



## **DIALOGUES BETWEEN ART AND DESIGN**

### **ABSTRACT**

**THIS TEXT IS AN ACCOUNT OF EXPERIENCES IN VISUAL ARTS EDUCATION, HELD AT THE FEDERAL INSTITUTE OF GOIÁS/BRAZIL (IFG), WITH STUDENTS OF VOCATIONAL AND TECHNOLOGICAL EDUCATION IN HIGH SCHOOL. THE ACTIVITY, HELD IN EIGHT WEEKS, BRINGS NOTES ON DIALOGUE AND LIMITS (OR NO LIMIT) BETWEEN ART AND DESIGN. THE PROJECT ALSO FOCUSES ON EXPERIMENTING WITH DISPOSABLE MATERIALS FOR THE CONSTRUCTION OF CONCEPTUAL AND POETIC OBJECTS.**

IMAG #2. InSEA Publications (2015). DOI: 10.24981/2414-3332-2.2015

# **DIALOGUES BETWEEN ART AND DESIGN**

**AUTHOR: ALEXANDRE GUIMARÃES**  
**INSEA PARTNER: LEDA GUIMARÃES**  
[ALXGUIMARAES@GMAIL.COM](mailto:ALXGUIMARAES@GMAIL.COM)  
**FEDERAL INSTITUTE OF GOIÁS – IFG**

I never had tried to work with dimensions before, but now I tried, I enjoyed a lot and I noticed that it is a very cool and mind-blowing thing, because I'm traveling in the three-dimensional shapes (brief of a fifteen years old student boy).

This work aims to report a didactic and pedagogical experience in visual arts held at the Federal Institute of Goiás (IFG) - Aparecida de Goiânia Campus (1), where I teach. The IFG is a federal institution of technical and technological education that offer technical courses integrated into the mid-level (high school) and higher education, and postgraduate courses. The institution has been in operation for 105 years and began as a School for Craftsmen (2) in the early twentieth century and has a tradition of training workers, considering the human formation of the learner.

The present work was developed in 2013 with a class of 20 students coming from technical courses (high school level) (3) of Agribusiness, Building and Chemistry. The project Dialogues Between Art and Design took place in eight weeks, with one weekly meeting of one hour and thirty minutes. The participants were attending the second year of high school. As the class was mixed, they each brought a specific luggage in a technical area, including the visualities of professional categories in training. The city of Aparecida de Goiânia is in the metropolitan region of the Goiás State capital and the IFG campus, like others campuses, has deployed the mission in addition to the free provision of quality education, to include young people and low-income adults in several social and economic relations, particularly by promoting access to art.

This report is a brief demonstration of an activity in visual arts that aimed to discuss the proximities between art and design objects, developing a critical look at the categories of contemporary aesthetic production of images and objects, highlighting mainly the limits (or no limits) between art and design. Initially, we work on a teacher's text History of Design (Marcos Paes). The small text is a discussion of the nomenclature of Design, bringing legal aspects of the designer profession, as well as a distinction between art, design and craft:

Design is not art, not craft, is not advertising, it is not architecture nor computer. Despite this multidisciplinary approach, the Design prevails as an autonomous science that asserts technology and other aspects in common as, for example, the graphics of computer tools, the influence and relations with artistic or historical periods of research and marketing foundations (unnumbered).

At the same time, we discussed some images of modern and contemporary art Brazilian. The questions about the conceptual limits (art, design, craft, architecture...) was the main provocation throughout the project to the extent that students dealt with the development of a written product design, through research materials, and then to the trial and execution of objects. One of generating questions was: Can you establish stable definitions for art and design? Thus, the project was divided into the following steps:

1. Reading and discussion of the text "What is design";
2. Discussions about images of Brazilian modern and contemporary art;
3. Projecting images that defy the definitions of Art / Design;
4. Presentation of the work of the designers / artists Campana Brothers;
5. Preparation of writing an object of design to question the boundaries between art and design;
6. Research materials for the execution of this project, favoring reusable and disposable materials like cardboard;
7. Trials with materials chosen with attention to their limitations and uses of innovation;
8. Implementation of the object;
9. Report writing project.

Following are some pictures that show the experimentation of materials by students and then the results.

