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# t HE CONSTRUCTION OF AN ALTERITY PERSPECTIVE AND THE SOCIAL ROLE OF DESIGN THROUGH THE COURSE “DESIGN CALLED INTO QUESTION”

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## ABSTRACT

The following paper aims to show the social impact that the course *Design Called Into Question*, given at the Design Graduate Program at the School of Architecture and Urbanism of the University of São Paulo (FAU-USP) by PhD Professor Maria Cecilia Loschiavo dos Santos, has raised in the development of Master and PhD researches and also in research projects that aim to participate at the selection process of the graduate program, through the construction of an alterity perspective and concerning the relevance given into the social role of design, during discussions and debates in class. This paper, written by students that attended this course in the past, and which had developed their own research projects in the graduate program of design, intends to discuss the selected bibliography, with mention to seminars and debates that took place in class, to demonstrate how this course has been helping to recognize the social role of design in different research topics, by deconstructing, at the same time, concepts and social issues related to this field, focusing the appreciation and recognition of the other, for whom it is intended the research.

## KEYWORDS

Design. Graduate studies. Research. Alterity. Society. Social role of design.



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## A CONSTRUÇÃO DE UM DISCURSO DE ALTERIDADE E O PAPEL SOCIAL DO DESIGN POR MEIO DA DISCIPLINA “O DESIGN POSTO EM QUESTÃO”

### RESUMO

O presente artigo tem como objetivo apresentar o impacto social que a disciplina *O Design Posto em Questão*, ministrada pela Professora Dra. Maria Cecília Loschiavo dos Santos no curso de pós-graduação em Design da FAU-USP, tem provocado no desenvolvimento de pesquisas de mestrado e doutorado e em projetos de pesquisa que visam o processo seletivo de pós-graduação - por meio da construção de uma perspectiva de alteridade e de relevância dada ao papel social do design -, durante as discussões e debates realizados em sala. Este artigo, escrito por alunos que participaram da disciplina, e que recentemente defenderam suas pesquisas de mestrado na área de Design e Arquitetura, pretende abordar a bibliografia selecionada para leitura, com menção a alguns seminários e debates ocorridos em aula, a fim de demonstrar como o curso tem auxiliado no reconhecimento do papel social do design em pesquisas de diferentes temas, desconstruindo, ao mesmo tempo, conceitos e questões sociais relativas a este campo do conhecimento, em busca de um olhar de valorização e reconhecimento sobre o outro, para quem se destina a pesquisa.

### PALAVRAS-CHAVE

Design. Pós-graduação. Pesquisa. Alteridade. Sociedade. Papel social do design.

## INTRODUCTION

The course *Design Called into Question*, created under the graduate program of the School of Architecture and Urbanism of the University of São Paulo (FAU-USP) on December 11, 2000, and offered for the first time in the second academic semester of 2001 by the PhD Professor Maria Cecilia Loschiavo dos Santos, opened to the former Design and Architecture concentration area (which, in 2017, unfolded in the new Graduate Program in Design of the FAU-USP) a spectrum of discussions and questions about the field of design, retaking the need for understanding about its social function in the Brazilian and international context. In this sense, the classroom debate was democratized for regular, special and listening students so that they could become familiar and recognize the social importance of the profession.

In all its editions, always in the second academic semester of each year, the course was taught by the PhD Professor Maria Cecilia Loschiavo dos Santos, creator of the course. From the second semester of 2014, it eventually counted on the collaboration of the PhD Professor Tatiana Sakurai.

In 2015, the course was structured in 15 classes, which addressed 12 themes related to the nature of design, the last three for individual student presentations. Each class aimed to establish a rigorous process of problematization, production of arguments and articulation of the proposed themes with the projects and research interests of the students. In addition, professors seek to stimulate critical thinking among students through textual decoupage, extraction and systematization of the arguments present in each proposed reading.

