the world, including the Hispanic and Iberian empires and their colonies.

> In the late fifteenth century, the city of Antwerp had become the first commercial center of Northwest Europe, at a time of unmatched splendor, where luxury object and art ateliers bloomed, and among them, the press. Indeed, typography was a great capitalist enterprise that could be developed thanks to the flow of capital, the international character of the market and a solid distribution network. (NAVE, 2014, p. 31).

Antwerpian booksellers sold their books in Spain and Portugal, due to the meager typographical production in these countries (NAVE, 2014). However, according to Bohrer (2014), during Portuguese rule, typographical production was forbidden in Brazil: no books could be published in Portuguese territories in America. There was an explicit concern with avoiding the propagation of heretical or revolutionary books, in both the Portuguese mainland and its colonies.

> In the 300 years of prohibition of typography in Brazil – aside from brief initiatives – book circulation was monitored, to greater or lesser success, by the ruling censorial bodies in Portugal. The – brief – initiatives refer essentially to: alleged Dutch printing press, in the time of Nassau; printing press in Recife, in 1706;

typographical workshop in Rio de Janeiro's jesuit school (1724); Antônio Isidoro da Fonseca's printing press, in 1747, equally in the city of Rio de Janeiro, Gomes Freire de Andrada's, and the calcographic press of Father José Joaquim Viegas de Menezes, in Vila Rica do Ouro Preto, in the year 1807. (IPANEMA; IPANEMA, 2007, p. 15-16).

Analogously, Mendes (2005) states that Brazilian typography did not begin in the state that is now called Minas Gerais (where the city of Ouro Preto, previously called Vila Rica do Ouro Preto, is located). However, according to Araújo (2008), in this state, typography occurred in a transgressive and unusual fashion.

> Curiously, the history of the press in Minas begins with an act of rebellion by the captaincy's ultimate authority itself, in 1807, that is, a year before the arrival of the Portuguese Royal Family and the creation of the Royal Press, in Rio de Janeiro. The first work printed in Minas Gerais came under the auspices of then-Governor Pedro Maria Xavier de Ataíde e Mello, who, wanting to see the laudatory poem that Diogo Pereira de Vasconcelos dedicated to him published, took responsibility for infringing the royal order of July 6, 1747, that strictly forbade any press activity in Brazil. Such an undertaking was only possible thanks to the priest, artist and printer José Joaquim Viegas de Menezes. (ARAÚJO, 2008, p. 20).

At this time, specifically in the year 1820, Manoel José Barbosa Pimenta e Sal, a Portuguese man, lived in Vila Rica do Ouro Preto. He worked as a hatter and silk spinner, and was very talented in mechanics. Even though he quite liked to read, the hatter did not understand the central book in his shelf, possibly an Arts and Sciences dictionary, written in French. Barbosa leafed through and looked at the illustrations in the book without understanding the words, but he carefully observed the drawings of typographic equipment. So Father José Joaquim Viegas de Menezes, who understood the French language, translated this text for the hatter, as well as explaining how a printing press worked and what it consisted of. Barbosa and Viegas became friends and decided to build a printing press, which was finished in 1821. Then, Viegas asked that Barbosa take care of the enterprise and, on 20th April 1822, the typographical workshop obtained a

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permit to work. There the first newspapers of the state would be printed: *Compilador Mineiro* started in 1823; *Abelha do Itaculumy* started in 1824; *Universal* started in 1825; *Companheiro do Conselho* started in 1825 and *Diário do Conselho started in* 1825. The director of the first newspaper in the state (*Compilador Mineiro*) was Father Viegas (ARAÚJO, 2008).

> Regardless of the invaluable aid of the erudite priest, the emergence of the moving-type press, of typography, must be attributed to the inventive Manoel José Barbosa, a practical mechanic, who, through his own effort, both in manufacturing the letters and the machine and in qualifying composers and apprentices, started *Tipografia Patrícia de Barbosa & Cia.*, which was responsible not just for the publication of the first Minas Gerais newspapers, but that of books as well. It is important to note that, even though it was built in 1821, in what was then Vila Rica, Barbosa's printing company only obtained a work permit from prince regent D. Pedro on April 20, 1822. [...] making Manoel Barbosa's *Tipografia Patrícia* the only printing company in the state for a while. It is no coincidence that the first newspapers, of varied and even opposing political views, were printed there (ARAÚJO, 2008, p. 20, highlights ours).
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> So began, in a rudimentary and subservient manner, the Minas Gerais press. Twenty years after this first print adventure, the art of printing was still small-scale and elementary in the state of Minas Gerais. However, unlike that world from the time of the captaincy, the state registered another use for the press. It was no longer praise for the government that set the tone at the workshops. It was, in fact, criticism and dispute that occupied printers in the last years of the First Reign. The heat of the moment drove the creation of various printers in distant parts of Minas (MOREIRA, 2008, p. 26).