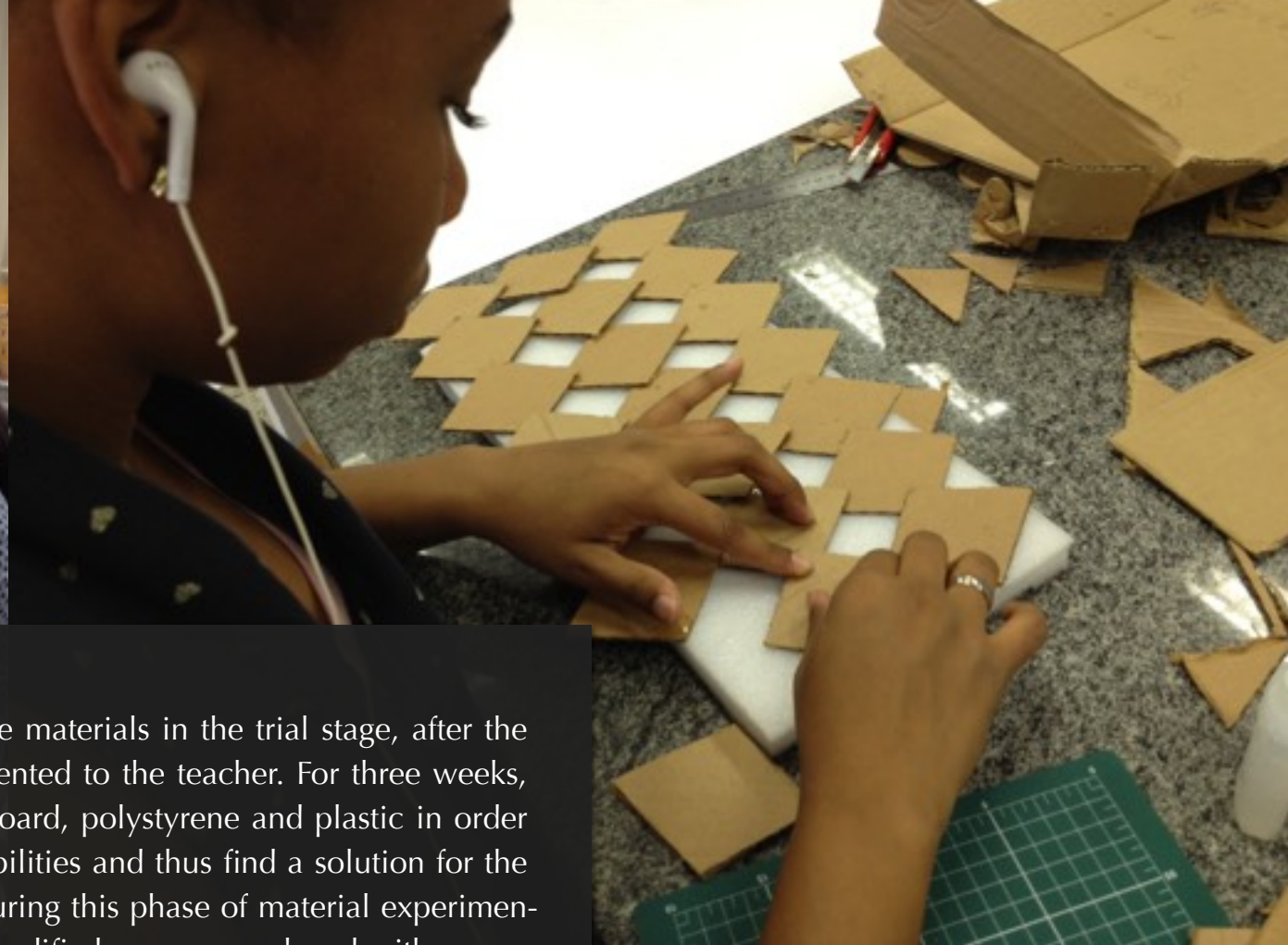


Reference object - this is an object of the Campana Brothers, two Brazilian designers (or artists?) producing conceptual, experimental objects and utilitarian objects for mass production. Characterized by innovation of materials, some students never imagined as a composition of furniture. The pull of the Campana Brothers was one of the visual stimulus presented to students.

