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Design Perspectives From Co-Creation Experiences in Brazilian Complex Social Contexts

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ABSTRACT

This paper presents reflections about the dynamics of articulation among people to solve urban problems, having as reference initiatives of popular participation existing in a Brazilian *favela*[1]. These are collective initiatives that involve partnerships with the private sector and dialogues with government agencies, to carry out actions of public interest in the territory of the revitalization of public spaces. These are community self-organized experiences that expose multiple relationships of domination and reveal a strong perspective of resistance. It is intended to reflect on the potentiality of these actions, considering their ability to incorporate people, accept interests, and strengthen the bases of local territorial action. The objective is to point out design perspectives in terms of popular participation and the transformation of urban spaces, focusing on approaches and processes that incorporate existing arrangements in daily life. Understanding Design not as the creation of objects, but as the production of new practices. It is based on interviews, ethnographic records and concepts of design, urban studies and social sciences to understand how groups of individuals act together in co-creation based on collective interests. It is expected, from the analysis of these actions, that the Design can identify new terms, to confront power relations, and to point out trajectories of action. Collaboration is believed to affirm a future form of society that can create change. Also the role of the designer, in this context, as a developer of new concepts and actions that can result in social ventures.
Keywords: Favel, potential, design, participation, urban space, community

1. INTRODUCTION

This paper integrates doctoral research I have been developing at USP - University of São Paulo – Brazil. The main objective is to investigate some collective practices carried out by residents of Brazilian favela Morro do Papagaio and to outline possible relationships and perspectives for the design field of study in there. Presents reflections about the articulations dynamics of the residents from this place on seeking for their own solutions to urban problems, focusing on collective self-

organized experiences between residents that partnerships with the government agencies and private sectors to carry out actions of interest for the community. These practices fulfill the need of survival from this population with very precarious socioeconomic conditions. These are mechanisms used by the residents to make up for the neglect and lack of the actions from the government in that place. My interest is to investigate some collective practices carried out by residents of the

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[1] To contribute to the formulation of a favela concept that houses the complexity and diversity of this term in the Brazilian context, the social organization Observatório de Favelas presents its own statement in the book *What is a favela, after all?* published in Rio de Janeiro in 2009 from a few points:1) Territory with implied State policies and actions, precarious investments, as a summary of the unequal conditions of urbanization and the configuration of a territory with plural identities, with an expressive presence of (and blacks) and descendants of indigenous people. 2) Place where investments in the formal market are precarious 3) Buildings are characterized by self-construction, 4) It presents wealth and plurality of social subjects in their cultural, symbolic and human differences. (Santos, 2009, p.50)

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Morro do Papagaio favela, and to point out possible relationships and perspectives for the Design. I understand community initiatives as self-organized groups from urban peripheries who are fighting for a common struggle: access to rights and better conditions of life. As they find ways to seek justice, they transform collective spaces Rosa (2015) through different spatial practices, including refurbishing, making art and paint interventions.

This research aims to contribute to producing knowledge and unveiling aspects that are relevant to understanding community initiatives territories, raising critical inquiry on the exchange between scientific and non-academic knowledge. These aspects relate to the coproduction of the local sphere, with potential to help in generating forms of regulation and operationalizing urban production, all important premises to inform policy making. The research focus in the experiences of two collectives of Morro do Papagaio involving local politics, art and urban intervention.

Considering designers working in these contexts need to deal with the full range of social, cultural and economic issues inherent in these territories. In this sense, is important for them to understand dynamic, process of organization and collective participation the people in this context and to recognize the potential in this practices for learn from them. Conceiving collectively actions in these territories, proposing a review of their role in cities, with a view to adopting a practice linked to the circumstances, challenges and potentialities of the contexts in which they operate.

The methodology is based on participant observation, ethnography and semi-structured interviews with residents and other involved subjects. The research articulates concepts from the fields of Social Sciences, Anthropology and Design. The anthropological concepts are based on Aaron Cicourel, Charlote Schwartz and Morris Schwartz, Larissa Lomitz. In the social sciences it uses Boaventura de Souza. Santos, Jailson Souza Silva. The design studies is grounded from authors like Arturo Escobar, Tony Fry, Erling Björgvinsson, Carl DiSalvo, Elizabeth Sanders and J.P. Stappers. The pedagogy studies of Paulo Freire and learning concepts of Jean Lave.