In general, the course seeks to emphasize the role of reflection and theoretical foundation for the methodological strengthening of research, establishing criticism as a method. Based on the dialogic learning opportunity, in which students from different areas of knowledge are exposed to the various facets of social impact that permeate the field of design, this article aims to present the implications that the course has generated in researches and research projects, regarding the social role of the field and the construction of a perspective of alterity. It is intended to address significant thematic axes, worked during the course, in the light of the experience of the authors of this article, who participated in the course as special students in 2015 to support their research to participate in the master's selection process.

## DEVELOPMENT

Throughout the second semester of each academic year, the course *Design Called into Question* seeks to raise issues worked by canonical authors of design history, as well as authors from more recent periods. In this sense, a parallel is created with design research today, enhancing the social role of the profession. It is interesting to note that during the process, many researches of students who participate in the course present an argumentative enrichment in face of this facet, since the practical reality of the profession effectively goes against what is explained by the German designer Gui Bonsiepe (2011, p. 18), who

mentions: “[...] *design has distanced itself [...] from the idea of ‘intelligent problem solving’ and has approached the ephemeral, fashion, rapid obsolescence [...] of the aesthetic-formal game, the glamorization of the world of objects*”.

For the student to understand that the true role of design goes beyond such a superficial view, which is intended primarily to meet market interests, it must be presented to discussions that, in depth, return to the origins of design – from Bauhaus to the user-focused design discussed in the 1970s, as well as the bases of insertion of the profession in the Brazilian context. Because of this, some authors discussed in class were selected for the composition of this article to relate the thematic axis worked with their bibliography, as will be developed in the first topic. Among several authors, we chose Victor Papanek and Gui Bonsiepe, who demonstrate the cultural, ethical and social relevance of design projects, alongside Aloísio Magalhães and Lina Bo Bardi, who represent the recognition of design in the Brazilian context as a means for the social, cultural and industrial development of the country.

Far beyond the transmission of knowledge from professor to student, the lessons given aim to instrument the researcher, so that he is able to exercise his critical eye on his object of study in design research. The professor, in turn, has access to knowledge of various topics proposed through seminars during classes and individual monographs at the end of the course. It is noteworthy that the methods used are based on the notion that design is an applied social science, whose systematic prism of design character differs from other human sciences, as these are marked by cognitive methods (BONSIEPE, 2011, p. 24).

## THEMATIC AXES AND RELEVANT AUTHORS

### **Victor Papanek and the ethical and cultural dimension**

Victor Papanek's (1923-1998) theoretical-practical contribution is fundamental to understand the socio-ethical dimension of design, disseminated through his works. Among his publications, stands out *Design for the real world* (1971), in which the author emphasizes the need for social commitment of the professional designer. The author clarifies that design must become an innovative, creative and multidisciplinary tool that responds to the real needs of the man. He also affirms the importance of design projects being more research oriented, avoiding unnecessary and unrelated productions.

In an analysis of this reading, Papanek discusses some negative facets of design: consumers who become victims of advertising, the vicissitudes suffered by the designer of large corporations, the fear of change, the fear of taking risks. According to the author, the larger the company, the greater the resistance to innovation growth. Many Industrial Design students in the United States are educated to work for large corporations whose policies and practices do not respect people's needs, that is, they do not lend themselves to making affordable, environmentally friendly and aesthetically pleasing products.

“Unblushingly, industrial design in America has elected to serve as pimp for big-business interests.” (PAPANÉK, 1984, p. 333).

