ESTUDOS EM DESIGN
DESIGN ARTICLES

The meaning of Environment Design: the uniqueness of the human being in a scenario of transformations

O significado de Design de Ambientes: singularidade do humano frente a um cenário de transformações

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Abstract

Design is a field of professional activity that comprises different types of work, such as space planning. This interdisciplinary typology has been evolving, rasing the question of what the role of the Environmental Designer must be in face of contemporary times. The reflection proposed in this article aims to analyze the relevance of the Environmental Design profession for society, demonstrating the transformation processes that led to the construction of a concept of ambiance throughout history. Environmental Psychology is addressed becausethis concept emerged in a social moment of discussions related to human values. This fact might have been the beginning of the transformation of the idea of the environmental object, which brought a systemic view to the relationship between subject and space. As a result, an analysis is presented of how Environmental Design can be configured in face of the current scenario of transformations within a real sense of environmentalismfocusing on the singularity of the human being.

Keywords: Environment Design, Environmental Psychology, Meaning

Resumo

O Design é um campo de atividade profissional que compreende diferentes tipologias de atuação, dentre elas o planejamento de espaços. Essa tipologia de caráter interdisciplinar, vem se modificando, o que impulsiona a indagação sobre qual seria papel do Designer de Ambientes frente a contemporaneidade. A reflexão proposta neste artigo tem o intuito de analisar a relevância da profissão de Design de Ambientes para a sociedade, demonstrando os processos de transformação que levaram a construção de um conceito de ambiência ao longo da história. A Psicologia Ambiental foi abordada, visto que ela emerge em um momento social de discussões dos valores humanos. Tal fato pode ter sido o início da transformação da ideia do objeto ambiente, o que trouxe um olhar sistêmico para a relação entre sujeito e espaço. Como resultado apresenta-se uma análise de como o Design de Ambientes, pode se configurar frente ao atual cenário de transformações em um real sentido do ambientar com foco na singularidade do humano.

Palavras-chave: *Design de Ambientes, Psicologia Ambiental,Significado*

Initial Considerations

At the beginning of the profession of Design, products were configured by strict and orderly social patterns, which emphasized the pillar of function. With urbanization, the anonymity of people emerged, withtheir identity being revealed through appearance, which made aesthetics the relevant factor in products. Within the context of the post-wars (1939-1945), environmental criticism also emerged, attenuating the technical aspect, that is, expanding the intangibility of production goods. This new confluence became a challenge for Design, which, according to Moraes (2022; 2020), now requires greater skill in handling information; seeking the valuation of subjectivity; new modes of relations; new consumption experiences, and proposals for lifestyles.

Thus, it is perceived that Design has been growing from concreteness to fluidity, and perhaps what used to be considered "imposing" an identity on products for consumption is now a way of building products and services that seek a more humanistic and democratic view. Regarding space planning, Environment Design[1]is demonstrating a new "environmental way of thinking" that does not exclude the contributions of Decoration or Interior Design. However, it broadens the view of the internal environment built beyond form and function, and deals with subjectivities. It becomes relevant to understand the needs/pains and expressiveness of the human being in a conscious, logical and scientific way, expanding the view in terms of new methods, skills and perceptions.

Currently, when designing an environment, it is expected that this action is supported by the singularity of the human being and the way he/she is inserted into this system. The design goal is understood as the deep and complex interpretation of the subject and the reduction of patterns prescribed by society or design professionals (Kunst, Costa Filho, 2021). It becomes evident that there is a strong relationship between the subject and the spaces where he/she lives, interacts, works, and studies throughout his/her life, showing an affinity between the concepts of Environmental Psychology[2], Neuroarchitecture[3] and other disciplines for theunderstandingof these relationships. The question is: are environmental planning professionals aware of these transformations? What is the concept of Environmental Design in contemporary times?

This article aims to present an analysis of the meaning of Environmental Design in contemporary times, using the profession's historical trajectory as an argument, which highlights the interrelationships between society, the individual, and the environment. The intention is to awaken the perspective of design practitioners, as well as teachers and researchers, to the true meaning of the professional approach, so that environments can be built in a meaningful and innovative way, seeking a better quality of life for people.