The study pointing out two exploratory questions:
Question 1: *To what extent can these experiences collectively bring and add knowledge to research and design practices?*
Is it important for design to better understand the practices shared collectively in these communities? They can produce knowledge as legitimate as that produced scientifically.

Question 2: In what aspects can the Design contribute to these practices?
Can the design tools be used as ways to stimulate relational practices, promote dialogues with differentactors and contribute to the transformation of the social reality of the place?

1.1 Paper structure

The paper is organized as follows. Section 1: Introduction: presents general aspects of research. Section 2: Work development: presents context of research and study case. Section 3: presents exploratory research questions and fundamental research concepts. Section 4: Concludes the paper presents perspectives for the field of design.
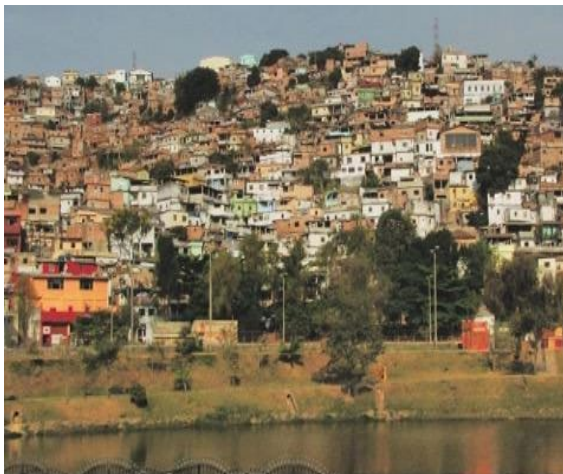
METHODOLOGY

This work is fundamentally based on the search for understanding the ways in which people from Morro do Papagaio build solutions to some everyday problems, for the transformation of the local reality. Focus on the study of the experiences and practices carried out on the spot and which are based on exchanges, on cooperation, on knowledge built collectively as something inherent to the local culture. To understand this, interviews were necessary with several people involved in these practices, residents, current and past community leaders and a deep immersion in the field. For this, participant observation was adopted, which is a practice used by researchers when they are especially interested in understanding a particular organization or a substantive problem. For Aaron Cicourel (1969), in this case, the researcher becomes part of the observation context, starting to participate actively in the activities proposed in the field. In this case, the observer takes an active role, according to Charlote Schwartz and Morris Schwartz (1955), together with the research subjects, promoting joint actions that involve the research. For this, the proposal was to integrate the research into the actions and events carried out by the two collectives studied, Favela Bela and the Women's Group of Vila Estrela, developing activities together, of organization, logistics, dissemination, etc. So the researcher takes on the demands of graphic design, in order to expand the scope of the actions, give visibility and disseminate them on social networks, creating graphic pieces on the internet and infographics, relationship maps and digital simulations. More than meeting a demand for graphic design, the interest was to understand the collective practices existing in the place and to use design as a means and not as an end or as a way to promote solutions. The production of graphic design and infographics worked as a methodological tool, to represent the relationships and dialogues present in the actions. And his role in the research was to contribute to a part of the process and not to a result or as a product.

2. WORK DEVELOPMENT

2.1 Context of research

Morro do Papagaio is a set of five villages located in the south-central region at the city of Belo Horizonte and is the second largest favela in the city. There are approximately 17 thousand people living there and it is considered one of the poorest regions in this city. Most residents are informal workers, underemployed or unemployed and many of them live in precarious housing in areas with low quality urban services. Although the context of precariousness, the lack of fundamental rights, little access to cultural goods, there are several cultural organizations, associations and an intense collective production in Morro do Papagaio that is a little revealed. There are sports organizations, cultural groups from different segments, such as samba[2], funk[3], hip hop[4], congado[5], capoeira[6], organizations of autonomous artists and cultural institutions like Grupo de Teatro Casa do Beco [7] the Muquifu Museum [8] and the traditional carnival team Vila Estrela.

Panoramic view of Morro do Papagaio. Photo: Maria Luiza Viana.

Everyday life, inventiveness and diversity of Morro do Papagaio; Photos: Maria Luiza Viana

The plurality of knowledge and multiple practices found in community, demonstrate their autonomy and empowerment.