Thus, in Minas Gerais, typography registered the transformations of local society from the first half of the eighteenth century to the twentieth century, through various newspapers, journals, advertisements and poems (MOREIRA, 2008).

5. METHODS

This project was designed and applied by a volunteer Graphic Design undergraduate student, supervised by two researcher-professors, one of which supervised him directly and the other directed the project. The student sought out the professors looking for undergraduate research opportunities and was introduced into an ongoing project dedicated to crime prevention in public schools through Industrial Design and Interior Design (developed by two students in those courses). The student liked the project and decided to contribute with a Graphic Design approach. The object of study was a public school, with students aged 6 to 14 years old, in the city of Belo Horizonte (capital of the state of Minas Gerais), where there were cases of violence among the students, particularly in the 11-14 age range. The name and address of the school were left out of this article for ethical reasons.

Initially, the student read texts about Design Against Crime, with the works of INSTITUTO PROMUNDO (2003) and Gamman (2022) as the two main references. Then, he, along with the academic advisor and the Industrial Design student, visited the school twice, once in the morning and once in the afternoon, which are the two shifts at the school. On those occasions, the student observed both the physical space and people's behavior. At the end of the second visit, the academic advisor and the two students discussed potential actions to prevent crime at the school. At this meeting, the Graphic Design student mentioned the possibility of building a partnership with the researcher-professor who leads the university's typography lab, an idea that was later accepted by the professors responsible for the project. Thus, he contacted the typography researcher-professor, who accepted the invitation.

Then, the Graphic Design student wrote the first version of the action plan. It was discussed with the academic advisor, who suggested improvements. Then, they scheduled a meeting to debate the proposal with the partner professor, who also proposed improvements to the text. Adjustments made, the plan of action was sent to the administration of the object of study school for prior reading. On October 18, 2022, there was a meeting at the school, attended by the school's principal, its vice-principal, its director of pedagogy, the civil servant responsible for its security, the academic advisor, the Graphic Design student and the Industrial Design student. At this meeting, the school employees

suggested improvements to the project, to better suit it to local particularities.

At the suggestion of school administration, students in later grades (children between 11 and 14 years old) were chosen as the target audience of the actions, because it was within this group that most acts of violence occurred. The vice-principal suggested choosing two students from each class, one with what is considered exemplary behavior and one with behavior that is classified as inadequate. However, the students would not be informed of the selection criteria. This was necessary because the administrators feared that students would not come to activities outside the usual schedule, and our proposal should not overly impact regular teaching. We assumed that the two students chosen could influence their respective groups, both the group with good behavior and the group with bad behavior. Furthermore, we inferred that fostering friendly contact between these two different students would promote the establishment of peace and dialogue between the students of each class. The principal also mentioned the possibility of integration with another project at the school. At the end of our actions, she would invite a graffiti artist to decorate the inner face of one of the school's outer walls along with the students. The artwork would be based on the material produced by the students during our actions.

The action plan included two workshops. The first sought to promote reflection and empathic rapport between the students, as well as stimulate them to recognize both the violence they suffered and that which they inflicted. The workshop would consist of the production of signs by the students, with phrases created by them about the types of violence they identified. At this stage, the Graphic Design student would help the children, teaching them to use graphic design tools such as: composition rules, usage of colors and hierarchic organization of information. The signs could be intended to warn, inform, sensitize or do activism. The second workshop's goal was to stimulate collective and affective memory to prevent violence at school. We assumed that the use of typographic printing at this stage would make the participants curious, as it is a little-known procedure in the present day. Furthermore, the workshop would show the historical importance of typography in the construction and spread of ideas in Minas Gerais. As such, we aimed to connect past and present, creating identification both between participants and between them and the state they are a part of, as well as encouraging the children to seek new forms of expression.