[1]Enviromental Design: a multidisciplinar acitivity of design, responsible for solving problems due to the relationships between humans and space (Abreu, Pessôa, Oliveira, 2020).
[2]Environmental Psychology: Study of the interrelationships between people and the environment,which are intrinsically related and inflluence one another in a continuous way (Campos-de-Carvalho, Cavalcante, Nóbrega, 2011).
[3]Neuroarchitecture: Discipline that is part of Environmental Psychology with neuroscience, architecture and design, adapting the spaces to human needs (Karakas, Yildiz, 2020).

Environmental Psychology: A Possible Image of the Human in the Object-Environment

Discussions related to Environmental Psychology began in the early 20th century when Willy Hellpach, in his work Geophsyche (1911), analyzed the effects of the sun, moon, color, and shape of external environments and urban microclimates on activities and people. Later, Kurt Lewin's contributions (1965) on the Life Space theory expanded the idea that the environment was not sustained solely as a constructed space. However, it was in the 1970s, with the growth of ecological discussions, that approaches to the environment began to focus on the interrelationships between subjects and the physical/social environment.Therefore, Environmental Psychology began to be interested in the identity of the place and in the social urban area (Campos-de-Carvalho, Cavalcante, Nóbrega, 2011).For Kopec (2018), environments affect the behavior and well-being of occupants based on an in-depth analysis of psychosocial responses to the built environment, and demonstrates how individual differences related to age, gender, and cultural contexts impact this interaction.

For Campos-de-Carvalho, Cavalcante, and Nóbrega (2011), the concept of environment takes into account physical aspects: architecture, decoration, acoustics, lighting, temperature, furniture, objects, among others; andnon-physical aspects: psychological or personal, expectations, experiences, motivations, behavioral patterns, among others. For Malard (2001), environments can be described in terms of objective properties: bodily sensations, acoustic, thermal, and luminous comfort and dimensional, having a degree of subjectivity, and subjective properties: meaning of objects, strictly dependent on cultural patterns.

It is worth noting that the concept of Environmental Psychology is broad and has been widely studied by different authors, expanding the understanding of the relationship between the subject and space, understood as: personal space, place, appropriation, spatial cognition, environmental stress, biophilia, among others. These concepts, when incorporated into design practice, can assist in the planning of environments, both in organization (tangibility) and in the perceptual and cognitive structure of people, as pointed out by the authors: Ariane Kuhnen, Beatriz Fedrizzi, Isolda Günther, Lana Nóbrega, Maria Inês Higuthi; Robert Sommer; Silvia Cavalcante, Terezinha Elias, Thaís Fragelli, Yi-Fu Tuan, Zulmira Bomfim, among others. To better prove these relationships, a new science is emerging currently: neuroarchitecture.

Influence of Neuroarchitecture on Environments

Neuroarchitecture incorporates principles from Environmental Psychology, neuroscience, architecture, and design to tailor spaces to human needs and improve the quality of life (Karakas, Yildiz, 2020). Paiva (2018); Sartori and Bencke (2023), emphasize that environments influence people's behavior, not only cognitively but also emotionally or instinctively, which can alter the mind, thinking capacity, and emotions. For the authors, neuroscience applied to the environment shows that spaces can directly interfere with how the unconsciousness is impacted. The stimuli that the environment provides affect individuals without them noticing. Therefore, neuroscience studies in environments underpin unconscious perceptions, stimulating physical well-being, mental health, and cognitive performance.

In practice, the principles of neuroarchitecture may incorporated in the environments through seven variables: aromas, sounds,biophilia,colors, shapes, lighting and personalization(Sartori and Bencke, 2023). Figure 1 presents these environment values, their relationship and application in the environment, in order to evidence the applicability of the principles of neuroarchitecture.