The most part these practices are carried out by groups of residents who use shared knowledge and ways of doing things, based on family experiences and neighbourhood connection, or networks of trust, approximation and cooperation networks, according Lomitz (1971). It can reveal issues that are still little studied in the field of Design, with regard to access to a type of knowledge built from informal experiences and knowledge produced in the territory, based on exchange, cooperation and in mutual help and in the existing arrangements in daily life.

Collective urban painting with artists and residents of Vila Estrela – Morro do Papagaio 2018 - Photos: Ana Guimarães e Maria Luiza Viana

2.2 Case study: Political subjects, experiences and emerging knowledge

An example presented in this paper is an action proposed jointly by two local collectives: the Vila Estrela Women Group and Favela Bela Project.

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[2] Popular musical and dance genre of Afro-Brazilian origin.
[3] Musical genre of African American origin formulated from rhythmic bases such as soul, jazz and rhythm and blues. It became popular in Brazil in the 1980s.
[4] African American cultural movement in the 1970s that brings together rap, DJ, breakdance and graffiti. Just as funk has become very popular in Brazilian favelas.
[5] Afro-Brazilian cultural and religious manifestation.

[6] Afro-Brazilian cultural expression that mixes martial art, sport, popular culture, dance and music.
[7] Institution located in Morro do Papagaio that develops artistic and cultural activities, especially theater in the community has existed for seventeen years.
[8] Quilombos and Favelas Urban Museum - Located in Vila Estrela - Morro do Papagaio - Belo Horizonte - Opened in 2012.

2.2.1 Vila Estrela Women's Group

The Group is made up of 5 women black who work collectively to solve emergency issues for Vila Estrela residents. They often meet for discuss and list the priority problems. They participate in public hearings, meetings at City Hall, write letters, articulate partnerships with companies, mobilize residents for local actions.

The group is led by Mrs. Dávila Rocha, who is 58 years old a well-known who has been part of the associations from Morro do Papagaio for decades and had an important role in the mobilizations and conquests in Morro do Papagaio. Such as the struggles for the right to housing, piped water, electricity, improvements in urban structure, and other important achievements of the population. Mrs., Dávila Rocha knows the problems and demands of residents and related to each space in Vila Estrela and all the Group's demands go through her. As reports Ms.Elaine Rocha, daughter of Mrs.Dávila Rocha, who is 38 years old, is member of the group and vice-president of CDC [9]. "We see a situation in a place where the population is at risk and we set deadlines for develop actions. (Ms.Elaine Rocha in an interview with the author in February 2020).

According to Ms. Elaine Rocha, the group's objective is try to find ways and actions that guarantee the basic rights of people in the community. For her, there are many problems in Vila Estrela currently, but the main ones are; the lack of education, professional training projects for adolescents and young people and places for these activities and leisure. Ms. Elaine Rocha says that the Women's Group organize others collective actions in Vila Estrela such as parties for children and folks parties. So they need to do these activities, especially for children. because there are no leisure options and activities and public cultural spaces for them. She explain why really likes doing that. She grew up seeing her grandfather Antonio Juscelino, leader of the old community association, her mother Dávila and other women attending meetings and working in collective actions. Where she learned to get involved with politics and popular mobilization.

She built an entangled learning in the political-economic struggles and the disputes in which the residents of Morro do Papagaio had to face to obtain basic rights and minimal urban structure. According to Lave (1991) a learning built on relational production and linked to the history of everyday life, a situated learning made of (and as part of) the relationships between people, contexts and practices, as part of the historical process that constitutes the social life. An embodied and situated knowledge acquired in experience, in exchange in everyday life unlike traditional and scientific knowledge transmission adopted in academics and in design.

The history of Vila Estrela is associated with the past and present of poor women and men who fought and are fighting for the right to decent housing in the cities and the basic services denied to them and which are available to other social classes.