As such, on November 22, 2022, at around 10 a.m., the first workshop began, lasting approximately 1 hour and 40 minutes. The Graphic Design student, the academic advisor, the vice-principal and approximately 30 children were present. First, the university student introduced the researchers, the university, the research centers involved and the proposal. Then, he asked the students to introduce themselves.

Next, he ran an activity called Words of Violence. Arranged in a large circle, each student was given two pieces of blank paper. In one, they were asked to write one type of violence they had suffered. We would have liked each student to comment on the word they chose. However, as participants were somewhat embarrassed, this procedure was quickly aborted. Then, the papers were put away in a colored bag. Next, the students proceeded similarly with the second piece of paper, but writing a type of violence they had inflicted on someone on it. These papers were put away in another colored bag.

Then, the Graphic Design student showed the children the song Mlk 4tr3v1d0 by rapper Djonga. He highlighted how the artist spoke the words to share a message about respect. Respect for the origins of rap, respect for the relevance of this rhythm in the culture of poorer communities and using respect to resist racism (racism that Djonga, as a black man, may also be targeted by).

On the next step, the university student showed the children some signs made with typographic printing, so that they understood what would be done at the second workshop. Then, we then formed 8 groups, with approximately 4 students each. Each group drew one word from each colored bag and, with those two words, the team should create one or more phrases about preventing violence at school. With their phrase, each team should make a draft sign that would serve as a base for the production of typographically printed signs, which would be made at the next meeting.

We instructed the students to consider the school community as the target audience of their signs. While producing the sentences, we spoke directly with the students of each team, to help with both the graphic art and the reflection about what message each group would like to share. For this activity, white bond paper, pencils, erasers and markers in various colors were made available to the participants.

After collecting the signs made by the students in the first workshop, the Graphic Design student went to the university's typography lab and, with due supervision by the partner researcher-professor, selected the movable

types (letters in metallic material) and joined them, creating the matrices for typographic printing (Figure 01). As time for the second workshop would be short, it was necessary to choose some of the phrases, in order to bring the material to the school already set up.

Figure 01: Undergraduate student setting up typographic matrix.
Source: Authors.

On December 7, 2022, at 10 a.m., we started the second workshop, lasting approximately 1 hour and 40 minutes. There were 30 students present, as well as the university student, the academic advisor, the vice-principal and the partner researcher-professor. We transported two typographic presses from the university's typography lab and installed them in a room at the school. We also brought paper, ink and an ink roller suited for performing the manual printing for the students. There is a type of ink specific for typographic printing and, on that occasion, the only color available was dark green. However, there was color paper, as well as gouache paint and markers so that students could perform artistic interventions on their signs after printing. We also brought a guillotine to cut the paper.

First, the partner professor briefly explained the history of typographic printing in Minas Gerais, mentioning its origins in the city of Ouro Preto and its importance as a movement to combat limitations imposed by Portugal. He also highlighted the importance of information and memory, and the role of visual communication as a way of reflecting and sharing ideas. Next, he presented the typographic presses, the moving type and the print matrices to the students.

Then, he taught the children manual printing, with appropriate safety measures. The students quickly grasped the procedure and printed several signs. After printing, some participants made artistic interventions on the signs produced. Once activities were over, the partner researcher-professor took the equipment back to the university's typography lab.

On May 22, 2023, at 10 a.m., the academic advisor met with the vice-principal at the school, to evaluate the workshops and their impact on violence prevention. Unfortunately, it was not possible to speak with the principal, because she had been transferred to another school. During the meeting, the two women spoke informally, as the academic advisor tried to make the vice-principal feel free to express her opinions. On the same day a short (paper) questionnaire was given to be anonymously and voluntarily filled by the students who participated in the workshop. The form had 6 multiple choice questions and 2 essay questions. The vice-principal was responsible for distributing the questionnaires, though she warned that she would not be able to get answers from all participants, as some had left the school. Among the main reasons for the absence of these students was removal from the institution for bad behavior and graduation from the last year of middle school. We obtained 13 filled forms, that is, answers from 43% of the workshop participants. At the time, the graffiti on the inner face of the school's outer wall had been concluded, which was done by workshop participants supervised by artists Thiago Ocelli Biaggio (Destro) and Luísa Santos. On June 12, 2023, the academic advisor went to the school to collect the filled questionnaires and subsequently did data treatment and analysis.

