



Design as Education Performance, Bricolage as Resistance

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1. Introduction

Since the creation of the novel literature, the space of fiction never stopped to expand. Quoting Rancière, "Literature lives only by the separation of words in relation to anybody that might incarnate their power. It lives only by evading the incarnation that it incessantly puts into play. That is the paradox Balzac runs up against when in a novel he denounces the evil that it produces, and when he discovers that the only solution to evil, "good" writing, imposes silence on the novelist." [1]. The idea of metamorphoses associated to the literature it's not new. "Literature" is that singular power that was founded on the collapse of rules of representation that determined genres and modes of expression appropriate for one subject or another. We cannot forget that Aristotle had fixed these rules of representation to set up rules for the derangement of poetic fiction. One of the founding principles of the poetics of Aristotle was that the fiction must represent an action to imitate. As a matter of fact, since then we use the "literature", not only to stimulate creative power of the reader, but also transmit the testimonies of great historic values to the young generation. Following this, we can ask, what makes the computer that the books didn't before? *Simulate*, we can answer? It seems that the concept of simulation has always been inseparable from the literature. The real difference it's what we conceive by simulation. The concept of simulation appears today like a program which claims the denial, it's a mean that states what it isn't and denied what is. This inversion produces, not a decentering of *self* into the literary character, but an absence feeling, which invalidates interiorization of the ideas and ideals. The cybertext reveals radical forms of adjacently, promoting a particular way of construct meaning, where a metonymy comes overlaying, collage, just a position of visual elements, and forms of mapping. However, the interminable flux of fragments suggests a process of breaking with historic memory, the lost of narrative.

2. The performing of bricolage as a resistance

The conception of culture system as a text network is from Lévi-Strauss. According to the author there are only two ways of thinking, symbolic thought – which is of order of metaphor – and a scientific one – which is of the order of metonymy. These two kinds of thoughts exist in all culture but in different proportions [2]. On their own terms, "la science eût, en effet, travaillé à l'échelle réelle, mais par le moyen de l'invention d'un métier, tandis que l'art travaille à échelle réduite, avec pour fin une image homologue de l'objet. La première démarche est de l'ordre de la métonymie, elle remplace un être par un autre être, un effet par sa cause, tandis que la seconde est de l'ordre de la métaphore" [3].

In this model of textuality we must think the system network culture, not as a collection of texts, but flow of communicative practices that promotes and redefines semiotic orders that are constantly floating. This network has in our days a new substrate, the cyberspace, fact that promotes the creating of new artistic forms and genres. Associated to experience in cyberspace it is the promise of transforming. This potentiality is explained by the predominance of metaphorical thought. As we already said, each culture is like a text system defined by reference to two axis or planes, a metonymic (horizontal), or formed by syntagmatic relations of contiguity (order of events), and other metaphorical (vertical), or consistent in the paradigmatic relations of similarity (order structure). Quoting Lévi-Strauss, "en un sens, le rapport entre diachronie et synchronie est donc inversé: la pensée mythique, cette bricoleuse, élabore des structures en agençant des événements, ou plutôt des résidus d'événements, alors que la science, «en marche» du seul fait qu'elle s'instaure, crée, sous forme d'événements, ses moyens et ses résultats, grâce aux structures qu'elle fabrique sans trêve et qui sont ses hypothèses et ses théories" [4]. This is the biggest change operated on the cyberspace.

We must considerer that all manufacturing operation images, from signs and other images are a form of appropriation of cultural codes. This activity produces forms wish can be habitable. The historical narrative takes place between moments of continuity, with prevails of metonymic thought, and discontinues others, in which metaphoric thought predominates. The massification of the production of forms isn't a landscape or an entertainment game, but a resistance act through which the cybernaut created new spaces for social relations, interstice, and conquer visibility, as proposed Nicolas Bourriaud. According to him, relational art covers a set of artistic practices in which takes as their theoretical and practical point of departure the whole of human relations and their social context [5]. More than conquer visibility, they create free spaces and periods of time with new rhythms, different than those that organizes everyday life, creating different 'zones of communication'. This initiative of create new forms of live, which count with the cooperation of all cybernauts, does not aim to complete a product or to close a history, but to keep it open indefinitely to further inputs.

The modernity extends into the practices of cultural *bricolage* and recycling, which are not the same project of than Messianistic utopias and the formal "novelties" that typified modernity yesterday. Claiming that the current narrative has no utopian sense does not justify the assertion that there isn't a political project. The change of forms of social life involves a political project. This project will be forever unfinished, inconclusive. It is an open work. This technocultural context raised new classes of art that ignore the boundaries between emission and



reception, composition interpretation and, above all, creator and viewer [6]. Everyone wants to participate in this big phenomenal open novel, by contributing, most of the time, throwing into disorder.

