

CURRICULUM DESIGN: AMONG THE IDEOLOGICAL AND EMOTIONAL: RUPTURES AND SUTURES

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ABSTRACT

Training in design requires multiple optical undeniably, that allow their formation and action curriculum. So, from the basic definition of design as a science that can be integrated to validate the theoretical and conceptual disciplines. As teachers we offer our apprentices data, information and "knowledge ", but sometimes we forget that the education process goes beyond the academic context and applying formulas and magical practices, from which we expect innovative and creative acts. This paper proposes the complementary perspective from the Education and Human Development to raise the ideological and emotional, its ruptures and sutures, as human beings search for sensitive, creative and creative, as stakeholders of the educational process are permeated by the epoch, the objetual literacy and information media, such as variables of everyday life and as a bridge link and recreate the basis of what is taught and what is learned from the design: creativity and innovation

Keywords: Design education, human development, epochality, literacy objetual, social function, knowledge, curriculum

1 INTRODUCTION

We affirm that education is organized according to technical approaches, technology and professionals had mixed matrices, resulting the strict sense of learning and teaching - convey, express, be and do - and filtering the importance of surround sometimes as a strategy for survival of the species and at other times as a sieve that determines the equality - or the difference between the actors of the learning process. Therefore, the model radically anthropocentric could not be more than a sophistry that lost the real educational objectives: the learner and the educator.

2 BODY AND DESIGN SENSITIVITY

The sketches were for education in design are based on different knowledge that determine a division into categories and outline the 'subject formation' - apprentice designer - as its technical capabilities and operational gearing it to provide its project development in the classification of users and contexts action based criteria are not always objective. Therefore, the mechanical, theoretical, physical and become sensitive user features, and strategically addressed from different points, in reading the human body is the crucial relational focus and its contents are classified and defined according to some specialty training in the subject turns designer - biomechanics, ergonomics, psychology, etc - as a result, the human being ranked by various optical ends, their spatiotemporal instance, its role and the variables that affect it at some point since non-consistent approaches. Although these lens an identical underlying premise, "to discover when, paradoxically, watch, incorporating aspects of standardization is not aware of the concept of subject that is invoked. The body, rather than a package with size and chromatic movement and biochemical or regulations, is inhabited by individual essences and is complemented by the reason and the sensitive.

Consider the following statement of Velez de la Calle, "the curriculum is an expression of social function." This feature is contextual in nature and subjective and does epochal historical moments converge relevance for humanity and for subjects that form, they operate as determinants of behavioural and educational input, beyond their needs and rights as individuals and, likewise beyond the circumstances that influence their development potential. In today's world, sociopolitical and economic situation, geographic foci exchange transfer models of political representation and action on standard ways of doing and proceed to adapt codes and languages. First, since the role of teachers, whose language reflects ideological ruptures and sutures emotional, good and bad, that recreate their

form and content owners feel, know, come, finally, their ideological and cultural burdens. The ideas that broadcast a teacher can get to shape the imagination of the subject in training and, in the long term, the scenario of collective social needs. The commercial logic makes what the purpose of learning and training from different knowledge tends to produce products of multiple scales and cultural adaptations but does not prioritize the real needs and personal growth paths.

The increasing specificity of the technical, technological and professional begins to determine the identity of knowledge, diversification, while reducing the areas of application and knowledge to specific tasks only address the what, the how or to what conditions and rigid. This makes the learner in performing tasks and exercises player, but deprives him of the skills and competencies necessary to renew, to confront and to transform the more regrettable, creativity does not manageable resource.

Human creativity allows the combination of educational processes with environmental project methodologies, environments and physical objects, product development and civilization, to create technology (objectified by Design), which operates as a resource for groups and identity and inductor behaviours. But perhaps, create, recreate and use that framework and reference material, cognitive, operational and attitudinal-is just one sign of the need to 'techno-scientific resources', a mere instrument for learning and teaching? This reflection has to understand these objects as a result of creative processes as epistemological multiplicity affects learning and conditional creation or lattices of the curriculum. They are, therefore, resources to build cognitive skills and search skills essential personal and social. Opera, even as scripts, sets and props formal learning and everyday life. In the words of Pierre Levy [2]: "We, therefore, the status of a species in which each member would have a good memory and astute observer would, but had not yet achieved the collective intelligence of the culture for lack of articulate speech," leaving us with another missing link in the search for the articulation of the epistemology of design.

