

Rethinking, redesigning human's path

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Abstract

Purpose

The Maker Man - and therefore the chief designer - of the culture itself turned to the nature itself, to the chaos and semiotic pluralism as the starting root for the formation of the whole culture as we know it. Of the arts onto engineering what we have learned with a retrospective look is that *habilis* Being grabbed the very nature by pinching all the development.

Design/methodology/approach

We discover the Sciences and the mathematical models of every day's life, developed life itself – proceeding to design of the genes - and somehow we've learned to take for granted the own fruit of the autonomous human footprint.

This giant journey that opens the door to some kind of a Prometheus future where there is a detachment to raw animal and the approach to some kind of comforting divine pedestal wrapping the purpose of community itself.

Findings

With this start up 'evolution' erases the line that separates the natural and the artificial, what is flesh and spirit, what is and what will be, we modeled the amorphous nature up to the quality of useful / functional. In this bending of the very notion of 'environment' we've learn to live in the plastic/designed nature, the meaning of life is somehow redesigned according the tone of economics magic; like someone forgets we're producing in a straight line within a planet that is spherical, therefore finite.

Of, dialogic, unfinished or intersubjective, the objects may contribute to a lower obstruction in the development of culture; emphasis being placed on the user's experience.

Originality/value

The design must necessarily have to do with the study of the psychic of the consumer, he's real needs and demands of the sensory - focused on experience and the use from same designs.

Keywords

Design – Nature – Consumption – Environment – User's experience

Article Classification

Conceptual paper

Introduction

Assuming that any object that is 'is placed' in society has some effect on it, modifying it constantly and steadily, so it becomes important to study the threshold of the question. That culture is defined by use objects within it can be a relatively easy observation to understand, but other issues related directly to the producer, the construction process and the seductive and misleading perception of objects - as the conspiratorial discourses from the designer and the how the designs gradually affect the environment of the cultures - longer opens space for a wider discussion.

To clearly perceive the meaning of the word that will be investigated, we must keep the discourse based on two important concepts: culture and nature where the first one represents the order and the second the chaos; Based on these terms, it is possible to defer that the culture (the new nature) is an articulated system - artificial - the result of a human project against nature.

Thus the design exceeds the initial idea of a bridge between art and science and we managed to position itself as the base of (the entire) culture. This deception, which underlies the term, applies to nature through its subversion/manipulation/replacement by the technique; as a final result, the natural environment is progressively replaced by artificial built where the man stands like a God of machines.

In this era of "total design" everything is presented as a natural outcome, although it is a result of projects artificially drawn, intended and designed. The culture of the total design flows into the disappearance of the boundary between what is natural and what is artificial and as a result, human projects emerge as purely natural.

Regarding world populated by objects, Ezio Manzini (1995), introduces the concept of environment. In contrast to nature, the Human found in 'Promethean' path various forms to impose: either by advanced technological research - where intelligent devices emerge, genetic engineering - by the extensive production of material and immaterial goods that are the pillars of our society.

Globally speaking, these transformations are derived from trends, from ways that result from accurate relationships within what we might call objective competition between the environment and artifacts - artificial environment - easily revisited in the idea of the Industrialized World.

Experience reconfigures and diverts the projective focus - centrally focused on operational and mechanical issues - to a point of view that is adjusted to human needs and activities, the objects that results of human design are not free from meaning, they are not present within a vacuum space and therefore they themselves become carriers of meaning(s).

Design

To Catarina Moura (2012) in “Signo, Desenho e Desígnio. Para uma Semiótica do Design”, the term etymologically approached incorporates three closely related meanings: the draft, the project, and the design. The project-oriented nature of the design transports us to the idea of purpose, which is about setting, invent, figure what is not so that comes to have be. The design translates the forms of the thought.

