

Editorial Dossier Design as a Social Production

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Starting from the understanding of Design as a form of social production, we critically assert that investigations into what the field produces must be grounded in its dialectical relationship with society. In other words, the field of Design is both shaped by and helps to shape the social values of a specific historical context — in this case, late capitalism. This critical concept, introduced by Alberto Cipiniuk (2014) in his book *Design — The Book of Whys: The Field of Design Understood as Social Production (Design — o livro dos porquês: o Campo do Design compreendido como produção social)*, presupposes that the social environment influences the production, circulation, and legitimization of goods produced within the field of Design. This relationship, in turn, sheds light on the *modus operandi* of the practices and beliefs that underpin the field. Consequently, the notion of Design as social production posits that an interpretative analysis of reality must be based not on isolated parts, but on the whole, on the social environment to which the field belongs, the collective ideological movements that precede and shape it, and the political struggles among these movements in their quest for legitimacy.

This dossier aims to encourage critical reflection on the various aspects of production, circulation, and legitimization within the field of Design as social production, as well as its role in the creative economy. In the ten articles selected for issue 26 of *Revista Diálogo on Creative Economy*, a range of themes and approaches emerged related to this perspective on the field's outputs, including identity, territory, fashion, crafts, history, visual culture, technology, and social innovation.

The article “Black hair aesthetics in Rio de Janeiro: for a political and discursive approach of peripheral visualities,” authored by Cristiany dos Santos, Daniela Novelli, Lucas da Rosa, and Icléia Silveira, seeks to identify the political construction surrounding the aesthetics of *pivete blonde* and *lined up highlights* as male style trends, drawing from contemporary black visualities from the outskirts of Rio de Janeiro. The study emphasizes the symbolic and sociocultural significance of these visualities within the contemporary historical process of legitimizing Rio's communities through the lens of Fashion.

The second article in this edition also explores the relationship between Fashion Design and identity. “Design thinking as an inspiration to interpret the imaginary of the aesthetic identity of fashion in Rio Grande do Sul,” authored by Milena Cherutti and Cristiano Max Pereira Pinheiro, presents a study on the urban and contemporary *Gaúcho* aesthetic identity from the perspective of creative industry. The study is based on a co-creation workshop utilizing Design Thinking processes to investigate this imaginary.

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Continuing with the themes of identity and territory, the article “Creative district in wool: an experience report bringing together design and crafts” highlights the importance of initiatives that foster interaction and co-creation environments among various actors in creative economy, particularly designers and artisans. Authors Carolina Iuva de Mello, Ana Gabriela de Freitas Saccol, Danielle Neugebauer Willie, Paola Cargnelutti Bariquelo, and Stephanie Nunes Goulart emphasize creativity as a strategic factor for territorial development and recognize that Design and crafts play a crucial role in the establishment and enhancement of Creative Districts.

In the article “Taste and values in handicraft: connected relationships,” authors Miguel de Araujo Lopes, Claudia Mourthé, and Raquel Ponte present crafts as a multifaceted field influenced by equally complex variables. Their work aimed to explore the connections between taste, value, and their relationship with ceramic craftsmanship produced in the northern part of the state of Rio de Janeiro, specifically in the city of Campos dos Goytacazes. The study focused on identifying the latent perceptions of the local population regarding the consumption of this craft product.

In “Histories about design, photography, and art in contemporary visual culture,” Rafael Frota and Jofre Silva investigate the technical, aesthetic, and historical relationships between Design, Photography, and Visual Arts. The authors proposed viewing these disciplines not as isolated fields of knowledge but as intrinsically connected expressions, whose mutual influences contribute to the understanding of visual culture elements. The article highlights how the dynamics between knowledge, power, and processes of subjectivation permeate image creation and foster resistance movements.

In the article “The construction of a modern *ethos* in Rio de Janeiro: illustrated magazines and published objects,” Melba Santos Porter de Souza and Tatiana Siciliano analyze objects and technological devices featured in advertisements for *Kósmos*, an illustrated magazine that served as an important documentary resource in early 20th-century Rio de Janeiro. The study aimed to understand how Rio’s society assimilated the modernization of the federal capital, examining the effects of interactions with cars, electric trams, heavy machinery, and other modern innovations, as represented in the contemporary press.

In the article “Antagonisms in the discourse on user experience design in platform companies,” Ana Carolina Ribeiro Ferreira da Costa and Leandro Velloso explore the complex role of designers in the development of digital interfaces within platform companies. They examine the influence of late capitalism on these companies’ organizational logic and analyze the discourses surrounding UX Design in the context of increasingly precarious work conditions.

In his essay “Digital confinement: on the hidden oppression in digital interfaces,” Mário Fontanive argues that contemporary sophisticated digital technologies have adopted alienating structures rooted in historical forms of worker submission, tracing a trajectory from slavery through the Industrial Revolution to modern Design work with current technologies. The author connects this configuration to

the misleading notion of “resolution of needs” and concludes by discussing how a renewed focus on marginalized populations could foster emancipatory practices.

The study “Communal Houses of the Javari Valley: an AI contribution through Stable Diffusion for the preservation of Brazilian cultural heritage,” by Silvio Lasmar Santos, Marcos Paulo Cereto, and Lúcio Tiago Maurilo Torres, explores the use of Generative Artificial Intelligence (AI) in the digital reimagining and preservation of indigenous communal houses in the Northwest Amazon.

Finally, the article “3D printing for Social Innovation: analysis of case studies from a Design perspective to define guidelines,” authored by José Victor dos Santos Araújo and Pablo Marcel de Arruda Torres, examines the relationship between Additive Manufacturing (AM) and Social Innovation from a Design perspective. The study aimed to propose guidelines for integrating 3D printing into socially beneficial projects/businesses, with a particular focus on rural communities.

We invite readers to engage in a critical examination of the field of Design as social production through the texts presented here. We hope that this exploration will resonate and inspire new approaches to production, circulation, and legitimization within the field.

Enjoy your reading!

REFERENCE

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