3 EPISTEMOLOGICAL CONFIGURATION DESIGN

The creation of liveable environments for human beings demands a multiplicity of approaches. Design as a discipline responsible for meeting and developing this human need, encrypts your reason for being in the potential for changes in the physical environment, and from them, behaviours, attitudes, dreams and human values. Accordingly, the logical approach to formal schools of design tends to be located beyond the space-time in their technological and productive knowledge, and includes various topics; it is well known the prevalence of the practice from the arts and crafts and direct use of materials and processing.

A case that illustrates our assertion is found in the dynamic training of schools such as Bauhaus, or anchoring in the specific technological purpose and suggested use of Ulm, to cite two influential schools, whose principles remain theoretical framework to train designers around the world. "Much of the pedagogy is played on the basis of production (...), but production is not dominant, the Bauhaus is not a factory" Claude Schnaidt [3] quoted retaking the legacy of Hannes Meyer and his vision of "study society for serve "from the notions of harmony, concrete work, collective action and integration into society. As educators sometimes forget that since the language codes of the way up the diversity, multiplicity, variation, assuming the educational model legible and are in danger of not stimulating new perspectives.

In the process of the conventional educational model at all levels, in the relationship pupil / teacher, rather than implement a communication model that matters is their effect because, although many actors involved, is only the 'student' who learns. This model has undergone little change and they frequently occur from exogenous cultural approaches to the same learning process. A parallel between communication codes learning contexts in different contexts, we see to go back to the pre-history when, absent graphematics and emerging writing and oral verbal expressions are given painted in caves. What purpose do they have? Instructions, perhaps, of a leader to his people? Strategies for survival? What in the modern code is classified as art could be, in fact, a communication effort. Today, the idealized representation of concepts, such as female / or male fertility / strength, can be as much communication as art, but not necessarily learned concepts clear instances of conceptual creativity.

Ahead of its time, the scenarios of the middle Ages were characterized by exclusive access to knowledge and class. On the one hand, knowing they were a chosen, lucky and skilled (cognizant beings), which concealed the source of their knowledge without allowing the vulgar pleasure of

'knowing', wise self-labelled as gauges of knowledge. On the other hand, the people were ignorant but the executor of the roles that differed cognizant.

What remains of that past in the present world is not fundamentally different in terms of patterns of learning and knowledge. Although the techniques and methodologies as well as language and purpose have been refined beings-subjects, are pieces of a puzzle without specific territory, "Once deterritorialized, men, things, skills, capital, and knowledge is changing signs and turn endless circuits of the goods. Strategies not erecting more trade barriers, establish networks, organized shorts. Communication networks, transportation, distribution and production are inextricably intertwined, weaving a circulation space. Capitalism is global. The course of events on one continent affects the lower activity in another; the circuits have built global interdependence." [2]

Therefore Pierre Levy proposed space-time: a sort of one that is inserted in each individual through objects, teaching and doing in humanity today. Hence, not only the devices used by people in the world are integrating cumulus whole vast universe of epochal legacies that make the curriculum of the first network design is based on the evolution of the general from the individual to the collective. Those non-designers are permeated by elements of classroom education in design, literacy from their gestures and everyday life.

4 HUMAN DEVELOPMENT AND DESIGN INTEGRAL TRAINING

In the multiple tissue contextualizes things real and virtual, physical and methodological literacy the object, the time and the subject [4] would mark the nodes of that frame voltage relationship and knowledge and why, paradigmatic elements to which the tools might affect communication and the relationship between education stakeholders, both in school settings and outside the classroom. In a historiographical perspective, the wheel is a technological tool that triggered subsequent economic and social developments. So all naturfactos [5] have operated where by humans validated their power as social living and embedded in a unified real physical environment.

