

CUMULUS VIRTUAL  
CONFERENCE  
GUAYAQUIL 2021  
8 - 11 NOVEMBER

# ARTS

IMAGINING  
COMMUNITIES  
TO COME



# PROCEEDINGS



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IMAGINING  
COMMUNITIES  
TO COME

 Cumulus  
Association

 Universidad  
de las Artes

PROCEEDINGS





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PROCEEDINGS

Cumulus Virtual Conference - Guayaquil 2021

Imagining Communities to Come

COLECCIÓN MEMORIAS

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Noviembre, 2021

ISBN 978-9942-977-63-2



UARTES EDICIONES

Director: José Miguel Cabrera Kozisek

Diseño y maquetación: José Ignacio Quintana

Corrección de textos: Silvia Daniela Zeballos Manosalvas

Asistentes editoriales: Amir Llopis y Melisa Soriano

MZ14, Av. 9 de Octubre y Panamá

Guayaquil, Ecuador

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# November 8th

8:00-9:00

**OPENING SESSION** Greetings from Mariana Amatullo (President, Cumulus Network) and William Herrera (Provost, Uartes) Performance by Orlyn Montaña

9:00-11:00

**Panel 1:** Politics, communities and disobedience \*Language: English

**Cathy Gale, Kingston University**

**Title:** Desobedience Design: a Catalyst for Disrupting the Collective Socio-Political Imaginary.

**Li Hao and Duouo Zhang, Hunan University**

**Title:** Private Dreamy Utopia: Contemporary Female Identity Constructed by Blind boxes.

**Patricia Vera, Emily Carr University of Art & Design**

**Title:** Bordering decolonial think-ing Undesigning colonial pedagogy.

**Arturo Delgado Pereira, "ELO-Film School, AALTO University"**

**Title:** We Would Strike: Performing Collectivity in a Post-Industrial Shire.

9:30-11:00

**P.R.E Working Group**

**Speakers:**

Nataly Restrepo, Mexico  
Victor M. González, Mexico  
Lalo González, Peru

**Session Chair:** Frederic Degouzon

**Contributors:** Alok Nandi & Eija Salmi

11:00-11:30

Networking session

11:30-12:30

Community Outreach Programmes by Ma. Jose Icaza, Community Outreach Director - Uartes \*Language: Spanish, English interpretation

12:30-13:30

**BREAK**

13:30-15:00

**KEYNOTE SPEAKER 1 - SUSAN HANSEN. TRACK 4: URBAN ART AND REDESIGNING CITIES.**  
\*Language: English, Spanish interpretation.

15:00-16:30

**Panel 2:** (Re)pensar el pasado, inventar el futuro: hacia un diseño de las memorias  
\*Language: Spanish

**Iván Burbano-Riofrío, U. San Francisco de Quito**

**Title:** Rever el pasado para escenificar el futuro: el ethos artesano y el Diseño de transición.



**Luiza Possamai Kons, Universidad Estadual do Paraná**

**Title:** La construcción de la imagen de una muxe por Graciela Iturbide

**Jorge Xavier Carrillo Grandes, U. Central del Ecuador**

**Title:** Fragmentos del Arte de la Conspiración Rotativa: restos políticos, estéticos, económicos.

16:30-18:00

**Panel 3:** De las tablas a la calle: nuevos espacios para las artes escénicas

**\*Language: Spanish**

**Carlos Gutiérrez, Centro de Estudios, Creación y Documentación de las Artes de la Universidad Veracruzana**

**Title:** Divulgación de artes escénicas, una recreación de lo teatral en tiempos de postpandemia.

**María José Machado Gutiérrez, Universidad de Cuenca**

**Title:** La Silla Vacía.

**Lumpen Teatro, Ecuador**

**Title:** Sueño de bicicletas como propuesta itinerante de procesos de creación en ocupación de espacios públicos.

18:00-18:30

Closing Session Artistic performance by Milena Albán and Dilan Romero

**\*Language: English, Spanish interpretation.**

## November 9th

8:00-9:30

**Panel 4:** Urban Architecture, Styles and History **\*Language: English**

**Daiki Amanai, Shizuoka University of Art and Culture**

**Title:** Positions of Models in the Architecture: Theme Park, City, and Modern Movement.

**Gisela Loehlein, Xi'an Jiaotong-Liverpool University**

**Title:** Aga Khan foundation in China 40 years of supporting architecture.

**Xue Gong, Jiangnan University**

**Title:** The co-creation of cross-cultural China and Venetian glass in the 19th century.

**Biodesign Working Group.**

**\*Language: English**

**Chairs:** Jane Plione and Ryan Hoover

Chiara Farinea, Raquel Villodres, and Marite Guevara.

**Title:** Building Urban Intelligent Living Design Transdisciplinary Education on Nature-Based Solutions

**Claudio Flores and Danilo Flores.**

**Title:** Spinning Off Biomaterials from Nature's Open-Source Code

**Elizabeth Wissinger.**

**Title:** Can Biodesign Fix Fashion?

**Jennifer Witte.**

**Title:** BIOLOVE: Designing Hybrid Laboratories for Creative Research at INCUBATOR Art Lab

**Paula Cermeño Leon.**

**Title:** Retracing the Relations Between Plants and Our Wellbeing Through Product Design

**Yessica G. Mendez and Karen Garza Chapa.**

**Title:** Embedding Passive Biofiltration Systems into Architectural Ceramic Elements.



9:30-11:30

**Panel 5: Designing (Post)Pandemic Environments** \*Language: English

Tanhao Gao, Yixuan Tai, Jingwen Tian and Hongtao Zhou, Tongji University

Title: Using Urban Furniture as Media Fields to Heal Community Emotions After COVID-19 Pandemic.

Soeun Paek, Sapienza University of Roma

Title: Plasma Thermae Culture.

**Panel 6: Epistemologías de la pluralidad: hacia el diseño de mundos múltiples**

\*Language: Spanish

Jaron Rowan, BAU - Centro Universitario de Diseño de Barcelona

Title: El diseño de presentes, la presencia como estrategia de diseño.

Ricardo Labra Mocarquer, Christian Basáez Villagrán, Doris Sáez Hueichapan and Claudia Rodríguez-Seeger, Pontificia Universidad Católica de Chile

Title: Conexión natural desde Metodologías de co-diseño de cultivo vegetal tecnológico indígena.

Sindy Melissa Goínez de León, Universidad de Monterrey

Title: Proceso creativo y estudio morfológico funcional de un elemento transitorio inspirado en la naturaleza.

11:30-13:00

**KEYNOTE SPEAKER 2 - DELMA RODRÍGUEZ. TRACK 2: PRODUCTION DESIGN IN THE ARTS.**

\*Language: Spanish, English interpretation

13:00-14:00

**BREAK**

14:00-15:00

**Pedagogical methods in the Arts by Bradley Hilgert (Academic Vicerrector- UArtes)**

\*Language: English, Spanish interpretation.

15:00-16:15

**Panel 7: Pedagogías del presente** \*Language: Spanish

Andrés Villeda y Rodrigo Ramírez, Pontificia Universidad Católica de Chile

Title: Rediseñando la Educación del Diseño en momentos de crisis: desafíos y oportunidades.

David Serra Navarro and Carmen Ortiz Valeri, Escuela Superior de Diseño y Artes Plásticas de Catalunya

Title: Caso de estudio: Codiseño social aplicado al ámbito público.

16:15-17:30

**Panel 8: Sinestias musicales: oír paisajes y mirar sonoridades** \*Language: Spanish

Pablo Rubio Vargas and Rodrigo Sigal, Centro Mexicano para la Música y Artes Sonoras

Title: Paisajismo sonoro, improvisación guiada. Espacio-sonido como elemento musical exploratorio.

Juan Posso Cordero, Janina Suárez Pinzón, Miguel Gallardo, Juan José Ripalda, Universidad de las Artes

Title: Improvisación musical: Estadísticas de la inclusión.

17:30

**Closing Session Cumulus 30th anniversary**

\*Language: English

# November 10th

7:00-9:00

## Panel 9: Crafts Aesthetics, Methodologies and Pedagogies **\*Language: English**

**Naga Nandini Dasgupta, Srishti Manipal Institute of Art, Design & Technology.**

**Title:** Aesthetics of Frugality.

**Chen Yue and Duoduo Zhan, Hunan University**

**Title:** Body and Narrative: A Study on The Creativity of Craftsman from the Perspective of Embodied Cognition.

**Lanting Deng and Duoduo Zhang, Hunan University**

**Title:** Redesigning Craft Knowledge System Based on the Concept of STEAM Education.

**Shalini Gupta, Ishi Srivastava and Elizabeth Kealy Morris, Pearl Academy**

**Title:** The Craftisan Project.

8:00-9:30

PhD Networking session

**\*Language: English**

**Chair:** Lorenzo Imbesi.

9:30-11:30

## Panel 11: (Post-) Critical Pedagogies, Justice and Environments

**\*Language: English**

**Marton Kabai, Avans Hogeschool.**

**Title:** Why a post-critical pedagogy helps to outline a post-anthropocentric ethics in design?

**Nathaly Pinto, Xavier Barriga Abril, AALTO School of Arts, Design and Architecture, Pontificia Universidad Católica del Ecuador.**

**Title:** Design among students in times of COVID: participatory interventions to support networks of care in the Amazon.

**Zhang Shunfeng, Zhang Linghao, Chen Jiaming, Jiangnan University**

**Title:** Cultivation of Crisis Prediction and Innovation Ability for The Next Generation.

**Can Jin, Hui'e Liang, Jiangnan University**

**Title:** A Study of Co-design Embedded in Contemporary Transformation of Chinese Traditional Needlework

**Josiena Gotzsch, Grenoble Ecole de Management**

**Title:** Energizing Creativity On-Line: Lessons from the Pandemic.

11:30-13:00

**KEYNOTE SPEAKER 3 - JOSÉ-CARLOS MARIATEGUI IN DIALOGUE WITH CRISTIAN VILLAVICENCIO Y ANA ROSA VALDÉZ.** Track 3: Art, nature, biology and technology.

**\*Language: Spanish, English interpretation**

13:00-14:00

**BREAK**



14:00-15:45

**Panel 10:** De la resistencia a la creación: perspectivas (post) pandémicas

**\*Language: Spanish**

**Natalia Carolina Marcos, Universidad de las Artes**

**Title:** Crisis ecológico-civilizatoria, crisis pandémica y crisis neoliberal; perspectivas desde la periferia y el Sur Global.

**Marcelino García Sedano, U. San Francisco de Quito**

**Title:** Modelos creativos a la deriva. Arte, ciudadanía y resistencia en tiempos críticos.

**Lorena Cuenca Ramón, Escola d'Art i Superior de Disseny de Castelló**

**Title:** Profundidades ocultas: entre la identidad e (in)visibilidad creativa.

15:45-16:15

Networking session

16:30-17:00

Closing Session

# November 11th

8:00-9:00

**Panel 12:** Health, Technology and Communication **\*Language: English**

**Min Xue, Shen lei, Chen han, Jiangnan University**

**Title:** Healthy life: intelligent wearable product design based on physiological index monitoring function.

**Weifan Wang and Jie Wei, Jiangnan University**

**Title:** Signage System Design of Emergency Medical Space Based on Semiotic Theory.

8:00-9:30

Contemporary Art working group

**\*Language: English**

**Chair:** Rhiannon Jones.

9:30-11:30

**Panel 14:** Designing Sustainable Fashion Technologies and Critical Market Strategies

**\*Language: English**

**Panel 15:** Inventing Public Space: Towards an Holistic Design

**\*Language: English**

**Chen Han, Liu Yanbing, Shen Lei, Jiangnan University**

**Title:** From Fashion Single Voice to Regional Globalization: The Counter-hegemony Road of Fashion's Third World.

**Shi Jing, Tsinghua University**

**Title:** 4D Printing Fashion Design Research: 3D Printing Self-Forming Structure and 4D Textile.

**LI Xue, SHEN Lei, SUN Changfei, Jiangnan University**

**Title:** Changes and trends in clothing design in The Chinese market after the outbreak of COVID-19.

**Alasdair Grant, Shuangdonghai Li, Tong Lo, Yuqi Zhao, Royal college of art-Imperial college London, Tsinghua University, Royal college of art-Imperial college London, Tsinghua University**

**Title:** EMPSET.

**Jayati Mukherjee, Mainak Ghosh, Anwasha Mukherjee, National Institute of Fashion Technology, India**

**Title:** Geometry of Crafts in UrbanPublic Spaces: Case Study– Durga Puja, Kolkata.

**Fabio Mongelli y Nicolás Martino, Rome University of Fine Arts**

**Title:** Street Art for the Urban Regeneration of the Lazio Region.

**Ana Cristina García Luna, Universidad de Monterrey**

**Title:** Urban art: Creativity as an engine for social change.

**Jara Cordero Gómez, Escuela Superior de Diseño de Aragón**

**Title:** El Lettering en los Rótulos del Casco Histórico de Zaragoza (1900-1935).

**11:30-12:00**

Networking session

**12:00-15:00**

**BREAK**

**15:00-16:30**

**KEYNOTE SPEAKER 4 - JON MCKENZIE. TRACK 1: CRISIS, CRITICISM, AND CREATION.**  
**\*Language: English, Spanish interpretation.**

**16:30-17:30**

Closing Session: Clossing Remarks by Olga López, Viceprovost for Research and Postgraduate Studies. Performance by Enrique Landívar and José David Barberán.

## Conferencia virtual Cumulus Guayaquil 2021

# Las artes imaginando las comunidades por venir

Noviembre 8-11, 2021, Guayaquil, Ecuador

Sede: Universidad de las Artes del Ecuador (UArtes)

UArtes y Cumulus han unido esfuerzos para lanzar este año la segunda conferencia internacional virtual de la red en Artes y Comunidades. La conferencia busca promover reflexiones académicas y *performances*/propuestas artísticas enfocadas a las diferentes formas de trabajar con comunidades locales. La conferencia quisiera invitar a artistas, académicos, profesores, e investigadores a compartir sus experiencias y reflexiones sobre este tema, antes, durante y después de la pandemia. Las líneas de investigación pueden encontrarlas en la siguiente sección. Las propuestas son presentaciones teóricas, *performativas* y/o en formato híbrido, privilegiando las propuestas innovadoras que contribuyan a abordar las líneas de investigación a continuación:

**TRACK 1: Crisis, crítica y creación**

**TRACK 2: Diseño de producción en las artes**

**TRACK 3: Arte, naturaleza, biología y tecnología**

**TRACK 4: Arte urbano y rediseño de ciudades**

Para la Universidad de las Artes es importante visibilizar y conectar experiencias de comunidades de interaprendizaje. Generamos proyectos comuni-

tarios que, desde la educación en artes, permiten la construcción colectiva de conocimientos, promueven diálogos de saberes e impulsan la participación para la transformación social.

Desde las artes, buscamos generar soluciones a problemáticas asociadas con interculturalidad, género y diversidades, ambiente, memoria, lenguas ancestrales, espacio público, derechos culturales, inclusión o identidades. Para el efecto trabajamos con distintos grupos de atención prioritaria, sobre todo niñez y adolescencia, pueblos y nacionalidades indígenas, personas afectadas por la violencia, personas con discapacidad, personas en situación de migración, comunidades en territorios en indefensión y personas privadas de libertad. Construimos redes de trabajo con instituciones del gobierno, sistema educativo, organizaciones comunitarias y cooperación internacional. Los proyectos han dado como resultado una importante producción creativa en/desde/con las propias comunidades que apuntalan el sentido de la educación pública en artes como un derecho.



Cumulus Virtual Conference Guayaquil 2021

# Arts Imagining Communities to Come

November 8–11, 2021 Guayaquil, Ecuador

Hosted by Universidad de las Artes del Ecuador (UArtes)

The *Cumulus Conference Guayaquil 2021: Arts Imagining Communities to Come* seeks to promote academic reflections and artistic performances focusing on different ways of working with local communities. The conference gathers artists, scholars, professors, and researchers to share their experiences and reflections on this matter, pre, during and after the pandemic. Proposals are theoretical, performative and/or document-artistic presentations that contribute to address the topics below:

**TRACK 1: Crisis, criticism and creation**

**TRACK 2: Production Design in the Arts**

**TRACK 3: Art, nature, biology and technology**

**TRACK 4: Urban art and redesigning cities**

For UArtes is important to focus on inter-learning experiences that connect communities over outreach programmes and projects. We create community projects that, through arts educa-

tion, enable collective construction of knowledge, encourage know-how exchanges, and promote participation for social transformation.

In our outreach programs we seek, from the arts perspective, to provide solutions to: interculturality, gender and diversity, memory, ancestral languages, public space, cultural rights, inclusion or identity and environmental related problems. To do so, UArtes works with priority targeted groups particularly: children and adolescents, indigenous populations and nationalities, people affected by violence, people with disabilities, migrant populations, communities sitting on defenceless territories, and people deprived of liberty. We build working networks with government institutions, educational system establishments, community, and international cooperation organisations. These projects have resulted in an outstanding creative production in/from/with the communities themselves, which fortify the sense of public education in the arts as a right.

## Host / Sede

# Universidad de las Artes

Universidad de las Artes del Ecuador (UArtes), founded in 2013, is one of the four public universities devoted solely to the arts in Latin America. As a public higher education institution in the arts has five schools: Film, Sound Arts, Literature, Visual Arts and Performing Arts. UArtes offers 7 bachelors within their schools; and four master programmes: Cultural Policy and Arts Management, Photography and Latin American Society, Creative Writing, Music Composition and Sound Arts.

The University endeavours to direct its teaching and research activities to focus on creative production and critical reflection in arts, attending to the development of diverse aesthetic concepts and criteria, the stimulation of creative talent that uses a maximum of expressive abilities and the link between art and social transformation.

Fundada en 2013, UArtes) es una de las cuatro universidades públicas dedicadas únicamente a las artes en América Latina. Como institución de Educación Superior en artes tiene cinco Escuelas: Cine, Artes sonoras, Literatura, Artes visuales y Artes escénicas. UArtes ofrece siete programas de pregrado dentro de sus escuelas; y cuatro programas de maestría: Cultura Política y Gestión en las Artes, Fotografía y la Sociedad Latinoamericana, Escritura Creativa, Composición Musical y Artes Sonoras.

La Universidad se esfuerza por enfocar sus actividades de enseñanza e investigación hacia la producción creativa y la reflexión crítica en artes, participando en el desarrollo de conceptos y criterios estéticos diversos, la simulación del talento creativo que utiliza un máximo de habilidades expresivas y el vínculo entre arte y transformación social.

## Cumulus

Cumulus was founded in 1990; it is the only global association to serve art and design education and research. It is a forum for partnership and transfer of knowledge and best practices. Cumulus consists currently of 340 members from 61 countries. UArtes a member of Cumulus since 2017, will host the Cumulus 2021 event. UArtes intends to create an international virtual event prioritizing the development of relations and exchange with the outside to articulate the local with the global.

Cumulus, fundada en 1990, es la única red global que sirve a la investigación y educación en artes y diseño. Es un foro de asociación y transferencia de conocimiento y mejores prácticas. Actualmente, Cumulus tiene 340 miembros provenientes de 61 países. La UArtes es miembro desde el 2017, y será la institución anfitriona del evento Cumulus 2021. UArtes busca crear un evento internacional virtual priorizando el desarrollo e intercambio de saberes que permita articular lo local con lo global.





<b>Prólogos</b> Español (pares/even) - English (impares/odd)	
<b>Cumulus desde el sur / Cumulus from the South</b>	
William Herrera, rector de la Universidad de las Artes	22/23
<b>Acerca del coloquio / About the Conference</b>	
Sara Baranzoni, miembro Comité Cumulus Universidad de las Artes	26/27
<b>Sobre la conferencia Cumulus Guayaquil 2021 y su aporte a la internacionalización de la UArtes / About the Cumulus Guayaquil 2021 Conference and Its Contribution to the Internationalization of UArtes</b>	
Susan Togra, miembro Comité Cumulus Universidad de las Artes	32/33
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Bradley Hilger, vicerrector académico, Universidad de las Artes	38/39
<b>Vínculo con la sociedad</b>	
María José Icaza, directora de Vínculo con la Comunidad, Universidad de las Artes	58/59
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- Iván Burbano Riofrío - Español (pares/even) - English (impares/odd)	254/255
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- Gabriela Rosero, Jorge Carrillo, Juan Arellano - Español (pares/even) - English (impares/odd)	274/275

<p>La construcción de la imagen de una <i>muxe</i> por Graciela Iturbide / The Construction of the Image of a Muxe by Graciela Iturbide</p> <p>- Luiza Possamai Kons- Español (pares/even) - English (impares/odd)</p>	290/291
<p><b>PANEL 3 (De las tablas a la calle: nuevos espacios para las artes escénicas/ From the Boards to the Street: New Spaces for the Performing Arts)</b></p>	
<p>Divulgación en artes escénicas, reapropiación y resignificación del conocimiento teatral en YouTube /Dissemination in Performing Arts, a Reenactment of the Theatrical in Post-Pandemic Times</p> <p>- Carlos Gutiérrez Bracho - Español (pares/even) - English (impares/odd)</p>	320/321
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### **PANEL 6 (Epistemologías de la pluralidad: hacia el diseño de mundos múltiples**

#### **/Epistemologies of Plurality: Towards the Design of Multiple Worlds)**

El diseño de presentes: la presencia como estrategia de diseño / The Design of Presents:

Presence as a Design Strategy

- Jaron Rowan - Español (pares/even) - English (impares/odd)

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Conexión natural desde metodologías de codiseño de cultivo vegetal tecnológico indígena

/ Natural Connection from Co-Design Methodologies of Indigenous Technological Vegetable Cultivation

- Ricardo Labra Mocarquer, Christian Basáez Villagrán, Doris Sáez Hueichapan, Claudia

Rodríguez-Seeger - Español (pares/even) - English (impares/odd)

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Proceso creativo y estudio morfológico funcional de un elemento transitorio inspirado en la naturaleza

/ Creative Process and Functional Morphological Study of a Transitory Element Inspired by Nature

- Arq. Sindy Melissa Godínez de León Ph. D. - Español (pares/even) - English (impares/odd)

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### **PANEL 7 (Pedagogías del presente / Pedagogies of the Present)**

Caso de estudio: codiseño social aplicado al ámbito público

- Carmen Ortiz Valeri, David Serra Navarro (Español)

504

Rediseñando la educación del diseño en crisis: desafíos y oportunidades para un nuevo currículum

/ Redesigning Design Education in Times of Crisis: Challenges and Opportunities

- Andrés Villela, Rodrigo Ramírez - Español (pares/even) - English (impares/odd)

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### **PANEL 8 (Sinestias musicales: oír paisajes y mirar sonoridades**

#### **/ Musical Synesthesias: Hear Landscapes and Look at Sounds)**

Improvisación musical: Estadísticas de la inclusión

/ Music Improvisation: Inclusion Statistics

- Juan Posso Cordero, Miguel Gallardo, Juan José Ripalda y Janina Suárez Pinzón

- Español (pares/even) - English (impares/odd)

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Paisajismo sonoro, improvisación guiada. Espacio-sonido como elemento musical exploratorio

/ Soundscape and Guided Improvisation Space-Sound as a Musical Element to Explore

- Dr. Pablo Rubio Vargas, Dr. Jorge Rodrigo Sigal Sefchovich - Español (pares/even) - English (impares/odd)

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PRÓLOGOS  
PROLOGUES

# Cumulus desde el sur

**William Herrera Ríos, Ph. D.**

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Para la Universidad de las Artes del Ecuador es un placer presentar las memorias de la Conferencia Virtual Cumulus Guayaquil 2021 «Artes imaginando comunidades por venir», de la cual fuimos sede organizadora. Este evento reunió del 8 al 11 de noviembre de 2021 a artistas, diseñadores y académicos de todo el mundo con el objetivo de explorar, desde distintos tipos de propuestas y formatos, cómo las artes ofrecen un camino para la construcción de comunidades de interaprendizaje y la creación colectiva de conocimiento.

La conferencia tuvo lugar en una coyuntura particular de nuestra historia contemporánea, pues el mundo se encontraba en medio de una pandemia que trastocó la forma en que nos relacionamos y trabajamos. En el caso concreto de Guayaquil, la pandemia nos dejó innumerables víctimas mortales, y agudizó la desigualdad social, así como las condiciones de pobreza ante la casi ausencia de estructuras públicas para atender las necesidades de la población en el campo de la salud y de lo social. En ese difícil contexto, la Conferencia Virtual Cumulus Guayaquil 2021 abrió una oportunidad para reflexionar desde distintas partes del mun-

do sobre los desafíos en común que enfrentamos como sociedades, con las marcadas diferencias que prevalecen aún entre el norte y el sur global.

Las memorias de esta conferencia son un reflejo de las discusiones y presentaciones que se llevaron a cabo durante los días del evento, entre charlas magistrales y ponencias distribuidas en quince paneles. Los artículos presentados en este libro responden principalmente a cuatro líneas de investigación propuestas desde la formulación de la Conferencia Cumulus Guayaquil 2021: crisis, crítica y creación; diseño de producción en las artes; arte, naturaleza, biología y tecnología; arte urbano y rediseño de ciudades. En su conjunto, las intervenciones reunidas en estas memorias constituyen un insumo importante para los debates a nivel internacional sobre temas fundamentales como la inclusión social, la sostenibilidad y el rol de la tecnología en el siglo XXI.

El desafío que significó la organización de esta conferencia internacional, en las condiciones a nivel mundial y local antes descritas, fue superado gracias al riguroso trabajo realizado por el Comité Organizador de la Universidad de las Artes. El

# Cumulus from the South

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For the University of the Arts of Ecuador, it is a pleasure to present the memories of the Cumulus Guayaquil 2021 Virtual Conference, “Arts imagining communities to come,” of which we were the organizing venue. This event brought together artists, designers and academics from around the world from November 8 to 11, 2021 with the aim of exploring, from different types of proposals and formats, how the arts offer a path for the construction of inter-learning communities and the collective knowledge creation.

The conference took place at a particular juncture in our contemporary history: the world was in the midst of a global pandemic that affected the way we interact and work. In the specific case of Guayaquil, the pandemic left us with countless fatalities, exacerbating social inequality as well as conditions of poverty in the face of the almost absent public structures to meet the needs of the population in the field of health and the social. In this difficult context, the Cumulus Guayaquil 2021 Virtual Conference opened an opportunity to reflect from different

parts of the world on the common challenges we face as societies, with the marked differences that still prevail between the Global North and South.

The memories of this conference are a reflection of the discussions and presentations that took place during the days of the event, including keynote talks and presentations distributed in fifteen panels. The articles presented in this book respond mainly to four lines of research proposed since the formulation of the Cumulus Guayaquil Conference 2021: crisis, criticism and creation; production design in the arts; art, nature, biology and technology; urban art and redesign of cities. As a whole, the interventions gathered in these reports constitute an important input for international debates on fundamental issues such as social inclusion, sustainability and the role of technology in the 21st century.

The challenge of organizing this International Conference under the global and local conditions described above, was overcome thanks to the rigorous work carried out by the Organizing

Comité tuvo en efecto la tarea de coordinar con la Red Cumulus, en particular con su Secretaría General, y con las distintas unidades académicas, de producción y comunicación de la Universidad.

Extiendo un profundo y sincero agradecimiento para quienes confirmaron el Comité —Susan Togra, Sara Baranzoni, Manuela Troya y Andrea Mazzini— así como a los embajadores estudiantiles Cumulus UArtes, Joao Jiménez y Jamely Esmeralda. De igual manera, mi reconocimiento al equipo de UArtes Ediciones por su comprometida labor en la edición de estas memorias.

Desde la Universidad de las Artes, esperamos que estas memorias sirvan como una fuente de

inspiración y reflexión para aquellos que trabajan en el campo de las artes y el diseño, y para aquellos que buscan formas innovadoras de abordar los desafíos sociales y ambientales de nuestro tiempo. Agradecemos a todos los participantes por su contribución a esta conferencia y anhelamos que estas memorias sean una valiosa adición a la biblioteca de la Red Cumulus, al ofrecer una visión inspiradora de cómo las artes y el diseño pueden desempeñar un papel clave en la creación de comunidades más justas y equitativas.

Guayaquil, mayo de 2023



Committee of the University of the Arts. The Committee had in effect the task of coordinating with the Cumulus Network, particularly with its General Secretariat, and with the different academic, production and communication units of the University.

I extend a deep and sincere thanks to those who confirmed the Committee: Susan Togra, Sara Baranzoni, Manuela Troya and Andrea Mazzini, as well as the Cumulus UArtes Student Ambassadors, Joao Jiménez and Jamely Esmeralda. Likewise, my appreciation to the UArtes Editions team for their committed work in editing these memories.

From the University of the Arts, we hope that these memories serve as a source of inspiration and reflection for those who work in the field of arts and design, and for those who seek innovative ways to address the social and environmental challenges of our time. We thank all participants for their contribution to this conference and hope that these memoirs will be a valuable addition to the Cumulus Network library, offering inspiring insight into how arts and design can play a key role in building fairer and more equitable communities.

Guayaquil, May 2023

# Acerca del coloquio

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Hospedar una conferencia Cumulus es un reto que la Universidad de las Artes ha decidido asumir para afirmar su vocación internacional en la dimensión investigativa, partiendo desde la consideración de que el diseño y las artes son herramientas potentes para responder a los desafíos a los que el presente nos enfrenta. Este presente se nos impone como tiempo de múltiples crisis a varios niveles — medioambiental, de los recursos y su escasez, de las relaciones sociales, de la dimensión económica y política, del bienestar y la sostenibilidad, del conocimiento, los saberes y la educación— y necesita de una constante invención de alternativas para poder imaginar el futuro. Y cuando las crisis están entrelazadas de esta manera, la tarea se vuelve aún más complicada: a menudo, buscando caminos para orientarse entre las dificultades, se termina simplificando demasiado la realidad y proyectando el sentido de insatisfacción sobre las causas equivocadas, identificando lo que se suele llamar un «chivo expiatorio» para todo problema, o buscando soluciones fáciles que puedan al menos ocultar los síntomas del malestar individual y colectivo. Por el contrario, al figurarnos este

coloquio, estábamos —y estamos— convencidos de la necesidad de comprender a profundidad los problemas que provocan esos síntomas, y criticarlos antes de señalar posibles culpas. En este sentido, creemos que el presente en su complejidad puede convertirse en una oportunidad para reflexionar críticamente sobre él, y, de allí, para repensar y rediseñar nuestra mirada respecto al futuro, siempre que no nos limitemos a contemplar los problemas desde lejos y que dejemos de percibirlos como ajenos a la dimensión cotidiana de las existencias, materia de trabajo de unos pocos elegidos para solucionarlos. Paralelamente, aunque pasando a otra dimensión de la realidad, afirmamos que el arte nunca se puede quedar en un espacio elitista o restringido a los aficionados ni puede ser considerado como un lujo para quienes no tienen mayores dificultades, sino que debe permear —en postura, posicionamiento, temporalidad y afectividad— los modos de vida de las personas, las comunidades, y sus relaciones con el mundo. En esta línea, la Universidad de las Artes, como institución educativa pública de Ecuador, mantiene un fuerte compromiso social a través

# About the Conference

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Hosting a Cumulus conference is a challenge that the University of the Arts has decided to take on to affirm its international vocation in the investigative dimension, and starting from the consideration that design and the arts are powerful and strategic tools to respond to the challenges that the present times forces us to confront. A present time that has emerged as one of multiple crises at various levels: environmental, of resources and their scarcity, of social relations, of the economic and political dimension, of well-being and sustainability, of knowledge and education, and that requires a constant invention of alternatives for being able to imagine a possible future. And when crises are intertwined in this way, the task becomes even more complicated: often, looking for paths to navigate through difficulties, one ends up oversimplifying reality and projecting the sense of dissatisfaction onto the wrong causes, identifying what is often called a “scapegoat” for every problem, or looking for easy solutions that can at least hide the symptoms of individual and collective malaise. On

the contrary, when we imagined this conference, we were —and still are— convinced of the need to deeply understand the problems that cause these symptoms, and criticize them before pointing out possible faults. In this sense, we believe that the present in its complexity can become an opportunity to critically reflect on it, and from there, to rethink and redesign our outlook on the future, with the condition that we do not limit ourselves to contemplating problems from afar and that we stop to perceive them as foreign to the daily dimension of existences, matter or job for a select few elected to solve them. In parallel, although moving to another dimension of reality, we affirm that art can never remain in an elitist space or restricted to its lovers, nor can it be considered a luxury good for those who do not have major difficulties. Rather, it must permeate, as posture and positioning, and in terms of temporality and affectivity, the ways of life of people, communities, and their relationships with the world. In this line, the University of the Arts, as a public educational institution in Ecuador, maintains a

de sus proyectos de vinculación con la comunidad y sus metodologías innovadoras para entrelazar la educación y producción estética con el diseño de estrategias que respondan a las necesidades locales, siempre buscando que las comunidades mismas asuman un rol responsable y activo en la necesaria transformación social.

Es por ello que se ha decidido enfocar el coloquio en la posibilidad de imaginar comunidades por venir, y de hacerlo precisamente a través de las artes. Y es desde estas perspectivas que se han ideado los cuatro *tracks* del coloquio, justamente desde los múltiples sentidos de las crisis contemporáneas y de las críticas que tomen en cuenta sus genealogías para mover un primer paso hacia la invención creativa de futuros posibles (*track 1*). Concentrarse en el sur global como punto de enunciación para estas «críticas creadoras» es como tal crucial, siendo las epistemologías y experiencias locales las que ofrecen una mirada contrahegemónica que puede conducir a una perspectiva alternativa, que no está necesariamente vinculada al *statu quo* de la política y el desarrollo económico tal como lo conocemos. Al mismo tiempo, y considerando que en el contexto de un planeta dañado las soluciones fáciles a las que nos referimos recaen a menudo en el marco de una reconstrucción tecnológica del mundo, abriendo problemas a nivel ético y bioético, hemos apuntado hacia una amplia reconsideración de las relaciones intrínsecas entre organismos vivos, órganos técnicos y organizaciones sociales,

estimulando preguntas relativas a los intereses económicos, las relaciones de poder y las jerarquías epistémicas que están detrás de la toma de decisiones en este sentido. Si esto conlleva en primer lugar una nueva atención hacia la posibilidad de reimaginar el cosmos como tal explorando las diferentes cosmologías y cosmovisiones, las técnicas y el diseño «activista» (*track 3*), también abre inmediatamente la cuestión del «otro» y de las posibles dimensiones que apunten hacia un «hacer colectivo», volviendo a aquel sentido propositivo de comunidad «por venir» que ya desde el título del coloquio nos ha puesto a pensar. La dimensión colectiva de la imaginación y la creación se expresa hoy en particular a través de plataformas, grupos e interfaces creativas, de las cuales solicitamos una exploración (*track 2*), entendiendo que podrían ofrecer herramientas transdisciplinarias y nuevas formas de cooperación no solo para producir, sino también para posicionar y difundir los resultados de sectores específicos de la creación. Finalmente, y siempre pensando en la dimensión colectiva, no se puede olvidar la particularidad urbana como campo de batalla de todas las fuerzas en juego mencionadas anteriormente. En este sentido, hemos decidido apostar por un enfoque especial sobre la ciudad contemporánea y su necesidad de ser rediseñada como un lugar de inclusión y expresión creativa, privilegiando las obras de arte que pueblan calles y muros, así como las variadas prácticas culturales que a ellas se vinculan (*track 4*). Cabe especificar



strong social commitment through its engaged projects in connection with the community and its innovative methodologies, with the aim to intertwine aesthetic education and production with the design of strategies that respond to local needs, always looking for the communities themselves to assume a responsible and active role in the necessary social transformation.

That is why we decided to focus the colloquium on the possibility of imagining communities to come, and to do so precisely through the arts. And it is from these perspectives that the four tracks of the colloquium have been devised, starting precisely from the multiple meanings of the contemporary crises and from the criticisms that take into account their genealogies to move a first step towards the creative invention of possible futures (track 1). Concentrating on the Global South as a point of enunciation for these “creative critiques” is as such crucial, with local epistemologies and experiences offering a counter-hegemonic perspective that can lead to an alternative perspective, which is not necessarily linked to the status quo of the politics and economic development as we know it. At the same time, and considering that in the context of a damaged planet the easy solutions to which we refer often fall within the framework of a technological reconstruction of the world, opening up ethical and bioethical problems, we have pointed to a broad reconsideration of the intrinsic relationships

between living organisms, technical organs and social organizations, stimulating questions related to economic interests, relations of power and epistemic hierarchies that can be found behind any decision-making in this regard. If this entails first of all a new attention towards the possibility of reimagining the cosmos as such by exploring different cosmologies, worldviews, techniques and “activist” design (track 3), it also immediately opens the question of the “other,” and of the possible dimensions that point towards a “collective doing.” This makes us return to that purposeful sense of community “to come” that already from the title of the conference has forced us to think. Also, the collective dimension of imagination and creation is expressed today in particular through creative platforms, groups and interfaces, of which we request an exploration (track 2), understanding that they could offer transdisciplinary tools and new forms of cooperation not only to produce, but also to position and disseminate the results of specific sectors of creation. Finally, and always thinking of the collective dimension, the urban particularity cannot be forgotten as a battlefield for all the aforementioned forces at stake. In this sense, we have decided to bet on a special focus on the contemporary city and its need to be redesigned as a place of inclusion and creative expression, favouring the works of art that populate the streets and walls, as well as the various cultural practices associated with

que estas han sido tomadas en consideración no solo como fenómenos visuales de procesos culturales vernáculos, sino también como una forma particular de reconfigurar lenguajes regionales específicos que pueden dar voz a los creadores urbanos menos escuchados.

Finalmente, y volviendo al poder específico de las artes en la tarea de repensar y rediseñar comunidades y futuros posibles, creemos firmemente en su papel de motor de una transformación más amplia. Por ello, es necesario pasar de una concepción «pasiva» del arte o de la simple apreciación estética de lo existente a una «activa», hecha más bien de gestos artísticos que, a través de sus epistemologías y metodologías específicas, permitan visualizar los problemas y los retos de una manera más clara, no solo para representarlos, sino también y particularmente para imaginar nuevas relaciones entre lo existente y lo que todavía no existe, así como posibles vías de escape a lo que incomoda la vida. Las artes y sus prácticas, abriéndonos al incalculable, nos proporcionan pistas para soslayar las tendencias al control global y nos permiten dejar a un lado la tentación de asumir posturas de este tipo al momento de querer diseñar objetos, procesos y soluciones, pues antes de diseñar es crucial crear las condiciones sociales, culturales y epistemológicas

de posibilidad para comprender que se pueden imaginar y crear nuevos puntos de vista sobre el cosmos y para no recaer en las mismas dinámicas que nos han llevado al actual estado de crisis.

En la realidad actual de las cosas, al momento de empezar con la organización del coloquio tuvimos efectivamente que enfrentarnos con una crisis más que se estaba presentando: aquella sanitaria, con la llegada de la Covid-19 también a Ecuador. Sin embargo, después de muchos meses difíciles en que, entre otros problemas, la esperanza de llevar a cabo las actividades relacionadas con la Red Cumulus estaba desvaneciéndose, el equipo coordinador logró concentrar sus esfuerzos para la realización de un evento totalmente en línea, logrando así proteger la salud y la seguridad de los invitados y los participantes y, al mismo tiempo, no tener que renunciar al honor de ser institución anfitriona de un evento de semejante alcance. Es así que hemos llegado a elaborar el calendario de cuatro densos días de eventos, presentaciones oficiales, invitados ilustres y excelentes ponencias, grupos de trabajo y exhibiciones artísticas en dos idiomas (inglés y español) que esta publicación intenta reflejar, esperando que este solo sea el primer paso hacia la imaginación e invención de lo que se necesita para que la vida sobre este planeta siga mereciendo ser vivida.

them (track 4). It should be specified that these have been taken into consideration not only as visual phenomena of vernacular cultural processes, but also as a particular way of reconfiguring specific regional languages that can give voice to less heard urban creators.

Finally, and returning to the specific power of the arts in the task of rethinking and redesigning communities and possible futures, we firmly believe in their role as the motor of a broader transformation: for this reason, it is necessary to move from a “passive” conception of art or from the simple aesthetic appreciation of what exists to an “active” one, made of artistic gestures that, through their epistemologies and specific methodologies, allow us to visualize problems and challenges more clearly. This, not only to represent them, but also to also and particularly to imagine new relationships between what exists and what does not yet exist, as well as possible escape routes from what makes life uncomfortable. The arts and their practices, opening us to the incalculable, offer clues to avoid the trend towards global control and allow us to put aside the temptation to assume positions of this type when wanting to design objects, processes and solutions. Indeed, before designing, it is crucial to create the social, cultural and epistemological

conditions of possibility to understand that new points of view on the cosmos can be imagined and created and to avoid falling back into the same dynamics that have led us to the current state of crisis.

In the current reality of things, when we started organizing the colloquium, we actually had to face another crisis that was taking place: the health crisis, with the arrival of Covid-19 also in Ecuador. However, after many difficult months, in which, among other problems, the hope of carrying out the activities related to the Cumulus Network was fading, the coordinating team managed to concentrate its efforts to carry out a totally online event, achieving thus protecting the health and safety of guests and participants and, at the same time, not having to give up the honour of being the host institution of an event of such scale. This is how we have come to develop the four days schedule packed with events, official presentations, distinguished guests and excellent presentations, working groups and artistic exhibitions in two languages (English and Spanish) that this publication tries to reflect, hoping that this is only the first step towards the imagination and invention of what is needed so that life on this planet continues to be worth living.

# Sobre la conferencia Cumulus Guayaquil 2021 y su aporte a la internacionalización de la UArtes

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La Universidad de las Artes (UArtes) y la red Cumulus iniciaron su relacionamiento en el año 2017. Esto ocurre a tan solo cuatro años de la creación de la universidad y a dos años de haber iniciado sus actividades académicas. La red Cumulus tiene su sede en Helsinki, Finlandia, y la UArtes en Guayaquil. Por su distancia geográfica significativa, en algún momento esto pudo haber sido concebido como un reto para establecer alianzas estratégicas, dado que se tiende a pensar que, a mayor distancia, mayores diferencias para relacionarse y mayores diferencias en percibir, diseñar o imaginar. No obstante, desde los diálogos iniciales, el interés mutuo no solamente se refirió a colaborar para la internacionalización de sus instituciones y el intercambio de conocimientos a

través de la movilidad de artistas e investigadores. Esta alianza representó y sigue representando algo más que eso: para la red significa abrirse a conocer otras realidades, otros contextos, otras perspectivas, otros enfoques, dado que la UArtes fue la primera universidad pública en artes latinoamericana en unirse a una asociación conformada por instituciones de educación superior con años de trayectoria académica ubicadas en Europa y Asia; mientras que, para la UArtes, es compartir las metodologías que se han usado para enseñar artes en un contexto ecuatoriano y latinoamericano, considerando reflexiones que parten de distintas perspectivas, entre ellas la descolonialidad en las artes, la interculturalidad y el vínculo con la comunidad.



# About the Cumulus Guayaquil 2021 Conference and Its Contribution to the Internationalization of UArtes

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In 2017, the University of the Arts, based in Guayaquil, Ecuador, and the Cumulus network, based in Helsinki, Finland, began their relationship. This occurred after just four years of the UArtes creation and two years into the higher education service. The geographical distance between these institutions could have been perceived as a challenge to foster strategic alliances. It is believed that the greater the distance, the tougher the task to relate, perceive, design, or imagine. Nonetheless, due to the mutual interest shown by both parties, it was pretty clear from the beginning that this collaboration was not only about the internationalization of their institutions but was also done regarding the exchange of knowledge through artists and

researchers' mobility. This alliance has a deeper significance. For the network, it means opening up to a patchwork of new realities, contexts, perspectives, and approaches since UArtes was the first Latin American public university of Arts to join an association comprised of European and Asian higher education institutions with vast academic experience. For UArtes, it is about sharing methodologies that have been used to teach arts in an Ecuadorian and a Latin American context, considering reflections that come from different perspectives, including decoloniality in the arts, interculturality, and community outreach.

The joint UArtes-Cumulus conference, "Arts Imagining Communities to Come,"

La conferencia conjunta UArtes–Cumulus «Artes imaginando comunidades por venir» contribuyó a la internacionalización de la universidad, al desarrollo de la investigación de la institución y su fortalecimiento del vínculo con la sociedad. Hasta el 2021, Ecuador fue el segundo país latinoamericano en acoger y realizar de manera conjunta una conferencia de tal magnitud. A través de esta, la UArtes se promocionó ante comunidades universitarias provenientes de China, Japón, Finlandia, Francia, India, Italia, Brasil, Reino Unido, Estados Unidos, Colombia, México, Países Bajos y España. A su vez, fue la ocasión para posicionarse como referente latinoamericano en educación en artes a través de la circulación de sus proyectos de investigación, sus procesos pedagógicos y enfoque de proyectos comunitarios. Esta conferencia es la primera para la UArtes en dos idiomas —inglés y español— y convocó a cuatro oradores principales, 62 panelistas, más de 270 miembros de la universidad y público proveniente de más de 10 países.

Realizar este evento fomentó el trabajo colaborativo interinstitucional y en red. La conferencia fue un espacio de investigación, formación, intercambio y de cooperación entre docen-

tes, estudiantes, investigadores/as a nivel local e internacional. De igual forma, ratificó las formas de trabajar la internacionalización de y desde la UArtes. En ese sentido, confirmó que esta labor no solo corresponde a las unidades de relaciones internacionales, sino una labor de todas las personas que hacen la universidad. Por otro lado, se tiene presente que la cooperación es equitativa y recíproca con los aliados estratégicos, y que los resultados obtenidos de esas alianzas son y deberán ser siempre de calidad y accesibles para todos y todas.

Finalmente, es un placer compartir las memorias académicas de esta conferencia que consolidan los trabajos de investigación transdisciplinarios y de prácticas artísticas que proponen reflexiones sobre rediseño de comunidades y de futuros posibles.

Se extienden mis agradecimientos a la red, a funcionarios/as y estudiantes que realizaron sus prácticas preprofesionales en las áreas de Lenguas Extranjeras, Producción, Editorial, Comité Interno UArtes–Cumulus, Dirección de Relaciones Internacionales, y estudiantes embajadores Joao Sánchez y Jamely Esmeralda. Su participación y trabajo son altamente valorados.

contributed to the internationalization of the university, the development of the institution's research, and the strengthening of its community outreach programs. Until 2021, Ecuador was the second Latin American country to host and jointly hold a conference of such magnitude. Through this conference, UArtes promoted itself to university communities from China, Japan, Finland, France, India, Italy, Brazil, the United Kingdom, the United States, Colombia, Mexico, the Netherlands, and Spain.

At the same time, it was the perfect opportunity to position itself as a Latin American reference in arts education through the dissemination of its research projects, its pedagogical processes, and its approach to programs within the community. This conference is the first one for UArtes held in two languages: English and Spanish. It brought together 4 keynote speakers, 62 panelists, more than 270 university members and a general audience from more than 10 countries.

Inter-institutional and collaborative work were promoted thanks to this conference. This academic event was a space for research, training, exchange, and cooperation between

faculty members, students, and researchers at a local and international level. Likewise, it enhanced the internationalization work done by and from UArtes. In that sense, it was confirmed that this duty corresponds to the international relations team, as well as all those who are part of the university. On the other side, it is crucial to keep in mind that cooperation with strategic allies is equitable and reciprocal and that the results obtained from these alliances are and should always be accessible to all and of the highest quality.

Finally, it is a pleasure to share the academic memoirs of this conference, which compile the transdisciplinary research work and artistic practices that propose reflections on the redesign of communities and possible futures.

I would like to express my thanks to the network, to faculty members and students, who carried out their pre-professional internships in Foreign Languages, Production, Editorial, UArtes-Cumulus Internal Committee, International Affairs Department, and Student Ambassadors Joao Sánchez and Jamely Esmeralda. Your participation and work are highly valued.



**PONENCIAS INAUGURALES**  
**INAUGURAL PRESENTATIONS**



# Métodos pedagógicos en las artes

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## Diapositiva 1

Me gustaría comenzar agradeciendo a la red Cumulus por permitir que nuestra institución sea anfitriona de este importante e inspirador evento. Para nosotros, esta conferencia representa una oportunidad para reflexionar críticamente y repensar nuestros métodos y principios pedagógicos e investigativos y también para compartirlos con esta diversa comunidad. Organizar este evento — mientras seguimos en un contexto de pandemia causado por COVID-19 y en medio de múltiples crisis que convergen con la pandemia global— no es un desafío pequeño y estamos muy agradecidos por esta ocasión y por las muchas discusiones productivas que han ocurrido y continuarán sobre las cuatro líneas (o *tracks*) de investigación de esta conferencia. De igual manera, me gustaría agradecer a los organizadores del evento, tanto a red Cumulus como al equipo completo de la UArtes, especialmente a Susan Togra, Sara Baranzoni y Andrea Mazzini, así como a todo el equipo de Producción, que ha pasado, esencialmente, la semana entera en la universidad sin mucho descanso. Sus esfuerzos son apreciados y todos y todas nos estamos beneficiando de su importante trabajo.

El tema de mi intervención el día de hoy es «métodos pedagógicos en las artes», lo cual es interesante para mí porque no soy ni artista ni pedagogo. No obstante, soy el vicerrector académico, cargo al que llegué, en parte, debido a mis ideas sobre cómo establecer metodologías efectivas para enseñar artes en nuestro contexto. Las ideas que estoy presentando hoy provienen del trabajo colectivo con mis colegas y son una reflexión de las pedagogías implementadas por nuestros y nuestras docentes. Las ideas sobre nuestro método pedagógico son, en gran parte, un resumen del trabajo que docentes de nuestra universidad han llevado a cabo en sus aulas y que ha sido sistematizado por Ana Carrillo y Byron Cevallos.

Sin embargo, debería clarificar que estaré contando mi versión sobre cómo arribamos a estas ideas, lo que pienso acerca de lo que hacemos y lo que hemos hecho, además de mis conclusiones tentativas sobre cómo estas ideas pueden:

- 1) Ser traducidas en un modelo pedagógico co-educativo para nuestra universidad, y;
- 2) Ojalá, cómo pueden ser útiles para otras personas, quizás para ustedes que están escuchándome el día de hoy.

# Pedagogical Methods in the Arts

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## **Slide 1**

I would like to begin by thanking the Cumulus network for allowing our institution to be hosts for this inspiring and important event. For us, this conference represents the opportunity to reflect critically and re-think our research and pedagogical methods and principles, as well as to share them with such a diverse community. To do this while still in the context of the pandemic caused by COVID-19 and amid the multiple crises that converged with the global pandemic is no small feat, and we are grateful for this occasion and for the many productive discussions that have already happened and will continue to happen regarding the four tracks of the conference. Likewise, I would like to thank the organizers of the conference, both those from the Cumulus organization and the entire team from UArtes, especially Susan Togra, Sara Baranzoni, and Andrea Mazzini, as well as the entire production team who have essentially spent the past week at the university without much rest. Your efforts are appreciated and we are all benefitting from your important work.

The topic of my talk today is pedagogical methods in the arts, which is interesting for me because I am neither an artist nor a pedagogue. Nonetheless, I am the vice-rector/vice-president/provost, depending on how you want to translate my role at the university, and I arrived at this position in part due to my ideas on how to establish effective methodologies for teaching arts in our context. The ideas I am presenting today come from collective work with my colleagues and are a reflection on the pedagogies implemented by our professors. The ideas regarding our pedagogical method are in large part a summary of the work our professors carry out in their classrooms that have been systematized by Ana Carrillo and Byron Cevallos.

However, I should clarify that I will be telling my version of how we came to these ideas, what I think about what we do and what we have done and my tentative conclusions as to how those ideas can:

- 1) Be translated into a pedagogical-educative model for our university, and;
- 2) Hopefully how they can be useful for

## Diapositiva 2

Ya que mi charla trata sobre métodos pedagógicos y la metodología que estaré explicando se enfoca en construir comunidades de interaprendizaje, quiero comenzar haciendo visible mi *lugar de enunciación* (Mignolo). En este sentido, me gustaría dar una muy breve introducción acerca de mí para luego introducir algunos de los principios de nuestra universidad. Como señala la información para esta conferencia, nuestra universidad fue fundada como un proyecto por medio de la ley ecuatoriana en el año 2013, aunque las clases comenzaron en el 2014 y luego oficialmente como universidad en el 2015. En muchas formas, se puede concebir esta universidad como una respuesta política a una serie de movimientos sociales en Ecuador desde los años 90. En este sentido, coincide ideológicamente y coyunturalmente como otras respuestas, como la Constitución del país, que fue radicalmente reformada en el 2008 bajo el gobierno de Rafael Correa. Si están familiarizados con la coyuntura política del Ecuador, el hecho de que la universidad fue un proyecto político implementado durante el gobierno de Correa puede causar un nivel de escepticismo. No obstante, quienes creemos en los principios y fundamentos filosóficos de esta universidad, enfatizamos que el proyecto no le pertenece a Correa ni a ningún gobierno, sino que es un ejemplo del Estado respondiendo a las demandas y necesidades del pueblo. Elegimos —nos gusta destacar— que esta es la forma en la que las sociedades democráticas pueden y quizás deberían funcionar, que así es como la hegemonía puede ser utilizada para expandir un proyecto de-

mocrático radical, y ojalá pronto pueda ir más allá del liberalismo. El resumen ejecutivo del proyecto universitario (2013) nos da la tarea de transformar «la perspectiva y práctica de las y los artistas con respecto a su inserción y responsabilidad social» y propone el objetivo de «deconstruir el arquetipo ideológico heredado desde la colonialidad, la cual ha sido cultivada en las prácticas de artistas como individuos ensimismados en la creación y descuidados de la interacción de su práctica con el entorno socio histórico que les rodea».

Son esos ideales elevados y utópicos bajo los cuales fue fundada nuestra universidad y, precisamente, son esos ideales los que me animaron a postularme para elecciones de mi posición el año pasado y a aplicar para trabajar en la Universidad de las Artes en el 2015. Para referirme al título de esta conferencia, como estudiante de doctorado recién graduado de Ohio, yo ya estaba emocionado por el prospecto de que esta universidad pudiera ser un lugar para imaginar a comunidades por venir. Entonces, esta universidad coincide con mi proyecto de vida intelectual; no existe otra explicación sobre cómo un joven campesino de un pequeño pueblo (Pataskala) de Ohio terminó trabajando como el vicerrector académico de una universidad pública en Guayaquil, Ecuador (para los propósitos de la charla de hoy, podemos saltarnos la historia de mi enamoramiento con una mujer ecuatoriana, quien es ahora mi esposa y con quien tenemos tres hermosos hijos y por quienes compartimos deberes domésticos, aunque este sea también un lugar importante de mi enunciación). En resumen, la Universidad de las Artes fue un lugar de convergencia

other people, perhaps those of you listening to me today.

## Slide 2

Because my talk is on pedagogical methods and the methodology, I will be explaining focuses on building communities of inter-learning. I want to begin by making visible my place of *enunciación* (Mignolo). In that sense, I'd like to give a very brief introduction of myself by way of introducing some of the tenants of our university. As the book of abstracts for the conference points out, our university was founded as a project and through Ecuadorian law in 2013, though we began classes in 2014 and then officially as a university in 2015. In many ways, one could conceive of the university as a political response to a series of social movements in Ecuador since the 1990s. In that sense, it coincides ideologically and temporally with other responses, such as the country's constitution, which was radically reformed in 2008 under the government of Rafael Correa. If you are familiar with the recent political landscape in Ecuador, the fact that the University was a political project implemented during Correa's government may cause some level of skepticism. However, those of us who believe in the principles and the philosophical foundations of this university emphasize that the project does not belong to Correa or any government, that it is an example of a government responding to the demands and needs of the people. We like to highlight, then, that this is the way that democratic soci-

eties can and perhaps should work, that this is how hegemony can be used to expand the radical democratic project, hopefully, one day soon even beyond liberalism. The executive summary of the project of the university (2013) gives us the task of transforming "the perspective and practice of the artists in regards to their social insertion and responsibility" and proposes the objective of "deconstructing the ideological archetype inherited from coloniality, which has cultivated the practices of artists as individuals self-absorbed in their creation with the tendency to neglect the interaction of their practice with the socio-historic environment that surrounds them" (4-6, my translation).

It is those very lofty and utopian ideals upon which our university was founded, and it is precisely those ideals that animated me to run for election for my position last year and to apply for work at the University of the Arts back in 2015. To steal from the title of this conference, as a recently graduated doctoral student from Ohio, I was already excited by the prospect that this university could be a place for imagining communities to come. That is, this university coincides with my intellectual life project; there is no other simple explanation as to how a country boy from small-town (Pataskala) Ohio ended up working as the academic vice-president at a public university in Guayaquil, Ecuador (for today's talk we will skip over the story about my falling in love with an Ecuadorian woman who is now my wife and with whom we have three beautiful kids and for which we

donde yo pude poner en práctica, en el mundo real, mis estudios decoloniales de la Universidad Estatal de Ohio y mi formación en estudios subalternos de América Latina, a través de mi trabajo con Ileana Rodríguez, en una universidad donde yo creí que podía poner en práctica las ideas de Ignacio Ellacuría para una universidad distinta, otra universidad posible. Escribí mi disertación doctoral acerca de Ellacuría, quien fue el presidente de la Universidad Centroamericana de El Salvador hasta su asesinato en 1989, un asesinato político que, coincidentemente, tiene mucho que ver con sus ideas de querer una universidad distinta.

### **Diapositiva 3**

Anteriormente mencioné que nuestra universidad podía ser considerada una respuesta política a la coyuntura sociopolítica e histórica; esto puede ser otro punto que genere escepticismo, pero mis colegas y yo en realidad abogamos por abrazar la naturaleza política de la educación superior, como se pudo ver ayer en la presentación de María José. Permítanme explicar. Primero, debemos distinguir entre lo que es político y lo que es partisano; claro, nosotros nos opondríamos a una universidad partisano, pero creemos, firmemente, que cada universidad debe entender que el tipo de educación y modelo educacional que esta ofrece es una decisión política. Política en términos de lo expresado por Chantal Mouffe y Ernesto Laclau, como un tipo de acción cuyo objetivo es la transformación de las relaciones sociales que construyen sujetos como subordinados (251). Entonces, los cursos que enseñamos, nuestro modelo pedagógico, el tipo de

profesores, etc., todas estas cuestiones son decisiones políticas. En años recientes, en Ecuador hay una creciente presión de adaptarse a un modelo globalizado de educación superior, un modelo que está siendo definido por el capitalismo cognitivo-cultural. Si nosotros entendemos a la universidad como una institución de la sociedad occidental que administra el conocimiento, entonces este cambio puede ser traducido como privilegiar el conocimiento productivista y tecnocrático y alejarse del pensamiento crítico, como puede ser evidenciado por el ataque a las humanidades y/o a las artes. Es por esto que eventos como Cumulus son tan importantes.

Cuando nos enfrentamos con este tipo de tendencias, la Universidad de las Artes tiene tres importantes contribuciones: la primera es hacer visible las formas en la que este cambio —parte integrante de la modernidad— subalterniza el conocimiento artístico y cultural (otro). La segunda es entender que universidades moldean las economías de la sociedad: la economía en sí misma, la economía del conocimiento, la economía creativa. Con respecto a este último punto, la universidad explícitamente incluye dentro de sus objetivos la transformación de los modos de producción (cultural). La tercera contribución de nuestra universidad tiene que ver con la defensa de las instituciones públicas y el bien colectivo. Es así que se conecta con una larga tradición de universidades latinoamericanas que comienza con las reformas educativas de Córdoba en 1918 y que continúa acogiendo la dimensión política y social de la educación superior, imaginando a la univer-

share domestic duties, although this is also an important part of my place of enunciation). In summary, the University of the Arts was a place of convergence where I could put to use in the real world my training in decolonial studies from the Ohio State University, my formation in Latin American subaltern studies through my work with Ileana Rodríguez, and a university where I believed I could put into practice Ignacio Ellacuría's ideas for a different type of university (*universidad distinta, otra universidad posible*) — I wrote my doctoral dissertation on Ellacuría, who was the president of the Central American University in El Salvador until his assassination in 1989, a political murder that coincidentally had a lot to do with his ideas for a different kind of university.

### Slide 3

Earlier I mentioned that our university could be considered a political response to the socio-political and historical conjuncture; this may be another point that may cause skepticism, but my colleagues and I argue for embracing the political nature of higher education, as could be seen in María José's presentation yesterday. Let me explain. First, we must distinguish between what is political and what is partisan; of course, we would oppose a partisan university, but we firmly believe that every university must understand that the sort of education and the educational model that it offers is a political decision. I understand politics here in the terms laid out by Chantal Mouffe and Ernesto

Laclau, as in the type of action whose objective is the transformation of the social relationships that construct subjects as subordinate (251). The courses, then, our pedagogical model, the sorts of professors, etc., all of these things are political decisions. In recent years in Ecuador, there has been a growing pressure to adapt to a globalized model for higher education, a model that is being defined by cognitive-cultural capitalism. If we understand the university to be one of the institutions in Western societies that administers knowledge, then this shift can be translated into a privileging of productivist and technocratic knowledge and a move away from critical thinking, as can be seen by the attack on the humanities and/or the arts. This is why events like Cumulus are so important.

When faced with these sorts of tendencies, the University of the Arts has three important contributions: the first is to make visible how this shift — part and parcel of modernity — subalterns artistic and (other) cultural knowledge. The second is to understand that universities shape a society's economies: the economy itself, the economies of knowledge, creative economies. Concerning this last point, the university explicitly includes within its objectives the transformation of the modes of (cultural) production. The third contribution of our university has to do with the defense of public institutions and the collective/public good. In that sense, it connects with a long tradition of Latin American universities, a tradition that begins with the educational reforms of Córdoba in 1918 and contin-



sidad como una institución destinada a servir a la sociedad en la que se encuentra. En el 2008, en un evento destinado a conmemorar las reformas de 1918, la educación superior en América Latina fue determinada a como un bien público y social. Nuestra universidad, de acuerdo a sus documentos fundacionales, se ubica en la tradición radical e intenta cumplir con la promesa de imaginar la educación pública como un bien público y social que pertenece a la sociedad entera y que, como tal, debería servir a todo el país, especialmente a aquellos y aquellas en la periferia. Reitero, vimos esto en acción a través de la presentación de María José el día de ayer.

La afirmación subyacente de mi charla de hoy tiene que ver con las ideas que acabo de exponer, porque cuando la educación superior se imagina como un bien público y social, es posible promulgar un cambio radical que facilita nuestra tarea de imaginar las comunidades por venir. Esto, principalmente porque una universidad pertinente es una universidad que produce ciudadanos radicales preparados para representar un cambio real. Pienso en estos temas y como vicerrector académico me interesa preguntar: ¿Qué tipo de modelos educativos podemos imaginar en las artes que culminen en el tipo de sociedad que deseamos? ¿Qué tipo de modelo educativo en las artes fomenta la justicia social? Para el resto de la charla me gustaría explicar el modelo pedagógico que nuestra universidad está proponiendo actualmente, explorando tres ejemplos de modelos pedagógicos que nos han funcionado.

#### **Diapositiva 4**

El primer ejemplo proviene de nuestra Escuela de Artes Sonoras y de mi compañero Fredy Vallejos, específicamente de su experiencia con estudiantes de segundo y tercer semestre de nuestra carrera de Artes Musicales y Sonoras, en los cursos de Nuevas Tecnologías y Tecnologías de la Información y la Comunicación (TIC). Estoy basando lo que presentaré hoy en lo que ha escrito Fredy en su texto «Procesos creativos a través de las TIC aplicadas a las artes sonoras y musicales», pero debo mencionar que sus ideas no son aisladas y son compartidas con otros colegas de su escuela, especialmente Adina Ibarra, Rubén Riera, Diego Benalcazar y Meining Cheung. La pedagogía de Fredy parte del supuesto de que nuestra relación con la tecnología está mediada por el consumo; es decir, somos, ante todo, consumidores de nuevas tecnologías, mucho más que usuarios participativos y transformadores. Sus cursos, entonces, están destinados a deconstruir esta noción e incentivar la apropiación de nuevas tecnologías para fines artísticos personalizados.

Al enseñar sobre la relación entre las TIC y el proceso creativo, Fredy incluye dos consideraciones cruciales:

- 1) El nivel de comunicación artista-máquina/computadora: cuanto mayor sea la capacidad comunicativa entre el artista y la computadora, más adaptativos serán los resultados en relación con los objetivos. Por ello, Fredy anima a sus alumnos a aprender otros idiomas para aumentar esta capacidad comunicativa.

ues to embrace the social and political dimension of higher education by imagining the university as an institution meant to serve the society in which it is located. In 2008, in an event meant to commemorate the reforms of 1918, Higher Education in Latin America was determined to be a public and social good. Our university, according to its founding documents, locates itself in that radical tradition and attempts to make good on that promise to imagine public education as a public and social good, something that belongs to the entire society and as such should serve the whole country, especially those on the periphery. Again, we saw this in action through María José's presentation yesterday.

The underlying claim to my talk today has to do with the ideas that I've just laid out because when higher education is imagined as a public and social good, it is possible to enact a radical shift that facilitates our task of imagining communities to come. This is primarily because a pertinent university produces radical citizens prepared to enact real change. As I think through these topics, as the academic vice-president, I am interested in asking what sort of educational models can we imagine in the arts that will culminate in the sort of society we desire? What sort of educational model in the arts foments social justice? For the rest of the talk, I would like to explain the pedagogical model that our university is currently proposing by exploring three different examples of pedagogical models that have worked for us.

#### **Slide 4**

The first example comes from our school of Sound Arts and my colleague Freddy Vallejos, specifically from his experience with students in their second and third semester in our degree program in Musical and Sound Arts in the courses on new technologies and technologies of information and communication. I am basing what I will present today with what Freddy has written in his text "Procesos creativos a través de las TIC aplicadas a las artes sonoras y musicales", but I should mention that his ideas are not isolated and are shared with other colleagues from his school, especially Adina Ibarra, Rubén Riera, Diego Benálcazar and Meining Cheung. Freddy's pedagogy begins with the supposition that our relationship with technology is mediated by consumption; that is, we are primarily consumers of new technologies, much more so than participative and transformative users. His courses, then, are meant to deconstruct this notion and incentivize appropriating new technologies for personalized, artistic purposes.

When teaching about the relationship between TIC and the creative process, Freddy includes two crucial considerations:

- 1) The level of communication artist-machine/computer — the higher the communicative capacity between the artist and the computer, the more adaptive the results will be in relationship to the objectives. For this reason, Freddy encourages his students to learn other languages to increase this communicative capacity.

- 2) La libertad disponible para realizar la tarea. Fredy afirma que, debido a la capacidad de programación, es capaz de dar una libertad casi total a sus alumnos y, por lo tanto, los resultados son mucho más fértiles.

La metodología que resulta de estas consideraciones clave consiste en dividir el camino de aprendizaje del estudiante en dos momentos. El primer semestre sirve como introducción al contexto histórico y aparición de las nuevas tecnologías en el campo de los estudios y la producción musical y sonora, así como un recorrido global por las diferentes aplicaciones de estas tecnologías en la música y las artes sonoras. El segundo semestre tiene una estructura más flexible y consiste en aplicaciones prácticas de estas tecnologías, principalmente utilizando Reaper o Pure Data. Lo importante que hay que tener en cuenta aquí es que la pedagogía de Fredy está enmarcada en el aprendizaje basado en proyectos; en ese sentido, a los y las estudiantes se les pide, desde un inicio, que diseñen un proyecto personal, y su trabajo en los dos semestres gira en torno a explorar y encontrar la tecnología más adecuada y apropiarse de ella para que sirva como solución al problema identificado al comienzo del curso. Como escribe el propio Fredy, «esto constituye el núcleo de nuestra propuesta: cuanta más libertad tenga el estudiante para elegir el tema a desarrollar, más fructíferos serán los resultados» (123). Lo importante en el curso de Fredy no es el producto final en sí mismo, sino la construcción de una herramienta personal que pueda responder a las necesidades concretas y artísticas de los

y las estudiantes. No es un requisito del curso que la herramienta esté completa o que la solución sea exitosa; más bien, Fredy enfatiza el proceso autónomo de buscar una solución y aprovechar las potencialidades de la tecnología.

La prueba de la efectividad del método de Fredy, para nosotros en la UArtes, está en los proyectos que los y las estudiantes realizan fuera del marco de la clase, luego de haber aprobado el curso. Más allá del salón de clases, muchos estudiantes continúan dando forma y moldeando nuevas tecnologías para expandir y mejorar su práctica artística. Uno de los eventos emblemáticos de la universidad, la Minga Multimedia de Arte y Tecnología, muestra estos ejemplos. De hecho, un ejemplo de ello lo verán en la clausura del jueves con la actuación de Enrique Landívar y José David Barberán.

Destaco la pedagogía de Fredy porque ilustra uno de los tres pilares de nuestro modelo institucional: saber hacer. Esta es la base metodológica de nuestro modelo y, como podemos ver con el ejemplo de Fredy, se basa en una perspectiva de acción reflexiva/reflexión activa para la educación superior, donde el enfoque está en hacer, construir conocimiento, experimentar, cometer errores y encontrar soluciones.

### **Diapositiva 5**

El segundo ejemplo que quisiera compartir hoy también es de carácter transdisciplinario, aunque la propuesta en sí proviene de nuestra Escuela de Cine y de un proyecto liderado por Priscila Aguirre. Al igual que Fredy, la pedagogía de Priscila parte de un enfoque en el aprendizaje experiencial y experi-

- 2) The freedom available in carrying out the task — Fredy claims that because of the capacity of programming, he can give almost complete freedom to his students and as such the results are much more fertile.

The methodology that results from these key considerations consists in dividing the student's learning path into two moments. The first semester serves as an introduction to the historical context and appearance of new technologies in the field of music and sound studies and production, as well as a global survey of the different applications of these technologies in music and sound arts. The second semester has a more flexible structure and consists of practical applications of these technologies, primarily using Reaper and Pure Data. The important thing to note here is that Fredy's pedagogy is framed by Project Based Learning; in that regard, the students are asked from the very beginning to conceive a personal project, and their work in the two semesters revolves around exploring and finding the most appropriate technology and appropriating it so that it serves as a solution to the problem the student identified at the outset of the course. As Fredy writes, "this constitutes the core of our proposal: the more freedom the student has in choosing the topic to develop, the more fruitful the results will be" (123). The important thing in Fredy's course is not the final product in itself but rather the construction of a personal tool that can respond to the concrete and artistic needs of the student. It is not a requirement of the course that the tool is completed or that the solution is successful; rath-

er, Fredy emphasizes the autonomous process of searching for a solution and taking advantage of the potentialities of technology.

The proof of the effectiveness of Fredy's method, for us at UArtes, is in the projects that students realize outside the framework of the class after having passed the course. Beyond the classroom, many of the students continue to shape and mold new technologies to expand and improve their artistic practice. One of the emblematic events of the university, the Multimedia Minga of Art and Technology, showcases these examples. In fact, you will see an example of this in the closing performance on Thursday with the performance by Enrique Landívar and José David Barberán.

I highlight Fredy's pedagogy because it illustrates one of the three pillars of our institutional model: *saber hacer* (knowing how to do). This is the methodological foundation of our model. As we can see with Fredy's example, it is based on a reflexive-action/active-reflection approach to higher education, in which the focus is on doing, building knowledge, experimenting, making mistakes, and finding solutions.

### **Slide 5**

The second example I would like to share today is also trans-disciplinary, though the proposal itself comes from our school of Film and a project led by Priscila Aguirre. Like Fredy, Priscila's pedagogy departs from a focus on experiential and experimental learning. Priscila adds to Fredy's methodology because there is an explicit relationality to her project. The first

mental. Priscila se suma a la metodología de Fredy porque hay una *relacionalidad* explícita en su proyecto. El primer módulo de su proyecto involucró a estudiantes de la clase de cine documental, y, aunque es un curso más práctico-técnico, quiso poner esta práctica artística en relación expresa con otros sectores de la sociedad.

En su investigación, Priscila destaca las condiciones de vulnerabilidad de las mujeres privadas de libertad en Ecuador y su falta de oportunidades de rehabilitación. Considera que la realidad concreta de estas mujeres va en contra de la Constitución ecuatoriana, que en su artículo 52 garantiza el acceso a «necesidades educativas, laborales, productivas, culturales, alimenticias y recreativas», así como el artículo 5 de la Ley de Cultura, que establece que «todas las personas, comunidades, comunas, pueblos y nacionalidades, colectivos y organizaciones tiene derecho al acceso a los bienes y servicios culturales, tanto materiales como inmateriales». Priscila defiende, entonces, que la cultura es un bien y un derecho de todos y todas, así como un instrumento de cohesión social y un aparato de desarrollo que tiene la capacidad de mejorar y transformar nuestro entorno social, y en este contexto, dadas las contradicciones encontradas con las mujeres privadas de libertad y su acceso a la cultura y la rehabilitación, Priscila reestructuró su curso para pensar y hacer cine documental con y desde la cárcel de mujeres. En sus propias palabras:

Siendo una de las creadoras de este proyecto, como una mujer y ciudadana y habitante de otra institución pública creada para esta sociedad (la Universidad), sentí la necesidad de

acercarme al Centro Femenino de Readaptación Social del Guayas desde nuestra propia realidad y crear juntos un espacio de indagación y reflexión desde esas distintas realidades.

La metodología de Priscila, entonces, suprimió las fronteras entre el aula y la comunidad, en este caso la comunidad formada por las mujeres encarceladas. Durante aproximadamente un año, los y las estudiantes visitaron la prisión dos veces por semana, de 4 a 6 horas, trabajando en varios talleres con las mujeres. También se reconfiguró la relación docente-estudiante-comunidad, pues la pedagogía basada en la indagación implica que el docente es meramente un guía en el camino de construcción colectiva de conocimientos que respondan a una situación concreta. El interés inicial de Priscila fue compaginar su labor docente con sus inquietudes investigativas y artísticas (realizar un documental), por lo que quiso explorar la relación entre cine y prisión. Sin embargo, una vez que su metodología estableció un enfoque más constructivo y una relación más horizontal, el proyecto cambió. Su modelo con base en la indagación se acompaña de una metodología de aprendizaje basada en proyectos y el producto final, el documental, no se convirtió en un fin en sí mismo, sino en un medio para producir, colectivamente, conocimiento en las artes. Docentes, estudiantes y mujeres privadas de libertad comparten los roles y responsabilidades de hacer el documental de tal manera que:

Ya nadie sabe quién filmó qué o quién grabó qué sonidos; bueno, algunos recuerdan, pero no importa. Hemos hecho un pacto de creación

module of her project involved students from the documentary film class, and although it is a more practical-technical course, she wanted to put this artistic practice into express relationships with other sectors of society.

In her research, Priscila highlights the conditions of the vulnerability of incarcerated women in Ecuador and their lack of opportunities for rehabilitation. She finds that the concrete reality of these women goes against Ecuador's constitution, which in its article 52 guarantees access to "educational, labor, productive, *cultural*, nutritive and recreational needs," as well as Article 5 in the Law of Culture, which states that "all people, communities, communes, *pueblos* and nationalities, collectives and organizations have the right to access to cultural goods and services, both material and immaterial." Priscila upholds, then, that culture is a good and a right for all, as well as an instrument for social cohesion and an apparatus for development that can improve and transform our social environment, and in this context, given the contradictions found with incarcerated women and their access to culture and rehabilitation, Priscila re-structured her course to think about and do a documentary film with and from the women's prison. In her own words:

Being one of the creators of this project, as a woman and citizen and inhabitant of another public institution created for this society (the University), I felt the need to approach the Female Center for Social Rehabilitation of Guayas from our own reality and to create

together a space for inquiry and reflection from those different realities.

Priscila's methodology, then, erases the borders between the classroom and community, the latter being the incarcerated women. For about a year, the students visited the prison twice a week for 4 to 6 hours, working through several workshops with the women. The relationship between teacher-student-community was also reconfigured because the inquiry-based pedagogy means that the teacher is merely a guide on the path to collectively building knowledge that responds to a concrete situation. Priscila's initial interest was to combine her teaching duties with her research and artistic interests (making a documentary film), and so she wanted to explore the relationship between film and imprisonment. However, once her methodology established a more constructive approach and a more horizontal relationship, the project shifted. Her inquiry-based model is accompanied by a Project-Based Learning methodology and the final product, the documentary, became not an end in and of itself but rather a means for collectively producing knowledge in the arts. Teachers, students, and incarcerated women suddenly share the roles and responsibilities for making the documentary such that: "No one knows anymore who filmed what or who recorded what sounds; well, some remember, but it no longer matters. We have made a pact of collective creation with regards to this documentary that they also hope for so much.



colectiva respecto a este documental, (que tanto esperan ellas también). Por eso, cada ejercicio que hacemos está diseñado pensando que puede ser parte del documental final.

En este sentido, su curso ha incluido talleres de fotografía, entrevistas, narración de cuentos, cartografía, movimiento corporal, danza y cine, todos realizados con estudiantes de su clase y mujeres del centro penitenciario. El objetivo de estos talleres era proporcionar un conjunto de herramientas de técnicas básicas sin las cuales la creación de un proyecto cinematográfico sería imposible. Como dice Priscila, «debo recalcar que la perfección de estas técnicas nunca fue una prioridad, sino que el objetivo era que desarrollaran, lo mejor posible, una comprensión sobre estos nuevos lenguajes artístico que les presentábamos».

Si bien la larga crisis del sistema penitenciario ecuatoriano, así como la pandemia, han impedido que Priscila continúe con su trabajo con mujeres privadas de libertad, los resultados de su pedagogía en las artes han sido ejemplares y transformadores para nuestra institución. La serie de cortos creados colectivamente no solo visibiliza realidades alternativas en relación con la nuestra, sino que cuestiona narrativas sobre el sentido de las prácticas artísticas. La noción burguesa dominante del arte tiene poco sentido cuando se produce o incluso cuando se consume cine desde estas diversas perspectivas. Asimismo, estas comunidades de interaprendizaje desarrollan, reflexiva y activamente, nuestras propuestas y lenguajes cinematográficos que no solo contribuyen a la rehabilitación social de las mujeres privadas de li-

bertad, sino que son fundamentales para cumplir con nuestra misión de democratizar el arte y enriquecen, en gran medida, la formación artística de nuestros estudiantes, a medida que comienzan a trabajar a través de la potencialidad transformadora del arte para, volviendo al título de esta conferencia, imaginar comunidades por venir. El proyecto de Priscila, pues, destaca otros dos pilares fundamentales de nuestro modelo pedagógico: el fundamento axiológico de saber cuidar y el fundamento epistemológico de *sentipensar*.

En cuanto a la fundamentación axiológica, nuestro modelo propone una ruptura de paradigma que nos sitúa en un locus de enunciación centrado en lo colectivo y lo relacional, asumiendo también un compromiso con el futuro y con el Otro. El proyecto de Priscila se basa, en gran medida, en la interrelación intersubjetiva que se construyó entre estudiante-docente-comunidad y sirvió como modelo reeducativo para las mujeres encarceladas. Como ella dice:

Es un modelo que engloba lo humano con la revalorización de lo que significa escuchar, el espacio sensible y lo lúdico, las categorías que componen el arte desde las diferentes disciplinas artísticas. Es una metodología de enseñanza que revaloriza todo lo que está fuera del paradigma de la razón y con ello revaloriza lo femenino desde un proceso de reconstrucción.

La pedagogía de Priscila nos traslada hacia esa axiología del cuidado, del saber cuidar, similar a lo que Leonardo Boff llama el eje central de una nueva ontología: «El cuidado constituye la categoría

Because of this, each exercise that we do is designed thinking that it could be a part of the final documentary.” In that sense, her course has included workshops on photography, interviewing, story-telling, card-writing, body movement, dance, and film-making, all carried out with students in her class and the prison. The purpose of these workshops was to provide a toolkit of basic techniques without which the creation of a film project would be impossible. As Priscila states, “I should emphasize that the perfection of these techniques was never the priority, but rather the objective was that the development as best as possible an understanding about these new artistic languages that we presented to them.”

Although the long-standing crisis in the Ecuadorian prison system, as well as the pandemic, have impeded Priscila from continuing her work with incarcerated women, the results of her pedagogy in the arts have been exemplary and transformative for our institution. The series of shorts created collectively not only make visible alternative lived realities and put them in relation with our own, but they also question narratives on the meaning of artistic practices. The dominant bourgeois notion of art makes little sense when producing or even consuming film from these diverse perspectives. Likewise, these communities of inter-learning reflexively and actively develop new cinematic proposals and language that not only contribute to the social rehabilitation of the incarcerated women but are also fundamental in complying with our mission to democratize art and greatly enriches the

artistic formation of our students, as they begin to work through the transformative potentiality of art too, to go back to the title of this conference, imagine communities to come. Priscila’s project, then, highlights two other fundamental pillars of our pedagogical model: the axiological foundation of *saber cuidar* (to know how to take care of) and the epistemological foundation of *sentipensar* (think-feel).

With regards to the axiological foundation, our model proposes a paradigm rupture that grounds us in a locus of enunciation centered on the collective and the relational, also assuming a commitment with the future and with the Other. Priscila’s project relies heavily on the intersubjective inter-relationship that was constructed between student-teacher-community and served as a re-educative model for incarcerated women. As she puts it:

...it is a model that encompasses the human with the re-valuation of what it means to listen, the sensible space and the ludic, the categories that make up art from the different artistic disciplines. It is a teaching methodology that re-values everything that is outside of the paradigm of reason y with it revalue the feminine from a process of reconstruction.

Priscila’s pedagogy moves us toward this axiology of care, of knowing how to care for, similar to what Leonardo Boff calls the central axis of a new ontology: “Care constitutes the central category of the new paradigm of civilization that is trying to emerge in the whole world. Care

central del nuevo paradigma de civilización que intenta emerger en el mundo entero. El cuidado asume la doble función de prevenir daños futuros y regenerar los pasados» (mi traducción). En lo que respecta a las artes, el proyecto de Priscila abre el camino para que el cuidado también pueda convertirse en un componente central del paradigma artístico, privilegiando la vida en todas sus manifestaciones, una empatía entre todos los seres vivos con los que convivimos. Esto dialoga muy bien con la estética de la liberación de Enrique Dussel, que es «ante todo, la interpretación de la estética desde los criterios de la vida (como belleza) y de la muerte (como criterios de fealdad)» (Dussel 7). Nuestro modelo pedagógico, entonces, fundado en proyectos como el de Priscila, nos permite la imaginación y el diseño de un aprender a cuidar, una pedagogía de la vida que ofrezca un frente de resistencia al sistema de muerte que nos impone constantemente el neoliberalismo y la colonialidad.