"The project will be the essential vehicle to drive the idea from the intangible to the tangible."
(TAMAYO *apud* MOURA, 2012: 29) (Translation)

Flusser (2010) in "A philosophy of design: the shape of things", analyzes, beyond its basis as a professional practice - reflection of industrial societies - the word design in the context of contemporary discourse and the importance of the use of this term to establish a relation with the culture; also seeks etymological explanations for the achievements and effects of this (as spoken and misunderstood) design, encountering a deeper Latin root: "signum" - Sign.

Syntactically, the term 'design' emerges from a conjuncture of craftiness and fraud, leading us to characterize the designer as a conspirator. In the same semantic context, Flusser (2010) identifies some concepts that directly interconnect with the word under study: machine technique. 'Polyméchanos' is usually translated as 'crafty' by Homero when referring to Ulysses for having devised the Trojan Horse, which is a 'mechos' - a mechanism that aims to deceive, a trap, on the other hand the term is also sourced by 'magh', which can be recognized on German words 'macht' and 'mögen' (the 'artist'). Macht is power, energy and power supply.

In the same semantic context, there is another term that Flusser indicates as fundamental on the idea of design practice: technique. The word derives from the Greek 'techne', which means 'art' - and 'tekton' is the carpenter. The Latin equivalent of 'techne' is 'ars', and 'articulum' is agility; the 'Artifex', a word that represents the artist, indicates a fraud.

"(...) The human condition is a plan (design) directed against nature." (Flusser 2010: 12)
(Translation)

A Global Design

According to Maria Teresa Cruz (2006) we are approaching a radical transformation in the culture, an entrance in the era of "total design". The perception that the design is in expansive growth is offered by the obvious rise of almost all things to a level of social and cultural discourse (the design).

The principle seems very simple, early in last century the German school Bauhaus already announced an expansive ideology of design and this is one of the most impressive issues of contemporary culture. The expansive nature of design represents a world completely designed, planned and engineered by humans. Although deceitful and above all with the awareness of self-deception, the design prospers through subjects' lives and eventually changes its own existence.

To José Bragança de Miranda (2003), the acceleration in artificial artwork brought, beyond the obstructive effects on everyday experience, the impression that the technique is a kind of autonomous progress - independent - that drags us and here the mother nature is outside of the goals established by Man. The result is a greater approximation of the modern subject to technique than to nature itself. Currently this aim seems to be the motor of contemporary culture with the reinvention, design or redesign of the real/natural world.

This idea is consistent with the concept of "design" (either as name or verb in the English language): to intend, aim for a plan, sketch a successful simulation of something on which are intended some sort of purpose, an intention. It is the time of 'total design' where the artificial foundation of culture reaches its end, the power of *Homo faber* (with the use of the technique) in dominance over nature itself. The reflection indicated by Flusser in relation to subject himself to be an anti-nature design is nowadays an increasingly coherent idea, more precise and obvious.

The acceleration of artificial art brought, besides the obtrusive effects on everyday experience, the impression that the technique is a kind of autonomous progress - independent - that drags us behind and here, nature is outside the field of purposes established by man. The result is a closer approximation to the techniques of the modern subject than the nature

itself. The objective of contemporary culture seems to be reinventing, design or redesigning the real / natural world.

"The most artificial is confused well with the most vital, the tectonic appears immediately become real, as if there was any difference between project and realization, between trace and exist." (MIRANDA, 2004: 3) (Translation)

Mark Wigley (1998) presents in the context of this issue, two design models culminating in the principle of "total design" where the designer is seen as the conductor that orchestrates, controls the world. The concept is divided in two, "implosive design" and "expansive design" with the first (implosion of the project) representing a design focus on a single point of an internal form / intense and the expansion of the design indicates an explosion / expansion design to all possible points (where the project reaches a global magnificence).