Environmental Variables	Relationship	Applications
Aromas	Memories and attachments	To identify aromas that can bring back positive memories to people within the context of the project in question. Example: cake aroma.
Biophilia	Natural tendencies	To incorporate natural characteristics into environments: water, vegetation, sunlight, integrated landscapes, artistic representations of nature, wood, stone and organic forms.
Colors	Personality and temperament	To apply colors to environments that reflect personal and cultural preferences. This variable will have an impact on people's perceptions and feelings towards the environment.
Shapes	Aesthetics and beauty	To insert ornaments that carry symbolic information that convey a message without the need for words. Explore curved shapes instead of angular ones.
Lighting	Circadian rhythm	To create conditions for people to be exposed to appropriate light during the day and adjust indoor lights to follow natural patterns.
Customization	Diversity and inclusion	To consider each person's individual needs. Create environments that make everyone feel like they belong. To value identity as well as diversity.
Sounds	Cognition and information processing	To consciously use sound when choosing materials to improve the acoustics of an environment or integrate natural elements that produce relaxing sounds.

Figure1: Neuroarchitecture: environment variables, relationships and application
Source: Sartori and Bencke (2023): adapted by the authors

Lavdas and Salingaros' study (2021) is a practical example of neuroarchitecture in minimalist environments. According to the authors, there is a direct relationship between a developing child's exposure to environment complexity and structural and functional changes in the brain. For a healthy growth, a child needs appropriate sensory exposure, such as information on colors, details, fractal shapes, murals, and ornamentation. The degree of visual complexity is relevant for the formation of neural connections, especially during important stages of childhood growth, "humans need information-rich sensory environments and suffer when forced to spend long periods in minimalist environments" (Lavdas, Salingaros, 2021, p. 6).

(A) Complex environment (B) Minimalist Environment

Figure 2: Environment Complexity x Minimalist Environments
Source: Pinterest (2025)

Figure 2 presents examples of representation of (A) complex environments as to their composition whereas, (B) are minimalist environments. These approaches highlight as to how the complexity or the simplicity may influence in the perception and the experience of people in the projected spaces.

Other examples of studies by Nogueira, Favareto, and Arana (2023) demonstrate how people can experience a sense of relaxation and restored directed attention when in contact with nature or plants, even indoors. Research by Wang *et al.* (2024) on neuro-aesthetics reveals that people have a greater preference for environments with curvilinear contours over those with rectilinear contours. Furthermore, studies involving orientation in environments (Wayfinding); signage in multi-level buildings (Gath-Morad *et al*., 2023); complex medical facilities (Rooke *et al*., 2024), among others, are examples of environment designs that do not simply respond to an organization of elements but to the understanding that these elements impact the subject and alter his/her behavior.

It is clear from this that there is a need for a deeper understanding of individuals and their relationship with the environment, as well as research and the inclusion of consciously selected elements in planning. Therefore, the environment becomes a systematic understanding that it itself affects the individual in terms of health, information, and meaning. With the arguments presented, the intention of this article is to establish an analysis and discussion of the process of configuring environments, in order to understand the new approach to thinking about environments, consistent with the nomenclature. To this end, a synthesis of the main historical milestones of environment planning that guided the professional trajectory between the 17th and 21st centuries is presented below.

Historical Context of the Environment Planning Profession

The analysis was based on a qualitative, exploratory, and descriptive investigation of environment planning. Seven historical milestones in the professional trajectory were identified and considered relevant to the discussion. Figure 3 presents a synthesis of the professional process and the historical milestones that occurred between the 17th and 21st centuries.

The analysis begins in the 17th century with the attributes of Model/Singularity: in this first milestone, the idea of informality, a taste for objects and furniture, and a certain simplicity in spaces was perceived in the environments. Private living became a paradigm in the society of the time, meaning that furniture became a relevant factor in residential environments, expanding ornaments and status in the decorative arts (Rybczynski 2002; Dejean, 2012). It was within this social context that the workers who harmoniously articulated the objects of the home emerged in Europe, known as artisans, carpenters, merchants, upholsterers, or women of good taste in society. In the 18th century, with Industrialization, the second milestone occurred, through the transformation of the commercial/industrial space, separating the work environment from the home. England began to influence the view of environments and the way of living, due to the commercial and industrial expansion of the time (Rybczynski, 2002, Dejean 2012). It is understood that there was a rupture between living and working. The private space became more feminine and delicate, while the public space became more formal and masculine. Within this

perspective, the singularity of the home came to eliminate associations with work. Offices became more austere, represented by objective colors and hard surfaces, while homes sought the color and softness of velvets. As a consequence of this demand for work, the search for people with good taste to manage the various decorative products, especially in luxury residences, expanded, propelling these people into the professional market (Forty, 2007; Cardoso, 2008).