En cuanto a la fundamentación epistemológica, la idea de *sentipensar* proviene de varias tradiciones del sur global y pone lo emocional y sensible (sentimiento) en el mismo plano epistemológico que lo cognitivo-racional (pensar). Desde esa perspectiva, proponemos construir colectivamente una ontología relacional basada en la justicia social. Este enfoque particular nos permite descolonizar las injusticias estructurales y las jerarquías que constituyen la modernidad hegemónica. También nos permite abrir espacio para lo que Boaventura de Souza Santos llama una ecología de saberes, un primer paso para revalorizar y reconocer los procesos cognitivos alternativos de los grupos marginados, las víctimas de la colonialidad que fueron empujadas a las periferias simplemente por su diferencia, entendida desde lo que Castro-Gó-

mez denomina la *hybris* del punto cero. Cuando estudiante-docente-comunidad se ponen en relación y en contacto con diferentes realidades en las formas que propone Priscila, las jerarquías en torno a los saberes se derriban por el peso propio del discurso eurocéntrico y da espacio a los diferentes saberes, incluidos los producidos desde y por el cuerpo, para emerger y dialogar efectivamente con aquellos saberes más institucionalizados, legitimados, transformándolos. Este diálogo es crucial si queremos continuar con el trabajo de imaginar y crear a través del arte otros mundos posibles. Como dice Priscila para su proyecto:

...dado que en Ecuador no existen proyectos educativo-artísticos sostenibles en los centros de rehabilitación, el objetivo de este proyecto fue poner en marcha un programa piloto de disciplinas artísticas en el que se construye y comparte conocimiento con aquellos privados de libertad; no solamente un conocimiento de las técnicas artísticas en el cine, las artes escénicas, la música y la fotografía, sino también en el que se pudieran compartir herramientas racionales-corporales-emocionales que les permitirían ser críticos con su propia situación a partir de sus propias experiencias vividas y con estas herramientas generan la posibilidad de sustentarse y empoderarse.

### **Diapositiva 7**

Mi argumento para esta charla es que estos dos ejemplos, lejos de ser exhaustivos, ilustran el modelo pedagógico particular que está surgiendo en la Universidad de las Artes y dan una idea de los métodos pedagógicos que están guiando nuestro tra-

assumes the double function of preventing future damage and regenerating past ones” (my translation). With regards to the arts, Priscila’s project paves the way for care can also become a central component of the artistic paradigm, privileging life in all its manifestations, empathy between all living beings with whom we co-inhabit. This goes well with Enrique Dussel’s aesthetics of liberation, which is “above all, the interpretation of aesthetics from the criteria of life (as beauty) and death (as the criteria of ugliness” (Dussel 7). Our pedagogical model, then, founded on projects like Priscila’s, allows us to imagine, and design learning to care, a pedagogy of life that offers a front of resistance to the system of death that is constantly imposed upon us by neoliberalism and coloniality.

With regards to the epistemological foundation, the idea of *sentipensar* comes from various traditions of the global south and puts the emotional and sensible (feeling) on the same epistemological plane as the cognitive-rational (thinking). From that perspective, we propose to collectively construct a relational ontology based on social justice. This particular approach allows us to decolonize the structural injustices and hierarchies that constitute hegemonic modernity. It also allows us to open space for what Boaventura de Souza Santos calls an ecology of knowledge, the first step in re-valuing and recognizing the alternative cognitive processes of marginalized groups, the victims of coloniality who were pushed to the peripheries simply because of their difference, understood from what Castro-Gómez refers to as the hubris of the zero

point. When student-teacher-community are put in a relationship and contact with different realities in the ways that Priscila proposes, the hierarchies around types of knowledge are toppled by the own weight of the Eurocentric discourse, and different pieces of knowledge, including those produced from and by the body, are given space to emerge and to effectively dialogue with those more institutionalized, legitimized knowledge, transforming them. This dialogue is crucial if we are to carry on the work of imagining and creating through art other worlds possible. As Priscila puts it for her project:

...given that in Ecuador there are no sustainable educational-artistic projects in rehabilitation centers, the objective of this project was to launch a pilot program of artistic disciplines in which knowledge is built and shared with the inmates, not only a knowledge of artistic techniques in film, performing arts, music and photography, but also in which rational-bodily-emotional tools could be shared that allowed them to be critical of their own situation based on their own lived experiences and with these artistic tools generate the possibility to sustain and empower themselves.

### Slide 7

My argument for this talk is that these two examples, far from being exhaustive, illustrate the particular pedagogical model that is emerging in the university and give a glimpse into the pedagogical methods that are guiding

bajo artístico. Ya he mencionado los tres pilares que destacan estas pedagogías y que se convierten en los principios rectores de nuestro modelo. Cuando se pone en diálogo con los territorios, eje transversal de nuestro modelo educativo descrito por María José, y cuando se aplica tanto en el mesocurrículo como en el macrocurrículo, el resultado propone una ruptura paradigmática del siguiente orden:

- **Saber cuidar:** lo colectivo y relacional como un lugar de enunciación, con un compromiso al futuro y hacia los otros;
- **Sentipensar:** experiencia y vida como un lugar de conocimiento y sabiduría, la construcción de una ecología de saberes, la descolonización de la educación; y
- **Saber hacer:** la noción de la construcción, experimentación, prueba y error y contingencia.

### Diapositiva 8

Me gustaría terminar especulando sobre cómo este marco pedagógico puede reproducirse en la realidad como un modelo pedagógico institucionalizado. Debemos comenzar con los seis principios de aplicación del modelo de aprendizaje crítico basado en las artes:

**Aprendizaje progresivo y cíclico:** imaginamos una reestructuración de nuestro modelo de educación superior que rechaza el enfoque lineal de construcción del conocimiento por una estructura más espiral. Como lo expresaron Gleason, Rodríguez y Rubio:

...nos referimos al aprendizaje como un proceso holístico y como una espiral más que un círculo, en el sentido de que con frecuencia y continuamente se regresa a la experiencia y en

el camino se van produciendo transformaciones en el individuo y en el medio ambiente (mi traducción).

**Experiencias:** al incorporar experiencias vividas del pluriverso que comprende no solo nuestra universidad sino nuestra sociedad y mundo, somos capaces de incorporar nociones de opresión y liberación y proponer una educación verdaderamente relevante.

**Comunidades de interaprendizaje:** este es un espacio que reflexiona críticamente sobre la interrelación docente-estudiante-comunidad y propone el intercambio de ideas y saberes. Rechazando la idea del conocimiento absoluto, este principio permite que el conocimiento sea producido y compartido por todas y todos, *desde* más que *a pesar de las diferencias*. Esto se conecta con el siguiente principio.

**Colectivos, solidaridad y relacionalidad:** no solo fomentamos el trabajo grupal y colectivo en el modelo, sino que superamos el énfasis del liberalismo en el individuo para entender al sujeto en su relacionalidad con otros seres vivos, reemplazando así al sujeto individual por una intersubjetividad en constante construcción.

**Territorio como una experiencia educadora:** la intersubjetividad antes nombrada solo es posible cuando el territorio se convierte en un eje transversal del modelo. El territorio se entiende, aquí, como Patricia Vera entendió ayer la tierra, como resultado de interacciones históricas entre diferentes culturas, la relación entre lo humano y lo no humano, lo que configura el paisaje y la geografía, pero también lo que ha formado parte de la

our artistic work. I have already mentioned the three pillars that are highlighted by these pedagogies, and these become the guiding principles of our model. When put in dialogue with territories, the transversal axis of our educational model as described by Maria José yesterday and when applied both in the mesocurriculum and the macro curriculum, the result proposes a paradigmatic rupture of the following order:

- **Saber cuidar/to know how to care:** the collective and the relational as a place of enunciation, with a commitment to the future and others;
- **Sentipensar/Think-feel:** experience and life as a place of knowledge and wisdom, the construction of an ecology of knowledge, the decolonization of education; and
- **Saber hacer/to know how to do:** the notion of construction, experimentation, trial, and error and contingency.

### Slide 8

I would like to end by speculating as to how this pedagogical framework can be produced in reality as an institutionalized pedagogical model. We must begin with the six principles of application of the model for arts-based critical learning:

**Progressive and cyclical learning:** We imagine a restructuring of our higher education model that rejects the lineal approach of knowledge building for a more spiral structure. As Gleason, Rodríguez, and Rubio put it,

“We refer to learning as a holistic process and as a spiral rather than a circle, in the sense that one frequently and continually returns to the experience and along the way, transformations are made in the individual and the environment” (my translation).

**Experiences:** By incorporating lived experiences of the pluriverse that comprises not only our university but our society and world, we can incorporate notions of oppression and liberation and propose a truly relevant education.

**Communities of inter-learning:** This is a space that reflects critically on the inter-relationality between teacher-student-community and proposes the exchange of ideas and knowledge. Rejecting the idea of absolute knowledge, this principle allows knowledge to be produced and shared by all, *from* more than *in spite of* differences. This connects with the next principle:

**Collectives, solidarity, and relationality:** Not only do we foment group and collective work in the model, but we go beyond the emphasis of liberalism on the individual to understand the subject in relationality to other living beings, thus replacing the individual subject with an intersubjectivity that is constantly in construction.

**Territory as an educational experience:** The intersubjectivity named above is only possible when the territory is made a transversal axis of the model. The territory is understood here much like Patricia Vera understood land yesterday, as the result of historical interac-



construcción de subjetividad para la población que habita el territorio.

**Aprendizaje basado en proyectos, preguntas e indagaciones:** nuestro enfoque experiencial requiere de una nueva metodología, por lo que enseñar-aprender ya no se trata de transmitir conocimiento sino de construirlo. El aula, entonces, se convierte en un lugar de indagación, investigación, búsqueda de soluciones e intentos de resolución de problemas reales y concretos a través de proyectos.

### **Diapositiva 9**

Hay cuatro «etapas» en nuestro modelo, que no necesariamente suceden de manera lineal y, en algunos casos, pueden ocurrir simultáneamente. Estas son:

**Experiencia integral completa:** esto es lo que Freire llama «concientización mágica». Se trata de una experiencia concreta de aprendizaje que suele implicar capacidades como la contemplación, el reconocimiento de relaciones o sistemas, la observación y la percepción profunda. Por ser el conocimiento un hecho histórico y político, esta es la reflexión que permite al sujeto convertirse en agente activo del proceso de conocimiento.

**Contextualización y articulación:** esta etapa dialoga con lo que Freire llama una conciencia ingenua, aquella que es capaz de reconocer las causas de la opresión, por ejemplo. En las artes, es la etapa en la que el aprendiz trabaja con lenguajes de creación y experimentación, en la que se establecen conexiones simbólicas, afectivas y técnicas. En esta etapa hay un nivel de pensamiento crítico que se brinda desde la tradición disciplinar.

**Experimentación y reelaboración:** en esta etapa la universidad se convierte en un laboratorio ya que la comunidad de aprendizaje busca implementar posibles soluciones. Como afirma Ramón Cabrera Salort, es aquí donde el arte no prueba hipótesis, sino que las construye. En este punto, Freire indicaría que el aprendiz está desarrollando una conciencia crítica capaz de proponer soluciones y transformar el mundo.

**Experiencia transformadora concreta:** esta es la etapa final e integra las tres etapas anteriores: las lecciones aprendidas en la primera experiencia, la comprensión de la realidad histórica, la experimentación y la acción se integran para dar paso a nuevos procesos en los que el aprendizaje se interioriza en el sujeto colectivo.

### **Diapositiva 10**

Este modelo, y las pedagogías que han contribuido a él, constituyen lo que consideramos la posibilidad de generar un proceso epistemológico, emancipador, que revitaliza y articula saberes, prácticas y sentimientos diversos entre el mundo académico de las artes, los pueblos y comunidades de Ecuador.

tions between different cultures, the relationship between the human and non-human, that which configures the landscape and geography, but also that which has formed part of the construction of subjectivity for the population that inhabits the territory.

**Project, question, inquiry-based learning:** Our experiential focus needs a new methodology, so teaching-learning is no longer about transmitting knowledge but about constructing it. The classroom, then, becomes a place for inquiry, research, searches for solutions, and attempts to resolve real concrete problems through projects.

### Slide 9

There are four “stages” in our model that do not necessarily happen in a linearly fashion and may, in some instances, occur simultaneously. They are:

**Concrete integral experience:** This is what Freire calls “magic conscientization.” This is a concrete learning experience that usually involves capacities such as contemplation, recognizing relationships or systems, observation and deep perception. Because knowledge is a historic and political fact, this is the reflection that allows the subject to become an active agent in the process of knowledge.

**Contextualization and articulation:** This stage dialogues with what Freire calls a naive awareness, that which is able to recognize the causes of oppression, for example. In the arts, it is the stage in which the learner works with languages of creation and experimentation

where symbolic, affective, and technical connections are made. At this stage, there is a level of critical thinking, but it is provided from the disciplinary tradition.

**Experimentation and re-elaboration:** In this stage, the university becomes a laboratory as the learning community seeks to implement possible solutions. As Ramón Cabrera Salort claims, it is here that art does not prove hypotheses but rather constructs them. At this point, Freire would indicate that the learner is developing a critical consciousness capable of proposing solutions and transforming the world.

**Concrete transformative experience:** This is the final stage, and it integrates the three prior stages: the lessons learned in the first experience, the understanding of historical reality, the experimentation, and action, are integrated to give way to new processes in which learning becomes interiorized in the collective subject.

### Slide 10

This model, and the pedagogies that have contributed to it, constitute what we consider to be the possibility of generating an epistemological and emancipatory process that revitalizes and articulates diverse knowledge, practices, and feelings between the academic world of the arts and the pueblos and communities of Ecuador.

# Vínculo con la sociedad

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Gracias a todas y a todos quienes están conectados y acompañándonos en el encuentro. Quiero agradecer de manera especial a los equipos de producción de este encuentro, también al equipo que ha organizado el contenido académico y que hacen posible esto; al equipo de Relaciones Internacionales que, en un contexto como el ecuatoriano, además en un país que ha sido tremendamente afectado por la crisis de la pandemia, ha logrado concretar esta aspiración del encuentro Cumulus. Les damos las gracias por acompañarnos.

Yo quiero compartir un poco de nuestra experiencia respecto de los proyectos de vinculación con la sociedad con los que nosotros hemos trabajado a lo largo de estos años. Voy a hablar de nuestra experiencia de vinculación con la sociedad que partió desde el año 2015, quizás 2014, con la presencia de la Universidad de las Artes en Guayaquil, así que voy a mostrar una presentación con algunas imágenes que espero nos permitan contextualizar y mostrar esta experiencia.

Para empezar esta historia, yo quiero hablar de la raíz desde donde nosotros dirigimos. Quiero decir que la Universidad de las Artes es

parte de un momento de una coyuntura política e histórica que no podemos olvidar y es, de alguna manera, la creación de la Constitución en el año 2008. En aquel entonces se buscaba la forma, también, de recuperar la institucionalidad del Estado, apostar por lo público y pensar en estar en esta noción del Buen Vivir. En ese contexto se consideró a la educación como un derecho, como un bien público y a la educación superior como una herramienta fundamental para la consecución de los objetivos nacionales, pero también para aportar con, digamos, la recuperación o el trabajo respecto de los principios como interculturalidad, soberanía y también los saberes. En esa misma coyuntura ocurrió la reforma de educación superior que nos permitió ampliar el enfoque de la educación y compartir una nueva oferta en ámbitos que habían sido bastantes descuidados, también en territorios que habían sido relegados. Desde el caso de la Universidad de las Artes se hizo un énfasis por el mejoramiento de la calidad de la educación superior, además, con un programa nutrido de becas que permitió que miles de ecuatorianos puedan viajar alrededor del mundo. En ese contexto se creó la Universidad

# Community Outreach

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Thank you to everyone who is connected and joining us at this meeting. I want to especially thank the production team for this meeting, also the organizing team who has organized the academic content making this possible; to the International Relations team that, in a context such as the Ecuadorian one, being Ecuador a country that has been tremendously affected by the pandemic crisis, has managed to achieve this aspiration of the Cumulus gathering. We thank you for joining us.

I want to share a bit of our experience regarding the project for reaching out and linking with society, highlighting the ones we have worked over the years. I am going to talk about an experience that started in 2015, perhaps 2014, with the presence of the University of Arts in Guayaquil, so I am going to put up a presentation with some images that I hope will allow us to contextualize and show this experience.

To start this story, I want to talk about the root from where we lead. I want to say that the University of the Arts is part of a moment of a

political and historical situation that we cannot forget and it is, in some way, the creation of the new Constitution in 2008. At that time, the way to recover the institutionality of the State was also sought, betting on the public and thinking about being in this notion of Good Living. In this context, education was considered as a right, as a public good, and higher education as a fundamental tool for the achievement of national objectives, but also to contribute with, say, the recovery or work with respect to principles such as interculturality, sovereignty and also knowledge. At that same juncture, the higher education reform occurred, which allowed us to broaden the focus of education and share a new offer in areas that had been quite neglected, also in territories that had been relegated. In the case of Universidad de las Artes (University of the Arts), an emphasis was placed on improving the quality of higher education, with a large scholarship program that allowed thousands of Ecuadorians to travel around the world. In this context, UArtes was created as the first public university responsible only for

de las Artes como la primera universidad pública encargada solamente de la educación superior en artes, de la mano de la Universidad Nacional de Educación, de la Universidad Ikiam y Yachay.

Nuestra universidad se ubicó en la ciudad de Guayaquil y, en esa coyuntura de transformación del Estado, ya se había creado el Ministerio de Cultura y existía también una oferta regional que evidenciaba la intención de ir fortaleciendo la educación superior en artes. Con diálogos sur-sur, en el año 2013 se emitió la Ley de Creación a partir de la reforma del sistema de educación superior y en el 2015 iniciamos con nuestras carreras, con la constitución de nuestra primera comisión gestora, con unos principios que nos unen y que, sobre todo, se traducen en comprender que la educación pública en artes es un derecho. Lo que nosotros entendemos como nuestros principios desde el nacimiento de la universidad son el interaprendizaje de los derechos culturales, la transdisciplinariedad, la decolonialidad y esto es un poco sobre lo que iremos hablando en esta conversación.

Es importante decir que nuestra universidad se sitúa en Guayaquil y, en esta coyuntura, no es menor Guayaquil al ser una ciudad puerto y una ciudad comercial. También cuenta con una trayectoria y con una necesidad urgente de tener una institución de educación superior de la envergadura de la Universidad de las Artes, en una ciudad donde han existido inequidades y donde todavía tenemos territorios que no pueden acceder a derechos como el agua, por ejemplo. Se creyó en este sueño de la configuración de una

universidad pública; nuestra universidad pública, ustedes seguramente ya la han podido conocer a lo largo de este encuentro y la van a seguir conociendo, pero, como les comentaba, es la primera universidad pública enfocada solamente en educación en artes. Nuestro lugar de ubicación es el centro de la ciudad, sin embargo, estar en el centro no significa que no tengamos un contacto permanente con nuestros territorios y, de hecho, ahí les comparto un par de imágenes sobre nuestros espacios y cómo también estos espacios de la universidad han ido transformando el contexto en el que nosotros nos encontramos.

Entendemos que toda la universidad está pensada con una perspectiva transversal de relacionamiento, de interaprendizaje, de vinculación con la sociedad y por eso nuestros espacios, que antes fueron edificios que correspondían al sistema financiero, han sido «refuncionalizados» y ahora son espacios abiertos, destinados a la educación superior en artes, pero que también han permitido o han brindado una apertura a artistas, organizaciones sociales, organizaciones culturales gestoras y gestores culturales que habían visto, de alguna manera, una necesidad que todavía no era satisfecha respecto de la apertura de espacios para imaginar las posibilidades a través de las artes. Es así que nos hemos conectado con distintos territorios y sectores y, sobre todo, con sectores en donde históricamente tienen condiciones de exclusión, sectores en los que no existe acceso al agua pero que se van conectando con nuestro territorio en el centro de la ciudad. Nos hemos conectado porque entendemos que

higher education in the arts, hand in hand with the National University of Ecuador (UNAE), the Ikiam and Yachay University.

Our university was settled in the city of Guayaquil and, at this time of transformation of the State, the Ministry of Culture had already been created and there was also a regional offer that evidenced the intention to strengthen higher education in the arts. With south-south dialogues, in 2013 the Law of Creation was issued from the reform of the higher education system and in 2015 we started our careers, with the constitution of our first management commission, with principles that unite us and that, above all, translate into understanding that public education in the arts is a right. What we understand as our principles since the birth of the university are the mutual learning of cultural rights, transdisciplinarity, decoloniality and this is a little about what we will be talking about in this conversation.

It is important to say that our university is located in Guayaquil and, nowadays, Guayaquil is no less a port city and a commercial city. It also has a history and an urgent need to have a higher education on the scale of Universidad de las Artes (University of the Arts), in a city where inequities have existed and where we still have territories that cannot access rights such as water, for example. We believed in this dream of setting up a public university; surely you have already been able to know a bit about our

public university through this conference and you will continue to know more about it, but, as I was telling you, it is the first public university focused solely on arts education. Our place of location is the center of the city; however, being at the center does not mean that we do not have permanent contact with our territories and, in fact, there I share a couple of images about our spaces of the university and how these spaces of the university have been transforming the context in which we find ourselves.

We understand that the entire university is designed with a cross —cutting perspective of relationships, inter— learning, and community outreach and links with society, and that is why our spaces, which were previously buildings corresponding to the financial system, have been “refunctionalized” and are now open spaces, intended for higher education in the arts, but that have also allowed or provided an opening to artists, social organizations, managing cultural organizations and cultural managers who had seen, in some way, a need that was still not satisfied regarding the opening of spaces to imagine the possibilities through the arts. This is how we have connected with different territories and sectors and, above all, with sectors with historical conditions of exclusion, sectors in which there is no access to water, but are now connecting with our territory in the center of the city. We have connected because we understand that this is

esto es una decisión, básicamente, es un gesto político. Nosotros hemos enfocado nuestro esfuerzo en conectar grupos de atención prioritaria, comunidades que están en los sectores periféricos y que han sido desatendidas, además de distintos territorios. Nosotros, para este efecto, entendemos que la vinculación con la sociedad ocurre de manera transversal y que esto está en función conjuntamente con la docencia y la investigación. Nos permite imaginar la garantía de calidad pero no simplemente por el cumplimiento de unos indicadores, sino porque nos permite, a nosotros, repensar y replantearnos permanentemente, irnos transformando y saber que lo que proponemos en la universidad son conocimientos construidos de manera colectiva. De alguna manera, nos permite pensar que es posible democratizar la construcción de conocimiento de manera conjunta y para eso es que toda la plataforma universitaria tiene una serie de espacios y componentes.

Nuestra universidad trabaja bajo un consenso —al que podríamos llamar también una normativa— que nos plantea trabajar respecto de la importancia de nuestro rol para la consecución de los objetivos nacionales: pensar en la integración de las funciones de la educación superior con la docencia, la investigación; saber que nuestro trabajo implica aprendizajes recíprocos, es decir que eso nos distancia del ejercicio de la responsabilidad social o del extensionismo, nos proponemos y entendemos que con quienes trabajamos, que sobre todo son organizaciones sociales, deben interpelarnos como universi-

dad; y también entendemos que se trata de una educación para la vida. En ese contexto, nosotros nos planteamos horizontes, nos sintonizamos con los horizontes sociales, con los horizontes de las comunidades y las organizaciones y proponemos la construcción colaborativa de conocimientos. De esta manera tratamos de generar soluciones colectivas o de contribuir a la construcción de soluciones colectivas que nos permitan, igualmente, abonar a la consecución de los objetivos nacionales y eso nos permite a nosotros incidir de alguna manera en la transformación institucional, primero, y sobre todo, y en la transformación social comunitaria institucional de las organizaciones con los que trabajamos. Como les comentaba, nosotros entendemos la vinculación, digamos, con una razón transversal de la universidad y por eso es que tenemos varias plataformas que conectan estas voces colectivas, como el Centro de Innovación Cultural Manzana 14, que tiene una radio, su editorial; la Biblioteca de las Artes... iremos viendo fotos más adelante. La sala Ría, el Observatorio de Políticas y Economía de la Cultura; los servicios de Educación Continua, y esto se integra con la generación de conocimientos en los procesos áulicos con procesos pedagógicos comprometidos. De manera especial, yo quisiera hacer una mención a un espacio de nuestra universidad que es la asignatura de Laboratorio de Comunidad, que es muy particular, en la que, todas, todes y todos los estudiantes transitan y que está anidada en el departamento transversal de nuestra universidad. Básicamente lo que nos propone este la-



a decision, basically, it is a political gesture. We have focused our efforts on connecting priority attention groups, communities that are in peripheral sectors and have been neglected, as well as different territories. We, for this purpose, understand that linking initiatives with society occur transversally and this is still in functioning alliance with teaching and research. It allows us to imagine the guarantee of quality but not simply because of the fulfillment of some indicators, but because it allows us to constantly rethink and rethink ourselves, transform ourselves and know ourselves that what we propose in the university is knowledge built collectively. In some way, it allows us to think that it is possible to democratize the construction of knowledge in a joint way and that is why the entire university platform has a series of spaces and components.

Our university works under a consensus—which we could also call a regulation—that proposes us to work with respect to the importance of our role for the achievement of national objectives: to think about the integration of the functions of higher education with teaching, research; knowing that our work implies reciprocal learning, which is to say that this distances us from the exercise of social responsibility or extensionism, we propose and understand that with whom we work, which above all are social organizations, they must question us as a university; and we

also understand that it is an education for life. In this context, we consider horizons, we are in turn with social horizons, with the horizons of communities and organizations, and we propose collaborative construction of knowledge. In this way, we try to generate collective solutions or contribute to the construction of collective solutions that also allow us to pay for the achievement of national objectives and that allows us to influence in some way the institutional transformation, first and foremost, and in the institutional social community transformation of organizations with which we work. As I was telling you, we understand the link or the outreach, let's say, with a transversal reason for the university and that is why we have several platforms that connect these collective voices, such as the Manzana 14 Cultural Innovation Center, which has a radio station, as well as the publishing house; the Library of Arts, we shall see photos later. The Ria Room, the Observatory of Policies and Economics of Culture; Continuing Education services, and this is integrated with the generation of knowledge in classroom processes with committed pedagogical processes. In a special way, I would like to make a mention of a space in our university that is the Community Laboratory subject, which is very particular, in which all students go through and which is nested in the transversal department of our university. Basically, what this laboratory

boratorio es que pensemos en el modelo de esta asignatura como un consenso ético que busca que nos encontremos como iguales; es evidentemente interpelar a la clásica noción de la relación entre docentes-estudiantes-comunidades y nos va distanciando de una manera crítica de la responsabilidad social y nos va proponiendo, más bien, disponernos a una actitud de aprendizaje colectivo. Estas plataformas se conectan también con los programas de vinculación que son permanentemente revisados porque, básicamente, vamos escuchando lo que va ocurriendo, lo que nos han permitido reconocer cuál debe ser el rol de la universidad. Entonces, trabajamos en los programas relacionados con territorios y diversidades, niñez y adolescencia, en producción y circulación de prácticas artísticas y, también, naturalmente, la educación continua que nos permite, además, ofrecer o de alguna manera cumplir con una necesidad insatisfecha respecto de la formación en artes desde las edades tempranas. Voy a ir compartiendo algunas fotos de nuestros procesos.

Voy a conversar un poco de nuestra experiencia a lo largo de estos años y en este momento nos encontramos en una circunstancia particular: cuando identificamos cómo hemos transitado de los proyectos a pensar en laboratorios más complejos con base en preguntas que surgen desde con las comunidades durante estos años, nosotros hemos podido trabajar en 15 provincias con acciones concretas, a veces con proyectos más sostenidos, y básicamente tenemos una decisión. Nuestro enfoque es trabajar te-

jiendo redes con grupos de atención prioritaria: niñez, adolescencia, personas privadas de libertad, personas que han sido víctimas de violencia, personas en situación de movilidad, pueblos y nacionalidades, organizaciones sociales, organizaciones culturales, también con el sistema educativo, pero, además, nosotros trabajamos con instituciones públicas porque nos interesa insertarnos también en la construcción o en la reflexión respecto de las políticas públicas, no solamente las políticas públicas culturales sino también las políticas públicas en otros ámbitos. Más adelante vamos a mirar un poco de eso.

De manera muy cercana hemos trabajado con algunos pueblos y nacionalidades porque, nuevamente, cumpliendo con el mandato constitucional, esta raíz de donde surge la universidad, de alguna manera, también nos convoca a trabajar respecto de la interculturalidad. Igualmente trabajamos con comunas y con barrios y tratamos de aprender de esos mecanismos organizativos. Asimismo, pueden de alguna manera dialogar con nuestros procesos, también de comunidad universitaria. Las preguntas que han surgido sobre las que hemos estado trabajando tienen que ver con la creación, circulación y acceso a las artes, a las creatividades, ambiente, soberanía alimentaria, género, diversidades. También hemos trabajado en torno a memoria, oralidad, patrimonios, espacio público y conflictos de tierra, educación, interculturalidad, diálogos intergeneracionales y, nuevamente, sobre las políticas públicas, es decir, toda esta plataforma que tenemos a nivel institucional trata de

proposes to us is that we think of the model of this subject as an ethical consensus that seeks to find us as equals. It is evidently challenging for us to accept that classic notion of the relationship between teachers —students— communities, especially since it has distanced us critically from social responsibility, and has rather proposed for us to dispose ourselves of an attitude based on collective learning. These platforms are also connected with outreach programs that are permanently reviewed because, basically, we are listening to what is happening, which has allowed us to recognize what the role of the university should be. So, we work on programs related to territories and diversities, childhood and adolescence, in the production and circulation of artistic practices and, also, naturally, continuing education that also allowed us to offer or meet an unsatisfied need regarding training in the arts from an early age. I am going to share some photos of our processes.

I am going to talk a little about our experience over these years and at this moment we find ourselves in a particular circumstance: when we identify how we have gone from projects to thinking about more complex laboratories based on questions that arise from within the communities. During these years, we have been able to work in 15 provinces with concrete actions, sometimes with more sustained projects, and we basically make those

decisions. Our approach is to work by weaving networks with priority attention groups: children, adolescents, people deprived of liberty, people who have been victims of violence, people on the move, peoples and nationalities, social organizations, cultural organizations; also with educational systems. But, in addition, we work with public institutions because we are also interested in inserting ourselves in the construction or in the reflection regarding public policies: not only cultural public policies, but also public policies in other areas. Later, we will look at a bit of that.

We have worked very closely with peoples and nationalities because, again, complying with the institutional mandate, this root from which the university arises, in some way, also calls us to work with respect to interculturality. We also work with communes and neighborhoods and try to learn from these organizational mechanisms. Likewise, they can in some way dialogue with our processes, also of the university community. The questions that have arisen towards what we have been working have to do with the creation, circulation and access to the arts, creativity, environment, food, sovereignty, gender, diversity. We have also worked on memory, orality, heritage, public space and land conflicts, education, interculturality, intergenerational dialogues and, again, on public policies, that is, all this platform that have at an institutional level tries

conectarse con estas preguntas y problemáticas que van surgiendo y van tejiéndose en los territorios en los que hemos podido o en los que hemos estado trabajando. Una de estas experiencias ha sido la iniciativa que fue desarrollada por los profesores Bradley Hilgert, nuestro vicerrector académico y la profesora Ana carrillo, que fue un trabajo que sigue siendo un hito y un punto de partida que ocurrió en la Isla Trinitaria. Este sector de la ciudad en donde, predominantemente, convive una comunidad afroecuatoriana y ha sido una guía, como les digo, un hito para nuestro accionar respecto de la vinculación con la sociedad, para tener una perspectiva crítica de nuestra gestión de vinculación con la sociedad y cómo esta se enlaza o se conecta con la investigación y con la docencia. Es decir que este proceso, tal como lo habíamos soñado, nos ha transformado inclusive para contribuir a la construcción de nuestro modelo educativo, así como en las prácticas institucionales nos ha planteado desafíos, por ejemplo, cómo pensar en el acceso de los pueblos y las nacionalidades a la educación pública en artes o, por ejemplo, cómo incorporar en nuestro cuerpo docente a docentes que, por razones históricas de discriminación, inclusive han sido excluidos o no han efectuado estudios de educación superior y que, por lo tanto, no podían ser parte de una, digamos, de un cuerpo docente. Este proceso no se ha interpelado de manera que docentes que han sido partes o contrapartes del proyecto luego son docentes de nuestra universidad. Este proceso también nos ha permitido, como los otros proyectos de vinculación, entender que existen

distintas posibilidades de reconocer el valor y las herramientas vinculadas a las artes, entender y tensionar un poco cómo nosotros, desde la universidad, desde la academia de este lugar y cómo desde las organizaciones sociales barriales comunitarias, comprendemos las artes; qué sentido tendrían para unos, para otros, para todos y entender que existen estas distintas posibilidades y, sin embargo, justamente ese planteamiento o ese reconocimiento de las problemáticas nos permitan entender que las artes y las creatividades son espacios y pueden ser medios para replantear las inequidades. Ese proceso inició en el año 2016 y ha tenido una continuidad y es adonde volvemos siempre para respondernos preguntas en torno a nuestra gestión.

Como les decía, los proyectos regularmente nos interpelan sobre nuestra gestión, es así que nuestro modelo de vinculación con nuestros procesos de vinculación, que siempre están, digamos, en movimiento, son interpelados por las organizaciones sociales y eso nos permite, también, entender que la gestión, al igual que el aula, son espacios expandidos de la universidad. Así, nosotros concretamos la aspiración de que la calidad de la educación superior pública sea entendida también desde la práctica de la participación y desde la incorporación de las voces de las comunidades. Igualmente, nos planteamos el desafío de la transformación de la educación y también pensamos en la educación durante toda la vida, ¿no es cierto? Eso nos ha permitido ir construyendo como plataformas de trabajo. Hoy día me entusiasmaba mucho mirar cómo en

to connect with these questions and problems that arise and are woven in the territories in which we have been able or in which we have been working. One of these experiences has been the initiative that was developed by professors Bradley Hilgert, our academic vice rector and professor Ana Carrillo, which was a work that continues to be a milestone and a starting point that occurred on Isla Trinitaria. This sector of the city where, predominantly, an Afro-Ecuadorian community lives and has been a guide, as I say, a milestone for our actions regarding the relationship with society, to have a critical perspective of our management of relationship with society and how it is linked or connected with research and teaching. In other words, this process, just as we had dreamt it, has transformed us even to the point of contributing to the construction of our educational model; as well as in institutional practices, it has posed challenges, for example, how to think about the access of peoples and nationalities to public arts education or, for example, how to incorporate into our teaching staff teachers who, for historical reasons of discrimination, have even been excluded or have not completed higher education studies and who, therefore, could not be a part of, say, a faculty. This process has not been questioned in such a way that teachers who have been parties or counterparts of the project are later teachers of our university. This process has also allowed us, like the other projects of

outreach and linking, to understand that there are different possibilities of recognizing the value and tools linked to the arts, to understand and stress a little how we, from the university, from the academy of this place and how from community neighborhood social organizations, we understand the arts; what sense would they have for some, for others, for all and to understand that these different possibilities exist and, nevertheless, precisely this approach or this recognition of the problems allows us to understand that the arts and creativities are spaces and can be means to rethink the inequities. This process began in 2016 and has continued and is where we always return to answer questions about our management.

As I was saying, projects regularly question us about our management, so our connection model with our connection processes, which are always, let's say, in motion, are questioned by social organizations and also allows us to understand that management, like the classroom, are expanded spaces of the university. Thus, we concretize the aspiration that the quality of public higher education is also understood from the practice of participation and from the incorporation of the voices of the communities. Likewise, we set ourselves the challenge of transforming education and we also think of education throughout life, right? That has allowed us to build as work platforms. Today I was very excited to see how around the

torno al tema, por ejemplo, de la educación con niñez y adolescencia, van surgiendo proyectos que se van dialogando y la misma universidad se transforma de manera contundente como una respuesta a estos requerimientos, a esta debilidad que nosotros tenemos. Digamos que es un desafío para el país de la educación artística desde las edades tempranas de poder, de alguna manera, contribuir al derecho a la educación en artes desde la infancia, y es así que surgen varios proyectos. Entre ellos está el gran teatro del Monte Sinaí. No todos los proyectos están asociados a nuestro espacio central, sino que se van constituyendo en distintos territorios la UA Project Kids, que es un proceso que se propone construir material educativo pertinente desde la perspectiva de las comunidades para niñas y niños de escuelas rurales, o la mismísima creación de la sala Ría en nuestra Biblioteca de las Artes. Ahí tenemos una imagen de nuestro espacio que, además, se conecta con otros proyectos comunitarios. En este caso está el proyecto Amazona Lilacina que se hace en coordinación con el zoológico de Chester. Es importante mencionar esto porque, de alguna manera, podemos imaginar cómo se teje nuestro espacio institucional con las comunidades, con las organizaciones, con las preguntas, pero, sobre todo, con quienes son las que queremos que sean las usuarias y los usuarios de los espacios en nuestra política institucional. La niñez tiene una voz inclusive en los procesos de transparencia porque a ellas y a ellos nosotros sometemos también nuestros informes de gestión y nos van retroalimentando. Particular-

mente, este año de la pandemia ha sido un poco complejo; sin embargo, mantenemos cercanías.

Sin duda los procesos de vinculación con la sociedad ocurren desde la participación plena, comprometida y reflexiva que efectúan las y los estudiantes y quiero decir que esto es importante porque ellas y ellos son el motor de los procesos en nuestro país y en América Latina. Desde la reforma de Córdoba recordemos que las y los estudiantes han tenido un rol protagónico exigiendo que las universidades tengan un rol pertinente y es así que nuestro sistema de participación de estudiantes, a través de su gestión de las prácticas preprofesionales, nos permite aproximarnos no solamente a reconocer otras realidades, sino también a contribuir y, de manera crítica, entender el rol del estudiante que está formándose como profesional, como artista con una perspectiva crítica, pero también, como ser humano. Esto es importante mencionar porque, para nosotros, la vinculación con la sociedad nos permite imaginar a la educación como un proceso de formación humano. Esta fotografía que les comparto acá con los profesores Pedro Mujica y Lucima Algema también nos permite reconocer cómo estos espacios institucionales se van conectando entre sí. Ahí tenemos la Biblioteca de las Artes como editorial y el proyecto, el mismo que ha sido construido a partir de la recopilación de la oralidad en comunidades kichwas aquí en la costa y en la sierra. Nosotros nos planteamos algunos modelos de trabajo integrado y, para citar un ejemplo, que no es el único pero es uno particular, pensamos en cómo integramos las redes

issue, for example, of education with children and adolescents, projects are emerging that are being discussed and the university itself is being transformed forcefully as a response to these requirements, to this weakness that we have. Let's say that it is a challenge for the country of art education from an early age to be able, in some way, to contribute to the right to arts education since childhood, and that is how several projects have arisen. Among them is the great theater on Mount Sinaí. Not all the projects are associated with a central theatrical space, so, for instance, the UA Project Kids is being established in different territories, which is a process that aims to build relevant educational material from the perspective of the communities for girls and boys from rural schools, or the very creation of the Ría room is our Arts Library. There, we have an image of our space that, in addition, connects with other community projects. In this case, there is the Amazona Lilacina project that is carried out in coordination with the Chester Zoo. It is important to mention this because, in some way, we can imagine how our institutional space is woven with the communities, with the organizations, with the questions, but, above all, with those who we want the users of these services and spaces in our institutional policy to be. Children have a voice even in transparency processes because we can also submit our management reports to them and they give

us feedback. Particularly, this year of the pandemic has been a bit complex; nonetheless, we maintain proximity.

Undoubtedly, the processes of society linking and outreach occur from the full, committed and reflective participation carried out by the students and I want to say that this is important because they are the engine of processes in our country and in Latin America. Since the Cordoba reform, let us remember that students have played a leading role in demanding that universities play a relevant role, and that is how our student participation system, through its management of pre professional practices, allows us to approach only to recognize other realities, but also to contribute and critically understand the role of the student who is training as a professional, as an artist with a critical perspective, but also as a human being. This is important to mention because, for us, the links with society allow us to imagine education as a process of human formation. This photograph that I share here with professors Pedro Mujica and Lucina Algema also allows us to recognize how institutional spaces are connecting with each other. There we have the Library of the Arts as a publisher and the project, same one that has been built from the collection of the orality in Kichwa communities here on the coast and in the Sierra region. We consider some models of integrated work and, to cite an example,



de trabajo nacionales e internacionales, y aquí es importante mencionar el rol de las relaciones internacionales como parte del gran concepto de la vinculación con la sociedad que nos permite integrar, fortalecer o conectar procesos en distintos territorios. De ahí tenemos una iniciativa que hemos efectuado en Galápagos y que nos permite conectar, por ejemplo, nuestro Centro de Innovación Cultural Manzana 14 con las Islas Galápagos en distintas geografías. Probablemente no se podrían imaginar conectados y también nos dispone comprender cómo la transversalidad de las artes nos permite aportar en la solución de preguntas en otros campos, por ejemplo, en el campo de la educación ambiental, como hemos trabajado. Igualmente, los proyectos de vinculación con la sociedad nos plantean un desafío hacia la transformación de las percepciones, desde el mismo hecho de que la universidad acceda y se disponga a salir de su lugar claustro. Recordemos que la academia tiene una tradición muy endogámica, a veces muy convencional, y el hecho de poder trabajar en contextos como los centros de rehabilitación social nos permite cambiar las percepciones, transformar nuestras propias percepciones y también la autopercepción de quienes han participado. Esto es una fotografía del proyecto de inserción social en el Centro de Rehabilitación Social Femenino y, claro, los proyectos también trabajan en tejidos sensibles como la empatía, los afectos, el reconocimiento del valor y de los saberes de las personas con quienes nos conectamos, y eso nos permite contribuir en la reducción de la discriminación y, naturalmen-

te, incide en la política pública para disminuir la discriminación y promover la inclusión o la inserción de las personas en el sistema de rehabilitación social. Este proceso no concluye aquí. Aquí podría comentar que este proyecto, por ejemplo, se conecta con otros procesos que ocurren en los centros de rehabilitación social de adolescentes, y, de esa manera, nosotros podemos entender cómo incidir concretamente en la política pública, es decir, saber que las personas que formamos parte de estos procesos no son las mujeres que han participado en los talleres, sino también nosotras como estudiantes, como docentes, hemos sido transformadas a través de este proceso. Los proyectos, naturalmente, generan una riqueza de productos artísticos que hacen que también nos hagamos preguntas respecto de los circuitos de las artes, respecto, nuevamente, de volver a cuestionarnos la idea de las artes o de la educación en artes y cómo lo entendemos y circulamos también estos contenidos en circuitos artísticos y festivales, por ejemplo. Ahí tenemos una muestra de los cortometrajes elaborados por mujeres privadas de la libertad. Este fue un proceso interesantísimo porque supone que hemos podido compartir equipos de la institución y esa es otra parte importante sobre la que podemos hablar: existe una disposición institucional para generar estos procesos ahora que pasamos por una crisis muy triste en el sistema de rehabilitación social. Sin embargo, creemos que estos ejercicios permiten contribuir a mejorar las condiciones de vida de estas personas. De hecho, las personas que han participado en este

which is not the only one but it is a particular one, we think about how we integrate national and international work networks, and here it is important to mention the role of International Relations as a part of the great concept of doing societal linking and outreach. This allows us to integrate, strengthen or connect processes in different territories. From there we have an initiative that we have carried out in Galapagos and that allows us to connect, for example, our Manzana 14 Cultural Innovation Center with the Galapagos Islands in different geographies. Probably they could not be imagined connected and it also enables us to understand how the transversality of the arts allows us to contribute to the solution of questions in other fields, for example, in the field of environmental education, as we have worked. Likewise, our projects pose a challenge to us towards the transformation of perceptions, from the very fact that the university agrees and is ready to leave its cloister place. Let us remember that the academy has a very inbred tradition, sometimes very conventional, and the fact of being able to work in contexts such as social rehabilitation centers allows us to change perceptions, transform our own perceptions and also the self-perception of those who have participated. This is a photograph of the social insertion project at the Women's Social Rehabilitation Center and, of course, the projects also work on sensitive tissues such as empathy, affection,

recognition of the value and knowledge of the people with whom we connect, and that allows us to contribute to the reduction of discrimination and, naturally, affects public policy to reduce discrimination and promote the inclusion or insertion of people in the social rehabilitation system. This process does not end here. Here I could comment that this project, for example, is connected to the other processes that place in adolescent social rehabilitation centers, and, in this way, we can understand how to concretely influence public policy, that is, to know that people who are part of these processes are not just the women who attend the workshops, but also we as the students, as teachers, have been transformed through the process. The projects, naturally, generate a wealth of artistic products that make us also ask ourselves questions about the circuits of the arts, about, once again, questioning the idea of the arts or arts education and how we understand it while it circulates as content in artistic circuits and festivals, for example. There we have a sample of the short films made by women deprived of liberty. This was a very interesting process because it means that we have been able to share teams from the institution and that is another important part that we can talk about: there is an institutional willingness to generate these processes now that we are going through a very sad crisis in the social rehabilitation system. However, we believe that these exercises make

tipo de proyectos luego son los y las postulantes de la Universidad de las Artes y eso nos hace pensar en cómo nosotros también como universidad nos debemos transformar para facilitar no solo el acceso de estas personas, sino la continuidad y garantizar que ellos y ellas tengan un rol en la universidad.

Como les decía, los proyectos de vinculación también nos hacen preguntas y ahí podemos ver un poco de la incidencia del proyecto. El gran teatro de Monte Sinaí es un proyecto trabajado con niñas y niños que ahora ya son adolescentes en este sector donde viven más o menos 150 000 personas, un territorio que ha sido muy afectado por el tráfico de las drogas, donde existe mucha discriminación, justamente, y prejuicios respecto de las condiciones en las que viven. Este proyecto, entonces, nuevamente nos vuelve a interpelar respecto de qué es lo que hacemos como universidad para transformar o para contribuir en la transformación de estas realidades desde el lugar que podemos, nuestro lugar de enunciación. Podemos ver fotos de este proceso que nos ha permitido acompañar en la transformación de estas familias y también de las niñas, niños y adolescentes que han participado. Estos proyectos permiten integrar voces y aportar en el fortalecimiento de la organización comunitaria. A veces el proyecto de vinculación resulta ser, de alguna manera, una herramienta para reconocer liderazgos, para hablar sobre las problemáticas de las mismas comunidades y entonces entendemos que las artes y la creación también tienen estas otras funciones.

Durante la pandemia pudimos trabajar con estas organizaciones solo a manera de anécdota a través de WhatsApp, cuando lográbamos tener conexión con ellos, pero estamos ahora retornando. Sin embargo, sí quiero decir que una de las condiciones para nuestros procesos de vinculación con la sociedad tiene que ver justamente con el compromiso de las organizaciones con las que trabajamos, nuevamente tomando distancia de un rol paternalista o de un rol vertical. Nos interesa esta relación, este compromiso de transformación común, a veces también perdiendo el miedo de lo que significa participar, de lo que significa trabajar en comunidad, pero también con la satisfacción del trabajo colaborativo. Quizás una de las experiencias que nos ha marcado en este camino es la posibilidad de, desde los proyectos de vinculación con la sociedad, marcar algunas preguntas que también nos trascienden a nosotros, es decir pensar en cómo nosotros podemos problematizar y generar entendimiento desde las artes, desde la educación en las artes, respecto de las tradiciones educativas que han contribuido o que han reproducido; es la exclusión el machismo, la discriminación, el racismo y pensar cómo, desde nuestro espacio o nuestro lugar de enunciación, podemos hacer una universidad pertinente, movilizada, consciente. En ese sentido, también entendemos que este solamente puede ser un proceso en permanente construcción y que eso demanda una actitud de aprendizaje permanente en nuestros modos de ser y hacer. Uno de los desafíos más grandes es permitirnos o tener esta disposición para nues-

it possible to contribute to improving the living conditions of these people. In fact, the people who have participated in this type of project are the applicants from the University of the Arts and that makes us think about how we, too, as a university, must transform ourselves to facilitate not only access for these people, but also continuity and guarantee that they have a role in the university.

As I was saying, the outreach projects also ask us questions and there we can see a bit of the impact of the project. The great theater of Mount Sinai is a project worked on with girls and boys who are now adolescents in this sector, where more or less 150,000 people live in a territory that has been greatly affected by drug trafficking, where there is a lot of discrimination, and prejudices regarding the conditions in which they live. This project, then, once again questions us regarding what we do as a university to transform or contribute to the transformation of these realities from the place we can, our place of enunciation. We can see photos of this process that has allowed us to accompany the transformation of these families and also of the children and adolescents who have participated. These projects make it possible to integrate voices and contribute to the strengthening of community organization. Sometimes the linking or outreach project turns out to be, in some way, a tool to recognize leadership, to talk about the problems of the

communities themselves and then we can understand that the arts and creation also have these other functions.

During the pandemic, we were able to work with these organizations only anecdotal through WhatsApp, when we managed to have connection with them, but now we are returning. However, I do want to say that one of the conditions for our linkage and outreach processes with society has to do precisely with the commitment of the organizations with which we work, again taking distance from a paternalistic role or a vertical one. We are interested in this relationship, this commitment to common transformation, sometimes also losing the fear of what it means to participate, of what it means to work in community, but also with the satisfaction of collaborative work. Perhaps one of the experiences that has marked us on this path is the possibility, from the projects of linkage with society, to raise some questions that also transcend us, that is, to think about how we can problematize and generate understanding from the arts, from education in the arts, regarding the educational traditions that have contributed or that have been reproduced; it is exclusion, chauvinism, discrimination, racism and thinking how, from our place of enunciation, we can make a relevant, mobilized, conscious university. In this sense, we also understand that this can only be a process in permanent

tro propio cuestionamiento. Cuando pienso en la vinculación o en cómo, desde los proyectos de vinculación con la sociedad, podemos contribuir en la transformación social o en la consecución de los objetivos nacionales, pienso que es a partir de agitar la imaginación y la creación colectiva. Cuando digo «colectiva» implica pensar en organizaciones sociales, implica pensar en todas las voces, todas, implica pensar, también, en las instituciones responsables de las políticas públicas, en el sistema educativo y en la propia comunidad universitaria. Cuando miramos que

nuestros estudiantes defienden la educación pública superior en artes porque consideran que este ha sido un espacio para concretar sus aspiraciones respecto de la participación, entendemos también que la educación pública en artes es un derecho para la participación en la transformación social.

Gracias, espero que podamos conversar un poco sobre estas experiencias y espero, también, que puedan visitarnos en nuestros espacios institucionales para que podamos compartir más sobre los proyectos que tenemos.

construction and that this demands an attitude of permanent learning in our ways of being and doing. One of the biggest challenges is allowing ourselves or having this willingness for our own questioning. When I think of linkage and outreach or how, from these projects we can contribute to social transformation or the achievement of national objectives, I think it is from stirring the imagination and collective creation. When I say “collective” it implies thinking about social organizations, it implies thinking about all the voices, all of them, it also implies thinking about the institutions for

public policies, the educational system and the university community itself. When we see that our students defend higher public education in the arts because they consider that this has been a space to realize their aspirations regarding participation, we also understand that public education in the arts is a right for participation in social transformation.

Thank you, I hope we can talk a little about these experiences and I also hope that you can visit us in our institutional spaces so that we can share more about the projects we have.







**ORADOR (A) PRINCIPAL  
KEYNOTE SPEAKER**

# Cumulus Guayaquil 2021

**Jon Mckenzie**  
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**Manuela:** Hola, mi nombre es Manuela y soy analista en la oficina de Relaciones Internacionales aquí en la UArtes y voy a ser su anfitriona esta tarde. Espero que hayan disfrutado de esta emocionante semana llena de presentaciones de todo el mundo. Hoy tengo el honor de presentar al orador final correspondiente al *track* uno: «Crisis, Crítica y Creación», Jon Mckenzie, fundador de StudioLab, una pedagogía para la colaboración, la innovación y el diseño crítico. McKenzie también es un teórico del *performance*, creador de contenidos comunicacionales, investigador y profesor transdisciplinario en la Universidad de Cornell. Lo acompañará para el conversatorio final Sara Baranzoni, profesora de actuación y coordinadora de la carrera de Creación Teatral de la UArtes. Ella estará acompañada por Paolo Vignola, profesor de Literatura Estética y Nuevas Tecnologías, y de Teoría Literaria de la UArtes. Así que, sin más preámbulos, por favor, démosle la bienvenida a Jon McKenzie.

**Jon:** Hola, muchas gracias. Es un honor para mí estar aquí en Cumulus 2021 y quiero agradecer a los organizadores por su trabajo al organizar esta conferencia en torno a un conjunto de preguntas y provocaciones realmente vasto y oportuno. Tengo dos o tres presentaciones y la primera se refiere al lugar donde me encuentro. Estoy en Ithaca, Nueva York, que se encuentra en el norte del estado de Nueva York y durante el fin de semana se reportaron bombas aquí en nuestra universidad, así como en Columbia y en la Universidad de Brown. El lunes por la noche, aquí en Ithaca, en la escuela secundaria, el director informó que habían hecho llamadas amenazantes a algunos estudiantes de allí, y esto me afecta muy de cerca porque mis propios hijos están en ese colegio y en una escuela secundaria, y al día siguiente, que fue el martes, tuvieron que refugiarse debido a reportes de un hombre armado en el vecindario. Así que el primer tema de esta conferencia es «Crisis, Crítica y Creatividad», y voy a abordar estas preocupaciones enmarcando nuestra crisis contemporánea en tres escalas diferentes. Luego compartiré un poco de mi trabajo más reciente que mis estudiantes de StudioLab han realizado con profesores y socios comunitarios, tanto en los Estados Unidos como en África.

Este trabajo se abre a preguntas más amplias sobre el diseño pluriversal y lo que yo llamo «cosmografía». Entonces, voy a comenzar mostrando la apertura de una película colaborativa que estoy ha-

# Cumulus Guayaquil 2021

**Jon Mckenzie**  
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**Manuela:** Hello, my name is Manuela and I'm an analyst in the International Relations Office here at UArtes and I'm going to be your host this afternoon. I hope you have enjoyed this exciting week filled with presentations from around the world. Today I have the honor of presenting the final keynote speaker corresponding to track one: "Crisis, Criticism and Creation", Jon Mckenzie, founder of StudioLab; a pedagogy for collaboration, innovation, and critical design. McKenzie is also a performance theorist media creator researcher and trans-disciplinary professor at Cornell University. Joining him for final discussion with Sara Baranzoni, performance professor and coordinator of the Theatrical Creation career at UArtes, and she will be joined by Paolo Vignola professor of Aesthetics Literature and New Technologies, and Literary Theory at UArtes. So, please, without further ado, let's welcome Jon Mackenzie.

**Jon:** Hello, thank you very much. I'm honored to be here at Cumulus 2021, and I want to thank the organizers for their work in bringing together this conference around a really rich and timely set of questions and provocations. I have two or three introductions and the first really concerns the site where I sit. I'm in Ithaca, New York, which is in upstate New York, and over the weekend here there were bombs reported here in our university as well as at Columbia, and at Brown University, and on Monday night, here in Ithaca, at the high school, the Principal reported that threatening calls had been made to some of the students there, and this hits very close to me because my own children are in that high school and in a middle school and on the following day, which was the Tuesday, they had to shelter because of reports of a gunman in the neighborhood. So this conference first track is Crisis, Critique and Creativity and I'm going to touch upon all of these. I want to approach these concerns by framing our contemporary crisis at three different scales, and then I'm going to share some of my recent work that my StudioLab students have done with faculty and community partners both in the United States and in Africa.

This work opens up to larger questions about pluriversal design, and what I call "cosmography." So, I'm going to begin by showing the opening of a collaborative film that I'm doing with Serbian

Orador (a) principal

ciendo con la artista y teórica serbia Anna Vobranovic y el fallecido filósofo francés Bernard Stiegler. El nombre del vídeo es *Scare Packages* y trata sobre la farmacología de la atención intergeneracional. Voy a compartir mi pantalla aquí muy rápidamente...

**(Video)** La crisis del cuidado se extiende a lo largo de las tres ecologías descritas por Félix Guattari. La ecología del sujeto, la ecología de lo social y la ecología del medio ambiente. Así, las crisis contemporáneas de cuidados afectan a la propia comunidad y al mundo. Guattari se basó en ideas fundamentadas en la obra de Gregory Bateson *Pasos hacia una ecología de la mente*. Para ambos, el yo siempre es ecológico. Un organismo es inseparable del entorno social de los sistemas de los cuales se erige. Mientras Bateson se basó en los primeros modelos cibernéticos de balance y equilibrio, Guattari y Deleuze se basaron en modelos de sistemas disipativos, sistemas que operan lejos del equilibrio, que se transforman, se vuelven no lineales y eventualmente se descomponen. El sigilo puede colapsar, la sociedad puede colapsar, el mundo puede colapsar. Los psiquiatras hablan ahora de una ansiedad del «yo» que afecta a los jóvenes. Crisis de cuidados que se extiende en cascada por la sociedad mundial y los cuerpos jóvenes. Greta Thunberg habla abiertamente de la ansiedad paralizante que sintió después de conocer sobre el cambio climático. Carlos Hernández Rivera quedó igualmente paralizado después del suicidio de sus dos amigos de la escuela. Sin embargo, al igual que generaciones de activistas anteriores, Greta y Carlos han convertido su ansiedad en activismo creando actos sociales y eventos mediáticos que convocan a generaciones. Niños que ofrecen lecciones a adultos asustándonos con su preocupación.

**Jon:** Ahora, frente a la ecoansiedad, que se multiplica por el COVID, ¿cómo trabajamos en las tres ecologías de la persona, la sociedad y el mundo? ¿Qué actos creativos críticos se necesitan y qué roles pueden desempeñar la crítica, el arte y el diseño?

Debo comenzar de nuevo reconociendo que la Universidad de Cornell se encuentra en la tierra tradicional del pueblo indígena cayuga, un reconocimiento que se alinea con la visión y el tema de esta conferencia como la única universidad de la Ivy League que también es una universidad pública con concesión de tierras. Cornell no solo ocupa esta tierra, sino que también somos una universidad que acapara tierras. Y esto significa que estamos dotados de fondos de tierras y recursos tomados de un pueblo indígena a lo largo y ancho de todo el país por la Ley Morrill (leyes de concesión de tierras Morrill) de 1862 y 1890. Lo que están observando [presentación PPT] es un informe en línea elaborado por investigadores en *High Country News* e incluye este mapa interactivo que documenta y visualiza dónde y cuándo diferentes instituciones se apoderaron de diferentes tierras. A nivel nacional estas tierras expropiadas constituyen un inmenso secreto a voces. Lo que podríamos llamar «los terrenos indígenas de la educación superior estadounidense».

performance artist and theorist Anna Vobranovic and the late French philosopher Bernard Stiegler. The name of the video is “Scare Packages,” and it concerns the *pharmakon* of intergenerational care. I’m going to share my screen here really quickly...

**(Video)** The crisis of care stretches across the three ecologies described by Félix Guattari. The ecology of the subject, the ecology of the social, and the ecology of the environment. Thus, contemporary crises of care affect self-community and the world. Guattari built on ideas found in Gregory Bateson’s “Steps to an Ecology of mind.” For both, the self is always already ecological. An organism is inseparable from the social environment of the systems from which it arises. While Bateson relied on early cybernetic models of balance and equilibrium, Guattari and Deleuze drew on models of dissipative systems, systems that operate far from equilibrium that morph, become non-linear and eventually break down. The stealth can break down, society can break down, the world can break down. Psychiatrists now speak of an ego anxiety affecting young people. Crisis of care cascading through world society and young bodies. Greta Thunberg speaks openly of the numbing anxieties, she felt after learning from climate change. Carlos Hernández Rivera was similarly paralyzed after the suicides of his two school friends. However, like generations of activists before them, Greta and Carlos have turned their anxiety into activism creating social acts, and media events that call out across generations. Kids offering adults lessons scaring us with their care.

**Jon:** Now in the face of ecoanxiety, which is multiplied by Covid, how do we work across the three ecologies of person, society and world? What critical creative acts are needed and what roles can critique and art and design play?

Now, I must start again by acknowledging that Cornell University sits on the traditional homeland of the Indigenous Cayuga people, an acknowledgement that aligns with the sight and theme of this conference as the only ivy league university which is also a public land-grant university. Cornell not only occupies this land, but we are also a land-grab university. And this means that we are endowed with funds from lands and resources taken from an Indigenous people’s nationwide by the Morrill Act (Morrill Land-Grant Acts) of 1862 and 1890. What you are looking at (PPT presentation) is an online report by investigators at High Country News and it includes this interactive map that documents and visualizes where and when different lands were grabbed by different institutions. Nationwide these expropriated lands comprise an immense open secret. What we might call “the indigenous grounds of US higher education.”

Orador (a) principal

Muchas de las mismas escuelas se convirtieron en universidades de investigación R1 durante la Guerra Fría, y sus actividades militares impulsaron las protestas estudiantiles contra la guerra de la década de 1960. Ahora en todo el mundo, la intensificación de la investigación expropiatoria durante la Guerra Fría se extendió al norte, sureste y oeste a través de la globalización y la financiación geopolítica de estudios de áreas internacionales por parte de los Estados Unidos y la Unión Soviética, lo que llevó a la creación de lo que se conoció como el primer, segundo y tercer mundo, que ahora parece un mundo por recorrer.

Aquí podemos ver mapas de universidades de alto rendimiento ajustados a la riqueza nacional y a la población, y un mapa de producción de conocimiento medido por artículos publicados; debajo de todas las academias se encuentran terrenos indígenas. Ahora ya nos encontramos con la complejidad de nuestra crisis, que se compone de varios mundos: este, oeste, norte y sur. Pero también vemos una respuesta creativa crítica en la investigación sobre acaparamiento de tierras y su sitio web, que transmedia el pensamiento crítico a través de datos, de imágenes, de palabras e interactividad. Lo que ven ante ustedes es mi intento de comenzar a visualizar las tierras indígenas del sur global. Hay alrededor de 24 000 academias en todo el mundo, muchas de ellas con columnas en las puertas y jardines verdes que se encontraron en Atenas. Todos los campos disciplinarios y especializaciones están dominados y codificados por las categorías de Aristóteles.

Pero podemos imaginarnos diseñar otros mapas de acaparamiento de tierras en el mundo, mapear formas de *colonialización* a lo largo de los siglos y ver ¿dónde están los datos ahora? ¿Cuál es ahora la relación entre los datos y la globalización? Esto es la Guerra Fría, esto va a repetirse nuevamente. Y a medida que vemos formas de *colonialización* y uso contemporáneo de la información, una y otra vez, aquí está la Guerra Fría creando el primer, segundo y tercer mundo. Solo para cerrar esta primera sección, lo que hizo StudioLab para conmemorar esta apropiación de tierras hace unos años, hicimos un círculo de historias e invitamos a Aaron Bird Bear, director de Estudios Tribales en otra universidad acaparadora de tierras, la Universidad de Wisconsin. También trajimos a Kurt Jordan, director de Estudios Indígenas en América de Cornell, Estudios Nativos Americanos aquí, y también a Jan Cohen-Cruz, quien dirigió el círculo de historias. Ellos básicamente están reuniendo a la gente para hablar sobre sus experiencias en la tierra, y el otorgamiento y acaparamiento de tierras a las universidades. Debo mencionar que Jan Cohen-Cruz fue una de las académicas que trajo a Augusto Boal a los Estados Unidos. Yo estudié con Augusto Boal y Jan a fines de los años 90.

Entonces, estoy sentado aquí en estos terrenos sagrados. Voy a cerrar esta pequeña introducción diciendo que StudioLab se basa en el legado de un antropólogo aquí en Cornell llamado Terry Turner, quien trabajó con los indígenas kayapó y los nativos americanos en el Amazonas en los años 60, 70 y 80, y estuvieron entre los primeros pueblos indígenas en utilizar el vídeo como activismo, por lo que existe

Many of the same schools became R1 research universities during the Cold War, and their military activities drove the anti-war student protests of the 1960s. Now worldwide the Cold War intensification of expropriative research stretched north and southeast and west via globalization and geopolitical funding of international area studies by the United States and the Soviet Union leading to the creation of what were known as the First, Second and Third Worlds, worlds that now seem a world to go.

Here we can see maps of high-performance universities adjusted for national wealth, and for population and a map of knowledge production measured by published papers, beneath all academies lay indigenous grounds. Now we already encounter the complexity of our crisis, it is composed of several worlds: east, west, north, and south. But we also see one critical creative response the land-grab research and its website, which transmediates critical thought through word, image, data, and interactivity. What you see before you are my attempt to try to start visualizing the indigenous grounds of the global South. There is something like 24 000 academies around the world, many with door columns and green gardens that were found in Athens. All of the disciplinary fields and specializations are mastered and coded by Aristotle's categories.

But can we imagine designing other land-grab maps of the world, mapping ways of colonialization over the centuries and seeing where is data now? What's the relationship of data now and globalization? This is the Cold War; this thing is going to loop back around. And as we see ways of colonialization and contemporary data usage, and again, here is the Cold War creating the First, Second and Third worlds. Now, just to close this first section, what StudioLab did to commemorate this land-grab a few years ago, we did the story circle and invited Aaron Bird Bear who is the Director of Tribal Studies at another land-grab university, University of Wisconsin. We also brought in Kurt Jordan who is the Head of Cornell's Indian Studies in America, Native American Studies here, and also Jan Cohen-Cruz who led the story circle. These are basically bringing people around to talk about their experiences in land-grant, land-grab universities, and I should mention that Jan Cohen-Cruz was one of a scholar that brought Augusto Boal to the US and I studied with Augusto Boal and Jan in the late 1990s.

So, I'm sitting here on these sacred grounds, I'm going to close this little introduction by saying the StudioLab builds on the legacy of an anthropologist here at Cornell by the name of Terry Turner, who worked with the Kayapo Indians and the native Americans in the Amazon in the 1960s, 70s and 80s, and they were among the first indigenous people to use video as activism, so there is a connection although Cornell is connected to land-grab. There is also a tradition of working with peoples in the media in other ways.



Orador (a) principal

una conexión, aunque Cornell está conectado con la apropiación de tierras. También existe una tradición de trabajar con la gente en los medios de otras maneras.

Así que permítanme retroceder y brindarles algunos antecedentes sobre lo que es StudioLab. Básicamente, StudioLab lo desarrollé mientras trabajaba en la década de 1990 en la Universidad de Nueva York. Trabajaba en Silicon Alley de la ciudad de Nueva York como arquitecto de la información y también impartía cursos sobre teatro y estudios de actuación, y transportaba a los estudiantes desde el estudio de actuación a los laboratorios de computación y viceversa. Y a lo largo de los años he llevado esta pedagogía a diferentes universidades, grandes y pequeñas, públicas y privadas. Hemos producido cosas como arte multimedia y diseño de *performances* electrónicas, instalaciones de museos, juegos activistas y también he trabajado con bibliotecas y departamentos para crear algo que llamo Design Lab, que es como un centro de redacción para proyectos de nuevos medios.

Nuevamente, todo esto no es únicamente para todos los artistas, esto es para todo el campus. También trabajamos con las bibliotecas para construir estudios de medios de comunicación como espacios físicos y también creamos un programa de estudios digitales interdisciplinarios, que se extiende nuevamente por todo el campus. Entonces, esta pedagogía de la que hablo sucede en el aula, pero también tiene muchos otros componentes. Ahora, desde que llegué a Cornell hace cinco años, me centré en el conocimiento transmedia, la narración estratégica y el diseño crítico. Recientemente organizamos una mesa redonda de diseño crítico que reunió a diseñadores para trabajar en diseño pluriversal, diseño de justicia y diseño de los oprimidos, esto se llevó a cabo en Brasil. No sé si la gente en Ecuador conoce este grupo, pero están utilizando el trabajo de Boal para hacer un diseño crítico.

StudioLab en sí ha pasado de ser una pedagogía, ahora brindamos talleres profesionales a organizaciones más pequeñas y estamos comenzando a brindar consultoría para organizaciones sin fines de lucro. Hoy su proceso de diseño crítico combina el pensamiento crítico, los medios tácticos del activismo artístico y el pensamiento de diseño. Esto es de Stanford y de Ideo es una extraña mezcla, pero lo que estamos tratando de hacer es utilizar esto para ampliar y reducir las tres ecologías que describe Félix Guattari: la personal, la social y lo ambiental y estos están conectados a las tres misiones de StudioLab que son: democratizar la digitalidad, democratizar el diseño para remezclar valores *performativos* y, en particular, inyectar valores de eficacia cultural en sistemas dominados por la efectividad técnica y la eficiencia organizacional. Estas tres misiones corresponden a tres devenires diferentes en StudioLab, y es convertirse en hacedor de conocimiento transmedia, convertirse en constructor de plataformas colaborativas y convertirse en soñador de mundos compartidos. Aquí está nuestro algoritmo para hacer todo esto: utilizar el pensamiento de diseño para integrar el conocimiento transmedia en el proyecto de su socio.

So let me back up and give some background about what the StudioLab thing is. Basically, this StudioLab I developed while working in the 1990s at NYU. I was working in New York City Silicon Alley as an information architect and I was also teaching courses on theater and performance studies, and I was shuttling students from performance studio to computer labs and back. And over the years I've taken this pedagogy to many different universities large and small public and private. We've produced such things as multimedia art and design electronic performances, museum installations, activist games and I've also worked with libraries and departments to create something I called "Design Lab," which is like a writing center for new media projects.

Again, these are not for just all artists these are across the campus. We also worked with the libraries to build media studios as physical spaces and we also created an interdisciplinary digital studies program, which stretches again across campus. So, this pedagogy I'm talking about happens in a classroom, but it also has many other things as well. Now since coming to Cornell five years ago, I focused on transmedia knowledge, strategic storytelling, and critical design, and we recently hosted a critical design roundtable bringing together designers to working in pluriversal design, design justice, and design of the oppressed, which is in Brazil; I don't know whether folks in Ecuador know about this group but they're using Boal's work to do critical design.

Now StudioLab itself has grown from a pedagogy, we now give professional workshops to smaller organizations and we're starting to do consulting for nonprofits. Today its critical design process combines critical thinking, tactical media from art activism and design thinking. This is from Stanford and from Ideo; it's a strange mix-up, but what we're trying to do is to use this in order to scale up and down the three ecologies that are described by Félix Guattari: the personal, the social, and the environmental and these are connected to the three missions of StudioLab which are: to democratize digitality by democratizing design in order to remix performative values and in particular to inject values of cultural efficacy into systems dominated by technical effectiveness and organizational efficiency. These three missions correspond to three different becomings in StudioLab, and that is becoming a maker of transmedia knowledge, becoming a builder of collaborative platforms, and becoming a dreamer of shared worlds. Here is our algorithm for doing all this, use design thinking to integrate transmedia knowledge into your partner's project.

Let me give you an example of transmedia knowledge right here. This is the English version of an information comic created by a team of first-year writing students and Cornell law students who were working with the Pan-African Lawyers Union, and this project was done through the Cornell Center for Death Penalty Worldwide which is directed by Professor Sandra Babcock, and

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Déjenme darles un ejemplo de conocimiento transmedia aquí mismo. Esta es la versión en inglés de un cómic informativo creado por un equipo de estudiantes de escritura de primer año y estudiantes de derecho de Cornell, que trabajaban con la Unión Panafricana de Abogados, y este proyecto se realizó a través del Cornell Center for Death Penalty Worldwide, que es dirigido por la profesora Sandra Babcock, y lo que estaban haciendo mis dos alumnos (alumnos de primer año de 18 años). Esto significó conocer los detalles de una decisión de un tribunal regional africano y traducirlos en una escena narrativa que demuestre cómo un preso condenado a muerte en Tanzania puede presentar una petición ante el tribunal y escapar a la ejecución. Este cómic fue traducido al swahili, impreso y distribuido en las prisiones de Tanzania. Este cómic informativo representa un desafío de diseño central que StudioLab aborda. ¿Cómo traducir y compartir conocimientos y experiencias críticas, a través de diferentes medios para generar, involucrar y activar a las diferentes partes interesadas?, ¿cómo transmediar el conocimiento de los socios comunitarios, las partes interesadas y los profesores en todo el campus y en la agricultura jurídica y en otros lugares que están lejos de la propia disciplina y de la disciplina misma?

¿Cómo hacer esto para crear un cambio crítico en nuestro mundo? Ese es nuestro desafío de diseño. Tengan en cuenta que este cómic del corredor de la muerte no es crítica ni arte, aunque comprende un acto creativo crítico y un evento de potencialidad dentro de una comunidad específica a través de plataformas técnicas específicas que abarcan mundos lejanos. Esto es lo que hace la transmedia. Se mueve a través de diferentes medios para impactar a diferentes partes interesadas. En términos más generales, el conocimiento transmedia incluye libros y artículos en todos los idiomas, obras de arte y *performances*, carteles y presentaciones, sitios web y exposiciones de museos, Twitter e Instagram. Todos son capaces de producir eventos a diferentes escalas, algunas más transversales que otras. En su límite, todas las formas de plataformas transmedian eventos de conocimiento, historias, ontologías, es decir, mundos más amplios de referencias y valores. Algunos disciplinarios y epistémicos, otros informales y fugaces más allá del humano, de la naturaleza y del caos del cosmos. Todo esto puede ser pensado, lo sostengo, en términos de flujos y rupturas transmedia.

Sin embargo, StudioLab realmente se centra en formas y plataformas de medios tradicionales y emergentes que están dictadas menos por instituciones disciplinarias que por nuestros socios, sus partes interesadas y el mundo emergente. ¿Qué eventos y compromisos puede producir el conocimiento transmedia para responder a la crisis contemporánea? ¿Y a través de qué creadores, medios y plataformas pueden surgir estos eventos? Déjenme mostrarles otro proyecto con el Cornell Center for Death Penalty Worldwide. Este se centró en el caso de Lisa Montgomery, una mujer condenada a muerte cuya ejecución la administración Trump programó cerca del final de su mandato. El equipo utilizó cómics para

what they were doing my two students (they're 18-year-old first-year students)... This meant learning the details of a regional African court decision and translating them into a narrative scene demonstrating how a Tanzanian death row inmate can petition the court and escape execution. This comic was translated into Swahili, printed, and distributed in the prisons in Tanzania. This info comic embodies a core design challenge that StudioLab addresses. How to translate and share critical knowledge and experience across different media to spark and engage and activate different stakeholders, how to transmediate knowledge of community partners, stakeholders and faculty across the campus and law agriculture and elsewhere that is far from one's own discipline and the discipline itself.

How to do this to create critical change in our world? That's our design challenge. Note that this death row comic is neither critique nor art though it comprises a critical creative act and event of potentiality within a specific community across specific technical platforms spanning far-flung worlds. This is what transmedia does. It moves across different media to impact different stakeholders. More broadly, transmedia knowledge includes books and articles in all languages. Artworks and performances, posters and presentations, websites, and museum exhibitions, Twitter and Instagram, all are capable of producing events at different scales, some more transversal than others. At their limit, all forms of platforms transmediate events of knowledge, histories, ontologies that is larger worlds of references and values. Some disciplinary and epistemic, others informal and transient beyond the human, nature and the cosmos chaos, all of these can be thought I contend in terms of transmedia flows and breaks.

However, StudioLab really focuses on traditional and emerging media forms and platforms which are dictated less by disciplinary institutions than by our partners, their stakeholders, and the emerging world. What events and engagements can transmedia knowledge produce in order to respond to the contemporary crisis? And through which makers, mediums and platforms can these events arise? Let me show you another project with the Center on Death Penalty Worldwide. This one focused on the case of Lisa Montgomery, a woman on death row whom the Trump administration scheduled for execution near the very end of his term. The team used comics to sketch UX scenarios of social media campaign to reach folks. Basically, what we're trying to do was to reach the inter world of Trump, only Trump could overturn this. You're not getting "yell and scream" at Trump to get into change. How do you get messages to the people around him so that they might persuade him to change his mind? That was the design challenge; very different than just protesting.

Orador (a) principal

esbozar escenarios de UX de la campaña en las redes sociales, con el fin de alcanzar su objetivo. Amigos, básicamente lo que estamos tratando de hacer es llegar al círculo interno de Trump, solo Trump podría revertir esto. No le vas a vociferar y gritar a Trump para que haga un cambio. ¿Cómo hacer llegar mensajes a las personas que lo rodean para que puedan persuadirlo a cambiar de opinión? Ese fue el desafío de diseño muy diferente a simplemente protestar.

Entonces, lo que hicieron los estudiantes fue crear y trabajar con la gente y crearon todo tipo de... videos musicales, *feeds* de Twitter, esto continuó durante meses. Mis estudiantes, que trabajan con una coalición de 80 mujeres, incluyendo abogadas, activistas y algunas prisioneras todavía trabajan solo para esto. Después de meses y meses de esfuerzo fracasamos, lo cual fue muy decepcionante, pero demuestra, si se quiere, que lo que aprendí de esto es la capacidad de hacer un diseño-respuesta rápido de justicia en un período de tiempo realmente breve y muy corto, el cual plantea todo tipo de problemas.

No entraré en detalles, pero estos son dos ejemplos de conocimiento transmedia. Permítanme volver ahora a nuestro algoritmo. Estamos usando esto para crear actos creativos críticos en tiempos de crisis en las tres ecologías. Nuestros cómics y campañas de medios son dos géneros de comunicación que utilizamos para integrar en los proyectos de nuestros socios, y lo hacemos utilizando el pensamiento de diseño crítico que traduce los espacios de innovación de las escuelas de diseño de pensamiento crítico en valores de *performatividad* crítica. En el mercado, el proceso de pensamiento de diseño de las escuelas D es tanto lineal como no lineal y está abierto a la interrupción y el fracaso de la retroalimentación. Significativamente, la ideación ocurre en medio de un proceso que se encuentra entre el flujo de trabajo de campo y la definición reflexiva en la creación de prototipos y pruebas en el campo.

Entonces, lo que esto significa para mí es que esta ideación posplatónica no proviene de la *episteme*, sino que surge de la tierra, del estante, eso es lo que sostengo. El pensamiento de diseño ya estaba haciendo lo que puse sobre nuestros conceptos críticos de desempeño que describí en mi libro *Perform or Else*, y los tres espacios de innovación de las escuelas D son: deseabilidad humana, viabilidad técnica y viabilidad económica, que traduzco en valores de desempeño de eficacia cultural, efectividad técnica y eficiencia organizacional. Con nuestros socios nos preguntamos: ¿la colaboración está haciendo lo correcto? ¿Lo está haciendo bien y de manera oportuna o sostenible? Pero lo que realmente hace que nuestro diseño de pensamiento sea crítico son las crisis que enfrentan nuestros socios. Así que la criticidad realmente surge de la nada.

Ahora bien, ¿cómo trabajamos? Nos reunimos semanalmente con nuestros socios centrándonos en el conocimiento transmedia o lo que Jonathan Edelman y su investigación sobre pensamiento de diseño llamaron «Medios compartidos». Estos ya están integrados en el proceso de pensamiento de diseño.

So what the students did is they created, they worked with the folks, and they created all sorts of... music videos, created Twitter feeds, this went on for months. My students who work with a coalition of 80 women, these are lawyers, activists, some prisoners as well still only working for this. After months and months of effort we failed, which was very disappointing, but it shows, if you like, what I learned from this is the ability to do rapid response design justice in a truly brief period of time and raises all kinds of problems.

I won't go into it, but these are two examples of transmedia knowledge. Let me return now to our algorithm again. We're using this to create critical creative acts in times of crisis across the three ecologies. Our comics and media campaigns are two media genres that we use to integrate into our partners' projects, and we do so using critical design thinking translating the D-schools' spaces of innovation into values of critical performativity. Off the shelf, the D-schools design thinking process is both linear and nonlinear, open to feedback interruption and failure. Significantly, the ideation happens in the middle of a process that is amidst the flow of field work and reflective definition in prototyping and testing back in the field.

So, what this means for me is that this is post-platonic ideation is not coming from *episteme*, it is coming out of the ground, off the shelf, that's what I contend. Design thinking was already doing what I lay over this, our critical concepts of performance that I outlined in my book *Perform or else*, and the D-schools three spaces of innovation are: human desirability, technical feasibility, and economic viability, which I translate into "performance values of cultural efficacy, technical effectiveness, and organizational efficiency." With our partners we ask "is the collaboration doing the right thing? Is it doing it well and is it doing it in a timely or sustainable manner?" but what really makes our design thinking critical are the crises that our partners are dealing with. So the criticality really comes out of the ground. This is if you like StudioLab's performative design thinking.

Now, how do we work? We meet weekly with our partners focusing on transmedia knowledge or what Jonathan Edelman and his design thinking research called "Shared Media." These are already embedded in the design thinking process. Edelman works off Bruno Latour, and he argues that low-resolution ambiguous media can produce cognitive radical breaks while low-resolution mathematized prototypes enable refinements and tweets. From StudioLab's perspective, design thinking's media cascades, like I said, are already transmedia and we bring again in practices of tactical media and coalition building developed by activist groups such as Act up and Critical Art Ensemble as well as models of critical performativity from STS (Science and Technology Studies) and critical management studies.

Orador (a) principal

Edelman trabaja con Bruno Latour y sostiene que los medios ambiguos de baja resolución pueden producir rupturas cognitivas radicales, mientras que los prototipos matematizados de baja resolución permiten refinamientos y tweets. Desde la perspectiva de StudioLab, las cascadas mediáticas del diseño de pensamiento, como dije, ya son transmedia y traemos nuevamente prácticas de medios tácticos y construcción de coaliciones desarrolladas por grupos activistas como Act Up y Critical Art Ensemble, así como modelos de *performatividad crítica* de Ciencia y Estudios de Tecnología (STS) y estudios críticos de gestión.

Lo que hacemos es superponer estos diagramas para revelar una coreografía de actuaciones, el flujo del pensamiento de diseño *performativo*. Básicamente, al principio escuchamos realmente a nuestros socios. Esta es la parte de eficacia. Luego trabajamos con ellos para escuchar lo que están haciendo y definir el problema en cuestión dentro de ese espacio, idear con ellos, crear prototipos, compartir esto con ellos, probarlos. Este es el diseño de pensamiento tradicional. Lo realmente importante es observar el contexto histórico, cultural y social más amplio en el que se desarrollan estas cosas y también, yo diría, nuestro alto contacto, nuestro trabajo de alto contacto que hacemos con nuestros socios.