6. RESULTS

The first meeting was an important moment to create affective bonds between ourselves and the students, and between the students and each other. Having dispelled the initial mistrust and resistance, the students were very participative. Figure 02 shows signs being produced by students during the first meeting.
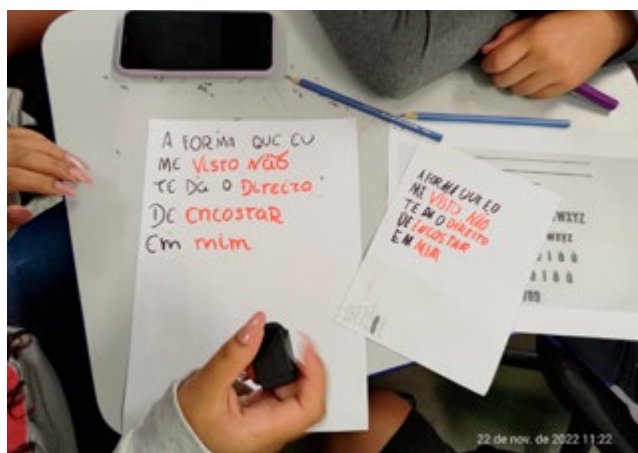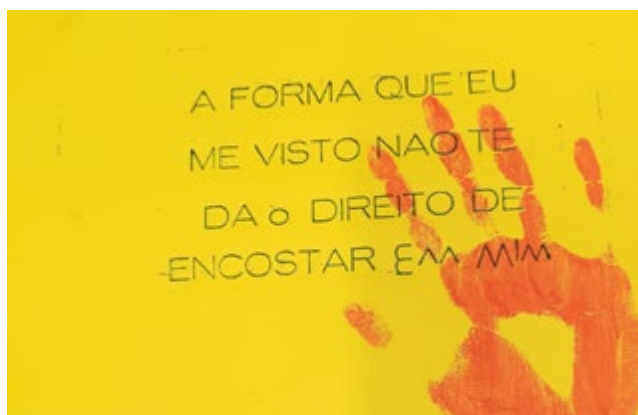
Figure 02: Draft of a sign that reads "*A forma que eu me visto não te dá o direito de encostar em mim*", meaning "The way I dress does not give you the right to touch me".
Source: Authors.

On the second day, participants produced several signs and not just the minimum of one per group, therefore, we conclude that they were excited about the proposal. Figure 03 shows one of the students' productions.

Figure 03: Typographic print with artistic intervention produced by a student, with the phrase "*A forma que eu me visto não te dá o direito de encostar em mim*", meaning "The way I dress does not give you the right to touch me".
Source: Authors.

In turn, Figure 04 shows part of the graffiti produced by workshop participants under supervision of artists Thiago Ocelli Biaggio (Destro) and Luísa Santos.

Figure 04: Part of the graffiti on the inner face of the school's outer wall, with the phrase "*Se fere a minha existência, serei resistência*", meaning "If it harms my existence, I will be resistance".
Source: Authors.

About the results obtained from the questionnaires, we note that the answers represent mostly the opinion of the group of students with good behavior. When questioned about what they were feeling minutes before the first workshop, 46% of respondents claimed to be feeling curious, 31% said they were excited, 15% mentioned feeling lazy and 8% claimed to be scared. However, when questioned about their feelings immediately after the final workshop, 31% were curious, 54% were excited, 15% felt lazy and nobody marked the scared option. We note, then, an increase in the percentage of excited students, as well as a decrease in curious and scared students.

However, according to most respondents there was no change in the school's violence after the workshop (54%), though 46% believed that violence decreased. No student indicated there was an increase in violence. When asked about changes within themselves after the meetings, most (58%) claimed there was a change. Among those that claimed there was a change, 14% claimed to want to know more about the topic, 14% claimed it reaffirmed the importance of interrupting violence in them and 71% showed that they reflected on the topic and/or changed their behavior. Additionally, 57% of these responses indicated empathy and non-hostile combatting of violence. One student claimed to have lost the fear of protesting, as well as having learned to fight racism with words.

When asked for suggestions on improvements for new workshops in the future, we noted a desire for further development of the theme and for activities with more social interaction. One of the respondents wished to discuss possible actions when witnessing an assault.