"The architect supervises, if not designs, everything: structure, furniture, wallpaper, carpets, doorknobs, light fittings, dinnerware, clothes, and flower arrangements." (WIGLEY, 1998: 1)

In implosive design spaces are submitted (by the architect) to a single point of view, where the details are supervised according to a unique aesthetic, a unique design. Consequently, enclosed spaces are designed around themselves, without failure and without any room for other possibilities as regards the aesthetics; the consumers s only be allowed to receive, accept and resign themselves to the finished project. This space is separated from the rest of the outside world, separated from the cultural, aesthetic and symbolic (the chaotic pluralism). It creates dense spaces and a large exotic sensuality, where all senses are directed to a pre-meditated, pre-designated form.

This feature is recognizable, although a notoriously depreciative approach, an extract of a work from Hal Foster (2002), "Design and Crime (and other diatribes)." Foster recognizes that turning of the centuries has a 're - living' from the past. The idea of the total work of art (Gesamtkunstwerk) art and craft where everything from buildings to ashtrays (or teaspoon of Mark Wigley) was bent to the aesthetics of the designers. The architect Adolf Loos criticized early in the twentieth century, this revival that is now featured with the result of a hybridization aesthetic; Loos (1908) argues in "Ornament and Crime" that designers associated with this style resemble children climbing walls; to Loos, the ornament degenerates to the standard idea of what it considers to be civilization.

“(...)the architect is authorized to design everything (...)” (WIGLEY, 1998: 1)

The expansive design dream revise the idea of 'Total architecture' where the architect has the right to plan all in the cities, from teaspoons, to clothes, to furniture, to buildings (...). The influence of the designer may be experienced in a variety of scales and everywhere, architects leave any marks in all possible objects, that is, in the world that is artificial and objective. Architects are trained to be able to take over the world like the founding ideology of the famous German school in the 20s.

“These days, the teaspoon doesn't seem small enough and the city doesn't seem large enough.” (WIGLEY, 1998: 1)

Both the Implosive as the design Expansive, are fundamental pillars the formation of the discourse of the twentieth century - they are responses to the Industrialization - either the first as a defense response and, ultimately, the imposition; and here the enforcement is to create a closed image with such aesthetic density that blocks industrialized society. Conversely, those who choose to explode up with the design embrace the new era of standardization and choose to spread a vision, a sense of a globalizing will.

Succinctly, the implosive design translates into a convergent picture - where all the aesthetic and symbolic lines are predisposed to finding a single point - and the Expansive model is opposite typology with different references - starting from a single source to propagate in all directions. A consideration to the Total Design Architect (as a global knowledge) designs from the inside of a house (implosive) to the planet (Expansive), through the garden, the street, extending to the city and so on.

“(...) not only architectural projects and art exhibitions but everything from jeans to genes - seems to be regarded as so much design.” (FOSTER, 2002: 17)

Objects/projects bind to the nature of the technique, which is defined by the ability to create, produce what is just not only real but above all what is possible, pioneering the way for an infinity of eventualities. The constant struggle between what we are and the nature itself, made us recourse to technique (the design), so we could have made the genetic and improve our own life (the real), in contrast to the very existence; opening the door to the possibility of projecting for example our own body.

This race between culture (design and artifice) and nature has always been taken into account in the study of anthropological aspects. It is the Nature that man tries to overcome and transcend continually, that, somehow, can be characterized as a human, and the problem of being human is the place and purpose in the world. In an attempt to overcome these problems, the ingenious being operated with gestures that aim nature itself as a target. The technique is itself an intention against what is natural; from primitive times the utensils and tools were invented to assist in the progress, what might be called survival. This subversion of nature to the human condition is evident at least from his opposition to the thumb that is an existential turning point in history in which emerges the ability to pressure and the manipulation of the surrounding world and the development of cognitive ability and recognition signs and patterns.

This entry was in "total design" or "human nature" is reflexive of vertical ascendancy of the subject over time; in an "Animal - Human - God" system, there is a constant attempt to escape the animal to reach the divine level (that which is already recognizable for thousands of years).