En el transcurso del semestre, el equipo de StudioLab realizó tres iteraciones de diseño creando prototipos y entregables para socios y documentando su trabajo en portafolios. Esta superposición de creadores, medios y modelos genera una forma de pensamiento paralógico que Gregory Ulmer llama «conducción», que son destellos como patrones Moiré así como saltos abductivos persas. Estos son desde un pequeño detalle saltando; estos destellos y saltos difieren de los pasos de inducción y deducción que heredamos de Aristóteles. Ahora, en el fondo de este diagrama podemos ver lo que llamamos «minigráficos estratégicos», que se deriva de Edmund Tufte y Nancy Duarte. El minigráfico estratégico es un recurso metarretórico que combina *mitos y logos, imagoes y eidos, episteme y doxa*, o, si se prefiere, el conocimiento y la experiencia a través del aprendizaje. Nuestro enfoque de la narración estratégica, la narración jurídica y el laboratorio de narración combinan la criticidad y la liminalidad para crear experiencias transformadoras que ayudan a los socios a utilizar el conocimiento transmedia para involucrar a diferentes partes interesadas y llevarlas de lo que es a lo que podría ser. Una transformación con implicaciones potencialmente políticas y ontológicas.

Permítanme mostrarles algunos proyectos más: los equipos han estado trabajando con Black Farmer Fund, que es otra organización con sede en Nueva York. Esta es una organización sin fines de lucro dedicada a la economía no extractiva que financia a los agricultores negros a través de préstamos y subvenciones. Hemos colaborado durante 3 semestres perfeccionando la UX de su sitio web para agricultores, donantes y medios de comunicación. Creamos esta línea de tiempo, también creamos un gráfico de información que les ayudaría con su informe anual, dentro del cual pusieron un metacómic que creamos para ellos.



What we do is we overlay these diagrams to reveal a choreography of performances, the flow of performative design thinking. Basically, at the beginning we're really listening to our partners. This is the efficacy part. Then we work with them to hear what they're doing and define the problem at hand within that space, ideate with them, come up with prototypes, share this with them, test them. This is traditional design thinking. The criticality is really looking at the larger historical, cultural, and social context in which these things are going and also, I would say our high contact, our high touch work that we do with our partners.

Over the course of the semester, StudioLab team performed three design iterations creating prototypes and deliverables for partners and documenting their work in portfolios. This overlaying of makers, media and models generates a form of paralogical thinking that Gregory Ulmer calls "conduction," which are flashes like Moiré patterns as well as Persian abductive leaps. These are from a small detail leaping; these flashes and leaps differ from the steps of induction and deduction that we inherit from Aristotle. Now in the background of this diagram we can see what we call the "strategic sparkline", which is derived from Edmund Tufte and Nancy Duarte. The strategic sparkline is a meta-rhetorical device combining *mythos* and *logos*, *imagoes* and *eidos*, *episteme* and *doxa*, or if you like expertise and experience through learning. Our approach to strategic storytelling, legal storytelling, and storytelling lab, all combined criticality and liminality to create transformational experiences helping partners use transmedia knowledge to engage different stakeholders to take them from what is to what could be. A transformation with potentially political and ontological implications.

Let me show you some more projects: Teams have been working with Black Farmer Fund, which is another New York based organization. This one's a nonprofit dedicated to non-extractive economics funding black farmers through loans and grants. We've collaborated over three semesters refining their website's UX for farmers, donors, and the media. We've created this timeline, we've also created an information graphic that would help them with their annual report which they, inside of, put a meta comic which we created for them.

I'm going to show you a piece of video here in which Black Farmer Fund Program Director Melanie Allen talks about our work. So, when we present, we have our partners come in and present with us because we are co-designing with our partners.

**(Video)** All right, great. So you can go to the next slide. Black Farmer Fund is a non-profit organization, and also an emerging community investment fund that, that will serve black food actors in New York

Orador (a) principal

Les voy a mostrar un video aquí en el que la directora del programa Black Farmer Fund, Melanie Allen, habla sobre nuestro trabajo. Entonces, cuando presentamos, hacemos que nuestros socios vengan y presenten con nosotros porque estamos codiseñando con nuestros socios.

**(Video)** Muy bien, genial. Entonces puedes pasar a la siguiente diapositiva. Black Farmer Fund es una organización sin fines de lucro y también un fondo de inversión comunitario emergente que servirá a los actores negros del ámbito de la restauración en el estado de Nueva York y cuando digo actores negros de la restauración, me refiero a agricultores, distribuidores de alimentos, herbolarios, proveedores de catering y propietarios de restaurantes, entonces realmente todo el espectro de personas que tienen un papel en el sistema alimentario. Y lo que realmente me trae a este trabajo es una perspectiva personal o familiar. Mi familia es de Jamaica y mis dos abuelos crecieron cultivando sus propios alimentos y esto es algo que, aunque crecí en un ambiente bastante urbano, siempre ha sido parte de mi estilo de vida y algo que realmente me conecta. Y es importante compartir esto porque uno de los objetivos de trabajar con este equipo este semestre fue realmente tratar de personalizar qué es Black Farmer Fund y de qué se trata nuestro trabajo. Todo nuestro equipo es una mezcla de agricultores, expertos en cambio climático y gente de finanzas, pero todos tienen este tipo de legado familiar histórico y conexión con ser parte del sistema agrícola.

Somos una organización de nueva creación, obtuvimos nuestro estatus 501c3 sin fines de lucro en septiembre de 2020. Comencé a trabajar con el equipo en marzo de 2020 como consultora a tiempo parcial, y realmente nos estábamos enfocando en construir nuestra infraestructura y nuestra relación; con la clase con la que trabajamos el año pasado estaba realmente enfocada en eso, realmente trabajando para desarrollar algunas plantillas. No teníamos ningún tipo de soporte de comunicación, así que simplemente intentamos descubrir más aspectos técnicos de las cosas, y fue realmente genial que este semestre pudiéramos pensar más en nuestros mensajes, pensando en ¿cómo realmente nos involucramos con diferentes partes interesadas? Como fondo de inversión y sin fines de lucro, tenemos una especie de equilibrio entre dos mundos, donde tenemos que hablar con los donantes, tenemos que hablar con los inversores todo el tiempo, pero también tenemos que hablar con los miembros de la comunidad y agricultores que podrían no ser tan fluidos en la educación financiera y en la inversión que se está difundiendo.

Este fue un gran enfoque de mi tiempo con los estudiantes este año, centrándome en cómo hacer que nuestro idioma sea más accesible. ¿Cómo podemos hacer que nuestro lenguaje sea más atractivo? Y realmente desarrollar nuestros mensajes y nuestra marca, y algo más que me entusiasmó mucho trabajar con los estudiantes este semestre fue pensar en cómo ir más allá de lo digital. Nuestras interacciones el año pasado fueron en gran medida virtuales, la mayoría de nuestras reuniones con las partes interesadas de nuestra comunidad se realizaron en Zoom, así como así, y realmente confiamos en nuestro sitio web y nuestra presencia en las redes sociales como nuestra principal forma de comunicarnos con diferentes

State and when I say black food actors, I mean farmers, food distributors, herbalists, caterers, restaurant owners, so really the full spectrum of folks that have a role in the food system. And what really brings me to this work is a personal lens of family lens. My family is from Jamaica and both of my grandparents grew up growing their own food and this is something that even though I was raised in a quite urban environment it has always been a part of my lifestyle, and something that really connects to me and it's important to share this because one of the goals of us working with this team this semester was really trying to personalize what Black Farmer Fund is, and what our work is all about. Our whole team is a mix of like farmers, climate change experts, finance folks but everyone does have this kind of like historical family legacy and connection to being part of the agricultural system.

We are a startup organization, we got our 501c3 our non-profit status in September 2020. I started working with the team in March 2020 as a part-time consultant, and, you know, we were really focusing on building our infrastructure and our relationship with the class that we worked with. Last year was really focused on that, really working towards developing some templates. We didn't have any kind of communication support so really just trying to figure out more of the technical side of things, and it was really great that this semester we were really able to think through more of our messaging, thinking about how do we actually engage with different stakeholders? As a non-profit and an investment fund we kind of have this balance of two worlds, where we have to talk to donors, we have to talk to investors all the time, but then we also have to talk to community members and farmers that might not be as fluid in the financial literacy, the investment literacy that's being thrown around.

This was a really big focus of my time with the students this year, focusing on how do we make our language more accessible? How do we make our language more appealing?, and really building out our messaging and our branding. And something else that I was really excited to work with the students this semester was about thinking about how do we go beyond digital. Our interactions the past year have been largely virtual, most of our meetings that our community stakeholders have been on Zoom just like this, and we really relied on our website and our social media presence as our main way of communicating to different audiences, but this summer we're going to start transitioning to being able to have more in-person events. We're going to be having site visits to farms and one of the main communication tools that this class worked on was what were these infographics that we were thinking would be like these little flip books that we will be able to print and hand out to farmers, to explain the different processes that Black Farmer Fund is involved with. We really wanted to be able to communicate how do folks get funding and what does that process look like. We're a community governance model, so this means that you know the staff actually don't make decisions around who receives funding, it's more we have

Orador (a) principal

audiencias. Pero este verano, vamos a comenzar la transición para poder tener más eventos en persona. Realizaremos visitas a granjas y una de las principales herramientas de comunicación en las que trabajó esta clase fueron estas infografías que pensamos que serían como estos pequeños libros animados que podremos imprimir y entregar a los agricultores, que explican los diferentes procesos en los que participa Black Farmer Fund. Realmente queríamos poder comunicar cómo la gente obtiene financiación y cómo es ese proceso. Somos un modelo de gobernanza comunitaria, por lo que esto significa que el personal en realidad no toma decisiones sobre quién recibe financiación, sino que tenemos un grupo de agricultores y actores alimentarios que lo hacen colectivamente. Pero esas palabras, que crean consenso sobre la toma de decisiones del club, pudieron demostrar de manera muy hermosa, a través de una infografía, que es esencialmente una conversación que ocurre entre un fondo, una empresa que recibió financiamiento de Black Farmer Fund y alguien que está interesado en ser elegible para ello y, a través de esta conversación, realmente pueden resaltar los aspectos de Black Farmer Fund que nos diferencian de los vehículos de financiación tradicionales.

**Jon:** Ahí tienen algunas ideas sobre el trabajo que hacemos con nuestros socios. Lo realmente interesante es que no se trata solo de comunicación, sino que comienza a convertirse en una especie de desarrollo organizacional y las organizaciones comienzan a pensar en cómo funcionan sus operaciones y cuál es su relación con sus propios inversionistas. Otro socio con el que trabajamos es Health Access Connect (HAC) en Uganda, quienes conectan aldeas remotas con la atención sanitaria del Gobierno. Al igual que con Black Farmer Fund, nos estamos centrando en el diseño de UX y la narración estratégica en su sitio web utilizando argumentos, imágenes y datos para involucrar a donantes individuales e institucionales. Health Access Connect conecta a los aldeanos locales con diferentes medios de comunicación. Estos pueblos están realmente fuera de la red, por lo que no están mirando este sitio web. Se comunican con sus habitantes locales, a través de carteles y a través de todo tipo de lo que llamaríamos «medios analógicos», de boca en boca.

Los cofundadores de HAC tienen una solución de diseño realmente interesante y ese es este me-taciclo que vimos antes, y es lo que lleva a los trabajadores médicos y los suministros a las aldeas. Esto demuestra que este es realmente un ejemplo de lo que se diseña para una asequibilidad extrema y que realmente tiene una restricción financiera muy estricta desde el principio y eso es lo que impulsa la creatividad. Al mismo tiempo, lo que estamos haciendo con HAC es realmente contar historias que vale la pena contar a los donantes individuales e institucionales, traduciendo su trabajo nuevamente a través de datos y argumentos. Aquí los estudiantes, y les voy a mostrar un poco, presentan el trabajo que han realizado en el sitio web de HAC.

a group of farmers and food actors that collectively do this. But those words, “consensus building,” “club decision making,” like what does that actually mean? And the class was able to really beautifully demonstrate this through an infographic that is essentially a conversation happening between a fund, a business that received funding from Black Farmer Fund, and somebody that’s like interested in potentially being eligible for it, and through this conversation they’re really able to highlight the aspects of Black Farmer Fund that set us apart from traditional funding vehicles.

**Jon:** So, there you get some ideas about the work that we do with our partners. What’s really interesting is that it’s not just communication; it starts getting into kind of organizational development and organizations start thinking about how their operations are working and what’s their relationship to their own stakeholders. Another partner that we work with is Health Access Connect in Uganda and it connects remote villages with government healthcare. As with Black Farmer Fund, we are focusing on UX design and strategic storytelling on their website using arguments, images, and data to engage individual and institutional donors. Health Access Connect (HAC) connects local villagers with different media. These villages are really off the grid so these they’re not looking at this website, they communicate with their local folks through posters and through all sorts of what we would call, you know, analog media, word of mouth.

HAC’s cofounders have a really interesting design solution and that’s this meta cycle that we saw before, and it is what takes the medical workers and supplies to the villages. This demonstrates this is really a tutor case of what’s designing for extreme affordability and really having a really tight financial constraint right up front and that’s what drives the creativity. At the same time, what we’re doing with HAC is really storytelling up, that it is worth telling their story up to donors, individual and institutional, translating their work again through data and argument. Here, students, and I’m going to show you a bit, are presenting the work that they’ve done on the HAC website.

I’m going to play a little bit of this too so I can hear the students’ voice all right and they’re reporting again, the partner introduced this and then we handed it off to the students to describe the work they did to get some ideas of what they did.

**(Video)** We worked with Health Access Connect this semester primarily on a bit of web redesign project and so that’s a lot of what we’ll be presenting today. We actually kept it a little bit perhaps higher level than some of the other teams just because we know we’ve talked a lot about the process of like looking at different websites and things like that and we’ll touch on that today as well, but we wanted to focus more

Orador (a) principal

Voy a reproducir un poco de esto también para poder escuchar bien la voz de los estudiantes y ellos están informando nuevamente. El socio presentó esto y luego se lo entregamos a los estudiantes para que describieran el trabajo que hicieron, para obtener algunas ideas de lo que realizaron.

**(Video)** Trabajamos con Health Access Connect este semestre principalmente en un pequeño proyecto de rediseño web y eso es gran parte de lo que presentaremos hoy. De hecho, lo mantuvimos a un nivel un poco más alto que algunos de los otros equipos, solo porque sabemos que hemos hablado mucho sobre el proceso de mirar diferentes sitios web y cosas así y tocaremos eso hoy también. Pero queríamos centrarnos más en las aplicaciones futuras y el tipo de venta por teléfono, un vídeo que el profesor McKenzie nos pidió que creáramos también. Así que le dejaré a Evan presentar las primeras diapositivas.

Entonces, en términos de pensar en la pregunta inicial, creo que esto se remonta a lo que HAC está tratando de lograr en primer lugar y la pregunta principal tiene que ver con llevar la atención médica a áreas remotas, y creo que mucha gente que ustedes conocen entiende eso. Hay diferentes ONG que se ocupan de la atención sanitaria y entienden que eso es un problema, pero la mayoría de la gente no piensa realmente en la división rural-urbana y creo que con HAC... la estadística aquí en Uganda es que el 86 % de la gente viven en áreas rurales, y creo que alrededor del 10 al 15 % de los trabajadores de la salud están en esas áreas. Entonces, el 85 % restante de los trabajadores de la salud están ubicados más en las ciudades y esto no es un problema solo en Uganda, sino que en realidad es algo completamente extendido en todo el mundo y HAC tiene a Uganda como base de sus operaciones. Queremos expandirnos hacia afuera a partir de este contexto, pero nuestro desafío es cómo tomamos algo como este contexto, donde la mayoría de la gente tal vez no haya pensado en estos temas, y realmente racionalizamos una narrativa y la usamos para contar historias. De modo que podamos llevar nuestro trabajo a las instituciones de subvenciones y llevarlo a las personas con dinero para motivarlos a donar.

Ese era realmente el enfoque principal con el que estábamos lidiando. ¿Cómo creamos un sitio web que condense muchos de estos temas complejos en una forma muy accesible y persuasiva? Y eso es realmente con lo que empezamos. Entonces necesito que pases a la siguiente diapositiva. En términos de nuestro viaje, ya sabes, hemos cubierto esto muchas veces, así que solo le eché un vistazo por cuestión de tiempo, pero comenzamos entendiendo realmente cuáles son las mejores prácticas en términos de creación de sitios web, así que aquí analizamos muchos estudios de casos que simplemente intentan fundamentarnos en el proceso de ideación con mucha inspiración y comprensión de cómo estructuramos las cosas en función de lo que han hecho otros sitios web exitosos.

on takeaways future applications and the kind of selling by phone, a video that professor McKenzie asked us to create as well. So I'll pass it to Evan for the first few slides.

So in terms of thinking about the initial ask I think this goes back to what HAC is trying to accomplish in the first place and the main question has to do with bringing healthcare to remote areas, and I think a lot of people, you know, understand that there are different NGOs that deal with healthcare and they understand that that's an issue, but most people don't really think about the rural-urban divide and I think with HAC, the statistic here in Uganda is that 86% of people are living in rural areas, and then I think it's around 10 to 15% of healthcare workers are in those areas. So you know the remaining 85% of healthcare workers are all located more so in cities and this isn't a problem just with Uganda, this is really something completely widespread around the world, and obviously, you know, HAC bases Uganda as the base of operations expanding outwards from there, but our challenge is how do we take something like this where most people might not have thought about this and really streamline a narrative and use that to storytell up so we get that into grant institutions, get that into people with, you know, people with money essentially to mobilize them to donate.

That was really the main focus that we were dealing with. How do we create a website that condenses a lot of these complex issues into a very accessible and persuasive form? And that's really what we started with. So I need you to move to the next slide. In terms of our journey, you know, we've covered this a lot of times so I just glanced through this for the sake of time but we started off just really understanding what best practices are in terms of creating websites, so here we looked at a lot of case studies just trying to ground ourselves in the ideation process with a lot of inspiration and understanding how do we actually structure things based off of what other successful websites have done.

From there we started with information architecture. We thought that before we put in all the content and all the storytelling, we wanted to make sure the architecture was there as kind of building the house right before we put anything within the house. So, to do that, that's where we conducted card sorting across all the members of our team, and we essentially turned that card sorting into rough wireframing and essentially from there went from low fidelity to high fidelity. So, starting off really by just sketching wireframes by hand. When we were actually satisfied with that going into *Figma* and creating out the actual final polished websites. In terms of last step, after we finished the big model we actually went on WordPress and implemented some of the text and copies so, kind of like the HTML side of things, and then we're passing it off to Kevin and the team to work on styling, everything based off of our design off of there.



Orador (a) principal

A partir de ahí comenzamos con la arquitectura de la información. Pensamos que antes de incluir todo el contenido y toda la narración, queríamos asegurarnos de que la arquitectura estuviera allí como una especie de construcción de la casa justo antes de colocar cualquier cosa dentro de ella. Entonces, para hacer eso, ahí es donde llevamos a cabo la clasificación de tarjetas entre todos los miembros de nuestro equipo, y esencialmente convertimos esa clasificación de tarjetas en una estructura de alambre aproximada y, esencialmente, desde allí pasamos de baja fidelidad a alta fidelidad. Entonces, comencemos simplemente dibujando estructuras alámbricas a mano. Cuando estábamos realmente satisfechos con eso, ingresamos a Figma y creamos los sitios web pulidos finales. En términos del último paso, una vez que terminamos el molde grande fuimos a WordPress e implementamos todo el texto y las copias, algo así como el lado HTML de las cosas y luego se lo pasamos al equipo para dar forma a todo en función de nuestro diseño.

Voy a detenerlo ahí mismo. Ahora bien, si damos un paso atrás y consideramos nuestras situaciones globales, lo que estamos empezando a hacer es conectar y tender puentes entre diferentes socios y diferentes sitios. Estamos aprendiendo con nuestros socios cómo compartir enfoques de diseño entre crisis y cómo compartir ideas realmente transversales entre diferentes áreas rurales de África, también en el Golán y en los Estados Unidos. Ahora, en el norte del estado de Nueva York, las comunidades rurales enfrentan crisis de atención médica causadas por el colapso demográfico del transporte público deficiente y el deterioro de la economía, y están surgiendo formas de atención médica remota aquí y en otras áreas rurales y nuevamente estamos aprendiendo de nuestros socios cómo abordar algunas de estas cosas, y aprender de diferentes crisis: la pandemia de COVID y el cambio climático que la impulsa. Creo que acelerar las prácticas transversales entre estas tres ecologías, desencadenando conocimientos a nivel de cosmologías, a nivel de mundos, que no son simplemente culturas diversas, sino realmente diferentes, si prefieres, diferentes ontologías. Fundamentalmente, estos mundos diferentes pueden coexistir dentro de una sola persona, una sola comunidad y un solo mundo. Por ejemplo...

**(Vídeo)** El suicidio es la décima causa de muerte. En 2017, se realizaron 1 400 000 intentos y 48 000 personas murieron por suicidio.

—Soy Carlos y fui afectado por el suicidio. Dos personas cercanas a mí murieron en un corto periodo de tiempo.

—Mi nombre es Beth Dreyer, perdí a mi hermano menor Brian, él era conocido como BJ.

—«¿Cómo te llamas, quién en tu vida se suicidó?».

—Mi hijo Max.

—«¿Qué es lo que te perdiste de esa persona?».

—La risa de mi hijo.

I'm going to stop it right there. Now if we step back and consider our global situations, what we're starting to do is connect and make bridges between different partners and different sites. We're learning with partners how to share design approaches between crises and how to share transversal insights really between different rural areas in Africa also in Golan and in the United States. Now, in upstate New York, rural communities face healthcare crises shaped by demographic collapse of poor public transportation and deteriorating economics, and forms of remote healthcare are emerging here and in another rural areas and again we're learning from partners how to approach some of these things and learn from different crises. The COVID pandemic and the climate change driving it, I think accelerate transversal practices between these three ecologies, triggering insights at the level of cosmologies, at the level of worlds, which are not simply diverse cultures but really different if you like different ontologies. Crucially these different worlds can coexist within a single person, a single community, and a single world. For instance...

**(Video)** Suicide is the 10th leading cause of death. In 2017, 1 400 000 attempts were made and 48,000 people died of suicide.

"I'm Carlos and I was affected by suicide. Two people that were close to me died within a short span of time."

"My name is Beth Dreyer, I lost my younger brother Brian, he went by the nickname BJ." "What's your name, who is it in your life that died by suicide?"

"My son Max."

"What is one thing you missed about that person?"

"My son's laughter."

"Elliot was one of my closest friends, I did most of the things with him. I biked around the lake with him. I spent a lot of time with him, and then one day my mom told me he had passed away. I didn't know what the cause was, and she told me that it was by suicide."

Carlos Fernandez Rivera was 14 years old when he made this film, he told me that his friend's suicide had paralyzed him, and he came out of it by creating this film to care for himself and his community. Carlos and I live in Ithaca, NY, that's rural America. Do you know that US life expectancy declined three straight years largely due to suicide and opioid deaths of people in their 20s and 30s? Teen suicides have also spiked. With my students at Cornell, I'm doing a civic storytelling project in local schools, helping teens think critically through media to create real stories about significant

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—Elliot era uno de mis amigos más cercanos, hacía la mayoría de las cosas con él. Anduve en bicicleta alrededor del lago con él. Pasé mucho tiempo con él y un día mi mamá me dijo que había fallecido. No sabía cuál era la causa y ella me dijo que fue por suicidio.

Carlos Fernández Rivera tenía 14 años cuando hizo esta película, me dijo que el suicidio de su amigo lo había paralizado y salió de ello creando esta película para cuidar de sí mismo y de su comunidad. Carlos y yo vivimos en Ithaca, estado de Nueva York, eso es la América rural. ¿Sabían que la esperanza de vida en Estados Unidos disminuyó durante tres años consecutivos, en gran parte debido al suicidio y las muertes por opioides de personas entre 20 y 30 años? Los suicidios de adolescentes también se han disparado. Con mis alumnos de Cornell, estoy realizando un proyecto de narración cívica en escuelas locales, ayudando a los adolescentes a pensar críticamente a través de los medios para crear historias reales sobre temas importantes para audiencias reales, como miembros de la comunidad, juntas escolares, los propios padres y abuelos de los niños. La película de Carlos es para nosotros un texto tutor, un modelo de lo que es posible. La narración cívica consiste en que los niños piensen críticamente, a través de los medios para conectarse con la comunidad.

Ithaca es barrancos, un pueblo con cascadas, puentes románticos y, a veces, gente que se lanza a los barrancos, al abismo. De hecho, el fundador de Cornell, Ezra Cannell, se inspiró en el abismo romántico. Pero 150 años después colocaron barreras de seguridad en los puentes. El puente es un símbolo del símbolo. En Kant, el símbolo mismo tiende un puente sobre el abismo entre los sentidos y el intelecto, entre la teoría y la práctica. Esta noche, el puente, el abismo y las barreras son lo que yo llamo «*figuras de pensamiento y acción*». Sirven de puente entre los recuerdos pasados y las proyecciones futuras.

De modo que la película de Carlos y el propio Carlos demuestran el poder del activismo mediático juvenil. Ellos, tanto la película como la persona son parte de lo que creo que es una generación Thunberg global. Los jóvenes utilizan plataformas de comunicación para responder a crisis que van desde cambio climático hasta justicia social y leyes sobre armas. Esto es lo que quiero decir con democratizar la digitalidad, democratizar el diseño para inyectar valores culturales en sistemas dominados por la eficiencia y la eficacia. Significa combinar el pensamiento crítico, los medios tácticos y, para nosotros, el pensamiento creativo. El trabajo de Carlos inspiró este proyecto de narración cívica para las crisis que tenemos ante nosotros: esta ansiedad ecológica global que cae en cascada a través de nuestro cuerpo exige un cuidado intergeneracional, un cuidado que se extienda entre el niño, los padres y los abuelos.

Bernard Stiegler sostiene que dicha atención se ve amenazada por una proletarización de nuestras mentes, un embotamiento y adormecimiento de la atención a medida que las plataformas de redes sociales rompen largos circuitos de conocimiento y afecto. Una ruptura que amenaza no solo los víncu-

issues for real audiences such as community members, school boards, the kids' own parents and grandparents. Carlos's film is a tutor text for us, a model for what is possible. Civic storytelling is kids thinking critically through media to connect with community and the world.

Ithaca is gorges, a town with plunging waterfalls, romantic bridges, and sometimes people throw themselves into the gorges, into the abyss. In fact, Cornell's founder Ezra Cannel was inspired by the romantic abyss. But 150 years later they put up safety barriers on the bridges. The bridge is a symbol of the symbol. In Kant, the symbol itself bridges the abyss between sense and intellect, between theory and practice. Tonight, the bridge, the abyss and the barriers are all what I call "thought action figures." They bridge the gap between past memories and future projections.

So Carlos's film and Carlos himself demonstrate the power of youth media activism. They, both the film and the person, are part of what I think is a global Thunberg generation. Youth using media platforms to respond to crises ranging from crises, from climate change to social justice, to gun laws. This is what I mean by democratizing digitality, by democratizing design to inject cultural values into systems dominated by efficiency and effectiveness. It means combining critical thinking, tactical media and, for, us design thinking. Carlos's work inspired this storyteller civic storytelling project for the crises before us, this global eco-anxiety cascading through our body calls out for intergenerational care, care that stretches between child, parents, and grandparents.

Bernard Stiegler argues that such care is threatened by a proletarianization of our minds, a dumbing and numbing down of care as long circuits of knowledge and affection are broken up by social media platforms. A break that threatens not only the bonds between us, but our very ability to concentrate, to attend to the matter at hand, to be present. Carlos's film on suicide, like Greta Thunberg's school strike against climate inaction suggests that there are other ways to work and this... I know that Bernard was interested in this as well. This has sparked my attention and it's inspired StudioLab as well as this scare packages' project. Now, right before COVID, my students were collaborating with local schools on civic storytelling, real stories, for real, on real issues, for real audiences, and we're working with high school teachers helping them transmediate their research, their high school students researched videos to present in a local history center and then COVID struck in March 2020, and we instantly lost both physical and digital contact with our students. Schools closed around the world, and our civic storytelling projects stalled and then in the fall of 2020, that's about six months later, we recommenced our work with a new set of partners, the ones you've seen here: Black Farmer Fund, HAC, and the Center for on Death Penalty Worldwide.

Orador (a) principal

los entre nosotros, sino también nuestra propia capacidad de concentrarnos, de atender el asunto en cuestión, de estar presentes. La película de Carlos sobre el suicidio, al igual que la huelga escolar de Greta Thunberg contra la inacción climática, sugiere que hay otras formas de trabajar y sé que Bernard también estaba interesado en esto. Esto ha llamado mi atención y ha inspirado a StudioLab, así como a este proyecto de *Scare Packages*. Ahora, justo antes de COVID, mis alumnos colaboraban con escuelas locales en narraciones cívicas, historias reales, de verdad, sobre temas reales, para audiencias reales. Estamos trabajando con profesores de secundaria ayudándolos a transmediar su investigación, sus estudiantes de secundaria investigaron videos para presentarlos en un centro de historia local y luego llegó el COVID en marzo de 2020, e instantáneamente perdimos el contacto físico y digital con nuestros estudiantes. Las escuelas cerraron en todo el mundo y nuestros proyectos de narración cívica se estancaron y luego, en el otoño de 2020, aproximadamente seis meses después, reiniciamos nuestro trabajo con un nuevo conjunto de socios, los que han visto aquí: Black Farmer Fund, HAC y el Cornell Center for Death Penalty Worldwide.

Para entonces, sin embargo, Bernard Stiegler, mi colaborador en los *Scare Packages*, se había quitado la vida, dejando a sus amigos, familiares y colegas conmocionados y confundidos. Bernard escribió sobre la muerte de Sócrates, que para StudioLab es el escenario principal del compromiso comunitario de la filosofía. La lectura y recreación de esta escena ha perseguido al mundo durante milenios.

¿Cómo proceder en un mundo atormentado e ignorado por otros mundos? Nuevamente, estos mundos están estratificados y existen, estoy argumentando, dentro de una comunidad y un mundo de una sola persona. Por ejemplo, todavía faltan meses para que las vacunas contra el COVID lleguen a la mayor parte de Uganda, pero para que la vacuna o cualquier medicamento llegue al brazo de un aldeano ugandés debe pasar por el *Strata stratum*, una industria sanitaria global contemporánea, un gobierno nacional poscolonial y el legado de instituciones coloniales y religiones monopolistas, así como de afiliaciones tribales precoloniales y creencias politeístas.

Lo mismo es cierto para el norte del estado de Nueva York y, de hecho, para lugares remotos del mundo. Tales capas constituyen la geología de la moral y quizás la biología de innumerables naciones y especies. Hoy sentimos la ecoansiedad global porque nuestros cuerpos son medios de múltiples cosmografías que sintonizamos y desconectamos a través de diferentes interfaces sociotécnicas, las de la vida cotidiana en línea y fuera de línea, su familia, sus amigos, su trabajo, sus colegas, las comunidades cercanas y lejanas.

Vemos aquí la necesidad de lo que Arturo Escobar llama «diseño pluriversal», lo que Donna Haraway llama «figuras de Barbante, figuras con cuerdas o la cuna del gato» y lo que los Zapatistas llama-

By then, however, my scare packages collaborator, Bernard Stiegler, had taken his own life, leaving his friends, families, and colleagues shocked and confused. Bernard wrote on the death of Socrates which for StudioLab is the primal scene of philosophy's community engagement. This scene's reading and reenactment has haunted the world for millennia.

How to proceed in a world's haunted and ghosted by other worlds? Again, these worlds are stratified and exist I'm arguing within a single person community and world. For instance, COVID vaccines are still months away from most of Uganda, but to get the vaccine or any medicine into the arm of Ugandan villager it must pass through the Strata stratum, a contemporary global health industry, national, post-colonial government and the legacy of colonial institutions and monopolistic religions, as well as pre-colonial tribal affiliations and polytheistic beliefs.

The same is true for upstate New York and indeed for remote of the world, such layers constitute the geology of morals and perhaps biology for innumerable nations and species. Today we feel the global eco-anxiety because our bodies are mediums of multiple cosmographies that we tune in and out through different socio-technical interfaces, those of everyday life online and off, your family, your friends, your work, your colleagues, communities near and far.

We see here the need for what Arturo Escobar calls "pluriversal design," what Donna Haraway calls "string figures figures," and what the Zapatistas called "a world where many worlds fit." I say we need a critical creative matrix of ontological plurality or plural ontologies. A world of ruling which I am calling "cosmography," the shared dreaming of worlds. We do this in modest ways, right now with our partners, but as Eduardo Kohn contends in *How Forests Think*, which is his anthropology, the post-human, such dreaming is not limited to humans but may extend among the Runa people that he studies, it may extend to animals and trans-species spirit, world of shamans, the Runa Puma, healers who become jaguars and channel the power of *Blancos*, that of colonial whites, of the government, army, anthropologists and, why not, designers.

Kohn channels Charles Pierce's semiotics to tune in these Runa Puma. Another anthropologist, another professor of mine, Michael Towson, also studied shamanism in Colombia, but he channels the mimetic faculty of Walter Benjamin. While Benjamin affirmed the mimetic faculty of children's play, he critiqued its manipulation by Hitler and fascists. Tausig, likewise, critiques the mimetic excesses of Trumpian pandemic state, by miming the curative shamanism that he's witnessed for decades doing field work among the Putumayo in Colombia.

So we have two anthropologists trying to figure out the interface of their world and this other world. Tausig's kind of channeling shamanism, and I'm going to quote him. He writes:

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ron «un mundo donde quepan muchos mundos». Yo digo que necesitamos una matriz creativa crítica de pluralidad ontológica u ontologías plurales. Un mundo de gobierno al que llamo «cosmografía», el sueño compartido de mundos. Hacemos esto de manera modesta, en este momento con nuestros socios, pero como sostiene Eduardo Kohn en cómo piensan los bosques, que es su antropología poshumana, esos sueños no se limitan a los humanos, sino que pueden extenderse entre los pueblos Runa que él estudia, puede extenderse a los animales y al mundo espiritual transespecie de los chamanes. Los Runa Puma, curanderos que se convierten en jaguares y canalizan el poder de los blancos, el de los blancos coloniales, el del Gobierno, el ejército, los antropólogos y, por qué no, los diseñadores.

Kohn canaliza la semiótica de Charles Pierce para sintonizar con estos Runa Puma. Otro antropólogo, otro profesor mío, Michael Towson, también estudió chamanismo en Colombia, pero canaliza la facultad mimética de Walter Benjamin. Si bien Benjamin afirmó la facultad mimética del juego infantil, criticó su manipulación por parte de Hitler y los fascistas. Tausig también critica los excesos miméticos del estado pandémico trumpiano, al imitar el chamanismo curativo que ha presenciado durante décadas haciendo trabajo de campo entre los indígenas del Putumayo en Colombia.

Así que tenemos a dos antropólogos tratando de descubrir la interfaz entre su mundo y este otro mundo. Tausig está tratando de canalizar el chamanismo y, voy a citarlo, escribe: «El chamanismo que conozco, el poder de la imagen es el resultado de alucinógenos y canciones. Así como de la dotación de poder colonial proyectada sobre el indio de la selva y luego retroactivada miméticamente sobre quienes buscan curas». En resumen, para contrarrestar las multirealidades de nuestra crisis contemporánea, sostiene Tausig, y esto es lo que hace «canalizar miméticamente una práctica creativa crítica compuesta de montaje y surrealismo oscuro». La pregunta es cómo lidiar con mundos múltiples. Tausig y Kohn ofrecen ejemplos de cómo hacer esto. Ahora bien, Tausig llama a su chamanismo benjaminiano «el dominio del no dominio», que es, cito: «La desorganización de la organización de la mimesis, con el bailarín marcado abriéndose paso entre el público, pase lo que pase». Si no lo saben, el trabajo de Tausig realmente opera en un espacio nuevamente de montaje y surrealismo oscuro, donde encontrar el camino presenta un cierto desafío.

Entonces, dirigiéndonos hacia una conclusión, esta conclusión se llama «baile lento con el diablo», algunas investigaciones cosmográficas de este tipo nuevamente permanecen en el horizonte de StudioLab, y me gustaría terminar especulando más sobre esta dimensión pluriversal del pensamiento de diseño *performativo* y ensayando una danza de cosmogramas. Hoy experimentamos una multitud de mundos, como se mencionó anteriormente, ya no el primero, el Segundo y el tercero, sino el sur y el norte, el este y el oeste, el sudeste, el noroeste y el espacio exterior, donde ahora tenemos múltiples fuerzas



The shamanism I know, the power of the image is the result of hallucinogens and songs. As well as of the colonial endowment of power projected onto the Indian of the forest and then mimetically retroacted back onto those seeking cures.

In short, to counteract the multirealities of our contemporary meltdown, Tausig argues and this is what he does, “is mimetically channels a critical creative practice composed of montage and dark surrealism.” The question is how to deal with multiple worlds? Tausig and Kohn offer examples of how to do this. Now, Tausig calls his Benjaminian shamanism “the mastery of non-mastery,” which is, I quote: “the disorganization of the organization of mimesis, with the marked dancer winding his way through the audience, come what may”. If you don’t know, Tausig’s work really is operating in a space, again, of montage and darkness, surrealism, where finding one’s way presents a certain challenge.

So heading towards a conclusion here, this conclusion is called “slow dance with the devil,” some such cosmographic research again remains on the horizon of StudioLab, and I’d like to close by speculating further on this pluriversal dimension of performative design thinking and rehearsing a dance of cosmograms. Today we experience a multitude of worlds as mentioned earlier, no longer First, Second and Third but global South and North, East and West, Southeast, Northwest and out into outer space where we now have multiple space forces. My field of performance studies, we have our own space program created by artists and scholars of the South to study the colonization of space which is a proceeding. Worlds within worlds and without, over the past few years, decades, centuries, and millennia, bodies worldwide have become transmedia conductors of multiple cosmographies as have the objects and environments calling us forth every day to respond, to think, to do, to care.

Today the complex layering of cosmograms complicates the design challenge of intergenerational and trans species care. One’s care package may be another scare package and within worlds care is itself a response and a turning around of scare, fear, and suffering. Is the world suffering from too little care or too much? Care is precisely the pluriverse of attention we give to the *pharmakon* of self-society and world for care is itself pharmacological as are the different worlds. Words, images, and interactions moving across multiple platforms, the stuff of our global eco-anxiety is precisely the stuff of intergenerational care. It is also the stuff of StudioLab’s transmedia knowledge and strategic storytelling, of its performative design thinking and cosmography of shared worlds. This is because technique like vices, like nature is, itself, *pharmakon*, poison, medicine and undesirable because they are multiple, they exist in many places and no one proper place or that proper place is probably imposed.

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espaciales. En mi campo de estudios de *performance*, tenemos nuestro propio programa espacial creado por artistas y académicos del sur para estudiar la colonización del espacio, que es un procedimiento. Mundos dentro y fuera de mundos. Durante los últimos años, décadas, siglos y milenios, los cuerpos de todo el mundo se han convertido en conductores transmediáticos de múltiples cosmografías, al igual que los objetos y entornos que nos llaman cada día a responder, pensar, hacer y preocuparse.

Hoy en día, las complejas capas de cosmogramas complican el desafío del diseño del cuidado intergeneracional y transespecie, el paquete de cuidado de uno puede ser el paquete de miedo de otro y, dentro de los mundos, el cuidado es en sí mismo una respuesta y un giro del miedo, el miedo y el sufrimiento. ¿El mundo sufre de demasiada o de muy poca atención? El cuidado es precisamente el pluriverso de la atención que prestamos al *pharmakon* de la autosociedad y al mundo, ya que el cuidado es en sí mismo farmacológico como lo son los diferentes mundos. Palabras, imágenes e interacciones que se mueven a través de múltiples plataformas, la materia de nuestra ecoansiedad global es precisamente la materia del cuidado intergeneracional. También es el material del conocimiento transmedia y la narración estratégica de StudioLab, de su pensamiento de diseño *performativo* y cosmografía de mundos compartidos. Esto se debe a que la técnica, como los vicios, como la naturaleza, es en sí misma *pharmakon*, veneno, medicina y repugnante porque son múltiples y existen en muchos lugares y no en un solo lugar propio, o ese lugar es probablemente impuesto.

Como dijo Platón, incluso el logos y la dialéctica que utilizamos para decidir o pensar el mundo en su mundo platónico son *pharmakon*. ¿Qué significa esto para nosotros en términos de creación de prácticas creativas críticas tanto a nivel local como global? ¿Cómo diseñar colaborativamente con este tipo de materiales farmacológicos? En algunos diseños, a veces describo la combinación de laboratorios de estudio de medios tácticos activistas y pensamiento de diseño industrial como un «baile lento con el diablo».

La territorialización de las herramientas y prácticas dominantes, y su reinstalación en el contexto marginado, pero sin garantía de que su fuerza creativa crítica supere compromisos potenciales y quizás inevitables. La poeta afroamericana Audrey Lorde preguntó una vez con respeto a la Academia Americana: ¿pueden las herramientas del maestro desarmar la casa del maestro? Aquí nos preguntamos: ¿se pueden reequipar o incluso desestructurar las herramientas de un mundo desplazadas del dominio académico?, y, digamos, también del dominio profesional, quizás dominios de todo tipo y fuera de otros mundos, otras actuaciones alejadas de la disciplina, alejadas incluso del diseño artístico y de la teoría crítica, todos los cuales han proporcionado modelos para la creatividad, el conocimiento y el dominio occidentales. ¿Cómo podría nuestro mismo compromiso entre formación e investigación convertirse en una fuerza creativa crítica? ¿Qué nuevas perspectivas, qué nuevas partes interesadas y que nuevos diseños son necesarios?

As Plato said, even the logos and dialectics that we use to decide or think the world in his platonic world are *pharmakon*. What does this mean for us in terms of creating critical creative practice both local and global? How to collaboratively design with such pharmacological materials? In some designs, I sometimes describe StudioLab's combination of activist tactical media and industrial design thinking as a "slow dance with the devil."

The territorializing dominant tools, and practices, and reinstalling them and marginalized context, but with no guarantee that their critical creative force will overcome potential and perhaps inevitable compromises. The African-American poet Audreya Lorde once asked with respect to the American Academy: can the master's tools take apart the master's house? Here we are asking: can the tools of one world be retooled or even be detooled? Displaced from academic mastery and, let's say, professional mastery as well, perhaps mastery of all kinds and out of other worlds, other performances far from discipline, far even from art design and critical theory. All of which are themselves, have provided models for western creativity, knowledge and mastery. How might our very training and research compromise be critical creative force what new perspectives, what new stakeholders, what new designs are needed.

Now through our pro design process, StudioLab is trying to learn from our partners and from our stakeholders as well as other media makers. While design thinking explicitly draws on ethnographic field methods, StudioLab also draws on indigenous media, where we find a global slow dance with the devil. How to figure if not theorized, then performed or practiced this global slow dance? How to choreograph different performative values, even different performative worlds? What critical creative acts and moves are needed? And at what scale this blurring of theory and practice of critique and creativity I call "thought action figuration" to both confuse and distinguish it from platonic ideation? Cosmography performs its operations by composing collective thought action figures that transverse different cosmograms. These figures constitute critical creative acts navigating different auto historical layers and their poses trace slow dances with many gods, many devils, many spirits.

Decades ago, the anthropologist Faye Ginsburg captured the dilemma facing Indigenous media makers around the world with the figure of the Faustian contract or pact with the devil. This is the pact. To combat destruction of their life worlds, many Indigenous peoples have been forced to use the masters' medias their tools. Video cameras arrived in the Amazon, satellite downlinks for Aboriginal stations in Australia, and Canada, and now websites and social media around the world. It was Faye Ginsburg who taught me at NYU about Terry Turner's work with the Kayapo, with their

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Ahora, a través de nuestro proceso de diseño profesional, StudioLab está tratando de aprender de nuestros socios y de nuestras partes interesadas, así como de otros creadores de medios. Mientras que el pensamiento creativo se basa explícitamente en métodos de campo etnográficos, StudioLab también se basa en medios indígenas, donde encontramos una danza lenta global con el diablo. ¿Cómo entender si no se teoriza y luego se realiza o se practica esta danza lenta global? ¿Cómo coreografiar diferentes valores *performativos*, incluso diferentes mundos *performativos*? ¿Qué actos y movimientos creativos críticos se necesitan? ¿Y a qué escala esta confusión entre teoría y práctica de la crítica y la creatividad que yo llamo «figuración de pensamiento–acción» para confundirla y distinguirla de la ideación platónica? La cosmografía realiza sus operaciones componiendo figuras de acción de pensamiento colectivo que atraviesan diferentes cosmogramas. Estas figuras constituyen actos creativos críticos que navegan diferentes capas autohistóricas y sus poses trazan bailes lentos con muchos dioses, muchos diablos y muchos espíritus.

Hace décadas, la antropóloga Faye Ginsburg captó el dilema que enfrentan los creadores de medios indígenas en todo el mundo con la figura del contrato o pacto fáustico con el diablo. Este es el pacto. Para combatir la destrucción de sus mundos de vida, muchos pueblos indígenas se han visto obligados a utilizar los medios de comunicación de los amos como herramientas. Llegaron cámaras de video al Amazonas, enlaces satelitales para estaciones aborígenes en Australia y Canadá, y ahora sitios web y redes sociales en todo el mundo. Fue Faye Ginsburg quien me enseñó en la Universidad de Nueva York sobre el trabajo de Terry Turner con los kayapó, con su videoactivismo. Es este trabajo el que cité al principio con referencia a las universidades acaparadoras de tierras y los terrenos indígenas de las universidades de investigación en los Estados Unidos y en todo el mundo.

Los kayapó que Turner comenzó a estudiar en la década de 1960 están todavía haciendo medios de comunicación, fomentando la colaboración, protestando por la destrucción de su mundo de vida. Se les considera líderes en el activismo mediático indígena, como las comunidades zapatistas en México, los kayapó han estado en línea durante décadas y, como muchas comunidades en todo el mundo, incluida la tribu Seneca, justo al final de mi camino, los kayapó han utilizado los medios para responder al COVID.

Aquí vemos imágenes del bloqueo de carreteras de kayapó en 2020 en protesta por la falta de acceso a las vacunas COVID. Voy a cerrar con el vídeo de kayapó publicado en su sitio web. Este es un medio indígena que promueve un festival previo al COVID que reúne a diferentes pueblos y diferentes formas transmedia, incluido un concurso de belleza Miss Kayapó, partidos de fútbol y Kaya-pop, que es una mezcla de kayapó y música pop brasileña. Voy a correr el video ahora mismo...

(Video indígena brasileño kayapó)

video activism. It is this work which I cited the beginning with reference to land-grab universities and the Indigenous grounds of research universities in the US and around the world.

The Kayapo that Turner began studying in the 1960s are still making media, still building collaboration, still protesting the destruction of their life world. They are considered leaders in indigenous media activism like the Zapatista communities in Mexico, the Kayapo have been online for decades and like many communities worldwide including the Seneca tribe right down the road from me the Kayapo have used media to respond to COVID.

Here we see images of the Kayapo's 2020 highway blockade protesting the lack of access to COVID vaccines. I'm going to close with the Kayapo video posted on their website. This is a piece of Indigenous media promoting a pre-COVID festival bringing together different villages and different transmedia forms, including a Miss Kayapo beauty pageant, soccer games and Kaya-pop, which is a mix of Kayapo and Brazilian pop music. I'm going to play this right now...

(Kayapo Brazilian Indigenous video.)

In this Kayapo video images, words and music cut a polyrhythmic transmedia dance through one or several spirit worlds whose transversal to design, we might begin connecting to our own figurations of collective thought and action from the traditional lands of the Cayuga nation. I thank you for your time and I look forward to your questions, thank you.

## Questions from the audience

**Sara Baranzoni:** Thank you very much, Jon, for your incredible talk. You made me dream a lot. You also proposed so many suggestions, so many ideas, so many new worlds and words that obviously are really linked to the spirit of this conference and to the world we are trying to imagine, and also the communities to come that we would like to see in the future, and we would like to be part of. So really thank you very much and now I give the word to Paolo who will give you a short response and then ask some questions. Then I will collect questions from our audience, and I would just like to say that if anybody has some question in Spanish, they can also write it in Spanish, and we will translate so no problem. Please feel free to use the language you prefer. Thank you very much again, Jon, I don't know how to thank you. It's incredible what you said, thank you.

Orador (a) principal

En este video kayakó, imágenes, palabras y música cortan una danza transmedia polirrítmica a través de uno o varios mundos espirituales cuya transversalidad al diseño, podríamos comenzar a conectar con nuestras propias figuraciones de pensamiento y acción colectiva desde las tierras tradicionales de la nación cayuga. Le agradezco por su tiempo y quedo a la espera de sus preguntas, gracias.

## Preguntas del público

**Sara Baranzoni:** Muchas gracias, Jon, por tu increíble charla. Me hiciste soñar mucho. También propusiste tantas sugerencias, tantas ideas, tantos mundos y palabras nuevos que obviamente están realmente vinculados al espíritu de esta conferencia y al mundo que estamos tratando de imaginar, y también a las comunidades venideras que nos gustaría ver. en el futuro, y nos gustaría ser parte de ello. Así que muchas gracias de verdad y ahora le doy la palabra a Paolo, quien dará una breve respuesta y luego le hará algunas preguntas. Luego recogeré las preguntas de nuestra audiencia y solo me gustaría decir que, si alguien tiene alguna pregunta en español, también puede escribirla en español y la traduciremos, así que no hay problema. Siéntanse libre de utilizar el idioma que prefieran. Muchas gracias de nuevo, Jon, no sé cómo agradecerle.

**Paolo:** Hola, Jon. Muchas gracias por su fantástica charla que responde de una manera muy brillante, pienso, al primer tema de nuestra conferencia que es «Crisis, Crítica y Creación», y realmente me encantó, especialmente por el gran equilibrio que desarrolló entre la falla teórica, las prácticas artísticas y el compromiso social, y sé que ese equilibrio refleja su trabajo en StudioLab, así que muchas gracias por mostrarnos su trabajo, la gran naturaleza de StudioLab y por vincular la presentación de StudioLab con las tres ecologías de Guattari. Me refiero a la ecología ambiental, social y personal, y esto es para mí un gran placer.

Entonces, aprecié mucho la manera maravillosa en que usted destacó a cuatro grandes autores, y en particular las tres ecologías de Guattari, la farmacología de Bernard Stiegler, la ficción especulativa de Donna Haraway y la antropología especulativa de Eduardo Kohn. Me refiero a cuatro grandes autores, pero bastante diferentes en algún sentido, autores muy heterogéneos y en particular cuatro grandes autores que tienen cuatro cosmologías, cuatro cosmologías diferentes. Pero al mismo tiempo, cuatro grandes pensadores que impulsaron compartir sueños como primer paso para superar una crisis. Quiero decir que la ecosofía en la filosofía de Guattari es una forma de superar la crisis ecológica tribal, la farmacología de Bernard Stiegler es una forma de superar nuestra crisis económica y política libidinal, y la ficción especulativa de Donna Haraway es una forma de superar el individualismo implícito en el pensar y la antropología especulativa de Eduardo Khon es una manera de compartir sueños entre diferentes culturas.

**Paolo:** Hi, Jon. Well, thank you very much for your fantastic talk that responds in a very brilliant way. I think the first track of our conference, that is “Crisis, Criticism and Creation”, and I really loved it, but I really loved it especially for the great balance that you developed between during theoretical fault, artistic practices and social engagement, and I know that such a balance reflects your work at StudioLab. So thank you very much for showing us your work, the great nature of StudioLab and for linking the presentation of StudioLab to Guattari’s three ecologies. I mean, environmental, social, and personal ecology, and this is for me a great pleasure.

Then I really appreciated the wonderful way in which you stressed four great authors, and in particular Guattari’s three ecologies, Bernard Stiegler’s pharmacology, Donna Haraway’s speculative fiction, and Eduardo Kohn speculative anthropology. I mean, four great authors but quite different in some way, very heterogeneous authors and in particular four great authors that have four cosmologies, four different cosmologies. But at the same time, four great thinkers that promoted to share dreams as the first step to overwhelm a crisis. I mean, ecosophy in Guattari’s philosophy is a way to overwhelm the tribal ecological crisis, Bernard Stiegler’s pharmacology is a way to overwhelm our libidinal economic and political crisis, and Donna Haraway’s speculative fiction is a way to overwhelm the individualism implicit in thinking and Eduardo Kohn’s speculative anthropology is a way to share dreams between different cultures.

The way in which you stress these four great authors to me is not a philosophical way. I mean, it’s not a philosophical way in the sense that it’s not logo-centric, in the sense that to me your cosmography and your design thinking and the very idea of cosmography, to me, is a way to reverse local centrism, but in particular to reverse Hegelian philosophy, not only by passing from interpret world to transform the world, transform it as Marx argues but, and this is more important to me, by giving to design, to aesthetics, to performance and play the same relevance, power and theoretical agency of poetry and philosophy. So to me cosmography is a way to overwhelm and to reverse logocentrism and this idea of a *telos*, and of a speculative *telos* in order to do what... well this is, and I come to the question. So, does philosophy could become cosmography in your way of thinking? I try to explain it, cosmography and not cosmology because if we think of cosmology, so we know that cosmology depends on *logos*, *logos* that is an autopoietic dimension of thinking autopoietic and eurocentric dimensional thinking, while cosmography to me is a kind of sympoietic dimensional thinking. I mean, the graphic is not the logos, the graphic is a kind of mesh heterogeneous element while logos is a kind of divide and separate heterogeneous element. So, the question is like a spiritual question: could philosophy become a general cosmography? This is the question, thank you very much, Jon.



Orador (a) principal

La forma en que usted destaca a estos cuatro grandes autores para mí no es filosófica. Quiero decir que no es una forma filosófica en el sentido de que no es logocéntrica, en el sentido de que para mí su cosmografía y su pensamiento de diseño y la idea misma de cosmografía, para mí, es una manera de revertir el centrismo local, pero en particular revertir la filosofía hegeliana, no solo pasando de interpretar el mundo a transformar el mundo, transformarlo como sostiene Marx, sino, y esto es más importante para mí, dando al diseño, a la estética, a la interpretación y al juego la misma relevancia, poder y agencia teórica de poesía y filosofía. Entonces, para mí, la cosmografía es una forma de superar y revertir el logocentrismo y esta idea de un *telos* y de un *telos* especulativo para hacer lo que... bueno, esto es, y llego a la pregunta. Entonces, ¿la filosofía podría convertirse en cosmografía en su forma de pensar? Intento explicarlo, cosmografía y no cosmología porque si pensamos en cosmología, entonces sabemos que la cosmología depende del *logos*, *logos* que es una dimensión autopoietica del pensamiento autopoietico y dimensional eurocéntrica, mientras que la cosmografía para mí es una especie de pensamiento de dimensión simpoiética. Quiero decir que el gráfico no son los logotipos, el gráfico es una especie de elemento heterogéneo de malla, mientras que los logotipos son una especie de elemento heterogéneo que divide y separa. Entonces, la pregunta es como una pregunta espiritual: ¿podría la filosofía convertirse en una cosmografía general? Esta es la pregunta, muchas gracias, Jon.

**Jon:** Sí, esa es una pregunta muy provocativa, y mi enfoque puedes describirlo como un enfoque gramatológico y distinguirlo del enfoque deconstructivo que Derrida recibió en los Estados Unidos, en particular, fue recibido y en cierto modo asegurado al convertirse en deconstrucción aquí. Para mí, lo gramatical y apoyarse en los gráficos es precisamente la jugada. Me acerco y leo a esos cuatro autores y luego agregaría también a Tausig porque Tausig, si no conoces su último libro realmente deberías leerlo, y también el trabajo de Ulmer. Y fue realmente Ulmer a quien estudié; estudiar, y creo que Derrida lo hace, estudiar filosofía al nivel de las figuras. Esto es también lo que hace Nietzsche. Así que los estás estudiando en estos niveles figurativos, incluso la figura no es suficiente porque todavía está atrapada dentro de una amplia distinción mitológica metafórica entre concepto y metáfora.

Entonces, y aquí es donde Derrida va al pie de la letra, básicamente, no solo estás mirando cifras, sino que estás mirando distribuciones de letras. Me refiero a operaciones casuales que crean filosofía y si eso sigue siendo filosofía lo que Derrida estaba haciendo en aquel entonces. La respuesta es: sí, ¿se puede desplazar la filosofía a otro espacio, de la misma manera que Artaud intentó desplazar el guion de la obra a otro espacio? Se me ocurrió la cosmografía. Ahora, tal vez estoy empezando a pensar que debería escribirlo con una «K», porque si conoces la genealogía de la cosmografía, fueron precisamente los cartógrafos medievales que eran los cosmógrafos.

A los «hacedores de mapas» modernos los llamábamos «cartógrafos», por lo que establecí la cosmografía para que se diferenciara de la cartografía de Descartes o la «d-cartografía», que consiste

**Jon:** Yeah, that's a very provocative question, and so my approach, and this is that, you know, I described it, you can describe it as a grammatological approach and distinguish that from the deconstructive approach that Derrida was received in the United States, in particular, he was received and kind of made safe by becoming deconstruction here. For me, the grammatological and leaning on the graphic is precisely the move. I approach and so reading across those four authors and then I would add also Tausig because Tausig, if you don't know his recent book, you really should look at it, and also Ulmer's work. And it was really Ulmer I studied to study, and I think Derrida does this, study philosophy at the level of figures. This is also what Nietzsche does. You're studying them at these figure levels even if the figure is not quite enough because that's still trapped within a metaphoric wide mythology distinction between concept and metaphor.

So, and this is where Derrida goes to the letter, so it's basically, you're not just looking at figures, you're looking at distributions of letters. I mean, chance operations creating philosophy and whether that is still philosophy that Derrida was doing back then. The answer is, I would say, is yes, can you displace philosophy into another space, in the way that Artaud tried to displace the play script into another space? I came up with cosmography. I would now, maybe I'm starting to think I should spell it with a "K" because if you know the genealogy of cosmography it was precisely medieval mapmakers who were the cosmographers.

The modern mapmakers, we called them cartographers, and so I set up cosmography to differ from Descartes cartography or d-cartography, that is, mapping nation states around the world mathematizing and being able to calculate them with cosmography. But I think the "K" would need to be there but you're absolutely right. Can you displace philosophy? And the whole *logo*, so it's not over trying to overthrow, it is trying to displace it into another field that one could say is figurative but in a way that does not go back to some notion of proper literal, and so that you're absolutely right. That's the displacement and I'm less interested in doing hand-to-hand combat between theorists over things that producing an impact in the world. So I'm not an old-fashioned philosopher *de rigor* getting everything right, I'm more interested in what is the impact out in the world and that's where I would, you know, kind of assess the thing and that's going to be an open assessment, I guess.

**Sara:** Many thanks for this reply, extraordinarily rich, and it allows us to understand the complexity of the issues at stake and I perfectly agree with Paolo and his consideration and I'm also incredibly happy because of your reply. Now let's pass to some of the questions that we collected from our audience.

Orador (a) principal

en mapear estados nacionales de todo el mundo, matematizarlos y poder calcularlos con cosmografía. Pero creo que la «K» debería estar ahí, pero tienes toda la razón. ¿Se puede desplazar a la filosofía? Y todo el *logo*, por lo que no se trata de intentar derrocarlo, sino de desplazarlo a otro campo que se podría decir que es figurativo, pero de una manera que no regresa a alguna noción de literal propiamente dicho, y tienes toda la razón. Ese es el desplazamiento y me interesa menos hacer un combate cuerpo a cuerpo entre teóricos sobre cosas que producen un impacto en el mundo. Así que no soy un filósofo anticuado de rigor que hace todo bien, estoy más interesado en cuál es el impacto en el mundo y ahí es donde me gustaría evaluar el asunto y supongo que será una evaluación abierta.

**Sara:** Muchas gracias por esta respuesta extraordinariamente rica y que nos permite comprender la complejidad de las cuestiones en juego y estoy perfectamente de acuerdo con Paolo y su consideración y también increíblemente feliz por su respuesta, pero ahora pasemos a algunas de las preguntas que recopilamos de nuestra audiencia.

Hay una primera que formuló José Ignacio López que es sobre ¿cómo construimos un espacio de transformación social que no incluya sesgos políticos específicos? Entonces, tal vez debería leer las tres preguntas... Dice: ¿cree que es posible construir estas narrativas sobre el medio ambiente global mientras se confronta la localidad de los fenómenos humanos? En mi experiencia, esta idea de lo mismo es cierta y conlleva el peligro de nuevos modelos colonizadores basados en esta percepción de un mundo único. Mencione esto después de haber vivido en los Estados Unidos durante unos 20 años. ¿Cree que es posible construir estas narrativas sobre un entorno global y al mismo tiempo confrontar la localidad de los fenómenos humanos? La tercera es de Norberto Bayo, un colega aquí de la UArtes. Dice: ¿respecto a temas laborales, trabaja temas de género LGTBI+ con el fin de potenciar modelos de representación social en las diferentes edades del estudiantado? Entonces, ¿trabaja temas de género con sus estudiantes?

**Jon:** Tal vez empiece con la última. El desafío de los proyectos con los que trabajamos son aquellos en los que están trabajando nuestros socios, y por eso nos los traen y yo estoy trabajando con profesores que tienen conexiones con socios de la comunidad. Ciertamente trabajaríamos en esos temas y donde probablemente surgirían de manera más relevante sería dentro del trabajo que estamos haciendo con la pena de muerte porque eso tiene derechos humanos que podrían abordarse con ese socio, pero ciertamente estaría abierto a trabajar allí. Una cosa que estamos tratando de hacer en el *spin-off* de Lisa Montgomery es que hicimos un taller en la Universidad de Utrecht tratando de pensar en ello, en esas historias y en lo que sucedió. Estas son mujeres que han tenido vidas muy malas y terminaron en el pabellón de la muerte, pero, lo que hemos sabido es que si alguien en algún momento hubiera intervenido, sus vidas hubieran sido muy diferentes. Entonces lo que estamos interesados en hacer es trabajar con la juventud, con lo que es conocido aquí como el 4H, creando actividades como un escuadrón de chicas, y equipos verdes, también habrá uno sobre LGTBI+ definitivamente.

There's a first one José Ignacio López asked that is about how do we construct a space for social transformation that does not include specific political biases? Then maybe I should read the three questions... He says, do you think it is possible to construct these narratives about the global environment while confronting the locality of human phenomena? In my experience this idea of the same is true and brings the danger of new colonizing models based on this perception of a one world. I mentioned this having lived in the United States for about 20 years. Do you think it is possible to construct these narratives about a global environment while confronting the locality of human phenomena? The third one is from Norberto Bayo, a colleague here in UArtes. He says: regarding work issues, do you work issues on LGTBI + gender issues in order to empower models of social representation at different ages of the student body? So do you work on gender issues with your students?

**Jon:** Maybe I'll start with the last one. So the challenge of the projects we work with are the ones that our partners are working on, and so they kind of bring them to us. And I'm working with faculty who have connections with community partners. We certainly would work on those issues and where they would come up probably most relevantly would be within the work we're doing in death penalty because that's got human rights that could come up there with that partner, but I would certainly be open to working there. One thing that we're trying to do the spin-off from the Lisa Montgomery, we did a workshop at the University of Utrecht trying to think about it in those stories and what happened. These are women that have had pretty bad lives and end up on death row. And what we found out is that if someone along the way had intervened, their life might have been very different, and so what we're interested in doing is working at the youth level at the level of what's known here as 4H and creating things like girl squads and green teams, and there would be one around LGBT+ definitely.

We're trying to work with the youth community in Long Island to create a youth media group, and so we're trying to work there, and why this is important? This goes back to that land-grant of these extensions. What this means is that in the United States their extension offices in every county, and also 4H youth organizations. What I'm going to try to do is to bring this and scale it there, and, yes, LBGT+ would be there. Environmental social justice, environmental justice, those are kind of the areas that we're working in, so yes, we would do that.

The other two questions. So, in the work that I'm doing with multiple stakeholders all of them bring different worldviews, different if you like biases. So the idea of getting to some place that is going to be absolutely without bias is for me the liberal dream and I'm suspicious of that liberal

Orador (a) principal

Estamos tratando de trabajar con la comunidad juvenil de Long Island para crear un grupo de medios juvenil, y por eso estamos tratando de trabajar allí, y ¿por qué esto es importante? Esto se remonta a la concesión de tierras de estas extensiones. Lo que esto significa es que en los Estados Unidos hay oficinas de extensión en cada condado y también organizaciones juveniles 4H. Lo que voy a intentar hacer es llevar esto y escalarlo allí, y sí, LBGT+ estaría allí. Justicia social ambiental, justicia ambiental, esas son las áreas en las que estamos trabajando, así que sí, lo haríamos.

Las otras dos preguntas. Entonces, en el trabajo que estoy haciendo con múltiples partes interesadas, todas ellas aportan diferentes visiones del mundo, diferentes o, si prefieres, con sesgos. Así que la idea de llegar a algún lugar en el que haya absoluta imparcialidad es para mí el sueño liberal y, sin embargo, sospecho de ese sueño liberal. Así que puede que eso no sea lo que esa persona estaba preguntando y pensando. Lo que estamos tratando de llegar a un lugar donde las personas puedan estar de acuerdo y no estar de acuerdo y probablemente no podrán llegar a un lugar completamente imparcial. Entonces ese no es un modelo o una aspiración en la cual creo.

Quiero decir, puedo creer que tal vez sea un ideal, pero ni siquiera sé si es una idea inteligente. Entonces para ese, no. A la relación entre lo local y lo global me refiero a esta es la pregunta de \$ 24 000 millones ¿Cuál es la relación? Y entonces lo que estoy haciendo es tratar de tender un puente entre ambos. No tengo un gran modelo global para lo que sucede aquí, pero ¿existen soluciones que puedan ayudarnos a aprender de varios lugares? Sí, estoy abierto a eso y también lo están mis partes interesadas, que es la directora de Black Farmer Fund. Quieren aprender de Health Access Connect cómo conectarse con los donantes de una manera única. Así que estamos aprendiendo de casi todos los que podemos.

Estamos intentando en la medida de lo posible no dejar caer soluciones en el campo, sino escuchar al campo y ver cómo surgen las soluciones, por lo que la forma en que funciona el codiseño es que estamos trabajando con gente en el campo, intentando idear cosas que funcionen con sus partes interesadas, somos al mismo tiempo lo que mis estudiantes hacen, informamos sobre lo que están haciendo y creamos resultados para ellos mismos, y así, a través de estas dos cosas, se unen en un buen punto dulce y podría llevarnos... Quiero decir, tenemos un socio en este momento con el que estamos trabajando. Puede que nos lleve uno o dos semestres descubrir realmente cuál es el desafío del diseño porque es muy incipiente, y está bien, pero podría ayudar a ese socio a lograrlo hablar sobre la forma en que otros socios han abordado estas cosas. Entonces, no es un gran paradigma en el cielo lo que estamos dejando caer, estamos tratando de trabajar transversalmente tanto como sea posible para responder a la segunda pregunta.

**Sara:** Gracias, Jon. Bueno, ahora me gustaría centrarme en lo que llamaste «pensamiento formativo». Me gustaría preguntarte si cuando dices eso debemos pasar de lo que es a lo que podría ser y aprender del otro, aprender con el otro mientras desarrollamos este proyecto. ¿Es esta una forma también de evitar

dream though. So that may not be what that person was asking and thinking about. We're trying to get to a place where people can agree to disagree and they're probably not going to be able to get to some completely unbiased place. So that's not a model or aspiration that I believe in.

I mean, I can believe that it's an ideal maybe, but I don't even know if it's a clever idea. So for that one, no. To the relationship between the local and the global, I mean, this is the \$24 000 million 0.20 question: what is the relationship? So, what I'm doing is trying to bridge between here. I don't have a big global model for anything happening here but are there solutions that we can learn from various places, yes, I'm totally open to that and so are my stakeholders, that is, the head of Black Farmer Fund. They want to learn from Health Access Connect, how to connect to donors in a unique way. So we're learning from, you know, almost anyone we can.

We're trying as much as possible not to plop solutions down in the field, but to listen to the field and the solutions are coming up, so the way the co-design works is we're working with folks out in the field trying to come up with things that will work with their stakeholders. We are at the same time, my students, we're doing our reporting on what they're doing and creating deliverables for themselves to process. And so through these two things they come together in a nice kind of sweet spot and it could take us... I mean, we've got a partner right now we're working with, it may take us a semester or two to figure out really what's the design challenge because it is so inchoate, and that's alright, but it could be that will help that partner do it by talking about the way other partners had have approached these things. So, it's not a big paradigm up in the sky that we're plopping down, we're trying to work transversally as much as possible so and answer that to that second question.

**Sara:** Thank you, Jon, and well, now I would like to focus on what you called “formative thinking.” I would like to ask you if when you say that we should pass from what it is, to what it could be and learning from the other, learning with the other while developing this project. Is this a way also to avoid the extractivist risk that any practice or project with local communities and specific people can introduce in our practices? I mean, there are practices in academic fields and also in many other fields that perform a kind of extractivist logic. I mean, you go there, you work with people, you think you are doing great, and finally what you are doing is just taking away with you something and leaving the people there alone without any resources and without receiving anything in return. How do you mention this risk during your talk, how do your projects avoid this kind of risk? And how is it possible to keep in mind that this risk is always there and, well, we should be able to protect ourselves from the risk of falling into this kind of behavior? What do you think about extractivist logic in projects?

el riesgo extractivista que cualquier práctica o proyecto con comunidades locales y personas específicas puede introducir en nuestras prácticas? Quiero decir que hay prácticas en campos académicos y también en muchos otros campos que realizan una especie de lógica extractivista. Quiero decir, vas allí y trabajas con gente; crees que lo estás haciendo muy bien, y finalmente lo que estás haciendo es simplemente llevarte algo y dejar a la gente que está ahí sola, sin recursos y sin recibir nada a cambio. ¿Cómo mencionas este riesgo durante tu charla? ¿Cómo evitan sus proyectos este tipo de riesgo? ¿Y cómo es posible tener presente que ese riesgo siempre está ahí y bueno deberíamos poder protegernos del riesgo de caer en este tipo de comportamiento? ¿Qué opinas de la lógica extractivista en los proyectos?

**Jon:** Bueno, se podría decir que todas las teorías son extractivistas. Entonces, si solo estás teorizando sobre cosas, es sí. Yo diría que lo que produce la gente si solo produce revistas y artículos, ¿es eso extractivo? Lo que estamos tratando de argumentar es que necesitamos tener una variedad de conocimientos diferentes que pueden tomar diferentes formas y estamos intentando en la medida de lo posible que esas formas salgan a la comunidad y luego regresen a la comunidad. Estamos trabajando con sus partes interesadas. Me refiero a cuando salgo y hablo de esto. Quiero decir, cuando publico sobre esto, en realidad estoy trabajando con el cofundador de HAC para intentar hacer algo con él, para copublicar con él, pero a muchas de nuestras partes interesadas realmente no les importa lo académico. Ahí no es donde radican sus intereses. Quiero decir que significa nada para ellos. Entonces eso no es lo que estamos haciendo. Estoy trabajando principalmente con estudiantes universitarios. La mayor parte de la extracción que hacemos se destina a una página web que describe nuestro proyecto, pero la mayoría de las cosas que creamos regresan al campo.

Pero nuestros socios podrían deteriorarnos, nuestros socios podrían tomarnos y hacer cosas diferentes y, de hecho, eso es algo en lo que estamos pensando: ¿cuál es el valor de ellos interactuando con nosotros? Y lo que estoy tratando de hacer con nuestros socios es hacer que los recursos de investigación de Cornell también estén disponibles. Entonces, estoy tratando de resolver problemas lejos de disciplinas que no regresan solo al arte. No vuelve a la teoría; no vuelve a eso. Es tratar de difundirlo y volver a ponerlo al alcance de todos, de modo que sí, ese riesgo ya existe, y yo diría que la disciplina en sí es extractiva, y la disciplinariedad moderna lo es. Pero y este es el problema, nuestra crítica surge de lo mismo y este es un gran desafío. ¿Cómo se hace esto que no es extractivo y que al mismo tiempo es compartible?

Pero, de nuevo, volvería a la idea de que vamos a llegar a algún tipo de lugar igualitario que es ese ideal al que no sé si podremos aferrarnos. Es bueno conservarlo, pero creo que lo ideal es simplemente trabajar con mi socio, ellos tienen diferentes cosas y hacerlos felices es lo principal, pero eso no es cualquier socio, son socios específicos que se ocupan de crisis en las cuales estoy interesado en trabajar. Si al-



**Jon:** Well, you could say that all theories are extractive. So, if you're just theorizing about stuff, it's yes. I would say what do people produce if they're producing just journals and articles, then is that extractive? What we're trying to argue is that we need to have an array of, if you like, a different knowledge can take different forms and we're trying as much as possible for those forms to come out in the community and then go back into the community. We're working with their stakeholders. I mean, when I come off and talk about this. I mean, when I publish on this, I'm actually working with the co-founder of HAC to try to do something with him to co-publish with him, but that for a lot of our stakeholders they don't really care about academic stuff. That's not where their stuff is. I mean, it means zero to them. So that's not what we're doing. I'm working with mostly undergraduates, most of the extraction we do goes into a web page that describes our project, but most of the things we create are going back into the field.

But we could be deteriorated by our partners, our partners could take us and do different things and, in fact, that's one thing we're thinking about: what the value of them is interacting with us? And what I'm trying to do with our partners is to make the resources of Cornell research, also kind of resources research available. So, I'm trying to problem solve far from disciplines which doesn't come back just into art. It doesn't come back into theory; it doesn't come back into that. It's trying to spread it out and put it back out so, yes, that risk is already there. And I would say, I mean, discipline itself is extractive, and modern disciplinarity is. But, and this is the rub, there are our critique of it comes out of that same thing and so this is kind of the big challenge. How do you do this that is not extractive? And that it's a sharing.

But again, I would go back to the notion that we're going to get to some kind of equal place that's that ideal that I don't know that we can hang on to. It'd be nice to hang on to it, but I think that ideal that is just working with my partner, they have different things and making them happy is my primary thing, but that's not any partner, those are specific partners dealing with crises that I'm interested in working on. If someone brought me a crazy right-wing one, I would myself not work with. That's like so the extraction is there, it's already there. What human centered design is doing right is challenging discipline by challenging the expertise, and the deliverables that is just one set of deliverables and that is academic output.

**Sara:** Yes, this is indeed remarkably interesting and important what you said and also this focus on the deliverables that any project should produce is extremely dangerous sometimes because it makes us forget the real issue that is at stake in a social engaged project.

guien me trajera un loco de derecha, yo mismo no trabajaría con él. Así es como la extracción está ahí, ya está ahí. Lo que el diseño centrado en el ser humano está haciendo bien es desafiar la disciplina al desafiar la experiencia y los entregables, que es solo un conjunto de entregables y ese es el resultado académico.

**Sara:** Sí, lo que usted dijo es realmente muy interesante e importante, y además centrarse en los resultados que cualquier proyecto debería producir es extremadamente peligroso a veces porque nos hace olvidar el verdadero problema que está en juego en un proyecto socialmente comprometido.

**Jon:** Bueno, creo que (esos son medios tácticos) los medios tácticos son lo que estamos produciendo. Salgo del *performance*, hay mucho estrés en el proceso y muchas cosas de diseño se trata de procesos, procesos, procesos... puedes hablar sobre el proceso, pero ¿estás realmente produciendo algo y eso afecta para cambiar tu proceso?

**Sara:** Entonces simplemente voy a decir que no es un riesgo transformar todo en un proceso y no tener ningún resultado, ninguna evidencia, ninguna posibilidad de concretar el valor y la importancia de los procesos transformadores que están en juego. Muchas gracias, Jon, no hay más preguntas del público. No sé Paolo si quieres agregar algo. Entonces, tal vez podamos continuar nuestra conversación más tarde. Nos gustaría agradecerle, Jon, por estar con nosotros, por su tiempo, por su excelente charla, por las maravillosas ideas que comparte con nosotros. Estamos inmensamente orgullosos de haber organizado este encuentro con usted. Ojalá en algún futuro cercano, en uno de los mundos compartidos que estamos soñando, lo tengamos aquí presente y estaremos encantados de invitarlo en otra ocasión con nosotros para que visite Guayaquil, la Universidad de las Artes y todos quienes trabajan y estudian aquí.

Es increíble compartir todas estas ideas, y nosotros estamos seguros de que todo lo que dijo tendrá un fuerte impacto en nuestras prácticas y forma de pensar. Muchas gracias, Jon, fue increíble y realmente agradable, como siempre, conocerlo y verlo pronto, ojalá muy pronto.

Muy bien, muchas gracias, adiós.

Adiós, Jon, gracias.

**Jon:** Well, I think (that's tactical media) tactical media is what we're producing. I come out of performance, there's a lot of stress on process and a lot of the design stuff, it's all about process, process, process... you can talk about process, but are you actually producing something and that affects to change your process.

**Sara:** So I'm just going to, it's not a risk to transform everything into a process and don't have any result, any evidence, any possibility of concretizing the value and the importance of the transformative processes that are at stake. Many thanks, Jon, there are no more questions from the audience. I don't know Paolo if you want to add something. So maybe we could continue our conversation later, we would like to thank you, Jon, for being with us, for your time, for your great talk, for your wonderful ideas that you share with us. We are immensely proud to have organized this meeting with you. Hopefully in some near future, in one of the shared worlds that we are dreaming of we will have you here in presence. We will be glad to invite you on another occasion with us in order to visit Guayaquil, the Universidad de las Artes and everybody that works and studies here.

It's amazing to share all these ideas with you, and we are sure that everything you said will have a strong impact on our practices and way of thinking. So thank you very much, Jon, it was incredible and genuinely nice as usual to meet you and see you soon, hopefully very soon.

All right, thank you very much, bye.

Bye, Jon. Thanks.

# Diseño de producción en las artes

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Les cuento lo siguiente: pensando un poco en clave de artes transdisciplinares, me acordé de una parte de David Byrne, del libro *Cómo funciona la música* en donde él dice que «cualquier acto incluso de presentar una PowerPoint es una performance». Así que, con esa idea quería primero más que nada compartir una especie de proscenio, de preámbulo sobre mi sentir y mi pensar en las artes en esta situación pandémica endémica, y, por eso, les voy a compartir dos de las quizás producciones artísticas, obras, que representan mejor lo que entiendo nos pasó en esta pandemia. Por un lado, el crash y la reflexión sobre el boom, la explosión, el brote pandémico y la siguiente es que no nos queda otra que aceptar una situación que no deseábamos, una situación inesperada. Pero que está en este giro, esta especie de camino que estamos recorriendo, sin quererlo, también nos ha posibilitado el entrar en una especie de doble cara, de doble dificultad, donde esa dificultad, que está dada también por el enfrentarnos a nosotros mismos, por el enfrentarnos a nuestro propio espejo, y en este enfrentarnos a nuestro propio espejo la posibilidad que nos brinda o la oportunidad que nos brinda en un sentido creativo.

Este «mirarnos individualmente» seguramente a muchos les resultó interesante, a pesar de las dificultades, y que también si las miramos —las dificultades o este proceso de introspección en clave creativa desde un punto de vista colectivo— encontramos también el potencial de creación en y con la red. Por eso también el tipo de obras que seleccioné, construyendo relatos, historias a través del código, historias a través de los ceros y los unos y generando también en esta construcción en red nuevos lenguajes, nuevos significados, y nuevas formas de expresión. La creación en la pandemia nos ha generado la posibilidad de enfrentarnos a y pensar y reconfigurar nuestros valores, y los valores que sin lugar a dudas están permeados por lo individual, pero sobre todo por lo colectivo y el desafío hacia las comunidades. Este potencial creativo en red constituye una de las principales oportunidades que tenemos en este contexto y por eso el pasar del sentirnos al desnudo en una situación incómoda también nos está generando, desde lo comunitario, el pensar buscar y construir juntos una ropa a medida para nuestro cuerpo hoy. Entonces, ahí es que aparece esta otra oportunidad que pasa por el diseñar

# Production Design in the Arts

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I tell you the following: thinking a little in the language of transdisciplinary arts I remembered a part of David Byrne's book about how music works where he says that "any act, even a PowerPoint presentation, is a performance." So, with that idea I wanted to share as a kind of proscenium, a sort of preamble about my feeling and my thinking about the arts in this endemic pandemic situation. Therefore, I am going to share two artistic productions that best represent what I understand happened to us during this pandemic. On the one hand, the crash and a reflection on the boom, the explosion, the pandemic outbreak; and secondly, that we have no choice but to accept a situation which we did not want, that is an unexpected situation. But this kind of path that we are unintentionally traversing has also allowed us to enter a sort of double-sided situation, double difficulty which includes facing ourselves, and by facing our own mirror we have an opportunity to create.

Many found it interesting to be able to look at each other individually, despite the difficulties, and this process of introspection seen in a creative way from a collective point of view also offers the potential for creation in and with the network. So that is why I selected the type of works that build stories through the code, stories through zeros and ones that also generate new languages, new meanings, and new forms of expression. Creating during the pandemic has generated the possibility of facing and thinking and reconfiguring our values, and the values that are undoubtedly permeated by the individual, but above all, by the collective and the challenge towards the communities. This creative potential in a network is one of the main opportunities we have in this context and that is why going from feeling naked in an uncomfortable situation is also making us, from the community, think about looking for and building together tailor-made clothing for our body today. So, another opportunity appears that goes through the design and manufacture of those clothes that are appropriate and that position us beyond acceptance, beyond the difficulties. In this case, the case I selected

Orador (a) principal

y confeccionar esa ropa a medida, esa ropa que sea adecuada y que nos posicione en un más allá de la aceptación, más allá de las dificultades. En este caso, el caso que seleccioné de esta confección a medida de diseño es un símbolo de unión, un símbolo de unión de comunidades o también podría pensarse en un sentido de comunidades globales democráticas. También, esta posibilidad, desde lo tradicional, nos da la oportunidad de colocar en esta confección de vestimenta hecha a mano, pero ya desde un lugar de vestimenta innovadora, con tecnología y con una confección industrial digital, con una naturaleza algorítmica, pero que a la misma vez significa antiguas tradiciones del vestirse. Esta situación de la aceptación de la oportunidad de crear en este contexto tan particular sin lugar a dudas que nos coloca en rearmar, en reconstruir esos pedazos del espejo que encontramos individualmente, ordenarlos y, sobre todo, para encontrar en esa introspección personal la posibilidad de ubicarlos en una producción artística que podría ser colectiva, colaborativa y levantar algo nuevo juntos, como es este caso, sin lugar a dudas, que el levantar algo nuevo juntos nos coloca en un lugar desde donde estamos, en un lugar desde nuestra identidad. No es casualidad que ustedes también lo colocaron distinto, pero que utilizaron el mapa como imagen identitaria del congreso.