According to the residents, Vila Estrela is the oldest region of Morro do Papagaio. *Its occupation would have been given by a group of descendants of slaves who arrived in this region together at the beginning of the 20th century*. (Gomes, 2011, p. 31). For Mauro, a priest who worked at Morro do Papagaio from 2000 to 2018 and who today coordinates Muquifu Museum there is a strong legacy of resistance in the area involving women, mostly black. He reports the existence in the village of Estrela of a group of women that, since the 1970s, have articulated collectively. There were about fourteen women who came together to pray, talk and have tea in a kitchen, which later became the chapel of the village, the Igreja das Santas Pretas. church in honor of black saints women built from the mobilization of them and the residents. On the walls of this chapel they remain registered in paintings, made by three artists, which portrays the biblical passages of the life of Christ and at the same time referencing, with a strong emotional charge, the life stories of these women, according to Priest Mauro. For the historian Guimarães (1992) the female resistance portrays the story of the favelados [10] from Morro do Papagaio who have always had to fight against the various abuses of public and private powers.

2.2.2 Favela Bela Project – Fabiano Artist of Morro do Papagaio

The other group studied is Favela Bela Project, this group proposes artistic interventions in different locations in Morro do Papagaio since 2010, attracting artists and residents to revitalize and improve abandoned urban areas or in a precarious situation. Coordinated by the artist and resident, Fabiano Valentino, 45 years old, known as Pelé (reference to the famous Brazilian soccer player). The objective of this project is to call the attention to the community and to the public to care and revitalize precarious spaces of the community. It involves artists, community agents, residents and local and external supporters, proposing paintings on walls, staircases, facades, alleys and other collective spaces. Without its own financial resources, the project relies only on the donation of paints and materials by traders and supporting partners.

Fabiano has lived in this community for over 30 years and as a teenager he learned to paint with local

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[9] CDC - Community Defense Center - Morro do Papagaio Community Association that represents Vila Estrela and Vila Santa Rita

[10] It is said of the person who lives in a favela

artists. From a very young age he began to portray the daily life and the local reality, on walls and on canvas, and also incorporates social themes in his work, such as racism, the affirmation of black identity, inequality and a sensitive and particular look at Morro do Papagaio. His paintings produced in the streets, reveal memories, transformations and stories of the Morro and produced from the dialogue and relationship he has with the residents and establishes the local spaces. Fabiano's art on canvas and on the streets encompasses the *praxis* of everyday local life and concerns the social and political in the sense of being associated with lived experience, affected by new and old visibility regimes. Therefore, the constitution of this political subject in this regard is based on his experience and on what he institutes in the contingency of action, of praxis. A constant process of construction affirmation of a black identity that mixes with the place's own identity. His paintings in the alleyways reveal memories, stories and an aesthetic experience of spatiality, exposing ethnic elements that reflect the aspects of geographic, economic, political, social and racial exclusion, in which Brazilian favelas are constituted.

Works by Fabiano Valentino: left painting on canvas and right on street of Morro do Papagaio. Photos: Fabiano Valentino.

2.2.3 Co-creation experiences in Vila Estrela, Morro do Papagaio

The two groups Vila Estrela Women's Group and Favela Bela Project are engaged on the proposal of an urban intervention in an area named by residents as "Caixotinho", in Vila Estrela. Their aim was to transform the abandoned place into a recreational and coexistence place for the residents from Vila Estrela. The proposal of an urban intervention in an area named by residents as "Caixotinho", to transform one precarious and abandoned place into a recreational and coexistence place for the residents in Vila Estrela. The site borders the upper middle-class São Pedro neighborhood, connected only by a staircase.

The area presented risks of accidents for children, because it is located in a high place, where they usually play without any kind of protection. It was used as a garbage dump, also posing risks to the residents' health. It also received a large flow of rainwater that flooded the houses located nearby, bringing many inconveniences to the residents of Vila Estrela.

To solve the problems, the Women Group met with other community leaders from Morro do Papagaio to collectively claim the execution of the intervention works on the spot with the City Hall.

Together, they negotiated that this work was a priority in relation to others that were in progress, considering the gravity of the situation of the place.

After many meetings and offices, the City Hall carried out the work to contain the flow of rain. The other stages were carried out through the mobilization and partnership of the Vila Estrela Women's Group with private companies that donated construction and painting materials, removed the rubble and rubbish that was accumulated on the site and committed to the revitalization of the area green. A city councilor articulated the installation of concrete tables and benches. And the residents helped with the construction of the protective wall, paving, painting and cleaning the site.