The author also foreshadowed, in the preface to the second edition of *Design for the real world* (1984), various aspects of the global crisis we are living in today: conspicuous consumerism, pollution, waste culture and residual generation, drastic climate change across the globe, shortages of drinking water, diminished biodiversity, deteriorating human quality of life and social degradation (PAPANÉK, 1984, p. 15-17):

*[...] There are professions more harmful than industrial design, but only a very few of them. [...] Before (in the 'good old days'), if a person liked killing people, he had to become a general, purchase a coal-mine, or else study nuclear physics. [...] Today, industrial design has put murder on a mass-production basis. By designing criminally unsafe automobiles that kill or maim nearly one million people around the world each year [...], and by choosing materials and processes that pollute the air we breathe, designers have become a dangerous breed. [...] Design must become an innovative, highly creative, cross-disciplinary tool responsive to the true needs of men. It must be more research oriented [...] I have tried to give a clear picture of what it means to design within a social context.”*

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On the other hand, Papanek also draws our attention to the emergence of a resistance movement, already at that time formed by designers who did not adhere to the system, treading the path of innovation and a design focused on the following questions: a) *What is an ideal human social system ?;* b) *What are the ideal conditions for human society on earth?* c) *What are the parameters of the ecological and ethological system?* d) *What are the limits of our resources?* e) *What are the human limits?* f) *What are the basic rules of home care to preserve human life on this planet (our common home)?* And finally; g) *what we do not know?*

From the perspective of design research, Papanek’s critical work can be understood in any research theme, since it builds a logic – according to which the culture of irresponsible consumerism, the indiscriminate use of natural resources and the lack of ethical responsibility of professionals towards consumers can cause a high social and environmental impact. It is interesting to note that in all research modalities, whether in product design, fashion, graphic design, digital media, or the relationship between design and architecture – recurrent in FAU-USP researches the author’s speech remains current and acts as the base discourse for dissertations, as well as a method for the development of critical analysis. The reading raises, in the design researcher, a reflection on the current ecological situation of the planet in the face of increasingly destructive human behaviors. The current configuration of the world system is unsustainable, and examples show that the human being is still able to intervene positively, with acts of generosity and solidarity.

### **Gui Bonsiepe and the perspective of alterity**

Dialoguing with the theoretical references presented, another author examined is the German designer Gui Bonsiepe (1934). To broaden access to design and, in parallel, create a horizontal parameter between the professional designer and society, Bonsiepe (2011, p. 38) clarifies the definition of alterity for his readers:

*Alterity presupposes a willingness to respect other design cultures with their inherent values, not to see them with the eyes of explorers in search of the next short-term fad. This virtue presupposes a willingness to resist any ethnocentric messianic view. It can help counteract the current trend and focus development exclusively on 25% of humanity in industrialized countries.*

Bonsiepe accuses the design practice of addressing only 10 to 20 percent of the world's population, corresponding to the share of inhabitants of industrialized countries and economic bubbles found in developing countries. Thus, he points to design research as a means of finding ways to reduce the distances between different societies, as opposed to perpetuating the *status quo* of a system that needs urgently to be renewed.

In addition, bringing the graduate program student closer to the author's approach allows for the creation of a new layer of reading about the realization of projects – especially regarding the contact between the professional and his users – and the way one teaches how to project ethically, avoiding cultural impositions and guesswork. Interactions in the classroom, through texts by this author, made it possible to create a critical reading and evaluate the extent to which professionals were careful, empathetic and respected the perspective of alterity throughout the history of design in Brazil.

These debates resulted in a series of conclusions about the lack of recognition of projects that analyze Brazilian popular and cultural aspects, such as the memory and material production of various groups of artisans, slaves and *quilombolas* (residents of a *quilombo*, Brazilian countryside settlement founded by people of African origin), rural communities, indigenous tribes, metropolitan slums and many other groups. In this way, it was possible to construct the perspective of alterity in individual research and an in-depth understanding of the imposition of globalizing consumption on all social instances in peripheral countries.

Another issue addressed by Bonsiepe concerns the tensions between academic activity (teaching and research) and professional activity (creating and designing). According to Bonsiepe (2007, p. 28), research on both strands commonly emerges in the opposite direction, placing scientific and academic career as cognitive activity and project practice as non-cognitive – which leads to various controversies and divergences. One of the ways in which design can respond to these challenges is by articulating academic goals with topics of social interest that permeate research, teaching, and extension activities. In recent years, for example, new topics have been investigated in graduate disciplines and developed in FAU-USP's project studio activities, such as: social housing, slum urbanization, reuse of idle buildings, housing project and emergency furniture after disasters, mobility and new demands of metropolitan life, design for sustainability, preservation and restoration of built heritage and interaction between city, landscape and environment, among other topics.