Entonces, en esta búsqueda de la identidad, de la georreferenciación que pasa por el «dónde estoy» en la ubicación local regional y, a su vez, en coordenadas con otras lejanías son propuestas que las propuestas pioneras —como es este caso de Torres de García— abren un espacio para generar la posibilidad de crear hacia otros artistas, con otros lenguajes y resignificando, como sería en este caso, esa georreferenciación, esa identidad particular de lo local, regional y global. Pero desde otra manera, desde los nuevos lenguajes, las nuevas conexiones e interconexiones, junto con nuevas formas de exponer, reproducir y de hacer circular la creatividad y su producción artística. Así como el contenido de la producción artística requiere determinados formatos adecuados para una relación fructífera entre contenido y contingente también tenemos que pensar estas estos nuevos lenguajes con los nuevos medios para la gestión, para el diseño de la gestión y de la producción artística en clave transmitancia disciplinar, en eso estamos. Por eso es que el contenido y el contingente tienen que estar en vínculo y esta es mi selección de proceso para abrir el juego a la presentación y sobre todo al intercambio y a la discusión.

from this tailor-made design is a symbol of union, a symbol of the union of communities or one could also think of a sense of democratic global communities. Also, this possibility gives us the opportunity to incorporate ancient clothing traditions in these handmade garments, but as innovative clothing, with technology and with a digital industrial construction, with an algorithm. Accepting the opportunity to create in this particular context without a doubt allows for reassembling and reconstructing those pieces of the mirror that we find individually. We can order them and, above all, that personal introspection allows us to place them in an artistic production that can be collective, and collaborative, and create something new together, and without a doubt, from our identity. It is no coincidence that you used the map as an identity image of congress.

So, in this search for identity, for georeferencing the “where am I” in the region and, in turn, other coordinates and distances are pioneering proposals such as Torres de García, who opens up a space for creating with other languages and giving new meaning to that particular identity of the local, regional, and global. New languages, new connections, and interconnections, together with new ways of exposing, reproducing, and circulating creativity and its artistic production. Just as the content of artistic production requires certain formats suitable for a fruitful relationship between content and with and contingent we also have to think these new languages with the new media for management, for designing management, and a disciplined artistic production. That is why the content and the contingent must be linked and I select this process to open up this presentation game to exchange and discussion.

I want to raise some questions and above all share with you beautiful experiences around what *E-culture* implies: to work culturally and produce within cyberspace. I will present two crisis cases — 2002, and 2020 — and how these crisis situations are related to research, teaching, and learning in crisis situations. Of course, there are different terms linked to the health of the epidemic, the outbreak, the epidemic, the pros of the pandemic, the endemic that is where we are supposed to be now, that is, we are in a situation of a health crisis which tends



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Desde aquí es donde quiero plantear algunos, más que nada, cuestionamientos, y sobre todo compartir con ustedes experiencias y eso es una posibilidad de hermosas experiencias en torno a lo que implica la *E-cultura*, a lo que implica a trabajar culturalmente y producir dentro del ciberespacio. En ese sentido les voy a explicar brevemente un poco por dónde va a estar mi trayecto. Hoy iba a ser tomando dos casos de crisis: 2002, 2020, y como en estas situaciones de crisis de alguna forma no nos pone en juego tanto el investigar, el enseñar y el aprender en situaciones de crisis. Por supuesto que hay diferentes términos vinculados a lo sanitario de la epidemia, el brote la epidemia, los pro para la pandemia, la endemia que es donde se supone estamos ahora, o sea que estamos en una situación de crisis sanitaria tendiente a cierta cronicidad pero que esta cronicidad está vinculada a aspectos sindémicos, donde no solamente es un problema sanitario, sino que aparecen y emergen de problemas crónicos sociales desde diferentes tipos, desde los grandes problemas que ya teníamos antes de la pandemia con el caso este del cambio climático, la desigualdad, los problemas de las democracias pero que también pueden haber otro tipo de dificultades como casos de nutrición o malnutrición, etcétera. Desde ahí es donde tenemos que estar pensando nuestras prácticas educativas, nuestras prácticas de enseñanza y nuestras prácticas de investigación en clave transdisciplinar, en clave de mediación tecnológica y, sobre todo, a medida que voy a ir presentando algunos casos de estudio vamos a ir también generando preguntas o al menos yo les voy a ir generando preguntas a ustedes para después poder tanto compartir con los distintos asistentes y, sobre todo, al final poder imaginar juntos el porqué. De eso se trata, imaginar juntos escenarios posibles prospectivos, así que aquí voy con la presentación de los estudios de caso.

Ustedes ahí ya tienen el primer estudio de caso, este que hace referencia a la crisis en el año 2002 en Uruguay y la región, sobre todo los países vecinos donde ustedes pueden ver las características de la crisis —que fue muy importante— generando problemas endémicos que, hasta incluso hoy, se superponen a los problemas de la pandemia o la endemia sanitaria. Estos problemas siguen persistiendo desde el punto de vista social y, en particular en ese momento, en el 2002. Les cuento que, como docente muy joven, participando en un pequeño grupo que asesoraba a autoridades nacionales de educación en enseñanza media, en enseñanza de educación pública y con el fin de implementar la informática en las asignaturas —que en ese momento era o se llamaba Dibujo, pero que luego fue mutando a diferentes

to become chronic but linked to syndemic aspects, where it is not only a health problem: they appear and emerge from chronic social problems of different types, from the great problems that we already had before the pandemic that is climate change, inequality, the problems of democracies but that there may also be other types of difficulties such as cases of nutrition or malnourishment, etc. From there is where we have to be thinking about our educational practices, and our teaching practices and our research practices in a transdisciplinary way, using the key technological mediation, above all, as I am going to present some case studies we will also be generating questions or at least I will be generating questions for you and then be able to share with the different attendees and in the end, we will be able to imagine the “why” together. That’s what it’s all about: imagining possible prospective scenarios together so, here I go with the presentation of the case studies.

You already have the first case study, this one that refers to the crisis in 2002 in Uruguay and the region, especially the neighboring countries where you can see the characteristics of the crisis that was very important, generating endemic problems that, even today, overlap with the problems of the pandemic or the health endemic. These problems continue to persist from the social point of view and in particular at that time, in 2002. I tell you that, as a very young teacher, I participated in a small group that advised national education authorities in secondary education, in public education and in order to implement computer science in the subjects, which at that time was or was called drawing, but then it became known with different names: visual communication, art, and visual and plastic communication, etc. At that point, a colleague, Professor Colín, has the initiative to give hope to a teaching community with many difficulties due to the crisis that was taking place. He meant to give hope and show colleagues new possibilities. He proposed to organize an event that would show the latest audiovisual digital technologies applied to the arts, architecture, design, etc.

In the archive images, this poster illustrates that moment that was called “From chalk to PC” and that clarified one thing, from my perspective: today the context was much more adverse than the current one, because now, at least in Uruguay, there are resources to cope

nombres: Comunicación Visual, Arte, y Comunicación Visual y Plástica, etcétera—, en esa instancia, un colega, el profesor Colín, tiene la iniciativa de dar esperanza a una comunidad docente con muchas dificultades por la crisis que se estaba pasando, proponía dar esperanza y mostrar a los colegas nuevas posibilidades. Proponía organizar un evento que mostrara las últimas tecnologías digitales audiovisuales aplicadas a las artes, a la arquitectura, al diseño, etcétera.

En las imágenes de archivo, como se suele decir, tienen este afiche de ese momento de lo que se llamó «De la tiza al PC» y que aclaró una cosa que desde mi punto de vista de hoy el contexto era mucho más adverso que el actual, porque ahora, al menos en Uruguay, hay recursos para sobrellevar esta crisis sanitaria más allá de cómo se esté realizando. Los recursos están y se están desarrollando implementaciones para sobrepasar y sobrellevar esta situación, pero, en aquel momento, realmente era tétrica la situación y la iniciativa de este colega que tenía muchos años de trayectoria. En ese momento no se visualizaba como algo posible, creo que con mi inexperiencia de joven docente le dije «vamos a sacar esto adelante, vamos a ponernos juntos a trabajar y seguramente alguien más se va a plegar».

Así fue para muchos colegas, se plegaron en la organización. Con los invitados que teníamos que era de todas las universidades públicas y privadas vinculadas al diseño estamos hablando de diseño, de arquitectura, de bellas artes, o sea que fue un programa de todo un día de más de ocho horas con talleres simultáneos y demás y la gente podía interactuar y preguntar por vídeo, por audio de calidad, no era *streaming* web, era vía satélite, reitero, y por tanto, él generó toda una serie de cuestionamientos en ese momento, si realmente estamos focalizando hacia el aparato o hacia la red, porque no era solamente *de la tiza al pc*, sino que era un tema de red. También hubo —además de los invitados, como les decía de diferentes universidades— ponencias y feria de *software* de *hardware* en telecomunicaciones.

Cuando pasó la crisis del año pasado, sobre todo esto, me cuestioné y tuve un *déjà vu* con el pasado. Lo planteo con humor porque ese *déjà vu* en realidad fue que, en el 2002, quizá hubo como un planteo, un inicio, pero la aprensión, la apropiación quizá se dio mucho después. Por supuesto que no fue un *déjà vu*, fue una realidad, un desfase. El impacto que queríamos lograr en el 2002 se dio en el 2020 con la pandemia, donde estudiantes y docentes se volcaron masivamente al uso intensivo de herramientas

with this health crisis above and beyond how it is being carried out. The resources are there and implementations are being developed to overcome and cope with this situation, but, at that time, the situation and the initiative of this colleague who had many years of experience were really gloomy. Back in the day, it was not seen as something possible, I think with my inexperience as a young teacher I told him “we are going to take this forward, we are going to get to work together and surely someone else is going to fold.”

So it was for many colleagues, they joined in. We had guests from all the public and private universities linked to design —we are talking about design, architecture, fine arts, that is, it was a program of a whole day of more than 8 hours with simultaneous workshops and others and people could interact and ask for video for quality audio, it was not web streaming, it was via satellite, I reiterate, and therefore, it generated a whole series of questions at that time, if we are really focusing on the device or on the network, because it was not only *from chalk to pc*, but it was a network issue. There were also guests from different universities, presentations, and a hardware–software fair in telecommunications.

When last year’s crisis passed, I questioned myself and had a *déjà vu* of the past, with humor because that *déjà vu* actually was that 2002 was perhaps a new beginning proposal, but the appropriation maybe occurred much later. Of course, it was not a *déjà vu*, it was a reality, a time lag. The impact we wanted to achieve in 2002 was in 2020 with the pandemic, where students and teachers turned massively to the intensive use of digital computers and telecommunications tools, where digital media are one more language to integrate into the classroom and in everyday life. I remember going back to 2002 that, at that time, along with computer tools, challenges appeared with exploring technological mediation in the classroom, and displaced the teacher as a single connoisseur of knowledge.

Although in Uruguay in 2020 there was a robust computer infrastructure, which continues to exist, and the network for the classrooms provided by different public policies was resoundingly massive in 2002, what Roy Ascott calls “the telematic embrace” or that is, there really was and continues to be an intersectoral sensitivity that makes the appropriation of the

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informáticas digitales y de telecomunicaciones, donde los medios digitales son un lenguaje más para integrar en el aula y en la vida cotidiana. Recuerdo que, volviendo al 2002, en aquel momento, junto con las herramientas informáticas aparecían los desafíos y una experiencia a explorar la mediación tecnológica en el aula, desplazaba al docente como un único conocedor del saber.

Si bien en Uruguay, en el 2020, hay y había una robusta infraestructura de informática —que sigue existiendo— y de red para las aulas brindadas por diferentes políticas públicas, fue rotundamente masivo en el 2002 lo que Roy Ascott denomina como «el abrazo telemático». O sea que realmente hubo y sigue estando una sensibilidad intersectorial que hace a la apropiación del medio, cuerpo-mente-corazón involucrados en el ciberespacio, trabajando aprendiendo, enseñando. Por eso, a este término de Roy Ascott del abrazo telemático, en función de la sincronización, no es menor, no es solamente el medio sincrónico, sino que también implica una serie de sincronidades que se dan para poder crear, para poder aprender, para poder enseñar en red y en ese concepto de sincronización es que vamos a estar trabajando y pensando a lo largo de las diferentes cápsulas que voy a ir mostrando, así que hacemos énfasis en el concepto de sincronización desde distintos ángulos, el abrazo telemático y la sensibilidad intersectorial.

Les planteo a ustedes algunos cuestionamientos que tienen que ver con lo siguiente: esta es la primera para pensar las sincronizaciones y las sincronidad. Les pregunto: en ese ecosistema que estamos tratando de entender y de comprender, ¿la formación de los docentes de todos los niveles educativos está formando parte y es parte de ese ecosistema en la institución de cada uno de ustedes? O sea, entendamos que los docentes de diferentes niveles educativos —primaria, secundaria, obviamente universitaria, postgraduación, etcétera— son quienes están formando a los profesionales de hoy, entonces esta pregunta es: ¿está la formación docente involucrada dentro de ese posible sistema de sincronización es de sincronidad?

Ahora, el segundo caso trata acerca de una experiencia en línea en un museo en coordinación entre el InfoArt, que era un proyecto nacional de innovación educativa que coordiné durante siete años en la educación pública de Uruguay formando formadores, investigando en artes mediales y educación y en particular. Para esta intervención una de tantas de las actividades que hicimos en coordinación con una

medium, body-mind-heart involved in cyberspace, working learning, teaching. Therefore, this term of Roy Ascott of the telematic embrace, depending on the synchronization, is not minor, it is not only the synchronous medium but also implies a series of synchronicities that are given to be able to create, to be able to learn, to be able to teach in the network. And it is in that concept of synchronization that we will be working and thinking throughout the different capsules that I am going to show, so we emphasize the concept of synchronization from different angles, the telematic embrace and the intersectoral sensitivity.

I raise some questions and the first one is to think about synchronizations and synchronicity. I ask you: in that ecosystem that we are trying to understand, is the training of teachers of all educational levels, are they forming part and are part of that ecosystem in the institution of each one of you? That is, let's understand that, teachers of different levels —of primary education, secondary education, obviously college, university, after graduation, etc.—, are the ones who are training today's professionals, so this question is... Is the teacher training involved within that possible synchronization system synchronized? Now, the second case takes and deals with an online experience in a museum in coordination with InfoArt. This was a national project of educational innovation that coordinated for seven years in public education in Uruguay training trainers and researching in media arts and education. We worked in coordination with an exhibition proposal by the artist Jorge Francisco Soto Uruguayo, curated by Gabriel Peluffo, the director of the museum who proposed to make an installation on the work *The oath of the 33* which is an emblematic work —5 meters long by 3 and both high—that identifies us as a nation because it is like one of the first ways to declare ourselves independent, and we proposed in this case, to work on the digital image on an adobe platform, to generate participation on this exhibition via the web. This was in two rooms. One room shows what you are seeing here: the original painting, the original work, and in the other room, by the closed circuit of video cameras, a kind of simultaneous reproduction was generated of what was happening in the other room. In addition to other issues that have more to do with the concept of the installation. So we worked on that projection that was not the

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propuesta expositiva del artista Jorge Francisco Soto Uruguayo, curada por Gabriel Peluffo, el director del museo y quien proponía hacer una instalación sobre la obra *El juramento de los 33* —que es una obra emblemática y es también de las dimensiones cinco metros de largo por tres y tanto de alto— nos identifica como nación porque es como una de las primeras formas de declararnos independientes. Y proponíamos, en este caso, trabajar interviniendo en la imagen digital sobre una plataforma de Adobe, permitir en aquel momento para vía web, para generar intervenciones sobre esta exposición, y si vamos viendo lo que el artista hacía, como con su propuesta artística, era en dos salas. En una, que ustedes están viendo acá, estaba el cuadro original, la obra original, y en la otra, por circuito cerrado de cámaras de vídeo, generaba una especie de reproducción de simultánea de lo que estaba sucediendo en la otra, además de otras cuestiones que tengan que ver más con el concepto de instalación. Entonces, nosotros lo que hicimos fue trabajar sobre esa proyección que no era el original y empezar a intervenirla a través de este programa con artistas que estaban ahí, pero también con artistas que estaban en línea, o sea que fue una propuesta no solamente *online*, sino que fue una propuesta lo que decíamos «híbrida».

En primer lugar, es en un contexto pensarla, y cultura en un contexto de innovación y que la sincronización, en ese caso, vino dada por dos proyectos distintos en los que coordinadamente ajustamos propuestas curatoriales y las propuestas educativas para generar un diseño propio de innovación pedagógica en el propio museo, que es lo que rescato como elementos teóricos para pensar en la e-cultura vinculada a la preservación, por un lado, del patrimonio y, además, la e-cultura, en términos de Baeva, vinculada a nuevas formas de crear en un contexto digital de redes de Internet y sus dispositivos vinculados.

Entonces, pensando en términos teóricos, nos podemos preguntar: ¿dónde está la autenticidad de la obra en esta experiencia colaborativa?, porque estábamos tomando una reproducción de un original, pero, a su vez, generando cosas nuevas. La respuesta nos la da el propio Benjamín, que es «el aquí y el ahora de la obra, ahí está el ciberespacio». Entonces, ahí está es su existencia única. Nos podríamos preguntar: ¿dónde está el aquí y el ahora de la obra en este contexto?, y es esa una de las de las preguntas que vamos a tratar de seguir planteándonos. El aquí y el ahora de esa obra está en el ciberespacio, o sea que podemos decir que el ciberespacio es el «aquí» y el «ahora» es el tiempo en el que está sucediendo



original and began to intervene through this program with artists who were there, but also with artists who were online, that is, it was a “hybrid” proposal —online and offline.

In the first place, it is in one context to think about it and culture, in a context of innovation, and that the synchronization, in that case, was given by two different projects, two different projects that we coordinate curatorial proposals and the educational proposals to generate a design of pedagogical innovation in the museum itself. That is what I walk away with as theoretical elements —to think about e-culture linked to the preservation of heritage and in addition, e-culture, in Baeva’s terms, linked to new ways of creating in a digital context of internet networks and their linked devices.

So, thinking in theoretical terms, we can ask ourselves where is the authenticity of the work in this collaborative experience? Because we were taking a reproduction of an original, but at the same time generating new things. The answer is given to us by Benjamin himself, who is “the here and now of the work, there is cyberspace” so, there it is in his unique existence. We might ask ourselves where is the *here and now* of the work in this context? And that is one of the questions that we are going to try to continue asking ourselves. The *here and now* of that work is in cyberspace, that is, we can say that cyberspace is the “here” and the “now” is the time in which that work is happening, the real synchronization of the platform of the synchronous system plus its latency and also, a not minor aspect, there is a sensory core a sensory perception of what is being built and what is being done then. These are the characteristics that make an original work and, therefore, the characteristics that make us think that this type of production in my culture is original work, it is original artistic production, so it is properly in the work in this context of the cyberspace of e-culture is a very special interweaving of space and time, Benjamin tells us, appearing to be a single one of a distance no matter how close it is, gives us a way to interconnect reflections of technological mediation and above all, in that interconnection, to think about the possibility of unsuspected freedom, as Flusser proposes. That is, to be of that freedom that cyberspace proposes to us that through our fingers we can create and generate aura create and generate

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esa obra, la sincronización real de la plataforma del sistema sincrónico más su latencia y, además, un aspecto no menor, hay un núcleo sensitivo, una percepción sensorial de lo que se está construyendo y lo que se está haciendo. Entonces, estas son las características que hace a una obra original y, por tanto, las características que hacen pensar que este tipo de producciones en mi cultura es obra original, es producción artística original, por eso es propiamente en la obra, en este contexto del ciberespacio de la e-cultura, es un entretrejo muy especial de espacio y tiempo, nos dice Benjamín, aparentando un único de una lejanía por más cercana que esta, nos da una forma de interconectar reflexiones de la mediación tecnológica y, sobre todo, en esa interconexión, el pensar la posibilidad de una libertad insospechada, como plantea Flusser. O sea, ser de esa libertad que nos propone el ciberespacio que a través de nuestros dedos podemos crear y generar aura, crear y generar obra original y única a través de que de estos elementos que no son menores: el compartir, el colaborar, el cooperar y el cocrear.

Entonces, este segundo caso nos deja estas posibilidades de pensar realmente que lo que estamos haciendo, como producción artística en sincronización, es obra auténtica, es obra original. Por eso, voy a plantearles la pregunta vinculada sobre todo al segundo caso, tiene que ver con si pensamos el diseño en este contexto sincrónico de interacción concertada de mediación tecnológica que transforma el carácter global del arte. Si nos ponemos ahora a reflexionar sobre el diseño y la ejecución de la producción artística en cultura tendríamos que preguntarnos: ¿qué aspectos son necesarios liberar para que fluya el aura expandida en la red? O sea, son más que nada aspectos desde el punto de vista cognitivo, humano, pero que hace también al sentido de la red de la infraestructura tecnológica.

El tercer caso de estudio está directamente vinculado a mi situación actual de trabajo en mi cultura. En noviembre, en particular, si bien la Anilla Cultural empezó en el 2002, en noviembre del 2011 Anilla Cultural empieza a funcionar en Uruguay. Anilla Cultural, como proyecto base, es una red de cocreación, colaboración y participación que enlaza a América Latina en Europa, generando un uso intensivo de las tecnologías de la comunicación a través de Internet, avanzado en particular el diseño de Uruguay. El diseño que diseñé para que Uruguay entrara como nodo de la Anilla —porque Uruguay no estaba en el en los países iniciales— propone el acceso de democratización y descentralización de contenidos culturales de calidad en arte, ciencia, tecnología y sociedad, e integra a diversas instituciones nacionales

original and unique work through these elements that are not minor that are sharing, collaborating, cooperating, and co-creating.

So, this second case leaves us with these possibilities of really thinking that what we are doing, as an artistic production in synchronization, is authentic work, it is original work. Therefore, I am going to ask you whether we think of design in this synchronous context of concerted interaction of technological mediation that transforms the global character of art. If we start now to reflect on the design and execution of artistic production in the culture we would have to ask ourselves what aspects are necessary to release so that the expanded aura flows in the net? That is, mostly, they are aspects from the cognitive, human point of view, but that also makes sense of the network of the technological infrastructure.

The third case study is directly linked to my current work situation in my culture. In November in particular, although the Cultural Ring began in 2002, in November 2011 Anilla Cultural begins to operate in Uruguay. Anilla cultural, as a base project, is a network of co-creation, collaboration, and participation that links Latin America in Europe, generating an intensive use of communication technologies through the internet, advanced in particular the design of Uruguay. The design that I designed for Uruguay to enter as a node of the Ring, because Uruguay was not in the initial countries, proposes the access of democratization and decentralization of quality cultural contents in art, science, technology, and society, and integrates various national and international institutions as a decentralized proposal. At that time the Uruguayan academic network and in turn the ceibal plan, was present in the national program of *One laptop per child*, in turn, before the National Telecommunications Administration, in its beginnings of the proposal was the engineering faculty of the University of the Republic.

In fact, the first event we did from there was also participating very actively in the secondary education council and the central board of directors of the national administration of public education, within these institutions were followed in the following years participating an endless number of institutions. Now, I will focus on the artistic production of institutions such

e internacionales como propuesta descentralizada. En ese momento, la red académica uruguaya y, a su vez, el plan ceibal, estuvo presente en el programa nacional de One Laptop per Child, a su vez, ante la Administración Nacional de Telecomunicaciones en sus inicios de la propuesta estuvo la facultad de Ingeniería de la Universidad de la República.

De hecho, el primer evento lo hicimos desde ahí y estuvo también participando muy activamente el Consejo de Educación Secundaria y el Consejo Directivo Central de la Administración Nacional de Educación Pública. Dentro de estas instituciones se siguieron en los siguientes años participando un sinnúmero de instituciones. Ahora, voy a ir a este foco de la producción que es focalizado en producción artística de instituciones como por ejemplo la Red Académica Mexicana, la Red Académica Brasileña y la Red Académica Chilena. De hecho, también en varias actividades participó la red ZEDIA que nos está albergando ahora en Ecuador, la Red Académica de Ecuador, Red de Colombia y diferentes redes locales, globales y regionales participando.

Me gustaría trabajar especialmente con los hallazgos que tuvimos en el 2015, a lo que habíamos denominado anteriormente «el navegar en Internet avanzado». O sea, al ubicarnos en esa georreferenciación de la producción artística de mi cultura y dentro de esa georreferenciación encontramos algunas características que eran comunes en esa acumulación intensiva de actividades. ¿Qué características macro encontramos? Que la «e» —o sea, la de «e-cultura»— tenía que estar *e-situada*, tenía que ser *e-prospectiva*, o sea, pensar en escenarios futuros y, a su vez, trabajar fuertemente en aspectos de *e-creación*. Estas tres palabras son muy importantes para lo que vamos a ver después.

A modo de juego, diseñé una cuestión lúdica de cuál podría ser la fórmula para crear e-cultura, atendiendo a que a la naturaleza del medio, la experimentación, los contenidos, la calidad, son aspectos de creación, pero también a otros aspectos en torno a los accesos o en torno a futuribles, o sea, los prospectivos en los escenarios futuros, la escalabilidad, aquellas cosas que de pronto consideramos imposibles por infraestructura, por dificultad, y que a través de la escalabilidad las podemos lograr; que estas tres características hace ir abriendo camino sobre lo prospectivo, los accesos de contenidos centralizados en la democratización, la descentralización, el acceso a la integración, trabajando mucho

as the Mexican academic network, the Brazilian academic network, and the Chilean academic network, in fact, also the ZEDIA network, which is hosting us now in Ecuador, participated in several activities, the academic network of Ecuador, Rena de Colombia and different local, global and regional networks participating as well.

I would like to work especially with the findings we had in 2015, what we had previously called “surfing the advanced internet” that is, locating ourselves in that georeferencing of the artistic production of my culture, and within that georeferencing, we found some characteristics that were common in that intensive accumulation of activities: that the “e” of “e-culture” had to be e-Situated, it had to be e-Prospective, that is, to think about future scenarios and, in turn, to work strongly on aspects of e-Creation. These three words are very important for what we are going to see next.

For fun, I designed a playful question of what could be the formula to create e-culture, taking into account that the nature of the medium, experimentation, content, and quality, are aspects of creation but also other aspects around access or around futures or prospective in future scenarios scalability those things that we suddenly consider impossible due to infrastructure, due to difficulty level, achievable through scalability. We can pave the way for the prospective, the accesses of centralized content in democratization, decentralization, access to integration, working a lot on the interinstitutional, What do we find?, this was a kind of game but that in that game you also have findings —the formula  $x = (ce3 + UI) co CM e-culture$ , where the  $x$  would be like the unknown, I mean, the unknown in the sense of where that advanced internet surfer would be, where this navigator would be placed and what would be his regal referencing.

The three characteristics that we mentioned above were seen here located in perspective and terms of creation, plus the Wii that would be the universe of the internet by technologically mediated co-creation, giving us the coordinates of e-culture then, in this accumulation of work, we find some characteristics.

There is a vector and I am pointing the finger at it because it is not minor, this vector gave us the key to generate processes of creation of a new project; gave us the key as a kind

en lo interinstitucional, ¿qué es lo que encontramos? Esto fue una especie de juego, pero que en ese juego también hace encontrar hallazgos de una fórmula:  $x=(ce3+UI)$  co *CM e-cultura*, donde la  $x$  sería como la incógnita, quiero decir, la incógnita en sentido de dónde estaría ese navegante de Internet avanzado, dónde se estaría colocando este navegante y cuál sería su regiorreferenciación.

Las tres características que mencionamos anteriormente se veían aquí situadas en perspectiva y en términos de creación, más el Wii que sería el universo de Internet por la cocreación mediada tecnológicamente, dándonos las coordenadas de la e-cultura. Entonces, en esta acumulación de trabajo, encontramos algunas características.

Hay un vector y lo estoy señalando con el dedo porque no es menor, este vector nos dio la clave de cómo generar procesos de creación de un proyecto nuevo, nos dio la clave, como especie de fórmula o de al menos detener las variables presentes para poder diseñar la producción artística en cultura, nos fue dando las posibilidades de seguir avanzando y creando otros proyectos y entonces, desde lo que fue el ejemplo de las visitas guiadas a distancia que fue promovido por el nodo chileno del museo de arte contemporáneo, empezamos a ver cómo trabajar el *know-how* que hace referencia al «saber cómo», es decir, saber determinadas cosas de los contenidos.

En el 2015, en el museo nacional de artes visuales vivimos la experiencia de visita guiada con la exposición *Pintar es soñar*, del artista Ignacio Iturria. Ahí fue que empezamos a encontrar estas características del diseño, de la planificación, de la técnica, de las pruebas, de los socios y en el 2016 se generó un proyecto nuevo que va a ser uno de los casos de estudio que vamos a tomar ahora, que fue MuRe: Museografía en Red, en donde reformulamos todo el *know-how* del cómo hacer visitas a distancia. Para generar algo nuevo, esto tiene que estar basado en estas características de cómo se diseña Internet, de cómo diseñamos e-cultura y, a su vez, cómo diseñamos los aprendizajes profundos que se van a dar en ese contexto de e-cultura. Entonces, acá hay algunas características que me gustaría mencionar especialmente dentro de Internet, recordando que Internet no es lo mismo que la web, pero los primeros protocolos de Internet tcp/ip son de 1973-74-75, y la web, desde ese momento, estaba entendida como la Internet abierta, interoperable, segura y global, libre, es lo que nosotros entendemos que tiene que ser, por eso los contenidos nuestros son libres, son de libre acceso y de calidad para todos. A su vez, otro

of formula or at least to stop the variables present to be able to design artistic production in culture; it was giving us the possibilities to continue advancing and creating other projects and then, from what was the example of the guided distance tours that was promoted by the Chilean node of the museum of contemporary art, we began to see how to work the “know-how” that refers to “knowing how”, that is, knowing certain things about the contents.

In 2015, at the National Museum of Visual Arts we lived the experience of a guided tour with the exhibition *Painting is dreaming* by the artist Ignacio Iturria. That was when we began to find these characteristics of design, planning, technique, and tests of the partners and in 2016 a new project was generated that will be one of the case studies that we are going to take now that it was *MuRe network museography*, where we reformulate all the know-how of how to make remote visits. To generate something new, this has to be based on these characteristics of how the internet is designed, how we design e-culture, and in turn, how we design the deep learning that is going to take place in that context of e-culture. So here are some features that I would like to mention especially within the internet, remembering that the internet is not the same internet as the web, but the first internet protocols tcp / ip are from 1973-74-75, and the web, from that moment onwards, was understood as the open internet interoperable, secure and global, free, is what we understand that has to be that is why our contents are free, they are freely accessible and of quality for all. In turn, another important aspect to take into account is how we design those technological tools for the internet and with the internet. Also, we must bear in mind that the web has to be for the trip — this is one of the latest postulates that Tim Berners-Lee is working around his web contract I recommend it to be reviewed because the web has to be for the good, for the good of the communities and in this sense we must continue working to generate access because many times quality access for all is what limits other previous possibilities. In turn, to continue thinking about the formula the famous formula, but in a constant readjustment and continue working with the 4c, which we had seen previously, to share with create, collaborate, and cooperate, but with three specific ones already thought towards the design, the co-creation of the co-design and the convention. These characteristics have to be strongly linked to the generation of macro and micro skills in the twenty-first century, which is



aspecto importante a tener en cuenta es cómo diseñamos esas herramientas tecnológicas para Internet y con Internet, y, además, un aspecto no menor es pensar que la web tiene que ser para el viaje; este es de los últimos postulados que está trabajando Tim Berners-Lee en torno a su contrato web. Lo recomiendo para que lo revisen porque la web tiene que ser para el bien de las comunidades y en este sentido hay que seguir trabajando para generar el acceso, porque muchas veces el acceso de calidad para todos es lo que cuarta otras posibilidades anteriores. A su vez, el seguir pensando en la famosa fórmula, pero en una constante readecuación y seguir trabajando con las 4c, que las habíamos visto anteriormente —de compartir con crear, colaborar y cooperar—, pero con tres específicas ya pensadas hacia el diseño, la cocreación, del codiseño y la convención. Estas características tienen que estar fuertemente vinculadas a la generación de macro- y microhabilidades hacia el siglo XXI, que es donde estamos ahora. Michael Fullan, pedagogo canadiense de gran prestigio internacional sobre todo en temas de innovación, ha estado mucho en Uruguay, ha colaborado mucho con el plan ceibal y con diferentes proyectos educativos. De hecho, yo colaboré con los investigadores cuando millones, 2013–2014, con entrevistas los llevamos a instituciones para que sean experiencias de campo y, además, él plantea que son seis las macrohabilidades que tenemos que desarrollar: la creatividad, la colaboración, el pensamiento crítico y resolución de problemas, además, la educación del carácter y la ciudadanía global.

Estas seis características tienen que estar transversalizando la agricultura y transversalizando todo el diseño de Internet que podamos generar. Así que, ahora voy a ir a la intervención que corresponde a ustedes, o sea, a la pregunta que es para ustedes: ¿como ves tú funcionando estas variables para el diseño de la creación artística en e-cultura? Pero como la que es en tu comunidad, en tu realidad. Hoy, pues, como ven, ya ha pensado más situado en su realidad, funcionando o no funcionando.

Vamos a pasar entonces —ahora después de esta pregunta, y después de demostrar todos estos casos acumulados de experiencias del tercer al quinto caso— al sexto estudio de caso, que sería ya sobre la experiencia de MuRe. Voy a compartir ahora lo que fue el proyecto MuRe: Museografía en Red, que se acuerdan de que lo fuimos escalando en realidad de otros proyectos.

En definitiva, MuRe es un circuito positivo en Internet con narraciones en torno a objetos patrimoniales, generando diálogos e interacciones en tiempo real a través de Internet, o sea,

where we are now. Michael Fullan, a Canadian pedagogue of great international prestige especially in terms of innovation, has been in Uruguay a lot and has collaborated a lot with the ceibal plan and with different educational projects. In fact, I collaborated with researchers in 2013–2014, with interviews. We took them to institutions as field experiences. He states that there are six macro skills that we have to develop: creativity, collaboration, critical thinking, and problem-solving, besides character education and global citizenship.

These six characteristics must mainstream agriculture and all the internet design that we can generate. So, now I am going to go to the intervention that is up to you, that is, to the question that is for you... How do you see these variables working for the design of artistic creation in e-culture? But as it is in your community, in your reality. Today then, as you can see, he has already thought more situated in his own reality, working or not working.

Now after this question, and after demonstrating all these accumulated cases of experiences from the third to the fifth case, to the sixth case study, which would already be about the experience of MuRe. I'm going to share now what the network MuRe Project Museography is. Remember we escalated this climbing in reality of other projects.

In short, MuRe is a positive circuit on the internet with narratives around heritage objects, generating dialogues and interactions in real-time through the internet, that is, museums, cultural centers, people who interacted and lived together in the same virtual space, but who were not in the same geographical space, in which it made it possible to create a network on a local and global scale, through narratives and through stories that were generated based on these objects. This project was designed taking into account a general objective, which was the appropriation of symbolic productions by artists, museums, and audiences, and specific objectives that were, on the one hand, to make up that circuit. Now, I will explain a little more about the design of scripts and stories the integration and correlation of various museums, and the formation and inclusion of new audiences.

The project had two projects together, one, the cultural intervention project, and the other, the educational research project. We are the team, supported by the academic networks a project

museos, centros culturales, personas que interactuaban y convivían en un mismo espacio virtual — pero que no estaban en el mismo espacio geográfico— en el que se posibilitaba la creación en red en una escala local y global, a través de narrativas y a través de historias que se iban generando en función de esos objetos. Este proyecto fue diseñado teniendo en cuenta un objetivo general, que era la apropiación de producciones simbólicas por parte de artistas, museos, públicos y objetivos específicos que estaban, por un lado, en conformar ese circuito. Ahora, voy a explicar un poquito más junto con el diseño de guiones y relatos la integración y correlación de diversos museos y la formación e inclusión de nuevos públicos.

El proyecto tuvo dos proyectos juntos: uno, el proyecto de intervención cultural y otro, el proyecto de investigación educativa. Estamos nosotros, el equipo, apoyado con las redes académicas, un proyecto que estuvo financiado por el Fondo de Cultura de Uruguay del Ministerio de Educación y Cultura, y este es un público específico de Uruguay y un público en la región que, uniendo los dos continentes, tratando de generar audiencia, que de hecho fue bastante grande, masiva, y entre países de Latinoamérica y de Europa.

El núcleo de contenidos estaba dado por siete encuentros sincrónicos en los cuales cada uno tenía su temática. Esos siete encuentros sincrónicos tuvieron, a su vez, proyectos creados que se dieron. Voy a pasar ahora a que vean que estos son algunas temáticas de las sesiones desde lo local a lo global: «MuRe sin odio», «los signos del odio y la violencia», «ancestros», «las máquinas del arte», «los viajeros». Cocreación en diferentes temáticas, incluso la última fue «las musas de MuRe», de cada una de ellas donde participaban diferentes artistas, contenidos de museos y demás. El público iba cocreando proyectos de esa cocreación.

Se hicieron cinco proyectos, si ustedes buscan «Anillo cultural Uruguay» en YouTube, van a encontrar toda nuestra *playlist* de transmisiones. Nuestro mapa de conectividad hablaba justamente de diferentes nodos: Uruguay, que es el de más abajo, interactuando con Chile, Perú, Colombia, México y con Europa, este fue nuestro mapa de conectividad, regional y transcontinental. Teníamos un público participante de Uruguay distribuido en el país, estamos hablando de salas concretas de participación no de dispositivos, sino donde había gente, había un moderador y ese moderador iba a su vez interactuando con las personas. Desde ahí tenemos un diseño más específico que eran contenidos de cada una de las sesiones, lo que ustedes están viendo abajo horizontal era el guion de una de las sesiones y en ese guion se está viendo

that was financed by the Uruguayan culture fund of the Ministry of Education and Culture, and this is a specific audience of Uruguay and an audience in the region, uniting the two continents, trying to generate that audience, which was quite large, massive, and between countries in Latin America and Europe. The core of contents was given by seven synchronous encounters in which, each one, had its theme. Those seven synchronous encounters had, in turn, projects created that took place. I will now turn to you to see that these are like some themes of the sessions from the local to the global: “MuRe without hate,” “the signs of hatred and violence,” “ancestors,” “the machines of art,” “the travelers.” Co-creation in different themes, even the last one was “the muses of MuRe”, of each of them where different artists, museum contents and others participated. The public was co-creating projects of that co-creation.

Five projects were carried out, if you search YouTube for “Anillo Cultural Uruguay,” you will find our entire playlist of broadcasts. Our connectivity map spoke precisely of different nodes: Uruguay, which is the one below, interacting with Chile, Peru, Colombia, Mexico, and with Europe, this was our connectivity map, regional and transcontinental. We had a participating audience from Uruguay distributed in the country, we are talking about specific participation rooms, not of devices but where there were people, there was a moderator and that moderator was in turn interacting with people. From there we have a more specific design that was the contents of each of the sessions, what you are seeing below (horizontal). That was the script of one of the sessions and it is in that script you are seeing how it was shared from Mexico, from the Cudi network, but also shared by others such as Rena in Colombia or it was being shared from Peru, or it was being shared from Ecuador, the same from Uruguay.

These were some of the characteristics that it had as a design of each of the specific scripts, there was also a network design of how specific content is shared that allowed audio and video interfaces to generate, visually, in visual communication, other types of interactions. The project also had a part in the research and that part to work more specifically on contents or better these objectives linked to the characterization of the interaction preferences and appropriations of teachers and students in this type of context, what they do, how they

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cómo se compartía desde México, desde red Cudi, pero también compartía otras como Rena en Colombia o se estaba compartiendo de Perú, o se estaba compartiendo desde Ecuador, lo mismo desde Uruguay.

Estas eran algunas de las características que tenía como diseño de cada uno de los guiones específicos, también había un diseño de red de cómo se comparten los contenidos específicos que permitían interfaces de audio y de vídeo para generar también, visualmente, en la comunicación visual, otro tipo de interacciones. El proyecto tuvo, además, como les comentaba, una parte en la investigación y esa parte nos dio para trabajar más específicamente contenidos, o mejor dicho, objetivos vinculados a la caracterización de las preferencias, interacciones y apropiaciones de docentes y estudiantes en este tipo de contexto: qué es lo que hacen, cómo se apropian de los contenidos, y había una serie de objetivos específicos vinculados a la tipología de los consumos culturales. El mapeo del funcionamiento de la cocreación y analizar los aprendizajes profundos en estos contextos; este es un mapa general de las diferentes intervenciones que se hicieron en 2017, fue cuando se produjo el evento, pero ahí se hicieron investigaciones, aplicaciones de metodologías de la investigación previas. Durante y posterior a 2018, se hizo la recolección de datos y el análisis y en 2019, al final, cuando este grupo de estudiantes estaba terminando su carrera, se los entrevistó para ver el impacto que había tenido el proyecto en su carrera, en su vida y ahí vimos algunas características como, por ejemplo, cómo funcionó la cocreación en este ciberespacio de aulas de otros países compartidas y demás. Estamos hablando de que esto fue en el 2017 previo a todo esto que hoy parece ser como mucho más naturalizado. Ahí veíamos las fuerzas centrífugas y centrípetas que estaban funcionando desde la motivación personal y colectiva a las propuestas que el propio ciberespacio nos daba.

Las letras que están en verde son una frase que se armó con lo que todos los entrevistados dijeron y que MuRe había sido un germinador para la generación de conciencia productiva en sus futuros profesionales. Estaban ya casi terminando la formación de docentes de profesores y el proyecto los había impactado de tal forma que se generó un cambio de conciencia, por eso, en azul que ustedes pueden ver ahí, la cocreación de mi cultura, como una interfaz cíclica y un punto de entrada para aprendizajes profundos. Eso fue lo que encontramos con este mapa que es un mapa tomado del teórico escolar y argentino que se está trabajando en Barcelona hace muchos años, con este él hace un análisis de la interfaz, en donde

appropriate the contents and there were a series of specific objectives linked to the typology of cultural consumption. The mapping of the functioning of co-creation and analyzing deep learning in these contexts this is a general map of the different interventions that were made in 2017, it was when the event occurred, but there were investigations applications of previous research methodologies. During and after 2018, the data collection and analysis were done and in 2019, in the end, when this group of students was finishing their degree, they were interviewed to see the impact that the project had had on their career, on their life and there we saw some characteristics such as, for example, how co-creation worked in this cyberspace of classrooms from other shared countries and so on: This was in 2017 prior to all this that today seems to be much more naturalized. There we saw the centrifugal and centripetal forces that were working from personal and collective motivation to the proposals that cyberspace itself gave us.

The letters in green: a phrase that was armed with what all the interviewees said and that MuRe had been a germinator for the generation of productive awareness in his future professionals. They were almost finishing the teacher training and the project had impacted them in such a way that a change of consciousness was generated. In blue, you can see there, the co-creation of my culture, as a cyclical interface and an entry point for deep learning. That was what we found with this map — that is a map taken from the school and Argentine theorist who is working in Barcelona many years ago, with this he offers an analysis of the interface and in that analysis of the interface we found that MuRe, in the project itself, had been an interface, it had worked as an interface. This series of things that MuRe proposed resulted in a design that I used later for another project with good colleagues from Finland that later helped me to think about the interaction of the performing arts in link with science and as a synchronous platform, which was inter-operable and multi-language, because many of our activities are also transmitted in English, in Portuguese, in Quechua, and in Quichua, in cooperation with some institutions of Ecuador in particular. The multi-linguist is part of the e-culture and also helps people understand the digital as a friendly object, generating good

nosotros encontramos características que MuRe, en el propio proyecto, había sido una interfaz, había funcionado como interfaz. Esta serie de cosas que propuso MuRe dieron como resultado un diseño que yo lo utilicé después para otro proyecto con buenos colegas de Finlandia, que después me sirvió para pensar la interacción de las artes escénicas en vínculo con la ciencia y como una plataforma sincrónica, que fuera interoperable y multilingüista, porque muchas de nuestras actividades también se transmiten en inglés, en portugués, en quechua y en quichua, que se hizo con unas instituciones de Ecuador en particular. Lo multilingüista es parte de la e-cultura y hace también a que la gente entienda como un objeto amigable lo digital, nos generó buenos y diferentes escenarios y dentro de esos escenarios, a través de puntos de encuentro, diferentes resultados creativos. En muy grandes rasgos esa fue MuRe.

Han seguido otras versiones, pero, sobre todo esta última versión, nos dio la posibilidad para repensar y reformular el séptimo caso que voy a plantear, que es el proyecto Co-creation Lab, que lo voy a tomar como séptimo estudio de caso y último. Para poder conectar les cuento un poquito sobre Co-creation Online con Lab: si bien surge su diseño en el 2018, empieza a funcionar en el 2019 a través de un llamado. ¿Cuál es el objetivo?, en definitiva, es un proyecto de investigación e intervención en el marco de Anilla Cultural de Latinoamérica y Europa en Uruguay y la propuesta es de creación colectiva en red a través de Internet avanzado en contextos transdisciplinarios, en arte y ciencia, mediado por tecnología.

Co-creation Lab es un laboratorio de experimentación humana y tecnológica que funciona en Internet, en realidad con una modalidad distribuida, donde los participantes o cocreadores se conectan en vivo, desde diferentes países regiones y continentes, para cocrear. Las características del laboratorio pueden considerarse atractivas y también inesperadas por la propia inteligencia colectiva desde donde se conectan o se conectaron, ahí tienen lo que fue nuestro mapa no de que estamos hablando del 2019. Los siguientes años ha tenido otra conformación, pero que, en definitiva, en esta experiencia en red, el propio Lab permite y facilita los procesos de aprendizaje multicultural en la generación de nuevas ideas y proyectos, así como también la generación de habilidades en la mediación de las tecnologías. En un ambiente fértil de intercambio tenemos artistas que participaron de Nueva Zelanda; de hecho, hubo también de la Universidad de las Artes, participación de EE. UU., Europa, del norte de África y, a su vez, diferentes referentes que me gustaría mencionarlos, especialmente porque son referentes de



and different scenarios and within those scenarios, through meeting points, different creative results. In general, that was MuRe.

Other versions have followed, but, above all, this latest version, gave us the possibility to rethink and reformulate the seventh and last case that I am going to raise: the Co-Creation Lab Project. Online co-creation with Lab, although its design emerges in 2018, begins to work in 2019 through a call. What is the objective? Briefly said, it is a research and intervention project within the framework of the Anilla Cultural de Latinoamérica y Europa in Uruguay: a proposal for collective creation in a network through the advanced internet in transdisciplinary contexts, in art and science, mediated by technology.

Co-Creation Lab is a laboratory for human and technological experimentation over the internet with a sharing modality where, the participants or co-creators connect, and live, from different countries, regions, and continents to co-create. The features of the laboratory can be considered attractive and also unexpected by the collective intelligence itself from where they connect or connected. Here is our map for 2019. The following years have had a different configuration, however, briefly said in this network experience, the Lab itself allows and facilitates multicultural learning processes in the generation of new ideas and projects, as well as the generation of skills in the mediation of technologies. In a fertile environment of exchanges, we have artists who participated from New Zealand and in fact, there were also participants from the Universidad de las Artes, US, Europe, North Africa, and several figures that I would like to mention, especially because they are referents of the performing arts in different versions. For example, as far as the design of technological tools is concerned, the software has been invented that allows working with latency, because that is one of the interesting things that networking has to offer. Specialists in sound and distance education with the *New World Symphony* Tom Gorman of the telepresence project theater and telepresence, Dominikovic and Nan Shan art and science and we had the special collaboration of Bryan Ruiz and Martín. I especially recommend “The art of cooperation: a Guide for Practitioners”, which provides fundamental concepts concerning co-creation and its stages.

Orador (a) principal

las artes escénicas en distintas versiones como, por ejemplo, en lo que hace al diseño de herramientas tecnológicas se ha inventado un *software* que permite trabajar con la latencia, porque esa es una de las cosas interesantes que tiene el trabajo en red. Especialistas en sonido y en educación a distancia con la *New World Symphony*; Tom Gorman del proyecto de telepresencia Teatro y Telepresencia; Dominíkovíc y Nan Shan, arte y ciencia, y tuvimos la especial colaboración de Bryan Ruiz y Martín. Recomiendo especialmente de ellos *El arte de la cooperación*, una guía para practicantes, que dan claves fundamentales dentro de lo que es este el trabajo de la cocreación y sus etapas.

Es de mucha ayuda realmente y, a su vez, a nosotros nos permitió reformular otras cosas y ver cómo funcionaban en estos contextos que ellos toman, específicamente dentro de su libro porque, además, su libro salió en marzo de 2018 y este proyecto fue en 2019, es decir que ahí tenemos la conformación de lo que sería el lago con los cocreadores con los oradores y, a su vez, consejeros, que ya los mencioné. A su vez convocamos a otros consejeros para los proyectos específicos de los cocreadores, colaboradores, intérpretes, conectores diferentes y colaboradores, porque todos están colaborando que facilitaron este viaje de la cocreación.

El viaje de la cocreación es un concepto de Bryan Ruiz en donde el viaje de la cocreación tiene sus características particulares. Hago una aclaración que puede ser muy interesante porque sé que hay otros proyectos y otros exploradores que van a hablar sobre esto. Saint Jean King y Rick y Hamalainen plantean que la cocreación es de meta a nivel en relación con el de *saint thinking*, es decir que tiene características, pero a su vez es un metanivel a partir del pensamiento de ideas y de diseño y de interconexión. O sea que no, no es lo mismo, es otra cosa y ahí tienen algunas de las características de lo que fue pasando; los rojos serían los puntitos rojos son los con creadores una selección natural de ellos. A su vez, cuando fueron interviniendo los asesores, y que se fue haciendo en ese lapso — que fue de mayo de 2019 a septiembre de 2019—, fueron pasando diferentes instancias y tuvimos prácticamente en el inicio una dinámica que la dan el propio Reilly Hamalainen sobre cerebros en la playa y ahí generamos el ambiente y las condiciones para pensar y compartir descontracturadamente. Generamos interacciones que dieron once ideas. Esas once ideas se trabajaron en cinco proyectos que, a su vez, dieron un resultado final de tres proyectos que se presentaron, que fue lo que tuvieron que

It is very helpful really and it has also allowed us to reformulate other things and see how they worked in these contexts that they mention specifically in their book. Their book came out in March 2018 and this project was started in 2019. So there we have the configuration of what would be the lake with the co-creators, the speakers, and the counselors I already mentioned. We called on other advisors for the specific projects of the co-creators, collaborators, interpreters, different liaisons, and collaborators, because they are all collaborating and facilitating this co-creation journey.

The concept of the co-creation journey belongs to Bryan Ruiz and the journey has its particular features. It is very interesting and I must clarify this because I know that there are other projects and other explorers who are going to talk about this. Saint Jean King and Rick and Hamalainen propose that co-creation is a meta level in relation to that of saint thinking. It has its features but it is at the same time a meta-level from the thought of ideas and design and interconnection. So, it is not the same, it is something else, and there you have some of the characteristics of what went on. The red dots represent the co-creators, a natural selection. In turn, when the advisors intervened and during the period from May 2019 to September 2019, different instances were taking place and we practically had at the beginning a dynamic that is given by Reilly Hamalainen himself on brains on the beach and that is where we generated the environment and the conditions to think and share without pressures. We generated interactions that produced 11 ideas, those 11 ideas were worked on five projects that resulted in three projects being submitted, which is what the co-creatives had to define. Three major stages were formed, two stages that were within the process of defining the what and how, after the intervention ended. In the technological mediation two important characteristics were found, what we collected from the co-creators themselves were the spirit of exploration and the potential multilingualism: there were no barriers to communicating if one spoke English and the other one spoke Portuguese or Spanish or any of the three working languages, in both synchronous and asynchronous tools. Through bots and important defining elements that we could call empathic visualization.

definir los cocreadores. Se formaron tres grandes etapas, dos etapas que estaban dentro del proceso: definir el qué y el cómo, y luego de que terminó esa intervención, en la mediación tecnológica se encontró dos características importantes. Lo que nosotros recogimos de los propios cocreadores fueron las características de exploración y las posibilidades del multilingüismo, o sea que no había barreras para comunicarse si uno hablaba inglés y el otro lado portugués o español o lo que fuera de los tres idiomas con los cuales estábamos trabajando, tanto en herramientas sincrónicas como en herramientas asincrónicas. Mediante bots y elementos importantes encontramos como determinantes lo que podríamos denominar «la visualización empática».

«La visualización empática» eran los encuentros por videoconferencia. Estos eran claves para determinar el qué y el cómo, porque había una empatía a través de la visualidad que permitía a los grupos definir la facilitación y demás. Las tres etapas que se dieron son el análisis, la compilación y la definición de lo que fuimos encontrando. Además de este, de estas características de la mediación, fue el antes y el después, es decir, en sentido de lo que fue el periodo de cocreación porque le dio a los participantes una pedagogía de cómo aprender a crear y, por tanto, herramientas en esa pedagogía de clave local y global porque era un ambiente multicultural y global en el que se estaban manejando, o sea que, ahí hay elementos en torno a la cultura educativa y a la educación cultural como parte de esa visualización empática y como parte de la pedagogía de la cocreación.

No es menor la importancia de los aspectos que ahora vamos a profundizar, que fueron categorías que fuimos encontrando como metodología fenomenológica de poder encontrar o establecer los hallazgos reales de lo que estaba sucediendo. De esta síntesis me gustaría compartir buenos consejos, consejos útiles para quienes quieran crear. Por un lado, un ambiente que se dio en una selección natural donde los participantes podían asociarse libremente y a su vez tenían un proceso de clase de etapas claras a definir. Los cocreadores, a su vez, dicho por ellos mismos, percibieron que no había obstáculos externos, o sea que los obstáculos podrían ser internos de cada grupo, pero que no había obstáculos externos porque todo lado estaba para facilitar las cosas, para ayudarlos, para generar, para estimular, para asesorar, para guiar. Esto hacía un ambiente rico, tecnológicamente hablando, no solo de múltiples asesores desde lo tecnológico, lo artístico, sino también de múltiples herramientas.

The meetings by videoconference were the empathic visualization, the key to determining the *what* and *how* because there was an empathy through visuality that allowed groups to define facilitation and so on. The three stages given are the analysis, the compilation, and the definition of what we were finding. In addition, out of these characteristics of mediation were the “before” and “after” of the co-creation period because it gave the participants a pedagogy for learning to create as well as tools for the local and the global because it was a multicultural and global environment in which they were being managed. There are elements around educational culture and cultural education as part of that empathic visualization and as part of the pedagogy of co-creation.

We will now explore important aspects. We found categories as we moved along phenomenological methodology and were able to find the real findings of what was happening. I would like to share some good tips, useful tips for those who want to create. On the one hand, an environment that occurred in a natural selection where participants could associate freely and also had a class process of clear stages to define. The co-creators, as they themselves said, perceived that there were no external obstacles. The obstacles could be internal to each group but there were no external obstacles because everyone was there to facilitate things, to help, to generate, to stimulate, to advise, to guide this towards a rich environment, technologically speaking, not only from multiple advisors from the technological to the artist but also from multiple tools.

We also found that the co-creators perceived the place as an environment conducive to expansion, to express themselves, and there were people who connected from the place where they lived, their farm, in the early morning hours or involving their bodies or dancers or people who worked in arts and performance and welcomed the possibility of expressing themselves. There were some key tips for all the groups: *the concept of union, the concept of common convergence, and the concept of solidarity*. They saw these as abstract concepts, they

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Otra característica u otro consejo que encontramos es que los cocreadores percibían el lugar como un ambiente para expandirse, un ambiente expandido para expresarse ellos mismos. Eso hacía que hubo gente que se conectó desde el lugar donde vivía, podría ser su granja, podrían ser horas de madrugada o el involucramiento del cuerpo o la gente que trabajaba en danza o que trabajaba en artes y *performáticas* y la posibilidad de expresarse ellos mismos. A su vez, hubo algunos consejos clave para todos los grupos que fueron determinantes: el concepto de unión, el concepto de convergencia común y el concepto de solidaridad. Lo vieron como conceptos abstractos, lo vieron en la práctica y fueron conceptos clave para que los grupos salieran adelante, a su vez, la satisfacción para muchos creadores de encontrar hallazgos comunes no era solamente el hallazgo que yo puedo encontrar, sino junto con otros que, a su vez, que el proyecto tenía un futuro cercano con resultados concretos, a hacer y obtener. También el proceso tuvo estrategias directas e indirectas, o sea, facilitar de parte del Lab a los cocreadores, darse cuenta de algunas cosas o el permanente *feedback* nuestro de los asesores del jurado, etcétera. Y otra de las cosas importantes que destacaron los cocreadores fue el poder balancear con las frustraciones, o sea que la frustración, el rechazo a cosas en las que se comete un error, pero que eso se balanceaba por la propia dinámica del Lab y el diseño. Me gustaría ponderar especialmente esta cita de Ann Doyle —una persona sumamente *experiente* y de mucha trayectoria en terrenos de cultura—, que es: preguntarnos dónde estamos y que no nos olvidemos dónde estamos en el terreno de e-cultura, y aunque parezca que estamos en cuestiones de una tecnología muy avanzada o que lo más importante es la tecnología, en realidad Doyle plantea que la cuestión está en cómo aprender juntos y que hay, en todo esto, una ironía porque, en realidad, de acuerdo a su opinión, lo más interesante no es cómo innovar tecnológicamente, sino sobre compartir cultura, sobre compartir música, sobre compartir danza, teatro, etcétera, y en ese compartir está el inventar el futuro. Esto es interesante porque no es menor el trabajo con la mediación tecnológica, cuando a veces creemos que lo que necesitamos es una fuerte estructura tecnológica o de red, o de cuestiones digitales, sino que lo que necesitamos es otro el asunto. En este contexto, donde todos estamos buscando cosas y también estamos encontrando, es necesario recordar que, si esperamos encontrar algo nuevo o que algo nuevo aparezca, nosotros necesitamos justamente generar diferentes condiciones para crear y para comunicar y para intercambiar y compartir nuevas modalidades de todo lo

saw them in practice and they were key concepts for the groups to move forward. Moreover, many creators had the satisfaction to realize they had common findings, it was not only an individual finding but a joint one with those of others. The project had a near future with concrete results, to do and get. The process also had direct and indirect strategies. The Lab was a facilitator for the co-creators: they realized some things and had the benefit of continued feedback from the counselor, the jury, etc. The co-creators highlighted that they were able to balance their frustrations derived from their rejecting their errors. That was balanced out by the dynamics of the Lab and the design. This quote from Ann Doyle, an extremely experienced person in the field of culture, is laudable: we should ask ourselves where we are and let us not forget where we stand in the field of e-culture, and although it seems that we are in a stage of very advanced technology or that the most important thing is technology, in reality, Doyle argues that the question is how to learn together and that there is, in all this, an irony because, in reality, in his opinion, the most interesting thing is not how to innovate technologically but to share culture, music, dance, theater, etc., and in that sharing lies the invention of the future. This is interesting because the work with technological mediation is not a minor thing. We sometimes believe we need a strong technological or digital network structure, but what we need is something else. In this context, where we are all looking for things and we are also finding, let us remember that, if we hope to find something new or that something new appears, we need to generate different conditions to create, communicate and exchange and share new modalities of everything we do, we should even leave the sure ways we have of producing art and culture in a network and venture into other ways of knowing.

This line is given by some aspects that focus on ethics, good practices, and the pedagogy of co-creation ahead, towards the future. The last question in this series, with the exchanges for inventing the future, is where are you in terms of co-creation? That is, where are you in terms of co-creation as regards what we have just discussed? In answer to this we are going



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que hacemos, incluso deberíamos dejar las formas aseguradas que tenemos de producir arte y cultura en red y aventurarnos a otras maneras de conocer.

Estalíneaestá dada por algunos aspectos que focalizan en la ética, las buenas prácticas y la pedagogía de la cocreación hacia el futuro. La última pregunta de esta serie, con el intercambio de inventar el futuro: ¿dónde estás tú en términos de cocreación?, ¿dónde te encuentras en término cocreación como parte fundamental en torn a lo que veíamos recién? O sea, ¿dónde estás en términos de cocreación?, y para el dar respuesta a esto vamos a hacer una especie de cierre de imaginando el porvenir, imaginando las comunidades del porvenir donde, en ese núcleo, en ese centro, sin lugar a dudas que está esa sensibilidad e intersectorial del abrazo telemático, que hace a la conjunción de todas esas macro- y microhabilidades. A mí me gustaría poner en cuestión algunas cosas como, por ejemplo, ¿cuál es el ecosistema? Al volver a la pregunta inicial, ¿cuáles de los prosistema para tu comunidad en la e-cultura?, vamos a repensar ese ecosistema y a su vez qué significa en tu comunidad las 4C, porque no sé si lo mismo es e-compartir o se comparte de la misma manera en Ecuador o en la Universidad de las Artes o algunas comunidades, que como puedo estar compartiendo con otras comunidades. Entonces ahí creo que hay que hacer un énfasis porque en definitiva nosotros estamos en un permanente cambio, ese es el gran cuestionamiento, o sea, estamos en un terreno de permanente mutación y transformación y por eso la necesidad de dejar las modalidades seguras o ya conocidas de la producción artística. Hay muchos de los que estamos viendo, que seguro vamos a coincidir que la producción artística en pandemia pasó de ser una producción artística a hacer los dibujos y empezar a trabajar y a repensar lo que estamos haciendo para poder encontrar cosas nuevas, ese es el cuestionamiento inicial que pasa por entiendo.

Entonces, respondiendo a las interrogantes, por un lado, generar condiciones diferentes de creación, configurar un diseño de múltiples partes o localidades, porque lo local no es una cosa, son localidades más lo global, entonces ahí hay que trabajar, en esa configuración y, a su vez, que no es menor, el trabajar en tres líneas, al menos saber si se tiene o qué se tiene de políticas públicas sostenidas, capacidad técnica de esas comunidades, porque si no la tienen mis comunidades de pronto tengo que buscar otras comunidades que tengan las capacidades técnicas que yo no tengo, que mi comunidad no tiene en la cooperación, y además una infraestructura digital y de red.

to make a kind of closure of imagining the future, imagining the communities of the future where, in that nucleus, in that in that center, no doubt contains that intersectoral sensitivity of the telematic embrace, where those macro and micro skills converge. I would like to ask What is the ecosystem? Back to the initial question, let's rethink that ecosystem and what the 4C means in your community because I do not know if e-sharing is the same everywhere or if it is shared in the same way in Ecuador or in the University of the Arts, or in other communities. I can be sharing with other communities, then there I think we must make an emphasis because ultimately we are in a permanent change, that is the great questioning. We are in a field of permanent mutation and transformation and that is why we need to leave the safe or known modalities of artistic production. Much of what we are seeing, we will surely agree that the artistic production in the pandemic went from being an artistic production to drawings and to start working and rethink what we are doing, to be able to find new things.

So, to answer the questions... on the one hand, generating different conditions for creation, and configuring a design of multiple parts or localities, because local is not one thing, it is several localities plus the global, and we must work on that. We must work three lines at least to know if you have or whether you have sustained public policies, and technical capacity because if my communities do not have that, I will suddenly have to look for other communities that have the technical capacities that I do not have, that my community does not have in cooperation with others, as well as a digital and network infrastructure.

In the journey theory there are two types of features in imaginary trips or in real trips, such as this journey through cyberculture is one type of trip with two characteristics: the atlas and poetry. The atlas puts order, it is the rational aspect and poetry is the sensitive part deriving from the experience. Conversely, the emotional has two characteristics that must be balanced, with technology, but without neglecting ethics. Community ethics and I chose this phrase that philosopher Quintanilla from Spain said about citizen philosophy, "when it comes

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En la teoría del viaje se dan dos características que siempre suceden de cualquier tipo de viaje imaginario o un viaje real —como esto que estamos viajando a través de la cibercultura cuenta un tipo de viaje—, y es que hay dos características: el atlas y la poesía. El atlas en el sentido del que ordena, organiza, está lo racional; y la poesía como lo sensible que dé la experiencia. Desde el inverso, en la situación de lo emocional, las dos características tienen que estar balanceadas, incluidas con la tecnología, pero sin dejar de lado el otro aspecto no menor que es el de la ética. La ética comunitaria, y seleccioné esta frase que dijo el filósofo Quintanilla desde España en filosofía ciudadana: «Cuando hablamos de ética, disfruta de la vida y ayuda a vivir a los demás», esa es, quizá, o debería ser el centro el corazón de nuestras comunidades venideras en torno a la ética.

En noviembre, en el *Harvard Business Review*, salió que no solamente las comunidades, sino que las personas en situación de trabajo aprenden cuando aprenden de la experiencia, cuando hay una reflexión moral y cuando hay una reflexión ética. Entonces, a veces creemos que son cosas separadas y en realidad hace a nuestro quehacer si el quehacer también de los demás. Los procedimientos tienen que estar sincronizados, yo no les voy a dar qué procedimientos porque eso se determina en cada diseño, pero tienen que estar sincronizados con la educación cultural y la cultura educativa, con una pedagogía de la cocreación para una futura e-cultura, o sea, el término perspectiva y de permanente creación y trabajar con la metodología de buenas prácticas que es la que nos permite aprender y determinar hacia dónde vamos y qué es lo correcto las conexiones. No estamos hablando de conexiones de Internet, sino que estamos hablando de conexiones con nuestras macro- y microhabilidades, ahí están y deberían estar centralizadas en esa sensibilidad intersectorial, porque sin esa sensibilidad intersectorial no puede haber nunca apropiación y no puede haber tampoco creación de la e-cultura. Ahora bien, en otro punto, yo diría que el diseño de la atmósfera de Internet no es solamente una cuestión de los ingenieros, sino que tiene que ser una cuestión de la comunidad que crea y tiene que estar vinculada en dos líneas. Por un lado, el diseño de infraestructura, por supuesto que tienen que estar los ingenieros, pero no solo ellos. En el diseño de la infraestructura de Internet viene todo lo que estuvimos viendo de abierta y demás y el diseño de la usabilidad de la red, eso es lo que nos va a permitir el disfrute de experimentar y, dentro del disfrute de experimentar, las pruebas, los ensayos para dar resultados que son la retroalimentación de la

to ethics enjoy life and help others live”, that is perhaps, or should be the center of our future communities around ethics.

In its November issue, the *Harvard Business Review* mentioned that not only communities, but people in work situations learn when they learn from experience when there is a moral reflection, and when there is an ethical reflection. So, sometimes we think that they are separate things and actually our work affects the work of others. The procedures have to be synchronized, I will not give you what procedures because that is determined in each design, but they have to be synchronized with cultural education and educational culture, with a co-creation pedagogy for a future e-culture. Perspective and permanent creation and the methodology of good practices allow us to learn and determine where we are going and what connections are the right ones. We are not talking about internet connections, but with our macro and micro skills, there they are and should be centralized in that intersectoral sensibility, otherwise there can never be an appropriation and no creation of e-culture. Designing the atmosphere of the internet is not only a matter of engineering, but has to be a question of the community that creates and it has to be linked in two lines, on the one hand, the design of infrastructure, of course, the engineers have to be included, but not only them. In designing the internet infrastructure everything that opens up new avenues, the design of the network usability, that is what will afford us the joy of experimenting and experiencing the challenges, the trials, and errors are the feedback that will allow us to work on the design of the infrastructure and the design of the usability.

To conclude, one type of interaction is proactive, which I am going to show you, and the other one is that within the communities there has to be a permanent flow and flow of *the bottom up and the top down*, that is, from the bottom up and from the top down, this is what is going to give us the synergy of all those synchronous movements and different design synchronicities, that communities can generate things that will later scale up and reach the

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experimentación y que, a su vez, nos va a permitir trabajar el diseño de la infraestructura y el diseño de la usabilidad.

Dentro de la interacción me gustaría compartirlas, pues, una breve conclusión. Una es proactiva, que ya les voy a mostrar y la otra es que, dentro de las comunidades, tiene que haber un permanente flujo y fluir del *bottom up* y *el top down*, es decir, de abajo hacia arriba y de arriba hacia abajo, esto es lo que nos va a dar la sinergia de todos esos movimientos sincrónicos y de diferentes sincronización. Es de diseño, de que las comunidades puedan generar cosas que después se escalen y que lleguen a autoridades, pero también generar hacia abajo de las comunidades esta producción. Esto nos enfrenta a discutir y lidiar con el peor de los lados que es el rechazo, el error, la frustración, todo lo que se podría decir, pero que es lo que en definitiva nos permite avanzar, aunque parezca que no, porque es lo que siempre queremos evitar, pero en la prueba, el ensayo, los resultados, el placer de experimentar, tiene mucho que ver con lidiar con estos problemas.

Por eso, mi conclusión es bien propositiva: busquemos un motivo, ahí tiene que estar el corazón, el núcleo, el resto lo inventaremos teniendo en cuenta lo que crearemos juntos, teniendo en cuenta todas estas características que estuve mencionando. Pero para finalizar me preguntara algo: ¿de dónde están o dónde se encuentran las comunidades venideras? Yo les diría que hay que trabajar en algo que quizás lo dejamos como al detalle, se les diría que está aquí y ahora; aquí y ahora está el futuro de las comunidades, porque en él quiere entender, concebir y aprendernos. Desde que la producción artística está en el aquí y ahora de la producción, de la cibercultura y de la e-cultura, es donde vamos a apropiarnos de que realmente este tipo de producción artística es original y auténtica.

authorities, but also to generate this production downward. This confronts us to discuss and deal with the worst, that is rejection, error, frustration, everything that could be said, but ultimately allows us to move forward, even if it seems it doesn't because it is what we always want to avoid, but the challenges, the trials, and errors, the results, the joy of experimenting have a lot to do with dealing with these problems.

Therefore, my conclusion is very pro-positive: let's look for a reason, that is where the heart should be, the core, the rest we will invent taking into account what we will create together, taking into account all these characteristics that I was mentioning. Finally, if I ask where the future communities are, I would say that we have to work on something that is *here* and *now*, the future of our communities is *here* and *now* is, to understand, create, and learn. Since artistic production is in the *here* and *now* of production, cyberculture, and e-culture, it is where we will make sure this type of artistic production is really original and authentic.

# Entrevista de UAPK

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Muchas gracias a la red de Cumulus, a la UArtes. Creo que es importante que este tipo de actividades internacionales se lleven a cabo en un lugar que no está considerado como un centro, sino como una periferia.

La Universidad de las Artes tiene una trayectoria en relación a cómo construir de abajo hacia arriba un proyecto de educación superior, donde las artes tienen una visión integral que se conecta muy bien con algunas de las discusiones que se propician.

Hoy quiero hablar sobre cómo usar el conocimiento milenario para resolver problemas contemporáneos. Cuando nos referimos al arte, a la tecnología, a la innovación, siempre hablamos de lo que se ha construido hace poco. Pero hay otros saberes que tienen cientos o a veces miles de años de desarrollo. No por eso son primitivos. Al contrario, son muy sofisticados, tanto que, muchas veces, no los entendemos.

Quiero mencionar algunas experiencias en el campo del arte, la tecnología y la innovación, pero vinculados con la naturaleza, sobre todo, interpretando la naturaleza como un fenómeno que involucra las comunidades locales. A esas comunidades, que me parece que podríamos decir que tienen un conocimiento milenario, y las maneras en las que se entrelazan los problemas contemporáneos con estas comunidades.

De manera positiva y negativa, como el cambio climático, la contaminación ambiental, cómo se genera una dinámica social contemporánea que se da en la Amazonía y el uso de nuevos medios de comunicación, nos pueden proporcionar vías para beneficiar, además de esas comunidades, a nosotros mismos y entender de maneras muy diferentes el desarrollo y lo que podríamos llamar el bienestar, no solo a niveles materiales, sino en un sentido más amplio.

En primer lugar, hay un conocimiento milenario que a veces dejamos de lado al ser algo considerado como «primitivo» (como dicen muchos). Esos son términos, además, lamentablemente ligados a visiones coloniales y postcoloniales que se mantienen hoy día. No por eso estamos aquí intentando luchar contra esos conceptos, porque son conceptos que nosotros mismos los tenemos permanentemente. Es cómo construimos cognitivamente, la conformación del pensamiento, y lo que es el pensamiento contemporáneo.



# UAPK Interview

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Thanks to the Cumulus network, to UArtes. I think it is important that this kind of international activity occurs in a place that is not considered a center, but a periphery.

UArtes has a trajectory about how to build, from the bottom up, an education project, where the arts have a comprehensive vision, which connects very well with some of the discussions that are propitiated.

Today I want to talk about how to use millennial knowledge to solve contemporary problems. When we talk about art, technology, and innovation, we always talk about what has been built recently. But there is other knowledge, which has hundreds, or sometimes thousands of years of development. That's not why they're primitive. On the contrary, they are very sophisticated, so much so that we do not understand them sometimes.

I want to mention some experiences in art, technology, and innovation but linked to nature, above all, interpreting nature as a phenomenon involving local communities; which I think we could say have a millennial knowledge, and how contemporary problems are intertwined with these communities.

Positively and negatively, such as climate change, environmental pollution, how a contemporary social dynamic is generated in the Amazon, and the use of new media, can provide us with ways to benefit, in addition to those communities and ourselves, and understand in very different ways the development and what we might call well-being, not only at material levels but in a broader sense.

First, as we say, there is a millennial knowledge that sometimes we leave aside to be something considered primitive (as many say). These are also terms linked, unfortunately, to colonial and post-colonial visions that are maintained today. That is not why we are here trying to fight these

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Quiero comenzar haciendo una mención histórica. En el año 72, aproximadamente, en Perú se había instaurado un gobierno revolucionario de las fuerzas armadas. Fue un golpe militar liderado por Juan Velasco Alvarado. La particularidad, frente a otros regímenes que ya existían en la región, de golpes militares, es que aquí incursionó un gobierno de izquierda que buscaba realizar profundas transformaciones de reformas sociales y económicas.

Una de sus iniciativas fue crear un centro llamado El Centro de Estudios de la Participación Popular. Lo singular de ese centro era quiénes trabajaban ahí. Fue dirigido por el antropólogo brasileño Darcy Ribeiro, quien, en esa época, ya estaba exiliado por la dictadura de su país. Él reunió algunas de las mentes más brillantes de la época para generar un grupo de reflexión sin precedentes en esa época.

La visión y el centro no eran, meramente, en el campo de las ciencias sociales. Lo que se buscaba era encontrar modelos tecnológicos-matemáticos, que permitieran pensar en el desarrollo. Uno de los invitados a trabajar fue el físico-matemático y futurólogo argentino Óscar Varsavsky, que estableció una serie de modelos que permitían analizar los efectos de políticas, los cuales son sistemas complejos que a veces no se pueden prever intuitivamente. Él hablaba mucho de la idea de un proyecto nacional, pero visto de una manera sistémica y computacional. Un tema importante a destacar es que, en aquella época, era realmente grotesca la escasa información que existía sobre los pueblos indígenas que vivían en la selva. Stéfano Varese, investigador italooperuano, quien fue el director de investigación de este proyecto, mencionaba que tenían que ir a datos de hace 200 o 300 años, producidos por misioneros, gente que iba a explorar la Amazonía. Entonces, la información era realmente muy antigua y no consideraban una serie de criterios que hoy son fundamentales.

Lo que hicieron los investigadores del centro, a partir de simulaciones informáticas-computacionales, fue evaluar las consecuencias de los cambios estructurales introducidos, justamente, por esta ley de comunidades nativas; ley importante, pero que iba a afectar a diversas etnias indígenas. Esos modelos se realizaron a partir de enfoques cuantitativos que analizaban las definiciones indígenas como familia, economía, producción, uso de la tierra, recursos, valores sagrados del territorio; categorías que habitualmente no se consideran cuando se habla de desarrollo.

El proyecto no duró mucho, lamentablemente. En el año 75 hubo un nuevo golpe militar y eso desmanteló el proyecto del centro y con él sus radicales y originales ideas. No obstante, fue un momento muy importante. Yo diría para la historia de la cibernética en América Latina. Vista la cibernética como un campo que conecta la tecnología con espacios de estudio y sobre el desarrollo social del ser humano.

concepts because they are concepts that we permanently have. It is how we construct, cognitively, the conformation of thought, and what is contemporary thought.

I would like to begin by making a historical reference. In the year 1972, approximately, in Peru, a revolutionary government of the armed forces had been installed. It was a military coup led by Juan Velasco Alvarado. The peculiarity of military coups, compared to other regimes that already existed in the region, is that here a leftist government was committed that sought to carry out profound transformations of social and economic reforms.

One of his initiatives was to create a center called The Center for Popular Participation Studies. The unique thing about that center was who worked there. It was directed by the Brazilian anthropologist Darcy Ribeiro, who, at that time, was already exiled by the dictatorship of his country. He brought together some of the brightest minds of the time to generate an unprecedented think tank at that time.

The vision and center were not merely in the field of social sciences. What was sought was to find technological-mathematical models, which allowed us to think about the development. One of the people invited to work was the Argentine physicist-mathematician and futurologist Oscar Varsavsky, who established a series of models that allowed analyzing the effects of policies, which are complex systems that sometimes cannot be intuitively predicted. He talked a lot about the idea of a national project but was seen systemically and computationally. An important point to note is that, at that time, the scarce information that existed about the indigenous peoples living in the jungle was grotesque. Stefano Varese, an Italian-Peruvian researcher, who was the research director of this project, mentioned that they had to go to data 200 or 300 years ago, produced by missionaries, people who were going to explore the Amazon. Back then, the information was very old, and they did not consider several criteria that are fundamental today.

From computer-computational simulations, the researchers of the center evaluated the consequences of the structural changes introduced, precisely, by this law of native communities; important law, but it was going to affect various indigenous ethnic groups. These models were based on quantitative approaches that analyzed indigenous definitions, such as family, economy, production, land use, resources, and sacred values of the territory; categories that are not usually considered when talking about development.

Orador (a) principal

¿Cómo el pensamiento computacional nos ayuda a desarrollar nuevos modelos ciudadanos, nuevos modelos de sociedad?

Hay una historia muy larga en relación a la cibernética en América Latina que no voy a comentar ahora. Pero creo que este elemento de hace 50 años, de alguna manera, nos conecta con esa historia que es muy importante.

Si hablamos de manera más contemporánea, voy a referirme a un trabajo que estuvimos haciendo hace poco, del cual hay información que se puede revisar *online*. Se trata de una investigación realizada como parte de ATA, junto a la Bienal de Sidney. Un programa para leer, de manera contemporánea, lo que significan los ríos en la Amazonía, los cuales son mucho más que medios de transporte y comunicación.

Las comunidades indígenas ribereñas que se desarrollan ahí compartieron y mantuvieron conocimiento ancestral durante generaciones, a través de prácticas culturales, del mito, de rituales, pero que confluían alrededor del río. Pensemos que solo el río del Amazonas contiene el 20 % del agua dulce de la Tierra y forma parte de un sistema complejo en el que las lluvias, la humedad, los minerales, sustentan los ciclos del agua y los nutrientes que proporcionan el enriquecimiento del suelo, la fertilización de la tierra. Es mucho más complejo que un sistema de transporte o comunicación como muchas veces inferimos.

Estos conocimientos indígenas son amplios, dispersos también. Por nombrar un caso, el pueblo de Aguajún está conformado por cerca de 40 mil habitantes que están en 281 comunidades nativas, alrededor de varias cuencas, del Marañón, del Cenepa, de Chipec, de Nieva, de mayo; que cruzan varias regiones. Además, los ríos no conocen de nacionalidad, son transfronterizos. Entonces, atraviesan diferentes países.

Llevar esos conceptos que tenemos, que son conceptos vistos como primitivos, de naciones y fronteras políticas; que hoy día, lamentablemente, se afincan en nuestros países de América Latina, pero también en el mundo, como Europa, grupos radicales, racionalistas, etc. Los ríos nos dicen lo contrario. Nos hablan sobre cómo los conceptos de naciones y fronteras políticas no son conceptos que van en línea con estos aspectos naturales.

Al cruzar nueve países latinoamericanos, el carácter transfronterizo de los ríos de la Amazonía genera un impacto sistémico. Por ejemplo, cómo un derrame de petróleo en Ecuador puede afectar a las comunidades y al medio ambiente en el Perú. Son efectos sistémicos. Es por eso por lo que los derechos legales, sociales, pero también físicos de los ríos y su reconocimiento, deben generar nuevas relaciones con las comunidades y con el planeta.

The project did not last long, unfortunately. In the year 1975, there was a new military coup. That dismantled the project of the center and with it its radical and original ideas. But it was a very important moment. I would say for the history of cybernetics in Latin America. View cybernetics as a field that connects technology with study spaces and about the social development of the human being. How does computational thinking help us develop new citizen models, new models of society?

There is a long history of cybernetics in Latin America that I will not comment on now. But I think this element from 50 years ago somehow connects us to that story that is very important.

If we speak in a more contemporary way, I will refer to a work that we were doing recently, of which there is information that can be reviewed online. This is an investigation carried out as part of ATA, together with the Sydney Biennale. A program to read in a contemporary way what the rivers in the Amazon mean, which are much more than means of transport and communication.

The indigenous riverine communities that developed there, shared and maintained ancestral knowledge for generations through cultural practices, myths, and rituals, but that converged around the river. Let's think that only the Amazon River contains 20% of the earth's fresh water and is part of a complex system in which rainfall, moisture, and minerals, sustain the cycles of water and nutrients that provide soil enrichment, and the fertilization of the soil. It is much more complex than a transport or communication system as we often infer.

This indigenous knowledge is widespread and dispersed as well. To name a case, the town of Aguajún is made up of about 40 thousand inhabitants who are in 281 native communities, around several basins, Marañon, Cenepa, Chipe, Nieva, de Mayo; crossing several regions. Moreover, rivers do not know their nationality, they are trans-border. So, they cross different countries.

Take those concepts that we have, which are concepts seen as primitive, of nations and political borders, which today, unfortunately, settle in our Latin American countries, but also in the world, such as Europe, radical groups, rationalists, etc. Rivers tell us otherwise. They talk about how the concepts of nations and political boundaries are not concepts that go in line with these natural aspects.

When crossing nine Latin American countries, the transboundary nature of the rivers of the Amazon generates a systemic impact. For example, how an oil spill in Ecuador can affect communities and the environment in Peru. These are systemic effects. That is why the legal, social, but also physical rights of rivers and their recognition must generate new relationships with communities

Orador (a) principal

Hay investigadores como Nicola Pin, quien trabajó mucho sobre la Amazonía ecuatoriana, y ha puesto en marcha proyectos medioambientales y sociales vinculados a las familias que sufren la contaminación debido a la industria petrolera del Ecuador que ha dejado la Chevron-Texaco.