Is it possible that the ingenuity and intuition might learn unify what has been segmented into specific topics and specific? Today in the training scenarios to integrate needs of various kinds, the concepts of creating and learning must respond to the network or matrix effects that occur curriculum and as models that have an impact outside of school. This matrix involves integrating broadcast today is not the essence of learning.

The multidimensionality of subject - more than a 'glass' to be filled is for the educator, an occasion for translucency it really is as an individual and thoughtful -, is activated from its being alive, active, activating realities with possession of knowledge, subjectivity broad, diverse in knowledge and ideas to relate to the world, beyond the speaking or reading, teaching techniques and pre-established. Therefore, in the internal domain that being sensitive and creative subject reflects the multicultural - a condition as 'natural' as part of civic processes of sociality - with expressions of his thought and the human condition that expand the boundaries of each individual heterogeneity with new perspectives of knowing and being closer to the offset, but not necessarily opposed to the uniform different mental topographies grounded in schooling.

The subject who enters the educational environment has to be revealed, not destroyed or filled with fixed knowledge, technical players and stories, to discover his sensitivity, his ancestry, his matches as an individual and social context. First to be, and then be recreated, later to re-appear and finally be able to assert from subjective dialectics faced with objective reality.

In the design, the basis of learning is of the same nature as the world learning in early childhood: the world is apprehended as a discovery, as suggested by Ken Robinson calling the attention of teachers: "We have to recognize that talent human is very varied. Each has different skills. No schematic is worth something, standardized and linear. We cannot put everyone in the same boat. Time to change the industrial model for an organic one. We must act as farmers working to create the best conditions." Those starting a career in design, must deconstruct the learning, going to the origin of things, not the standard formula approach as a superior and unattainable canon, returning the timeline of the objects to find what our culture has cemented itself as substrate "creators" and who are responsible for training in design as a discipline and way of thinking, we must allow the base to refer to the ability to assess, provide and implement sensible and sensitive. Pre-school schemes alter the effectiveness of their learning / teaching, particularly as learn to design must also be an emotional experience. Says J. Pericot "the student should be aware that he must organize, unhindered methodological design their own process, to become one with him and accept his reasoning, intuition and experience."

5 SENSIBLE REASON [6] AND COGNITION IN DESIGN: LITERACY OBJETUAL, TIME AND PLACE. BEYOND THE STUDY CASE

The pragmatic logic and dynamic models of teaching and learning in the design impose new priorities, means and technologies to support a specific literacy, focusing on the visual. The children today can learn to grow both through various channels, senses, language and media, ICT or information and communication technologies. The so-called digital natives usually can not relate the multiple information or not fully integrate the feelings and emotional breakdown implied - or sutures possible - to beat in this sea of mysteries and data proliferate in interactive media and communication. The underlying sentiment - limited by factors that minimize the singular in educational settings - reduces language of form, which is the design, a simple slang surface image, which generates stereotypes, appearances and behaviours, called euphemistically 'virtual' or virtual world. While "... the language of the educator or politician, as well as the language of the people do not exist without a thought and both language and thinking without a structure that are referenced ".[7] So the act of education is stagnating in a contradiction ironic that the diversity of the media.

Generational aspects dictate standards for knowledge and the relationships between teacher and student, between half and educational model are stressed trying to show the logic of their values, sometimes mere moral principles and attitudes that mark learners from different corners alleged paradigms of good being and doing. Susana Perez Tort[8], referring to the digital natives in educational settings, suggests that we need a link in the formative stage: "The teachers who cling to the paradigm 'illustrated, printed book library' are actually digitally illiterate and ignorant (...) the natives are trained to understand the world and learn differently, but no teachers at the high (...) immigrants media use but persist in the old paradigm illustrated (if all information is on the web, the teacher should be taught to know what information is worth (...)) It is the tone of the object or the media / technology mediators devices itself, but the why of what is used".