As one of the stages, an event was coordinated by FabianoValentino and the Favela Bela Project team, which involved residents of Vila Estrela, São Pedro neighborhood and the employees of the company responsible for implementing the green area. And he elaborated the painting project of the staircase that gives access to the place. And everyone helped to paint the steps and the railings. The event ended with a shared snack by everyone at the venue. Residents' homes served as the basis for water supply, use of toilets for all participants.

According to E. Sanders and J. Stappers, (2008), co-creations generally are acts of collective creativity or creativity shared between two or more people but has been in a common practice in different steps of Design and very explored by companies to involve designers e users when designing products for the market.

In this case of urban intervention in Vila Estrela, the co-creation experience occurs in order to activate a chain of subjects, and relationships, to articulate and to mobilize various actors, enabling actions of collective interests and proposing transformations, in order to meet local demands.

It does not start from fixed models and pre-defined methodologies, but from the collective experiences and dynamics already existing in the culture of this place. In this situation, it is not a question of involving "users", for problem solving, they are actually social actors with multiple perspectives, demands and skills, which are beyond the notion of passive consumers.

It is important to draw attention to collective citizen action in transforming public spaces as a fundamental aspect today in cities. And review the role and performance of design in the context of social and urban practices.

Dávila Rocha, Elaine Rocha and Fabiano Valentino
Photos: Gláucia Rocha and Maria Luiza Viana

3. CONCEPTS AND EXPLORATORY QUESTIONS

3.1 To what extent can these experiences collectively bring and add knowledge to research and design practices?

These are co-creation experiences that go beyond overcoming the basic needs of residents and also reach the field of aesthetics.

It is assumed in this study that the knowledge inherent to these practices can reveal issues that are still little studied in the field of Design, with regard to access to a type of knowledge built from informal experiences and knowledge produced in territory, based on exchange, cooperation, mutual help and in the existing arrangements in daily life.

These practices reiterate the idea of collective participation as an inherent aspect of local culture, Lomitiz, (1971) that traditionally exists in the Brazilians favelas, as one resident reports: *Everything here is the result of mobilization and collective achievement.* (resident's report in an interview with the author in July 2019). They are not groups organized in formal ways, in residents associations or regulated institutions but reveal the articulation power of residents and local agents, considering their capacities to incorporate people, interests and strengthen local and resistance bases, in view of the existing relations of domination and disputes,

due to political, economic and religious interests that intertwine in this territory. They come together from common interests in the search for creative solutions to problems underlying the location.

Allow us to know the memory of a place, the marks of know-how that constitute its culture, tradition and the history of struggles and dive in everyday experiences, aspects of people's social life the ways and which they interact collectively involving. To understand them, it is necessary to dive into everyday experiences, know the aspects of people's social life, the ways in which they interact collectively, the history and culture of the place. It is necessary to recognize their potency and inventiveness.

3.1.2 Guiding concept: Design, autonomy and territories

This study is anchored in the political-ontological approach to Design by Arturo Escobar (2016) who proposes to Design to imagine paths for his own practice, which contribute to the defense of territories and cultures. This approach he denominated autonomous design, based on Paulo Freire's (1970)11 concept of autonomy and in the context of indigenous and Afro-descendant peoples in Colombia.

For Escobar, to think about new paths requires "*leaving the epistemic space of Western social theory and entering the epistemic configurations associated with the multiple relational ontologies of the world in struggle*". (Escobar, 2016, p. 94). For him, design arises from a rationalist and cartesian tradition in which reason predominates, in this sense, he defends the idea of an ontological design conceived for and from autonomy. And he asks: Is it possible for Design to disconnect unsustainable modernist practices and reorient itself towards other ontological commitments and achievements?

The author states that he is in favor of creating a design agenda that starts from the theoretical-political space of social struggles. Proposing a design closer to the communities. Affirming that the notions of autonomy and community could build the basis for a new design thinking.

For the author, autonomy has a strong territorial dimension, it is derived and reconstructed in the territories of resistance and difference, emphasizing the idea that in urban movements, one can see the interaction between territorial organization, collective identities and the creation of new forms of social life that are often at the core of notion of autonomy.

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[11] Paulo Freire defends a pedagogical practice linked to the construction of students' autonomy, valuing and considering

their culture and their empirical knowledge and their ability to make choices and conduct their own actions.