The Human looked at the chaos, the accident which is the natural system and produced replacement with another meaningful where he is himself the creator of all (new) naturally, played everything like a God had already made but with the technical means (looked by some as divine) and created and modified the 'life', attributed to the wiles some human qualities such as autonomy and intelligence. The separation between what is human and natural will be deleted and so everything will be understood as man's testimony and because it a human work, maybe we can define him as trans-human or post-human, announcing the arrival of an era to which we will call Post - Humanity.

The Designs facing the subjects

“(...) a knowing subject, whatever its kind, was confronting a known object, whatever its kind.” (ADORNO, 2000: 139)

In reference to subject and the object, Theodor Adorno (2000) indicates a difficulty in finding what is really important to mention because it becomes clear that both terms have confusing considerations, which flow from the poor historical interpretation. The 'subject' designation refers both to the particular individual as to the vague determinations as a consciousness in general and these considerations can not be delete only based on terminological foundations because the meanings given to the term, although ambiguous, need is a reciprocal basis

limiting the understanding of one according to the other. Adorno explains the impossibility of the concept of separation mentally built about human individuality from the concept of subject and any considerations related to it.

In a contradictory way, the singular individual can not dissociate his own individual conception from a universal form, as a general determination; the singular human quickly transposed into a general overview, similar to the concept of "subject" because even the very 'particular' expression, lacks a generic concept. Even the first names, like the common implicitly carry an universal reference because they are valid for someone who is named like that and not otherwise, that is, serve to identify someone while to disassociate from all, identifies particularly to depart from what is general.

In an attempt to escape the complications that the definition of terms entails, we would be led to fall in the same insoluble problem as the very definition of 'definition'. And so the concepts in this critical discourse will be used as such as the current language; not to preserve the conventionalist attitude, but to move forward in the analysis, provides them.

It is necessary, when we refer to objects, fully discern the existence of a close relationship between the one who communicates and the object that usually follows a path originating from the enunciator to the enunciated, despite not dismiss the possibility of an inverse occurrence where the subject is the object and vice versa as in the 'aesthetic object' where positions are reversed and one object tends to exert an influence on the pathos of his admirer.

One can then say that the observer and the observed have an inseparable relationship, making it therefore impossible to separate a subject of enunciation and the subject - as had been previously identified - enabling a statement announcing the overlap of enunciation on the subject and on the subject. A 'semiotic object' is understood as anything that makes sense, a signifier, a 'something' that is for something, may it be a phrase, a book, a painting, a photograph and represented in any support, whether auditory, or visual, olfactory or tactile. The enunciation that was described above does not exempt a "perceptual base 'where sensory interpellations are the first decryption stage of implicit message on objects.

The study of the passions, which include those for objects, is noticeable in the work of Greimas and Fontanille that continuously prepare a speech that focuses on the semiotic experience of objects. Approach the experience that gives rise to human meanings before the objects; the subject finds the validation of the values of objects from a mass of shadows which then arranges into values. This validation emerges gradually and ends at the attraction

or repulsion potential.

Objective Jungle to the cultures

To Adorno (2000), transcendentalism itself stated the prison of creator being to the creation itself, the subject is trapped in the middle of all the projects like an animal is attached to its shell and from which can not escape even if it wanted, with the difference that to the carapace, the trapped animal, would not dare to call freedom as comfortably makes the Postmodern subject. And it is here that raises a question that challenges the creator individual with a 'why?' had he created an exile for himself. So we realize his interest in describing his 'prison' as freedom. Even the perception of this captivity is influenced by forms (the subject himself) implemented - projects / objects with which man built an object path.

The objective impotence, the absence of subjective absolutism is now recognizable in the type of identity almost anti-subjective where reigns and rules objectively a scientific field. The neo-realist thought corresponds to a 'reified' consciousness of current days and, to Adorno, this perception is naively wrong, because it turns to itself as the very nature. The objectification/depersonalization of knowledge due the objective passions represents a 'dead head' of objectivity.