Lo particular de la contaminación por petróleo es que, al ser grandes proyectos financiados de manera privada, pero a veces también son públicos, cuando hay un derrame se genera una buena cantidad de ingresos económicos hacia las comunidades. Lo que, de alguna manera, provoca una falsa y temporal situación de bienestar, pero que a largo plazo no es sostenible. Esos efectos en el medio ambiente son, a su vez, efectos sociales. Razón por la cual hay proyectos de microrremediación, usando hongos, por ejemplo, para limpiar lugares contaminados.

Repensar un poco en los modelos en relación a cómo trabajar con las comunidades, pero, además, entender cómo estos son problemas sociales. Creo que en este punto es donde se puede pensar cómo el diseño y cómo la inventiva puede ayudar. Una es con la fabricación digital. Existe una de las comunidades más importantes de fabricación digital en América Latina, de la que considero que debemos estar orgullosos.

El primer laboratorio de fabricación digital se creó en América hace, aproximadamente, doce años. Sin embargo, el primero en dar, realmente, un cambio significativo en el desarrollo de los *fab labs* se creó hace diez años (un poco más) en Perú, Lima; y permitió desarrollar treinta y ocho laboratorios *fab labs*, no solo en América Latina, sino también en otras partes.

¿Qué pasa con esto? A partir de la generación de una economía verde, alternativa basada en esta integración del conocimiento local, natural, cultural, incluyendo tecnologías que sean disruptivas, podemos pensar en una red de laboratorios digitales flotantes. Ese es el proyecto que está impulsando Venus Juárez, quién fue el cofundador del *Fab lab Lima* y que ayudó a la expansión de los estudios de fabricación digital en América Latina y otras partes del mundo. Él tuvo la idea de planear una red de laboratorios flotantes y que proporcionen a las comunidades locales el acceso a las vías tecnológicas y herramientas que permitan desarrollar sus propias soluciones.

Lo importante de la fabricación digital es que es bastante local. Permite inventar de manera directa. Dicho en pocas palabras, es integrar a las poblaciones locales con los desafíos diarios que existen, vinculados al agua, la energía, la salud, los alimentos, la educación, las comunicaciones.

En ese sentido, se estaría desarrollando aquí una comunidad de *makers* y que, además, pueden tener un vínculo con la industria. Vinculados a sistemas que puedan permitir el análisis con biosensores, impresión de

and the planet. There are researchers, for example, Nicola Pin, who worked a lot on the Ecuadorian Amazon and launched environmental and social projects linked to families suffering pollution due to the oil industry of Ecuador that Chevron-Texaco has left.

The particular thing about oil pollution is that being large projects financed privately, but sometimes publicly when there is a spill a good amount of economic income is generated for the communities. This, in a way, causes a false and temporary welfare situation, which in the long term is not sustainable. These environmental effects are, in turn, social effects. This is why there are micro-remediation projects, using fungi, for example, to clean contaminated sites.

Rethink models about how to work with communities, but also understand how these are social problems. I think this is where you can think about how to design and how inventiveness can help. One is with digital manufacturing. There is one of the most important digital manufacturing communities in Latin America, which I think we should be proud of.

The first digital manufacturing laboratory was created in America about twelve years ago. However, the first to really give a significant change in the development of “fab labs” was created ten years ago (or a little more) in Lima, Peru; and allowed the development of thirty-eight fab labs, not only in Latin America but also in other parts.

What’s wrong with this? From the generation of a green economy, an alternative based on this integration of local, natural, and cultural knowledge, including disruptive technologies, we can think of a network of floating digital laboratories. That is the project managed by Venus Juárez, who was the co-founder of the Fab Lab Lima and helped the expansion of digital manufacturing studios in Latin America and other parts of the world. He had the idea of planning a network of floating laboratories and providing local communities with access to technological pathways and tools to develop their solutions.

The important thing about digital manufacturing is that it’s quite local. It allows you to invent directly. Put simply, it is integrating local populations with the daily challenges that exist, linked to water, energy, health, food, education, and communications. In that sense, a community of makers would be developing here and they may also have a link with the industry. Linked to systems that can allow analysis with biosensors and food printing. It is for this reason that the Amazon region, with all this diversity, is the ideal place to incubate this digital manufacturing.

Orador (a) principal

alimentos. Es por esta razón que el Amazonas, con toda esta diversidad, es el lugar ideal para incubar en esta fabricación digital.

Hay otros espacios más. La tecnología es importante en las investigaciones. Por ejemplo, la lingüística en la Amazonía es tan diversa, razón por la que es de las más amplias que existen en el mundo. Investigadores como Roberto Zariquiey, asociado en evolución lingüística y cultural y también profesor en la Universidad Católica de Perú, ha venido trabajando en la gramática de referencia del lenguaje cacataibo, junto con las familias de lenguas panuanas, tanto del Perú y del oeste de Brasil y Bolivia. Han hecho un trabajo para poder analizar cómo estas lenguas, por ejemplo, el caso puntual de la comunidad isconahua; ellos, al ser alejados de sus prácticas nómadas y al ser ubicados por colonos en una zona específica, perdieron no solo sus prácticas, sino también su lengua.

Hoy día queda solo una persona que habla, prácticamente, la lengua isconahua. Algo que hay que tener en cuenta es que cuando una lengua muere, significa que hay otras implicaciones sociales traumáticas, porque perder la lengua es como perder la identidad. Mediante la construcción de modelos de informáticos y de *machine learning*, hoy día se puede revitalizar la lengua. Se pueden hacer mecanismos por los cuales las comunidades puedan volver a aprender esos lenguajes.

Ese es un trabajo que se viene haciendo con mucho éxito. Esas nuevas tecnologías abren discusiones sobre la relevancia para salvar, no solamente lenguas, sino todo lo que viene alrededor de la categoría «lenguas»; es decir, las historias, sus sonidos. Todos estos elementos se conectan, y sobre todo cómo se puede socializar en poblaciones más jóvenes.

La producción de las lenguas está supeditada a su comunicación sostenida. A través de historias de la gente se difunden estos flujos necesarios. Esto también se conecta con lo que podríamos llamar como *low tech*, es decir, un tipo de tecnología no tan sofisticada para responder a estrategias transmedia. No necesariamente cuando hablamos de tecnologías tenemos que pensar en las más sofisticadas. Podemos pensar en tecnologías intermedias analógicas. Tengamos en cuenta que, en la Amazonía, uno de los grandes problemas que hay es la falta de conectividad a internet. En ese sentido, lo que debemos de hacer es responder de forma creativa, desarrollando enfoques radicales.

Hace unos años, Matías Vega, desarrolló un proyecto de una radionovela escrita y producida en la Amazonía con un equipo intercultural. Un proceso de colaboración con los lugareños y que dio lugar a la realización de una fábula moderna ambientada en las comunidades aguahum y que reflexiona sobre las implicancias de



There are other spaces. Technology is important in research. For example, linguistics in the Amazon is so diverse, which is why it is one of the largest in the world. Researchers such as Roberto Zariquiey, an associate in linguistic and cultural evolution and also a professor at the Catholic University of Peru, have been working on the reference grammar of the Cacataibo language, along with the families of Panuan languages, from both Peru and western Brazil and Bolivia. They have done some work to be able to analyze how these languages, for example, in the specific case of the Isconahua community; when they were removed from their nomadic practices and when they were located by settlers in a specific area, they lost not only their practices but also their language.

Today, there is only one person who practically speaks the Isconahua language. One thing to keep in mind is that when a language dies, it means that there are other traumatic social implications because losing the language is like losing the identity. By building computer models and machine learning today you can revitalize the language. Mechanisms can be made by which communities can re-learn these languages.

That is a job that has been done with great success. These new technologies open discussions about relevance to save not only languages but everything that comes around the category “languages”; that is, stories, and their sounds. All these elements are connected, especially how they can be socialized in younger populations.

The production of languages is conditional on their sustained communication. Through people’s stories, these necessary flows are spread. This also connects to what we might call a low-tech, a kind of not-so-sophisticated technology for responding to transmedia strategies. Not necessarily when we talk about technologies we have to think about the most sophisticated. We can think about intermediate analog technologies. Keep in mind that in the Amazon region, one of the big problems there is the lack of internet connectivity. In that sense, what we must do is respond creatively, developing radical approaches.

A few years ago, Matías Vega, developed a radio drama project written and produced in the Amazon with an intercultural team. A process of collaboration with the locals led to the realization of a modern fable set in the Aguahum communities and reflecting on the implications of living in a kind of democracy under construction, which is how we live in, virtually all Latin American countries.

Orador (a) principal

vivir en una suerte de democracia en construcción, que es como vivimos en, prácticamente, todos los países de América Latina.

Esta novela fue emitida por siete radios regionales, primero en Perú y luego en otras radios regionales del Ecuador, Colombia y Bolivia. Lo interesante es el impacto que pueda tener mediáticamente. Lo que propone Matías es un concepto más radical, el cual es pensar en el transmedia amazónico, es decir, detectar las características y limitaciones que existen en la Amazonía y cómo emprender esta variedad de lenguas con el uso de baja tecnología, pero con potente distribución y cómo desarrollar nuevos experimentos que también enriquezcan la lengua.

La lengua es algo vivo. No podemos pensar que las podemos encasillar en cuidar a una población cuando siempre estamos impactados por la tecnología. Entonces, el transmedia no solo podría amplificar el potencial de algunas radios o medios locales que reformatean un poco sus contenidos en nuevas plataformas, manteniendo su agenda política, social, pero cortando nuevos contenidos y captando también nuevas audiencias que podrían hacer más sostenibles estos proyectos.

Hay ejemplos, como el de Radio Cámara, que buscan el respeto de los derechos de los pueblos indígenas. Lo buscan a partir de este tipo de iniciativas. Considero que, gracias a eso, actualmente es posible que podamos reflexionar sobre el impacto de la tecnología desde otras vías pero siguiendo fórmulas quizás más radicales.

El filósofo chino Yuk Hui creó un concepto llamado *cosmotécnica*. Su punto de partida es una crítica a la visión de la tecnología como algo antropológicamente universal. Para él, esto no siempre es así. Las tecnologías siempre deben ser incrustadas en las cosmologías particulares en las que se crearon. Esto va más allá de la mera funcionalidad y el utilitarismo. No es que haya una sola tecnología, sino múltiples. Lo que significa también una unión a través del cosmos y una moral a través de las actividades y las técnicas. De esa manera, si hay una pluralidad de *cosmotécnicas*, también debemos construir una visión de nuevas tecnologías, como la inteligencia artificial, que permitan la orquestación de diferentes *cosmotécnicas*. Para ello necesitamos experimentación artista con el fin de descolonizar la visión occidental céntrica de la tecnología. Necesitamos abogar por el desarrollo de sistemas informativos que tengan en cuenta estas *cosmotécnicas* indígenas y los conocimientos ancestrales, preservando el mundo natural y ampliando estas relaciones con los ríos, con los animales, pero también con las lenguas y las mitologías en lo que podría definirse como una simbiosis relacional.

This radio series was broadcast by 7 regional radio stations, first in Peru and then on other regional radio stations in Ecuador, Colombia, and Bolivia. What's interesting is the impact it can have on the media. Matías proposes a more radical concept, which is to think of the Amazonian transmedia, that is to say, to detect the characteristics and limitations that exist in the Amazon and how to undertake this variety of languages with the use of low technology, but with power distribution and how to develop new experiments that also enrich the language.

Language is alive. We can't think that we can pigeonhole them into caring for a population when we're always impacted by technology. So transmedia could not only amplify the potential of some local radio or media outlets that reformat their content on new platforms, maintaining their political agenda, and social, but cutting new content and also attracting new audiences that could make these projects more sustainable.

There are examples, such as Radio Camara, that seek respect for the rights of indigenous peoples. They seek it from such initiatives. I believe that thanks to this, it is now possible that we can reflect on the impact of technology from other avenues but follow perhaps more radical formulas.

The Chinese philosopher Yuk Hui created a concept called *cosmo-technique*. His starting point is a critique of the view of technology as anthropologically universal. For him, this is not always the case. Technologies must always be embedded in the particular cosmologies in which they were created. This goes beyond mere functionality and utilitarianism. It's not that there's just one technology, but multiple. This also means a union through the cosmos and morality through activities and techniques. In this way, if there is a plurality of *cosmo-techniques*, we must also build a vision of new technologies, such as artificial intelligence that allow the orchestration of different *cosmo-techniques*. For this, we need artist experimentation to decolonize the central Western view of technology. We need to advocate for the development of information systems that consider these indigenous *cosmo-techniques* and ancestral knowledge, preserving the natural world and expanding these relationships with rivers, animals, but also with languages, and mythologies in what could be defined as a relational symbiosis.

Orador (a) principal

# Orador principal José Carlos Mariátegui en conversación con Cristian Villavicencio

## Presentación de Cristian Villavicencio: «Tecnologías de la experiencia»

La conferencia «Tecnologías de la experiencia» abordó el desarrollo del proyecto con el mismo nombre, que posteriormente fue expuesto en la 15.<sup>a</sup> Bienal de Cuenca en Ecuador. La reflexión a través de esta práctica artística buscó plantear preguntas relevantes sobre la relación entre arte, biología y tecnología desde una perspectiva situada en Ecuador.

El proyecto «Tecnologías de la experiencia» ensayó un ambiente de percepción expandida que cuestionó la categoría de lo «tecnológico» como un sistema moderno que media nuestra relación con la realidad a través de la hiperdigitalización. En su lugar se propuso una estrategia de subjetivación de lo científico en diálogo con conocimientos ancestrales del contexto ecuatoriano. Se trata de una investigación especulativa bajo la pregunta: ¿podemos pensar en diferentes conocimientos situados de lo tecnológico o, siguiendo a Yuk Hui, cosmotécnicas?

La presentación finalizó con diversas experiencias de producción artística y pedagógica realizadas en la Universidad de las Artes en Guayaquil en las que, junto a estudiantes, se planteó alternativas a una lectura hegemónica de la tecnología. Desde esta perspectiva, se expusieron conocimientos ancestrales sonoros como técnicas epistemológicas sofisticadas para relacionarse con el entorno. Estos procesos de producción se realizaron en el Fablab del Centro de Innovación MZ14 que forma parte de la universidad.

# Keynote Speaker José Carlos Mariátegui in Conversation with Cristian Villavicencio

## Presentation by Cristian Villavicencio: “Technologies of the Experience”

The conference “Technologies of the Experience” addressed the development of the project of the same name, which was later showcased at the 15th Cuenca Biennial in Ecuador. The reflection through this artistic practice sought to raise relevant questions regarding the relationship between art, biology, and technology from an Ecuadorian perspective.

The “Technologies of the Experience” project tested with an expanded perception environment, that questioned the label of the “technological” as a modern system that mediates our relationship with reality through hyperdigitalisation. Instead, a strategy was proposed to subjectivize the scientific knowledge in dialogue with ancestral knowledge from the Ecuadorian context. It is a speculative research under the question: could we think of diverse technological situated knowledge or, as Yuk Hui proposes, cosmotechnics?

This lecture concluded with an array of artistic and pedagogical experiences carried out in Universidad de las Artes in Guayaquil, in which alongside students, alternatives to a hegemonic reading of technology were proposed. From this perspective, ancestral sonic knowledge was presented as sophisticated epistemological techniques to interact with the environment. These production processes were created at the Fablab, in MZ14’s Innovation Center which is part of the university.

Orador (a) principal



«Tecnologías de la experiencia» en 15.ª Bienal de Cuenca (2021). Cristian Villavicencio.



Procesos de trabajo, junto a estudiantes, para la realización de «Tecnologías de la experiencia» en MZ14 de la Universidad de las Artes.



“Technologies of Experience” at the 15th Cuenca Biennial (2021). Cristian Villavicencio.



Work processes, together with students, for the realization of “Technologies of Experience” in MZ14 of Universidad de las Artes.



# Arte urbano y rediseño de ciudades

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Me pidieron que hablara sobre el tema de la pista cuatro: arte urbano y rediseño de ciudades, y lo haré desde la perspectiva de un investigador de arte callejero y grafiti aquí en la Universidad de Middlesex en Londres, pero también desde la perspectiva de alguien que trabaja cerca con Nuart Festival en su revista académica y en su programa de charlas.

Quería comenzar analizando algunas de las afirmaciones que comúnmente se hacen sobre el impacto positivo del arte urbano en las ciudades y las comunidades. A menudo se argumenta que el arte urbano es una de las formas de arte más democráticas y accesibles del mundo, y supongo que lo que queremos decir con esto es que, para ver arte urbano, ver grafiti, ver arte callejero, no es necesario ir a un museo o una galería. De hecho, es posible que no se sienta cómodo yendo a un museo o galería; es posible que su familia nunca vaya a estos lugares. El arte en las calles es democrático y accesible para la gente común. Entonces, esa es una de las primeras afirmaciones positivas.

El segundo es el nivel de compromiso y participación de la comunidad que es inherente a las formas del arte urbano. Con esto quiero decir que no tienes que ser un artista para involucrarte en la creatividad urbana, no tienes que ser un artista para hacer algo de arte callejero, o para hacer algunos grafitis; en teoría, todos pueden participar en un nivel que las galerías y los museos simplemente no permitirían. Aunque algunas obras de arte en el espacio de la galería o el museo están diseñadas para ser participativas e invitan a la participación de los espectadores, siempre hay límites para esa participación. Es decir, solo hay ciertas formas en las que se le permite interactuar con el arte en el espacio de la galería, mientras que el trabajo en la calle está abierto a la participación y el compromiso a un nivel mucho más profundo.

La otra cosa que creo que es interesante es en términos de las formas en que el arte urbano funciona dentro de las ciudades, son las afirmaciones que se hacen sobre cómo esto afecta a las personas.



# Urban Art and Redesigning Cities

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I was asked to talk on the topic of Track Four: Urban Art and Redesigning Cities, and I'm going to do this from the perspective of both a street art and graffiti researcher here at Middlesex University in London, but also from the perspective of somebody who works closely with Nuart Festival on their academic journal and their talks program.

I wanted to start off by looking at some of the claims that are commonly made for the positive impact of urban art on cities and on communities. It's often argued that urban art is one of the world's most democratic and accessible art forms, and I guess what we mean by this is that to see urban art, to see graffiti, to see street art, you don't need to go to a museum or to a gallery. Indeed, you might not be comfortable going to a museum or gallery —your family may not ever go to these places. Art on the streets is democratic and accessible to ordinary people. So, that's one of the first positive claims.

The second is the level of community engagement and participation that is inherent in urban art forms. By this I mean you don't have to be an artist to engage in urban creativity, you don't have to be an artist to do some street art, or to do some graffiti —everybody is in theory allowed to participate at a level that galleries and museums simply would not allow. Although some artwork in gallery or museum space is designed to be participatory and invites viewers' participation, there are always limits to that participation. That is, there are only certain ways that you are allowed to interact with the art in gallery space —whereas work on the street is open to participation and engagement at a much deeper level.

The other thing that I think is interesting in terms of the ways that urban artworks within cities are the claims that are made for how this affects people. Some claim that urban art and

Orador (a) principal

Algunos afirman que el arte urbano, el arte callejero y el grafiti alientan a las personas a explorar más activamente sus entornos urbanos. Alison Young llega incluso a sugerir que encontrarse con el arte callejero puede provocar una sensación de encanto o asombro, y que puede detener nuestro movimiento habitual por la ciudad. Por «movimiento habitual» me refiero a todos los viajes que hacemos en nuestra vida cotidiana en los que dejamos de ver activamente nuestro entorno, al caminar de la misma manera al trabajo, a la escuela o a las tiendas de todos los días: pasamos gran parte de nuestro tiempo en piloto automático.

El arte urbano puede detener este movimiento habitual y sorprender y encantar a la gente: tiene el poder de hacer que la gente se detenga y piense. Por lo tanto, este es un reclamo bastante fuerte sobre el impacto positivo del arte callejero en las personas en entornos urbanos. Otros investigadores argumentan que el arte callejero se puede utilizar para activar la agencia de las personas, ya sea su agencia creativa o su agencia política, o para crear conciencia sobre problemas sociales y mejorar la empatía con la difícil situación de los demás. Sin embargo, cabe señalar que estas afirmaciones están vinculadas a la historia del arte callejero como una forma de arte activista más que como una forma de arte o grafiti que no están vinculados al activismo.

En cualquier caso, estas afirmaciones fundacionales sobre el impacto positivo del arte urbano tienden a adoptar una definición de arte urbano que asume que es lo que Javier Abarca llama «escala humana». Me encanta este término. Se refiere al trabajo que es producido por humanos sin la ayuda de equipos como grúas, andamios, elevadores y toda la parafernalia que se necesita para producir un mural monumental o una obra de arte gigante, que toma días para pintar y requiere permisos de la ciudad para producir. A escala humana, Javier habla de fenómenos como estas obras diminutas en miniatura de [Evol](#); se apodera de estas cajitas eléctricas que vemos repartidas por nuestras ciudades —que normalmente ni nos damos cuenta— y las convierte en miniaturas de nuestro entorno urbano para que podamos ver reflejadas nuestras vidas a escala en miniatura en estos objetos normalmente invisibles. A menudo, también incorpora etiquetas y grafitis en estos pequeños bloques de apartamentos, lo cual es una forma bastante ingeniosa de hacer que las personas se detengan, miren y reflexionen sobre su propio entorno.

Por lo tanto, estos son ejemplos de arte urbano a escala humana, que hasta cierto punto están en conflicto con la noción de que el arte callejero tiene que significar siempre un mural monumental, en

street art and graffiti encourage people to more actively explore their urban environments. Alison Young goes as far as to suggest that encountering street art can lead to a sense of enchantment or wonder and that it can arrest our habitual motion through the city. By ‘habitual motion’ I mean all of the journeys that we take in our everyday lives where we stop actively seeing our environment, walking the same way to work or to school or to the shops every day — we spend a lot of our time on autopilot.

Urban art can arrest this habitual motion and surprise and enchant people — it has the power to make people stop and think. So, this is quite a strong claim for the positive impact of street art on people in urban environments. Other researchers argue that street art can be used to activate people’s agency — whether that’s their creative agency or their political agency, or to raise awareness of social issues and to enhance empathy with the plight of others. However, it should be noted that these claims are linked to the history of street art as an activist art form rather than with forms of art or graffiti that aren’t linked to activism.

In any case, these foundational claims about the positive impact of urban art tend to adopt a definition of urban art that assumes it is what Javier Abarca calls ‘human-scale.’ I love this term. It refers to work which is produced by humans without the assistance of equipment like cherry pickers and scaffolding and lifts and all of the paraphernalia that it takes to produce a monumental mural or an artwork of giant-scale, that takes days to paint and permissions from the city to produce. By human-scale, Javier is talking about phenomena like these tiny miniature works by [Evol](#); he takes over these little electrical boxes that we see dotted around our cities — that we usually don’t even notice — and he turns them into miniatures of our urban environment so we can see our lives reflected in a miniature scale on these usually invisible objects. He also often incorporates tagging and graffiti into these little tiny apartment blocks — which is quite a neat way to get people to stop and look and reflect on their own environment.

So, these are examples of human-scale urban art, which are to some extent in conflict with the notion that street art has to always mean a monumental mural, rather than a very small-scale spontaneous act of urban creativity. This is a work by the artist [Helen Burr](#). One of

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lugar de un acto espontáneo de creatividad urbana a muy pequeña escala. Este es un trabajo de la artista [Helen Burr](#). Una de las cosas que hace además de pintar murales gigantes es que inserta figuras en miniatura en el mismo entorno urbano. Lo interesante de esto es que pinta las figuras de la gente local que ve en la calle. Entonces, podrías estar pasando por esta puerta un miércoles y luego, a la mañana siguiente, pasas de nuevo y te ves pintado en miniatura. Esta es una sorprendente interacción a escala humana en nuestra cotidianidad urbana que se relaciona con nociones más antiguas de arte callejero que no están necesariamente vinculadas a murales monumentales.

Otro aspecto del arte callejero que me gustaría que consideráramos es que sigue siendo, para muchos artistas, una forma de arte activista que tiene raíces políticas y críticas. Bill Posters lo ha llamado un «arma en la lucha contra la opresión». Algunos artistas todavía usan el trabajo en la calle como una forma creativa de resistencia para desafiar las desigualdades e injusticias y llamar la atención sobre ellas. En términos más generales, se podría argumentar que cualquier trabajo en la calle es político en el sentido de que involucra fundamentalmente la libertad de expresión del derecho a la ciudad, ya sea grafiti o arte callejero. Entonces, una ética fundamental para el trabajo en la calle se basa a menudo en una reacción activista o una reacción a la injusticia y un intento de abrir una conversación con una comunidad que está implicada o afectada por esto.

Hay muchas historias de origen bastante nostálgico y poético para el arte callejero. El grafiti tiene un linaje más claro, pero la historia del arte callejero es más controvertida y sus historias de origen varían según la cultura o el país en el que se encuentre. Algunos países y culturas tienen una larga historia de muralismo político que, por supuesto, informa acerca de los entendimientos locales sobre la comprensión del arte urbano y lo que puede lograr. Otros están bastante apegados a una historia de origen que vincula el arte callejero con los eventos que ocurrieron en París en 1968, donde estudiantes y trabajadores salieron a las calles y usaron eslóganes políticos poéticos y pegados como protoformas de arte callejero para activar a la población.

De hecho, el arte urbano sigue siendo un recuerdo relevante para las revoluciones más contemporáneas, y siempre debemos considerar estos cuando pensamos en la vida del arte en las paredes de nuestra ciudad. Este es un trabajo de [Bahia Shahab](#) de El Cairo. Ella pintó esto durante los levantamientos

the things she does alongside painting giant murals is that she inserts these miniature figures into the same urban environment. What's interesting about this is that she paints the figures of the local people that she sees on the street. So, you could be walking past this doorway on a Wednesday and then the next morning you walk past again and you see yourself painted in miniature. This is a surprising human-scale interaction in our urban every day that maps onto older notions of street art that aren't necessarily linked to monumental murals.

Another aspect of street art that I'd like us to consider is that it is still, for many artists, a form of activist art that has political and critical roots. Bill Posters has called it a "weapon in the fight against oppression." Some artists still use work on the street as a creative form of resistance to challenge inequalities and injustices and to draw attention to these. More broadly you could argue that any work on the street is political in that it fundamentally involves freedom of expression and an expression of the right to the city — whether that's graffiti or street art. So, a foundational ethic for work on the street is often grounded in an activist reaction or reaction to injustice and an attempt to open up a conversation with a community that is implicated in or affected by this.

There are a lot of quite nostalgic and poetic origin stories for street art. Graffiti has a clearer lineage, but street art's history is more contested, and its origin stories vary, depending on the culture or country you're located in. Some countries and cultures have a long-established history of political muralism which of course informs local understandings of urban art and what it could do. Others are quite attached to an origin story that links street art back to the events that occurred in Paris in 1968, where students and workers took to the streets and used poetic political slogans and paste-ups as proto-forms of street art to activate the populace.

Indeed, urban art remains a relevant resource for more contemporary revolutions, and we should always consider this when we're thinking about the life of the art on our city walls. This is work by [Bahia Shahab](#) from Cairo. She painted this during the uprisings during the Arab Spring a few years ago now when many people were killed in political violence in the streets. What's interesting about Bahia's work is that she did not identify as a street artist before these

de la Primavera Árabe hace unos años, cuando muchas personas murieron en la violencia política en las calles. Lo interesante del trabajo de Bahia es que no se identificaba como artista callejera antes de estos levantamientos; esto fue algo en lo que se involucró como una respuesta directa a lo que estaba pasando en las calles de El Cairo, desde su sentimiento de indignación e injusticia, y su deseo de compartir esto con otras personas dentro de la ciudad cuando no había otras vías de comunicación disponibles. Entonces, estos son, en esencia, pareces vivas. Bahia encontró mil maneras diferentes de decir «no» en árabe. Encontró todos los símbolos únicos para la palabra «no» a lo largo de la historia y los convirtió en plantillas. Dicen cosas como «no al régimen militar», «no a la violencia policial», etc. Y ella usa el sostén azul aquí casi como una etiqueta, como se hiciese en un grafiti. Se refiere a un momento que realmente impulsó a los ciudadanos de El Cairo en ese momento, que es esta imagen de una mujer con un sostén azul siendo desnudada, humillada y golpeada en las calles.

Por supuesto, hay otras formas en que los artistas se relacionan con la política y con los entornos urbanos. Existe una tradición de artistas que interactúan con los espacios generalmente reservados para la publicidad, lo que también funciona para detener el movimiento habitual de las personas, ya sea que se trate de obras de arte políticas o no. Podría decirse que siempre es un acto político apoderarse de un espacio que generalmente se usa para vendernos cosas. La categoría de lo que cuenta como arte urbano también se expande continuamente, así que, por ejemplo, ahora encuentra personas que se identifican como artistas callejeros o artistas urbanos que trabajan en entornos no urbanos o rurales (de manera similar a los artistas de la tierra) para comentar sobre el activismo ambiental, como la destrucción de estos bosques en Sumatra en esta obra de [Ernest Zacharevic](#). A medida que la categoría de arte urbano continúa expandiéndose, no necesariamente estamos hablando de usar pintura en aerosol o pegar de manera convencional. Podría decirse que también podemos abarcar el uso de materiales orgánicos. Cuando pensamos en lo que podría significar el arte urbano en nuestras ciudades, podríamos incluir obras como esta intervención de Paul Harfleet, un artista residente en Inglaterra, pero su proyecto [Pansy Project](#) es internacional. Lo que hace es plantar una sola flor en el lugar del abuso, la violencia o el asesinato homofóbicos o transfóbicos y la titula según el discurso de odio pronunciado o el nombre de la víctima. Este es un pequeño acto que es, sin embargo, simbólico y poderoso. Puedes ver

uprisings; this was something that she engaged in as a direct response to what was going on in the streets of Cairo, from her sense of outrage and injustice, and her desire to share this with other people within the city when other lines of communication were not available. So, these are in essence living walls. Bahia found a thousand different ways to say “no” in Arabic. She found all of these unique symbols for the word “no” throughout history, and turned them into stencils. They say things like “no to military rule”, “no to police violence” and so on. And she uses the blue bra here almost as a tag as you would in graffiti. It refers to a moment which really catalyzed the citizens in Cairo at the time, which is this image of a woman in a blue bra being stripped and humiliated, and beaten on the streets.

There are of course other ways that artists engage with politics and urban environments. There is a tradition of artists interacting with the spaces usually reserved for advertising — which also operates to arrest people’s habitual motion, whether these are intended as political artworks or not. Arguably it’s always a political act to take over a space that’s usually used to sell us stuff. The category of what counts as urban art is also continually expanding, so for example, you now find people who identify as street artists or urban artists working in very much non-urban or rural environments (similarly to land artists) to comment on environmental activism, such as the destruction of these forests in Sumatra in this work by [Ernest Zacharevic](#). As the category of urban art continues to expand, we’re not necessarily just talking about using spray paint or paste-ups in a conventional fashion. Arguably, we can also encompass the use of organic materials. When we’re thinking about what urban art might mean in our cities, we could include work such as this intervention by Paul Harfleet, who’s an artist based in England, but his [Pansy Project](#) is international. What he does is that he plants a single flower at the site of either homophobic or transphobic abuse or violence or murder and titles it after the hate speech uttered or the name of the victim. This is a small act that is yet symbolic and powerful. You can see [here](#), by the placement of this particular pansy, that Paul has been brave enough to actually infiltrate the White House garden to plant a pansy on the lawn. So, this is a definition of street art that expands it to include artists that we might not otherwise consider to be street artists.

aquí, por esta colocación de este pensamiento en particular, Paul ha sido lo suficientemente valiente como para infiltrarse en el jardín de la Casa Blanca para plantar un pensamiento en el césped. Entonces esta es una definición de arte callejero que la amplía para incluir artistas que de otro modo no podríamos considerar artistas callejeros.

Otra forma de ampliar nuestra comprensión de lo que entendemos por creatividad urbana es pensar no solo en términos de una sola imagen u obra de arte. En términos de diseño, generalmente consideraríamos que la obra de arte individual es la pieza terminada: esta es la pieza que aparecerá en Instagram y en las redes sociales en fotografías. Tratamos este momento único en el tiempo como si hubiéramos capturado el arte urbano en una calle en particular, pero lo que me interesa en mi propio trabajo es capturar el arte urbano, el arte callejero, y el grafiti como parte de una conversación en curso, como parte de un ecosistema cultural que siempre involucra a más de una persona o artista.

Este mural fue producido por el artista [Scott Marsh](#) durante el período previo al voto por correo de Australia a favor del matrimonio entre personas del mismo sexo. En ese momento, las opiniones de la comunidad eran bastante contradictorias. Ahora, se expresaron muchos puntos de vista homofóbicos y los fundamentalistas cristianos bombardearon con pintura este mural, y luego lo cubrieron completamente con pintura negra. Pero lo alentador es lo que hizo la comunidad local en respuesta a este intento de pintar sobre el mural. Se pueden observar unos mensajes muy alentadores y positivos sobre el «triunfo del amor», etc., que apoyan a la igualdad en el matrimonio entre personas del mismo sexo. Esta es una forma de resistencia creativa que rechaza el discurso de odio visual representado por el bombardeo de pintura. Se siente como un acto estético bastante violento, pero todo es parte de la vida laboral en la calle. Entonces, cuando hablamos de arte urbano, arte callejero y grafiti, debemos considerar que esto es parte del latido del corazón de la ciudad, y que todo tipo de trabajo pertenece a esta categoría, no solo un mural terminado, nunca solo una etiqueta. Todas estas son partes de las conversaciones visuales que tienen lugar a nuestro alrededor, por lo que me gusta pensar en las ciudades como compuestas de «muros vivos» o, como lo llama Sabina Andron, «superficies sociales».

Los muros de nuestras ciudades no están muertos, están muy vivos. En muchos casos, la gente cree que, en el espacio público, la gente cree en los espacios por los que transita en la calle forman par-



One other way to expand our understanding of what we mean by urban creativity is to think not just in terms of a single image or piece of art. In terms of design, we would usually consider the single artwork to be the finished piece —this is the piece that will appear on Instagram and social media in photographs. We treat this one moment in time as if we have captured the urban art on a particular street, but what I'm interested in my own work is to capture urban art, street art, and graffiti as part of an ongoing conversation as part of a cultural ecosystem that always involves more than one person or artist.

This mural was produced by artist [Scott Marsh](#) during the lead-up to Australia's postal vote for same-sex marriage. At the time community opinions were quite conflicting. Now, there were a lot of homophobic views expressed and this mural got paint bombed by Christian fundamentalists and then painted over completely with black paint. But what's encouraging is what the local community did in response to this attempt to paint over the mural. You can see there are some very encouraging and positive messages about "love triumphing" and so on that are supportive of marriage equality and same-sex marriage. This is a form of creative resistance that pushes back against the visual hate speech represented by the paint bombing. It feels like quite a violent aesthetic act, but it's all part of the life of work on the street. So, when we're talking about urban art and street art and graffiti we need to consider that this is part of the heartbeat of the city and that all kinds of work belong in this category, not just a finished mural, never just a single tag. These are all parts of the visual conversations going on all around us, so I like to think of cities as being comprised of 'living walls' or, as Sabina Andron calls it, 'social surfaces'.

The walls of our cities are not dead - they're very much alive. In many cases, people believe in public space, people believe that the spaces that they walk through on the streets are part of the public common sphere, even though these walls might belong to privately owned buildings. Urban art is part of the life of our common places within the city, and I think it's important to look at the varied life of all of the art forms that occur on these walls rather than to think just in terms of the top-down design of single murals.

te del ámbito público común, aunque estos muros pertenezcan a edificios de propiedad privada. El arte urbano es parte de la vida de nuestros lugares comunes dentro de la ciudad, y creo que es importante observar la vida variada de todas las formas de arte que ocurren en estas paredes en lugar de pensar solo en términos del diseño de arriba hacia abajo para murales individuales.

Quiero mostrarles brevemente lo que quiero decir con lo que podemos ver cuando comenzamos a pensar en las murallas de nuestra ciudad como «vivas». Este es un método que yo llamo fotodocumentación longitudinal. Es básicamente una forma de fotografía repetida. Lo que quiero decir con esto es que deberíamos considerar el arte urbano, el arte callejero y el grafiti como dialógicos y democráticos, que implican una conversación entre más de una parte. Entonces, esto significa no abordar el arte urbano como si fuera siempre el producto de un solo autor, y no mirar nuestros entornos como si solo involucrarán diseños de arriba hacia abajo, sino también pensar en lo que sucede al lado de esos entornos, cómo la gente responde a las obras de arte en la calle agregando imágenes y comentarios propios.

Aquí, estoy siguiendo a Lachlan MacDowell al argumentar que el arte urbano es, en algunos sentidos, permanentemente inacabado, al menos en entornos urbanos... siempre se está desarrollando, siempre es efímero, puede que no dure necesariamente mucho, puede que se pule, puede que se escriba sobre el mismo, y la gente puede agregarle porque es parte de un ecosistema cultural en constante cambio. Este enfoque está diseñado para abarcar no solo lo que los planificadores de la ciudad podrían considerar murales estéticamente agradables, o formas de arte callejero que no ofenderán a nadie, sino también para cubrir toda la gama de posibles expresiones de creatividad en la calle que definitivamente tiene que incluir siempre formas de grafiti también. Uno de los problemas en algunas ciudades contemporáneas es que, con el crecimiento del muralismo, el grafiti se borra de las paredes de acuerdo a una jerarquía de valor estético donde el grafiti es menos valorado. Pero estas son formas de expresión urbana que debemos reconocer y celebrar.

Aquí hay un [ejemplo](#) de lo que le sucedió a una sola pared en Londres durante un período de tiempo. Creo que es interesante centrarse en un espacio en particular, en lugar de fotografiar muchas obras y espacios diferentes, solo para ver cuánto cambia una pared con el tiempo. Mi interés en este muro comenzó con esta obra de Banksy en 2012. Cuando apareció, la gente venía de muy lejos a ver esta obra y

I want to briefly show you what I mean by what we could see when we start to think about our city walls as ‘living’. This is a method that I call longitudinal photo documentation. It’s basically a form of repeat photography. What I mean by this is that we should consider urban art, street art, and graffiti as dialogic and as democratic, involving conversation between more than one party. So, this means not approaching urban art as if it is gallery-based art, not looking at art on the street as if it’s always the product of a single author, and not looking at our urban environments as if they involve only top-down design, but to also think about what happens next to those environments, how people respond to works of art on the street by adding images and comments of their own.

Here, I’m following Lachlan MacDowell in arguing that urban art is in some senses permanently unfinished, at least in urban environments... it is always unfolding, it is always ephemeral, it may not necessarily last long, it may get buffed, it may get written over, and people may add to it because it’s part of an ever-changing cultural ecosystem. This focus is designed to encompass not just what city planners might consider aesthetically pleasing murals or forms of street art that nobody’s going to be offended by, but also to cover the entire range of possible expressions of creativity on the street which very definitely has to always include forms of graffiti as well. One of the problems in some contemporary cities is that with the growth of muralism, graffiti gets buffed off the walls according to a hierarchy of aesthetic worth where graffiti is less valued. But these are forms of urban expression we should recognize and celebrate.

Here’s an [example](#) of what happened to just one wall in London over a period of time. I think it is interesting to focus on one particular space, rather than to photograph lots of different works and spaces, just to see how much one wall changes over time. My interest in this wall started with this work by Banksy back in 2012. When it appeared, people came from a long way away to see this work and the local community became very attached to it. This wall is located in quite a socially and economically deprived part of London, so people were very proud to have this art in their community. Unfortunately, it did not last terribly long on the wall. The work by Banksy was removed without warning from the wall and was then offered for private auction in Miami.

la comunidad local se apegó mucho a ella. Este muro está ubicado en una parte bastante desfavorecida social y económicamente de Londres, por lo que la gente estaba muy orgullosa de tener este arte en su comunidad. Desafortunadamente, no duró mucho en la pared. La obra de Banksy fue retirada sin previo aviso de la pared y luego ofrecida a subasta privada en Miami.

Pueden ver aquí que el cemento que reemplaza la obra de arte removida todavía está fresco en esta fotografía. En ese momento, la comunidad protestó públicamente por la eliminación del arte. Las personas se pegan emocionalmente e invierten en el arte en las paredes de sus ciudades, y eliminar el arte callejero de los vecindarios de las personas puede generar una reacción violenta. Pueden ver aquí que cuando el Banksy fue retirado de la pared para la venta privada, la gente salió y protestó en las calles y exigió que se lo devolvieran. Los políticos locales también vieron esto como un robo; aunque legalmente esto no fue un robo, sino que fue algo perfectamente legal porque los dueños del edificio autorizaron su retiro. Sin embargo, debido a que la pared del edificio da a un espacio aparentemente público que las personas consideran que les pertenece, las personas también consideraron que esta obra de arte también les pertenecía a ellos y que tenía un lugar legítimo en esa pared y en esa comunidad. Entonces, hubo más reacción pública de lo que los propietarios del edificio habían anticipado.

Lo que también es interesante es lo que sucedió en términos de la protesta estética o visual expresada en ese muro mismo. Aquí puedes ver que la gente ha utilizado el arte callejero y el grafiti para expresar su indignación y su dolor por la eliminación de la obra de Banksy. Todo esto parece un poco caótico, pero realmente centra la atención en el daño causado por la eliminación de este trabajo. Por lo general, el ayuntamiento local pintaría sobre cualquier grafiti que fuera objetable. Por lo general, no se permitiría que un grafiti como este permaneciera en la pared porque se consideraría ofensivo, pero la ciudad permitió que este grafiti y el arte callejero permanecieran durante casi tres semanas, porque creo que reconocieron que la comunidad estaba protestando contra la eliminación del Banksy de su pared. Pueden observar que el último trabajo que el consejo permitió mantener en la pared es el que parece ser un Banksy (pero definitivamente no es un Banksy). Pintaron sobre todo lo demás.

Entonces, la gente respondió creativamente a la pérdida de la obra de Banksy de la pared con una conversación visual inicial que se centró mucho en el llamado robo de la obra. Esta conversación conti-

You can see here that the cement replacing the removed artwork is still fresh in this photograph. At the time, the community protested publicly about the art being removed. People become emotionally attached to, and invested in, the art on the walls of their cities, and removing street art from people's neighborhoods can lead to quite a backlash. You can see here that when the Banksy was removed from the wall for private sale, people came out and protested on the streets and demanded that it be returned to them. Local politicians also saw this as a theft; although legally, this was not a theft, this was a perfectly legal thing to do because the owners of the building authorized its removal. However, because the wall of the building faces an apparently public space that people consider to belong to them, people also considered that this artwork also belonged to them and that it had a rightful place in that wall in that community. So, there was more of a public reaction than the building owners had anticipated.

What's also interesting is what happened in terms of the aesthetic or visual protest expressed on that wall itself. Here you can see that people have used street art and graffiti to express their outrage and their grief that Banksy's work had been removed. All of this looks a little bit chaotic but it really focuses attention on the harm caused by the removal of this work. Usually, the local city council would paint over any graffiti that was objectionable. Graffiti like this would not usually be allowed to stay on the wall because it would be considered offensive, but the city let this graffiti and street art stay up for nearly three weeks because I think they recognized that the community was protesting against the removal of the Banksy from their wall. You can see that the only work that the council allowed to keep on the wall is the one that looks like it might be a Banksy (but it's definitely not a Banksy). They painted over everything else.

So, people creatively responded to the loss of Banksy's work from the wall with an initial visual conversation that was very much focused on the so-called theft of the work. This conversation continued for some time. Here is an artist responding directly to the topic of this theft; this is on the morning of the auction of the real Banksy. Laura Keeble produced replica copies that looked identical to Banksy's original work, but these proved very ephemeral and did not last long on the street, as people took them home shortly after they appeared. Although this work lasted only a

nuó durante algún tiempo. Aquí hay un artista respondiendo directamente al tema de este robo; esto es en la mañana de la subasta del verdadero Banksy. Laura Keeble produjo réplicas que parecían idénticas a la obra original de Banksy, pero resultaron muy efímeras y no duraron mucho en la calle, ya que la gente se las llevó a casa poco después de que apareciera. Aunque este trabajo duró solo un par de horas, hizo un fuerte comentario sobre la mercantilización del arte en nuestras calles. Siguió otras obras de arte en esta pared, incluyendo [este trabajo](#) producido por el artista londinense Mobstr. Este trabajo es muy específico del sitio. Aquí, Mobstr anima una conversación imaginaria entre dos personas que pasan junto a la pared. Uno le dice «cariño, mira que es un Banksy», a lo que su pareja le replica «no seas tonto/a, querido/a, eso es vandalismo». Entonces, las opiniones imaginarias producidas aquí son divertidas, pero señalan la diferencia en términos de nuestras jerarquías de valor estético, entre «un Banksy» (o algún arte callejero que valga la pena mirar) y algo de vandalismo. Y mucha gente interpretó que vandalismo aquí significa grafiti y, por lo tanto, algo que tal vez no valga la pena detenerse a mirar.

Es interesante ver qué pasó con este muro a continuación porque el trabajo de Mobstr realmente activó a la comunidad local. Lo primero que sucedió es que algunas de las letras estaban pintadas encima, así que en lugar de decir «no seas tonto/a, querido/a, eso es solo vandalismo»<sup>1</sup>, ahora decía «sé enfermo/a, querido/a, eso es solo vandalismo»<sup>2</sup>. Entonces, mi primer intento de analizar esto fue que «estar enfermo» en la jerga urbana significa «ser creativamente sublime», así que pensé que tal vez esto estaba recategorizando «algún vandalismo» o algún grafiti como una forma de actividad creativamente sublime que no debe descartarse como algo que no vale la pena mirar. Pueden ver que es una pintura bastante tosca, por lo que no es alguien con un equipo de pintura muy sofisticado; es solo una persona común que ha pintado sobre esas letras en particular para cambiar el sentido de la oración. Pero luego alguien más restauró las letras de la oración original. Podemos ver aquí que la comunidad local ha seguido participando activamente con este muro y cuidando el arte callejero en formas que recuerdan la conservación del arte en los museos. Aquí la preservación y protección de las obras de arte urbanas pa-

<sup>1</sup> En inglés: “Don’t be silly, my dear, that’s just some vandalism”.

<sup>2</sup> Al escribir encima de unas letras en la frase original en inglés, la nueva frase se lee de esta manera: “Do be ill, my dear, that’s just some vandalism”.

couple of hours it made a strong point about the commodification of art on our streets. Other art on this wall followed, including [this work](#) produced by the London-based artist Mobstr. This work is very much site-specific. Here, Mobstr animates an imagined conversation between two people walking past the wall. One says, “darling, look it’s a Banksy”, to which his partner retorts “don’t be silly, my dear, that’s just some vandalism.” So, the imagined opinions produced here are playful, but they do point to the difference—in terms of our hierarchies of aesthetic worth—between ‘a Banksy’ (or some street art worth looking at) and some vandalism. And many people interpreted vandalism as here meaning graffiti, and thus something that maybe isn’t worth stopping to look at.

It’s interesting to see what happened to this wall next because Mobstr’s work really activated the local community. The first thing that happened is that some of the letters were painted over, so instead of it saying “don’t be silly, my dear, that’s just some vandalism”, it now reads: “do be ill, my dear, that’s just some vandalism.” So, my early attempt to analyze this was that ‘to be ill’ in urban slang means ‘to be creatively sublime’, so I thought perhaps this is re-categorizing ‘some vandalism’ or some graffiti as a form of creatively sublime activity that should not be dismissed as not worth looking at. You can see that it’s a fairly rough painting over, so this is not somebody with very sophisticated painting equipment; it is just an ordinary person who has painted over just those particular letters to change the sense of the sentence. But then somebody else restored the letters from the original sentence. We can see here that the local community has continued to actively engage with this wall and to care for the street art on it in ways that are reminiscent of the conservation of art in museums. Here the preservation and protection of urban artwork seems a matter of community responsibility and stewardship and not just the responsibility of local councils or municipalities.

I hope from this example that you can get a sense of an approach to urban art that views it more as a part of a living cultural ecosystem, so when we’re talking about designing environments or designing cities to encourage urban art and to encourage urban creativity we should not be thinking so much just in terms of top-down design or commissioning particular murals, but in terms of allowing spaces to flourish where people can become involved in urban creativity.

Orador (a) principal

reciese un asunto de responsabilidad y custodia de la comunidad y no solo responsabilidad de los ayuntamientos o municipios.

Espero que a partir de este ejemplo se logre obtener una idea de un enfoque hacia el arte urbano, que lo vea más como parte de un ecosistema cultural vivo, de modo que cuando hablemos de diseñar entornos o diseñar ciudades para fomentar el arte urbano y fomentar la creatividad, no deberíamos pensar tanto en términos de diseño de arriba hacia abajo o encargar murales particulares, sino en términos de permitir que florezcan espacios donde las personas puedan involucrarse en la creatividad urbana.

Lo siguiente que quiero abordar brevemente es otro gran cambio que ha estado ocurriendo con el arte urbano. Durante las últimas dos décadas, hemos visto un aumento bastante rápido en el número de festivales de arte callejero en ciudades de todo el mundo. Tengo la suerte de trabajar con el festival Nuart que comenzó en Stavanger, Noruega, y ahora está en Aberdeen, Escocia. Dirigido por Martyn Reed, este es uno de los primeros festivales de arte callejero del mundo y tiene más de 20 años. Sin embargo, muchos festivales de arte callejero, así llamados, son ahora en la práctica unos festivales de murales, por lo que los artistas que son invitados a pintar en ciudades de todo el mundo, particularmente con ayuntamientos o municipios más conservadores, pueden ser muralistas que no a menudo tienden a participar en trabajos a escala humana y no están necesariamente aliados al grafiti u otras formas de arte urbano. Dichos murales pueden ser más agradables estéticamente y menos desafiantes políticamente para las ciudades. De hecho, podría decirse que el advenimiento del moralismo ha llevado al crecimiento de entornos coloridos pero anodinos a nivel internacional. Estas obras a escala gigante no son participativos ni atractivas de la misma manera que se afirma que lo es el trabajo a escala humana en la calle, porque los murales a menudo representan una forma de creatividad diseñada de arriba hacia abajo que no invita a las personas a unirse tan claramente como las obras orgánicas de menor escala. Por lo tanto, en la última década ha habido un claro alejamiento del arte callejero como trabajo a escala humana y del arte urbano como una forma de arte que tiene el potencial de activar la agencia creativa de las personas, los derechos a la ciudad y la libertad de expresión.

Una de las razones por las que el arte urbano es popular entre las ciudades es que cada vez se lo considera más como un medio para «dar vida a las ciudades» y «revitalizar el compromiso cívico» en



The next thing I wanted to briefly address is another big change that has been going on with urban art. Over the last couple of decades, we have seen quite a rapid rise in the number of street art festivals in cities around the world. I am lucky enough to work with the Nuart Festival which started in Stavanger in Norway and is now in Aberdeen in Scotland. Directed by Martyn Reed, this is one of the world's first street art festivals and is over 20 years old. However, many contemporary street art festivals, so-called, are now often in practice mural festivals, so the artists that are invited to paint in cities around the world, particularly with more conservative city councils or municipalities, may be muralists who don't often tend to engage in human-scale work, and are not necessarily affiliated with graffiti or other forms of urban art. Such murals may be more aesthetically palatable and less politically challenging to cities. Indeed, the advent of muralism has arguably led to the growth of colorful but bland urban environments, internationally. These giant-scale works are not participatory or engaging in the same way that human-scale work on the street is claimed to be because murals often represent a designed top-down form of creativity that doesn't invite people to join in so clearly as many smaller-scale organic works. So, in the last decade, there has been a clear movement away from street art as human-scale work, and away from urban art as a form of art that has the potential to activate people's creative agency, rights to the city, and freedom of expression.

One of the reasons that urban art is popular with cities is because it is increasingly approached as a means to 'bring cities to life' and to 'revitalize civic engagement' in urban environments, to attract some form of art tourism, and so on. Cameron McAuliffe has argued that this may in turn be grounded in the sense that there has been a loss of community in our urban environments and that we need to try to design and plan in ways that will restore the conditions we need to resurrect these lost communal experiences. But he argues that in practice this search for lost forms of community, and trying to (re)create this through art on the streets is, in practice, often aligned with a desire to impose social order and to 'clean up' cities, and that a lot of cities position graffiti as a threat to this social order, so graffiti is often excluded from these creative city visions. Although broken windows theory is now widely discredited, it is still

los entornos urbanos, para atraer alguna forma de turismo artístico, etc. Cameron McAuliffe ha argumentado que esto, a su vez, puede basarse en el sentido de que ha habido una pérdida de comunidad en nuestros entornos urbanos, y que debemos tratar de diseñar y planificar de manera que restablezcan las condiciones que necesitamos para resucitar a estas experiencias comunitarias perdidas. Pero argumenta que, en la práctica, esta búsqueda de formas perdidas de comunidad, y tratar de (re)crearlas a través del arte en las calles, en la práctica, a menudo se alinea con el deseo de imponer un orden social y de «limpiar» las ciudades, y que muchas ciudades posicionan el grafiti como una amenaza para este orden social, por lo que el grafiti a menudo se excluye de estas visiones creativas de la ciudad. Aunque la teoría de las ventanas rotas ahora está ampliamente desacreditada, las autoridades locales todavía la utilizan para presentar la idea de que el grafiti conducirá al crimen y que es una especie de puerta de entrada a la creatividad criminal. Esto significa que el grafiti suele quedar fuera de este tipo de planificación cultural.

Otro problema con los enfoques de ciudades creativas y con el crecimiento de los festivales de murales es que el arte callejero, y en menor medida el grafiti, es una parte visible del proceso de gentrificación y desplazamiento de la población local. Los urbanizadores a menudo interpretan el arte urbano como un símbolo de que un área es «genial» y está lista para un mayor desarrollo. Ahora se ve como algo atractivo en un área. Muchos artistas callejeros se dan cuenta de que eso es problemático y hay muchos artistas que responden a este mismo problema en su propio trabajo en las calles. Aquí en Londres, la artista Aida Wilde se ha centrado en este tema en su trabajo. Está ubicada en Hackney Wick, un área que se está gentrificando rápidamente, pero que tradicionalmente albergó a muchos artistas y mucho grafiti, y mucho arte callejero. Este edificio es un *pub* abandonado. Aida organizó *show en grupo* en el exterior del edificio, para protestar contra la gentrificación y el desplazamiento que estaba ocurriendo en esa zona. Pueden ver a la izquierda que dice «desde la casa de mierda hasta el ático». Esta es una declaración del artista Edwin, y resultó bastante profética. Dos años después de que se tomó esta primera foto, se puede ver que, de hecho, se está construyendo un ático en el fondo: así de rápido se está produciendo el desarrollo. Más recientemente, todo este arte se cubrió con pintura cuando el edificio fue adquirido por una cadena de *pubs* para su desarrollo. Es importante que los artistas formen parte de esta conversación: que

drawn on by local authorities in presenting the idea that graffiti will lead to crime, and that it's kind of a gateway form of criminal creativity. This means that graffiti is often left out of this kind of cultural planning.

Another issue with creative cities' approaches and with the growth of mural festivals is that street art, and to a lesser extent graffiti, is a visible part of the process of gentrification and the displacement of local people. Urban art is often read by developers as a symbol that an area is 'cool' and ready for further development. It's now seen as something attractive in an area. A lot of street artists do realize that is problematic and there are many artists who respond to this very issue in their own work on the streets. Here in London, the artist Aida Wilde has focused on this issue in her work. She is located in Hackney Wick, an area that is rapidly being gentrified, but that traditionally housed a lot of artists and a lot of graffiti, and a lot of street art. This building is an abandoned pub. Aida organized a [group show](#) on the outside of the building, to protest against the gentrification and displacement that was happening in that area. You can see on the left it reads "from s\*\*t house to penthouse." This is a statement by artist Edwin, and it turned out to be quite prescient. Two years after this first photo was taken, you can see that there is indeed a penthouse being built in the background - this is how fast the development is occurring. More recently, all of this art was painted over as the building was acquired for development by a pub chain. It's important that artists are part of this conversation — that the process of gentrification occurring is not something that people are unaware of, and there are a lot of innovative ways that people creatively challenge this.

Of course, the parallel and much bigger case that also says something about artists' rights in the process of gentrification was in the US, with 5 Pointz in Queens. This building was a mecca for graffiti writers around the world for decades until the owner of the building, without warning, buffed over most of this work, including some work that had survived for a very long time and that people traveled to see. This act gave rise to a number of high-profile creative forms of protest and resistance by graffiti writers and street artists. I'll just mention one of these for now. This was Ann Lewis's response, which she called "[Define Progress.](#)" She wrapped

el proceso de gentrificación que se está produciendo no es algo que la gente desconozca, y que hay formas innovadoras en las que las personas lo desafían de forma creativa.

Por supuesto, el caso paralelo y mucho más grande que también dice algo sobre los derechos de los artistas en el proceso de gentrificación fue en los EE. UU., con 5 Pointz en Queens. Este edificio fue una meca para los escritores de grafiti de todo el mundo durante décadas hasta que el propietario del edificio, sin previo aviso, pulió la mayor parte de este trabajo que había sobrevivido durante mucho tiempo y que la gente viajaba para ver. Este acto dio lugar a una serie de formas creativas de protesta y residencia de alto perfil por parte de grafiteros y artistas callejeros. Solo mencionaré uno de estos por ahora. Esta fue la respuesta de Ann Lewis, a la que llamé «Define “progreso”». Envoltió el exterior del edificio con lo que parece una cinta policial amarilla gigante que dice «Gentrificación en progreso», en protesta por la pérdida de esta obra increíblemente valiosa, en términos de herencia del grafiti. Este acto también derivó en una batalla legal, por la cual el propietario del edificio fue condenado a pagar el monto máximo de la indemnización legal a 21 artistas, por un total de 6.7 millones de dólares estadounidenses. Como estoy segura de que muchos de ustedes saben, este fue un caso de prueba, en términos de aplicación de la Ley de Derechos de los Artistas Visuales, en términos de otorgar a los artistas urbanos el derecho a proteger su trabajo como obras de arte «de una talla reconocida», contra la modificación, destrucción o mutilación intencional.

Entonces, aquí las formas legales de protesta coexisten con las formas visuales de protesta en las calles. Estoy realmente interesada en la interacción entre los dos, y más ampliamente en el arte urbano como una forma de conversación que tiene un impacto en el mundo y es parte de conversaciones sociales mucho más amplias, no tanto como forma de trabajo que podría embellecer ciudades aisladas porque el arte urbano para las ciudades y las comunidades promete mucho más que eso.

the exterior of the building in what looks like giant yellow police tape that reads, “Gentrification in Progress,” in protest at the loss of this incredibly valuable work, in terms of the heritage of graffiti. This act also led to a legal battle, as a result of which the building’s owner was ordered to pay the maximum amount of statutory damages to 21 artists, for a total of 6.7 million US dollars. As I’m sure many of you are aware, this was a test case, in terms of the application of the Visual Artists Rights Act, in terms of giving urban artists the right to protect their work, as artworks “of a recognized stature,” against intentional modification, destruction or mutilation.

So, here legal forms of protest are co-occurring with visual forms of protest on the streets. I’m really interested in the interplay between the two, and more broadly in urban art as a form of conversation that has an impact on the world and is part of much wider societal conversations, not so much as a form of work that might beautify cities in isolation because there’s a lot more promise to urban art for cities and communities than that.



# Politics, Communities and Disobedience

**PANEL 1**





# We Would Strike: Performing Collectivity in a Post-Industrial Shire

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## ABSTRACT

On July 30, 1984, 11 mercury miners locked themselves down in the mines of Almadén (Ciudad Real, southern Spain) to protest their precarious economic and social conditions. Inside the oldest and most productive mercury mines in the world's history, the miners endured the dark and contaminated galleries for 11 days and nights until their claims were addressed.

As an emigrated local filmmaker, I came back to post-industrial Almadén in 2019 with the idea of making a feature documentary film project about the mining strike. The premise of this film, called *Encierro* (*Lock-In*), is to find young locals willing to live inside the now-closed mines for 11 whole days to homage the old miners and recreate the experience of 1984, 35 years later. What if 11 people locked themselves inside the mine for 11 days and nights in the present, while Almadén suffers high rates of migration, unemployment, and pessimism due to its precarious post-industrial situation?

Apart from engaging our collective mining past by performing the form and duration of a previous workers' strike, *Encierro* proposes the underground as a living and symbolic space to foster a series of conversations, encounters, and social and political propositions to contribute to a process of reimagining Almadén, which rose from a mine shaft more than 2000 years ago, as something else besides a mining town. My artistic methodology uses the past as a documentary score or scenario and performs it in current socio-cultural conditions. I do this to intervene in the present and collectively imagine future directions.

**Keywords:** Post-industrial, mine, performance, ritual

## Introduction

On July 30, 1984, 11 mercury miners locked themselves down in the mines of Almadén (Ciudad Real, southern Spain) to protest their precarious economic and social conditions. Inside the oldest and most productive mercury mines in the world's history, the miners endured the dark and contaminated galleries for 11 days and nights until their claims were addressed.

As an emigrated local filmmaker, I came back to post-industrial Almadén in 2019 with the idea of making a documentary film project about the mining strike. The premise of this film is to find young locals willing to live inside the now-closed mines for 11 whole days to homage the old miners and recreate the experience of 1984, 35 years later. What if 11 people locked themselves inside the mine for 11 days and nights in the present, while Almadén suffers high rates of migration, unemployment and pessimism due to its precarious post-industrial situation? Apart from engaging our collective mining past by performing the form and duration of a previous workers strike, *Encierro* proposes the underground as a living and symbolic space to foster a series of conversations, encounters, and social and political propositions to contribute to a process of reimagining Almadén, which rose from a mine shaft more than 2000 years ago as “something else besides” a mining town. The method uses the past as a documentary score and performs it in current socio-cultural conditions, to intervene in the present and collectively imagining new futures.

In my contribution, I will reflect upon the production process of my feature-length film, *Encierro [Lock-In]*. I will explore the potential of documentary film fieldwork to take on a different relationship to normal life than the same or similar events would have as “untransformed reality” (Goffman 1974) as it happens in play, theatre, carnival, and ritual — a strike versus the reenactment of a strike— and its potential for activism and social transformation. I will also explore the use of the conditional tense in documentary, that is, a speculative and hypothetical approach to reality that explores the “potentially” real, the “possible,” and the “what if” in the process of documenting the world. In short, I will analyze the opportunities for acting upon the world when creating reality, and not only documenting it. I will ponder

how this approach can be used for social action as well as the tensions inherent to the transformation of a past event into present action.

## Pablo's Scrapbook

<https://vimeo.com/557581840>

PW: VIS1

In the clip above, from *Pablo's Winter* (Chico Pereira 2012), we see Pablo Marjalizo, one of the 11 Almadén mercury striking miners locked for 11 days in 1984. Pablo represents the last generation of mercury miners and their strike in 1984, which is the last remarkable workers' protest in Almadén. Between 1984 and the making of *Pablo's Winter* in 2012, Almadén went from being the most productive mercury mines in the world's history to a post-industrial society in which unemployment, migration, and lack of opportunities have come to substitute the once flourishing mining industry. As a result of the closure of the mines, Almadén shire went from 36.000 inhabitants to around 12.000, losing one-third of its population and becoming an aged and hard-hit community. Unesco declared Almadén mines "World Heritage Site" in 2012, turning it into a mining park open to tourism. Overall, Almadén has gone from being an industrial society to one that manages the heritage and ruins of its industrial past.

Like many other locals from younger generations, I hardly knew anything about the 1984 strike until I met Pablo and started making a film with him. The first time Pablo mentioned the mining strike to me was around 5 weeks into the shooting of the film. That day, he opened one of the drawers from underneath his TV and took out what it seemed to be a cardboard-covered book called *Recuerdos* (in English: *Memories*). *Recuerdos* was a 1984 issue of celebrity magazine called *Semana* that Pablo had transformed into an album to document his 11 days of lockdown at 650 meters underground. In Pablo's *Recuerdos*, the reader can follow the correspondence between the workers and the Mining Company, press clippings, messages of support from the

community as well as notes accompanying the gifts coming from the surface to make the life of the striking miners more bearable: folding chairs, fruit, newspapers, magazines, tobacco, cakes. There was something in that book that affected Pablo. This becomes obvious from the beginning of the scene, when Pablo, after reading the title of his scrapbook, paused and added the word “tristes” (sad): “Recuerdos tristes” (unhappy memories). As the scene progresses and Pablo reads the different messages, his body starts showing signs of uneasiness, especially compared to Pablo’s composure in other parts of the film, in which he is firm, assertive, ironic, and rather grumpy.

Pablo gives the viewer access to the wound that the end of mining has left in this generation of miners. Nonetheless, this clip is important to introduce the local mining strike of 1984 as the historical referent that inspired *Encierro*. In the scene, Pablo opens his album and shares his archive (and documentation) of his 11 days underground. Outside Pablo’s living room, we see the deserted mine esplanade and the ghostly industrial ruins. The scene ends with Pablo closing the album and stating a lapidary “la historia es la historia”, which could be translated as “history is past.” It is precisely this “history is past” which *Encierro* tries to put into question creatively. Whereas the scrapbook scene in *Pablo’s Winter* presents the mining strike as an historical event anchored in the past, *Encierro* seeks to transform the historical referent into a present event that will recreate the strike. The premise of this film is to find young locals willing to live inside the now-closed mines for 11 whole days to homage the old miners, and to reflect upon our present situation.

What has lasted the most in the collective memory from the mining strike of 1984 is the sense of union and solidarity experienced in the community, as the messages in Pablo’s scrapbook testify. Locals refer to it as “the entire village was there day and night.” By going to the dark depths of the mine in 1984, the miners also created an “excess” of visibility to their social problems. I guided my artistic process following these ideas of community union, action, and solidarity, as well as the paradox of creating an excess of visibility by going into darkness. I turned my artistic inquiry into the form of a question, expressed in conditional terms: *what*

if we locked ourselves in the mine now, in our post-industrial present? *Would* we be able to awaken the feeling of community and give visibility to the current problems of the area? When thinking about the potential answers, I feared that the sense of community and the ability to fight together might have also disappeared together with the mining generations.

Thus, my artistic methodology uses the mining strike as a documentary “score,” and performs it in the current socio-cultural conditions. The objective is not to perform the past event (i.e., the mining strike), but using it as a model to act and reflect upon the present. Rather than representing the past, I aim to put in motion a creative and social process that will become part and parcel of the everyday of the village for 11 days, and it has social transformation at its core.

## Two Worlds

<https://vimeo.com/557600561>

PW: VIS1

This clip brings together two different worlds under the same industrial ruins of the mine: the mining past and the present post-industrial Almadén. The clip shows some of the sessions carried out with locals that responded to the casting call for the reenactment of the strike, as well as interviews with some of the miners, locked down in 1984. The views about the present are predominantly negative: closure of businesses, geographic isolation, depopulation, institutional abandonment, etc. There is a general feeling that “the village is dying, and nobody does anything.” The post-industrial generation represented in the casting clip is the first non-mining generation in more than 2000 years. As one of the participants says, we are the generation that has not found a way to reinvent ourselves. At the other end of more than 2000 years dedicated to mining, an industry heavily based on transformation, there is a post-industrial generation who struggle to transform themselves into something else besides a former mining town.

I take the strike of 1984 to be a score that I need to adapt to the present post-industrial reality. I consider this a process of adaptation and appropriation of a past event that occurred in a particular context (the mining Almadén) into a new context (the post-industrial Almadén 35 years later). The historical event is the reference, the model. The adaptation process involves maintaining, discarding, and transforming it. A clear example is the selection of the 11 participants for the 2019 lockdown. In 1984, 11 male miners carried out the strike as only men worked in the galleries, and there was no female presence in the workers' unions. I found essential to re-think how to treat this aspect in the process of selecting participants for the 2019 reenactment. Whereas in 1984 the strike was part of the workers movement, in 2019, the lockdown needs to be understood as a broader social reclamation, not tied to workers' claims. Besides that, it would not make sense to restrict the casting to only male participants. The reenactment of the strike does not strive for verisimilitude, rather for adapting the political and social actions of the past into social and political "gestures" in the present.

The final group of 11 participants was made up of men, women, people from different towns in the shire, ethnic and gender minorities, and people who have had to emigrate, like me (I am one of the participants locked down in 2019). I selected the participants for their degree of involvement in the current social problems of the area, not for any possible acting capacities, personality traits, etc. Looking for socially engaged people was my way of adapting the concept of unionists to the post-union context of 2019. Celia, one of the locked down participants, is Pablo Marjalizo's granddaughter. During the lockdown, Celia slept in the same mattress her grandfather used 35 years earlier.

The process of adaptation implies asking the correlation of certain aspects that occurred in the industrial and working-class context of 1984 to the current post-industrial reality of 2019 Almadén. In all these decisions, the reenactment, which served as a conceptual framework for this intervention, is losing its verisimilitude with the past events, and some of its representational status. The participants would not have to represent the old miners but, if anything, the current inhabitants of the area.

## We Would Strike

<https://vimeo.com/557589534>

PW: VIS1

Almadén, which means ‘the mine’, rose as a town from these mining shafts more than 2000 years ago. The general view in the shire is that “we are in a hole,” meaning the state of financial and social depression brought about by the closure of the mine and the lack of restructuring plans. *Encierro* turns that metaphor into its driving force. During 11 days, the participants will live in the most representative “hole” of Almadén (the underground mine) in an attempt to collectively imagine a more hopeful future.

In the process of transforming the archive from the mining strike into a present durational event of 11 days, I also have to rethink the political aspect of the original event, and how to adapt it to the present. The concept of the strike in *Encierro* is mobilized as a symbol for the need to fight for a better future, this time in the post-industrial context. The strike is no longer possible in the present circumstances. The mining company does not operate as such, there are no more miners, nor workers’ unions. Nonetheless, the frustration and sense of injustice that fueled the mining strike are still present 35 years later. This time, the frustration is not directly focused on Almadén Mining Company (MAYASA), but on the general situation of distress and historical injustice that is perceived in the area as a result of the continued extractive practices that this mining community, like so many others, has suffered. *Encierro* seeks to appropriate the strike as a symbol of the discontent and sense of injustice that is present in the post-industrial Almadén. But its reenactment aims not only to symbolize community struggle but to enact it in the present time.

The strike of 1984 was a time of intense meetings between workers, workers’ representatives, the Mining Company, and the State, owners of the mine. My idea was not to reenact these meetings as if we were in 1984 but to have political meetings and debates anchored in the present and about the situation in 2019. The possibility of bringing together members of the community, politicians, representatives of the educational and health system, etc., is difficult to achieve. Through this artistic

project, I have the opportunity to plan time and space for conversation and reflection (the 11 days in the mine) and carry out those encounters.

In his essay, “A Theory of Play and Fantasy,” Bateson introduces his famous example of monkeys playing wrestling at the zoo. Bateson writes,

I saw two young monkeys *playing*, i.e., engaged in an interactive sequence of which the unit actions or signals were similar to but not the same as those of combat. It was evident, even to the human observer, that the sequence as a whole was not combat, and evident to the human observer that to the participant monkeys this was “not combat.” Now, this phenomenon, play, could only occur if the participant organisms were capable of some degree of metacommunication, *i.e.*, of exchanging signals which would carry the message “This is play”.<sup>1</sup>

Bateson speaks of metacommunicative messages that frame the exchanges of messages happening within them. In other words, a metacommunicative frame establishes “the relationships between the speakers.”<sup>2</sup> The frame of play makes the messages happening inside it to be understood as something different than they would if the frame of play would not be at work. For instance, there is a difference between a labor strike and the action (or set of actions) that are similar to a strike but happen within a different frame, i.e., the making of a film about a strike. This new frame or metacommunicative situation (the making of a film) comes closer to being an evocation/recreation of a strike. But the stakes are not the same and some of the actions, albeit similar, do not have the same meaning. For Bateson, “this is play” means that “these actions in which we now engage do not denote what those actions for which they stand would denote.”<sup>3</sup> As in the past, the group of 11 new “strikers,” are living underground for 11 uninterrupted days. They aim to give visibility to the problems of the shire. They organize discussions and debates with political representatives, and design a roadmap for the improvement of the

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<sup>1</sup> Bateson, 316

<sup>2</sup> Ibid, 317.

<sup>3</sup> Ibid, 317.



socio-economic conditions of the area. All these actions are similar to what happened in the strike of 1984; but in this case, they do not have the same force since this is not a real strike.

Even though the strike itself is not possible, the strike as a symbol-form is appropriate for this artistic intervention. The participants feel that they would all go on strike *if* the strike was possible. Although in a different historical context, the participants have motivations very similar to those of 1984, even though the strike as such is not a mechanism that they can use legitimately. In this case, this intervention unfolds “*as if*” it was a strike: a kind of pseudo-strike, which does not start from a labor demonstration, but a documentary intervention. The conditional (*as if*) is not the verb tense that one first identifies with documentary representation, whose temporal “roots” are more anchored in the past and the present. The conditional is the temporality of that which is not real, but potential. It is the time of possibility, of change, of transformation, of the passage from the imagined, speculated, feared, desired, virtual, etc., to the real. The conditional, the tense of the question *what if* we lock ourselves in the mine now, as well as the tense of *as if it was a strike*, becomes a reality in the present, until the representation of a strike starts looking like a proper strike.

## “The Entire Village Was There”

<https://vimeo.com/557589935>

PW: VIS1

There is a key element in this intervention: 11 people are living inside the mine for 11 days. Beyond the strike as representation, there is the actual presence of the participants underground, which has a fundamental role in how this project moves beyond representation. Even though the mine is closed for production, the underground is a real space, and actually, a potentially dangerous one. The intervention presents some risks to the participants, who don’t have any prior experience spending extended time inside a mine.

Having 11 neighbors inside the mines for 11 days creates special dynamics in the village. The community starts gathering every evening at the mine esplanade to support their neighbors. Partly because of having family members, friends and neighbors underground, partly because of the collective memory of the strike of 1984 where “the entire village was there,” the mine esplanade becomes a place for daily encounters between the members of the community. The role of TV, radio, and newspapers, which increasingly cover the event, also has a powerful effect on engaging people with this artistic intervention. It also attracts political attention to Almadén beyond the original scope of the project. As a result, both participants and the involved community members outside the galleries start realizing that this is also a good opportunity to express their discontent and to fight for this post-industrial area.

At this point, the creative and the social part of the project, which were always thought of as one, start differentiating. The creative part, loosely understood as an homage to the struggling mining generations, and the social part, that is, the intention of turning the homage into present action, commence to take parallel paths, but still coexist together. This coexistence becomes increasingly entangled. People gather in the evenings and bang pots as a way of expressing discontent with the situation of the shire. The mine management starts growing uncomfortable with this situation. The people of the village organize a rally to which more than 2000 people attend to express their discontent. Several newspapers headlines read as: “what it started as a documentary film project turns into a social movement in Almadén.” As the days progress, the basic frame of “*as if it was a strike*” starts being stretched. As one of the locked-down participants expresses, “it is not clear for me whether this is a film about a strike, or a real strike.” While the real lockdown of the participants inside the mine engages the community into social action, the engagement on the surface further inspires and moves the participants underground. The social apathy, the negativity, the “everybody sees the village dying and nobody does anything” transforms into social action and to a sense of unity and community similar to that of 1984. The lockdown participants’ reactions to the banging of pots in this clip show that, for them, something real is happening.

## Is This Play?

<https://vimeo.com/557590310>

PW: VIS1

The participants inside the mine are “removed” from their everyday life realm, and immersed into the no-time/no-space of the dark cave. Both spatially and temporally, the mine becomes a reflexive space. The mine is both a real space where they are living and a symbolic space that has shaped our place identity over centuries. Thus, the experience of living inside the mine has also these two features, real and symbolic. The notion of the strike is also mobilized as a symbol, but the entanglement of community, media, and politics turns it into something beyond the symbolic. This reflexivity is the result of remembering the past, reflecting upon the situation of the village, and proposing concrete measures to improve the current situation. A ritual of discontent and dissensus, but also community, collective memory, and desire for change.

The entanglement of participants, community, media, and politics creates a metamorphosis in the project. The participants increasingly identify and separate two parts in it: the documentary film and the social intervention. They feel that presenting their lockdown as a documentary film diminishes the realness of the social movement they have now started in the area. They agree that the film is the initial force of the lockdown, but now the lockdown has been transformed into something else, a social movement.

Participants seek that this movement is continued. The representational aspect of the project dissolves even more. Instead of representation of the past, participants start identifying with the past. As one of the participants says, “I’m starting feeling like a real syndicalist.” In this process, the role of politicians is important. They request to go underground and meet the locked down participants, which have become a symbol of hope, union, and resilience in the area. In the political meetings around the shaft, the participants demand concrete political commitments. Whereas the documentary film project appropriated aspects of the mining past into the creation of the event, the participants now “appropriate” the documentary film to demand political commitment. Moreover,

they start considering the possibility of staying in the mine over the agreed duration of 11 days if those agreements do not come. In the beginning, they say it in passing, but gradually into more serious terms.

The conditional premise at work for this artistic intervention: *We Would Strike*, is turning into a *We Are Striking*. Tensions arise between the participants, the mine company management, and the creatives of the film, who could get into serious legal troubles if participants decide to stay beyond the permission granted to stay in the mine. The mine representatives come down and try to convince the participants that all the mobilizations happening on the surface are only fiction. According to them, people on the surface are merely reproducing what happened in 1984. As one of the mine representatives says, they have interiorized those roles and “are expressing them in a natural way, which is the best possible acting.” The participants do not agree with this view and argue that the management is resisting to accept the obvious, which is that the documentary project has channeled the real frustration and desire for social transformation of the people from this shire.

## Conclusion

The approach to documentation that I present in this project is focused on social transformation. It can be related to the generative capacities of fieldwork, as well as to the transformative quality of certain cultural performances such as play, ritual, and carnival. My artistic research considers theories of play (Bateson; Goffman; Caillois), transformative aspects of performance (Schechner 1985), carnival (Bakhtin 1965) and ritual (Van Gennep; Turner) to explore the potential of documentary fieldwork to take on a different relationship to normal life and normal responsibilities than the same or similar events would have as “untransformed reality” (Goffman 1974). Following Bakhtin’s notions of carnival, my research considers documentary fieldwork as “the place for working out, in a concretely sensuous, half-real and half-play acted form, a new mode of the interrelationship between individuals, counterpoised to the all-powerful socio-hierarchical rela-

tionships of noncarnival life,” (Bakhtin 1965). Artistic interventions like *Encierro* propose activities “where the conventional structure is no longer honored, but being more playful, more open to chance,” and “more likely to be subversive, consciously or by accident introducing or exploring different structures that may develop into real alternatives to the status quo” (Turner), and highlighting the consideration of fieldwork documentation as not being totally “real,” and not being “fiction” (Schechner 1985, 4). Overall, my research considers documentary practices not only as representations of *the world* but as representational practices happening *in the world*. This reflexive power of being both *about* and *within* the world opens the possibility to further consider the transformative power of documentary practices.

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# The Interaction Design Research Paradigms of Design Praxis, Critical Design, and Human Centered Design

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## **ABSTRACT**

As collective authors of their possible futures, designers are framed in this paper as collaborative actors (Latour 1996) working in and with diverse communities to co-create stories, coalesce fractured generations, and generate belonging. As we critically reflect on the discipline as a socially-transformative and mutable practice we must consider not only who the designer is, who they represent, but also what new conceptual and methodological resources are needed in the process of re-imagining our world. Fiction is, thus, employed in a strategic role in my design research to articulate oppositional stances in the social imaginary of three communities of practice: the Alternative Art School (AAS), an autonomous collective of level 5 (second-year degree, UK) graphic design students at Kingston School of Art (London); the Graphic Design Educators Network (GDEN), a group of predominantly UK-based design educators; and the Community Brain, a local community group (Kingston). Disobedient Design is introduced as an alternative position for design pedagogy and practice that is counter-hegemonic. In a world so overwhelmingly defined and delimited by commerce and conformity, to imagine an alternative is to reach beyond the boundaries of the

imaginable. This paper asks: what role could the social imaginary play in creating new ways of making our world individually and collectively?

**Keywords:** collective design, social imaginary, community of practice, disobedient design

## 1. Introduction

As a socially-engaged practice, graphic design is fundamentally interwoven into the symbolic and pragmatic fabric of our everyday lives, helping to shape both our visual and our conceptual horizons (Drucker & McVarish 2009). Design's modes of production, dissemination and consumption are determined by the contingencies of socio-cultural change, technological advancement, political priorities, and ecological crises. On the one hand, graphic design is understood as having a useful, informative, even quotidian function in our lives, but it is also situated in the socio-historical landscape of our collective imagination, a symbolic landscape of possibilities. Therefore, as we critically reflect on the discipline as a socially-transformative and mutable practice, we must consider not only who the designer is, who they represent, but also what new conceptual and methodological resources are needed in the process of re-imagining our world. Fiction is, thus, employed in a strategic role in my design research to articulate oppositional stances in the social imaginary of three communities of practice (Wenger 2010): the Alternative Art School (AAS), an autonomous collective of level 5 (second-year degree, UK) graphic design students at Kingston School of Art (London) (Gale 2017); the Graphic Design Educators Network (GDEN), a group of predominantly UK-based design educators; and the Community Brain, a local community group (Kingston). Fiction forms an imaginative social space that facilitates an expanded examination of the conditions in which design is produced and disseminated in a more "radical democratic shaping of opinion" (Toorn 1994, 106).



I will attempt to do justice, if only briefly, to the underlying principles and theories of the social imaginary by adapting ideas developed by Charles Taylor's (1974) *Modern Social Imaginaries*, and Cornelius Castoriadis' (1975) *The Imaginary Institution of Society*. By occupying a discursive space, which is open to alternative definitions, discourses, and positions, the social imaginary is transfigured (from social theory to design practice) as an active "mode and form of socio-historical doing" (Castoriadis 1975, 74). In reference to Castoriadis, John B. Thompson (1984) links ideology the social imaginary in his *Studies in the Theory of Ideology*, through the use of language which the community use to articulate "the creative and symbolic dimension of the social world, the dimension through which human beings create ways of living together and their ways of representing their collective life" (Thompson 1984, 6).