According to Escobar (2016), in these groups we also find a notion of territories as living beings with memories, where territoriality is exercised and where various relationships are articulated.

Design as an autonomous orientation aims, among other aspects, the realization of the communal. And only from this knowledge and from the articulation and interaction with these modes, in an articulated way with them it is possible to propose actions and projects.

In this context, design is seen as an autonomous field, independent of productive, industrial and commercial modes. As a field capable of creating autonomous practices that enables new relationships and new "conditions of educability", articulated with: Architecture, Arts, Anthropology, Ecology, Geography, Social Sciences, Culture, etc. Arturo Escobar (2016).

3.2 In what aspects can the design contribute to these practices?

From the perspective of this study, design does not act in order to develop products or devices to be used in this community, but as a field that has tools that can help in structuring and mapping these practices and the relationships that exist in this environment. Such as maps and infographics to assist in the understanding of the particularities, characteristics and assessment of diversity for a territory and the relationships present in it. In this way, the idea of design is bet as a way of stimulating relationships and productive discussions to continuously adapt solutions to contextual changes. Del Gaudio (2017). Design acts as a continuous and open process of building relationships between different actors, an open structure, capable of feeding social and democratic spaces.

This includes co-participation in the projects, building of bridges, between groups and competences based on processes and dynamics already existing in the place.

The design acted in the dissemination stages, to give visibility to the actions and the event from the production of graphic pieces, posts, pages on the internet. And also in the production of infographics and relationship maps, as it deals with information in a systemic way from the demands of residents. In this case, he acts, in the translation of needs and representation, in order to serve all the subjects involved. People and community groups, artists, the media, the University, government, private companies and local institutions. Strengthening dialogues, approximations, proposing and enhancing relationships.

In this case, design is not seen as part of a process of developing services, systems and environments.

Social innovations can be products or services (...) but they can also be a principle, an idea ... a social movement, an intervention or some combination of them. The main aspect is its ability to simultaneously meet social needs and create social relationships. (Björgvinsson, 2012 s / n)

It is hoped that these initiatives can contribute with new practices and new ways for the studies in the field of design and that from them designers can identify new terms, develop new concepts of action and point out new trajectories based on local knowledge in their projects, which may result in social enterprises in these complex social contexts.

4. CONCLUSION

The aim of this study is to expand the repertoire of Design's actions and provoke it to articulate its practical elements constituting the conditions of these communities. Specifically in Brazil, where the context is marked by social inequality and by struggles for basic rights to communities, it is important that Design adopts theories and practices from the knowledge produced in contexts of southern megacities different from its tradition of appropriating the knowledge of the global north.

It is an option of action and criticism for practice and for Design students to consider political design, as one that works to create spaces to face the relations of power and influence, by identifying new terms and themes for contestation and new ways of action. (DiSalvo, 2010, s/n). For DiSalvo, we can consider design as a type of investigation about the political condition.

Escobar (1995) presupposes a design culture that communicates various actors, creating a code of worlds and ways of inhabiting it. For him, the permanent activity of designing, redesigning everyday life requires a natural practice of social innovation or a recombination of resources and capacities to create new functions and meanings. Escobar (2016). The author adds that for this it is necessary an intense involvement with the communities, instead of a distanced or decontextualized understanding, characteristic of a good part of science and debates in the public sphere. Escobar, (2016).

The purpose of this work is to seek an approximation with these self-organized collective experiences that exist in thousands of places, peripherals, favelas, agglomerations in large and small cities around the world. Form Morro do Papagaio experience in Belo Horizonte as an example, we seek to better understand these practices, trying to understand how design could integrate and propose approaches and act.

It is not a matter of subtracting from these experiences a new method and creating a new technocratic model to be reproduced and applied in order

to transform the ways of life of people from different places. The idea is to question the place of design in this context and reaffirm its role, with an integral and important agent in this system that is relational. And whose centrality is in the people of the place and in the existing processes and knowledge. Breaking the common logic that establishes the knowledges built from rational and technical parameters as more important than the knowledge built in practice and in life experiences.

Boaventura Souza Santos (2004) defends the idea of articulation of social interests with scientific interests, produced in universities, however, it calls our attention to the narrowing of the satisfaction of the needs of social groups that do not have the power to place technical knowledge and scientific at your service through mercantile means. The author suggests the idea of knowledge ecology, which consists in promoting dialogues between the scientific or humanistic knowledge that the university produces and the lay, popular, traditional, urban peasant knowledge, coming from non-Western cultures (indigenous people of East African origin, etc . .) that circulate in society.