In the prison itself, men may perceive the social captivity, with that, the subject understands the interest of conserving the capital status where things are. The objective positivism (prosaic attitude of object) is a profit-driven reality where the focus is anything other than the thing itself because, on the threshold, the object is lost in the vision of what he yields, what profits to someone.

In relation to this wild imposition of objects in human life, Jean Baudrillard (1991) indicates that large warehouses piled objectives are a real and tangible evidence of their subject's closeted reality. The existence of these places stimulates a kind of fantastic salivation by the crowded and impressive use of the goods. In heaps of objects and where the overlap is something greater than the physiognomy of the object:

"(...) The evidence of the excess, the magical and ultimate denial of whimsey, maternal presumption and luxurious of the land of promise." (Baudrillard 1991: 16) (Translation)

In these areas the purchase takes place by acquiring a whole by the parties, an insatiable desire and hope, with the fear that there is not enough to satiate the starving Human. The organization is the usual way to frequently dispose objects of abundance, where they arrange

themselves in array or collection. Baudrillard designates the presence of objects as a directional component of another object in which nearly all establishments provide differentiated objects that clearly indicate each other as a reciprocating motion. Objects that do not offer the above relation, which was presented in isolation, without the context including and requiring the presence of others who complete and exalt the total quality is rare.

In reference to the Prosaic attitude of the object, Baudrillard encounters the miraculous status. The natives of Melanesia built imitations of planes in the sky so this way they came to land next to the replicas because they believed that only the White Men could reach them by having, replicated, similar constructions.

Therefore the author presents the current reality of such geometrical establishments of abundance, where the indigenous is such a wild guy who became currently chained like a anthropoid lost within the vegetation of objects. Being recognized almost as a primitive activity that rearranges the daily life of man. The consumption is presented as the belief in the omnipotence of the signs (of designs). The bliss and satisfaction offered by opulence, are equivalent to the imitations that Melanesians built to capture the planes in search of the miraculous joy implicit in objects. The difference between indigenous and reproductions of the actual consumer is mainly the effectiveness of images that reach the receiver obediently, "while the airplanes never condescend to land by magic imposition."

"(...) for great number of cultures that humanity has generated with infinite variations throughout the course of history, "to do" means to produce and reproduce their cultural – and thus artificial – world (...)." (MANZINI, 1995: 224)

Designs and the changing of the Environment

Considering the designer as a mediator between the subject and its environment, this should answer before the question of responsibility with a positive contribution in building a habitable world. The term, in this view, refers to complex panoply of various categories that do not stop at functional questions from the designated object. These conditions raise up a multitude of questions that arise in anthropological and social foundations of human being. The difficulty in enunciating the word 'inhabit', the design culture nurtures its own lack in the goal setting. Lest we be taken to characterize, inaccurately, the concept, the author considers necessary to understand, even in summary form, some of the features of 'contemporary ambience' and how it is understood in the social context and individual environment of the subject, on his personal experience. The expression previously announced on the 'habitable

world', refers to the Post-Industrial metropolis, that we call the 'global village', which translates into a very ambiguity.

As a first impression of what we call 'environment', we are faced with a physical description, the consideration that this is built by subject, always solid, inflexible. But this idea is increasingly opposed to the technologies / technicians who penetrates the everyday, drop these and many other barriers constructed by traditional considerations. This fact constitutes a categorical reconstruction of the 'environment' because, by extending the field of possibilities, it's thinkable functions and forms once inconceivable and now possible.

"Why and for whom are things design and produced?" (MANZINI, 1995: 224)

What can be considered a profound definition of what is the relationship between human beings and the environment, makes us enter into the very definition of 'doing' ("to do") that after the consideration can be replaced by the word 'design '. The question Mazini raises with the previous quote is apparently easy but redirects us to a more complex as the very meaning of life.