Pablo Helguera's (2011) insights into socially-engaged art, the critical design practice of Jan van Toorn (1994), the speculative and critical practice of Anthony Dunne and Fiona Raby (2007, 2013 2021), and the analysis of design's critical purpose by Clive Dilnot (2008) will be employed to help form a synthesis of the symbolic, the collective, and community in design. As exemplified by Dunne and Raby (2013), Speculative and Critical Design pedagogies, research methods, and practices are increasingly embedded in educational programmes across the arts and design, as inherently discursive and provocative modes of exploring design tools and skills, and of "reflecting on theoretical positions and the implications of introducing designed objects and systems into the world" (Speculative Edu 2021). In his essay, 'The Critical in Design (Part One)', Clive Dilnot (2008) argues that the critical in design is "integral to any adequate comprehension of what design achieves and the processes whereby it does so" that resists 'fitting in' to the demands of the market and the reductive truths and realities it constructs (Dilnot 2008, 178). Following Toorn (1994), it is significant in this exploration of the social imaginary that Taylor (1984) uses the term in preference to theory because it prioritises the role of 'ordinary' people in the imaginative creation of the social: "this is often not expressed in theoretical terms, but is carried in images, stories and legends" (Taylor 1984, 23).

Resistant modes of thought and practice in graphic design have often been framed as counter-cultural; punk not pop, marginal rather than mainstream. Resistance is thus often limited to binary

forms of stylistic opposition or aesthetic difference, rather than as a perceptual shift in thinking or a reconfiguration of dominant sources of knowledge and the geopolitical location of the elite communities of design practice. As an alternative (or range of alternative design pedagogies and practices) I prefer Dennis Atkinson's (2018) notion of the 'disobedient', which he defines as a catalyst for "resisting normalising forces and the subsumption to established modes of practice/thought... opening up potentials for new or modified ways of doing, making, seeing, thinking, feeling" (Atkinson 2018, 60). Disobedient design is posited as an active critical approach to teaching and learning design characterised by an adventurous process of discovering, revealing, or recognising the 'not-known' or not-yet-known (Atkinson 2018)<sup>1</sup>. Disobedient Design is considered next as a design research method and set of tools (visual, technological, social) developed as alternative position of design pedagogy and practice that are counter-hegemonic. In a world so overwhelmingly defined and delimited by commerce and conformity, to imagine an alternative is to reach beyond the boundaries of the imaginable. This paper asks: what role could the social imaginary play in creating new ways of making our world individually and collectively?

## 2. Disobedient Design

From academic institutions, to hospitals to the high street both success and survival are dependent on a competitive rather than a co-operative emphasis, a model acquiesced to by the managers, deans, and provosts of HE institutions and reinforced by the design press (in the UK). The 'one-size-fits-all' employability guidance given to design students fails to reflect the difference in their

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<sup>1</sup> The conceptual space that graphic design operates in is profoundly ambiguous (Gale 2015). This in-betweenness and disciplinary fluidity have led to much anguish by those attempting to define and value its activities, resulting in superficial definitions of practice located in the concrete encounters of the public with everyday visual culture; the poster, book, food packaging, website, signpost, app, and so on. In a development of my practice as a design educator and researcher, ambiguity is introduced as an underlying condition of graphic design in the social sphere, not awaiting fixedness but gaining value by remaining suspended between concrete knowledge and delimiting theoretical positions on the one hand, and explorations into the 'what if?' of design's future, on the other (Gale 2015).

experiences, family circumstances, socioeconomic background, or gender (Brave New Alps 2015, 51). In a streamlined delivery of pedagogic procedures, which simultaneously flatten the socio-economic complexities of real communities and their inhabitants, real-world issues, and their complexities, ‘hard-nosed’ efficiency is preferred to playful or empathic interventions. In the face of multiple crises, “the organisational strategies of running a design practice are still, more than ever, tied to the conventional mechanisms of the market” (Brave New Alps 2015, 51).

In my research, a disobedient design serves the purpose of invoking a multiplicity of deviations from the conventions, norms, and assumptions of solely commercially-orientated formulations of the discipline. Disobedience is intended as an evocative proposition and an invitation, an ‘adventure’ in which modes of learning and their outcomes may be unclear, but which need to be interrogated through more critical, inclusive, and open-ended concepts of graphic design (Atkinson 2018). This is not to adopt the ‘alternative’ or ‘independent’ counter-cultural styles which have been absorbed into the mainstream the embodied urgency of alternative political or ecological positions being neutralised in the process of commodification (Fisher 2009, 9). As Mark Fisher argues, attributes of design practice such as ‘creativity’, ‘agility’, ‘individuality’, and ‘self-expression’ have been absorbed into a contemporary discourse around labour which is dominated by a capitalist realism (Fisher 2009, 39).

Comprising the playful and pragmatic with the speculative and critical, a Disobedient Design goes beyond the dominant assumptions of design practice embedded within late capitalism, to reveal new methodologies for design practices and epistemologies in the social sphere. A disobedient approach to design education challenges and extends, “the established parameters of practice, practices of thinking, seeing, making, and feeling” (Atkinson 2018, 1) in the context of UK higher education and local community collaborations. In rejecting the market-orientated configurations of design pedagogy and practice, this paper embraces in its place negotiation, collaboration, and community as deliberate strategies of disrupting the inherent inequalities of contemporary capitalism, in a process of catalysing design’s socially-orientated purpose.

### 3. Social Imaginary

For Jan van Toorn, the symbolic productions of design reflect a cultural hegemony that creates and communicates its own ‘image of reality’ (Toorn 1994, 102). This ‘fiction’ is sustained by the dominant culture in symbolic productions (Bourdieu 1991) that establish a central (universal) concept of design, which in turn “forces all other cultures [and positions in design] to define themselves in its symbolism, this being its instrument of knowledge and communication” (Toorn 1994, 104). In this context, a rational process of streamlining difference into more efficient yet homogenized models of practice has thus become normalised in the studios and lecture theatres of the neoliberal university. A crisis culture that feeds on the fear of failure and difference limits the scope and depth of design knowledge, positioning European and North American thought at the historical fulcrum of the discipline. Thus, while graphic design has traditionally viewed its own actions as ‘serving the public interest’ Jan van Toorn argues that it is simultaneously engaged in ‘the private interests of clients and media’ facilitating the process of normalising the anti-social un-critical tendencies of neoliberal capitalism and consumer culture (Toorn 1994, 102). The nature of design’s social engagement is therefore a contested space framed and, in many ways, delimited by the market forces which it so diligently observes and obeys. The competitive individualism of capitalist society is mirrored in the nation’s classrooms and studios, pitting students against their peers to attain the cult status of the singular hero in the arts. Eschewing the individualistic heroism of the (European) saviour designer and the dominant practices of design from the Global North, this article introduces the social imaginary as a collective modulation of the graphic design team, a community of practice that has the agency to develop its own set of common principles and reflexive concepts.

Drawing on Christopher Frayling’s (1993) three modulations of research *through*, *into*, and *for* design, disobedient design is explored *through* the socio-political imaginary which in turn is framed as a generative creative collective: a community of practice. Etienne Wenger (2010: 1) defines the community of practice as a social system in which learning is located in the intersection between

the designer and the world and is characterised by an ongoing reflexive negotiation with identity and cultural meaning. As is common with many theoretical positions employed in the process of (re)positioning and perceiving design beyond its current conceptual conditions, the ideas of the intersocial imaginary are adapted here to help reconfigure design's place in the world as an agent of social transformation.

The social imaginary is framed as a social network negotiated between members of a community which is invented but grounded, anticipating perhaps, a synthesis of the real, the fictional, and the possible. This is not design's own "fiction that does not respond to factual reality beyond the representations of the culture industry and its communicative monopoly" (Toorn 1994). The mode of fiction employed in this research represents an imaginative distance from the status quo, objectivity which is necessary to raise awareness, expose assumptions, spark debate and provoke action in a critical design process (Dunne & Raby 2007).

The social imaginary is, thus, framed as an antidote to research practices that have actively or unconsciously excluded knowledge drawn from all symbolic sources beyond the Global North: "a slippage, a shift of meaning in which available symbols are invented with other significations that their 'normal' or 'canonical' significations" (Costariadis 1974, 82). The social imaginary could be seen as actively making its own reality, a reality less determined by the brutally reductive realism of late capitalist economic instability and survival (Fisher 2009, 10), a world in which sentimental illusions and hopeful ideologies are dismissed as 'unrealistic'. The imaginative process expands on the meanings of signs and symbols, stories, and myths, which are re-envisioned and redeployed for new audiences and communities and then become embedded in cultural discourse like strata (Blauvelt 2011). Drawing on Costariadis' (1975) social theory, society is framed as an imaginary institution that acknowledges social pluralism and ambiguity. It is resistant to the individualistic, universal, and rational tendencies of contemporary political theory and the neoliberal semantics of symbolic production, according to the Belgian political theorist Chantal Mouffe (2020). For Mouffe (2020, 7), pluralism aligns with formulations of the design collective as a way of providing:

a framework for the articulation of the different democratic struggles – around gender, race, class, sexuality, environment and others. This does not imply the rejection of any idea of rationality, individuality or universality, but affirms that they are necessarily plural, discursively constructed and entangled with power relations.

As a model of democratic design grounded in productive difference, agonistic pluralism identifies collective authorship as an authentic diversity of thought that is sustained rather than sterilised. As an example of the social imaginary enacted by a generative design collective, I will introduce and outline the Alternative Art School.

#### 4. Alternative Art School at the Ideas of Revolt GDEN conference

The Alternative Art School (AAS) was devised as an optional and initially unmarked elective situated on the edges (conceptually, physically, structurally) of the BA Graphic Design programme at Kingston School of Art from 2013 – 2019. Student-led and autonomous, the collective formulation of the small group (15 students from a cohort of approximately 80) were challenged to tackle issues relating to contemporary design education and to interrogate where and how current economic, social, and political conditions influence the production, value, and voice of design (Gale 2019). The AAS was conceived as a provocation, a means of catalysing agonistic debate around the agency and constraints of UK design education in the neoliberal university at a time when tuition fees rebled from £3,000 per year to £9,000 per year.

The shape and voice of each AAS collective (membership is permanent but new members typically join at level 5) are determined by the participants' skills and aesthetic preferences, the geopolitical environment of the group's formation, and its underlying aims. As collective authors of their possible futures, each group comprises a fluctuating membership of collaborative actors (Latour 1996) who choose to work in, with, and through diverse communities to co-create stories, coalesce, fractured social groups, generate belonging, and re-imagine the world and our place in it. The aim was to empower

the students by dis-locating them (physically and psychologically) from the academic institution, working in local community spaces, providing them with the objective distance needed to identify the quality and quantity of agency available to them individually and as a collective. Members of the AAS were encouraged to explore the role of wit in creative dissent, to play with performative pedagogies, to consider their role within the local community, and to test speculative alternatives to working patterns within the individualised competitive design market (Gale 2019).

The AAS was invited, as a creative critical team, to run a workshop on rebellious agency in the art school and alternative modes of learning therein at the *Ideas of Revolt* GDEN annual conference at Sheffield Institute of the Arts, Sheffield Hallam University, UK (7–8 September 2017). In a practice-based formulation of the imaginary, the Alternative Art School and I co-constructed a five-hour series of thought experiments and workshops in which approximately 60 design educators from the UK were invited to participate in debating the ideal socio-political conditions for design education. Conviviality, critical debate, wit, and design fiction were used as tools of engagement alongside drawing, physical construction, and participatory practice. In break-out groups, team members were set a series of tasks, which concerned exploring fictional, speculative, or near-future socio-political conditions for the arts comprising a Theocracy, Utopia, a Neoliberal Republic, a Monarchy, Capitalist Socialism, a Dictatorship, etc. Only the ideological position was given, the development and construction of a believable formulation of each scenario were left open to the participants. It was made clear at the beginning that each scenario could be constructed within a sliding scale from the speculative to the pragmatic because even the most fantastical proposition can be explored as if a real. As such, “speculative fabulations can be defined as the making of anthropological fictions sufficiently vivid and intense to open space to the imagination of transformative futures, as to be capable of intervening in and reshaping reality” (Anastassakis 2021, 170).

By dis-locating, the possible from the probable participants were free to explore and disrupt the norms of contemporary design pedagogy and the critical and socio-political conditions that determine cultural hegemony. The participants were happy to embrace fiction as a temporary suspension of design’s ‘reality’ and, through their own micro-social imaginary, to interrogate diverse interpretations of the ‘real’, remaining open to radical proposals. In this context, the collective imagination itself formed a

concrete alternative to the commodified ‘realities’ of institutional higher education the beyond neoliberal configurations of the university. For Thompson, “we are constantly engaged in a creative imaginary activity. We are constantly involved in extending the meaning of words, in producing new meanings through metaphor, word-play, and interpretation; and we are thereby also involved, knowingly or not, in altering, undermining or reinforcing our relations with others and with the world” (Thompson 1978, 6).

At the end of the workshop, each group was asked to pitch their development of a socio-political scenario to the rest of the participants, who voted on which proposal was thought to be the most preferable. The dictatorship of Mum won. It was thought she would be tough but fair, would make sure you ate well, and would probably keep all of your artistic (symbolic) productions safely stuck to the fridge. The reality or fictional truth of design education was thus made anew.

## 5. Alternative Art School and the Community Brain

In the second configuration of disobedient design, a collective co-construction of knowledge is considered in the intersection of narrative play, cultural myth-making, irreverent history, and social transformation of the Community Brain. Established around 2011 this local community group (Kingston, Surbiton, Tolworth) with a porous membership has transformed the social imaginary of an overlooked and under-funded part of the South West London (UK). Like a mutually agreed co-constructed mode of placemaking or branding, speculative/fictional ideas have been intersected into local community narratives, an in-joke that belongs to all residents. The Community Brain does not demand, or seek, a unified public sphere or conventional design solutions to achieve inclusion and, as its nominal leader Robin Hutchinson declares, “no-one can be sacked from a local community” (Hutchinson 2021). In this mode of collective authorship, the community is invited to act as ‘semionauts’ “inventing [new] trajectories between signs” and “producing new cartographies of knowledge” (Bourriaud 2002, 18-113).

The partnership between the AAS and Community Brain goes back many years. Sometimes the students have operated in a closely integrated mode of collaboration with local schools to create a new



tapestry (the Commu-Knitty Brain) as a cultural narrative devised by ‘ordinary people.’ In an ‘inclusive, informal and participant-led’ alignment of the MA Graphic Design staff and students with people in the neighbourhood, we have sought to bring to life the stories and imaginative possibilities of the community. For instance, by interweaving fact with fiction, new stories are made for the community, from fragments of bone found in a pub beer garden inspiring the creation of a mythical giant. As a response to the socio-economic conditions of the local area, a skiing competition was introduced as an annual event in which ice is strapped to the boots (and baths) of participants who then ‘ski’ down an incline outside the local train station. The name of this event — ‘Ski Sunday’ — is intended to be understood by the local people as a parody of the BBC sport weekly TV show, which began in 1978. Each social imaginary therefore can draw on its symbolic resources reference to the prevailing hegemonic narratives of Eurocentric elite. The possibilities for a synthesis of the real and the possible, recall the magical realism of Jorge Luis Borges or Gabriel García Márquez, for instance, catalysts for reconfiguring a more relevant social imaginary.

The socially-engaged designers are framed here as actors performing in the expanded field (Helguera 2011, x) of the discipline, immersed in collaborative conceptual practices, workshops, and dialogic exchange to explore an as-yet uncharted territory. Helping to co-construct the environment and future they will share, “liberating people’s brilliance through participation, permission and play with a purpose” (Community Brain 2021), graphic design adapts and reconfigures to the shape of each community.

## 6. Reflections

The symbolic threads drawn from myth and ritual converge with the informational signs and design resources that help us navigate a route through the day-to-day reality of a complex world. It is an imaginative force that is more democratically articulated through discursive relationships and collaborations with communities. The social practice of design can be understood as a broad term that encompasses all messages, artefacts, and interactions that connect with and are used by people in public

and private, individually and in communities. The cultural, historical, and political conditions in which visual communication is constructed as a coded language to carry meaning and the social implications of these artefacts. Our task as designers is to reconfigure and evaluate the relationships between the real and the imaginary, to identify mobile sources of knowledge rather than cementing cultural hegemonies, and to re-negotiate our link to the past, present, and future: “The work of culture becomes that of building the possibilities *for* history – meaning for a future” (Dilnot 2008, 187).

## 7. Summary and Conclusion

As a techno-social discipline, graphic design often employs sociolinguistic terms such as ‘community’, ‘dialogic’, ‘participatory’, and ‘collaborative’ to identify a socially-engaged design. In this research, I have employed the term social imaginary, which I have transposed and adapted to a socially-engaged mode of graphic design practice and pedagogy. In devising tools for rethinking alternative future modes of design and community, it is worth remembering that design always works in the near or far future, the fashion world anticipates future trends, colours, materials, while as a techno-social discipline, graphic design anticipates and speculates on possible future scenarios modes of communication, machine-human interfaces, or more sustainable modes of living. The critical potential of the imaginary has been explored and elucidated in this paper as a means of imagining an alternative future with communities using their fictions as a form of making new histories and belonging. In the case of the Community Brain, this is an ongoing strategy that has been adapted to other communities in the local area. In the context of the AAS, dialogic discourse and symbolic production enabled the collective to create their own social imaginary and to use that as a transferable skill, shared with other communities in need of such a cognitive shift.

A toolkit for re-imagining the world thus might include the social imaginary as a generative space for collectively constructed myths, stories, and formulations. As an intervention, conviviality replaces conformity, not a preconceived plan or project, which we participate in, but “a building together on a number of connected-disconnected and shifting planes; a building together in which space and subject

emerge, a shifting multiplicity” (Atkinson 2018, 59). As self-proclaimed agents of change, the role the graphic design team or individual plays in collective configurations of knowledge could be disobedient, an open concept, a counter-position to graphic design’s un-critical commercial tendencies in design. Imagination is employed in this context as a critical design tool, a disobedient alternative to pedagogic and disciplinary norms, not the unworldly escape of fantasy or illusion, but a pragmatic mode of embracing and (re)configuring the unknowability of tomorrow.

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# Private Dreamy Utopia: Contemporary Female Identity Constructed by Blind Boxes

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## **ABSTRACT**

Art toys used to be a male-dominated field. Since 2016, POP MART put Molly into a blind box and brought it to the Chinese mainland. The Chinese art toy market has formed a consumer group dominated by female white-collars and college students. This paper focuses on the gender implication of blind box toys and analyzes how they have changed from the product of the male subculture to the female object of today. Through data review and interviews with 11 female blind box players, we find gender performance in three aspects: decorative aesthetics, self-construction, and emotional projection. Together with professional life, blind boxes' material culture constructed the indepen-

dent identity of contemporary women. At the same time, the positive uncertainty provided by the blind box puts the whole culture in a state of constant movement, which weakens the value of the toy itself and questions the material culture of the blind box and the female identity.

**Keywords:** blind box, gender, female consumption, design criticism, material culture

## 1. Introduction

Blind box, as the name suggests, is a kind of surprise box. The meaning is fixed in the Chinese context: art toys sold in boxes. A series blind box normally contains 12 regular toys and a special one. You never know what kind of toy you will get until you open the box. The blind box is a mixture of an art toy and a surprise unpacking experience. Since 2016, POP MART, an art toy company, has brought art toys into Chinese public space by the toy Molly. In 2019, it became the costliest hobby of China's post-1995 generation, and the overall market is expected to reach 25 billion yuan in 2025.

Most studies of blind boxes explored from the perspective of consumption and concentrated on the addiction phenomenon. But few have considered the gender implication in it. Blind box toys fall under the category of “art toys” or “designer toys”, which are sold to adults for collectible value. Before 2016, this pop subculture was still a male-dominated field with few women. But in the 2020 survey, female consumers accounted for 62.6% of all the blind box consumers, and the female users of POP MART were nearly 80%. Among these users, professional white collars account for 49.7% and students account for 28.6%, which constitute a consumer group dominated by female white collars in first-tier cities and college students of Generation Z (2020, Zeng). This study focuses on this gender shift by consulting and interviewing 11 blind box players, mainly focusing on blind box toys with independent characters. We try to answer: how the emergence of blind box toys has contributed to the gender change of art toys? How does the mixed feature of the blind box affect on gender? What kind of unique entanglement did it have through the interaction with contemporary women?

## 2. Molly: From Male Subculture to Gender-Coded Object

Art toys originated in Hong Kong, and few women participated in the early stage. In 1998, Hong Kong's Michael Lau released the first recognized art toy: The Gardeners. Drawing inspiration from street art, he integrated graffiti, hip-hop, skateboarding, and other elements into his works, which quickly became popular in England, Asia, and North America (Phoneix 2006). Urban vinyl, a toy of street art and urban themes was created and became a mainstream of art toys.

Street art has always been considered as a male-dominated field. Macdonald pointed out in the ethnography that graffiti was considered as construction of masculinity because of the risk-taking and resistance spirit (2001). Pábon-Cólon pointed out that women were not absent but few, and the conventional ways of seeing make them invisible (2018). Therefore, the absence of women in the early stage of art toys is predictable, so that art toys have become an outcome of the male subculture. However, as time went by, some girl toys also appeared, such as sofubi toy 'Negora', baby doll Sonny Angel, and the protagonist of this paper, Molly, a girl who changed the definition of art toy in China (Figure 1).



Figure 1. From left to right, Negora, Sonny Angel and Molly.

Molly was created by Hong Kong designer Kenny Wong in 2005 and was not originally gender-coded. Kenny Wong, a member of the former group Brothersfree, is best known for the work about underclass workers. Molly was designed after Wong went independent and was inspired by a pouting western girl Wong saw at a charity event. Wong chose a little girl as the theme instead of the tough-guy style before, but Molly still had features of traditional art toys at the beginning: weird, cool, indecipherable shapes, and symbols. At first, the collaboration with art toy Qee made her body look bloated. Molly was not pretty and not feminine at that time.

From the construction of pop art to a widely known feminine toy in China, Molly has been given new meanings in actual consumption and use. In 2016, Molly was put in blind boxes and brought to the Mainland by POP MART. At this point, Molly changed: her face was chicer, and her limbs were slimmer. Molly's appearance was interpreted as gendered by consumers: a female character in different dresses, the same as China's traditional doll. She had blond hair and blue eyes, a Barbie-like pose. The overlap between art toys and traditional female toys makes female users deconstruct and recode the symbol of Molly in the process of consumption and use and label Molly as a women's toy.

Molly's success has brought more of her into the blind box market: they have different hair colors, faces, and styles, but they are all palm-sized, three-headed tall girls. They are girl images expressed by different artists and different Molly. Since then, the female market of blind box toys has taken initial shape. At the same time, POP MART also gave more subtle and rich answers to femininity: neuter boy Dimoo, fantasy girl Pucky, cool and dark girl Skullpanda... These characters occupy the top sales position all year round. They are designed by female designers and are loved by many female consumers. With the influx of female consumers, the popularity of female designers, and the establishment of the female-dominated subculture "baby circle" (娃圈), China's art toy market came into a female stage (Figure 2).



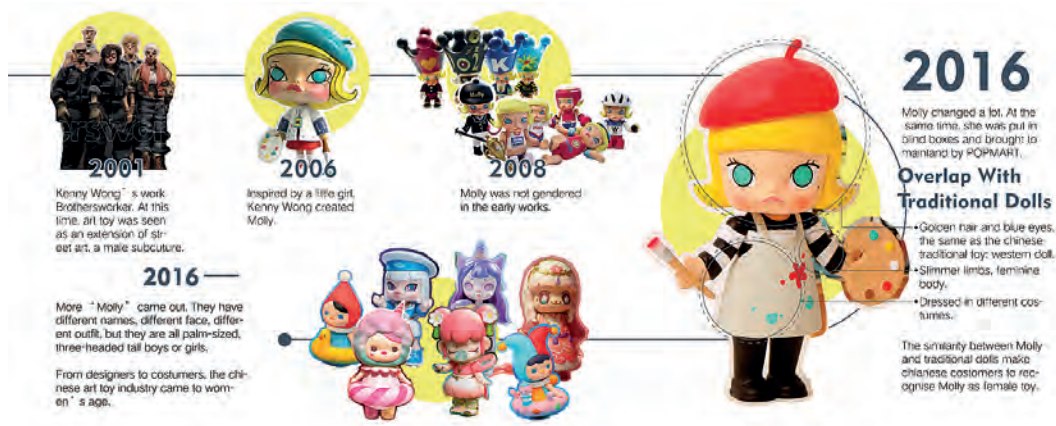


Figure 2. How Molly makes art toys feminine.

### 3. Gender Performance in Blind Boxes

Blind box toys complete the transformation from design objects to everyday objects, gradually establishing women's new identity in their interaction. Next, based on the interview, this paper will discuss women's gender performance from three dimensions of interaction between women and blind boxes.

#### 3.1. Decorative Aesthetic: Exquisite and Glittering Images

Early in the Victorian era, the binding of women and domestic space made decoration the core element of female aesthetics, and formed a sharp contrast with modernism, which was recognized as a representation of masculinity. Because blind box toys have no function, women favor their decorative nature.

I only buy small toys. Like cats and tigers, cats are cuter than tigers, aren't they?  
(Nancy, 23)

Bigger dolls are not exquisite, and kind of ugly.  
(Yao, 28)

In the field of traditional art toys, the acknowledged standard is that the larger the toy is, the higher the collection value. The blind box toy doesn't follow men's affirmation of power in the past. Based

on the loveliness and delicacy presented by the mini-figures, women freely develop their exquisite vision. In addition, color and materials also become important considerations:

Blind box for me is color matching, like Dimoo's latest collection. I find the color matching very beautiful and healing.

(Nancy, 23)

Sometimes they use that transparent material, it's, I don't know, it's rare to see in daily life, I like it, it's kind of dreamy.

(Jin, 19)

As art toys are often characters with no story and background, to make female users intuitively feel their charm, POP MART also distinguishes itself from the steel and cement in the real world by emphasizing the non-realistic and highly saturated colors of toys in its advertisements. Bright colors and special materials are already a kind of fixed feature of blind box toys (Figure 3).

While the toys are decorative, other properties are gradually buried in the visual stimulation, which sets off a new aesthetic debate between women and traditional art toys designers and players. However,



Figure 3. Various colors and special materials are used in toys.

for women, toys have no functional constraint and no dimension limit. All the irrelevant decorative elements can be equipped to provide women with a more groundless daydream and also a more fitting constructed identity.

### 3.2. Symbol-based Self-Construction: Innocent but Fancy Identity

Most blind box toys have mostly not escaped the imagination offered by Sonny Angel and Molly since 2016: juvenile dolls. The shaping of dolls represents the imagination of women's bodies (Hendershot 1996), while the image of blind box toys is twofold. On the one hand, they expect the childlike and innocent presentation of toy images. On the other hand, they stare at them from the perspective of mature women and shape them from the body to clothes, theme to symbols.

They are so cute! It would be so happy and healing to just see them every day.

(Yao, 28)

Mini figures provide the cuteness-centered base text for blind box toys. Like the adult body of Barbie is more popular with children, the Barbie in the adult world is in children's bodies. If Barbie represents children seeking female role identity in the adult world, the cute feature of blind box toys helps adults relieve the pressure at work. At the same time, in the age of consumption, cuteness is materialized and symbolized. Young players define and construct their cute characteristics by consuming cute items, which becomes a way to show cuteness and kindness (Zeng 2020).

Labubu's new collection is quite ugly, especially the one dressed like frog. It's really disgusting.

(Wen, 27)

I particularly like the painter Molly, because I love painting when I was a child.

(Meng, 32)

In addition to the basic cuteness attributes provided by the text, women are also free to shape the toys from adults' perspectives. Therefore, blind box toys are not only pure and innocent symbol representation but also tightly wrapped by the socialized symbol system. Women deconstruct blind box toys from character, dress, and theme and then mix them with a desire for the body, fashion, and symbol. For example, in the second-hand toy market of the same series, the dark-skinned dolls will be cheaper, lighter-skinned ones are more expensive, and the price of toys in gorgeous dresses will be relatively high. Symbols like pink color, flower, dessert, fairy tale are also very popular with consumers and are used a lot in design (Figure 4).



Figure 4. Girls like to decorate the phone case in the style of the blind box toy to show their personality.

Blind box toys are like children dressed in adult clothes. Women substitute themselves into a euphemistic self-representation and performance with magnificent dresses and childlike bodies: lovely and fancy.

### 3.3. Intimate Relationship with Dolls: Caring and Maternal Love

Dolls have always had a complicated relationship with women. Girls often see themselves more as the doll's mother, taking care of it or dressing it. In short, a little girl's love for dolls reflects maternal and narcissistic instincts (Zhang 2016). Seiter succinctly describes the difference between boys' and girls' choices: "Boys become their toys in the game; girls take care of their toys." (1993) The subculture centered on blind boxes is called "Baby circle" (娃娃圈). Blind box toys are also called "babies" (娃娃). The overlap between art toys and dolls enables women to complete maternal performance and emotional projection in their interaction.

Besides, art toys are not simple dolls. They are more likely to be considered as having their own souls. Character merchandising is a form of cultural production and marketing that uses one or more characters to create a great variety of media forms of consumption. The character merchandising of art toys takes the physical existence of dolls as the core communication (Steinberg 2010), which makes it easier for users to think that toys are the direct embodiment of characters rather than animation derivatives.

I won't buy a Labubu sheet, only the toy is real. Labubu is Labubu, it's not a water glass, it's not a lamp, it's just himself. Like I would talk to Labubu, I can't talk to a sheet, can I?  
(Yao, 28)

The binding relationship between the character and the doll makes the art toy seem to have a soul, and the innocent and lovely image of the character is reproduced in the real world so that women's emotions are more easily attached to it.

I feel a sense of security when I come home from work and see a wall of dolls.  
(Meng, 32)

I talk to them sometimes, and the world outside is so messy, and their innocence would heal me.  
(Yao, 28)

I feel like they're there for me, and a lot of things in life are less difficult.  
(Wu, 25)



The maternal glow of women and the reproduction of characters provided by art toys led to an emotional link. Blind box art toys create a juvenile mental space through consumption. Collection of cute dolls has become another resistance of adult groups to social role regulation (Zeng 2020). Women find their identity when they show love for the doll.

#### 4. Performance Outside of Professional Life: A Proof of Independence

Among the consumer groups of blind boxes, professional white-collar workers account for 49%, while college students account for 27%. As opposed to traditional women who are trapped in a family environment, consumers live more in public spaces. But they commonly choose to put the toys in their bedroom, in their own private space. The space of the blind box toys makes a response to public space, which demands masculinity, allowing the free release of femininity: whether it is decorative female images, self-identity representation, or gentle, maternal love.

But being able to express femininity in private spaces does not mean that women wish to go back to a domestic environment. On the contrary, it is a declaration of an independent status. Pure femininity offered by blind box toys in private spaces and the female identity in public spaces outlines the contemporary women's gender image: diverse and abundant. They are not only strong and efficient in the workplace but also retain the fantasy of femininity in other places, seeking to be self-identified.

Question: What do you think of the popularity of blind boxes among girls?

Wu: Because now girls are more and more independent, the blind box is a carrier after all. Girls are using their own actions to tell the world, as long as they want to do it, they have the right to chase it.

## 5. Consumption Alienation: Positive Uncertainty in Blind Boxes

Surprise consumption does not originate in blind boxes. It has always been closely associated with women. In most previous studies, scholars have argued that women tend to be more risk-averse than men, with various explanations as to why. Rakesh Sarin conducted experiments to show that there was no difference between men and women at the risk of real events (2015). But when it came to surprise products, however, women were more likely to choose the positive uncertainty provided by surprise products than men. (Kovacheva et al. 2017) Positive uncertainty is a feature of a surprise product, which means the category of the product is already known (toys), but the exact product is not (styles). When women buy surprise products, they are not getting economic benefits through gambling but getting surprise emotions through consumption itself, which coincides with the emotional consuming characteristics of women.

The blind box unpacking process offers a more ritualized surprise acquisition experience: wishing evaluation, selection, and then opening. This dynamic process is unfolding in various spaces. In shopping malls, traditionally feminine public spaces, opening blind boxes in art toy shops has become a daily activity. On the Internet, shooting opening blind boxes videos has become a new trend. In addition, the uncertainty of the blind box directly leads to the formation of the subculture baby circle, where people are changing and selling toys every day.

All in all, the positive uncertainty provided by blind box toys keeps the market and groups always in a dynamic state, providing a paradigm and stage for people to perform. However, endless activities also mean that people need to acquire props through continuous consumption. The physical properties are constantly weakened and become simple symbols. And the material culture established by blind box toys is in jeopardy. By getting spiritual pleasure from uncertainty instead of material products themselves, the female images constructed under such consumption are also questioned.

## 6. Conclusion

The meaning of the blind box is complex. From aesthetic to a more profound meaning, blind box is a kind of liberation. Colorful symbols and fancy dresses are not allowed in adult society. Blind box toys provide women in the workforce an independent space full of imagination and feminine images as a declaration against inquiries about maturity and dedication. But it is also a kind of bondage. Companies constantly launch new toys, and women keep consuming to get new props to perform. A wall full of dolls eventually provides similar and numbing symbols instead of unique intimacy. All constructed meanings are eventually dissolved by consumption, and the utopia is no longer precious.

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# Bordering Decolonial Think-ing Undesigning Colonial Pedagogy

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## ABSTRACT

In this paper, I suggest deconstructing the colonial structures and concepts of modernist art and design, which perpetuate hegemony within the colonial matrix of domination with an individualistic and universal point of view (Quijano 2000). To do that, I urge to incorporate the original epistemologies of America in art and design pedagogy by claiming and reckoning the Indigenous Sovereignty of the never-ceded American lands. It is a process of subverting colonial power by recognizing and listening to the Indigenous history of the lands.

As a Latinx queer, mestiza, brown woman, the intersections that define who I am are also my borderlands, those margins that make me the “other” in the Global North. Those borderlands correspond to my intersections: to the different layers of race, sex, colour, class, and gender that make me and exclude me. Silvia Rivera Cusicanqui argues that “the social scientific discourse of the postcolonial thinking makes visible certain themes and sources but leaves others in the shadows.” It is the continuation of the same colonial rhetoric, where the master reigns and rules over marginalized people. Therefore, to dismantle the colonial desire, we recognize ourselves in the Pluriverse: “a world where many words can fit;” a world that always existed. It is where the land and our Indigenous epistemologies can converse bringing forward unearthed Indigenous inheritances into American education.

**Keywords:** Decoloniality, Indigenous Sovereignty, Systemic Racism, Pluriverse, Land

## 1. Introduction

I was born on the unceded and stolen territories of the Guarani peoples in Paraguay. I have been living and working as an uninvited guest in the Global North, in Canada since 2007, on Turtle Island, first on the unceded territories of the Kanien'kehá:ka/Mohawk peoples in Montreal and then on the invaded territories of the *xʷməθkʷəy̓əm* (Musqueam), *Skwxwú7mesh Úxwumixw* (Squamish) and *səl'ilw'ətəʔl* (Tsleil-Waututh) peoples in Vancouver. I honor and pay respect to the past, present, and future of the peoples of the lands, and I acknowledge their Indigenous Sovereignty, which means that these lands were never ceded.

We cannot promote the pluriverse without confronting and dismantling systemic racism. I am studying the possibilities of decolonizing design through rewiring the memory of voices that once heard, were disfigured, and confused with colonial knowledge. In Paraguay, the Guarani language was printed and “hotwired” in the Jesuit Missions (1587–1767) to make it better, “civilized.” This testifies the recurrence of colonial erasure and assimilation of native languages and cultures in America.

The terrible history of residential schools in Canada perpetrated vile acts against Indigenous children. The schools were managed as religious and governmental institutions. The children were not only told to forget their culture and language but were also emotionally and sexually abused and even murdered. In many Latin American countries, education systems and curricula persist. Today, colonizing history, considered the right history, still negates, denies, and promotes the “Mestizo” race as a new race that supposedly originated from a pleasant and harmonic colonizing process in the Americas. These are just examples of the broad and systemic damage to aboriginal cultures. That demonstrates how urgent is to work on decolonizing education in America.

Bringing in my Paraguayan cosmivision, I reflect on the Guarani language that I speak as the connection of my soul with the land and its Indigenous Sovereignty. It takes me to a place where history becomes real, where we understand *mestizaje* as an indigenous race, and our ancestors claim our souls and our soil. In Guarani cosmivision, we have two souls: the soul of the body ã and the

soul of the spirit *ñe*, which means language, sound with sense. It manifests itself through speaking, singing, praying. These two souls co-exist in a Pluri-cosmos where the cosmologies of its inhabitants, humans, and non-humans, co-create in a close relationship with the land and its cosmology. The Guarani soul exists in the Pluriverse world, where Indigenous cosmologies in America manifest, in past, present, and future times.

As a sort of auto-ethnographic introspection, I reflect on my diaspora, that journey that brought me here to this land. This is the experience of many, of the “other” in the Global North. I am introducing methods and methodologies in pedagogy, such as Land-bordering, which captures the transmission of memories and lived experiences as they connect to the land and the intersections that influenced that experience. It is making “with” the land, to become a space of possibilities and sympoiesis (Haraway 2016). I also use Untiming, a method that lets me analyze things from the present, the past, or the future, depending on needs, not on structured chronological pre-conditions. This method helps me go back to the land of our Guarani grandmothers in Paraguay who passed down the Guarani language to me at their blood’s cost.

I also introduce Worlding as a method of “making with.” It allows me to situate myself with the others, in the community, in the company, to build within the multi pluri-cosmos.

I brought my *ñe*, my soul, my language with me. It keeps me warm; it keeps me present, belonged. And as the decolonizing journey goes on, it turns into a continuing exploration of borderlands, intersections, souls, languages that meet and share in the pluriverse world.

## 2. The Colonial Monsters

Let’s start talking about monsters first.

“There is one particular figure whose name looms large, and whose specter lingers, in Indigenous discussions of encounters with the West: Christopher Columbus. It is not simply that Columbus is identified as the one who started it all. But rather that he has come to represent a huge legacy of suffering and destruction” (Linda Tuhiwai Smith 2021, 23)

I live in the province of British Columbia in Canada. This name holds the legacy of the colonial supremacy of the British empire. It also carries the toxic memory of a monster who, in their first encounter with Indigenous peoples, decided that they were not worthy of anything, not even their own lives. Genocide of Indigenous peoples in America started 500 years ago and prevails nowadays in systems that perpetuate racism and discrimination against Indigenous and racialized peoples in our societies. In Canada, even having a name like British Columbia tells you a history of denial, of undermining what Indigenous peoples need and upholding colonialism as “multiculturalism” where we can all be in the same bag and live happily ever after. This is the history that is being written now; a history where immigrants are being asked to merge in a global promise; a history where Native Americans are being asked to forget that these lands of the Americas are Indigenous Sovereign lands; a history where *mestizaje* in Latin America means being of a new race that belongs to the colonizers with their “cultured” ways of living, their religion and their “civilized” way of being. “[...] natural evolutionary differences separated Indians from the rest of the Nation, inasmuch as they represented a nonrational, essentially illiterate, and non-Spanish speaking racial/cultural group of rural, communitarian agriculturalists” (De la Cadena 2000, 308). This is the notion that Marisol de la Cadena argues that elite people from Cuzco in Peru believed of indigenous peoples. Education means western cultures as the only source of knowledge. Always the same rhetoric. As Paraguayan Indigenous Yshir leader Bruno Barras notes:

I must begin, and I do not intend to offend anybody, with the arrival of the so-called ‘discoverers’ and what this event meant to us. Upon their arrival, they justified their deeds by saying that they came to civilize us. I wonder, what did they mean by ‘civilization’? In our understanding and experience, civilization means the dispossession of our lands, the demise of our culture and the attempt to make white people out of us. (Barras-Blaser 2004)

Paraguayan educator, activist and victim of Dictator Stroessner persecution, Dr. Martín Almada, defines: “Education in Paraguay has a legitimizing role of the ruling system organized for underde-

velopment and dependency”<sup>1</sup> (Almada 2012). Stroessner ruled for 35 years in Paraguay (1954–1989), a monster that ruled with destruction and terror, using educational systems as the ultimate tool for alienation and domination.

We have a history of 500 years of colonial monsters. In Paraguay, Indigenous peoples are called “invaders” and expelled from their lands. In September 2021, a new law was promulgated to prolong to ten years the sentence for land invasion. This means that Indigenous peoples will go to jail for 10 years if they claim their lands to landowners. 500 years of colonial monsters who are indeed the invaders.

From the northernmost point in the Murchison promontory in Canada to the southernmost point of Cape Froward in Chile, no one in these lands ever asked the settlers to come in. The colonies were settled by forced invasion, war, despair, rape, and lies.

In Paraguay, our great grandmothers were married by rape. It is false to say that they were offered by the uncivilized “Indians” to the colonizers to consolidate a pacific colonizing utopia and, therefore, the *Mestizo* race was formed.

“Anibal Quijano has shown that racism is not xenophobia, it is not ethnicity, but something from a different order. It is because race is the result of the *biogilization* of inequities in the realm of coloniality/modernity” (Rita Segato 2020).

The coloniality of power created the idea of a unique mestizo race to dispose of Indigenous peoples of the riches of their lands. They presented being of European ascendance as the only important biological aspect. The real purpose was to create the “subaltern”: a new kind who will bow and obey.

In critical race theory, the core idea is that race is a social construct and that racism is not merely the product of individual bias or prejudice, but also something embedded in legal systems and policies (Crenshaw 1995).

According to the ideas of Crenshaw and Quijano, we define the colonial space as the one in which *mestizaje* and a hierarchical patriarchal system perpetuate racism and colonialism.

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<sup>1</sup> In the original language: “En el Paraguay la educación cumple el papel legitimador del sistema imperante y está organizada para el subdesarrollo y la dependencia.”

How much more time do we need to realize that the Americas are the Sovereign lands of our ancestors? When are we going to reconcile our own *mestizaje* to understand that being *mestizo* doesn't mean to be European and that it truly means to be Indigenous?

### 3. Emergent Futures

In my opinion, our path as Latin Americans should be to reconcile our own histories to decolonize our souls and minds. We need to re-read our lands and acknowledge those layers of unknown voices from the past, present, and future that were buried by insatiable colonial desires.

We need to reconnect to our cosmologies and choose with pride to be Indigenous, to be of the land and for the land. In Paraguay, our Guarani-Paraguayan epistemology situates one of our two souls, the soul of our spirit: *ñe* in the throat and it manifests through talking, speaking, and praying. *Ñe* also means language, our Guarani voice which, as we speak, takes us to a place of peace with ourselves. It makes us reach out, converse, build connections with others and with the land and thus, we start creating new memories of that “world of many worlds,” the pluriverse that always existed.

To reconcile our histories, we also need to reconcile our own identities. We need to look at all the intersections of race, color, class, gender that define who we are and then start speaking and acting from the acknowledgment of our positionality.

For Moya, identity is not a prison, but rather an inevitable point of departure that allows us to observe, understand, and question particular aspects of the world. This means that there is no single point of view from nowhere, and that in many cases, hegemonic points of view are not general agreements, but the imposition of a particular view, and the expression of a particular identity, that has the pretension of representing all views. (Maldonado, 10)



Arturo Escobar explains modernity/coloniality as “a reason-center culture” (that is blind to our ecological embeddedness). It supports elite forms of power. It strengthens the illusion of the autonomous individual. It idolizes economic rationalism that ingrains masculinity and invisibilizes the agency of nonhumans and subordinated groups. As cited by Escobar, paraphrasing work by Australian feminist and environmental philosopher Val Plumwood (Escobar 2018): “coloniality imply a pervasive Eurocentrism—a hegemonic representation and mode of knowing that claims universality for itself, derived from Europe’s claimed position as the center.”

We need to identify colonialism as another monster and detect its influence on our positionality. We are not exempt from colonial marks inserted in our minds and brains. Those marks make us transgress our indigeneity and, the more individualistic our thinking is, the more we separate ourselves from our cosmologies. Conviviality, relationality, and world-ing take us away from the colonial margins. When we start building connections in the community, we start addressing our cosmologies and start unearthing our epistemologies.

Life is a journey where we collect memories. When we are present, those memories don’t exist. They become actions influenced by the past and the memories of the future.

Untiming gives us the possibility to create emergences in collective futures. These emergent futures are built to restore ecologies through heterogeneity, empathy, and care. We can go to the future, imagining it in conviviality, making it with the other. We reconcile the memories of the past with those of the future to define our present and to ensure sustainment for generations to come.

When we talk about sustainable futures, we are talking about preserving land conditions within our planet that can, therefore, sustain life for next generations. Emergent futures mean sustaining life, land, and nature in livable conditions, but through conviviality, through restoring, rewiring our connections of beings. It doesn’t separate our human existence, our cultures, our knowledge, our ways of being and doing from the land and nature. It looks towards incorporating alternative Indigenous epistemologies that need to be respected, valued, and listened to reconcile past, present, and future. Indigenous cultures need to be immersed in the same dimension of planetary care. Indigenous knowledge needs to be immersed in our educational systems to build those emergent futures. I am so proud of them.

## 4. Decolonizing Education

Land-bordering has been, lately, the main methodology that I utilize in pedagogy. When I developed Land-Bordering, I was trying to find the connections between Land and our intersections; the Borderlands, that Gloria Anzaldua recontextualizes as an intersection when she says; “I am a border woman” (Anzaldua 1985) and being a border woman for Gloria is to be Mestiza, but also to be an immigrant and a lesbian, and a woman of color. I am also all of that. Gloria’s voice resonates in my soul because, while listening to her, my heart opened its wounds caused by discrimination and racism. Her voice accompanies the voices and souls of all the Border-women and Border-people. And we are many. Systemic Racism is a reality in the academic environment both in the Global North and South. In Latin America, it is probably exacerbated with a profound patriarchal hegemony of power endured by governments that consider capitalism. Neoliberalism is still the last panacea. The Global North also follows a patriarchal capitalist model. The only difference is that there are laws drawn that protect, in theory, certain rights.

Land-bordering allows me to make connections between the land where we are situated and to teach that we are beings with a sum of multiple intersections that can bring riches to the class interactions and learnings. I tell the students that Land-based design is about connecting and listening to the Land. It is about situating ourselves with our positionalities, conveying the story from a place. It is building futures based on our relations with this Land. I tell them to speak from who they are and to not be afraid of that to acknowledge the riches of their history, whatever it is or whatever they can afford it to be. This semester I have several Latin students who are working on reconstructing their Latino Indigenous histories. They also called themselves *mestizos* but reclaim their Indigeneity, bordering and decolonizing their immigrations, responding to the Land in the Global North with an Indigenous *Mestizo* Latin American heart. I believe that this is the space where we can start to foresee those emergent futures. I am so proud of them.

No morirá la flor de la palabra. Podrá morir el rostro oculto de quien la nombra hoy, pero la palabra que vino desde el fondo de la historia y de la tierra ya no podrá ser arrancada por la soberbia del poder. Nosotros nacimos de la noche. En ella vivimos. Moriremos en ella. Pero la luz será mañana para los más, para todos aquellos que hoy lloran la noche, para quienes se niega el día, para quienes es regalo la muerte, para quienes está prohibida la vida. Para todos la luz. Para todos todo.<sup>2</sup>

(Zapatista Manifesto of the Lacandon Jungle, 1996)

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<sup>2</sup> "The flower of the word will not die. Maybe, the hidden face of all those, who say it now, will die, but the word coming from the depths of history and of the earth cannot be uprooted by the arrogance of power. From the night we came. In the night we live, in the night we shall die. But, tomorrow, the light will shine for the others, for all those who are crying in the night, today. For all those who are denied the daylight. For all those who see death as a welcome gift. For all those who are forbidden to live. For all the people, the light. For all the people everything."

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**(Re)pensar el pasado, inventar el futuro:** hacia un diseño de las memorias

**(Re)thinking the Past, Inventing the Future:** Towards a Design of Memories

**PANEL 2**

# Rever el pasado para escenificar el futuro: el *ethos* artesano y el diseño de transición

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## RESUMEN

Este artículo parte de la pregunta: ¿es posible establecer al sur como un lugar estratégico de enunciación que reconcilie el análisis crítico del presente con los actos de creación? Podemos afirmar que vivimos en un momento clave de bifurcación, una fisura en la historia que nos obliga a repensar el diseño desde nuevas epistemologías. No obstante, no es la primera vez que asistimos a una crisis del ideario moderno que nos obliga a replantear el diseño —tanto prácticas como saberes— desde nuestros propios contextos sociales y culturales. Creemos que para escenificar el futuro es necesario rever el pasado. Por ende, hemos analizado las *Memorias del Primer Seminario Nacional de Diseño*, en Quito, de 1979. Un texto que posiblemente representa el primer registro documentado de una reflexión académica que toma al diseño, y a su relación con la cultura y la sociedad ecuatoriana, como tema central. Estos textos expresan una preocupación por la crisis de las artesanías y las artes populares, producto de los efectos de los procesos de modernización, en especial durante la década de 1970. Reflexionan, además, sobre una concepción propia de la disciplina en el Ecuador, que toma al vínculo diseño–artesanía como su relación fundamental, dentro del marco de la teoría de la dependencia y la relación centro–periferia.

**Palabras clave:** Diseño, Ecuador, transición, artesanías, artes populares

# Reviewing the Past to Stage the Future: The Artisan *Ethos* and Transitional Design

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## ABSTRACT

This article starts with the question: is it possible to establish the south as a strategic place of enunciation that reconciles the critical analysis of the present with the acts of creation? We can affirm that we live in a key moment of bifurcation, a fissure in history that forces us to rethink design from new epistemologies. However, it is not the first time that we have witnessed a crisis in modern ideology that forces us to rethink design —both practices and knowledge— from our own social and cultural contexts. We believe that to stage the future it is necessary to review the past. Therefore, we have analyzed the Memoirs of the First National Design Seminar (*Memorias del Primer Seminario Nacional de Diseño*), in Quito, in 1979. A text that possibly represents the first documented record of an academic reflection that takes design, and its relationship with Ecuadorian culture and society, as a core theme. These texts express concern about the crisis of handicrafts and popular arts, a product of the effects of the modernization processes, especially during the 1970s. They also reflect on a conception of the discipline in Ecuador, which takes the design-craft link as its fundamental relationship, within the framework of the theory of dependency and the center-periphery relationship.

**Keywords:** Design, Ecuador, transition, crafts, popular arts.

## 1. Introducción

La irrupción de los procesos de modernización en el conjunto de la sociedad ecuatoriana produjo cambios en el sistema de valores, de creencias y en las maneras en las que las personas comenzaron a organizar y a construir aquello que da sentido a sus vidas. Entendiendo a la cultura «como un completo estilo de vida o como las pautas distintivas que caracterizan el modo de vivir sus vidas y de relacionarse con los demás»<sup>1</sup>, se puede llegar a comprender cómo el vínculo entre diseño y artesanía en el Ecuador dio origen a un conjunto de prácticas, tanto materiales como discursivas. Estas devinieron en dispositivos de transculturación del arte popular y la artesanía entendidos como producciones simbólicas dinámicas y potenciales generadores de recursos para la supervivencia, tanto económica como cultural, de las sociedades que los producen<sup>2</sup>.

Este marco proporcionó la perspectiva de análisis que hace posible describir cómo las ideas sobre el diseño chocaron con contextos modernos distintos a los europeos y norteamericanos. Estas modernidades diferentes fueron calificadas como periféricas desde un marco de pensamiento hegemónico, cuyos extremos fueron descritos a partir de las dicotomías centro-periferia, desarrollo-subdesarrollo, entre otras. Esa nueva clave interpretativa abrió el debate sobre la pertinencia del diseño —un campo de prácticas y saberes proveniente en un inicio de las sociedades centrales— en las sociedades consideradas periféricas y que poseen características sociales culturales y productivas diferentes. Este debate, que se produjo en una época en donde gravitaba la teoría de la dependencia, veía al diseño simultáneamente como instrumento de dominación cultural y tecnológica, así como un potencial instrumento de liberación.

El Ecuador no estuvo exento de estas discusiones que fueron recibidas y reinterpretadas por un círculo profesional, académico e intelectual compuesto por artistas, arquitectos y antropólogos, que desde sus respectivas pertenencias leyeron la relación entre el diseño con la sociedad ecuatoriana. Este fenómeno se

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1 Stuart Hall, *Estudios culturales 1983: una historia teórica* (Buenos Aires: Paidós, 2017), 39.

2 Néstor García Canclini, «Introducción», en *Sociología y Cultura*, ed. de Pierre Bourdieu (México: Grijalbo, 2002), 19.



## 1. Introduction

The appearance of the modernization processes in the whole of Ecuadorian society produced changes in the system of values, and beliefs, and in the ways in which people began to organize and build what gives meaning to their lives. Understanding culture “as a complete lifestyle or as the distinctive patterns that characterize the way people live their lives and relate to others,”<sup>1</sup> it is possible to understand how the link between design and crafts in Ecuador gave rise to a set of practices, both material and discursive. These became devices for the transculturation of popular art and crafts, understood as dynamic symbolic productions and potential generators of resources for the survival, both economic and cultural, of the societies that produce them.<sup>2</sup>

This framework provided the analytical perspective that makes it possible to describe how ideas about design collided with modern contexts other than European and North American ones. These different modernities were described as peripheral from a hegemonic frame of thought, whose extremes were described from the dichotomies center-periphery, and development-underdevelopment, among others. This new interpretive key opened the debate on the relevance of design — a field of practices and knowledge originating initially from central societies — in societies considered peripheral which have different social, cultural, and productive characteristics. This debate, which took place at a time when dependency theory prevailed, saw design simultaneously as an instrument of cultural and technological domination, on the one hand, and as a potential instrument of liberation on the other.

Ecuador was not exempt from these discussions that were received and reinterpreted by a professional, academic, and intellectual circle, made up of artists, architects, and anthropologists, who, from their own perspective, focused on the relationship between design and Ecuadorian society. This phenomenon is evidenced in the Proceedings of the First National Design Seminar which,

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1 Stuart Hall, *Estudios culturales 1983: una historia teórica* (Buenos Aires: Paidós, 2017), 39.

2 Néstor García Canclini, “Introducción”, in *Sociología y Cultura*, Pierre Bourdieu, editor (México: Grijalbo, 2002), 19.

evidencia en las *Memorias del Primer Seminario Nacional de Diseño* que, en 1979, vinculó al diseño con las artes populares y las artesanías, vistos no solo desde los aspectos tecnológicos y productivos, sino también y, sobre todo, desde su interacción con el mapa cultural ecuatoriano. Adicionalmente, este evento es el comienzo de una reflexión intelectual y académica sobre la relación del diseño con el contexto sociocultural del Ecuador, reconociéndolo como campo disciplinar autónomo y ya no como un conjunto de prácticas fragmentadas, provenientes del arte, la artesanía y la arquitectura.

Este hecho constituye una parte de la historia del diseño en el Ecuador que merece ser estudiada y descrita, ya que habla sobre el diseño como un campo diverso y complejo, compuesto por distintas concepciones, entre ellas el vínculo diseño–artesanía que fue reinterpretado localmente.

Consideramos que regresar la mirada a estas discusiones, prácticamente ya olvidadas, nos puede abrir la visión sobre la relación diseño–artesanía como una respuesta a la concepción hegemónica diseño–industria. Partiendo de la idea del diseño como hecho simbólico (Escobar 2012), consideramos al diseño como lenguaje; por consiguiente ¿cómo deberíamos plantear un lenguaje propio del diseño dentro de un ámbito que Ezio Manzini (2015) define como «pequeño, local, abierto y conectado»? Debemos, por ende, replantear nuevos paradigmas para un diseño de transición más allá de los modelos productivos, definiendo un *ethos* para un nuevo artesano (Sennett 2009) posindustrial; dejar a un lado los «prototipos» para abrirnos a la idea artesanal de «tipologías». Asimismo, debemos trascender la pugna centro–periferia que nos mantuvo en un tradicionalismo ensimismado, para, desde nuestra posición, romper las dicotomías y repensar nuevos diseños que emerjan de nuevas epistemologías: salir de lo *preformado* para ir al *performance*; de lo rígido y estático, a lo cambiante y dinámico.

## 2. El seminario

[...] en momentos en que el Ecuador ha iniciado un proceso de industrialización, que obliga a enfrentar un singular desafío económico, social y estético en un campo que como el diseño tiene hondas implicaciones en la recuperación y defensa de nuestra identidad cultural [...]³

3 Lenin Oña, «Sesión inaugural» en *Memorias Seminario Nacional de Diseño* (Quito: Editorial Universitaria, 1980), 7.

in 1979, began to link design with popular arts and crafts, seen not only from the technological and productive aspects but also, above all, from its interaction with the Ecuadorian cultural map. Additionally, this event is the beginning of an intellectual and academic reflection on the relationship of design with the sociocultural context of Ecuador, recognizing it as an autonomous disciplinary field and no longer as a set of fragmented practices, coming from art, crafts, and architecture.

This fact constitutes a part of the history of design in Ecuador that deserves to be studied and described, since it speaks about design as a diverse and complex field, made up of different conceptions, among them the design-craft link that was reinterpreted locally.

We believe that looking back at these discussions, practically forgotten, can open our vision of the design-craft relationship as a response to the hegemonic conception of design-industry. Starting from the idea of design as a symbolic fact (Escobar 2012), we consider design as a language; so, how should we propose our own design language within an area that Ezio Manzini (2015) defines as “small, local, open and connected”? We must, therefore, rethink new paradigms for a transition design beyond production models, defining an *ethos* for a new post-industrial craftsman (Sennett 2009); leaving aside the “prototypes” to open ourselves to the artisanal idea of “typologies.” Likewise, we must transcend the center-periphery struggle that kept us in a self-absorbed traditionalism, in order, from our position, to break the dichotomies and rethink new designs that emerge from new epistemologies: from the preformed to performance; from the rigid and static, to the changing and dynamic.

## 2. The Seminar

“[...] at a time when Ecuador has begun an industrialization process, which forces us to face a unique economic, social and aesthetic challenge in a field that, like design, has profound implications for the recovery and defense of our cultural identity [...]”<sup>3</sup>

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<sup>3</sup> Lenin Oña, “Sesión inaugural”, in *Memorias Seminario Nacional de Diseño* (Quito: Editorial Universitaria, 1980), 7.

Esta cita de las *Memorias del Primer Seminario Nacional de Diseño* de 1979, da cuenta de una lectura del campo del diseño en el Ecuador que va más allá de un reconocimiento del campo por parte de un grupo de expertos. Habla sobre el rol del diseño en la construcción de un sentido social. Las situaciones cambiantes, impuestas por los procesos de modernización de los ámbitos cultural y económico en el Ecuador de las décadas del 60 y 70 del siglo pasado, hicieron que la producción industrial y masificada, propia de los procesos de modernización, se interrelacione con una artesanía que se entendía como un conjunto entrelazado de modos de hacer, pensar y vivir. Este hecho puso de manifiesto una histórica circulación entre las artes, los diseños y las artesanías, flujo que acomodó el mapa de lo dominante, lo residual y lo emergente: de repente, el diseño, representante de lo moderno, se impuso como dominante desde la lógica del mercado de consumo; lo residual —la tradición como legado del *ethos* del artesano— se convirtió en argumento para el discurso de resistencia, mientras el arte popular y el oficio artesanal perdieron su función social original como portadores de significado ritual-simbólico.

La década de 1970 representó un periodo de bonanza económica que impulsó el consumo masivo de productos y servicios por parte de una creciente clase media. Lo que hizo, entre otras cosas, que el diseño sea visto, por un lado, como instrumento de dependencia cultural y tecnológica, por otro, como un potencial agente de cambio social. Esto motivó a que un grupo, conformado por artistas, arquitectos e intelectuales ecuatorianos, se reuniera en el Primer Seminario de Diseño en Quito para discutir sobre el rol del diseño como mediador entre los procesos de modernización, que se venían ya imponiendo en el país, y sus efectos culturales en las producciones materiales y visuales consideradas tradicionales.

Este proceso de transformación, resultado de una modernización de la producción y del consumo, trajo consigo una imposición de nuevas estéticas que redefinieron el concepto mismo de valor de uso y de cambio de las artesanías y las artes populares. Esto llevó a que, en una primera instancia, se tomara al diseño como un instrumento del capitalismo cuyo propósito era estimular, mediante la forma del producto, un consumo irracional en contra de las necesidades reales, lo que conllevaría, por ende, a la dependencia cultural.

Esto dio pie a vislumbrar la necesidad por redefinir la función del diseño en la sociedad ecuatoriana: pasar de ser un instrumento de dependencia a tener un propósito emancipador de los ámbitos estético,

This quote, from the Proceedings of the First National Design Seminar of 1979, gives an account of a reading of the field of design in Ecuador, which goes beyond a recognition of the field by a group of experts. It talks about the role of design in the construction of social meaning. The changing situations, imposed by the processes of modernization of the cultural and economic spheres in Ecuador in the 1960s and 70s of the last century, created an interrelationship between industrial and mass production, typical of the modernization processes, with a craft that was understood as an intertwined set of ways of doing, thinking and living. This fact revealed a historical circulation between the arts, designs, and crafts, a flow that accommodated the map of the dominant, the residual and the emerging: suddenly, design, representative of the modern, was imposed as dominant from the logic of the consumer market; the residual—tradition as a legacy of the artisan's *ethos*—became an argument for the discourse of resistance, while popular art and craft lost their original social function as carriers of ritual-symbolic meaning.

The 1970s represented a period of the economic boom that promoted the massive consumption of products and services by a growing middle class. This fact caused, among other things, design to be seen, on the one hand, as an instrument of cultural and technological dependence, and on the other, as a potential agent of social change. This motivated a group made up of Ecuadorian artists, architects, and intellectuals, to meet at the First Design Seminar in Quito to discuss the role of design as a mediator between the modernization processes, which were already being imposed in the country, and its cultural effects on material and visual productions considered traditional.

This process of transformation, the result of modernization of production and consumption, brought with it an imposition of new aesthetics, which redefined the very concept of the use and exchange value of handicrafts and popular arts. This led, in the first instance, to design being taken as an instrument of capitalism, whose purpose was to stimulate, through the form of the product, an irrational consumption against real needs, which would lead, therefore, to cultural dependence.

This gave rise to a glimpse of the need to redefine the function of design in Ecuadorian society: to go from being an instrument of dependency, to having an emancipatory purpose in the aesthetic,

económico y social. Este discurso guardaba sintonía con el pensamiento crítico regional, que, a manera de resistencia, promulgó la idea de una liberación cultural que retorne la mirada hacia la realidad latinoamericana y a sus propias estéticas representadas por el arte popular y las artesanías. Este discurso deja entrever el problema de cómo ser modernos sin dar la espalda a las raíces. Según Kenneth Frampton (1983) «una ‘cultura mundial’ híbrida es solo posible a través de una fertilización cruzada entre las culturas originarias, por un lado, y la civilización universal por el otro»<sup>4</sup>. Frampton ve necesario un contrapeso en un regionalismo crítico que tenga como propósito visibilizar aquellos esfuerzos regionales por entender y reinterpretar la identidad cultural. Esto implica una «capacidad de la cultura regional por recrear su tradición enraizada al mismo tiempo que se apropia de influencias externas, tanto un nivel de cultura como de civilización»<sup>5</sup>. Por lo tanto, la «libertad del campo del diseño» implica un rol de este como agente de un proceso de resignificación lo «suficientemente fuerte para capturar la imaginación de las personas y proveer un clima propicio y duradero para el desarrollo de una nueva escuela de diseño»<sup>6</sup>. La acción del diseñador debía enfocarse en proyectar nuevas propuestas proyectuales que resultasen significativas para el mercado y que, al mismo tiempo, le permitieran liberarse de aquellos lenguajes formales impuestos desde afuera mediante los procesos de dominación cultural. Por ende, el replanteo disciplinar tomaba en cuenta que la práctica profesional del diseño debía enfocarse en una acción liberadora, capaz de romper con la dependencia cultural.

### 3. El diseño de transición y el *ethos* artesano

Durante la década del 70, la resistencia contra los procesos de modernización —manifiesta en la teoría de la dependencia y corrientes como el precolombinismo, en el caso del arte— se ensimismó en la reivindicación de la cultura popular como un retorno a los valores tradicionales, cerrando así la entrada a referentes que no eran percibidos como propios: «La arquitectura y el diseño buscaban

4 Kenneth Frampton, «Prospects for a Critical Regionalism», *Perspecta: the Yale architectural journal*, 20, (1983): 148.

5 Frampton, «Prospects for a Critical...», 148.

6 Frampton, «Prospects for a Critical...», 153-155.

economic and social spheres. This discourse was in tune with regional critical thought, which, by way of resistance, promulgated the idea of a cultural liberation that looks back at the Latin American reality and at its own aesthetics represented by popular art and handicrafts. This discourse hints at the problem of how to be modern without turning our backs on our roots. According to Kenneth Frampton (1983) “a hybrid ‘world culture’ is only possible through a cross-fertilization between the original cultures, on the one hand, and the universal civilization on the other”<sup>4</sup>. Frampton sees a need for a counterweight in a critical regionalism, whose purpose is to make visible those regional efforts to understand and reinterpret cultural identity. This implies a “capacity of the regional culture to recreate its rooted tradition while appropriating external influences, both at the level of culture and of civilization”<sup>5</sup>. Therefore, the “freedom of the field of Design” implies a role as an agent of a resignification process that is “strong enough to capture people’s imagination and provide a propitious and lasting climate for the development of a new school of design”<sup>6</sup>. The designer’s action should focus on planning new project proposals that would be significant for the market and that, at the same time, would allow them to be free from those formal languages imposed from the outside through the processes of cultural domination. Hence, the disciplinary rethinking took into account that the professional practice of design should focus on a liberating action, capable of breaking from cultural dependence.

### 3. Transitional Design and the Artisan *Ethos*

During the 1970s, the resistance against modernization processes —manifested in dependency theory and currents such as Pre-Columbianism, in the case of art— became engrossed in the vindication of popular culture as a return to the traditional values, thus closing the entrance to

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4 Kenneth Frampton, “Prospects for a Critical Regionalism”, *Perspecta: the Yale architectural journal*, 20, (1983): 148.

5 Frampton, “Prospects for a Critical...”, 148.

6 Frampton, “Prospects for a Critical...”, 153-155.

alternativas en términos de compromiso social, procesos de autoconstrucción y valoración de las técnicas artesanales», no obstante, «estaba inmersa en la corriente historicista» que la redujo a una «clausura de sus límites culturales reduciendo el mundo a las fuentes referenciales de lo propio»<sup>7</sup>.

No obstante, en la contemporaneidad se vislumbra un cambio de pensamiento en el que el diseño debe plantearse a sí mismo una transición, de un modelo universalista propio del paradigma moderno a una nueva epistemología que permitía entender la pluralidad como «un sistema dinámico de vínculos»<sup>8</sup>. De ahí que las dicotomías centro-periferia y desarrollo-subdesarrollo debían ser reemplazadas por una visión multidimensional que entendiese el problema de la identidad dentro de su propia complejidad. Por ende, el diseño, en tanto conjunto de prácticas, como corpus de saberes, debe replantearse su rol social y cultural en unas sociedades que se enfrentan a problemas cada vez más intrincados y complejos y un paisaje cultural cada vez más difuso y menos estable.

El diseño es cada vez menos el diseño del producto —sea tangible, intangible, comunicacional o experiencial—, convirtiéndose cada vez más en un *ethos*, es decir, un tipo de predisposición a hacer, a pensar y a conducirnos de cierta manera. El *ethos* del diseñador se relaciona —tal como lo explicó Vilem Flusser (2002) — con los términos griegos *mechos* y *techné* y su correspondiente en latín *ars*. En este sentido, el *design* —si tomamos la palabra original en inglés— trama, finge, o mejor dicho proyecta —transpone una imagen de un lugar a otro creando una ilusión— para crear *mechos*, «un mecanismo para engañar»<sup>9</sup>. Y para lograrlo usa el *techné*, la técnica, para dar forma, sentido, de una materia amorfa, sin sentido. Por ello, es un artista que domina el *ars* o la capacidad para manipular, creador de los «artificios», que los conoce perfectamente y que puede hacerlos: «Las palabras *diseño*, *máquina*, *técnica*, *ars* y *Kunst* están estrechamente interrelacionadas, cada uno de los conceptos es impensable sin los demás, y todos ellos tienen su origen en la misma toma de posición existencial frente al mundo»<sup>10</sup>.

7 Dora Giordano, *Cuestiones del diseño: equilibrio inestable sobre campos imprecisos* (Buenos Aires: Diseño Editorial, 2018), 68.

8 Giordano, *Cuestiones del diseño...*, 65.

9 Vilem Flusser, «Acerca de la palabra diseño», en *Filosofía del diseño: la forma de las cosas* (Madrid: Síntesis, 2002), 24.

10 Flusser, «Acerca de la palabra...», 25.



referents that were not perceived as their own: “[...] architecture and design sought alternatives in terms of social commitment, self-construction processes and appreciation of craft techniques”, however, “it was immersed in the historicist current” that reduced it to a “closure of its cultural limits, reducing the world to the referential sources of its own.”<sup>7</sup>

However, in contemporary times, a change of thought is glimpsed in which design must consider a transition from a universalist model typical of the modern paradigm, to a new epistemology that allows plurality to be understood as “a dynamic links system.”<sup>8</sup> Hence, the center-periphery and development-underdevelopment dichotomies had to be replaced by a multidimensional vision that understood the problem of identity within its own complexity. Therefore, design, as a set of practices, as a corpus of knowledge, must rethink its social and cultural role, in societies that face increasingly intricate and complex problems, and a cultural landscape that is increasingly diffuse and less steady.

Design is less and less the design of the product —whether tangible, intangible, communicational, or experiential— and is becoming more and more an *ethos*, that is, a type of predisposition to do, think, and behave in a certain way. The designer’s *ethos* is related —as explained by Vilem Flusser (2002, p. 25) —with the Greek terms *mechos* and *techné*, and the corresponding Latin *ars*. In this sense, design —if we take the original word in English— plots, pretends, or rather projects —transposes an image from one place to another creating an illusion—to create *mechos*, “a mechanism to deceive”<sup>9</sup>. Thus, to achieve this, it uses *techné*, the technique, to give form and meaning to an amorphous, meaningless matter. Therefore, they become an artist, who dominates the *ars*, or have the ability to manipulate, the creator of “artifices”, who knows them and can make them perfectly. “The words *design*, *machine*, *technique*, *ars*, and *Kunst* are closely interrelated, each one of the concepts is unthinkable without the others, and all of them have their origin in the same existential position towards the world.”<sup>10</sup>

7 Dora Giordano, *Cuestiones del diseño: equilibrio inestable sobre campos imprecisos* (Buenos Aires: Diseño Editorial, 2018), 68.

8 Giordano, *Cuestiones del diseño...*, 65.

9 Vilem Flusser, “Acerca de la palabra diseño”, in *Filosofía del diseño: la forma de las cosas* (Madrid: Síntesis, 2002), 24.

10 Flusser, “Acerca de la palabra...”, 25.

De esa forma, debemos repensar la esencia misma de nuestra actividad y de nuestro saber: «El diseño es una cultura y una práctica que se ocupan de cómo deberían ser las cosas para conseguir las funciones esperadas y proporcionar los significados deseados»<sup>11</sup>. Este planteamiento nos hace repensar nuestro rol como artesanos, en cómo establecemos «un diálogo entre unas prácticas concretas y el pensamiento [...] los que establecen a su vez un ritmo entre la solución y el descubrimiento de problemas»<sup>12</sup>.

Por otra parte, las sociedades modernas industrializadas tienden a separar el ámbito del oficio del ámbito intelectual del pensamiento. Se da por sentado que el capital intelectual racionalizado no involucra el conocimiento incorporado que brinda la práctica constante de un oficio. Sin embargo, la apertura comunicacional que caracteriza a la fase posindustrial encuentra valor «en la manera de ver las cosas, antes que en las cosas mismas»<sup>13</sup>. Visto de esta forma, en la transición de la modernidad a la contemporaneidad, la artesanía y el pensamiento del diseño confluyen al establecer una relación constante entre significados y objetos significantes.

No obstante, no es la primera vez que asistimos a una crisis del ideario moderno que nos obliga a replantear el diseño —tanto prácticas como saberes— desde nuestros propios contextos sociales y culturales. Creemos que para escenificar el futuro es necesario rever el pasado. Por eso, creemos que es necesario rever las *Memorias del Primer Seminario Nacional de Diseño*, un texto que posiblemente representa el primer registro documentado de una reflexión académica que toma al diseño, y a su relación con la cultura y la sociedad ecuatoriana, como tema central. Estos textos expresan una preocupación por la crisis de las artesanías y las artes populares, producto de los efectos de los procesos de modernización durante la década de 1970. Reflexionan, además, sobre una concepción propia de la disciplina en el Ecuador que toma al vínculo diseño–artesanía como su relación fundamental dentro del marco de la teoría de la dependencia y la relación centro–periferia.

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11 Ezio Manzini, *Cuando todos diseñan: una introducción al diseño para la innovación social* (Madrid: Experimenta Editorial, 2015), 69.

12 Richard Sennett, *El artesano* (Barcelona: Anagrama, 2009), 21.

13 Giordano, *Cuestiones del diseño...*, 59–60.

Thus, we must rethink the very essence of our activity and our knowledge: “Design is a culture and a practice that deals with how things should be in order to achieve the expected functions and provide the desired meanings”<sup>11</sup>. This approach makes us rethink our role as artisans, in how we establish “a dialogue between specific practices and thought [...] which in turn establishes a rhythm between the solution and the discovery of problems.”<sup>12</sup>

On the other hand, modern industrialized societies tend to separate the field of craft from the intellectual field of thought. It is taken for granted that rationalized intellectual capital does not involve the embodied knowledge that the constant practice of trade provides. However, the communicational openness that characterizes the post-industrial phase finds value “in the way of seeing things, rather than in the things themselves.”<sup>13</sup> Seen in this way, in the transition from modernity to contemporaneity, craftsmanship, and design thinking converge by establishing a constant relationship between meanings and significant objects.

However, it is not the first time that we have witnessed a crisis in modern ideology that forces us to rethink design —both practices and knowledge— from our own social and cultural contexts. We believe that to stage the future it is necessary to review the past. For this reason, it is necessary to review the *Memoirs of the First National Design Seminar*, a text that possibly represents the first documented record of an academic reflection that takes design, and its relationship with Ecuadorian culture and society, as a central theme. These texts express a concern for the crisis of handicrafts and popular arts, a product of the effects of the modernization processes during the 1970s. They also reflect on a conception of the discipline in Ecuador that takes the link design-crafts as their fundamental relationship within the framework of the dependency theory and the center-periphery relationship.

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11 Ezio Manzini, *Cuando todos diseñan: una introducción al diseño para la innovación social* (Madrid: Experimenta Editorial, 2015), 69.

12 Richard Sennett, *El artesano* (Barcelona: Anagrama, 2009), 21.

13 Giordano, *Cuestiones del diseño...*, 59–60.

## 4. Del diseño en la periferia a la integración de localías

En Latinoamérica, la crisis del ideario moderno se manifestó en términos de oposición. En otras palabras, se generó una contraposición a lo externo ensimismándose en aquello que apelaba a un ideario de identidad propia:

El diseño que nos imponen los grandes países capitalistas constituye, sin ninguna duda, un claro instrumento de alienación y distorsión [...] Se trata, además, de un diseño generalmente ajeno a las necesidades reales de nuestros pueblos, obligados psicológicamente a comprar objetos sofisticados que insumen gastos tan ingentes como inútiles.<sup>14</sup>

A continuación, se posiciona a las artes populares y las artesanías como elementos de reivindicación de lo auténtico: «Proyección del arte popular en el diseño [...] La proyección, en este caso implica trasladar y mantener la imagen cultural de un hecho como el arte popular al plano de la creatividad del diseño contemporáneo»<sup>15</sup>. De esta forma, se pone en evidencia al vínculo diseño–artesanía como una alternativa válida frente a lo que se percibía como la ausencia de un desarrollo industrial significativo en el Ecuador:

Poseemos una capacidad y talento artesanales reconocidos en el tiempo, y que en virtud hablemos de una posibilidad concreta y no de simples conjeturas. Entramos, sin discusión, al tratamiento de un diseño artesanal, puesto que aún no puede serlo industrial.<sup>16</sup>

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14 Edmundo Rivadeneira, «El problema y la función del diseño en el mundo contemporáneo», en *Memorias Seminario Nacional de Diseño* (Quito: Editorial Universitaria, 1980), 42.

15 Leonardo Tejada, «Comentario: la preservación del arte popular y las artesanías y su proyección en el diseño», en *Memorias Seminario Nacional de Diseño* (Quito: Editorial Universitaria, 1980), 115.

16 Manuel Mejía, «Comentario: el problema y la función del diseño en el mundo contemporáneo» en *Memorias Seminario Nacional de Diseño* (Quito: Editorial Universitaria, 1980), 42.

## 4. From Design in the Periphery to the Integration of Localities

In Latin America, the crisis of modern ideology manifested itself in terms of opposition. In other words, a contrast to the external was generated, becoming engrossed in what appealed to an ideology of its own identity:

The design imposed on us by the big capitalist countries is, without a doubt, a clear instrument of alienation and distortion [...] It is also a design that is generally alien to the real needs of our peoples, who are psychologically forced to buy sophisticated objects that consume expenses as huge as they are useless.<sup>14</sup>

Next, popular arts and handicrafts are positioned as elements that claim authenticity: “Projection of popular art in design [...] The projection, in this case, implies transferring and maintaining the cultural image of a fact like popular art to the level of creativity of contemporary design.”<sup>15</sup> In this way, the design–craft link is highlighted as a valid alternative to what was perceived as the absence of significant industrial development in Ecuador:

We have a capacity and talent for craftsmanship recognized over time, and by virtue of this we speak of a concrete possibility and not of simple conjectures. We enter, with no doubts to the treatment of an artisanal design, since it cannot yet be industrial.<sup>16</sup>

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14 Edmundo Rivadeneira, “El problema y la función del diseño en el mundo contemporáneo”, in *Memorias Seminario Nacional de Diseño* (Quito: Editorial Universitaria, 1980), 42.

15 Leonardo Tejada, “Comentario: la preservación del arte popular y las artesanías y su proyección en el diseño”, in *Memorias Seminario Nacional de Diseño* (Quito: Editorial Universitaria, 1980), 115.

16 Manuel Mejía, “Comentario: el problema y la función del diseño en el mundo contemporáneo”, in *Memorias Seminario Nacional de Diseño* (Quito: Editorial Universitaria, 1980), 42.

Estos enunciados hablan de un momento social e histórico distinto en el cual el sur se posiciona en oposición a los cambios culturales producto de los procesos de modernización. Sin embargo, vivimos en un momento histórico de bifurcación en el que debemos pensar la identidad, en términos estratégicos, como una red cultural dinámica: «El contexto de hoy es sorprendentemente distinto, porque lo pequeño puede influir como parte de una red global más grande y lo local queda abierto a los flujos globales de las personas, ideas e información»<sup>17</sup>. La pregunta se podría plantear de la siguiente manera: ¿de qué manera nos enlazamos en búsqueda de diferencias y semejanzas con «lo otro»? Las artesanías y las artes populares, por ende, se pueden convertir en el modo de relacionar pasado y futuro para recomponer nuestro presente.

No obstante, es necesario tomar en cuenta que las artesanías no son solo un modo de producción; ni las artes populares mera manifestación de las culturas residuales. Si las reconocemos a las artesanías como el *ethos* que lleva al artesano a relacionar de manera constante «significados y objetos significantes»<sup>18</sup> y a las artes populares como manifestaciones de nuevos procesos culturales emergentes, podríamos repensar un nuevo lugar estratégico de enunciación que, de manera relacional, reconcilie un análisis crítico de nuestro presente con los actos de creación propios del diseño. Debemos re-conocer al *ethos* artesano como parte del pensamiento contemporáneo del diseño. Una sociedad y un diseño sustentables y resilientes necesitan retomar la artesanía, no como una forma de retorno al pasado, sino como un sistema de expresiones producto de formaciones socioculturales cambiantes y dinámicas. Un diseño de transición implica poner en crisis la relación convencional del campo del diseño con la materialidad y superar la oposición entre moderno y autóctono.

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17 Manzini, *Cuando todos diseñan...*, 222.

18 Giordano, *Cuestiones del diseño...*, 58.

These statements speak of a different social and historical moment in which the south positions itself in opposition to the cultural changes resulting from the modernization processes. However, we live in a historical moment of bifurcation in which we must think of identity, in strategic terms, as a dynamic cultural network: “Today’s context is surprisingly different because the small can influence as part of a larger global network and the local is open to global flows of people, ideas and information.”<sup>17</sup> The question could be posed as follows: how do we connect in search of differences and similarities with “the other”? The crafts and popular arts, therefore, can become the way of relating past and future to recompose our present.

However, it is necessary to take into account that handicrafts are not only a mode of production; nor are popular arts a mere manifestation of residual cultures. If we recognize the crafts as the *ethos* that leads the craftsman to constantly relate “meanings and significant objects”<sup>18</sup> and the popular arts as manifestations of new emerging cultural processes, we could rethink a new strategic place of enunciation that, in a relational way, reconciles a critical analysis of our present with the creative acts of design. We must re-acknowledge the artisan ethos as part of contemporary design thinking. Sustainable and resilient society and design need to return to craftsmanship, not as a way of returning to the past, but as a system of expressions resulting from changing and dynamic socio-cultural formations. A transitional design implies putting in crisis the conventional relationship of the field of design with materiality and overcoming the opposition between modern and autochthonous.

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17 Manzini, *Cuando todos diseñan...*, 222.

18 Giordano, *Cuestiones del diseño...*, 58

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Enlace: <https://www.youtube.com/watch?v=A1yblwj3SV4>

# Fragmentos del arte de la conspiración rotativa: restos políticos, estéticos, económicos

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Desde 2017 hemos llevado a cabo una investigación que ha versado sobre cuestiones políticas, económicas y estéticas en el Ecuador desde el retorno a la democracia en 1979 hasta la actualidad. Aunque sus realizaciones han variado con el tiempo (no solo por derivas propias de la investigación sino también por las condiciones sociales que hemos vivido), se ha mantenido la búsqueda por conjugar los conocimientos de las áreas señaladas con el fin de comprender de maneras alternativas el presente del país.

Varios elementos tuvieron una función importante en las derivas señaladas: la ruptura Moreno-Corra y las sucesiones vicepresidenciales; la reorientación de la política económica con las leyes de Fomento Productivo, Simplificación Tributaria y, en medio de la crisis sanitaria, la ley Humanitaria; la firma de la

Link: <https://www.youtube.com/watch?v=A1yblwj3SV4>

# Art Snippets of Rotating Conspiracy: Political, Aesthetic and Economic Remains

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Since 2017, we have carried out an investigation that has dealt with political, economic, and aesthetic issues in Ecuador from the return to democracy in 1979 to the present. Although fulfillments have varied over time (not only due to natural research drifts but also due to the social conditions we have lived through), the intention to combine the knowledge of the designated areas has been maintained in order to understand the current situation of the country in alternative ways.

