

ABSTRACT

In this paper we propose to reflect about theoretical-methodological issues regarding to the act of projecting in design with the aesthetics contribution, from the interdisciplinary experience involving the subjects Aesthetics and Design, which we have taught in the Design Course for the Universidade Federal da Paraíba, at Rio Tinto Campus. With the theoretical support of authors such as Bernd Löbach, Donald Norman, Bruno Munari and Gui Bonsiepe, reflections about the functions of the products in previously planned activities have been initiated, as well as they have been directed to formation of Design professionals. Practical basic issues come up amidst the concern about promoting the dialogue between aesthetic reflection and the development of products project. In the developed activities in both subjects, the focus goes over bringing the students to reflect about the functions assigned to the products, mainly those which Löbach indicated. As a way of practical experimentation of these principles, it was necessary the study of which methods of project would be better applied to this context. In the publication Design Thinking by Marício Viana, we found an interesting way. This method presented itself as an alternative that could offer us better conditions to the accomplishment of the activities. The special treatment which was given to the target audience of the project is a differential of this proposal. It allows the audience has a decisive role, from the early phases to the last phases of the project, when it is materialized and implemented. This method also characterizes itself by the dynamic approach that allows to be completed with tools from other methods in all the steps, aiming more in-depth results. It also offers the possibility of progress and setbacks during the act of projecting, increasing safety margin to designers. These experiences generate to us new perspectives and contributions between the theoretical-reflexive field and the practical field in the act of projecting. Through this moment, this dialogue has been presented itself satisfactory, seeking to emphasize the relevance of the theoretical-methodological treatment of the project, mainly in teaching and learning. Among other contributions, this experience has clearly

achieved effective results in the curricular dynamic of the Design course. Since the reflective field consolidate its participation in the conception of products, the process of the act of projecting will become more complete, endowed with material and immaterial content. Thus, the possibilities of having positive experiences regarding to the final product are considerably enlarged to all participants in the process. The option for the interdisciplinary dialogue enables us to reflect together about the relationship between the products and their users. Therefore, they are relevant in a globalized world, saturated of objects, whose signification often escapes the interest and comprehension of the public whom are directed.

INTRODUÇÃO

Interessados em refletir teórica e metodologicamente acerca das experiências de projeção no desenvolvimento de produtos de design e unidos pela preparação das disciplinas que ministramos no curso de Design de Produtos do Departamento de Design - DDesign da Universidade Federal da Paraíba - UFPB (Estética e Projeto de Produto I), mergulhamos em instigantes e deliciosos debates acerca da projeção e análise de produtos. Decidimos, então, unir esforços e lançar aos estudantes e a nós mesmos o desafio de estabelecer pontes e reflexões entre ambas disciplinas a partir da tarefa de projetar produtos de design.

Com o aporte teórico de autores como Bernd Löbach, Donald Norman, Bruno Munari e Gui Bonsiepe iniciamos uma reflexão acerca das funções dos produtos. A leitura desses autores nos encheu de questões aqui reportadas. Löbach atribui ao designer industrial a tarefa de ser um "otimizador do uso sensorial dos produtos e também um promotor de vendas, [uma vez que] no mercado competitivo a função estética é incorporada como fator de decisão do comprador". [1] O distanciamento de algumas décadas entre a escrita do autor e a escrita deste texto, em nada desmerece suas ideias, ao contrário elas se tornaram claras e evidentes no mundo globalizado do século XXI. A defesa empreendida por Löbach da abordagem estético/simbólica nos anima e nos faz encontrar inúmeros outros pontos de reflexão e conexão