Leaving aside some considerations that indicate that humans designs because it is something that is intrinsic to their nature and the anthropological point of view the use of primitive technique until the rudimentary, the author is appealing to cultural considerations in the history of 'doing'. The human being tends, as is recognizable, to build an internal system of meanings that derive from their own cultural journey as the constructive experience, the existence of 'doing' things. The social reality is reflected in the simple fact that, in many cultures, the definition of 'doing' is reviewed on the cultural production and reproduction of the world in an attempt to 'ambiance' with the world.

A discourse that deals with the artificiality of the environment has necessarily to pass through the dual dynamics between products and consumerism. As for the product it goes through its internal limitations of production systems. Regarding the consumption by referring to the various types of internal constraints: the physical limitations that relates to the saturation of the market in terms of quantity, temporal limits that relate to the obsolescence of goods, economic constraints regarding the acquisition of goods and cognitive limitations such as difficulties of understanding of product, and external limits such as the growth of the interactive systems of artifacts and natural products. Given the inherent limitations relative to the articles system is under the pressure provided by the fact that technological advances /

environment are becoming more artificial. The author indicates three key transformations taking place: first indicates the exponential increase in production processes and consumption as well as the system itself disused nature of the products; Secondly the increase in sophisticated services that offer the appearance of changing products; Finally the multiplication of linguistic codes regarding the definition of the form, leading to the formal specification of the products in relation to their target audience too specifically and limited.

The consumer's psychic

"The relation of products to user has become a central theme of design discourse."
(MARGOLIN 1997: 227)

Imperceptibly, the artifacts - born objects of human experience and its mutant will - match the regulating element of everyday life, influencing the way of life, mediating personal and social organization. Is part of what can be referred to as the modu. The "garden of objects" (1995) that flourishes within society, is the stage of our experiences, our 'subjectifications'.

It is by the recognition of the importance of this complex that Zaccai (1995) indicates the consumer sphere as the base on the search of in-depth knowledge about how these connections have devolved and became important within the project-oriented procedure.

In an attempt to redefine the aesthetics, the author takes as its starting point the assumption that the psychic of the consumer stands out as an extension of their individual psychic; understand that the Super-ego defines the emotional demands, the ego the rational ones and the id stands for the sensory affinities; we quickly realize that these are not individual components that can easily distinguish nor be separated, they are highly interactive pieces and each dependent from other and all must be satisfied at once.

In the traditional and technical template the designers and the marketing experts defined a triangle, but the supremacy that suggests the existence of an ego, superego and an id indicates that the triangle should be redesigned. The plane figure starts to bend as it is understood the complexity of this matter. At a certain point, and because rational, emotional and technical requirements point in several directions in a divergent way, the scheme is presented in the form of a sphere. This is what truly defines the aesthetics and the designer's role on product development.

The Importance of the ‘Doing’ – experience

“In other words, if the real focus of design is not the object, but the human user of the object, the entire psyche of the individual must be satisfied.” (ZACCAI, 1995: 8)

From an assumption that users establish meaningful grids around the products with values, Medeiros (2006) on his essay “Interação significativa (IS): Dimensão Semântica da Interação de Usuários com Produtos”, propose the introduction of the term Significant Interaction as a proposal for analysing the interaction between pragmatic and emotional level between products, users their interaction and contextual level - code. The author describes the interaction mentioned as a dialogic process among the subjects, the products and the context in which that experience unfolds; so much success is guaranteed in a dynamic action where a wide space for and where, for example, users have a significant field of building semantic input there - metaphorical - with the establishment of the user's own meanings and values.

“I am suggesting here that product development is a combination of method and experience rather than method alone.” (MARGOLIN 1997: 232)

In the traditional and technical template the designers and the marketing experts defined a triangle, but the supremacy that suggests the existence of an ego, superego and an id indicates that the triangle should be redesigned. The plane figure starts to bend as it is understood the complexity of this matter. At a certain point, and because rational, emotional and technical requirements point in several directions in a divergent way, the scheme is presented in the form of a sphere. This is what truly defines the aesthetics and the designer's role on product development. In this direction we realize that a dominant and exclusive focus on the functional aspects - functionalism - is not sufficient to understand the behaviour of the user.