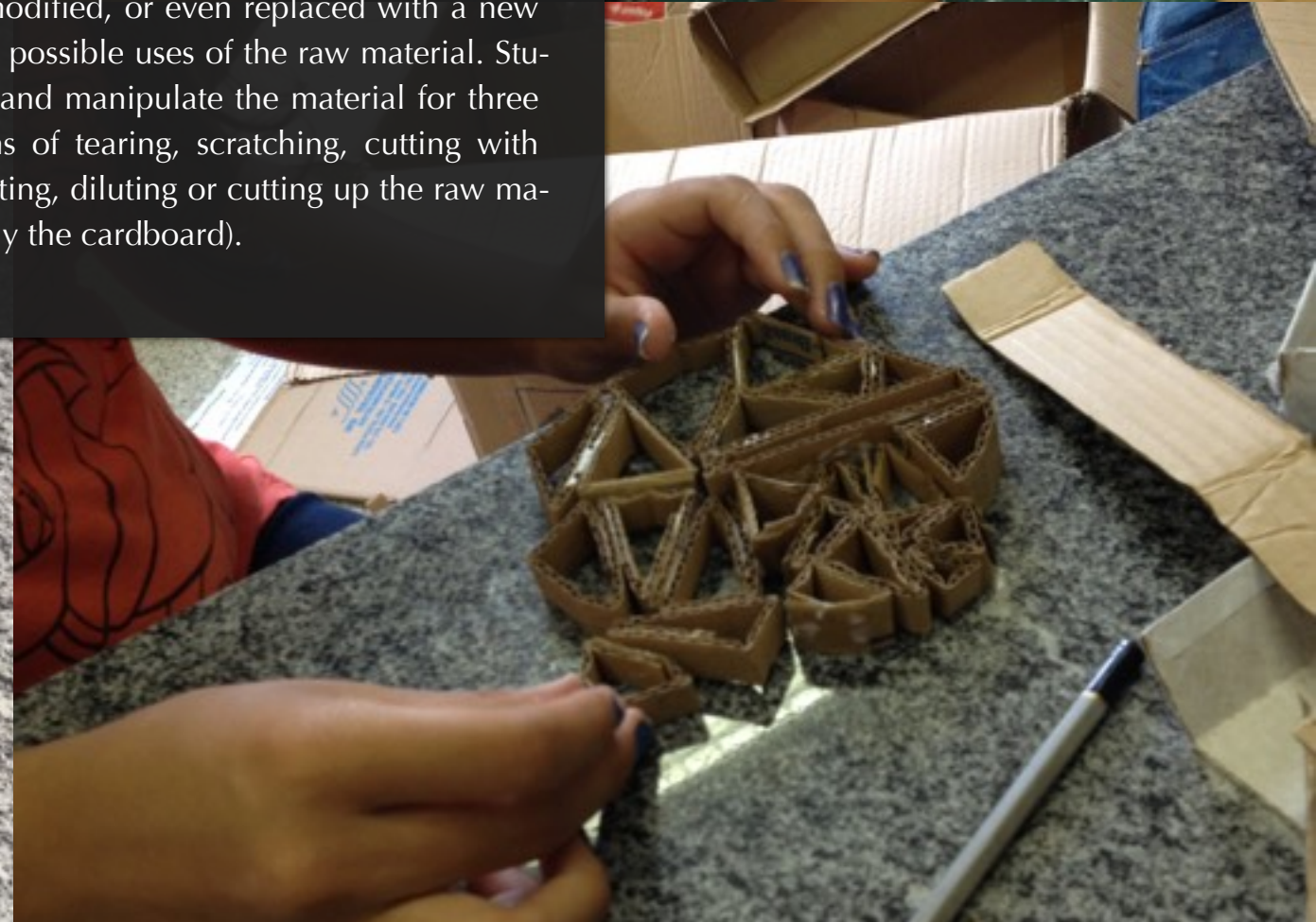