Doing together, organizing in a group, seeking collective solutions in everyday life. These are practices that reveal ways of resisting the dominant ideologies and the neglect of the public authorities in meeting the basic needs of this population. It is by gathering family life stories, of cultural groups, associations and the expertise of older people that they find their competence. They are experiences forged throughout people's lives and that arise from their relationship with the place. A type of knowledge located at the edges of society. Forms of resistance and of power, fundamentals to any act of transformation, according Freire (1985). These are the ways in which the poor in general defend themselves against the aggressive rushes of the ruling classes, and the dissatisfaction in which they live and sometimes survive. Freire (1985).

Not that the poor are more imaginative, but they become imaginative because of their needs for survival and facing the intense negative conditions of life. (P Freire). They can reveal a kind of experimental knowledge for design, participatory, emerging from the coexistence of processes composed by different actors, from different spheres.

The role of the designer is only to design of a specific solution but becomes to design of the process. The activity takes place at the procedural level and through actions that impact directly in the relational dimension, in order to favor the emergence of project opportunities whose development and results collaborate in this direction.

Tony Fry (2011) advert of the political role of Design and above all of his responsibility to create futures. And it draws the attention of the designers to provoke disruptive changes in the praxis of the current policy. So that they create alternatives for action, for the common good, for human rights. Going beyond the private economic and social domain within which they have traditionally operated.

In this sense, it is worth understanding Design, in its social perspective, linked to political demands and issues of culture and society. Proposing a reinterpretation of its concepts and processes related to territories and people's relations with places.

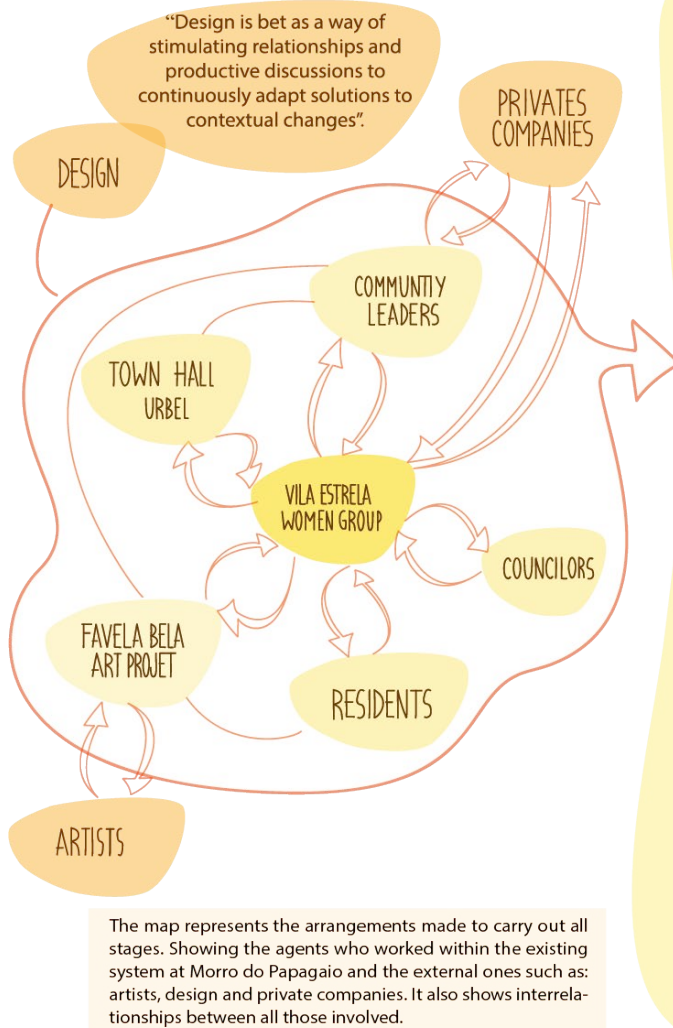Would the field of Design be open to learn and understand from these practices?

Relation Mapping. Produced by Maria Luiza Viana

25 a 29 de Outubro de 2019.

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