In 1997, Margoli foresaw a change on the list of major concerns in the designing process; stated that adding on concerns related to the user would be a revolutionary factor in the development of pieces and that this would be a turning point, that the product's design would become a much more complex issue than ever before. Contends that the "experience" factor hasn't been had the prominent place on the product design discourse, it is believed that the incorporation of this keyword confronts designers with some questions such as the relationship between objects and users. These changes reshape the perspective directly focused on functionality to a concept of 'action'. The functionality correlates primarily with the mechanical body while the "action" is focused on the use. The idea of the experience of the object helps to emphasize the whole notion of use and Margolin argues that it helps fill

the cliff that separates the producer from the user.

Margolin (1997) transcribes a deposition from the designer Bernhard Bükdek that he considers relevant to exemplify the subversion of experience to the mechanical operations on the product:

“The telephone set in my Office has 30 push buttons, the system is so intelligent that I can use just some two or three basic functions. I don’t want to remember all (the) other(s) and I really don’t want to read the user instructions during a telephone call.” (Bükdek *apud* Margolin, 1997: 229).

In this case the 'experience' factor becomes completely overshadowed by the capabilities and the multifunction of the device. Not only the sense of knowledge but also the experience (as the satisfaction) were committed in this particular episode, in result of these relationships we find that factor - which has been promoted to the top of the list - restricted. In this case we are facing a situation where the user, despite the limited use, takes advantage of the telephone function. The designers of the apparatus clearly demonstrated their own skills and knowledge regarding the technical level before the production of a multifunctional machine, however, the factor 'experience' was left behind along the production system since the designers have become negligent anticipating the relationship of the user with the system - 'action'.

The author indicates that a discourse about the designer relationship with the user, it is important to ask how the recognition of the importance of the value of experience can be effectively incorporated into the development of new products that integrate as a methodological process that others individuals not only representatives and internal professionals to the culture and practice of design. So to Margolin the right path in finding answers to supplement the kind of axiom presented here involves the exploration of the concept that had been previously indicated, the 'action' that connects directly with the experience.

“If design used to be a matter of physical form, its subject the material object, it now increasingly seems to be about the use and her experiences.” (REDSTRÖM, 2006: 123)

Redström in "Towards user design? On the shift from object to user the design of the subject" (2006) indicates that the interest in knowing the exchange of experience between the subject and the object, as well as the inclusion of the first in the process of developing own product review ever since Modernists who, in an attempt to change the social landscape and a claim of freedom itself, were concerned with the needs and the global well being. Indicates a

possible turning point in the project-oriented field where these considerations have settled as major foundations from which functionality so much as design field as communication became key factors and opened the way for concepts of design of experience. In an attempt to reach the user, the author follows a route that links the form to function, the function of communication and communication into the experience.

“First of all, people, not users, inhabit the world. A ‘user’ is something that designers create. As a person turns to an object, inviting it to be a part of her lifework, making it hers, she might decide to start using it for some purpose; and as she begins to use the object, she becomes a ‘user’.” (REDSTRÖM, 2006: 129)

Conclusion

Objects, resulting of full control of the activity and bending of the chaotic nature, constitute the innards of the very definition of culture, order, and common sets of interests.

The study of meaning turns on the notion and verification by the man face any product (natural or artificial). Is this be-all-maker who inspires and realizes arbitrarily the senses to the world that encircles.

Beyond these considerations, it is necessary to highlight the notorious implicit mediation on objects of use, that is, acting as intermediaries between man and the world, between subject and Post-modernity.

Becomes evident the need for turning point the focus egocentric or dominator one (or implosive expansive design) to a reality more focused on usage, action and experience, namely, a human project that concentrates in itself as its primary objective.

In other words, the design must necessarily have to do with the study of the psychic of the consumer, he’s real needs and demands of the sensory - focused on experience and the use from same designs.

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