So why use the media know, involves sensitivity? "They're part of a generational act per se which gives the status of technological literacy to youth and children today, also provides a special sensitivity? Will this be a break for the stage of educable? Is it likely to talk about development in school settings as well as talk of the human, to look beyond the border established, go back on the trail and appreciate the cultural environment of its existence and enrich the intercultural potential of that participate without departing from the perceptual-sensitive auto? Do postulated this as executioners of momentary passions and feelings? Where is, then, linguistic reference that gives meaning? Where are the formation of complex thought and the fruit of hope in the sublime? What about the importance and unique creativity of the mind? Speaking today on news, media, times, languages and beings-subjects emerging emancipatory and enablers, kinetic and multidimensional will we be just a click of this mediation in the field of education, allowing its sensitivity reveal subjective and emotional sutures? Be possible, then, "Draw the diagonals of the topography that allow recognition of long duration and large spaces, from which the bodies have been marked, sensitivities, social ties and political actions. And that also allow recognition of the subjects of creativity, autonomy and instituting imagination?" [9]

Converge here once again the conditions of the educational process actors, faced with a dichotomy design: both the learner and the educator are whether human complexity. Our world is fertile for iteration: reproduced models, objects, situations, and experiences and reiterated in the happenings and characters of the story with wit and mastery. This, in the middle holding objects and design creations and design in schools, where teaching focuses on techniques, strategies, achievements, standards for success, like a device aimed at specialized exploitation of creativity .

Institutions and teachers forget that being single, the learner and to transfer the responsibility for the future. "Man as a social unit should be the starting point of a new pedagogy that sees human nature as the result of social interaction and as such design requires the resolution of all the needs arising from their environment." [3] In formal school settings, basic and professional design with the everyday life and operate many screens, tools, methods, events, motives. In the formation of self-subject that that user as an apprentice and conditional relations theory and practice.

From them the 'themes and issues' that come together in what curricular - 'must learn' -, tends to be very relative, both social needs, such as models that apply regardless of the eco-training [10] There is a lot behind an object, we can almost say that humanity is immersed in it. Comparing the behaviours and methodologies associated with teaching-learning such as scenarios, tools, speeches and purpose, the apprentice to the world emerges as a subject in school, formed from the bases of the formal curriculum also general curriculum which emptied from the life. With this recognition, society

and power underlying determinants of these individuals depend on their formal training inputs, focusing only on school and leaving aside the frame of everyday life, with their intangible legacy, they are hidden, undervalued and overlapping in essence of being.

Therefore, from a hegemonic is classified revalues and distracting societies and peoples dependent on what could be achieved from analyzing their own context and temporality. There is power from the teacher, the teacher, the tutor who taught their symbols and meanings. This, in their capacity to be-subject ability to keep learning, know the multidimensionalidad of every being who is confronted and who grows, also recognizing the creative acts of teaching to learning as more than just instruct. In this sense epistemic must also recognize that the curriculum goes beyond the school and is determined by the daily, which is an adjacent conformation of transdisciplinarity give meaning to do, know and loved, doing school training scenarios comparable to those of everyday life where every day is different from the previous, prospectively, creator and sensitive. None of this limits the educational purpose and its role in being subject / learner as social actor.

One possibility to enhance this vision allows viewing the teaching of Design from the comparative perspective of Branding [11] modelling profiles and meanings to gather and have what we have in common elements or conditions with similarities. Each school should have specific design and subjectivities that are above the "ideal" professional profile, with bases and inputs of their environment and everyday to ensure that learners are permeable and sensitive, capable of knowing and thinking in different tones and relationships unsuspected by inventiveness and creativity. In conclusion, quoting Tom Mitchell, we postulate here the urgency of designing a practical way and in the training and particularly in the field of educational mediation, a further understanding of design and basic objetual way. "Instead of the concept of design as a simple way of producing objects, develops an understanding of design as a process of continuous and non-instrumental thinking, a creative act in which all designers and non designers can participate equally". So, then, before being designers, we are beings-sensitive subjects with the capacity to learn, teach and create. The training device would be consistent with the human condition.

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