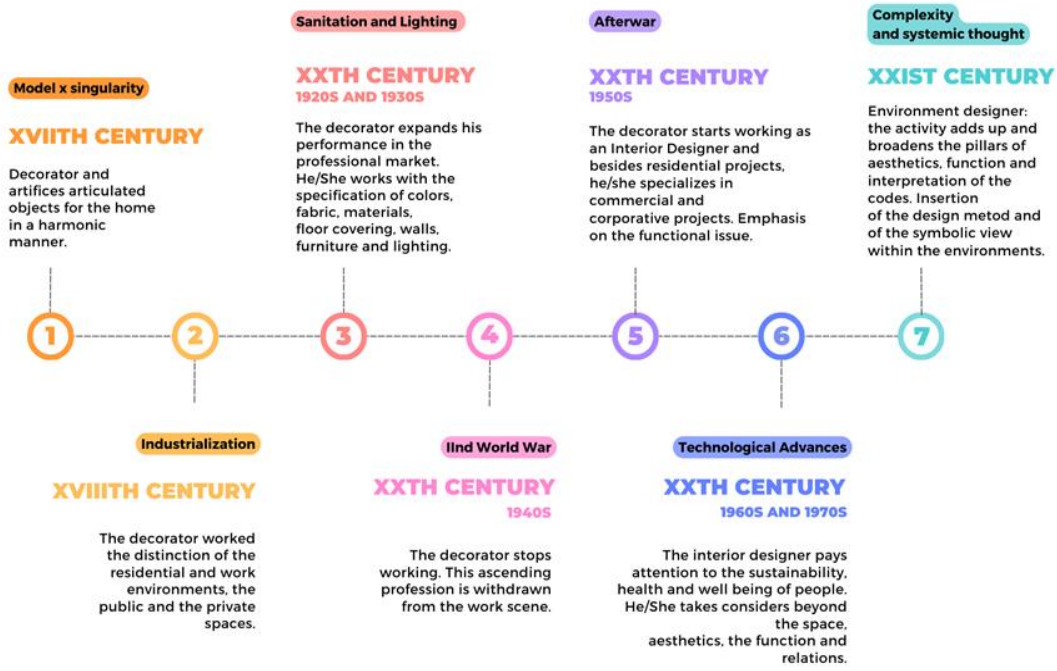

Figure 3: Synthesis of the professional process of EnvironmentDesign from seven historical milestones
Source: Developed by the authors

In the 20th century, with Sanitation and Illumination, the professional decorator emerges. An activity that, until then, consisted of selecting fabrics, materials, furniture, lighting, and defining colors, now requires formal training for professionals to be able to orchestrate the innovations brought about by industrialization. This is because the technological innovations that emerged during this period became accessible to a larger number of people. Thus, the scope of the decoration professional expanded, becoming more recognized in the 1920s and 1930s, and the female figure emerged to develop this activity (Massey, 2008; Brooker, Stone, 2014). Still in the 20th century, in the face of World War II, the market that was booming suffered a sharp decline, taking this professional off the scene. However, in the 1950s, in the post-war period, with the boom of consumerism, the figure of the Decorator resurfaced. He returned to the job market, but now in the role of Interior Design. Faced with the demands and technical-scientific-informational repertoires, a characteristic brought by Industry 3.0, this professional became specialized in commercial and corporate projects, in addition to residential ones (Oliveira and Silva, 2022; Colleman, 2002; Massey, 2008; Brooker, Stone, 2014). Styles valued a current aesthetic standard, translated by an identity of those who enjoy the environment. However, functionality and aesthetics were still considered as principles of the configuration of environments (Barbosa, 2020; Barbosa and Rezende, 2020; Barbosa, Safar, Rezende, 2023).