Relational interventions function at the micropolitical level, more specifically at the interpersonal level. Each person at their level, by producing, reproducing, expressing, cause variations on language through in which new social models sparkle. In terms of Nietzsche's concept of power, as a dynamic flux of transpersonal forces beyond the grasp of reason, human consciousness is only able to grasp fragments of the whole and therefore is only able to transform at the micro not the macro level. Total revolution is replaced by microrevolution. The current model of utterance is aimed mainly to short-circuit the cultural models. We must judge this practice, of modeling possible universes, not only on the basis of aesthetic criteria, but also with ethics one. The sense of absence that we refer previously does not protect internet users from the effects of subjectivity of their own practice. We must not forget that the system in interactive systems returns us to our own image. The result it is a subject's cybernetic as an amalgam, a collection of heterogeneous components, a material-information entity whose boundaries undergo continuous construction and reconstruction.

3. The bricolage as an education problem

The practice of *bricolage* isn't a real problem to those who are able to judge, on the contrary, according to Rancière, who claims that emancipation comes from improvisation. To understand this assertion it is necessary to remit our thinking to Kantian's architecture. Since Kant, we know that the aesthetic is a division of knowledge, interfering in the order of sensible experience, through which it evaluates the external reality in accordance with the values of beautiful. The capacity of judging the objects defines reasons which render an object desirable or offensive, but also a certain suspension of the normal conditions of social experience. For that, it is necessary to short-circuit the usual sense for other landscapes and aesthetic figures appear. The signs or forms that appear must be translated by those who perceive them. The judgment to the manner of being and feeling it's a condition to transform practice in knowledge, process that imposes the transition of feelings in words and words into feelings. Aesthetics has been conceptualized by Kant and Schiller, in terms of disconnection - there is something that escapes the normal conditions of sensorial experience - is the process that guarantees the emancipation, defined as a state of getting out of the ordinary ways of sensorial experience. Nevertheless, and more than ever, the conversion of unity of sensibility into unity of significance requires subjecting the feeling to the reason, which is, translate the feeling into words. This is the mission of education, illustrating the deepness of *signs or forms* that cybernauts move so randomly assigned. Rancière proposed the concept of 'poetics of knowledge', a procedure for interaction based on the use of a discourse which rewrites the force of descriptions and arguments in the equality of common language and the common capacity to invent objects, stories and arguments. For that, it is necessary to find a center, as an own act in cyberspace, around which the learner integrates all the consequences of it. Urge guarantees the perception of embranchment between signs, the links between intention, perception and intensity that is crystallized in the *form of sign*. Thus guarantees not only the conversion of units of meaning in unity of emotion, but also the balance in the metonymic and metaphorical thought to construct a social environment.

Emancipation depends on the power of the relation of this center, that can be a book, a word, or a post on the Facebook, with so many *signs* as possible. Obviously that intellectual emancipation, as Rancière propose, subverts the role of the master - he is no longer the one who knows and transmits his knowledge - but rather the one who tells his intellectual adventure. In a common lesson, the master transmits his knowledge, but in fiction tells and guides the student in intellectual adventures. The principal target of education must be to define subjects in terms of capacity to translate *signs*, design political scenarios and social models from a center, and not in terms of incapacity, avoid defining natures of subjects, but processes of subjectivization. In this way we guarantee space to knowledge and think about society rules, without distinguishing categories of populations, but consecrate the logics of functioning. In the process the student creates empathies with the social models that he proposes, establishing the necessary link between the sensitivity, knowledge and reason, being thus the conditions for an effective acquisition of skills and the conscious of that and not only the knowledge of a fact. We are in a situation where there is this kind of oligarchic attempt to erase the political stage. This stage tends to disappear and usually follows another one in which we will see new forms of strange organization, or restructuring the older one, of the community and news relations between the same and the other.

4. Conclusion

The interface between machines and us is a special case that increases our capacity of act and, inevitably, changes our perception of live. The borders of natural interface between the world and us were extended by interactive systems. The possibility of connecting brains with machines let us see what it's beyond boundaries. The observer is part of the system that he observes. There is in the interactive system a contraction of time. In fact, in this environments, the moment of observation coincides whit the moment of acting, the own behaviour, that influences, not only in installation (the observer is part of the system that he observes) but also, buy enlarging our habitat, the sense of being. More than that, we must realize that what is in the system, like an observer, can be a part of the system for someone who observes me from another environment. Nevertheless, we usually behave like in classical cinema, as if our behaviour couldn't affect the image of the other observers, or interact with their own environment. However, there is no doubt that we create *senses* with the movement of images,



sentences, forms, in a word, *signs*. Existing in the nonmaterial space of computer simulation, cyberspace defines a regime of representation within which the pattern is the essential reality and presence of an optical illusion. In the matter of fact, cyberspace is a system to create reality by showing parts of the reality that are made by the own system, which is established by patterns. With this dynamic the interaction between natural and artificial, real and virtual becomes more and more indistinct. More than simulate our gestures, feelings, discourses, we are stimulating our phases and states of consciousness, and we must assume responsibility for how we evolve as people and for the society that we are helping to build. The main mission of education is to guide the new generations in their demand of constructing emergent cultural system in which we are able to live for.

References

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