At the meeting on May 2, 2023, the vice-principal claimed to have noticed a reduction of violence among the students, which she attributed to two synergetic factors. According to her, once cases of violence were

identified, the guardians of the students considered to be offenders (usually their mothers) were called to the school, however, often these adults did not respond to these summons. In those cases, the principal's office informed the Guardianship Council of what happened. However, there was usually no significant response from the institution. Yet in 2022, when the workshops happened, the councilors supported the school more effectively, paying home visits to those mothers. In spite of that, even after those visits, there were those who would not answer the school administration's summons. In that case, the councilors notified them to go to the school, but in order to have their children transferred to another institution. According to the vice-principal, in those cases, the school does not recommend the student to another establishment, with their guardian being responsible for finding a spot at another school. The administrator also noted the importance of the actions of two newcomer supervisors, who barred entry to students whose notified guardians had failed to appear at the school. According to the interviewee, this showed the students considered delinquents that their actions had consequences. Therefore, according to the vice-principal, the immediate result of the Guardianship Council actions was the removal of many of the offending students, which weakened the groups of students with bad behavior.

When questioned on whether transferring the violent students would be simply transferring the problem to another school, the administrator disagreed. She informed us that, previously, the school had traded one violent student for another, from another institution, which reduced the amount of infractions. According to her, aggressive students, when coming to an unknown school, feel somewhat uncomfortable breaking the rules, as they have lost the support of the groups they belonged to at their original schools.

The second factor that reduced violence among students, according to her, was a change in attitude of the students considered to have good behavior. After the workshops, they felt stronger and began to pressure the few offenders that remained, in cases where they could be unfairly punished. As an example, the administrator mentioned an episode of theft of pens in a classroom. At the time, she was called, and informed the class that, while the stolen pens were not returned, nobody would go home. Then, she heard some children complaining and, a few minutes later, the pens appeared in a corner of the room. The vice-principal connected the workshop to this new attitude of the students with good behavior.

7. FINAL COMMENTS

This project sought to answer the following problem-question: how could Graphic Design contribute to the prevention of violence in a public school? The results indicate that Graphic Design can contribute by creating and/or strengthening support networks for the prevention of violence. The project encouraged reflection and new behaviors in the school community, fighting fear and apathy. At first, we built a support network between the researchers themselves and the school administration. Then, the school administration strengthened its bond with the Guardianship Council. And, finally, bonds were strengthened between the students themselves, who felt empowered to rise against violence, be it with words or new behaviors.

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AUTHORS

ORCID: 0009-0001-1208-8869
YAN LISZT XIMENES MEDEIROS | Designer Gráfico | Universidade do Estado de Minas Gerais | Design Gráfico | Belo Horizonte | Minas Gerais (MG) - Brasil | Correspondência para: Rua Odomar de Souza, 118, casa 2, São Pedro, Cataguases - MG - 36771-312 | e-mail: yanliszt@gmail.com

ORCID: http://orcid.org/0000-0001-9244-4706
SUÉLLEN MOTA MARQUES COSTA | Mestre em Construção Civil | Universidade do Estado de Minas Gerais | Departamento de Formação Tecnológica | Belo Horizonte | Minas Gerais (MG) Brasil | Correspondência para: Rua Gonçalves Dias, 1434, CEDTec (4º andar) - Lourdes, Belo Horizonte-MG - 30.140-091 | e-mail: suellenmc@hotmail.com

ORCID: 0000-0003-0090-4993
CLÁUDIO SANTOS RODRIGUES | Mestre em Design. | Universidade do Estado de Minas Gerais | Departamento de Formação Tecnológica | Belo Horizonte | Minas Gerais (MG) Brasil | Correspondência para: Rua Iraí, 400 - Vila Paris - Belo Horizonte - Minas Gerais - Cep: 30380-725 | e-mail: claudio.rodrigues@uemg.br

ORCID: 0000-0002-5707-2924
RITA DE CASTRO ENGLER | PhD. | Pós-doutora em Design Social | Universidade do Estado de Minas Gerais | Departamento de Formação Tecnológica | Belo Horizonte | Minas Gerais (MG) Brasil | Correspondência para: Rua Gonçalves Dias, 1434, CEDTec (4º andar) - Lourdes, Belo Horizonte-MG - 30.140-091 | e-mail: rita.engler@gmail.com

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CSR: conceptualization, investigation, methodology, project administration, writing - original draft.

RCE: project administration, supervision, validation, visualization, writing - review and editing.

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