Socially, it is observed that the technological advances of the 1960s and 1970s, and the emergence of Industry 4.0, brought about the mutation of the modernist consumption model to the fluidity of postmodernity. Flexibility could also be noted with the development of information and communication technologies, regarding the digital process. The structure of spaces was altered, both in dimension and in the possibilities of comfort, lighting, air conditioning, portable computers, cell phones, and the Internet. Thus, designers' offices developed into large independent studios. The discussion on sustainability was refined, driving professionals towards solutions that minimized environmental impacts. Therefore, this professional sought knowledge for the planning of spaces, in disciplines that composed the scope of human behavior, aesthetic and psychological factors (Colleman, 2002; Cardoso, 2008; Massey, 2008; Elali, Medeiros, 2011; Morais, 2011; Brooker, Stone, 2014; Schwab, Davis, 2018).

In the 21st century, the complexity of systemic thinking begins to consider people's problems as part of a larger system and that changes occurring in one element of this system could affect all other elements. However, solutions often require an understanding of the connections and interdependencies within that same system. This situation presented itself as the unfolding of social inequalities which, according to Schwab and Davis (2018), were reflected in the United States when, in 2015, a reduction in life expectancy for the first time was recorded in the country. The authors emphasized that human values needed to be more respected and that people-centered approaches, as well as systemic thinking, could help guide the world in valuing individuals.

Within this restlessness, while Industry 4.0 brought automation and digitalization through technologies such as IoT (Internet of Things), artificial intelligence, and big data, the concept of Industry 5.0 is being discussed today as a response to the potential increase in automation and robotization (Suárez and Paredes, 2022). The objective would be to promote what Industry 4.0 failed to achieve, that is, the symbiosis between man and machine and to achieve a more fair and sustainable society (Alvarenga *et al.*, 2024). This change would bring a balance between the efficiency provided by automation and the value of human work, encouraging collaboration and the creation of new business models that would integrate both harmoniously. In fact, Industry 5.0 is bringing to the fore the concept of the human being, by expanding its participation over the machine. The goal is to seek creative, innovative, and ethical capacity, as well as more assertive and people-centered decision-making (Sott and Faccin, 2022; Tipan and Garzon 2023).

It is perceived that what was previously understood as living completely detached from the work environment has taken a new direction. Today we are returning to shared environments, living harmoniously between work and living, which demonstrates that work environments can significantly affect the productivity of occupants (Guo *et al.*, 2023). These authors warn that there is a scarcity of research that considers work associated with combined environments between housing and work. They emphasize that satisfaction is perceived in the environments, both visually and acoustically, and that they positively affect the productivity of occupants when working at home. Marikyan *et al*., (2024) explored the impacts of applying technologies to improve the work environment from smart homes. The authors examined the factors that could contribute to improving perceived productivity and well-being while working at home. The results show that there is a lack of studies in this area of work for professionals to act in the future.

Given this new social complexity that affects the work of designers, the path is opened for a practice that considers all the variables that make up the environments. Thus, this professional will once again have to expand the understanding of the dimensions of designing spaces, from aesthetics and functions attributed to the environment, to a symbolic and relational line, which fosters the idea of a planning that goes beyond interiors and tangibility, expanding the vision to human/environment relations (internal and external), their values, and subjectivities. Within this context, a new thought emerges and, therefore, a new nomenclature of what is actually the activity of designing spaces and environments, expanding the concept of Interior Design to Environment Design. When talking about the performance and training of this professional, Moreira's research (2020), supported by the Field Theory of the sociologist Pierre Bourdieu, reinforces the activity of Environment Design as a practice of a projective nature. Bahia (2017) also carried out a survey of teaching in the national scenario of Decoration until reaching Environment Design, and emphasizes that one of the main reasons for the differentiation in the academic training of Environment Design was the insertion of a design method and that this trajectory favored the creation of undergraduate courses in different Brazilian universities.

Given this context, some questions emerge regarding environment planning: What is the true meaning of environmentalism in a changing society that has been questioning values and emancipation? Do the professions of Decoration, Interior Design, and Environment Design have the same attributions? Why question these rights in contemporary times? From these questions, an analysis of Environment Design and its relevance in the current scenario is presented. Its roots are analyzed, still trapped in 'interior decoration', where aesthetics was valued; going through 'interior design', where functional and aesthetically pleasing spaces were significant; to 'environment design' incorporating the different typologies, as well as subjectivities. As a premise, it does not exclude history, but rather adds to it the perception of the human being in a deeper way, the dialogue with meaning, as well as for well-being, guided by Damazio and Tonetto (2022), as design actions focused on the potentialities and healthy and virtuous aspects of people.