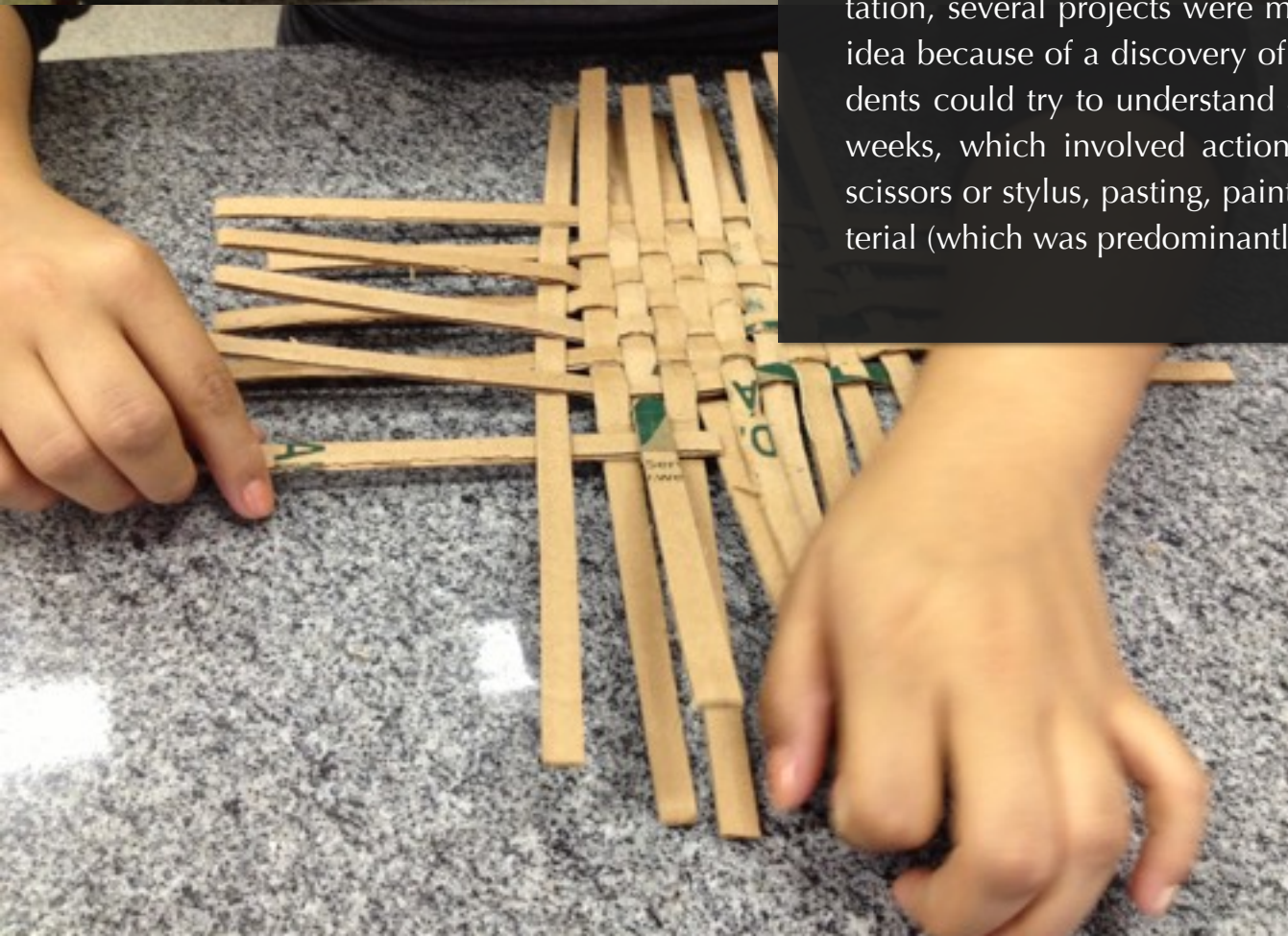