Several elements played an important role in the aforementioned drifts: the Moreno-Correa split and the vice-presidential successions; the reorientation of economic policy with the laws of Productive Development, Tax Simplification, and, in the midst of the health crisis, the Humanitarian Law; the signing of the Letter of Intent with the International Monetary Fund; the October 2019 protests; confinement measures due to COVID-19; the reduction of the State via public jobs; the

Carta de Intención con el Fondo Monetario Internacional; las protestas de octubre de 2019; las medidas de confinamiento por causa de la COVID-19; la reducción del Estado vía empleos públicos; los escándalos de corrupción en altos cargos y su contraparte de muertos en Guayaquil en abril de 2020; la crisis carcelaria que en 2019 se empieza a notar y que estalló en febrero de 2021; las frases de Lenín Moreno a lo largo de su mandato y las elecciones presidenciales 2021 en las que resultó electo Guillermo Lasso.

La narrativa cronológica de las derivas es la siguiente: iniciamos por comprender el rol de la vicepresidencia desde 1979 en tanto actuación/*performance* de la dramaturgia del poder estatal y su relación con los ámbitos políticos y económicos. Empezamos por levantar información cuantitativa histórica, tanto política como económica y, a la par, revisamos archivos que contenían imágenes y/o videos de las figuras políticas relacionadas al poder en el Ecuador. Estos datos se sistematizaron en fichas que contenían la siguiente información de cada uno de los vicepresidentes: producto interno bruto (PIB), reservas monetarias, modo de elección, relación afectiva presidente-vicepresidente, hechos relevantes durante el mandato. En cuanto a las imágenes, encontramos que la relación presidente-vicepresidente dependía, sobre todo, de la proyección que el gobierno deseaba presentar. Así, los binomios podrían ser presentados como:

- Roldós-Hurtado, intelectual conciliador.
- Febres-Cordero-Peñaherrera, administrativo empresarial
- Borja-Parodi, intelectual conciliador
- Durán-Ballén - Dahik, administrativo empresarial.
- Bucaram-Arteaga, populista empresarial
- Alarcón-Arteaga/Aguayo, conciliador administrativo
- Mahuad-Noboa, administrativo empresarial
- Noboa-Pinto, administrativo empresarial
- Gutiérrez-Palacio, populista empresarial
- Palacio-Serrano, populista conciliador
- Correa-Moreno, populista intelectual
- Correa-Glas, populista administrativo
- Moreno-Glas/Vicuña: conciliador administrativo
- Moreno-Sonnenholzner/Muñoz: administrativo empresarial

corruption scandals in high positions and their counterpart of deaths in Guayaquil in April 2020; the prison crisis that began to be felt in 2019 and that broke out in February 2021; Lenín Moreno's phrases throughout his term and the 2021 presidential elections in which Guillermo Lasso was elected.

The chronological narrative of the drifts is as follows: first, by understanding the role of the vice presidency since 1979 as *performance* of the dramaturgy of state power and its relationship with the political and economic spheres. Then, by collecting historical quantitative information, both political and economic, and, at the same time, reviewing files that contained images and/or videos of political figures related to power in Ecuador. These data were systematized in files that contained the following information on each of the vice presidents: gross domestic product (GDP), monetary reserves, method of election, the affective relationship between the president-vice president, and relevant events during the term in office. Regarding the images, we found that the president-vice president relationship depended, above all, on the projection that the government wanted to present. Thus, the binomials could be presented as:

- 1 Roldós-Hurtado, conciliatory intellectual;
- 1 Febres-Cordero-Peñaherrera, business administrator;
- 1 Borja-Parodi, conciliatory intellectual;
- 1 Durán-Ballén-Dahik, business administrator;
- 1 Bucaram-Arteaga, business populist;
- 1 Alarcón-Arteaga/Aguiayo, administrative conciliator;
- 1 Mahuad-Noboa, business administrator;
- 1 Noboa-Pinto, business administrator;
- 1 Gutiérrez-Palacio, business populist;
- 1 Palacio-Serrano, conciliatory populist;
- 1 Correa-Moreno, intellectual populist;
- 1 Correa-Glas, administrative populist;
- 1 Moreno-Glas/Vicuña, administrative conciliator;
- 1 Moreno-Sonnenholzner/Muñoz: business administrator.

Esta clasificación no pretende ser universal sino tan solo caracterizar el modo en el que se muestran los binomios en el ejercicio del poder estatal. Si bien pareciera un dato superficial, nos permite adentrarnos en el régimen estético, del cual más adelante trataremos.

Posteriormente, al no hallar puntos fuertes de anclaje entre las tres áreas, escudriñamos en simultáneo:

a) Con un grupo de estudiantes de artes escénicas, se retrabajaron las fichas levantadas, desde sus experiencias, lo que dio como resultado de este intercambio una *performance*, titulada *La tómbola vicepresidencial* en espacio abierto que puso en acción su comprensión de lxs vicepresidentxs y la reciente historia ecuatoriana; la *performance* podría entenderse como un *reenactment*, una especie de re-creación de algún hecho histórico pero que modifica la manera de presentar la historia y, por tanto, su *performatividad*. En el caso específico de «la tómbola», el mecanismo consistía en una invitación al público para que sacara una pelota marcada con el nombre de un vicepresidente; al anunciarse el escogido, se presentaba una escena en la que el grupo re-actuaba al vice correspondiente desde su perspectiva. El intercambio entre el público y lxs actorxs resultó en una activación de la memoria no desde la remembranza sino desde la reelaboración. Es decir, una *performatividad* en sentido estricto.

b) Gracias a entrevistas con investigadorxs del campo económico, político y artístico —Pedro Páez, Jaime Gallegos, Susana Tambutti—, avino un concepto que modificó la perspectiva de la investigación: régimen de acumulación. Con el fin de empatar con los otros campos, empleamos el concepto de régimen político e intuimos el régimen estético. En tanto instancia articuladora, el concepto de «régimen» lo definimos en doble sentido: en tanto conjunto de características regulares de los campos económico, político y cultural, así como normas para la regulación y control de esos mismos ámbitos, que varían en el transcurso del tiempo y se ajustan a nivel territorial. Esto, sin duda, se aplica históricamente ya que las percepciones del despliegue témporo-espaciales de estos regímenes juegan un rol afectivo muy sensible, pues se entrecruzan recuerdos, anhelos y gestos de las experiencias sociales, percibidos, sobre todo, en el régimen estético-cultural (música, literatura, video, publicidad, redes sociales, etc.) mediante hegemonías, contrahegemonías y hegemonías alternativas.

This classification is not intended to be universal but only to characterize the way in which the binomials are shown in the exercise of state power. Although it seems a superficial fact, it allows us to delve into the aesthetic regime, which we will deal with later.

Subsequently, not finding strong anchor points between the three areas, we simultaneously scrutinized:

a) With a group of performing arts students, the raised files were reworked, from their own experiences, which resulted in a performance, titled *La tómbola vicepresidencial*<sup>1</sup> in an open space, that put into action their understanding of the vice presidents and the recent Ecuadorian history; the performance could be understood as a reenactment, a kind of re-creation of some historical facts that modify the way of presenting history and, therefore, its performativity. In the case of “*La tómbola*”<sup>2</sup>, the mechanism consisted of an invitation to the public to take out a ball marked with the name of a vice president; when the chosen one was announced, a scene was presented in which the group portrayed the corresponding vice-president from their perspective. The exchange between the public and the actors resulted in an activation of memory not through remembrance but through reworking. That is to say, performativity in the strict sense of the word.

b) Thanks to interviews with researchers from the economic, political, and artistic fields (Pedro Páez, Jaime Gallegos, Susana Tambutti), a concept emerged that modified the research perspective: accumulation regime. To match the other fields, the concept of the political regime has been used and the aesthetic regime has been intuited. As an articulating instance, we define the concept of “regime” in a double sense—as a set of regular characteristics of the economic, political, and cultural fields, as well as norms for the regulation and control of these same spheres, which vary over time and are adjusted at the territorial level. This, without a doubt, applies historically since the perceptions of the temporal-spatial deployment of these regimes play a very sensitive affective role since memories, desires, and gestures of social experiences are intertwined and perceived, above all, in the cultural aesthetic regime (music, literature, video, advertising, social networks, etc.) through hegemonies, counter-hegemonies, and alternative hegemonies.

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1 NT: original written in Spanish, tentative translation “The vice-presidential raffle.”

2 NT: “the raffle.”

Posteriormente, dadas las experiencias del desarrollo de la *performance* y de la mutación conceptual, se planteó la generación de un laboratorio artístico que vaya en pos de producir y levantar materiales que se transformen en una nueva *performance*. No obstante, el confinamiento y sus efectos en las relaciones personales llevaron a la realización de un laboratorio digital con artistas audiovisuales y escénicos. Este laboratorio se ha configurado en una búsqueda por otras vías de esas relaciones traslapadas entre economía, estética y política. Las reuniones se volvieron un encuentro de movilización de la memoria histórica reciente, la cual, lejos de presentarse lingüísticamente, aparecía corporizada y plena de afectos; en ese sentido, la puesta en juego de *reenactments* históricos se convirtió en un proceso de recolección de memorias que fluían en el laboratorio. Todo ese archivo audiovisual, que nos sigue dando posibilidades de trabajar, nos da una certeza: las herramientas artísticas sirven para desarrollar análisis complejos de la economía y la política, pues se lo hace desde lo sensible.

En cuanto a lo conceptual, si bien los regímenes los intuimos antes de representarlos lingüísticamente, tras esta investigación nos quedó claro que los cambios de regímenes ocurren en el transcurso de un par de años, siendo que en momentos se coordinan y, en otros, si bien parecieran autónomos, mantienen interdependencias tácticas.

Hacia el final y ya envueltos en el material conceptual elaborado, acordamos que la categoría de régimen se podría representarse, además de los materiales audiovisuales, escénicos y teóricos generados, como sigue:

### Diálogo sincero

- Estoy harto de estos mediocres. Cada vez que quiero hacer algo, no me dejan.
- Tienes razón. Ingratos.
- ¿Alguno de ustedes ha pensado en cancelar los derechos humanos para hacer las reformas y luego de un par de años devolvérselos?
- Estaría bueno.
- No creo que acepten.
- ¿Cómo implantaremos la verdadera democracia si no es a través de una reforma profunda que rehaga las instituciones en función de la libertad humana?



Subsequently, given the experiences of the development of *performance* and conceptual mutation, the generation of an artistic laboratory was proposed to produce and raise materials that are transformed into a new performance. However, confinement and its effects on personal relationships led to the creation of a digital laboratory with audiovisual and scenic artists. This laboratory has been configured in a search through other ways of those overlapping relationships between economy, aesthetics, and politics. The meetings became an encounter for the mobilization of recent historical memory, which, far from being presented linguistically, appeared embodied and full of affection; in this regard, the putting into play of historical reenactments became a process of collecting memories that flowed in the laboratory. All this audiovisual archive, which continues to give us possibilities to work, provides a certainty: artistic tools serve to develop complex analyses of the economy and politics because they are done from sensitivity.

Regarding concepts, although we intuited the regimes before representing them linguistically, after this investigation it became clear that regime changes occur throughout a couple of years, being that at times they are coordinated and, at others, while perhaps seemingly autonomous, they maintain tactical interdependencies.

Towards the end, and already involved in the elaborated conceptual material, we agreed that the regime category could be represented, in addition to the audiovisual, scenic, and theoretical materials generated, as follows:

### Sincere Dialogue

“I’m done with these mediocre people. Every time that I try to do something, they won’t let me.”

“You’re right. Bunch of ingrates.”

“Have any of you thought about canceling human rights in order to make amendments and then in a couple of years give them back?”

“That would be cool.”

“I don’t think they’ll agree.”

“How are we going to implant true democracy if not through a deep amendment that remakes institutions according to human freedom?”

- Forzando el mercado laboral...
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Necesitamos otra ley para que la gente esté dispuesta a trabajar.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ganemos las elecciones. Tú, a la presidencia; tú, a la vicepresidencia; tú, a la asamblea; tú, a la alcaldía; tú, al concejo municipal.
- Espera. Nos toca encargar la gerencia de las empresas.
- Claro. Llamen a sus familiares que tienen acciones en sus mismas empresas. Convocamos asamblea, presentamos renuncias, los representantes de los trabajadores o de otros accionistas presentan candidatos, los nominamos, celebramos la continuidad y directo a la campaña.
- ¿No se verá sospechoso que seamos familiares cuando tengamos reuniones entre las instituciones públicas y privadas?
- No.
- Para nada.
- Hay que dejar en alto nuestra moral incorruptible durante la campaña.
- Mejor hagamos las dos cosas a la vez: campaña nacional y recambio en las empresas.
- Buena idea. Nadie se dará cuenta.

“Forcing the labor market—”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“We need another law so that people are willing to work.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Let’s win the election. You, for the presidency; you, for the vice-presidency; you, for congress; you, for the mayor’s office; you, for the municipal council.”

“Wait a minute. We must delegate the management of companies.”

“Sure. Call all your relatives who have shares in their companies. We call a General Assembly, we hand in resignations, workers or other shareholders representatives introduce their candidates, we nominate them, celebrate continuity, and go straight to the campaign.”

“Wouldn’t the fact that we are all relatives be suspicious when we have meetings with public and private institutions?”

“No.”

“No way.”

“We have to keep our incorruptible morale high during the campaign.”

“Let’s better do both things at once: national campaign and rehiring in the companies.”

“Good idea. Nobody will know.”

“In the first meetings, we pass laws to make hirings flexible.. With that done, we cheapen production costs and increase profits. We hire more people and there is greater wealth circulation.”

- Entre las primeras reuniones fijamos leyes para flexibilizar la contratación. Con eso abarataremos los costos de producción y aumentamos las ganancias. Contratamos más personas y circula la riqueza.
- Gran idea. Es tan solo sentido común. Si nosotros, que tenemos plata, habilitamos la contratación por horas, ellos se beneficiarán más rápidamente. Trabajan a destajo en nuestras empresas y le damos libertad de hacer sus emprendimientos en el tiempo libre.
- Definido el juego del mercado laboral nos beneficiamos todos.
- O como dicen los «progres» ahora: «todes»...
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Con eso se acaba la mediocridad, se dedican a trabajar en varios lugares y obtienen dinero para seguir consumiendo y manteniendo a sus familias.
- Aguarden. ¿Qué hacemos con los intereses financieros?
- No hay problema. No es necesario que suban las tasas. En seis meses, con la presión financiera lo podremos hacer.
- ¿Y el riesgo país?
- Eso es fácil.
- Hablamos ya con Goldman-Sachs para que apenas ganemos, bajen algunos puntos al índice.
- Ellos bien saben que les pagaremos.
- Así es: para que todo mejore, hay que pagar, hacer que circule el dinero, tanto adentro como afuera.
- Porque si no se pagan las deudas, no puede circular el dinero, con esa circulación del dinero es fácil que la gente pueda comprar cosas, sentirse tranquila, aliviada.
- Esperen, la vacunación.

“Great idea. It’s just common sense. If we, the ones that have the money, enable hiring hourly, they will get profit faster. They do piecework in our companies, and we give them the freedom to do their freelance business in their spare time.”

“Once the labor market game is defined, we all benefit.”

“Or as the woke say nowadays: gender neutral “they” — ”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“That will end mediocrity, they focus on working at different places and on getting money to keep consuming and providing for their families.”

“Wait. What are we going to do with the financial interests?”

“It’s all right. There’s no need to raise rates. In six months, with the financial pressure, we will be able to do it.”

“And what about the country risk?”

“That’s easy.”

“We are already talking with Goldman-Sachs so that as soon as we win, they lower the index a few points.”

“They know we will pay them.”

“That’s how it is: for everything to get better, you have to pay and make the money circulate, both here and there.”

“Because if debts don’t get paid, the money can’t move and with that circulation of money it’s easy for people to buy things and feel calm, relieved.”

“Wait, the vaccination!”

“As we said during the campaign, everybody will get vaccinated. It is a great investment: we create a partnership between our companies and those of our friends and families, and we share responsibility in managing the process.”

- Como se dijo en campaña: se vacunará a todo el mundo. Es una gran inversión: asociamos a nuestras empresas y a aquellas de los amigos y familiares, compartimos responsabilidades en la gestión del proceso.
- Todos vuelven al trabajo y a usar el tiempo de ocio (fiestas nocturnas, cines, conciertos)...
- Cumpliendo los protocolos, por supuesto.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- ¿Sabes qué estaría bueno? Poner música que acompañe la vacunación masiva, eso entretiene y, de paso, contratamos artistas que bien lo requieren.
- Magnífico.
- Así la vacunación resulta una experiencia grata.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- ¿Qué hacemos con quienes no se sientan bien?
- Que se apunten al psicólogo. Ahora, gracias a las TIC se realizan terapias incluso con especialistas de afuera.
- Así la gente mejora su comportamiento, asume su ciudadanía responsable en muchos niveles, financieramente, por ejemplo...
- Ambientalmente...
- Políticamente.
- Familiarmente.

“Everyone gets back to work with full use of their spare time (night parties, movies, concerts)—

“Following the protocols, of course.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“You know what would be awesome? Putting on music that accompanies the mass vaccination, it entertains, and on the way down, we hire musicians, God knows how well they need it.”

“Great.”

“In this way, the vaccination is a pleasant experience.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“What do we do with the ones who don’t feel well?”

“They should make an appointment with a psychologist. Nowadays, thanks to the ICTs, therapies are carried out even with foreign specialists.”

“Thus, people improve their behavior, assume their responsible citizenship on many levels, financially, for example—”

“Environmentally—”

“Politically—”

“Familiarly—”

“Educationally—”

“Sexually—”

“Religiously—”

- Educativamente.
- Sexualmente...
- Religiosamente.
- Biológicamente.
- Genéticamente.
- Sí, esta sociedad debe madurar. Demasiada protección estatal no permite madurar, hacer de nuestro país lo mejor.
- Es más, el Estado mismo debería desaparecer.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- Ja, ja, ja, ja.
- A los «progres» y a las izquierdas hay que ganarles demostrando que todo se acomoda naturalmente con las medidas que estamos tomando.
- Seguro dirán que siempre hay ganadores y perdedores.
- Pero eso es la economía política que tanto les gusta.
- Para nosotros es claro: «Dinero y política van juntos».

Como puede leerse, al emplear el concepto de «régimen» en modo *performativo*, se permea la posibilidad de abrir nuevas vías de experimentación artística y conceptual para análisis políticos y económicos.

Gabriela Rosero  
Jorge Carrillo  
Juan Arellano  
Quito, octubre de 2021



“Biologically–”

“Genetically–”

“Yes, this society must mature. Too much state protection does not allow us to mature, to make our country the best.”

“What’s more, the state itself should disappear.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“Ha, ha, ha, ha.”

“We must beat the woke and the Leftists by showing them that everything fits naturally with the measures we are taking.”

“They will surely say that there are always winners and losers.”

“But that is the political economy that they like so much.”

“For us it’s clear: Money and politics go together.”

As it can be read, when the concept of “regime” is applied in a performative way, the possibility to open new ways of artistic and conceptual experimentation for political and economic analysis is permeated.

Gabriela Rosero  
 Jorge Carrillo  
 Juan Arellano  
 Quito, October 2021

# La construcción de la imagen de una *muxe* por Graciela Iturbide

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## RESUMEN

Esta investigación analiza las fotografías Magnolia I y Magnolia II presentes en la tercera edición del libro *Juchitán de las mujeres* (2010) de la fotógrafa mexicana Graciela Iturbide, buscando entender la forma en que el cuerpo fotografiado es tanto influido por el ambiente como influido en él, de acuerdo lo la teoría de cuerpo mediático de Christine Greiner y Helena Katz. En la práctica, se trata de entender el proceso de creación fotográfica como una forma de establecer vínculos emocionales y relaciones intersubjetivas entre la fotógrafa y las fotografiadas, un proceso que asume el imaginario histórico y geográfico como parte esencial de la realización fotográfica, con efectos concretos sobre la materialización de la obra y sus consiguientes despliegues en los procesos de recepción. Con este fin, se tiene en cuenta el papel que juega la inserción del cuerpo de la fotógrafa en un determinado espacio sociocultural, a través de un enfoque de género vinculado a las especificidades de la región, con énfasis en la idea de matriarcado. Esta región se define, por lo general, como un lugar donde prevalece una cultura matriarcal en contraste con el resto del país, en donde las *muxes* vivirían en armonía con la sociedad.

**Palabras clave:** *muxe*, cuerpo mediático, fotografía contemporánea, Graciela Iturbide, género

# The Construction of the Image of a *Muxe* by Graciela Iturbide

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## ABSTRACT

This research analyzes the photographs *Magnolia I* and *Magnolia II* present in the third edition of the book *Juchitán de las mujeres* (2010) by the Mexican photographer Graciela Iturbide, seeking to understand the way in which the photographed body is both influenced by the environment and influenced in it, according to the body media theory of Christine Greiner and Helena Katz. In practice, it is about understanding the process of photographic creation as a way of establishing emotional bonds and intersubjective relationships between the photographer and those photographed, a process that assumes the historical and geographical imaginary as an essential part of photographic production, with concrete effects on the materialization of the work and its consequent deployments in the reception processes. To this end, the role played by the insertion of the photographer's body in a certain sociocultural space is taken into account, through a gender approach linked to the specificities of the region, with emphasis on the idea of matriarchy. This region is generally defined as a place where a matriarchal culture prevails in contrast to the rest of the country, where the *muxes* would live in harmony with society.

**Keywords:** *muxe*, media body, contemporary photography, Graciela Iturbide, gender

## 1. Introducción

Al igual que su imaginario fotográfico, a veces poblado por el batir de las alas de los pájaros, son los ojos castaños de Graciela Iturbide los que se posan en aquellos que quieren retratar. Lleva en sí misma la narrativa de un cuerpo fotográfico, de una mujer latinoamericana, poblada de imaginería católica y criada en una familia acomodada de Ciudad de México. En las fotografías presentes en el libro *Juchitán de las mujeres*<sup>1</sup>, somos testigos de los desplazamientos entre los signos visuales presentes en Graciela y el contexto particular de la ciudad de Juchitán de Zaragoza, en el estado de Oaxaca, Istmo de Tehuantepec, en el sur de México– Este, con frecuencia, se presenta como un lugar donde reina el patriarcado. Como ejemplo intrínseco del contexto local, analizaremos dos fotografías presentes en la obra: los retratos de la *muxe*<sup>2</sup> Magnolia, titulados *Magnolia I* y *Magnolia II*, capturados en el año 1986. Entiendo las relaciones como una parte crucial del proceso creativo: en el que Graciela se dirige, habla y desarrolla una relación con las mujeres fotografiadas, desde la perspectiva de las relaciones entre el cuerpo que fotografía y los cuerpos que son fotografiados, como parte esencial dentro del género documental contemporáneo.

Aquí, en consonancia con la teoría del «cuerpo mediático» de las autoras Christine Greiner y Helena Katz, entendemos que es toda la extensión corporal que crea conexiones, formula conocimientos y produce imaginarios. «Así, el entorno en el que se emite cada mensaje, se transmite y admite influencias bajo su interpretación, nunca es estático, sino una especie de contexto sensible»<sup>3</sup>. En este sentido, en el acto de la realización fotográfica, los cuerpos se afectan mutuamente, se influyen e influyen entre sí, y como consecuencia tenemos una fotografía que es creadora de un nuevo espacio.

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1 En su tercera edición, fechada en 2010 y bilingüe (con textos en español e inglés). Cuenta con 104 páginas, 120 fotografías y unas dimensiones de 21,7 x 37,3 cm.

2 No hay consenso sobre cómo clasificar los *muxes*. Quizás la definición que más se acerca a las nomenclaturas occidentales es la de transgénero.

3 Helena Katz y Christine Greiner. «Por uma teoria corpomídia», en *O corpo: pistas para Estudos Interdisciplinares* (São Paulo: Editora Annablume, 2005), 6.

## 1. Introduction

Like her photographic imagery, sometimes populated by the flapping of bird wings, it is Graciela Iturbide's brown eyes that settle on those she wants to portray. She carries within herself the narrative of a photographic body, of a Latin American woman, populated by Catholic imagery and raised in a wealthy family in Mexico City. In the photographs present in the book *Juchitán de las mujeres*<sup>1</sup>, we witness the shifts between the visual signs present in Graciela and the particular context of the city of Juchitán de Zaragoza, in the state of Oaxaca, Isthmus of Tehuantepec, in the south of Mexico. This is often presented as a place where matriarchy reigns. As an intrinsic example of local context, we will analyze two photographs present in the work: the portraits of Magnolia the *muxe*<sup>2</sup>, titled *Magnolia I*, and *Magnolia II*, captured in 1986. I understand relationships as a crucial part of the creative process: in which Graciela addresses, speaks, and develops a relationship with the women photographed, from the perspective of the relationship between the body that photographs and the bodies that are photographed, as an essential part of the contemporary documentary genre.

Here, in accordance with the theory of the “media body” of the authors Christine Greiner and Helena Katz, we understand that it is the entire body extension that creates connections, formulates knowledge, and produces imaginaries. “Thus, the environment in which each message is issued, transmitted, and influenced by its interpretation, is never static, but a kind of sensitive context”<sup>3</sup>. In this sense, in the act of photographic realization, the bodies mutually affect each other, they influence and influence each other, and as a consequence, we have a photograph that is the creator of a new space.

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1 In its third edition, dated 2010 and bilingual (with texts in Spanish and English). It has 104 pages, 120 photographs and dimensions of 21.7 x 37.3 cm.

2 There is no consensus on how to classify *muxes*. Perhaps the definition that is closest to Western nomenclatures is that of transgender.

3 Helena Katz and Christine Greiner, “For a corpomídia theory”, in *O corpo: tracks for Interdisciplinary Studies* (São Paulo: Editora Annablume, 2005), 6.

## 2. Análisis

Fue cuando Graciela Iturbide se encontraba en una cantina de Juchitán que apareció la *muxe* Magnolia, decidida a posar para la cámara, y ambas se dirigieron para la habitación de la zapoteca, en lo que la fotógrafa establece como una relación de complicidad sin excluir la atención centrada en su propio gusto personal.

Pues aquel día él se vistió como quiso en el cuarto e hicimos lo que él, y lo que yo quisimos, ¿me entiendes? Yo nunca pienso en un retrato [antes] al menos, de que sea un pintor o algo más personal. Pero en Juchitán fue en el momento. Yo necesito complicidad.<sup>4</sup>

A partir de esta interacción entre Graciela y Magnolia entramos en un régimen de afectaciones, en el que la formulación individual de operar en el mundo tendrá lugar, por tanto, en la relación corporal. Ambiente y cuerpo se afectan mutuamente con discursos que se anteceden, y de esta relación surgen los medios y el procesamiento de ambos. «La media a la que se refiere el “cuerpo mediático” se corresponde con el proceso evolutivo de selección de la información que constituirá el cuerpo. La información se transmite en un proceso de contaminación»<sup>5</sup>.

En este sentido, la fotografía nunca acaba en sí misma. Las consecuencias de sus interacciones (aunque sea complicado medirlas) se expresan en la formulación de un imaginario que atraviesa la palabra y afecta a la red de significados de estos cuerpos. Lo que Christine aborda como un proceso de contaminación se evidencia de alguna manera en estos retratos. Tanto en *Magnolia I* (figura 1) —donde el personaje mira fijamente a la cámara—, como en *Magnolia II* (figura 2) —donde el espejo está colocado de forma que se transmite una perspectiva de dualidad en la que el reflejo puede ser visto por la cámara—, se revelan elecciones reflexivas y la influencia mutua entre Graciela y Magnolia.

<sup>4</sup> Graciela Iturbide, entrevista por Olaya Barr, «Entrevista a la fotógrafa mexicana Graciela Iturbide (n. 1942)», *Esferas* (2013).

<sup>5</sup> Christine Greiner, *O corpo: pistas para estudos indisciplinados* (São Paulo: Editora Annablume, 2013), 124.

## 2. Analysis

It was when Graciela Iturbide was in a bar in Juchitán that the *muxe* Magnolia appeared, determined to pose for the camera, and both went to the Zapotec woman's room, in what the photographer establishes as a relationship of complicity without excluding attention focused on your own personal taste.

Well, that day he dressed as he wanted in the room and we did what he and I wanted, do you know? I never think of a portrait [before] unless it is a painter or something more personal. But in Juchitán it was spontaneous. I need complicity.<sup>4</sup>

From this interaction between Graciela and Magnolia, we enter into a regime of affectations, in which the individual formulation of operating in the world will take place, therefore, in the bodily relationship. Environment and body mutually affect each other with preceding discourses, and from this relationship arise the media and the processing of both. “The media to which the “media body” refers corresponds to the evolutionary process of selecting the information that will constitute the body. Information is transmitted in a process of contamination”<sup>5</sup>. In this sense, photography never ends in itself. The consequences of their interactions (although it is difficult to measure them) are expressed in the formulation of an imaginary that runs through the word and affects the network of meanings of these bodies. What Christine approaches as a process of contamination is somehow evidenced in these portraits. Both in *Magnolia I* (figure 1) —where the character stares at the camera—, and in *Magnolia II* (figure 2) —where the mirror is placed in such a way as to convey a perspective of duality in which the reflection can be seen on camera—thoughtful choices and mutual influence between Graciela and Magnolia are revealed.

<sup>4</sup> Graciela Iturbide, interview by Olaya Barr, “Interview with the Mexican photographer Graciela Iturbide (b. 1942)”, (2013) Esferas.

<sup>5</sup> Christine Greiner, *O corpo: tracks for indiscipline studies* (São Paulo: Editora Annablume, 2013), 124.



**Figura 1.** *Magnolia I*. Fuente: Swann Auction Galleries, Graciela Iturbide, Juchitán de Zaragoza, México, 1986.  
/Figure 1: *Magnolia I*. Source: Swann Auction Galleries, Graciela Iturbide, Juchitán de Zaragoza, México, 1986.





Figure 2. *Magnolia II*. Source: Swann Auction Galleries, Graciela Iturbide, Juchitán de Zaragoza, Mexico, 1986.  
/ Figura 2. *Magnolia II*. Fuente: Swann Auction Galleries, Graciela Iturbide, Juchitán de Zaragoza, México, 1986.

En *Magnolia I* (1986), con la cabeza estirada sobre su sombrero —que parece milimétricamente colocado para dejar su huella triangular paralela a su rostro— y el collar alineado con su escote, la media sonrisa de la *muxe* transmite ligereza y satisfacción. El brazo derecho doblado hacia la cintura y el izquierdo estirado sujetando el detalle de encaje del vestido conforman gestos que remiten al imaginario femenino. El fondo de suelo batido y la pintura desconchada sitúan a los retratados en un entorno que claramente no es un estudio, aportando una perspectiva de intimidad. Los pechos que se proyectan en un escote —*Magnolia* parece hacer uso de alguna forma de relleno— reflejan un símbolo socialmente construido de la feminidad.

En *Magnolia II* (1986) el estereotipo del sombrero mexicano y el vestido corto que contrasta con el cuerpo musculoso del retratado da paso a un juego con un estereotipo de seducción femenina que se revela sin mostrarse. El vestido es ahora más largo, y el escote y parte de los brazos están cubiertos. Las ropas claras y floridas remiten al imaginario de la pureza y lo romántico, donde los ojos lánguidos coquetean sin llegar a consolidar la mirada. La dualidad de *Magnolia II* se reafirma en la reflexión, en la formación precisamente de dos *Magnolias*. Las imágenes entran en un juego sugestivo, en una capa ambivalente, en una libido que nunca es una, en un amor que, aunque sea amor, siente odio. Y en la propia fluidez de un imaginario que se moldea en la corporeidad «la información viene de fuera y las sensaciones se procesan en el organismo, se ponen en relación»<sup>6</sup>.

Mientras que en *Magnolia I*, por tanto, las elecciones parecen provenir más de la retratada, en *Magnolia II* el uso del espejo que tiene el reflejo perfectamente formado en la imagen, así como la mirada de la retratada dirigida hacia arriba, parecen remitir a la elección de Graciela: en una perspectiva dualista y arquetípica cristiana donde el bien y el mal, Dios y el Diablo, Esaú y Jacob, están todo el tiempo compitiendo por el espacio dentro de los individuos.

Más allá de su materialidad, estas fotografías ayudan a plantear un debate necesario, en el que las elecciones de *Magnolia* nos hacen pensar en las articulaciones construidas de los géneros que no han sido ni serán nunca fijadas. De ahí las preguntas: ¿qué es ser mujer? ¿Y de qué mujeres se trata? Al abordar las

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<sup>6</sup> Greiner, *O corpo: pistas para...*, 59.

In *Magnolia I* (1986), with her head stretched out on her hat — which seems millimetrically placed to leave its triangular imprint parallel to her face— and the necklace aligned with her neckline, the *muxe*'s half-smile conveys lightness and satisfaction. Her right arm is bent towards her waist and her left arm is stretched out holding the lace detail of her dress make up gestures that refer to the feminine imaginary. The beaten floor background and peeling paint place the subjects in an environment that is clearly not a studio, providing a perspective of intimacy. Breasts projecting into a cleavage—*Magnolia* seems to make use of some form of padding—reflect a socially constructed symbol of femininity.

In *Magnolia II* (1986) the stereotype of the Mexican hat and the short dress that contrasts with the muscular body of the sitter gives way to a game with a stereotype of feminine seduction that reveals itself without showing itself. The dress is now longer, and her neckline and part of her arms are covered. The light and flowery clothes refer to the imaginary of purity and romance, where languid eyes flirt without consolidating their gaze. The duality of *Magnolia II* is reaffirmed in the reflection, on the formation of precisely two *Magnolias*. The images enter into a suggestive game, in an ambivalent layer, in a libido that is never one, in a love that, although it is love, feels hate. And in the very fluidity of an imaginary that is molded in the corporeality, “the information comes from outside and the sensations are processed in the organism, they are related”<sup>6</sup>. While in *Magnolia I*, therefore, the choices seem to come more from the sitter, in *Magnolia II* the use of the mirror that has the reflection perfectly formed in the image, as well as the gaze of the sitter directed upwards, seems to refer to Graciela's choice: in a dualistic and archetypal Christian perspective where good and evil, God and the Devil, Esau and Jacob are all the time competing for space within the individuals.

Beyond their materiality, these photographs help raise a necessary debate, in which *Magnolia*'s choices make us think of the constructed articulations of genres that have not been and will never be fixed. Hence the questions: what is it to be a woman? And what women is this about?

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<sup>6</sup> Greiner, *O corpo: clues to...*, 59.

consecuencias de los mecanismos de opresión en los cuerpos, no podemos olvidar que la *performatividad* también se da en el medio. Un cuerpo que es *performativo* al reproducir lo que se inserta en él en lo social, pero que al mismo tiempo genera regímenes de inestabilidad, un «cuerpo mediático». En este sentido, Judith Butler (1990) cuestiona la idea de una mujer universal como agente del feminismo, ya que al asignar sujetos con base en universalismos estamos creando, inevitablemente, mecanismos de exclusión. «Tal vez, paradójicamente, la idea de “representación” sólo llegue a tener realmente sentido para el feminismo cuando el sujeto “mujer” no se presuma en ninguna parte»<sup>7</sup>. Al acercarnos a Juchitán no podemos entrar en una visión sobrevalorada sobre una sociedad matriarcal idealizada, como cita Botton (2016), pues, si bien la mujer se encarga del comercio de las manufacturas manejando el dinero de la familia, y el hombre es responsable del espacio del campo:

...esta dimensión pública femenina no es la dimensión del político administrativo, no es la de los gobiernos de las ciudades, sino sólo de una especie de campo extendido o ampliado de lo doméstico (donde cocinan, bordan, tejen), y donde la última decisión es siempre del hombre.<sup>8</sup>

Esta ruptura de una sociedad idealizada también está presente en el retrato, ya que las fotografías *Magnolia I* y *Magnolia II* también contrastan con la ropa que lleva Magnolia en un retrato anterior, *La cantina* (1986), tomado el mismo día, en la misma cantina donde se conocieron (figura 3). En él, la *muxe* aparece a la izquierda sosteniendo dos botellas de cerveza, y aparte del collar de perlas que también está presente en los otros dos retratos. El resto de su vestimenta es diferente: lleva un pantalón escotado y un cinturón, visto como un instrumento de imposición del hombre sobre la mujer, así como una camisa típica campesina, bastante común en Oaxaca<sup>9</sup>.

7 Judith Butler, *Problemas de Género* (Río de Janeiro: Civilização Brasileira, 2003), 22.

8 Viviane Bagiotto Botton, «Muxes: gênero e subjetivação, entre a tradição e as novidades», *Revista Ecológica* São Paulo, 17 (2016): 19–32.

9 David Fosler, «Género y fotografía en Juchitán de las mujeres de Graciela Iturbide», *Revista de estudios de Ciências Sociais y humanidades*, 11, (2004): 63–69.

When addressing the consequences of the mechanisms of oppression in the bodies, we cannot forget that performativity also occurs in the medium. A body that is performative by reproducing what is inserted in it in the social, but that at the same time generates regimes of instability, is a “media body.” In this sense, Judith Butler (1990) questions the idea of a universal woman as an agent of feminism, since by assigning subjects based on universalisms, we are inevitably creating mechanisms of exclusion. “Perhaps, paradoxically, the idea of ‘representation’ only really makes sense for feminism when the subject ‘woman’ is nowhere presumed.”<sup>7</sup>

As we approach Juchitán, we cannot enter into an overvalued vision of an idealized matriarchal society, as cited by Botton (2016), because, although the woman is in charge of the manufacturing trade, managing the family’s money, and the man is responsible for the field space:

...this feminine public dimension is not the dimension of the administrative politician, it is not that of city governments, but only of a kind of extended or enlarged field of the domestic (where they cook, embroider, weave), and where the final decision is always made by the man.<sup>8</sup>

This break from an idealized society is also present in the portrait, as the photographs *Magnolia I* and *Magnolia II* also contrast with the clothes *Magnolia* wears in an earlier portrait, *La cantina* (1986), taken on the same day, in the same cantina where they met (figure 3). In it, the *muxe* appears on the left holding two bottles of beer, apart from the pearl necklace that is also present in the other two portraits. The rest of her clothing is different: she wears low-cut pants and a belt, seen as an instrument of imposition of the man on the woman, as well as a typical peasant shirt, quite common in Oaxaca<sup>9</sup>.

Knowing that in *La Cantina* *Magnolia* did not wear exclusively female clothing confers the information that, in addition to wanting to be photographed, she wanted to be portrayed in exclusively female

7 Judith Butler, *Gender Problems* (Rio de Janeiro: Civilização Brasileira, 2003), 22.

8 Viviane Bagiotta Botton, “*Muxes*: gênero e subjetivação, entre a tradição e as novidades”, *Revista Ecológica* São Paulo, 17 (2016): 19–32.

9 David Fosler, “Gender and photography in Juchitán of the women of Graciela Iturbide”, *Journal of Studies of Social Sciences and Humanities*, 11, (2004): 63–69.





Figura 3. *La cantina*. Fuente: Google Arts & Culture, Graciela Iturbide, Ciudad de Juchitán de Zaragoza, México, 1986.



Figure 3. *The canteen*. Source: Google Arts & Culture, Graciela Iturbide, City of Juchitán de Zaragoza, Mexico, 1986.

Saber que en *La Cantina Magnolia* no llevaba ropa exclusivamente femenina confiere la información de que, además de querer ser fotografiada, quería ser retratada con ropa exclusivamente femenina, diferente a la que, probablemente, vestía en su vida cotidiana. La mezcla de diferentes formas de vestir es un recordatorio de que la ropa es un símbolo construido socialmente, y que «la parodia del género revela que la identidad original sobre la que se moldea el género es una imitación no original»<sup>10</sup>.

La propia costumbre de usar los trajes regionales solo se consolidaría entre las *muxes* en la década de 1990, lo que va en dirección al concepto de identidad esbozado por Woodward de que «las identidades son contingentes, emergen en momentos históricos particulares»<sup>11</sup>. Es decir, al contrario de un ideal de paraíso *queer*, donde se es libre de expresar el género, las *muxes* están en constante transformación, actos *performativos* que se desarrollan continuamente.

En un artículo de 2014, Amaranta Gómez, candidata *muxe* a diputada federal, describe lo que en su concepción significa ser *muxe*, y cierra acertadamente señalando que: «no estamos exentos de resistir los cambios culturales, políticos, económicos y sociales que están surgiendo en México»<sup>12</sup>. El discurso de Amaranta se relaciona con la idea de que las identidades son fluidas, y que están influidas e influenciadas por el entorno. Y, en una perspectiva contraria al intento de simplificación que propone el discurso esencialista, Woodward dice que:

El cuerpo es uno de los lugares que intervienen en el establecimiento de los límites que definen quiénes somos, sirviendo de base para la identidad, por ejemplo, para la identidad sexual. Sin embargo, ¿es necesario reivindicar una base biológica para la identidad sexual?<sup>13</sup>

La formulación de la identidad también tiene lugar en el flujo entre los sistemas de representación relacionados con «las prácticas de significación y los sistemas simbólicos a través de los cuales se producen

10 Butler, *Problemas de Género...*, 197.

11 Kathryn Woodward, «Identidade e diferença: uma introdução teórica e conceitual», en *Identidade e diferença: a perspectiva dos estudos culturais*, ed. de Stuart Hall, Tomaz Silva y Kathryn Woodward (Río de Janeiro: Editora Vozes, 2014), 39.

12 Amaranta Gómez, «Trascendiendo», *Desacatos – Revista de Ciencias Sociales*, Ciudad de México (2014): 208.

13 Woodward, «Identidade e diferença...», 15.



clothing, different from what she probably wore in her daily life... The mixture of different forms of dress is a reminder that clothing is a socially constructed symbol, and that “the parody of gender reveals that the original identity on which gender is molded is an unoriginal imitation.”<sup>10</sup>

The very custom of wearing regional costumes would only be consolidated among *muxes* in the 1990s, which goes in the direction of the concept of identity outlined by Woodward that “identities are contingent, they emerge at particular historical moments”<sup>11</sup>. In other words, contrary to an ideal of a queer paradise, where one is free to express one’s gender, *muxes* are in constant transformation, performative acts that are continuously developed.

In a 2014 article, Amaranta Gómez, a *muxe* candidate for federal deputy, describes what in her conception it means to be a *muxe*, and rightly closes by pointing out that: “we are not exempt from resisting the cultural, political, economic and social changes that are emerging in Mexico.”<sup>12</sup> Amaranta’s speech is related to the idea that identities are fluid, and that they are influenced by the environment. And, in a perspective contrary to the simplification attempt proposed by the essentialist discourse, Woodward says that:

The body is one of the places that intervene in establishing the limits that define who we are, serving as the basis for identity, for example, sexual identity. However, is it necessary to claim a biological basis for sexual identity?<sup>13</sup>

The formulation of identity also takes place in the flow between the systems of representation related to “the practices of meaning and the symbolic systems through which meanings are produced, positioning ourselves as a subject.”<sup>14</sup> There we have the sites where individuals position themselves

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10 Butler, *Gender problems...*, 197.

11 Kathryn Woodward, “Identidade e diferença: uma introdução teórica e conceitual”, in *Identidade e diferença: a perspectiva dos estudos culturais*, ed. Stuart Hall, Tomaz Silva y Kathryn Woodward (Rio de Janeiro: Editora Vozes, 2014), 39.

12 Amaranta Gómez, “Trascendiendo”, *Desacatos-Revista de Ciencias Sociales*, México, (2014): 208.

13 Woodward, “Identidade e diferença...”, 15.

14 Woodward, “Identidade e diferença...”, 17.

los significados, posicionándonos como sujeto»<sup>14</sup>. Ahí tenemos los sitios donde los individuos se posicionan y producen sus propios discursos: «la narrativa de las telenovelas y la semiótica de la publicidad ayudan a construir ciertas identidades de género»<sup>15</sup>. Lo que nos hace observar que la afirmación de una identidad que contradice los sistemas de representación dominantes genera un régimen de inestabilidad y disputas, en el que estas prácticas de significación, en la búsqueda de la producción de significados, tienen su base siempre en relaciones de poder.

En una entrevista concedida a Olaya Barr en 2013, Graciela Iturbide también se muestra en desacuerdo con la idea de que Juchitán sería una utopía matriarcal, pero considera que las mujeres de ahí tienen una fuerte personalidad y que hay algunas diferencias en relación con otros lugares: «Sí, hay la tradición que los homosexuales, como Magnolia, son muy bien aceptados en la sociedad, ayudan a las mujeres en el mercado y en las cantinas donde los hombres no pueden entrar»<sup>16</sup>. Las ideas de mujer y de ser femenino se mezclan y confunden precisamente en figuras como Magnolia. Aunque la fotografía la cita como homosexual, la definición de lo que es ser *muxe* va más allá de la orientación sexual. Y esta percepción, en la perspectiva de Barbosa (2016), es esencial para entender el sentido de estudiar la cultura zapoteca, ya que las *muxes* son parte integral de la sociedad, ocupando roles sociales como tía, tío, maestra, cocinera, prostituta, hijo. La autora también defiende la identificación de este grupo como transgénero.

Para Botton, las *muxes* serían individuos que nacen con un pene, sin que necesariamente tengan que conservarlo durante el resto de su vida, y que deben asumir públicamente algún rol atribuido a las mujeres, como «llevar ropa femenina, ya sea sexualmente, a través de la homosexualidad, o sentimentalmente, a través de relaciones afectivas de alianza con otros hombres, ya sea asumiendo transitoria o definitivamente la identidad de mujer»<sup>17</sup>. Sin embargo, hay desacuerdos en cuanto a considerarlas homosexuales. Barbosa, por ejemplo, considera que se trata de una definición errónea, ya que hay *muxes* que se relacionan con *nguiu*, una categoría local atribuida a las mujeres masculinizadas. En su opinión,

14 Woodward, «Identidade e diferença...», 17.

15 Woodward, «Identidade e diferença...», 18.

16 Iturbide, «Entrevista a la fotógrafa...».

17 Botton, «*Muxes: gênero...*», 22.

and produce their own discourses: “the narrative of soap operas and the semiotics of advertising help to build certain gender identities.”<sup>15</sup> What makes us observe that the affirmation of an identity that contradicts the dominant representation systems generates a regime of instability and disputes, in which these practices of signification, in the search for the production of meanings, are always based on relations of power.

In an interview granted to Olaya Barr in 2013, Graciela Iturbide also disagrees with the idea that Juchitán would be a matriarchal utopia, but considers that the women there have a strong personality and that there are some differences in relation to other places: “Yes, there is a tradition that homosexuals, like Magnolia, are very well accepted in society, they help women in the market and in bars where men cannot enter”<sup>16</sup>. The ideas of women and being feminine are mixed and confused precisely in figures like Magnolia. Although the photographer cites her as homosexual, the definition of what it means to be a *muxe* goes beyond sexual orientation. And this perception, in the perspective of Barbosa (2016), is essential to understand the meaning of studying the Zapotec culture, since the *muxes* are an integral part of society, occupying social roles such as an aunt, uncle, teacher, cook, prostitute, son. The author also defends the identification of this group as transgender.

For Botton, the *muxes* would be individuals who are born with a penis, without necessarily having to keep it for the rest of their lives, and who must publicly assume some role attributed to women, such as wearing feminine clothes, either sexually, through homosexuality, or sentimentally, through affective relationships of alliance with other men, either temporarily or definitively, assuming the identity of a woman”<sup>17</sup>. However, there are disagreements about considering them homosexual. Barbosa, for example, considers that this is an erroneous definition since there are *muxes* who are related to *nguiu*, a local category attributed to masculinized women. In her opinion, sexual orientation would be independent of the transgender condition, just as “there are ‘*muxes*-men’ and ‘*muxes*-

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15 Woodward, “Identidade e diferença...”, 18.

16 Iturbide, “Entrevista a la fotógrafa...”.

17 Botton, “*Muxes: gênero...*”, 22.

la orientación sexual sería independiente de la condición transgénero, así como «hay ‘muxes–hombres’ y ‘muxes–mujeres’, es decir, una *muxe* puede estar ‘vestida de hombre’ o ‘vestida de mujer’, y por tanto seguir siendo una *muxe*»<sup>18</sup>.

Como se puede ver no hay consenso en las discusiones de género relacionadas con este grupo, y en lo que sí hay acuerdo es en que las *muxes* pertenecen a la comunidad zapoteca. Sin embargo, también para Barbosa, las *muxes* se mueven «entre la exaltación y el desprecio»<sup>19</sup>, pues aunque sean reconocidas dentro de la comunidad, difícilmente un hombre podrá casarse con una de ellas porque no se considera una buena costumbre. Además, el hecho de formar parte del contexto social no significa que no sufran prejuicios o delitos de odio. A pesar de ello, en un Juchitán mayoritariamente católica, las *muxes* están presentes en diversas festividades católicas, como el homenaje a los santos y el Día de Muertos, y también pueden ser padrinos o madrinas en las bodas.

Además, según Barbosa, también existe una diferenciación de género dentro del propio universo *muxe*: las que se visten de hombre consiguen trabajos más valorados socialmente (como psicólogo y abogado), mientras que las que se visten de mujer trabajan en «funciones más comunes en el mundo *muxe*: cocinera, decoradora de fiestas, profesora de baile [...]»<sup>20</sup>. En cuanto a la vestimenta —como la que lleva Magnolia en los retratos de Graciela— las *muxes* corresponden al traje típico istmeño popularizado en la figura de Frida Kahlo, y son un fenómeno reciente.

La cuestión se vuelve más compleja cuando entendemos que «la imagen fotográfica siempre dependerá de un apreciador para adquirir significado. Ante un signo de tal condición inestable, cada receptor se ve inducido a buscar su propio modo de interpretación»<sup>21</sup>. La propia fotógrafa, recordemos, se empeñó en afirmar que «yo interpreto lo que hay en el mundo, y el público interpreta lo que yo interpre-

18 Luanna Barbosa, «Muxes: entre localidade e globalidade, transgeneridade em Juchitán, Istmo de Tehuantepec», *Revista Mandrágora*. Universidade Metodista de São Paulo, 2 (22), (2016): 10.

19 Barbosa, « Muxes: entre localidade... », 10.

20 Barbosa, « Muxes: entre localidade... », 13.

21 Kátia Lombardi, «Documentário Imaginário: reflexões sobre a fotografia documental contemporânea» (disertación, Faculdade de Filosofia e Ciências Humanas, Universidade Federal de Minas Gerais, 2007), 42.

women’, that is, a *muxe* can be ‘dressed as a man’ or ‘dressed as a woman’, and therefore continue to be a *muxe*”<sup>18</sup>.

As can be seen, there is no consensus in the gender discussions related to this group, and what there is agreement on is that the *muxes* belong to the Zapotec community. However, also for Barbosa, the *muxes* move “between exaltation and contempt”<sup>19</sup>, because even if they are recognized within the community, it would be difficult for a man to marry one of them because it is not considered a good custom. In addition, the fact that they are part of the social context does not mean that they do not suffer prejudice or hate crimes. Despite this, in a predominantly Catholic Juchitán, the *muxes* are present in various Catholic festivities, such as the homage to the saints and the Day of the Dead, and they can also be godfathers or godmothers at weddings.

In addition, according to Barbosa, there is also a gender differentiation within the *muxe* universe: those who dress as men get more socially valued jobs (such as psychologists and lawyers), while those who dress as women work in “more common functions in the *muxe* world: cook, party decorator, dance teacher [ ...]”<sup>20</sup>. In terms of clothing —as the one Magnolia wears in Graciela’s portraits— the *muxes* correspond to the typical Isthmian costume popularized in the figure of Frida Kahlo, and they are a recent phenomenon.

The question becomes more complex when we understand that “the photographic image will always depend on an appraiser to acquire meaning. Faced with a sign of such an unstable condition, each receiver is induced to seek their own way of interpreting it”<sup>21</sup>. The photographer herself, let us remember, insisted on affirming that “I interpret what is in the world, and the public interprets what I

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18 Luanna Barbosa, “*Muxes: entre localidade e globalidade, transgeneridade en Juchitán, Istmo de Tehuantepec*”, *Revista Mandrágora*. Universidade Metodista de São Paulo, 2 (22), (2016): 10.

19 Barbosa, “*Muxes: entre localidade...*”, 10.

20 Barbosa, “*Muxes: entre localidade...*”, 13.

21 Kátia Lombardi, “*Documentário Imaginário: reflexões sobre a fotografia documental contemporânea*” (dissertation, Faculdade de Filosofia e Ciências Humanas, Universidade Federal de Minas Gerais, 2007), 42.

té»<sup>22</sup>, un razonamiento que conecta con el problema de la autonomía del arte contemporáneo, donde se entiende que ocupa su propio tiempo y espacio<sup>23</sup>.

Las fotografías analizadas y el libro *Juchitán de las mujeres* en su conjunto se insertan, por tanto, en la llamada fotografía documental contemporánea, que se establece a partir de 1950 (Morales 2014), asumiendo precisamente una perspectiva de autonomía donde se entiende a la fotografía como «documento/representación, contiene en sí misma realidades y ficciones»<sup>24</sup>. Así, en última instancia, es imposible afirmar que las imágenes producidas por Iturbide estén disociadas de su propia perspectiva, entre otras cosas porque su estancia de seis años en Juchitán, durante la cual estableció lazos afectivos con los personajes grabados, tuvo lugar en periodos alternados de quince días a hasta tres semanas, mientras iba y venía de la Ciudad de México.

Ratik Asokan (2019), en un artículo publicado en la revista *Art in America*, describe a la fotógrafa Graciela Iturbide como una artista realmente comprometida con su visión interior. Según Asokan, la fotógrafa había dicho anteriormente a la curadora Kristen Gresh que «la obsesión inconsciente que tenemos los fotógrafos es que, vayamos donde vayamos, queremos encontrar un tema que llevemos dentro»<sup>25</sup>. Las respuestas de Iturbide se centran en demostrar que su mirada es el punto de partida de la obra, y que no hay forma de tener un control sobre la fotografía y sobre cómo será interpretada. «Hay imágenes que caminan solas y no puedes hacer nada, hay que dejarlas pasar»<sup>26</sup>.

22 Graciela Iturbide, entrevista por Adela Micha, 2015, «La entrevista por Adela – Graciela Iturbide.»), video en YouTube.

23 Annateresa Fabris, «Arte moderna: algumas considerações», en *Arte Moderna*, ed. de Annateresa Fabris y Silvana Zimmermann (São Paulo: Experimento, 2001), 15.

24 Boris Kossoy, *Realidades e ficções na trama fotográfica* (São Paulo: Ateliê, 2002), 14.

25 Ratik Asokan, «Critical Eye: Charting the Inner Landscape», *Art in America* (2019), <https://www.artnews.com/art-in-america/features/critical-eye-charting-the-inner-landscape-63636/>

26 Ratik Asokan, «Critical Eye...».

interpreted”<sup>22</sup>, reasoning that connects with the problem of the autonomy of contemporary art, where it is understood that it occupies its own time and space<sup>23</sup>.

The analyzed photographs and the book *Juchitán de las mujeres* as a whole are inserted, therefore, in the so-called contemporary documentary photography, which is established in 1950 (Moraes 2014), assuming precisely a perspective of autonomy where photography is understood as “document/representation, it contains in itself realities and fictions”<sup>24</sup>.

Thus, ultimately, it is impossible to affirm that the images produced by Iturbide are dissociated from his own perspective, among other things because his six-year stay in Juchitán, during which he established emotional ties with the recorded characters, took place in alternating periods from fifteen days to up to three weeks, while coming and going from Mexico City.

Ratik Asokan (2019), in an article published in *Art in America* magazine, describes the photographer Graciela Iturbide as an artist truly committed to her inner vision. According to Asokan, the photographer had previously told curator Kristen Gresh that “the unconscious obsession that we photographers have is that, wherever we go, we want to find a subject that we carry inside”<sup>25</sup>. Iturbide’s responses focus on demonstrating that her gaze is the starting point of the work and that there is no way to have control over the photograph and how it will be interpreted. “There are images that walk alone and you can’t do anything, you have to let them go by”<sup>26</sup>.

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22 Graciela Iturbide, interview by Adela Micha, 2015, “La entrevista por Adela – Graciela Iturbide.”, YouTube video.

23 Annateresa Fabris, “Arte moderna: algumas considerações”, in *Arte Moderna*, ed. Annateresa Fabris y Silvana Zimmermann (São Paulo: Experimento, 2001), 15.

24 Boris Kossov, *Realidades e ficções na trama fotográfica* (São Paulo: Ateliê, 2002), 14.

25 Ratik Asokan, “Critical Eye: Charting the Inner Landscape”, *Art in America* (2019), <https://www.artnews.com/art-in-america/features/critical-eye-charting-the-inner-landscape-63636/>

26 Ratik Asokan, “Critical Eye...”.

### 3. Conclusión

Aunque a veces se critica la obra de Iturbide por aportar cierto exotismo y un aura de misterio, asociados a una idea indigenista influenciada por una mirada europea, creemos que las fotografías *Magnolia I* y *Magnolia II* no son esencialistas y generan nuevos significados. Estos son provocados por la relación entre el cuerpo de Magnolia y el de Graciela, ya que no hay una búsqueda folclórica del personaje ni una idea de identidad fija en obras como estas, y al ver las imágenes y conocer el contexto en el que fueron realizadas, se puede percibir la fluidez de esta identidad. Además, al ser fotografiada con ropa típicamente femenina de Juchitán en una época en la que las *muxes* aún no salían vestidas de esta manera, Magnolia revela un pasado identitario que se funde y es moldeable. «Esto no significa negar que la identidad tiene un pasado, sino reconocer que al reivindicar lo reconstruimos y que, además, el pasado sufre una transformación constante»<sup>27</sup>. Las fotografías de Magnolia se insertan en una perspectiva contemporánea del arte, en la que se suspende el ideal del artista de un determinado efecto de su obra sobre el público. Así, rompe con el lugar común ligado a un ideal de modificación de un *statu quo* a través del arte y recompone la política.

En consecuencia, fotografías como *Magnolia I* y *Magnolia II* se configuran inevitablemente como construcciones arquetípicas, ya que la propia definición de lo real se configura en una ficción, como señala Rancière (2012) y, en este sentido, tenemos una fotografía que se propone como un discurso imaginario que se asume como parcial y creador de sus propios signos.

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<sup>27</sup> Woodward, «Identidade e diferença...», 28.



### 3. Conclusion

Although Iturbide's work is sometimes criticized for providing a certain exoticism and an aura of mystery, associated with an indigenist idea influenced by a European perspective, we believe that the photographs *Magnolia I* and *Magnolia II* are not essentialist and generate new meanings. These are caused by the relationship between Magnolia's body and Graciela's, since there is no folkloric search for the character or a fixed idea of identity in works like these, and seeing the images and knowing the context in which they were made, the fluidity of this identity can be perceived. In addition, by being photographed wearing typically feminine clothes from Juchitán at a time when *muxes* still did not go out dressed in this way, Magnolia reveals an identity past that melts and is malleable. "This does not mean denying that identity has a past, but recognizing that by claiming it we rebuild it and that, moreover, the past undergoes a constant transformation"<sup>27</sup>. Magnolia's photographs are inserted into a contemporary perspective of art, in which the artist's ideal of a certain effect of their work on the public is suspended. Thus, she breaks with the commonplace linked to an ideal of modifying the status quo through art and recomposes politics.

Consequently, photographs such as *Magnolia I* and *Magnolia II* are inevitably configured as archetypal constructions, since the very definition of what is real is configured in fiction, as Rancière (2012) points out and, in this sense, we have a photograph that is proposed as an imaginary speech that is assumed as partial and creator of its own signs.

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<sup>27</sup>Woodward, "Identidade e diferença...", 28.

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**De las tablas a la calle:**  
nuevos espacios para las artes escénicas

**From the Boards to the Street:**  
New Spaces for the Performing Arts

**PANEL 3**

# Divulgación en artes escénicas, reapropiación y resignificación del conocimiento teatral en YouTube

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## RESUMEN

Este trabajo explora la labor de Shathu Entayla, un *youtuber* que realiza divulgación de las artes escénicas con el uso de herramientas digitales, así como del teatro y de la narración oral escénica. Aquí, divulgación se entiende como una re-creación del conocimiento artístico con el fin de dotar al público de herramientas que le permitan apreciar el acontecimiento escénico. El texto revisa ejercicios divulgativos de este actor formado en la Real Escuela Superior de Arte Dramático de Madrid, España, quien además de haber desarrollado una propuesta en torno a la divulgación de las artes escénicas, desde una plataforma digital (YouTube), pretende acercar a los internautas a la fisicalidad escénica y la formación teatral, a través de una reapropiación y resignificación del discurso escénico, ello en consonancia con los conceptos «obra abierta» e «interpretación» propuestos por Umberto Eco.

**Palabras clave:** Divulgación, *youtuber*, crítica, intimidad, escena



# Dissemination in Performing Arts, a Reenactment of the Theatrical in Post-Pandemic Times

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## **ABSTRACT**

This work explores Shathu Entayla's work, a YouTuber who promotes the performing arts with the use of digital tools, along with theater and scenic oral narration. Here, "promotion" is understood as a recreation of artistic knowledge to provide the public with the tools to let them appreciate the scenic event. The text reviews informative exercises by this actor trained at the Real Escuela Superior de Arte Dramático de Madrid, España, who, in addition to having developed a proposal around the dissemination of the performing arts from a digital platform (YouTube), intends to bring Internet users to the scenic physicality and theatrical training, through a reappropriation and resignification of the scenic discourse, in line with the concepts of "open work" and "interpretation" proposed by Umberto Eco.

**Keywords:** dissemination, YouTuber, criticism, intimacy, scene.

El video dura 20 minutos y se titula *El teatro no sirve para nada*. Un joven está frente a la cámara que lo enfoca en un plano medio. Habita un espacio que parece el camerino de un teatro. Él es Shathu Entayla, un *youtuber* que hace videos sobre divulgación de las artes escénicas. Estudió teatro en la Real Escuela Superior de Arte Dramático (Resad) de Madrid y en la Janáček Academy of Music and Performing Arts de República Checa.

Durante los primeros segundos de *El teatro no sirve para nada*, Entayla se ve afligido. Baja la mirada y dice: «Lo que voy a contaros en este video es algo de lo que muchos de los que hacemos teatro hemos pensado alguna vez». Se lleva los labios a la boca y, en ese momento, entra una breve cortinilla con un logotipo color violeta y un título que dice «Tengo algo que EnsayARTE»; es la identificación de sus cápsulas en YouTube que suelen tener una duración de 20 minutos. Al concluir la cortinilla, vuelve a aparecer en cámara e inicia un discernimiento sobre cosas que los seres humanos necesitamos para la vida, menos el teatro, o de cómo otras artes, tienen en este «mundo de la utilidad» y que las artes escénicas no tienen: la reproducibilidad.

Como artista escénico, Entayla ha participado en cine y teatro. Sin embargo, uno de sus proyectos más relevantes es esta labor que realiza en la plataforma digital YouTube, donde tiene un canal de divulgación de las artes escénicas con más de 13 000 seguidores. En «Tengo algo que EnsayARTE» hay una profusa cantidad de videos con títulos como «El método Stanislavski no es lo que tú te piensas...», «10 técnicas actorales que todo actor debe conocer», «¿Qué son las artes escénicas?», «¿Cómo hacer una obra de teatro?», además de «Reflexiones sobre teatro», entre muchos otros.

El fenómeno de los *youtubers* ha cobrado relevancia en los últimos años. Suelen ser jóvenes que tratan de explicar o contar algo a un público mayoritariamente juvenil; lo hacen a través de dispositivos tecnológicos propios y en lugares íntimos, como sus habitaciones. Los temas que tratan son diversos, aunque cada uno busca ser identificado como «experto» en un área determinada y la aspiración de muchos es adquirir un estatus de celebridades, lo cual se ve reflejado en el número de seguidores y vistas que tienen sus videos y en el dinero que pueden llegar a recibir según la cantidad de gente que los mire.

The video lasts 20 minutes and is titled *El teatro no sirve para nada*<sup>1</sup>. A young man is facing the camera that focuses on him in a medium shot. He inhabits a space that looks like a theater dressing room. This is Shathu Entayla, a YouTuber who makes videos on the popularization of the performing arts. He studied theater at Real Escuela Superior de Arte Dramático (Resad) in Madrid and the Janáček Academy of Music and Performing Arts in the Czech Republic.

During the first few seconds of *El teatro no sirve para nada*<sup>2</sup>, Entayla looks stricken. He looks down and says: “What I am going to tell you in this video is something that many of us who do theater have thought about at some point.” He puts his hand on his chin, and, at that moment, a brief bumper appears with a violet logo and a title that says: “I have something to EnsayARTE<sup>3</sup>”; this is the identification of his capsules on YouTube that usually have a duration of 20 minutes. At the end of the bumper, he reappears on camera and begins a discernment about things human beings need for life, except the theater, or what other arts have in this “world of utility” and that the performing arts do not have: reproducibility.

As a scenic artist, Entayla has participated in film and theater. However, one of his most relevant projects is the work that he carries out on the digital platform YouTube, where he has a channel for the dissemination of the performing arts with more than 13,000 followers. In *I have something to EnsayARTE*'s section there is a profuse number of videos with titles such as “The Stanislavski method is not what you think...”, “10 acting techniques that every actor should know”, “What are the performing arts?”, “How to make a play?”, in addition to “Reflections on theater”, among many others.

The phenomenon of YouTubers has gained relevance in recent years. They are usually young people trying to explain or tell something to a mostly young audience; they do it through their own technological devices and in intimate places, such as their rooms. The topics they deal with are diverse, although each one seeks to be identified as an “expert” in a certain area and the aspiration

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1 TN: “Theater is Useless.”

2 Idem.

3 TN: “Tengo algo que EnsayArte”, tentative translation “I have something to rehearse.”

Los investigadores Israel Márquez y Elisenda Ardèvol reconocen que YouTube se ha convertido en «un espacio digital omnipresente»<sup>1</sup>. De acuerdo con el estudio, la audiencia suele ser gente joven que encuentra en estos personajes:

...nuevos referentes, ídolos e incluso líderes de opinión que hablan su mismo lenguaje y tratan temas que les interesan y los ‘tocan’ de manera íntima y personal, que rara vez encuentran en medios de comunicación tradicionales, como la prensa, la radio o la televisión.<sup>2</sup>

El caso de Shathu Entayla resulta de especial interés porque no existen muchos *youtubers* en español que se dediquen a la divulgación de las artes escénicas.

Una primera definición de la divulgación del conocimiento hace que se aprecie esta labor como sencilla: es poner el conocimiento a disposición de un público general, que podría —o no— estar interesado en el tema, «que puede comprender la importancia de los resultados y la arquitectura de las argumentaciones, pero que cuenta con una ilustración general ligera en el campo específico en que este se presenta»<sup>3</sup>. No obstante, acercar los conocimientos artísticos, históricos o científicos a un público que tiene pocos referentes y que, además, pueda entretenerse e incluso emocionarse con lo que se le está contando y que la información que reciba sea precisa y rigurosa, es una tarea compleja que requiere preparación y estrategias por parte de quien la realiza.

Para Ana María Sánchez Mora, la divulgación «no admite una sola definición, que además cambia según el lugar y la época»<sup>4</sup>. Así, mientras que para algunas personas no es sino un mero acto de traducción del lenguaje especializado a palabras coloquiales, para otros es «enseñar de manera amena

1 Israel Márquez y Elisenda Ardèvol, «Hegemonía y contrahegemonía en el fenómeno youtuber», *Desacatos* (56), (2018): 35.

2 Márquez y Ardèvol, «Hegemonía y...», 37.

3 Luis Martínez et al., *Divulgación y difusión de conocimiento: las revistas científicas* (Bogotá: Universidad Nacional de Colombia, 2016).

4 Ana Sánchez, *La divulgación de la ciencia como literatura* (México: UNAM 1998).

of many is to acquire celebrity status, which is reflected in the number of followers and views that their videos have, and in the money that they can receive according to the number of people who watch them.

Researchers Israel Márquez and Elisenda Ardèvol acknowledge that YouTube has become “an omnipresent digital space”<sup>4</sup>. According to the study, the audience is usually young people who find in these characters:

[...] new referents, idols, and even opinion leaders who speak the same language and deal with topics that interest them and ‘touch’ them in an intimate and personal way, which they rarely find in traditional media, such as the press, the radio, or the TV.<sup>5</sup>

The case of Shathu Entayla is of special interest because there are not many YouTubers in Spanish dedicated to the dissemination of the performing arts.

A first definition of the dissemination of knowledge makes this task appear simple: it is to make knowledge available to a general public, who may or may not be interested in the subject, “who can understand the importance of the results and the architecture of the arguments, but who have a light general illustration in the specific field in which it is presented”<sup>6</sup>. However, bringing artistic, historical, or scientific knowledge to an audience that has few references and that, moreover, can be entertained and even moved by what is being told and with information that is accurate and rigorous, is a complex task that requires preparation and strategies on the part of the person who executes it.

For Ana María Sánchez Mora, dissemination “does not admit a single definition, which also changes according to place and time”<sup>7</sup>. Thus, while for some people it is nothing more than a mere act of translating specialized language into colloquial words, for others it is “teaching entertainingly

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4 Israel Márquez & Elisenda Ardèvol, “Hegemonía y contrahegemonía en el fenómeno youtuber”, *Desacatos* (56), (2018): 35.

5 Márquez & Ardèvol, “Hegemonía y...”, 37.

6 Luis Martínez et al., *Divulgación y difusión de conocimiento: las revistas científicas* (Bogotá: Universidad Nacional de Colombia, 2016).

7 Ana Sánchez, *La divulgación de la ciencia como literatura* (México: UNAM 1998).

o informar de forma accesible»<sup>5</sup>. Por el contrario, esta investigadora considera que «divulgar es recrear de alguna forma el conocimiento científico»<sup>6</sup>. La divulgación, entendida desde la re-creación, se parece más a lo que Eco enuncia como «obra abierta» y que se abordará más adelante, porque el conocimiento que se va a divulgar tendría que estar sujeto a la interpretación de aquel que lo recrea. El reto, en todo caso, sería hacer este acto creativo sin perder rigor académico, científico o artístico.

Al ser actor, los ejercicios divulgativos que ofrece Shathu Entayla tienen este componente de re-creación que propone Sánchez Mora, ya que él toma elementos comunes del lenguaje *youtuber* — intercortes frecuentes, cambios de filtros visuales, juegos vocales, mirar constantemente a la cámara, hacer confidencias... — con el fin de establecer comunicación con un público que está familiarizado con esta manera de comunicación y los suele combinar, entre otras, con explicaciones, modulaciones de voz, presentaciones de personajes, narración de historias, comparaciones y metáforas.

De acuerdo con Tur-Viñes y González-Río:

...el *youtuber* es un prescriptor influyente de productos, servicios o ideas, autorizado por su experticia en el tema, que genera experiencias en su frecuente masiva audiencia caracterizadas por el humor, la capacidad de entretener y la presencia de marcas que buscan espacios revestidos de credibilidad para comunicar de forma más eficaz y empática.<sup>7</sup>

Para cualquier *youtuber* que pretenda divulgar conocimiento, la combinación entre la re-creación de la información y la precisión o rigurosidad de la misma es indispensable. El trabajo de comunicación que hacen *youtubers* como Entayla tiene sus propias formas y reglas, lo que le permite ser reconocido por el público, precisamente como *youtuber*. Márquez y Ardèvol reconocen que existe un «estilo *youtuber*»,

<sup>5</sup> Sánchez, *La divulgación de la...*

<sup>6</sup> Sánchez, *La divulgación de la...*

<sup>7</sup> Victoria Tur-Viñes y María José González-Río, «Youtubers y estrategias de gestión de comunidades», *Revista Latina de Comunicación Social*, 74, (2019): 1293.

or informing in an accessible way”<sup>8</sup>. On the contrary, this researcher considers that “disseminating is somehow reenacting scientific knowledge”<sup>9</sup>. Dissemination, understood from re-enactment, is more similar to what Eco states as “open work” and which will be addressed later because the knowledge that is going to be disseminated would have to be subject to the interpretation of the one who reenacts it. The challenge, in any case, would be to carry out this creative act without losing academic, scientific, or artistic rigor.

Being an actor, the informative exercises offered by Shathu Entayla have this re-enactment component that Sánchez Mora proposes, since he takes common elements of YouTuber language (frequent intercuts, visual filter changes, vocal games, constantly looking at the camera, making confidences...) to establish communication with an audience that is familiar with this form of communication and usually combines them, among others, with explanations, voice modulations, character introductions, storytelling, comparisons, and metaphors.

According to Tur-Viñes and González-Río:

[...] the YouTuber is an influential prescriber of products, services, or ideas, authorized by his expertise on the subject, who generates experiences in their frequent massive audience characterized by humor, the ability to entertain, and the presence of brands that seek spaces covered with credibility to communicate more effectively and empathetically.<sup>10</sup>

For any YouTuber who intends to spread knowledge, the combination of the re-enactment of information and its precision or rigor is essential. The communication work done by YouTubers like Entayla has its own forms and rules, which allows it to be recognized by the public precisely as a YouTuber. Márquez and Ardèvol recognize that there is a “YouTuber style”, which is linked to a

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8 Sánchez, *La divulgación de la...*

9 Sánchez, *La divulgación de la...*

10 Victoria Tur-Viñes & María José González-Río, “Youtubers y estrategias de gestión de comunidades”, *Revista Latina de Comunicación Social*, 74, (2019): 1293.

que se enlaza con un lenguaje propio de las redes sociales. Este estilo tiene una forma narrativa propia de la cultura digital, en donde «se mezclan diversos aspectos significativos de la oralidad, que se encarnan en un entorno digital y audiovisual específico que admite otras formas expresivas — gráficas, audio, texto, *performances*— de ahí que pueda caracterizarse como una forma de “oralidad multimodal”»<sup>8</sup>, describen haciendo referencia a la propuesta teórica de Mena Lafkioui, quien ha hecho aportaciones sobre la oralidad en el nuevo espacio virtual. Y es que estos investigadores encuentran que los *youtubers* son, en esencia, contadores de historias y utilizan herramientas de la narración que les permiten cautivar y atrapar a sus audiencias. Así lo describen:

(...) los *youtubers* construyen en cada video un relato oral directo que conecta emocionalmente con su audiencia (...) el *youtuber* implica a su audiencia en él, para lo que recurre a fórmulas inclusivas como “hoy quería contaros”, “os voy a decir una cosa”, “me interesa lo que opináis”.<sup>9</sup>

Estos investigadores reconocen que los *youtubers* suelen crear una ambientación que les permita reunir a su audiencia en torno a su relato, «tal como el narrador conseguía reunir a la comunidad alrededor del fuego y hacer amenas las largas y frías noches de la antigüedad»<sup>10</sup>. Las historias son, en este nuevo lenguaje expresivo digital, fundamentales. Nos encontramos frente a una nueva narración oral virtualizada en la que el público se encuentra atraído e identificado. Es más, podría encontrar en el *youtuber* que sigue en sus redes sociales un aspecto aspiracional: le gustaría ser como él.

Entayla responde a ese modelo. En *El teatro no sirve para nada*, por poner un ejemplo, lo que hace es observar las preocupaciones de un campo específico —el teatral—, en el cual está incluido, para reapropiarse de ellas y resignificarlas; es decir, convertirlas en un discurso que parece propio, pero que también podría no serlo, ya que narra una historia y, al mismo tiempo, la aprovecha para

8 Márquez y Ardèvol, «Hegemonía y...», 37.

9 Márquez y Ardèvol, «Hegemonía y...», 38.

10 Márquez y Ardèvol, «Hegemonía y...», 38.



language of social networks. This style has a narrative form typical of digital culture, where “diverse significant aspects of orality are mixed, which are embodied in a specific digital and audiovisual environment that admits other expressive forms (graphics, audio, text, performances) that can hence be characterized as a form of ‘multimodal orality’<sup>11</sup>; they describe referring to the theoretical proposal of Mena Lafkioui, who has made contributions on orality in the new virtual space. These researchers find that YouTubers are, in essence, storytellers who use narrative tools that allow them to captivate and trap their audiences. This is how they describe it:

[...] YouTubers build in each video a direct oral story that connects emotionally with their audience [...] the YouTuber involves his audience in it, resorting to inclusive formulas such as “today I wanted to tell you”, “I’m going to tell you one thing”, “I am interested in what you think.”<sup>12</sup>

These researchers acknowledge that YouTubers often create an environment that allows them to gather their audience around their story, “just as the narrator managed to gather the community around the fire and make the long, cold nights of antiquity enjoyable”<sup>13</sup>. Stories are fundamental in this new digital expressive language. We are facing a new virtualized oral narration in which the public is attracted and identified. What’s more, there could be an aspirational aspect in the YouTuber that you follow on social media: you would like to be like them.

Entayla responds to that model. In *El teatro no sirve para nada*, for example, what he does is observe the concerns of a specific field (the theatrical one), in which it is included, to reappropriate them and re-signify them; that is, turning them into a discourse that seems to be its own, but which could also not be, since it tells a story and, at the same time, takes advantage of it to carry out an explanatory or informative act. This video was made during times of COVID-19 confinement. In it, Entayla speaks about one of the most important controversies that occurred during the pandemic

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11 Márquez & Ardèvol, “Hegemonía y...”, 37.

12 Márquez & Ardèvol, “Hegemonía y...”, 38.

13 Márquez & Ardèvol, “Hegemonía y...”, 38.

realizar un acto explicativo o divulgativo. Este video fue realizado en tiempos de confinamiento por COVID-19. En él, Entayla diserta sobre una de las más importantes polémicas que se dieron en este tiempo pandémico entre muchos artistas escénicos: ¿se puede hablar de artes escénicas desde la virtualidad o es indispensable un espacio físico? Entayla afirma que hay cosas que son irremplazables y que definen al hecho teatral. Se pone serio, actúa, invita a sus seguidores, incluso, a que discrepen con él: «las artes escénicas ocurren aquí y ahora, en el que hay una relación con los espectadores. O sea, es el arte o es la experiencia humana compartida lo que define el arte escénico»<sup>11</sup>. Eso, señala, no es reproducible, «de ninguna manera. Tú no puedes reproducir esa experiencia». Lo más cercano a esa reproducción, afirma, es un *streaming*, porque ahí «no compartes espacio, pero sí compartes tiempo. Todo lo que ocurre, ocurre en el mismo momento en que lo estás viendo»<sup>12</sup>. En ello hay un cierto grado de interacción que lo hace «medianamente interesante». Pocos minutos después confiesa la naturaleza de esta reflexión y aparece el componente narrativo. Está a pocas semanas de estrenar una obra de teatro sin interacción directa con el público. Es decir, un trabajo escénico que será visto en *streaming*. La discusión en Entayla tiene un cierto componente de artificio, porque él defiende la experiencia en la fisicalidad, pero su mayor desarrollo profesional se da en la virtualidad. Indudablemente, está buscando ser reconocido como un «hombre de teatro» no solo como *youtuber*, alguien que defiende la experiencia teatral en contacto físico como fundamento de las artes escénicas.

Lo anterior es parte de la naturaleza de ser *youtuber*, porque una de las finalidades más importantes es establecer una relación estrecha con su audiencia, incluso íntima —como se ha dicho antes, los espacios que habitan suelen ser sus propias habitaciones—; el diálogo que pretenden establecer es de cercanía, en lo cual también influye «el carácter artesanal o casero de los videos»<sup>13</sup>.

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11 Shathu Entayla, «El teatro no sirve para nada» 2021, video en YouTube, 20:31, <https://www.youtube.com/watch?v=h-eTsOzP84g>

12 Entayla, «El teatro no sirve...».

13 Márquez y Ardèvol, «Hegemonía y...», 38.

time among many performing artists: Is it possible to talk about performing arts from virtuality, or is a physical space essential? Entayla affirms some things are irreplaceable and they define the theatrical act. He gets serious, he acts, and he invites his followers, even, to disagree with him: “the performing arts happen here and now, if there is a relationship with the spectators. In other words, it is the art, or it is the shared human experience that defines the performing art.”<sup>14</sup> That, he points out, is not reproducible, “there’s no way. You cannot reproduce that experience.” The closest thing to that reproduction, he affirms, is streaming, because there “you don’t share space, but you do share time. Everything that happens, happens at the very moment you are seeing it.”<sup>15</sup> There is a certain degree of interaction in it that makes it “fairly interesting.” A few minutes later he confesses the nature of this reflection, and the narrative component appears. He is a few weeks away from premiering a play without direct interaction with the public. A scenic work that will be seen in streaming. The discussion in Entayla has a certain component of artifice because he defends the experience in physicality, but his greatest professional development occurs in virtuality. Undoubtedly, he is seeking to be recognized as a “theater man”, not only as a YouTuber, and as someone who defends the theatrical experience in physical contact as the foundation of the performing arts.

All this is part of the nature of being a YouTuber because one of the most important purposes is to establish a close relationship with your audience, even an intimate one (as has been said before, the spaces they inhabit are usually their rooms); the dialogue they seek to establish is one of closeness, which is also influenced by “the craft-based or homemade nature of the videos.”<sup>16</sup> The best communication tool is to achieve empathy with the thousands of followers they receive in a space to which only the most trusted siblings or friends have access. Márquez and Ardèvol say that in this way:

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14 Shathu Entayla, “El teatro no sirve para nada”, 2021, YouTube video, 20:31, <https://www.youtube.com/watch?v=h-eTs-OzP84g>.

15 Entayla, “El teatro no sirve...”.

16 Márquez & Ardèvol, “Hegemonía y...”, 38.

Su mejor herramienta comunicativa es conseguir empatía con sus miles de seguidores a quienes recibe en el espacio donde solo tienen acceso los hermanos o los amigos de mayor confianza. Dicen Márquez y Ardèvol que, de este modo:

...parece como si el *youtuber* dejara que su público penetre en su habitación, como si le ‘abriera la puerta’ y le permitiera instalarse por unos minutos –los que dura cada video– en un espacio habitualmente íntimo, secreto y de acceso restringido, en especial para figuras como los padres.<sup>14</sup>

Esto, obviamente, no es sino una puesta en escena. Es otro artificio. El *youtuber* espera y desea que el público piense que está abriendo las puertas de su intimidad. En *El teatro no sirve para nada*, Entayla, por ejemplo, habla desde lo que parece un camerino; o sea, el espacio íntimo del actor.