### **Aloísio Magalhães and the look at Brazilian design**

Aloísio Magalhães (1927-1982), designer and visual artist from Pernambuco, was responsible for a great contribution in the search for a Brazilian design and for the registration of components of popular culture, through the National Center of Cultural Reference (1977), an institute created by him. Through his work, it was possible to understand in greater depth how the relationship between design and popular culture occurred and how the idea of a national design based on vernacular techniques, which respects the vocation of Brazilian techniques, material resources and social relations, could bring great social development to the country. In his text "What can Industrial Design do for the country?", Aloísio points out:

*It should be noted that in this second half of the twentieth century the concepts of socio-economic development and relations between centralizing and peripheral economy countries need to be reviewed. In this case, our position in the field of Industrial Design can offer, from the perspective that the model provided us, conditions to reconceptualize the very nature of the activity that was born focused only on solving problems emerging from the technology / user relationship in highly developed contexts, the narrow gauge of the product / user relationship in eminently consumer societies. (MAGALHÃES, 1998, p. 10).*

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In addition, during the 1970s, the author gave a strong focus to popular culture as a reference for projects developing at ESDI and, as a result, many final undergraduate projects had a popular and social character relevant to the construction of a native culture, case of vernacular typography projects for example. Based on this, the course resumes these thoughts to strengthen the social engagement of design research with the current globalized perspective.

Considering the look launched by Aloísio in the 1970s about design today represents a close look at the cultural and social differences that bump into the development of projects that are made impossible by technological issues and the lag in research and development in the country. This contact broadens the students' field of vision so that they can observe the relationships between design, production, products and education with a systematic overview, which demonstrates how crucial political and economic actions were crucial for the design trajectory in Brazil.

### **Lina Bo Bardi and the recognition of Brazilian handicraft**

In the theoretical context, there is a central female figure represented by the Italian architect Lina Bo Bardi's (1914-1992) theoretical and design work. Arriving in Brazil in the 1940s, Lina was impregnated and opened herself to the force of Brazilian culture and spontaneous design skills, especially the handicraft, beyond her contact with young design and architecture professionals.

Specifically from 1958 to 1964, Lina lived in the Northeast as director of the Bahia Museum of Modern Art (MAM-BA) and collected artifacts, which she called pre-crafts, to map and understand popular solutions through material culture (RUBINO, 2009, p. 37). Through her texts and proposals, it is possible to

infer that the Roman architect, aware of the use of nationalist discourses to justify authoritarian governments in Europe, paid attention to such artifacts not in a nationalist and romanticized way, but as a way of revealing the creative solutions to resist a situation of marginalization that she denounced, such as kitchen teapots made from automobile oil cans, discarded by a privileged portion of society and reused to meet daily needs of the underprivileged. In this way, she identified a rich production of objects with spontaneous reuse materials sold at fairs and markets as a response to the daily needs of local populations and which guaranteed the functioning of daily life.

Lina questioned how industrialization imposed itself in the country and characterized it as late, abrupt and imported. Thus, it proposed an industrialization based on the dialogue between popular knowledge and industry, as well as Aloísio paid attention within the institutional and governmental framework and, therefore, called for a collective awareness of the artists / intellectuals, attentive to the path of deculturalization in vogue during the Brazilian industrialization process. In her book *Times of Rudeness*, the author (BARDI, 1994, p. 11) makes clear the country's position in the industrialization process when she says: "*Brazil comes last in the history of industrialization of western mark (...)*", and it was "*[...] a process that took centuries in industrialized nations to process" while here it took" while here it took "[...] a few years"*. Then, the author (BARDI, 1994, p. 11) raises another relevant point about the consolidation of Brazilian culture marked by economic, social and political obstacles:

*Abrupt, unplanned, structurally imported industrialization leads the country to experience an uncontrollable natural event, not a process created by men. The ominous landmarks of real estate speculation, the unplanned popular housing, the speculative proliferation of industrial design: gadgets, mostly superfluous objects, weigh on the country's cultural situation, creating very serious barriers, making it impossible to develop a true native culture.*

The debates in class after reading the texts of Lina Bo Bardi not only made possible the understanding of an action parallel to the forces performed by Aloísio Magalhães on the notion of Brazilian design, but also gave recognition to the feminine role in its construction. Thus, a field of study was opened for several students, including one of the authors of this article, involving the recognition of popular crafts and their commutations with professionals in the formal field of design.

## THE THEORY IN PRACTICE

The debate and reading experience of the authors cited here have served as a motivating guide for choosing and defining the research strands adopted by the co-authors of this article, all masters in Design and Architecture by the graduate program of FAU-USP. In this sense, we will discuss next the researches that were developed and directly influenced in different ways by the discussions and methods used in the classroom.



## **Research 1 – José Zanine Caldas, a dictionary of how to do in architecture**

The article “Design Called into Question”, by addressing contents that strengthen the strength of Brazilian culture through spontaneous design capacity, changed the author’s gaze to Brazilian architecture, presenting designers such as José Zanine Caldas, who knew traditional knowledge, applying it in the projects of his wattle and daub houses, as well as in the “denunciation furniture” – furniture made by individuals who makes canoes of the city of Nova Viçosa (BA), using the technique and knowledge of canoe construction but with the intention of denouncing the deforestation of local forests.

Extremely generous, Zanine shared his “hands use” knowledge with students from FAU-USP and UnB (University of Brasilia), helping to create the LAME (Experimental Modeling Laboratory) of the two institutions. At UnB, he also taught a subject that led students to learn about the vernacular architecture of the Brasilia region.

In addition, one of the points addressed in the course is the social responsibility of the designer. In this sense, the choice of materials used in their projects is of fundamental importance. Wood is a renewable raw material, and its use has the potential to arouse people’s awareness of the importance of our forests. In this sense, the research project on the use of wood in Zanine’s work, within the University of São Paulo, also aims to increase research and use of wood.

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## **Research 2 – Exchange of experiences and learning between designers and local initiatives in public spaces: the case of Coletivo Maré group in Rio de Janeiro (RJ)**

The researcher’s contact with Coletivo Maré, in the city of Rio de Janeiro, was not objectively initiated for this master’s research, as she had known them through a mapping of local initiatives in slums in the metropolis of Rio de Janeiro. However, after this exchange and the interest of research on a closer approach of the designer to local initiatives that transform the slums public spaces, began the search for a study that would build the bridge between design and the informal space of the city.

In this sense, the course “Design Called into Question” served as a support both in the survey of discourses addressed by the mentioned authors – which still remain current - and in the critical and careful perception necessary for the development of research, field visits and exchanges with others. Coletivo Maré, respecting its alterity and making room for mutual learning.

This research identifies with the works of Aloísio Magalhães and Lina Bo Bardi regarding the search for indigenous responses and the reference of popular culture. The research will be developed through the investigation of sociocultural dynamics in the use and appropriation of two public spaces occupied by the group Coletivo Maré – a Lona Cultural of the City Hall and an area under a viaduct. In this sense, we intend to understand how the values of the authors mentioned and others materialize in their modes of action in the place, which will allow the possibility of exchange of learning and possible experimentation between designer and this group.