4.03





These four images illustrate the materials in the trial stage, after the object of the project was presented to the teacher. For three weeks, they handled the paper, cardboard, polystyrene and plastic in order to know their limits and possibilities and thus find a solution for the creation of the final object. During this phase of material experimentation, several projects were modified, or even replaced with a new idea because of a discovery of possible uses of the raw material. Students could try to understand and manipulate the material for three weeks, which involved actions of tearing, scratching, cutting with scissors or stylus, pasting, painting, diluting or cutting up the raw material (which was predominantly the cardboard).





Result - "no function" object, according to the author (a girl). Joining cardboard wrapped and glued, tied with wire, the object created by the student allows various forms, according to the handling. During the process of the object, I presented to the student some works of Brazilian artist Lygia Clark (4).







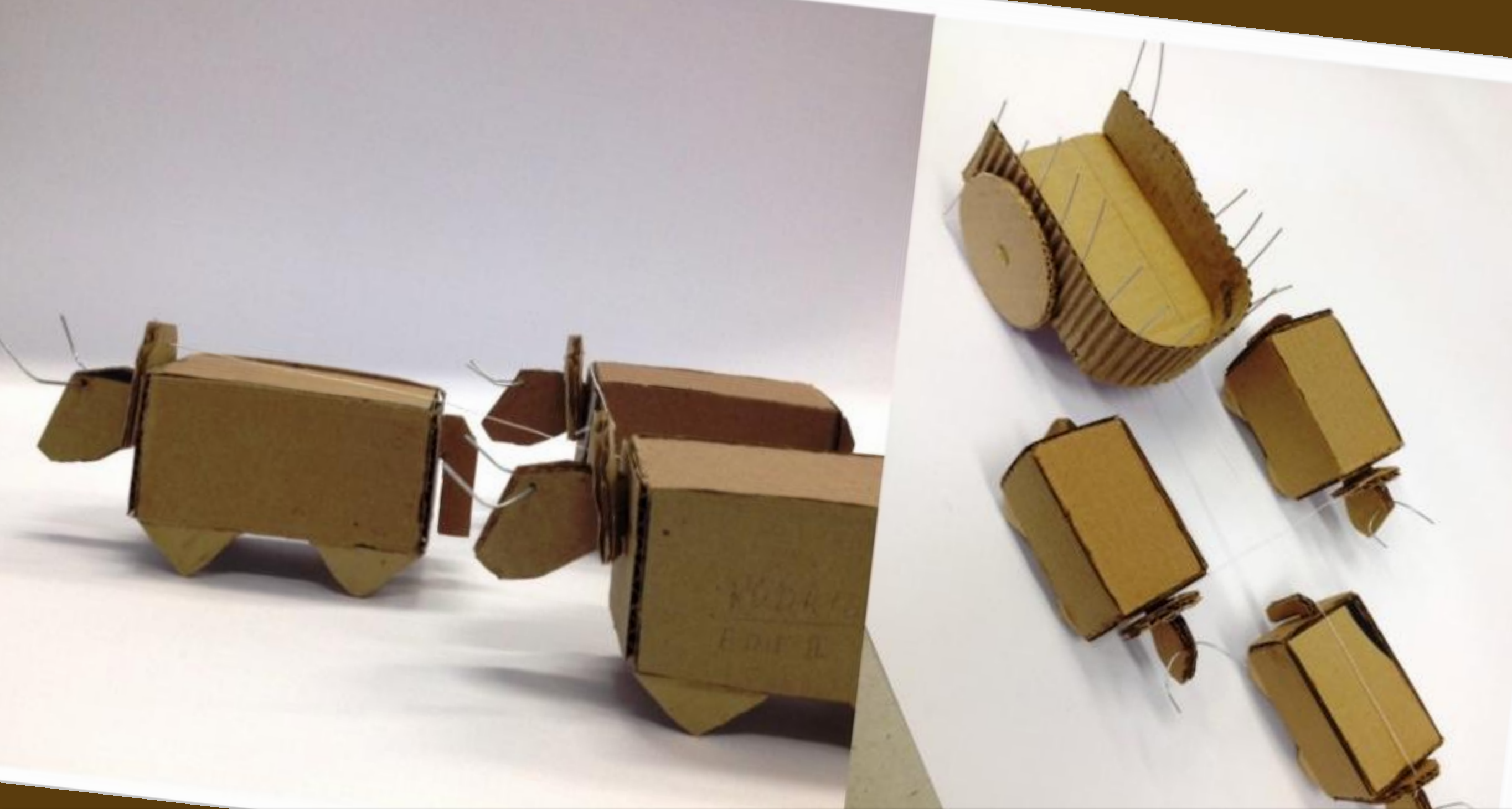
Result - conceptual objects created by a girl and boy students, respectively. The first a color cardboard and the second, a small cubic object, made up of small pieces of Styrofoam. Both objects have reference in the concrete forms of Brazilian Modernism.





Result - conceptual objects created by a girl and boy students, respectively. The first a color cardboard and the second, a small cubic object, made up of small pieces of Styrofoam. Both objects have reference in the concrete forms of Brazilian Modernism.