Content Analysis and Discussions

For the content analysis and discussions, four categories of analysis were addressed, based on the synthesis of the historical milestones raised in Table 1. The categories are: approach, dimension, object of action, and type of environment. The category approach refers to the existence (or not) of a design method that guides the professional activity. The dimension category shows the emphasis that the activity considered at that time, in accordance with the pillars (aesthetic, functional, and symbolic) foreseen by Löbach (2001), Schneider (2010), and Abreu, Pessôa, Oliveira (2020). The object of action category refers to the activity carried out by the designer and their interference in the planning of the environment, and the type of environment category is connected to different typologies of environments.

To control this information, content analysis was applied, which, according to Bardin (2015), aims to assist in the manipulation of content and expression of the message. This method is widely used in the analysis of qualitative data, understood as a set of research techniques whose objective is to seek the meaning of a document.

CATEGORIES	MOMENTS	TRAJECTORY ANALYSIS
Approach	Design method that guides professional activity	Trajectory between the 17th and 21st centuries
Dimension	Emphasis that the activity considered at that time	
Object of action	Interference in environment planning	
Types of environments	Typologies for which it was designed at each time	

Table 1: Analysis Categories - Source: Developed by the authors

Figure 4 presents a synthesis of the discussion: it can be said that between the 17th century (model/singularity) and the 18th century (industrialization), social organization was more rigid, expanding resistant representations dictated by society, decreasing the intervention of the decorator as an innovative professional. It is noticeable that in the 17th century, the residential environment presented a greater openness to the composition of elements, due to a lesser interest in established techniques, while in the 18th century, the work environment began to be contemplated as an object of composition. The environments were immersed in this more inflexible tenor. Possibly, beauty became a more sensitive and poetic option to represent well-being in homes, within a rigid social context of work. Thus, representations through objects, such as ornaments, carpets, furniture, among others, became the object of professional activity, based on a more intuitive approach.