### **Research 3 – The communication of need, popular culture, and creating knowledge about design, art, and architecture**

The importance of the course “Design Called into Question” lies, in the midst of educational norms, in the subversion of the disciplinary order within the context of the organization of architecture and design courses. It guarantees a field of extravasation between practice and discourse, pointing out new ways of thinking about design from discussion and action on topics such as “urgency”, “need”, “social invisibility” and “alterity”. Thus, the course allows the deepening of issues relevant to the field of social sciences and philosophy, thus ensuring a free transit between the various instances that form non-operational and institutionalized knowledge, maintaining the much needed interdisciplinarity for the materialization of academic discourse. The discipline also preserves the necessary space for the insertion of knowledge outside the academic field, essential for its updating. Through contact with the city and its workers, the course corroborates the formation of a more connected university, attentive to the survival movements and devices created by the inhabitants of the city, creators of another logic of project conception and materialization of objects.

In this trajectory, the course proves to be a favorable environment for the thinking of design theories, prompting the questioning of the role of design and the conditioning material world from an inquisitive and experimental logic. In the field of design historiography, proper to the research of the production in furniture design in Brazil, we can verify that the course given by the Professor PhD Maria Cecilia Loschiavo opens new possibilities of organization through new ways of research and registration, in addition to laying conceptual and practical bases for an in-depth analysis of the various instances surrounding the designing and conditioning of contemporary society.

### **Research 4 – Memory of the project professors of the FAU-USP (1948-2018)**

The course “Design Called into Question” provided several debates about the tension between the academic career and the professional activity of the designer – debates caused mainly by the vision presented by the designer Gui Bonsiepe, who points out that the scientific-academic career and project practice tend to be in opposite directions (BONSIEPE, 2007). Within FAU-USP, this dichotomy is present daily in its spaces, in the production and transmission of design knowledge in its two undergraduate courses: Architecture and Urbanism and Design. The Project Department (AUP), the main axis of the constitution of the two courses, is the central stage where this conflict is experienced, in the figure of its professors. The aim is to investigate the tensions and challenges faced in day-to-day and project teaching activities at FAU-USP from the memories and life histories of Project Department professors.

The concepts apprehended in the course “Design Called into Question” led this study to be conducted in the light of the concepts of Social History, taking professors as concrete beings, bearers of memories, launched into a daily life – in which the individual is both a product and a producer. It also seeks to know how and why professionals from various areas of knowledge are, at some point in their life trajectories, exercising the profession of project teaching.

### **Research 5 – The appropriation of craftsmanship and the image of the artisan by the luxury market**

The course “Design Called into Question” presented reflections on the urgent need for a social position on the part of designers and design researchers. The course shows that the theoretical basis for such a position has been built since the founding of design in Brazil and today is urgent, not only locally, but also globally. In this way, the course reverberated in a master’s research that has as its theme “the appropriation of the craftsmanship and the image of the artisan by the luxury market”, to collaborate with the discussion of the role of the designer as a mediator between artisans and consumer market of these products through the discourse of the social agents involved in this cycle.

The reflection on the dialogue between designers and artisans, which is seminal of the inauguration of design in the country, has taken shape from different interpretations, some aligned with marketing interests and others aligned with social interests. Thus, for the construction of the dissertation methodology, it was essential to comply with the course “Design Called into Question”, which is based on empathy and guided the position taken by the bias of strengthening a fairer and more egalitarian society, through authors such as Aloísio Magalhães, Lina Bo Bardi, Gui Bonsiepe and Victor Papanek, among others.

### **FINAL CONSIDERATIONS**

In the trivialization scenario of the word design, in full co-optation of its dynamics by the capitalist mode of operation of generation of exclusion, as explained by Tomás Maldonado – author also debated in the classroom – and facing an emergency agenda of social problems, population displacements, urban poverty and environmental commitment of resources, it is very important to take up the lesson of the authors studied within the course “Design Called into Question”, which emphasize the transformative capacity of design project in contemporary society.

Thus, the course allowed the authors of this article to outline some discussions held in class, highlighting in what ways this methodology has given rise to reflection through dialogue, and contributing to the broadening of approaches and the social commitment by which the subject of “Design” is responsible as a device for the production and conduct of the livelihoods of contemporary man in his role as social trainer.

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