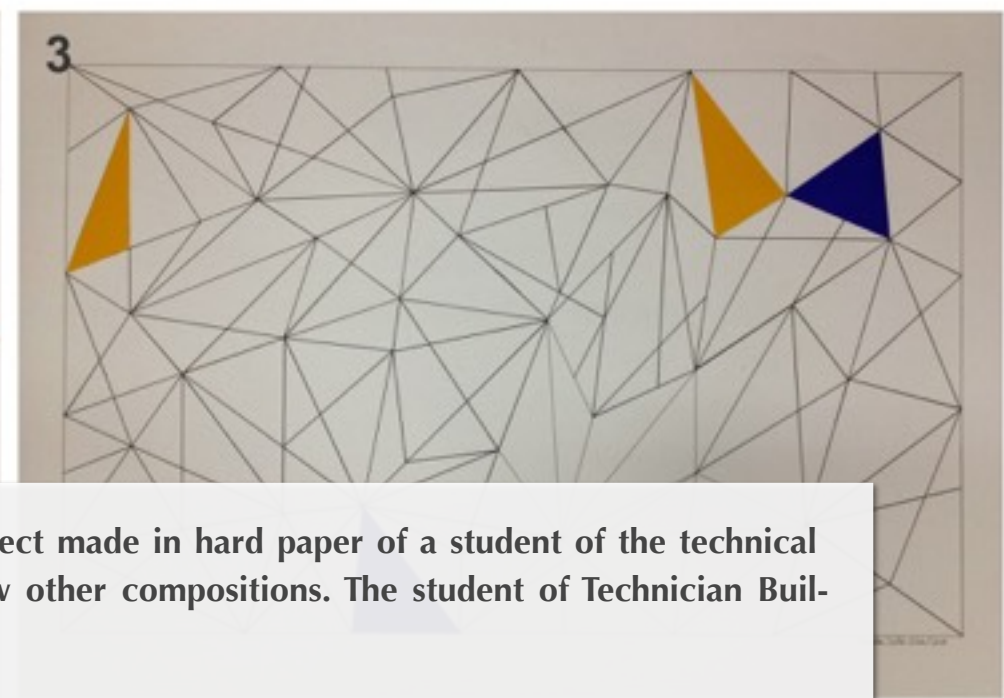
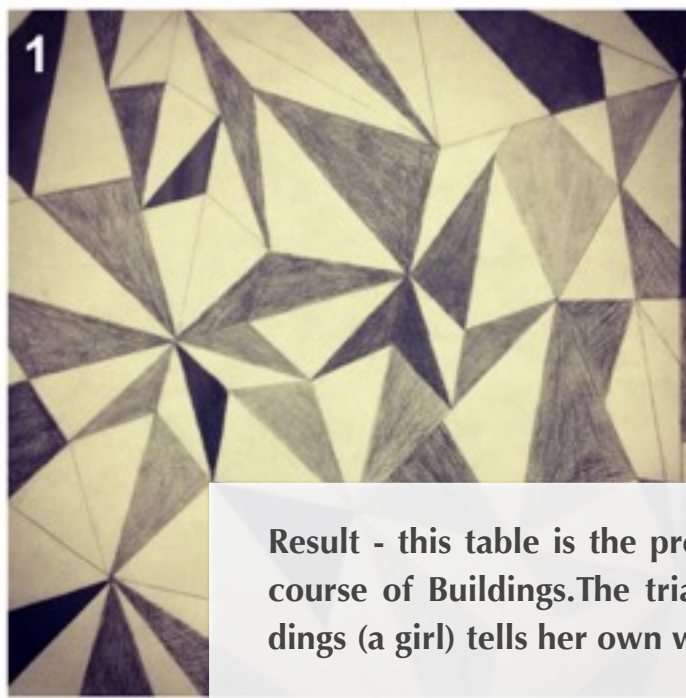
Result - cardboard object reference in the Brazilian rural popular culture, representing, with cubic shapes and straight lines, the traditional oxcart, made by a boy student.