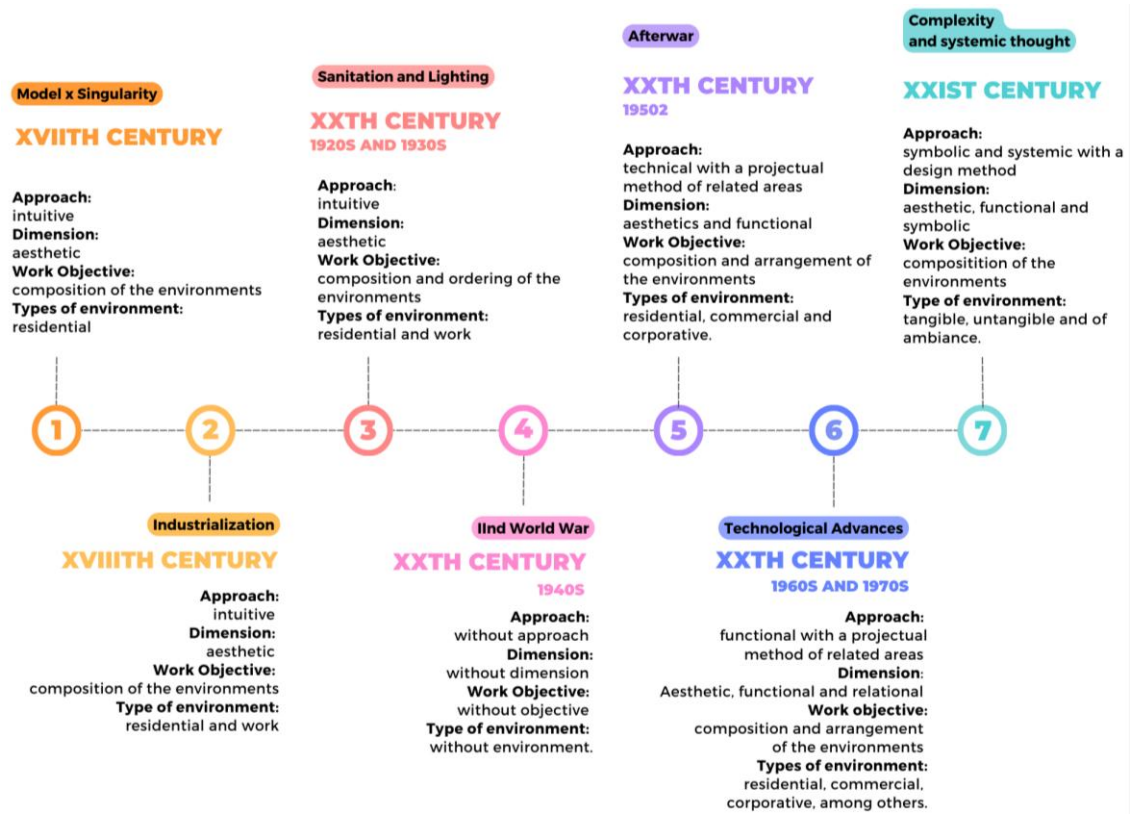

Figure 4: Analysis of the trajectory of Environment Design based on seven historical milestones
Source: Developed by the authors

In the first decades of the 20th century (1920s/1930s), the implementation of sanitation and lighting in cities led to the introduction of technology, however, the activity was still guided by an intuitive approach and prioritized the aesthetic dimension. The professional's object of action still consisted of the composition and arrangement of residential and work environments. There was a greater movement towards the organization of space, as the functional aspects of pipes and ducts became part of the planning. The professional became committed to the result and the environments ceased to be an artistic painting and aspects of formal organization began to be considered.

The 1940s were marked by a sudden interruption of professional activity due to World War II. Many cities were devastated by bombings, causing a profound and lasting impact on the way people lived in many parts of the world. At that time, the home ceased to be the center of life and became a shelter and guarantee of survival for its occupants. In the Post-War period (1939-1945), there was a need to rebuild cities associated with a demand for affordable housing due to the large number of homeless people.

In the 1950s, the functional issue was marked by the introduction of television and household appliances in homes. Functionality became relevant within the context of the home and women began to work in the labor market. Corporate environments entered this scenario, demanding a more technical and efficient approach from the design professional. For this reason, there was a need to adopt more precise or technical methodological procedures, mitigating the aesthetic look in the environments.

In the final decades of the 20th century (1960s and 1970s), it was observed that professional activity was outlined by a functional approach with a greater organization of the work method. At that time, the aesthetic, functional, and relational dimensions predominated. The activity was attentive to the precepts of sustainability and expanded the performance that was configured as a project. The geological, sociological, anthropological, philosophical, linguistic, and psychological sciences expanded their research, seeking to contribute to environments with meaning and with the participation of interdisciplinary ideas from scholars such as Yu-fu Tuan, Gustave-N Fischer, Victor Papanek, Tim Ingold, Gaston Bachelard, Jean Baudrillard, Ferdinand de Saussure, Charles Peirce, and James Gibson. The need for the professional to acquire interpretive and interactive capacity with the subjects increased, so that he could represent the needs and singularities of people in the designed environments. The vision of the environment expanded to public, industrial, institutional, leisure, among others.

In the last period of analysis of the 21st century, within the framework of complexity and systemic thinking, the symbolic and systemic approach in the training of professionals is considered, as well as the definition of a design method applied to the environment. Thus, there is a diversification of methods and tool resources in design applied to environments, such as: systemic design (Rivas, Compeán, 2023); user-centered design (Dorneles, Andrade, 2024); service design (Botelho, Abreu, Oliveira, 2019); UX (Riener, *et al*, 2021); metaproject and strategic design (Rezende, Vieira, Borges, 2022); life-centered design (Life-Centered Design School; Ulhôa, 2022, 2023).