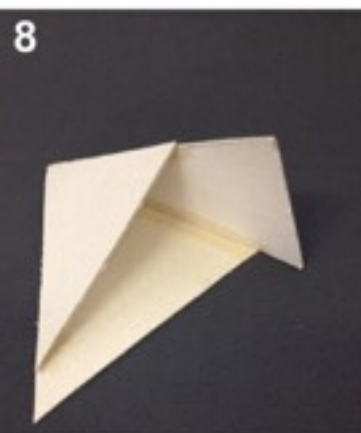
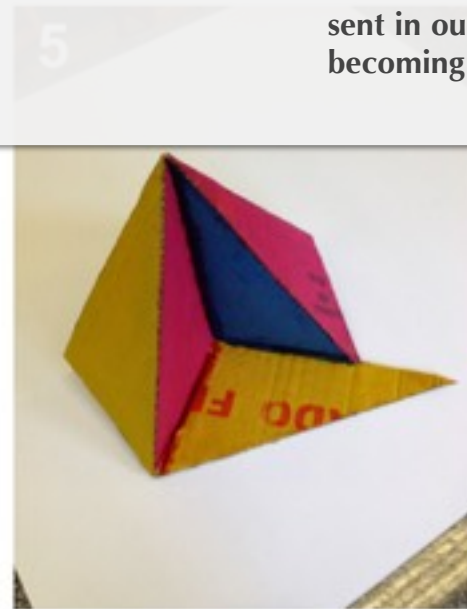
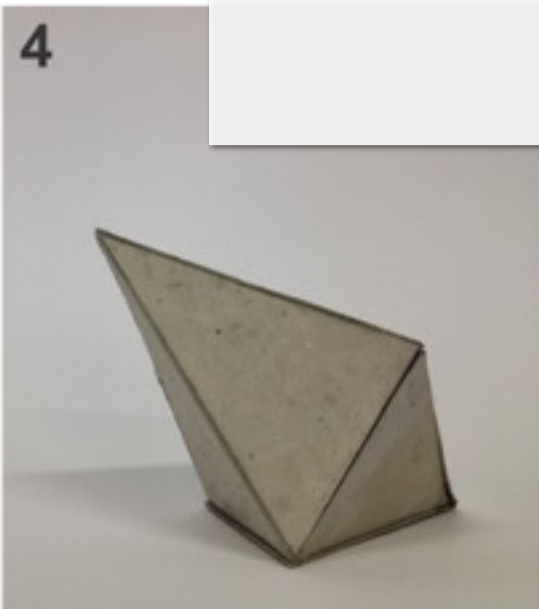
Result - the work is made of cardboard superposed layers and a final layer of a rubber sheet. According to the author (a boy), the object quips the consequent deaths of violence in Brazil.





Result - this table is the process of creating the conceptual object made in hard paper of a student of the technical course of Buildings. The triangular modules are loose and allow other compositions. The student of Technician Buildings (a girl) tells her own work, as follows:

I would like to narrate (visually) the verticality of modern society, the lines present in our daily lives, and show how our thinking, our view of the world may be becoming more and more rectilinear.





## REFERENCES

**BARBOSA, Ana Mae.** Dilemas da Arte/Educação como mediação cultural em namoro com as tecnologias contemporâneas. In: BARBOSA, Ana Mae (Org.). Arte/Educação contemporânea: consonâncias internacionais. São Paulo: Cortez Editora, 2010, pp.98112.

**DANIEL, Vesta.** Componentes da comunidade atuando como fontes pedagógicas. Tradução: Leda Guimarães. In: Anais do XV Congresso da Confederação de Arte Educadores do Brasil. Rio de Janeiro: 2005.

**DONDIS, Donis A.** Sintaxe da linguagem visual. São Paulo: Martins Fontes, 1997.

**FREEDMAN, Kerry.** Teaching visual culture. New York: Naea, 2003.

**HSUAN-AN, Tai.** Desenho e organização bi e tridimensional da forma. 2ª edição. Goiânia: PUC Editora, 2010.

**MUSEU VALE – VITRA DESIGN MUSEUM (Vitória, ES).** Anticorpos: Fernando & Humberto Campana 1989 – 2009: catálogo. Vitória, 2011, 128p.

**PAES, Marcos.** O que é design? São Paulo: ABRA. Disponível em <http://www.abra.com.br/artigos/22-o-que-e-design>. Acesso em 06/07/2015.

**RICHTER, Ivone Mendes.** Interculturalidade e estética do cotidiano no ensino de artes visuais. Campinas: Mercado das Letras, 2003.

## NOTES

(1) Campus is an academic complex present in 15 cities in the Goiás State. The 15 campus together form the Federal Institute of Goiás.

(2) Escola de Aprendizes e Artífices.

(3) The students has 8 hours per day activities.

(4) Lygia Clark (1920 – 1988) was a Brazilian artist best known for her painting and installation work. She was often associated with the Brazilian Constructivist movements of the mid-20th century and the Tropicalia movement.

## THE AUTHOR

Alexandre Guimarães is professor of Visual Arts at the Federal Institute of Goiás. He teaches for the middle and higher level - training of art teachers. He attends PhD in Art and Visual Culture and Master's degree in Visual Culture. He holds a degree in Visual Arts and it is enabled in Graphic Design.