In addition to the aesthetic and functional dimensions, the symbolic dimension is included more consciously about information and cultural codes. This requires this professional to have the ability to deal with subjectivity, which includes perceptions, senses, and meanings, as well as the immateriality of the design service. The object of action expands in complexity and involves understanding the environment, integrated and interdisciplinary services in different environments of human life. It is worth highlighting Buchanan's study (2022), which, in the face of this new reality, presents four orders of design, demonstrating the expansion of design making in contemporary complexity. Among these orders, the design of systems or complex environments stands out, which accommodate life in all its possibilities of human interaction such as: working, playing, learning, buying, celebrating, and many others. This order involves the creation of organizational and social systems, personal interactions, where the role lies in Environment Design and the interaction of these systems. The environment is thought of in terms of sustaining, developing, and integrating human beings, making spaces more desirable and adapted to people's needs.

The environment designer starts to consider a system of interactions where the environment is the image of human subjectivities, therefore, understanding the subject, their codes, and languages, are safe actions that make the environment more creative, with greater identity and sustainability (Abreu 2023). The author, supported by the theories of Stuart Hall, Saussure, and Lacan, shows that it is possible to build the idea that the environment is a representation of the unconscious of subjects, which demonstrates the relevance of responsibility in designing. From this perspective, a new panorama can be observed that involves the practice of Environment Design in contemporary times (Krucken, 2016; Manzini, 2008; Moraes, 2008; Pessôa and Rezende, 2017; Vezzoli *et al.*, 2014). In addition to the physical and material dimension, it is necessary to understand the intangible elements that constitute the design object and its interfaces with humans. This points to a broadening of the scope of Environment Design, which reveals its complex and systemic nature, requiring new capacities for this professional to act.

Final Considerations

The analyses conducted allowed us to understand that Environmental Psychology brought the idea of the environment as an interaction between subject and space, by imprinting the subjectivities of subjects in the environments. Likewise, today, Neuroarchitecture shows that environments can directly affect people's behavior, improving the physical and mental health of those who use them, therefore, they should be more singular and less oriented towards pre-conceived social models.

Although studies on the environment are gaining strength in the current scenario, it is perceived that decorators, designers, architects, and engineers will always face challenges to integrate these contents into practice. This is because the aesthetic and functional approach, for many years, was understood as the only one relevant in the environments, due to the small focus on the human being, therefore, idealized by the aesthetics of the planner and by the trend of fashion. These continue to be a reflection of poorly emancipated social values and needs.

It was also understood that Environment Design is not just another nomenclature for the design of a space, it has genuinely become a new way of thinking about the relationship between subject

and place. This is because it intuitively, scientifically, and structurally meets the aesthetic, functional, and meaning, which are important pillars for good planning. The environment designer, therefore, is a creative, sensitive, technically and scientifically qualified articulator, he seeks new methods to meet the representativeness of subjects, both in built and unbuilt environments, as well as in the interiors or exteriors of spaces.

The research also identified that this analysis does not imply the exclusion of other professionals, because previous patterns do not absorb new approaches immediately. It is believed that both professionals who work together and people in general will gradually recognize the role of each professional. In addition, it is evident that some spaces will be very well planned from the perspective of decoration, and others, from the perspective of Interior Design or Environment Design, architects, and engineers. The intention is to broaden the vision for the current scenario and adapt the methodological repertoire for each type of performance.

In summary, it can be concluded that both professionals and teachers should join forces in order to structure and understand this approach, so that they can be affirmers of life, mediators of knowledge, of construction systems, of information for subjects, within an environmentally sustainable approach. For this,new abilities that go beyond the technical knowledge will be necessary. It is essential to know how to perceive,hear, intepret and represent the diverse views of the world and values of the users, companies or institutions. In practice, it will be necessary to immerse in the functional, aesthetic and symbolic needs of the user, synthesize the main idea to be projected, and this way make tangible, in a strategic manner, enviroments that truly converse with the people in issue.

The future is oriented under this new perspective and expands in human participation, in creative, innovative, and ethical capacity, brought by innovations. It is also considered that the design of the environment can move from the micro to the macro system, and the idea of planning only internal environments may not express the real role of Environment Design, in terms of decision-making centered on life and the human being. In short, the meaning of Environmental Design can be reaffirmed in an increasingly secure profession, which will provide greater autonomy to create places, appropriate products, as well as configure new ways of living in harmony with their peers.

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