La relación de intimidad que prometen los *youtubers* es, también, un ejercicio de creación de ficción. No hay nada más público que el mensaje que transmiten, porque para muchos el mayor interés es convertirse en *influencers*. Los *youtubers* crean —o buscan hacerlo— un «movimiento social» alrededor del canal por el que difunden sus contenidos, ya que uno de sus principales activos es crear una comunidad con intereses comunes y que valore y aprecie el conocimiento, las historias y las confesiones que el *youtuber* hace desde la *intimidad* de su hogar. «Esa comunidad funciona como una red social subrogada a la red social superior, en este caso YouTube, y tiene extensiones en otras redes sociales»<sup>15</sup>.

Entayla también busca ser reconocido como actor, por lo que suele hacer interpretación de textos teatrales. La mayoría de las veces él mismo escribe los guiones en los que re-crea algún texto famoso y donde solamente actúa él haciendo diferentes personajes (esto, hay que decirlo, tampoco es propio de Entayla, sino que es un recurso actoral altamente socorrido por muchos *youtubers*). Él, no obstante, sí suele adaptar estos textos teatrales de acuerdo con el mensaje divulgativo que quiere transmitir a sus seguidores. Esta labor está comprendida en la definición que Ana María Sánchez Mora

<sup>14</sup> Márquez y Ardèvol, «Hegemonía y...».

<sup>15</sup> Tur-Viñes y González-Río, «Youtubers y estrategias...», 1292.

[...]it seems as if the YouTuber let their audience enter their room as if they ‘opened the door’ and allowed them to settle for a few minutes (the duration of each video) in a space that is usually intimate, secret, and with restricted access, especially for paternal figures.<sup>17</sup>

This, obviously, is nothing but a setup. It is another artifice. The YouTuber hopes and wants their audience to think that they are opening the doors of their intimacy. In *El teatro no sirve para nada*, Entayla, for example, speaks from what looks like a dressing room; that is, his intimate space as an actor.

The intimate relationship that YouTubers promise is also an exercise in creating fiction. There is nothing more public than the message they convey because, for many, the greatest interest is to become *influencers*. YouTubers create (or seek to do so) a “social movement” around the channel through which they disseminate their content since one of their main assets is to create a community with common interests that values and appreciates knowledge, stories, and confessions that the YouTuber does from the *privacy* of their home. “This community works as a social network subrogated to the superior social network, in this case, YouTube, and has extensions on other social networks.”<sup>18</sup>

Entayla also seeks to be recognized as an actor, which is why he usually interprets theatrical texts. Most of the time he writes his scripts in which he re-creates some famous text and where he plays different characters on his own (this, it must be said, is not typical of Entayla either, but is an acting resource highly used by many YouTubers). He, however, does tend to adapt these theatrical texts according to the informative message that he wants to convey to his followers. This work is included in the definition that Ana María Sánchez Mora offers for dissemination, as a re-enactment of knowledge. In his book *The Open Work*, Umberto Eco seems to free this re-enactment exercise from prejudice. He says that the interpreter is not only free to understand, according to their sensitivity,

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17 Márquez & Ardèvol, “Hegemonía y...”.

18 Tur-Viñes & González-Río, “Youtubers y estrategias...”, 1292.

ofrece para la divulgación, como re-creación del conocimiento. En su libro *Obra abierta*, Umberto Eco parece liberar de prejuicios este ejercicio re-creativo. Dice que el intérprete no solo es libre de entender, de acuerdo con su propia sensibilidad, lo que un autor deja plasmado por escrito. Así, el actor tiene libertad plena de interpretar cualquier texto dramático; de hecho, no podría hacerlo de otra manera.

Entayla suele hacer interpretaciones de las obras o de la información en torno a ellas con la finalidad de que una gran cantidad de personas pueda enterarse e, incluso, divertirse con la información que él está brindado. En ese goce, en ese entretenimiento, Eco también encuentra un proceso de interpretación e, incluso una ejecución, «puesto que en todo goce la obra revive en una perspectiva original»<sup>16</sup>. De esta manera, «la poética de la obra “abierta”», como la define Eco, promueve «actos de libertad consciente» que lo colocan en el «centro activo de una red de relaciones inagotables, entre las cuales él instaura la propia forma sin estar determinado por una necesidad que le prescribe los modos definitivos de la organización de la obra disfrutada»<sup>17</sup>.

La otra dimensión que Entayla muestra en su canal de YouTube es la de crítico teatral. Llama la atención que, en este caso, él asume el rol no de experto o académico, sino de alguien con un cierto conocimiento sobre el teatro. La razón es que en algunos de sus ejercicios críticos falta rigurosidad y precisión de la información. En este sentido, resalta su apreciación al montaje de una obra de Shakespeare, en Madrid. Este trabajo muestra cómo se distancia de ser crítico profesional. Ejerce un nivel de análisis con elementos pobres que poco aportan al conocimiento del trabajo escénico que él acaba de presenciar. Queda claro que no es lo mismo ser divulgador que crítico teatral. En casos como este, se revela lo que Pierre Bourdieu denominaría su *habitus* de actor. Habla, pues, como cualquier actor que va a ver un montaje que no lo complació. Se le ve enojado con la compañía teatral, habla de ellos como en cualquier charla de café después de la función. No brinda datos del montaje, del director, de los actores. Supone que quienes lo vemos sabemos de lo que está hablando.

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<sup>16</sup> Umberto Eco, *Obra abierta* (Buenos Aires: Planeta, 1992).

<sup>17</sup> Eco, *Obra abierta*...

what an author states in writing. Thus, the actor has full freedom to interpret any dramatic text; in fact, they could not do it any other way.

Entayla usually makes interpretations of the works or the information about them so that many people can find out and even have fun with the information that he is providing. In that enjoyment—and entertainment, Eco also finds a process of interpretation and even execution, “since in all enjoyment, the work revives in an original perspective.”<sup>19</sup> In this way, “the poetics of the ‘open’ work”, as Eco defines it, promotes “acts of conscious freedom” that place him in the “active center of a network of inexhaustible relationships, among which he establishes its own form without being determined by a necessity that prescribes the definitive modes of organization of the work enjoyed.”<sup>20</sup>

The other dimension that Entayla shows on his YouTube channel is that of a theater critic. It is striking that, in this case, he assumes the role not of an expert or academic, but of someone with a certain knowledge of theater. The reason is that in some of the critical exercises, he lacks rigor and precision in the information. In this sense, he highlights his appreciation for the staging of one of Shakespeare’s plays in Madrid. This work shows how he distances himself from being a professional critic. He exercises a level of analysis with poor elements that contribute little to the knowledge of the stage work that he has just witnessed. It becomes clear that it is not the same to be a disseminator as a theater critic. In cases like this, it is revealed what Pierre Bourdieu would call his actor’s *habitus*. He speaks like any actor who goes to see a production that did not please him. He looks angry with the theater company; he talks about them like in any coffee talk after the show. He does not provide data on the production, the director, or the actors. He assumes that those of us who see him know what he is talking about.

Any critical work in the performing arts, however, should also have a dissemination component. That is, provide tools to the reader or viewer so that they can attend a play and appreciate (or not) its

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<sup>19</sup> Umberto Eco, *Obra abierta* (Buenos Aires: Planeta, 1992).

<sup>20</sup> Eco, *Obra abierta*...

Cualquier trabajo de crítica en artes escénicas, sin embargo, también debería tener un componente divulgativo. Es decir, brindar herramientas al lector o al espectador, para que pueda asistir a una obra de teatro y apreciar su dimensión artística —o no—. En «Hacia una teoría de la crítica teatral», Manuel Pérez Jiménez encuentra que hay dos tipos de crítica, una que tiene su base en el texto dramático y que está más vinculada a la actividad académica y otra que tiene su base en la representación y que es más propia de la actividad periodística, ya que suele aparecer en medios de comunicación masiva o en revistas especializadas. A esta última, la llama «crítica inmediata» y la define como «la práctica que, suscitada por una contemplación directa del espectáculo teatral, resulta elaborada, con ocasión del mismo, a través de textos publicados en medios de comunicación»<sup>18</sup>. Este tipo de críticas suelen contar con reglas precisas, las cuales, muchas veces, dependen de los criterios editoriales de cada medio que la publica.

El ejercicio que Entayla pretende hacer como crítico está más cercano a lo que Pérez Jiménez llama «crítica inmediata», donde asume el papel de espectador del acontecimiento escénico, por lo que tiene una función activa que, de acuerdo con el autor, se trata de una reacción común a todo receptor teatral, aunque tiene una posición privilegiada debido a que —al menos de manera ideal— cuenta con más información para apreciar el acontecimiento escénico que esté presenciando. Así lo dice Pérez Jiménez:

(...) la actividad crítica se diferencia de la simple reacción generada por la obra teatral en el espectador, en tanto que el crítico forma parte de ese público experto o privilegiado que, a diferencia del público meramente consumidor, basa su apreciación en criterios de alcance general (dentro de los ámbitos histórico, social, cultural o específicamente teatral).<sup>19</sup>

Es importante precisar que, aunque Pérez Jiménez mira al crítico como alguien que reaccionaría como cualquier receptor teatral, no es cualquier receptor teatral. Se trata —o debería— de una persona con conocimientos profundos sobre la actividad teatral, lo que le da un carácter de autoridad en la materia.

<sup>18</sup> Manuel Pérez, «Hacia una teoría de la crítica teatral», *Teatro XXI Revista del GETEA*, n.º. 18 (2004): 2–3.

<sup>19</sup> Pérez, «Hacia una teoría...», 7.



artistic dimension. In *Hacia una teoría de la crítica teatral*, Manuel Pérez Jiménez finds that there are two types of criticism, one that is based on the dramatic text and is more linked to academic activity and another that is based on the representation, which is more typical of journalistic activity, since it usually appears in the mass media or in specialized magazines. He calls the latter “immediate criticism” and defines it as “the practice that, provoked by direct contemplation of the theatrical spectacle, is elaborated, on the occasion of it, through texts published in the media.”<sup>21</sup> This type of criticism usually has precise rules, which often depend on the editorial criteria of each medium that publishes them.

The exercise that Entayla intends to do as a critic is closer to what Pérez Jiménez calls “immediate criticism”, where he assumes the role of spectator of the scenic event, for which he has an active function that, according to the author, is about a reaction common to all theatrical receivers, although they have a privileged position because (at least ideally) they have more information to appreciate the stage event they are witnessing. This is what Pérez Jiménez says:

[...] critical activity differs from the simple reaction generated by the theatrical work in the spectator, insofar as the critic forms part of that expert or privileged public that, unlike the merely consuming public, bases its appreciation on criteria of general scope (within the historical, social, cultural, or specifically theatrical fields).<sup>22</sup>

It is important to point out that, although Pérez Jiménez sees the critic as someone who would react like any theatrical receiver, they are not just any theatrical receiver. They are (or should be) a person with deep knowledge of the theatrical activity, which gives them an authoritative character on the matter. For this researcher, criticism has a double stage: on the one hand, they are individual testimonies that account for the particular reception and perception of the critic, but, on the other

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<sup>21</sup> Manuel Pérez, “Hacia una teoría de la crítica teatral”, *Teatro XXI Revista del GETEA*, No. 18 (2004): 2-3.

<sup>22</sup> Pérez, “Hacia una teoría...”, 7.

Para este investigador, las críticas tienen un doble estadio: por un lado, son testimonios individuales que dan cuenta de la recepción y percepción particular del crítico, pero, por otro lado, también tienen una dimensión colectiva «que la convierte en indicio del sector de mentalidad de la que el crítico participa»<sup>20</sup>, por lo que el crítico periodístico, de cierta manera, refleja los gustos e ideales y sentimientos del grupo social al que representa. «Los críticos se convierten así en portavoces de un estado colectivo de conciencia o de opinión en relación con la obra, por lo que sus comentarios y juicios adquieren verdadera relevancia transindividual»<sup>21</sup>.

La divulgación del conocimiento sobre las artes escénicas requiere responsabilidad. Su práctica resulta, incluso, interdisciplinaria. Como se dijo antes, el caso de Entayla es paradigmático por lo excepcional de su presencia en esta materia. Logra tener un alto número de seguidores y, en algunos de sus videos, transmite información que tiene valor para quienes aspiran a adquirir conocimientos sobre las artes escénicas. En este *youtuber* se puede ver con claridad la necesidad de que la comunidad escénica mundial cuente con más agentes como él para acercar el público a las salas teatrales. Y este es el mayor reto sobre todo en estos momentos en los que la presencia compartida con el Otro se volvió de alto riesgo. Es que es cierto lo que dice este *youtuber* en *El teatro no sirve para nada*: el contacto físico con un artista escénico no se puede reproducir, porque el acontecimiento escénico puede llegar a ser una experiencia íntima, única. Incluso, inolvidable.

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<sup>20</sup> Pérez, «Hacia una teoría...», 8.

<sup>21</sup> Pérez, «Hacia una teoría...», 8.

hand, they also have a collective dimension “that makes it an indication of the sector of mentality in which the critic participates,”<sup>23</sup> so that the journalistic critic, in a certain way, reflects the tastes and ideals and feelings of the social group they represent. “Critics thus become spokesmen for a collective state of consciousness or opinion in relation to the work, so that their comments and judgments acquire true trans-individual relevance.”<sup>24</sup>

The dissemination of knowledge on the performing arts requires responsibility. Its practice is even interdisciplinary. As stated before, the case of Entayla is paradigmatic due to the exceptional nature of his presence in this matter. He manages to have a high number of followers and, in some of his videos, he conveys information that has value for those who aspire to gain knowledge about the performing arts. In this YouTuber, you can clearly see the need for the world-stage community to have more agents like him to bring the public closer to theaters. And this is the biggest challenge, especially in these moments in which the shared presence with the Other has become high risk. It is true what this YouTuber says in *El teatro no sirve para nada*: physical contact with a stage artist cannot be reproduced, because the performative event can become an intimate, unique experience. It can even be unforgettable.

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<sup>23</sup> Pérez, “Hacia una teoría...”, 8.

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Interpretación artística

# Sueño de bicicletas como propuesta itinerante de procesos de creación en ocupación de espacios públicos

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*Sueño de bicicletas* es un ejercicio de dramaturgia contemporánea en el que dialogan el arte del circo y los payasos con la realidad social. Se utiliza a los payasos como un signo de distanciamiento brechtiano, en una obra que cuenta con números y textos de payasos de autoría de Ricardo Arias. En la segunda parte de la obra — «Pedro y el capitán» — los payasos juegan a interpretar. Se parte de la metodología Lecoq para la parte corporal y la de Layton para la técnica, con el objetivo de resolver la vida interior de los personajes, dialogando también con los saberes adquiridos en el ejercicio escénico.

El trabajo es un video de 17 minutos que relata la historia de dos payasos que enfrentan la despedida de un amigo. Nicolín y Trapos despiden a su maestro, entre sus mejores números de payasos, y sienten la repentina obligación de interpretar el drama de «Pedro y el capitán». Los payasos juegan con crueldad y van develando las estructuras de poder de un circo a pasos de no existir.

Una de las características de la investigación de lumpen teatro es la utilización de los personajes del circo para hablar de temáticas que son más visibles en el mundo real, o podríamos decir, en la tragedia. Escojo la segunda parte de «Pedro y el capitán» por haber tenido la experiencia de montaje desde

Link: [https://uartesec-my.sharepoint.com/personal/internacionales\\_uartes\\_edu\\_ec/\\_layouts/15/stream.aspx?id=%2Fpersonal%2Finternacionales%5Fuartes%5Fedu%5Fec%2FDocuments%2FCUMULUS%202021%2FPROCEEDINGS%2FPaneles%2FPanel%203%2FGRUPO%20LUMPEN%20TEATRO%20HD%2Emp4](https://uartesec-my.sharepoint.com/personal/internacionales_uartes_edu_ec/_layouts/15/stream.aspx?id=%2Fpersonal%2Finternacionales%5Fuartes%5Fedu%5Fec%2FDocuments%2FCUMULUS%202021%2FPROCEEDINGS%2FPaneles%2FPanel%203%2FGRUPO%20LUMPEN%20TEATRO%20HD%2Emp4)

Artistic Interpretation

# *Dream of Bicycles* as an Itinerant Proposal of Creation Processes in the Occupation of Public Spaces

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*Dream of Bicycles* is an exercise in contemporary dramaturgy in which the art of the circus and clowns have a dialogue with social reality. Clowns are used as a sign of Brechtian distancing, in a work that has parts and texts of clowns authored by Ricardo Arias. In the second part of the play — “Pedro and the Captain” — the clowns play at interpreting. It is based on the Lecoq methodology for the part of the body and the Layton one for the technique, with the aim of resolving the inner life of the characters, also dialoguing with the knowledge acquired in the scenic exercise.

The work is a 17-minute video that tells the story of two clowns facing the farewell of a friend. *Nicolín* and *Trapos* say goodbye to their teacher, between their best clown numbers, and feel the sudden obligation to interpret the drama of “Pedro and the Captain.” The clowns play cruelly and reveal the power structures of a circus that is almost non-existent.

el realismo en una clase de la universidad. Esta segunda interpretación es potente dramáticamente, por lo que es la indicada para expandirla con juegos de payasos y transformarla en una estructura cómica.

*Sueño de bicicletas* logra desmontar la violencia y las estructuras dramáticas de la tragedia para crear diálogos con una dramaturgia del cuerpo y, por ende, del payaso y sus dinámicas de enfrentar la realidad. Esto es así debido a que tenemos como precedente una comedia que solo se dedica a crear situaciones risibles y no a cuestionar lo risible, que es el territorio desconocido en el que pretende indagar esta obra.

Como graduado de la carrera de Creación Teatral de la Universidad de las Artes, era necesario plantearme la posibilidad de crear un espacio de educación artística libre y comunitaria, lumpen e itinerante.

Retomo la autoidentificación de lumpen por pertenecer al margen social económico y organizativo. Soy un artista que trabaja principalmente en la calle y los semáforos, plazas y buses han sido mi formato de trabajo durante mi vida. Asimismo, han sido mi propuesta artística como también mi lugar de enunciación social y política. ¡Hacia un arte lumpen!

Siguiendo esta línea de pensamiento, el arte ha sido excluyente con los creadores de las periferias sociales, porque estudiar arte involucra cierto poder adquisitivo para pagar una escuela o estudiar en una universidad especializada en arte. Frente a esto se crea la escuela itinerante del lumpen teatro, que propone una formación profesional en teatro que, como primer acercamiento, ha estudiado la metodología Lecoq y el payaso en función del montaje de una obra. Como creador de este proceso, se proyecta una formación de dos años en la que se el pago por la formación se trabaja y realiza de manera comunitaria a través de la generación de recursos en taquilla y auspicios.

Por esta razón me interesa un arte lumpen, un arte que incluya también a estos creadores, para quienes acceder a una escuela de arte o carrera universitaria no está al alcance.

Se tiene que posicionar a Pasaje, un pequeño pueblo agrícola al sur del país donde el desarrollo del arte se centra en ser una opción de propaganda política a través de la convocatoria masiva de cursos vacacionales sobre arte. Esto afecta directamente al desarrollo de proyectos de procesos artísticos profesionales.

Debido a la pandemia, los espacios públicos han sido secuestrados por los burócratas del arte que impiden la utilización del teatro público de Pasaje. En respuesta a eso, decidimos ocupar el espacio pú-



One of the characteristics of lumpen theater research is the use of circus characters to talk about themes that are more visible in the real world, or we could say, in tragedy. I choose the second part of “Pedro and the Captain” because I had the experience of editing from realism in a university class. This second interpretation is dramatically powerful, so it is great to be expanded with clown games and to transform it into a humorous structure.

*Dream of Bicycles* manages to dismantle the violence and dramatic structures of the tragedy in order to create dialogues with a dramaturgy of the body and, therefore, of the clown and their dynamics to face reality. This is so because we have as a precedent a comedy that is only dedicated to creating laughable situations and not questioning the laughable, which is the unknown territory that this work intends to research.

As a graduate of the Theater Creation career at the University of the Arts, it was necessary to consider the possibility of creating a space for art education that is free and for the community, lumpen and itinerant.

I return to my self-identification as lumpen since I belong to the social, economic, and organizational margins. I am an artist who works mainly on the street and traffic lights; squares and buses have been my work format throughout my life. Likewise, they have been my artistic proposal as well as my place of social and political enunciation. Towards a lumpen art!

Following this line of thought, art has been exclusive to the creators of the social peripheries, because studying art involves certain purchasing power to pay for school or study at a university specialized in art. Faced with this, the Itinerant School of Lumpen theater is created, which proposes professional training in the theater that, as a first approach, has studied the Lecoq methodology and the clown based on the staging of a play. As the creator of this process, a two-year training is projected in which the payment for the training is worked and carried out in a community manner through the generation of resources at the box office and sponsorships. For this reason, I am interested in lumpen art, an art that also includes these creators, for whom access to an art school or university degree is not within reach.

blico. Este proceso se lo realizó en diferentes parques y calles peatonales que utilizamos como lugar de ensayos. El arte puede ser generador de trabajo para obreros del arte conscientes de una realidad que hay que cuestionar cruel y activamente.

Este trabajo es la continuación de mi tesis de grado denominada «Diálogos y tensiones entre la dramaturgia escrita y la dramaturgia del actor», en la que se analiza y reflexiona sobre la violencia y la represión, encontrándonos en la tensión de una dramaturgia escrita que es abordada a partir de números y gags de payasos que son totalmente opuestos. Esto es lo que dará por resultado la obra de arte.

El proceso de investigación se lo realizó de marzo a septiembre de 2020. Los primeros dos meses fueron dedicados al taller de apropiación de técnicas y métodos para la interpretación de esta obra, y los cuatro meses restantes se destinaron para la creación dividida en las siguientes fases: improvisaciones, boceto, ensayos y producción, ensayos generales y el estreno de la obra.

**Palabras clave:** pasaje, escuela, itinerante, teatro, lumpen

### **Solo en caso de interpretación/propuesta artística:**

*Sueño de bicicletas* se transmite en vivo, en línea. Se presenta tanto el resumen explicativo del proyecto como su obra de teatro resultante que tiene una duración de 17 minutos.

Pasaje, a small agricultural town in the south of the country, where the development of art is focused on being an option for political propaganda through the massive call for vacation art courses, has to be positioned. This directly affects the development of professional artistic process projects.

Due to the pandemic, public spaces have been hijacked by art bureaucrats who prevent the use of Pasaje's public theater. In response to that, we decided to occupy the public space. This process was carried out in different parks and pedestrian streets that we used as a place for rehearsals. Art can be a generator of work for art workers aware of a reality that must be cruelly and actively questioned.

This work is the continuation of my degree thesis called "Dialogues and Tensions Between Written Dramaturgy and Actor's Dramaturgy", in which violence and repression are analyzed and reflected upon, finding ourselves in the tension of a written dramaturgy that is approached from numbers and clown gags that are totally opposite. This is what will result in the work of art.

The research process was carried out from March to September 2020. The first two months were dedicated to the workshop on the appropriation of techniques and methods for the interpretation of this work, and the remaining four months were dedicated to the creation divided into the following phases: improvisations, sketch, rehearsals and production, general rehearsals and the premiere of the work.

**Keywords:** passage, school, itinerant, theater, lumpen

**Only in case of interpretation/artistic proposal:**

*Dream of Bicycles* is broadcast live, online. Both the explanatory summary of the project and its resulting play, which lasts 17 minutes, are presented.



Link: <http://bit.ly/cg21-sillavacia>

# *La silla vacía* (*The Empty Chair*)

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## PERFORMANCE

“No tenemos ni para el agua, peor vamos a tener para una computadora”

Madre anónima, Guayaquil<sup>1</sup>

*La silla vacía* offers activated visual poetry using an empty chair. The chair is a tool for participation as a symbolic response to the Constitution of the Republic of Ecuador—a tool for listening to the specific problems within our communities, to sit on top of these problems, so to speak, to think productively about equally specific ways to solve them through actions that lead to actual legislative change. During the video, the artist performs a tour of the facades of various educational buildings like kindergartens, schools, and universities—spaces dedicated to pedagogy as they are observed in their current calamitous state, many of them closed for a year already due to the global pandemic. During the tour, the voices of children, teenagers, and young adults are heard in response to a single question: “How will art help us overcome the pandemic?”

*La silla vacía* is a reflection on how digitization and the scarcity of technological resources in education and public health systems have generated catastrophic results. Machado creates a sense

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<sup>1</sup> “If we can’t even afford water, how are we going to afford a computer?”, anonymous mother, Guayaquil

of hope, believing that this lost generation can recuperate through play and learning, improvisation, and adaptation, as well as by exploring ideas to improve education and consequently every life and every community. The explicit symbolism of carrying the load, of moving with this chair as a *mochila* (backpack), and its meaning in the context of a *minga* (a collective process aiming towards one goal), demonstrates that sense of implicit care in the education we must offer in cities, in the countryside, as well as through the expressive means of cultural creations to heal and rebuild our societies.

Machado believes that this vision of hope neither begins nor ends with a vaccine, for it must first lie in the capacity for empathy, caring for the social body ruined by inequity. *La silla vacía* refers to the step of redressing the wound, not leaving things in a state of partial work. The artist performs vigilance to ensure that our methods and attention are complete and that we follow through in this journey from one educational site of potential to the next. Both art and education join as cathartic spaces for learning as healing, not only visions of transformation but realizations of policy.

### Written by María José Machado: Artist

–Manuela Reyes: Senior and curator of the Unidad de Creatividad y Cultura del Banco Interamericano de Desarrollo (BID), and Steven Henry Madoff –Curator and founding president of the master in Práctica Curatorial de la Escuela de Artes Visuales de Nueva York.

Urban Architecture, Styles and History

**PANEL 4**





# Positions of Models in the Architecture: Theme Park, City, and Modern Movement

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## **ABSTRACT**

The first section of this paper clarifies what roles Japanese open-air museums and their collections as patchworks of plural contexts play. They were established as archives with a challenging endeavour historically organised but lacked exhaustive systematic collection principles. Secondly, we will follow the traces of Bunriha architects between Germano-China and Japan as a longing for freedom from historicist education and new styles as their name indicated the secession from “the architectural sphere from the past” (their manifesto). However, they chose the shapes of the buildings to adopt the other styles from the colonial city seen as a German theme park without any definite contexts. Despite Reformarchitektur in the William II period attached greater importance for architecture to rooting to the fatherland, the colonial city accommodated them with another aspect. Finally, these parts are integrated into the horizon architectural models reclaimed. Recently, Japan has museums of architectural models, even of life-sized ones, which the urban capitalist pressure has substituted into another building in the realistic spheres. These inquiries will explain an aspect of modernist architecture, also deficient in the roots, that is, the theoretical basis of contexts of the site.

**Keywords:** Cityscape, multi-cultural city, modernism, architectural styles, locality

## 1. Japanese Open-Air Museums, the 1960s Forth

Japan has accepted Western architecture since they opened the country to the world in 1854, entering the Modern periods in Japanese history. This terminology “Modern” means roughly Westernisation and differs from the Modern movement in architecture. If we want to observe Japanese architecture from the Modern period, our efficient choice would be the open-air museums around big cities. Four famous museums feature the open port of Nagasaki, the enterprising spirit of the Meiji period (1868–1912), the development of Hokkaido —a northern habitation against aboriginal Ainu people—, and the gap and connection between Edo and Tokyo<sup>1</sup>. They collect numerous buildings from elsewhere to display a simulated townscape and make visitors appreciate each museum’s theme.

These open-air museums in Japan have functioned as rare asylums for the buildings facing imminent demolition. This tendency originated from Yokohama, another former open port when a silk manufacturer and exporter opened his private Japanese garden to the public in 1906<sup>2</sup>. It was composed of many reconstructed, mainly Buddhist, structures from distant regions: its technical background was that the traditional wooden framework construction made it comparatively easy to reconstruct the building in a new place. The scenery has reflected two factors: first, the collector’s judgment controlling the garden scape in the same manner as a painter’s collection of scrapbooks; second, the severe destruction of Buddhist temples, statues, images, and texts triggered by the Meiji Restoration, which inclined to Shintoism – Japanese indigenous worship. This garden has also sheltered the buildings in case of destruction, and a lot of museums for folk architecture from rural areas have cherished the same operation. However, Japanese open-air museums for westernised architecture have faced another destruction for half a century. Since the economic miracle around the 1960s, the pressure of urban redevelopment has forced historically significant buildings into

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<sup>1</sup> Glover Garden (opened to public in 1957, Nagasaki City), Meiji-mura (1965, Inuyama City near Nagoya), Historical Village of Hokkaido (1983, Atsubetsu-ku, Sapporo) and Edo-Tokyo Open Air Architectural Museum (1993, Koganei City near Tokyo) respectively.

<sup>2</sup> Hara Tomitaro “Sankei” (1868–1939) built and designed Sankei-en garden on the site his grand-father-in-law purchased in 1868. The opening of the treaty port was in 1859.

demolition. The suggestion of the establishment of Meiji-mura (Meiji Village Museum) was a literal reaction to the sudden destruction of the first office block in Japan designed by Josiah Conder (1852–1920), the first British professor–architect employed by the Meiji government, in 1968<sup>3</sup>. Moreover, the museum’s most prominent feature is the entrance hall of Frank Lloyd Wright’s Imperial Hotel, also demolished in 1968 and reconstructed partly in 1976. Indeed, its original inauguration was on the day the Great Kanto Earthquake occurred in 1923, over a decade after Emperor Meiji died and the Taisho era started. Instead, people in the 1960s facing another destruction, bulldozing, may have intended the centennial of the Meiji Restoration as the dawn of modernisation. As a cultural–political antidote of the people crossing the times, which paid less attention to the reigns of the emperors, the dying buildings of collection values abandoned their original sites and surroundings and sought refuge. However, technically and financially, these modern buildings have relative difficulties with reconstruction due to the wet construction methods. To be brought against this disadvantage, each proposal has examined the value for protection from three points: the typicality exemplifying a genre or type, the famousness of the inhabitants accommodated or the events witnessed, and the stylistic importance judged from architectural history. It is the reason the historical and artistic quality of each building ranges widely in the museums.

The buildings were disassembled and reassembled in a new inconsistent context for collection and distinguished by each remarkable feature, especially by the tourist industry. The museums for folk architecture, typically in Finland or Latvia, have avoided this inconsistency because of enough space for the interval among the buildings that the original situation had in common. So do those in Japan<sup>4</sup>: there is no disparity between each isolated scenery. However, the buildings from a modern urban context draw near each other, and a visitor with a sharp eye detects the inconsistency in the simulated townscape by the buildings of distant roots and surroundings. Moreover, these museums intended to realise archives with a challenging endeavour but faced political, financial, and

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<sup>3</sup> After the regulation began to allow developers bonus floors when accommodating cultural facilities, Mitsubishi Estate inaugurated the Mitsubishi Ichigokan Museum in 2009 in the building of the academically almost identical design to Conder’s business block constructed at the almost same place.

<sup>4</sup> Sankei-en in Yokohama and Nihon Minka-en (1967, Tama-ku, Kawasaki).

cultural problems and assumed contingent encounters with expiring buildings without exhaustive systematic principles. What unites each scenery would be the theme itself each museum holds. The significance surfaces in contrast to visitors' quotidian experience: foreign merchants' residence and garden in the last days of Tokugawa Shogunate, the government office charged with changing consciousness amid local society, the northern frontier developed partly by military settler-colonists to defence the mainland and the historically bleached layers of everyday lives in the suzerain capital across the imperialist era. The enclosed and miniaturized landscape of patchworked architecture appears to be an attractive model to omit a grey existence in terms of historical value, which ended to conceal the disadvantageous history that had once surrounded the building in the original context. It shows a closed atmosphere detached from the surrounding capitalist society through therapeutic themes to become precisely a theme park.

## 2. The Source of Inspiration of Bunriha, 1919

Six students from the Department of Architecture, the Tokyo Imperial University established the first Japanese architectural movement Bunriha Kenchiku Kai (Secessionist Architectural Group), upon their graduation in July 1920. They continued annual exhibitions accompanied by publishing their catalogues or special issues of a commercial magazine, including their essays till 1928, except for the suspension by the Earthquake in 1923. Therefore, we evaluate them as marking the birth of the Modern movement by their activities and visions spread across the commercial printed media, not by architectural styles. The ups and downs of Japanese architectural magazines had become turbulent in these decades, aside from academic ones, by the increase of technical depth of western architecture, especially in the suburbs. Then how is another factor of a modern movement in architecture, the originality in forms, in Bunriha?

The students had joined a school tour to practice at the South Manchuria Railway Company the year before their graduation. But they did not bounce back: they ventured to make a detour to the German concession in the Shandong Peninsula, Continental China, at the risk of their absence at the

beginning of the following semester. They also mentioned later in their writings the ancient Korean capital, the residence of the chief customs inspector of Dalian designed by the South Manchuria Railway's in-house architect, and Longmen Buddhist Grottoes in the Chinese hinterland. However, one member reported his "artistic enthusiasm and delight" to observe Jinan train station, the residence of the Governor-General in Qingdao (Fig. 1 left), Lutheran church (Fig. 1 right), and Sailor's Club (Yamada 1920).

Their designs afterward inherited this Qingdao experience. First, Takizawa Mayumi (1896–1983) left the drawing of Mountain House Club in the first catalogue published in 1920. Horiguchi Sutemi (1895–1984) submitted his graduation design and showed another proposal to a residence in the same year. These drawings shared the accumulation of roofs. This element was also common to the Residence of the Governor's General in Qingdao. Although they did not realise this feature, these drawings prove the influence of their Qingdao experience.



Figure 1. Left: Kahl Strasser, Mahlke, Werner Lazarowicz: Residence of the Governor General, Qingdao, 1907. Right: Curt Rothkegel, Paul Richter, Hachmeister, Christ's Church, Qingdao, 1910.

Secondly, Yamada Mamoru (1894-1966) designed the Tokyo Central Telegraph Office (Fig. 2, left) after joining the Ministry of Posts and Telecommunications and completed it in 1925 after the Earthquake<sup>5</sup>. Our matter of concern was the gymnasium on the top covered by a vaulted roof (Fig. 2, right). A news report describing that it had “an appearance of a tunnel, and the semicircular window to the south [made] the throng at Tokyo Station and the woods of Imperial Palace appearing picturesquely” (Tokyo Asahi Shimbun 1925) proves the peculiarity of this space, which we can find at the Christ’s Church in Qingdao. A barrel vault continues along the central axis, and the semicircular windows excavated the vault perpendicularly.

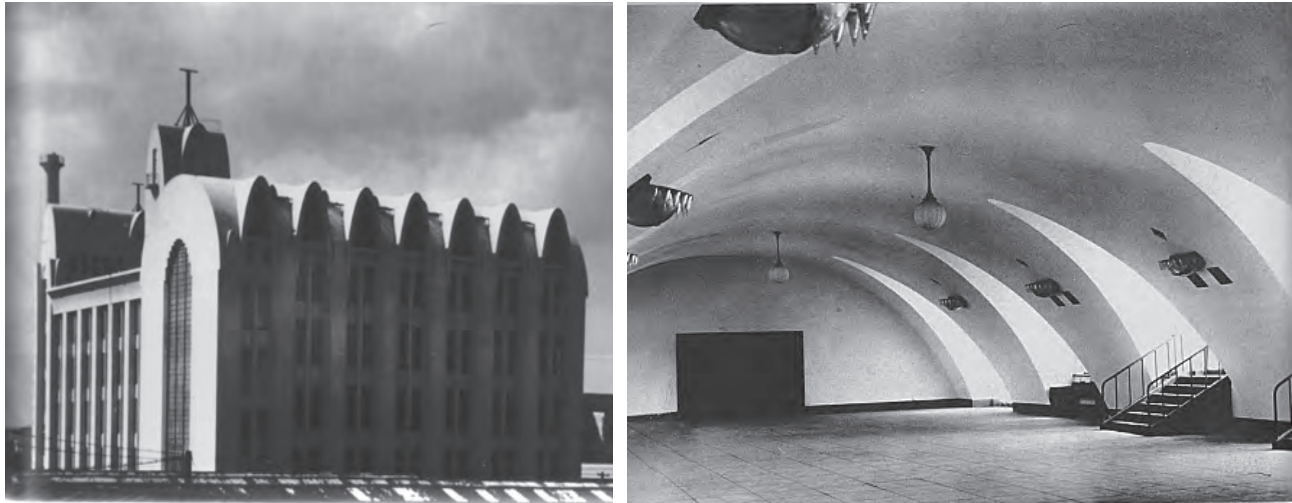


Figure 2. Yamada Mamoru, Tokyo Central Telegraph Office, 1925. Left: outward appearance. Right: gymnasium.

<sup>5</sup> This office block was demolished also in 1968.

Thirdly, although Morita Kei-ichi (1895–1983) did not participate in the Shandong detour, his design also shows the influence of Qingdao. After assuming assistant professor at the Kyoto Imperial University in 1922, he revised the Spanish style design of the Rakuyu Hall (1925). Although Morita's assumption was so close to its completion that his revision was limited, we can observe the roof covered by orange semicylinder roof tiles, similar to German architecture in Qingdao. Although they had read German magazines imported abundantly after the First World War (Yamada 1920), most illustrations must have been monochrome. Therefore, we presume the source of Morita's colouring of the roof was Qingdao through the travel stories of the Bunriha colleague.

Although what made the students to the detour was their admiration enlivened by the German magazines, harmonious architectural styles in this colonial city aroused their “artistic enthusiasm and delight.” Initially, the site embraced some small fishing villages. After the nearby murder of German missionaries by armed villagers in 1897, the German Navy occupied the newly-built fortifications of the Qing Dynasty there. The Dynasty agreed that the German protectorate would cover Jiaozhou Bay, and the Germans moved whole Chinese villagers outside the planned city area. They had a serious concern about public sanitation, clean water, and preventing land prices from soaring:

1. They burned down the old Chinese villages and divided the city into three districts regarding hygiene or the fear of epidemic: the German-living quarter, commercial area, and the Chinese-living quarter.
2. They planted various trees on the originally deforested land to separate the sewage from clean water sources and supply more water.
3. They decreed that the Governor-General should monopolise land transactions and ban small buildings and high-density land use.

German Navy invested a large amount of money in this sanitised city in a decade to the extent that half of the expense was the revenue of this territory, without a decision of Reichstag. As a result, the population of Qingdao reached 60 thousand in 1913, whereas 15 thousand in 1902. The Germans also



constructed a college and hospitals opened to Chinese people and composed a city plan with a park system in 1910. This expeditious urban expansion led the architecture into a unity of style. Thus, a brand-new city established from the beginning reflects colonialists' visions detached from the contexts of the colony and even the metropolis. We can consider this city a theme park, as today's tourist industry appeals architectural characteristics of the city.

Most designers of these colonial buildings remain unknown, and their design illustrated a prevalent style in their homeland. Pieces of granite stack up from the foundation to corners, the window heads, and even gables that acquire rustic impressions. The heap of various shapes of tiny roofs of red or orange tiles avoids magnificence. This style, Reformarchitektur, intended to emphasise German locality to rise from the soil of the fatherland under the reign of the German emperor William II, instead of European historicist monumentality. The colonial architects had detached this tendency to another continent without original contexts even if they accepted minor counteractions by Chinese builders in terms of *feng shui* – traditional Chinese geomancy.

Consequently, young architects-to-be experienced this urbanscape filled with a harmonious architectural style before the arrival of modernist architecture, green mountains contrasted with red roofs, and freedom from poor hygiene standards. In fairness, the city had offered them another assurance: Japanese control. Although Japan gained a battle of three months, the Siege of Tsingtao, during the First World War to dispossess German concessions, the German city escaped from the fire and became converted to Japanese name and use. A Chinese anti-Japan campaign, the May Fourth Movement, had shrunk until their visit. Because the Shandong peninsula reverted to the Republic of China in 1922, their Qingdao experience occurred in an exceptionally secure situation.

### 3. Bunriha and Modern Movement, the 1920s

We mention two topics of Bunriha from the viewpoint of the relationship between modern movement and architectural models. The former is their source of originality. When their first exposition was



held at the university, Yamada admired some architectural magazines<sup>6</sup> from the German-speaking world, which “powerfully stimulated and excited who were willing to create architecture” (Yamada 1920). But he denied their advocating or imitating German contemporaries. “What compels our sympathy is the creative attitude itself of the architects inventing this fresh architecture: how decisively they have thrown the past styles of architecture away, how independently they are creating, [...]” Their ambition was supported by the argument of their teacher of architectural history Ito Chuta (1867–1954): he compared Greek classical architecture breaking away from the ancient world with Japanese contemporary evolution breaking away from Asian architecture in its eternal infancy (Ito 1909). He extends this parallel to Art Nouveau, including Jugendstil and Secession from the cycle of Western styles.

Although Reformarchitektur preceded Art Nouveau and after, Bunriha insisted of their originality from each inner self, recognised by the German experience in the neighbouring continent and partly by following German designs (still not brand-new fashions). Although they could not avoid the Qingdao influence, the same can be said to the Modern movement led by some influential figures, which would soon arrive. Their manifesto championed the severance of “the past architectural sphere”, which has been interpreted as architectural styles of the past, and their teachers paying more attention to seismic technology and reinforced concrete. Consequently, their adversaries attacked their assertion as inconsistent, especially when they emulated later expressionist architecture, which flourished immediately after the merciless defeat of Germany. However, what fostered their eagerness to create new architecture would be the ideal city freedom of any fears, from physical dangers to inconsistent townscape, which we experience in theme parks rather than the natural urban environment.

The latter topic is the method to display their creativity. Bunriha held the first exhibition in Japan that featured architectural models for their proposals. Indeed, they did not seem to intend realisations of some proposals, instead purely to show their visions. At first, their graduation design involved the

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<sup>6</sup> *Der Architekt*, *Berliner Architektwelt*, and *Deutsche Kunst und Dekoration*.

detailed vertical section drawings for demonstrating the building's seismic performance, even if their steel-frame or reinforced concrete structure was imperfect. Therefore, their adoption of architectural models seemed to indicate their leap from realistic viewpoints to idealistic horizons. Takizawa appeared to equip his Mountain House model (1921) with lengthy precipitous impractical front steps to represent his intimacy for mountainous hometown and sanctity with ascension. The young architects accumulated their idealistic ambitions to the unbuilt proposal, represented only by models.

Traditionally, the architectural model, *hinagata*, had demonstrated wooden fabrication for the indigenous apprenticeship on a scale of 1:10. Recently, some physical models have performed a physical property at the experimental scenes from engineering to artistic design. Generally, architectural models reduced some information from real-size architecture: traditionally the detail design, recently the weight and cost of specimens. Theme parks and the colonial city discussed above contain various scales of “models”, including 1:1 that lack original context accompanied by natural urban scenes. Bunriha's models also lack realistic urban scenes to reach idealistic attitudes, which modernist and contemporary architects share when they utilise models to choose contexts around the site into their consideration share.

#### 4. Conclusion: Architectural “Models”

The traces of Bunriha architects between Germano-China and Japan as a longing for freedom from historicist or engineering-oriented education and creation of their styles started from the German theme park as a colonial city which idealised sanitary hometown to architectural model in an exhibition gallery freed from realistic engineering. What we witness today are miniature cities for tourists, pretentious displays of city planning, and archives of the models by famous architects preventing them from draining abroad. Does not urban scape in our reality retain architecture from the idealistic viewpoints any longer?

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# Aga Khan Foundation in China: 40 Years of Supporting Architecture

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The artistic performance proposed is two short movies on Aga Khan Projects in China that have previously not been film documented. This is an initiative between the Department of Architecture and the School of Film and Television Arts both from Xi'an Jiaotong Liverpool University, Suzhou in China and the Aga Khan Foundation in Geneva, Switzerland. The movie outlines the impact art, architecture, and crafts can have on communities. The initiative allowed different academic disciplines to collaborate successfully, resulting in 2 short 10-minute movies that provide an overview of the role these projects had in the community as well as an architectural practice. The remarkable projects have been recognized through the prestigious Aga Khan Architecture Award series. The first movie is about the paper museum in Longshang. The movie portrays the careful setting of this project into the landscape, the scale of the surrounding vernacular buildings, and the preservation and celebration the papermaking has had for the community socially, culturally as well as economically. Local arts and crafts artisans collaborated in the architectural setting of the project. The paper museum can be seen from different perspectives, allowing discovery of this outstanding architectural

project settled into the vernacular landscape community. This project was shortlisted in the 2013 Aga Khan Award series.

The second movie is about a bridge project that connects two communities. The bridge houses a school project that was later converted into an event and community library. The bridge's structure enables an easier physical connection between the two communities that lived side by side before and formed alliances on social, cultural, and economic aspects.

The bridge initiated an economic turning point in the community. This project received the Aga Khan Award in 2010. The movie further reflects on the Tulou Collective housing project that was shortlisted in the 2010 Aga Khan Award series, which attempts to preserve the vernacular Tulou dwellings. The movies not only portray the architectural projects and their impact on the community and lives but also look at the impact the Aga Khan Architecture Award series has had in preserving and re-evaluating the vernacular arts and crafts and the value these had for individuals, the community, and beyond their locality. The architects and crafts artisans that contributed to these projects, as well as community members and building users, were able to speak about the projects and the impact these had on their lives. They also provided an academic perspective. The Aga Khan Architecture Award series has recognized these architecture projects in its scope as remarkable for the community impact, architectural sensitivity, and value of vernacular arts and crafts, giving a voice to these projects.

**Keywords:** Architecture, Aga Khan, China, arts, crafts

### Only in case of performance presentation/artistic proposal:

Movie sound /image required between 20-40 min depending on the version, we have prepared 2 short movies and one 40 min documentary covering the two projects.

# The co-creation of cross-cultural China and Venetian glass in the 19th century

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## **ABSTRACT**

This article takes the Qing dynasty in China and Venetian glass as the research object. We analyze the Chinese elements in the Venetian glass from the perspectives of design and archaeology and explore the cross-culturalism of the East and the West in the 19th century based on the propagation path and development of the Venetian glass. Innovation and the creation of artifacts became the dominant themes of glass crafts makers in the 18th century. In this paper, we explain this intercultural artistic phenomenon of co-creation. We design and analyze the morphological characteristics of Venetian white porcelain glass using the methods of history and design. We also discuss the changes in 19th-century Venetian glassware and the relationship with China from the vertical and horizontal dimensions. Western missionaries introduced glass technology to China, and the Qing emperors made innovations in glass crafts-making and decorative styles. Later, the new Chinese glass recipes and porcelain recipes were passed back to Venice through maritime trade and technicians, and the Chinese style influenced the design activities of Venetian crafts. The interaction between Italy and China in the 19th century gradually became the locus of innovation and value sharing. With

the continuous exchange of maritime trade in the 18th and 19th centuries, the eastern and western art forms began to reorganize, presenting cross-regional and cross-cultural value creativity. The emergence of co-creation, culture, trade and active consumers have challenged glassware in the market. Venetian and Chinese crafts makers have shared glass art creation techniques and glass recipes through trade ties. Cross-cultural co-creation is an innovative way to promote market vitality. For example, the Venetian milk glass (also called Lattimo) is the embodiment of the Venetian re-creation and re-cognition of Chinese elements. Needless to say, the traditional concept of a glass market is nobility-centric in the 18th century and 19th centuries. Murano's glass manufacturing plant in Venice has always monopolized the development of glass in this era. However, with the development and progress of the times, glass artisans broke this regional and aristocratic monopoly and began to turn to a new market model of cross-cultural trade based on innovation. In the 17-18th century, Chinoiserie was popular in Europe. This phenomenon caused more frequent maritime trade to come to Europe with Chinese porcelain and glassware. Unsurprisingly, this cross-cultural Chinoiserie has also affected the aesthetics of Venetian crafts-making and the aesthetic tendency of the market. As customers change from a single aristocratic group to a general public group, more crafts artisans tend to cater to the public's taste. Although the milk glass of Venice appeared in the Roman period, it had innovations in the 18th-19th centuries, adding Chinese elements, Chinese porcelain, and glass recipes. So, for the masses and crafts makers, cross-cultural art is the outcome of the aesthetics of the times. The interaction of art and aesthetics can enable a crafts maker to create a unique glass product with a local factory is the kernel to unlocking new glass recipe resources of competitive advantage. The focus is on connecting the East and West to the glass market for cross-cultural design. The intervention of instrument technology and the interaction of trade reveal the law of interaction between Eastern and Western culture and art.

**Keywords:** Cross-culture; Venetian Glass; Co-creation; Qing Dynasty; China



## A Cross-Cultural Venetian Milk Glass

Venetian glass refers to Venetian-style glass, which is sold overseas. Many countries all over the world imitate it. With the advent of the great nautical era, Venetian glass arrived in China via European and East Asian routes and was valued by the Chinese emperors in the 17th and 19th centuries. Glass has been concentrated on the Venetian Island of Murano since the 13th century. Venetian glass developed its unique characteristics based on Roman glass and Islamic style and is well-known all over the world.

European nobles collected glassware from the 17th to the 19th centuries. This increased the demand for glassware in the market and indirectly stimulated the continuous innovation of glass crafts makers. The glass market exchanges and extracts design and style, which interacts with the value creation process, as shown in Figure 1. Italy's Marco Polo stayed in China for about 17 years. When he came and went, he also brought Chinese porcelain and tea back to Italy.<sup>1</sup> Then the description of China in his biography inspired the European royal family's love for Chinese products. This cross-cultural trade spread has injected new products and demand points into the market.

Chinoiserie was an effective resource in the trading market in the 19th century. Frequent and efficient interactions that enable customers to co-create purchase experiences with the factory are the kernel to unlocking new sources and elements of competitive advantage (Figure 2). A personalized cross-cultural co-creation experience means cultivating an effective and unique interactive atmosphere. It involves more than just the traditional production of the market. For example, in the 18th century, milk glass was glassware similar to Chinese white porcelain. The two glass factories, Miotti and Bertolini in Venice, are the two major glass manufacturers that make *lattimo*.<sup>2</sup> Both the glass formula and the glass pattern have a lot of oriental elements. The focus of the craftsman in

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1 Stefano Carboni, Trinita Kennedy, and Elizabeth Marwell, "Venice and the Islamic World: Commercial Exchange, Diplomacy, and Religious Difference," in *Heilbrunn Timeline of Art History* (New York: The Metropolitan Museum of Art, 2000), [http://www.metmuseum.org/toah/hd/cedr/hd\\_cedr.htm](http://www.metmuseum.org/toah/hd/cedr/hd_cedr.htm) (March 2007).

2 Robert J. Charleston, *Masterpieces of Glass, A World History from the Corning Museum of Glass* (New York, 1990), 160.

Venice is clearly on connecting cross-cultural co-creation to customer needs. The co-creation of cross-cultural art is the process of glass artisans adding their aesthetic understanding and re-creation based on the needs of the market and the needs of customers.

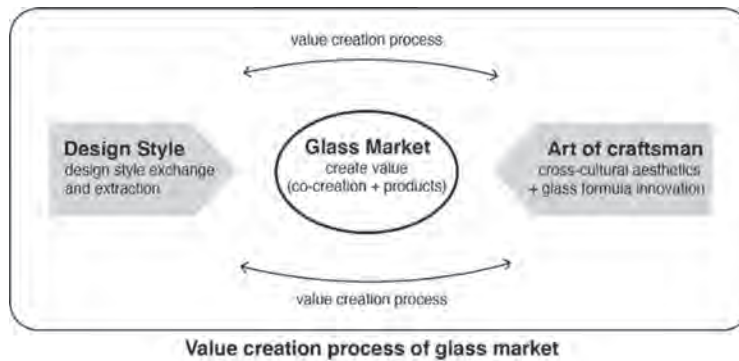


Figure 1. The concept of a glass market.

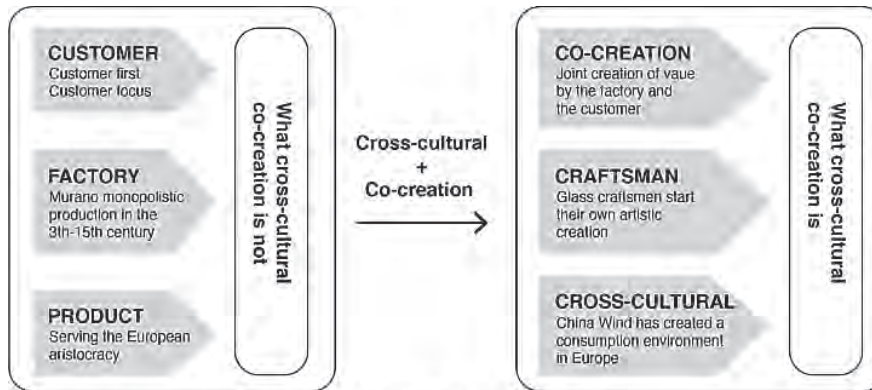


Figure 2. Market competitive advantage.

## Build a Bridge for Cross-Cultural Interaction

Globalization, Chinoiserie, creation, and the convergence of glass industries and technologies are making it harder for crafts makers and business people to differentiate their offerings. To be more specific, the glass market in Venice is a typical case. The crafts artisans in Venice drew inspiration from Chinese porcelain and glassware. Venetian glass began to imitate Chinese opaque glass, using fluorine as a sun-screen to make the glass opaque or show other colors. This translucent glass process was pioneered in the Qing Dynasty and passed to Venice after overseas exchanges and learning by missionaries. There is a lot of analysis on the remains of ancient Venetian glass that can be studied.<sup>3</sup> Venetian glass was once sold overseas, and it began to appear in Chinese recipes around the 18th and 19th centuries. During the Western Han Dynasty, the glass appeared in China.<sup>4</sup> In the 16th century, European missionary Matteo Ricci and others went to China to preach and had close contact with the emperor of the Qing Dynasty. In the early 17th century, Western missionary Kilian Stumpf served as an official in the Qing Dynasty in China and helped the Qing emperor establish a Chinese glass factory. At the same time, when Kilian Stumpf was in China, he also brought Venetian glass technology to China and taught Chinese craftsmen many glass-making techniques.<sup>5</sup> The ancient Chinese document *Xiangzu Notes* records: “In recent days, there have been people who make snuff bottles in Beijing. They can not only make their eyes clear, but also have the function of praying, using glass as a vessel. This type of glassware has different shapes. There are many colors.”<sup>6</sup> In the 19th century, China’s imperial glass workshops innovatively began to produce Chinese glassware with gorgeous colors, such as the Qing Dynasty white set of red glass snuff bottles (Figure 3), the white glass set of red, and the decoration of the body began to in-

3 Marco Verità, “Modern Methods for Analysing archaeological and Historical Glass”, Section 6.2 *Venetian Soda Glass*, edited by J. Koen, 515–33 (Chichester: John Wiley Book, 2013).

4 Pan Mingyue, Lu Zhenzheng, Liu Chuanming, Ma Yongqiang, Cheng Wei, “Brief report on excavation of the Western Jin Cemetery M1 of Pizhou Decoction Temple in Jiangsu[J]”, *Southeast Culture*, 02 (2018).

5 Wang Heping, “The technological development of the Imperial Glass Factory of the Kangxi Dynasty: Taking painted enamel glass and Venus glass as examples,” *Collector 09* (2008): 77–82. doi: CNKI: SUN:SCJA.0.2008–09–019.

6 An Jiayao, “Three Cases of Glass Archaeology,” *Cultural Relics 1* (2000): 89–96.

corporate Chinese creative intentions and patterns, in the creation of glassware at the same time, the fusion of Chinese and Western techniques of glassware in the Qing Dynasty not only embodies the imagery beauty of Chinese patterns but also retains the Western perspective painting techniques (Figure 4). This is the cross-cultural result of the combination of Chinese and Western.

The effective way for the market to create the co-creation is to establish a cross-cultural system and an interactive connection between factories and consumers. The fusion of Eastern and Western is a vitally important element in the co-creation view. White silk-wrapped glass bottle (Figure 5) of the Kangxi dynasty of the Qing Dynasty in China is typical Chinese Venetian glassware. The white silk-wrapped glass bottle was made during the Kangxi dynasty of the Qing Dynasty in China and used milk glass decoration technology. This glass bottle is made of colorless transparent glass and Nieming glass, with white screw threads on the body. This bottle is made of blowing technology, with a thin wall and light body, fine material, and beautiful shape. The bottle body is decorated with white and colorless transparent glass, which is refreshing and elegant. Its texture is very rhythmic and beautiful. In the production, a thin white glass rod is attached to the surface of the glassware in the form of a spiral. This is a decorative and innovative technique of Venetian glass decoration from the 16th to 18th centuries.



Figure 3. (left): White set of red glass snuff bottles.

Figure 4. (center): Qianlong model glass vase with painted enamel and flower pattern.

Figure 5. (right): White silk-wrapped glass bottle.

## Crafts Makers–Market Interaction

The transition from a craftsman–market view to a co–creation view is not about changes to the traditional glass system. After the Venetian glass recipe was first disclosed in the 17th century, glass production began to globalize. This cross–cultural co–creation model is not the transfer, outsourcing of glass manufacturing, or the privatization of the customization and service of noble glassware. Although Venetian glass appeared as early as the Roman glass period, with the Chinese style in the 19th century, it set off an upsurge of oriental aesthetics in Europe. In the 19th century, the milk glass in Venice revived again. There have been many well–known glass–making families on Murano Island in Venice, such as the Seguso family, which is one of the most famous and ancient families on the island. The Seguso family has been in the glass manufacturing industry since the 13th century. In the 18th–19th centuries, many glass factories in Venice were also influenced by Francesco Vezzi’s ceramic factory. Francesco Vezzi Ceramic Factory established the third European factory for hard porcelain production in Venice and is famous for its imitating and innovative application of Chinoiserie, as shown in Figure 6. This flexible use of Chinese elements is a key factor in cross–cultural art. Therefore, in the emerging concept of a glass market, the concentration is on crafts makers–market interaction. The crafts artisans and the consumers are collaborators and competitors. They are kernels to create new needs and co–creation design value. Cross–cultural co–creation converts the glass market into a system that combines the innovation of the market, crafts makers, and glass. The craftsman as a whole is becoming integral to the cross–cultural value creation process, as shown in Figure 7. Glass factories in the 19th century began to appear not only in Venice but also in Germany, Europe, and other places. Innovative glass crafts makers left Murano to open the glass factory and make glass on their own. Therefore, cross–cultural co–creation participates in glass art design, and its focus shifts to cultural mutual appreciation, aesthetic appreciation, the ability to integrate innovation, and the market operation system to reconfigure effective resources to adapt to the changing consumer needs of the East and the West and co–create consumption; it personalizes the experience. Cross–cultural co–creation needs to consider the market as a potentially effective space for co–creating experiences, where individual consumers and glass artisans participate. In short, the market where cross–cultural co–creation participates is more flexible and inclusive.



Figure 6.  
Porcelain in the Vezzi factory.

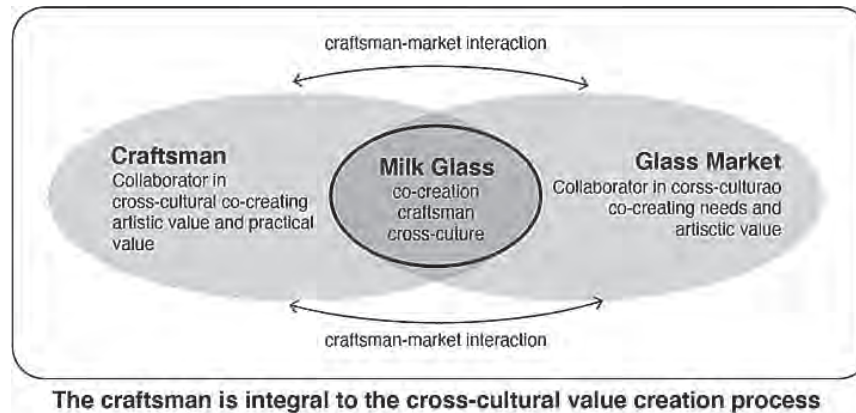


Figure 7. Craftsman-market interaction.

## Conclusion

In the early 19th century, various art forms stimulated people's interest in new glassware and Chinese style. Western missionaries, Qing emperors of China, and glass artisans in Venice played an important role in the cross-cultural co-creation of the glass market. In the 19th century, after the

Qing Dynasty emperors of China came into contact with Venetian glass, they liked it and began to make artistic creations. This Chinese glass art style returned to Venice along with sea glass and Western missionaries. The glass in Venice has become prominent because of a series of factors that reflect the changes in European sentiment towards China. Obviously, in the 13-14th century, not all European aristocrats loved Chinese porcelain or Chinese glass. The use of the term cross-cultural co-creation occurred in a larger Orientalist context, in which the market began to become diversified. Similarly, giving Chinese artifacts a sense of “mystery” encouraged Orientalists to love Oriental culture and Oriental art. These ways of shaping cross-cultural products show that, according to the China-Italian relationship in the 19th century, cross-cultural and artistic interaction promoted cultural interaction and circulation.

In addition, cross-cultural co-creation is beneficial and risky. Consumers must bear some risks for costs or cultural differences that individuals consciously accept. Glass crafts makers are obliged to understand the needs of consumers and try to integrate this cultural differentiation. But if some consumers may not have relevant glass expertise within a certain range, they can put practicality first. The cross-cultural co-creation market is the goal of governance issues that mediate cultural interactions and create virtuous circular results for consumers and glass factories. At the same time, the Venetian glass artisans’ fascination with Chinese ceramics, glass, and their craftsmanship reveal the other side of cross-cultural art. On its basis, Venetian glass crafts makers began to break away from the control of rights and gradually opened their glass factories. At the beginning of the 19th century, Venetian glass crafts artisans were especially attracted by the methods and glass formulations of Chinese glass, especially the mystery, elegance, and intuition they perceived. Consumers and production practitioners are good at extracting meaning and effective resources from the social and cultural environment. There is a continuous and interactive relationship between culture and individuals. Cross-cultural sharing is based on this cultural cycle by adding market scalability. Venetian glass artisans and Chinese glass artisans have crossed the distance of time and space, used glassware as the carrier, conducted effective exchanges, and provided consumers with innovative works of art. European consumers regard this cross-cultural interaction process as



an example of these characteristics, which resonate so strongly with contemporary European views of Chinese style.

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Designing (Post)  
Pandemic Environments

**PANEL 5**



# Plasma Thermae Culture

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## **ABSTRACT**

Since November 2019, the SARs-CoV-2 virus disseminated on the planet at a very speedy rate. All diverse cultures are unified, preventing COVID-19. The anti-infection design is the kernel for the save life in a pandemic crisis. Recognizing in the 4th Industrial Revolution (4IR) era occur 21century's complex crises in a smart revolution, how can we live to connect society with healthily to defend against infection from a pathogen (Sars-Cov-2)? In this sense, we design a new life-mode formation for human & green environments as a fusion culture of the healthcare system: Plasma Thermae Public System (PTPS). It is configured by Thermae architecture (Public-Baths (PB) thermal system in ancient Roma by UNESCO World Heritage (UWH)) and with a plasma sterilization mechanism in modern technology. PTPS is one of the cases that UWH collaboration links to the past & present for the future. Naturally, PTPS could apply to multi-cultures. Cold Atmospheric Plasma (CAP) is the radical solution applied in the PB. The CAP is currently used as a bioscience medical tech by ionization process that can selectively treat only pathogens. It is appropriate to apply in bath spatial conditions with water, air, eco-friendly, no residue, and low energy. Thus, we can interact in UWH with historical storytelling and experience synesthesia within plasma technology as the anti-infection therapy. The PTPS is the hybrid healthcare system that responds by design in a pandemic as a public safety facility. It is an electric discharge process in UWH that suits anyone who needs treatment and healing more than a bath (hygienic). It creates economy as a fusion genre (culture) through the smart revolution to save lives that have a sustainable circularity for healthcare value and quality.

**Keywords:** Crisis, sterilization, healthcare, PTPS, culture

## 1. Introduction

Being a good partner in crisis with the 4th Industrial Revolution (4IR), COVID-19 (C19) is a good opportunity to use design. The pandemic experience helps to improve advanced technology and digitally connect. The global trend process of user-experience (UX) design was already in the design area. We are getting the knowledge connecting and sharing for opening diverse cases of infection prevention. The industry focuses on a design for sanitization systems, and in the city, the government & citizens produce a pandemic emergency policy of safe action as social systems. It became a colorful interdisciplinary emerging time by the plan to the healthcare system growth.

“To be a designer now, one has to consider the breadth of an experience and prioritize what is going to make the best difference for that person, who at their heart isn’t a patient or a healthcare provider; they’re a human being” (Kim 2018). In this sense, how can we make a social green environment for the healthcare system while being in a complex crisis? Anyone (different genders, multi-generations) could have human rights & equality to have an experience of worldwide quick treatment against infection? The response creates a new age on how to deal with germs through the pandemic.

## 2. The Pandemic

The virus infection is a serious life and death dilemma to human existence. For sustainable circularity eco-life, we have to find the ultimate transmission cause of the infection so that we seek advice from past experiences. We can learn from past cases like the Black Death (bubonic plague epidemic).

### 2.1. The Past (Pest)

The 15C pandemic (1484-1485, 15C in Milan) produced a solution ideal city as imagination. It sacrificed one-third of the European population. However, the cause of the illness was unknown at that time. The “Ideal city” of Leonardo da Vinci (1452 – 1519) illustrated the methodology of the solution

with sketches. He went through the period himself and thought that all matters had to do with hygiene and quality of the air and water (Pandemic city 2020).

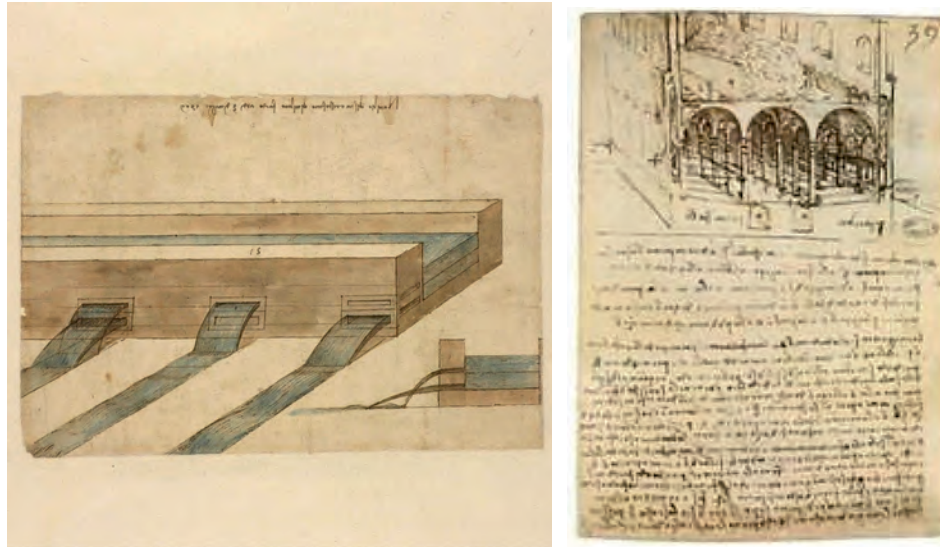


Figure 1. Leonardo da Vinci. Codex 1097 (Left), Arch Ideal city sketch (Right). Source by Codex-atlanticus.

Leonardo da Vinci's ideal city planned to rotate the mechanism system to have fresh water and air quality. Leonardo wanted to design a city that would be more united, with greater communications, services, and sanitation to prevent the future spread of such diseases (Pandemic city 2020).

## 2.2. The Present (COVID-19)

The COVID-19 pandemic happened in the 4th Industrial Revolution era. The anti-infection as a typical worldwide issue contributes to unifying multi-cultures. Wearing a mask, keeping distance, and

washing hands are the current measures to keep the risks low. With the digitalization in the online world, remote contact is possible. That way, the community becomes stronger. However, we have barriers available only in virtual life, no freer to move to real life. Offline, we don't have a public safe space trusted to prevent infection and treat an infection. It will be a good challenge that can build sharing outdoor healthcare common system as public goods. It is a 21st-century hybrid health care 4.0 system culture.

### 3. Thermae

Hygiene is a series of practices performed to preserve health. According to the World Health Organization (WHO), “Hygiene refers to conditions and practices that help to maintain health and prevent the spread of diseases.” It also includes attention to keeping surfaces in the home and workplace, including bathroom facilities, clean and pathogen-free. Some regular hygiene practices may be considered good habits by society (Hygiene 2021).

#### 3.1. Thermae, Past Public Baths (hygiene) Culture

In ancient Rome, Thermae was a bathing facility. Thermae usually refers to the large imperial bath complexes, which existed in great numbers throughout the city. Bathing played a major part in ancient Roman culture and society. It was one of the most common daily activities and was practiced across a wide variety of social classes. In some ways, these resembled modern-day spas. The Romans raised bathing to high art as they socialized in these communal baths (Thermae 2021).

The Baths of Caracalla (Italian: Terme di Caracalla) in Rome, Italy, were the city's second-largest Roman public baths, or thermae. The baths were likely built between AD 212 (or 211) and 216/217, during the reigns of emperors Septimius Severus and Caracalla. They were in operation until the 530s and then fell into disuse and ruin. The public baths of Caracalla are one of the most

ancient archaeological constructions of Rome, with massive sizes and impressive history (Baths of Caracalla 2021).

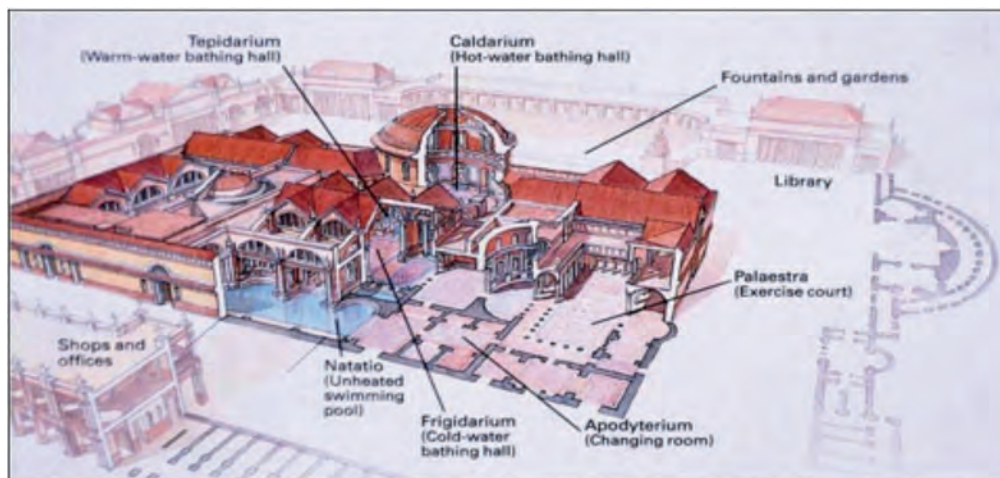


Figure 2. Baths of Caracalla (Thermae) map. Source by Rome.us

How can we have a better condition that makes the experience available and allows us to sense synesthesia? To go back to ancient times through the UNESCO World Heritage, is that the role of the social community as the healthcare system?

#### 4. Sterilization System

Designing species in the air and the water, which is the basic environment, is important to human life needs. The sterilization system is useful for humans and green environments due to in COVID-19. Moreover, it works to help aid the 21st century complex of crisis (e.g., climate change,

pollution, waste, recycling, etc.) as a win-win solution. It works with friendly normal cells and is safe for all surfaces.

#### 4.1. Plasma

In physics, plasma is called the fourth state of matter after solid, liquid, and gas. It is a state of matter in which an ionized substance becomes highly electrically conductive to the point that long-range electric and magnetic fields dominate its behavior. It consists of a gas of ions –atoms or molecules, which have one or more, orbit electrons stripped and free electrons (Plasma 2021).

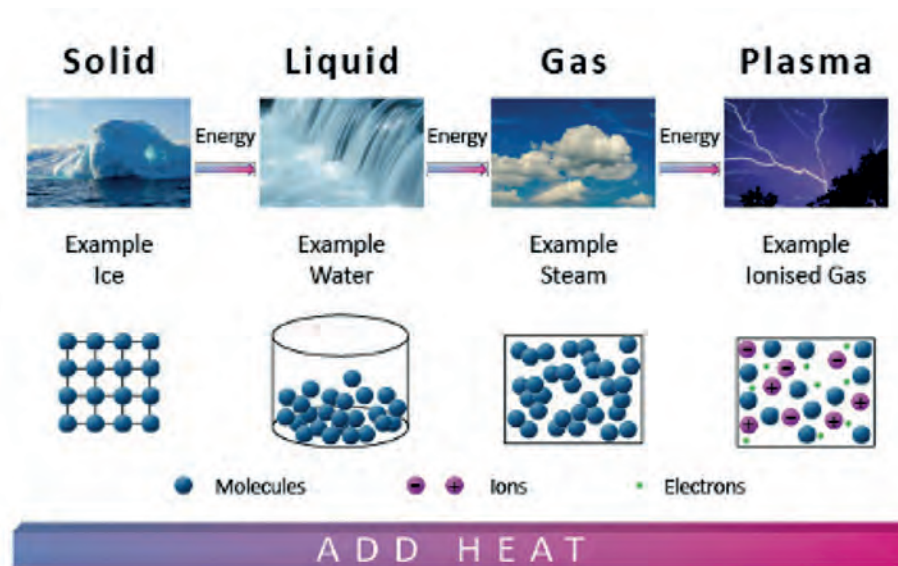


Figure 3. Plasma state. Source by INP Greifswald.





Figure 4. Lightning has powerful air cleaning properties surprising analysis reveals.  
Source by Sciencenatures (2021).

Lightning could be a much more important atmospheric cleanser than previously thought, according to a new analysis of historical measurements gathered from a storm-chasing airplane back in 2012 (data originally thought to be inaccurate). While some of the air-scrubbing qualities of lightning bolts are already well understood—in particular the creation of nitric oxide and hydroxide that can flush out various greenhouse gases from the sky—there's a lot more going on here; according to the new research (Lightning has powerful air cleaning properties 2021). Plasma processing is a plasma-based material processing technology that aims to modify the chemical and physical properties of a surface. The plasma activation can be performed at atmospheric pressure, using air or typical industrial gases including hydrogen, nitrogen, and oxygen. Thus, the surface functionalization is achieved without expensive vacuum equipment or wet chemistry, which positively affects its costs, safety, and environmental impact. Fast processing speeds further facilitate numerous industrial applications.

#### 4.2. Ionization (= Electric Discharge)

Ionization is the process where an atom or a molecule acquires a negative or positive charge by gaining or losing electrons, often in conjunction with other chemical changes. The resulting electrically charged atom or molecule is called an ion.

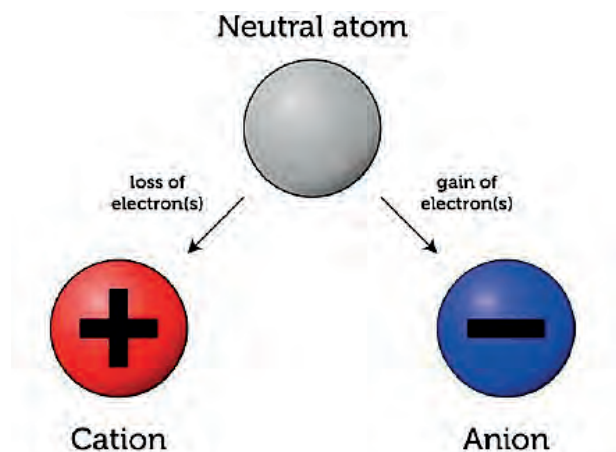


Figure 5. Atomic structure (Right). Source by worldpress.

Pure water is a weak electrolyte, and it undergoes self-ionization or auto-photolysis. In this process, water molecules split into a hydrogen ion ( $\text{H}^+$ ) and hydroxide ion ( $\text{OH}^-$ ). The equation is shown as:

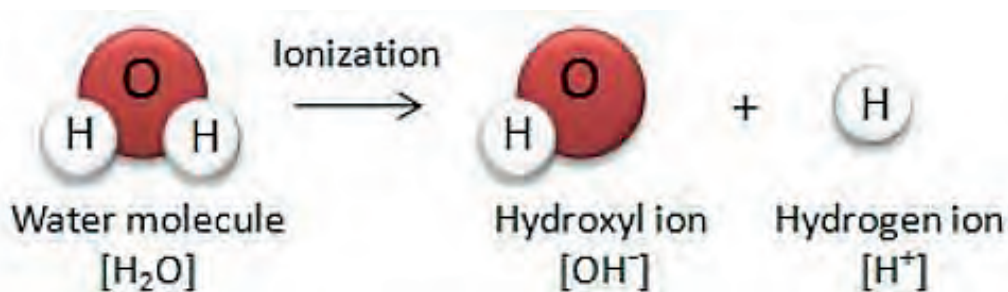


Figure 6. Ionization of water ( $\text{H}_2\text{O}$ ) molecule equation. Source: askiitians.com

Two  $\text{H}_2\text{O}$  molecules are pictured on the left side of the equation above, with the red balls representing oxygen atoms and the white balls representing hydrogen atoms. The water can break down into two particles:  $\text{H}^+$  and  $\text{OH}^-$ . The  $\text{H}^+$  particle is called acid, and the  $\text{OH}^-$  is called the base. The  $\text{H}^+$ , however, quickly attaches to another water molecule and exists as an  $\text{H}_3\text{O}^+$ . If the concentration of  $\text{H}_3\text{O}^+$  and  $\text{OH}^-$  is the same, then the water is pH balanced, non-toxic (What is an Acid or Base 2019).

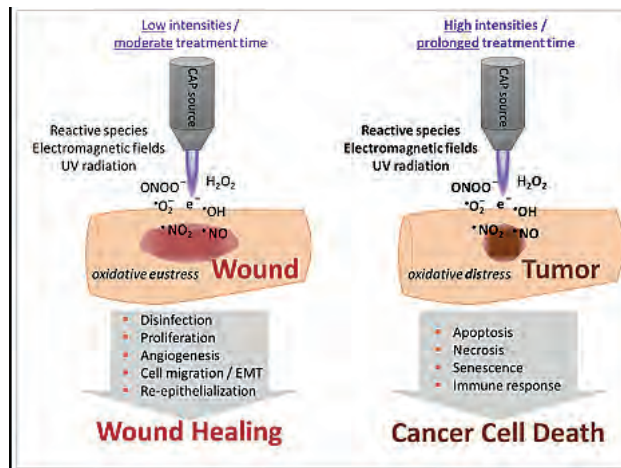
### 4.3. Ions (e.g. OH<sup>-</sup> radical, ROS, RNS) Deactivate Pathogen

OH<sup>-</sup> Hydroxyl radicals attack essential cell components and are, therefore, lethal to pathogenic viruses and bacteria both in the air and on surfaces. Pathogenic viruses suffer from the oxidation of their surface structures. Hydroxyl radicals disrupt the lipid envelope and/or capsid around the virus, causing lysing. They also penetrate the virus's interior and disrupt the genome. These actions inactivate the virus. Hydroxyl radicals also pass through the outer cell wall structures of bacteria and oxidize the membrane responsible for electron transport, making the organism non-viable (Hydroxyl radicals 2021).

ROS/RNS has a role in the carcinogenesis process. Oxygen and nitrogen reactive species produce damage in the DNA and other biomolecules and play a major role in genetic instability, affecting progression through the cell cycle, cell repair, and the type of cell death (apoptosis, senescence, or autophagy).

Free radicals are also important in cell transformation, differentiation, and cell proliferation processes and may be useful for evaluating the tissue inflammatory response. Finally, concerning carcinogenesis, these radicals have been implicated in tumor progression, angiogenesis, the immune response, and the invasive and metastatic potential of tumor cells. (Arrabal et al. 2013).

Figure 7. Cold atmospheric pressure plasma (CAP) in wound and cancer treatment. Wound healing, disinfection, and tissue regeneration are triggered by short or moderate CAP treatment (left panel). Prolonged treatment for cancer therapy enhances oxidative stress from eustress to distress and hence will induce cancer cell death (right panel). (2020).



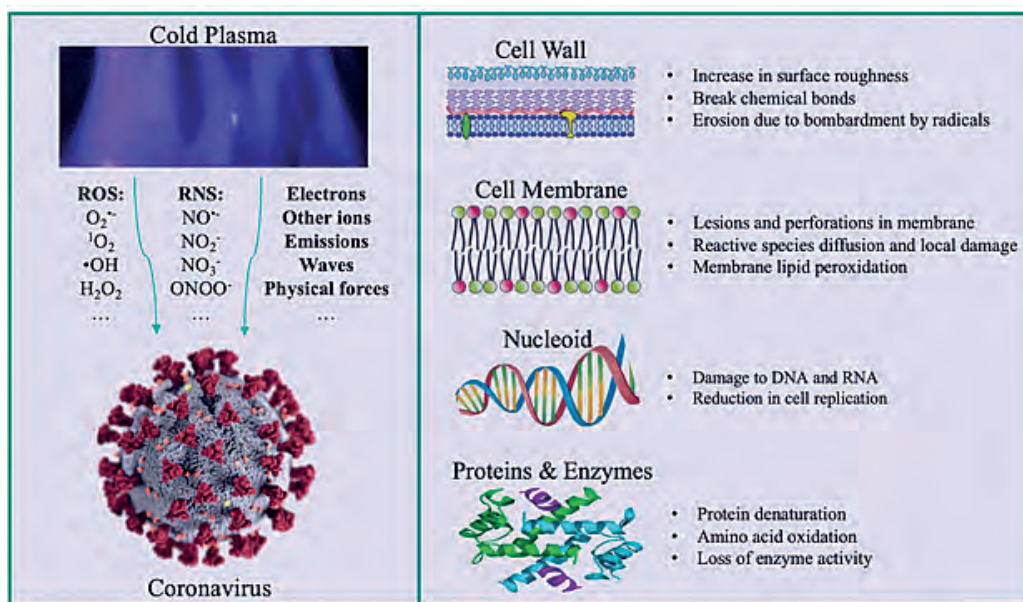


Figure 8. Potential mechanisms for CAP action on COVID-19 leading to loss of functionality and sterilization. Source: preprints.

The recent pandemic has greatly stressed supply chains, treatment modalities, and medical resources. Cold atmospheric plasma (CAP) has been used for a wide range of applications in biomedical engineering due to its many components, including electrons, charged particles, reactive oxygen species (ROS), reactive nitrogen species (RNS), free radicals, ultraviolet (UV) photons, molecules, electromagnetic fields, physical forces, and electric fields.

This manuscript indicates the advantages of highly deployable CAP devices for both sanitation and treatment, without the need for supply chains of special consumables such as hand sanitizers and the like. We hope that this timely research will help engage the broader community of engineers that wish to help the medical community with this pandemic and to prevent and treat future outbreaks.

The CAP is such a godsend for the darkness crisis aspects of today. It has no left residue, no chemicals, and no side effects. It is eco-friendly, has a low energy system, and is a not harmful medical treatment source for various incurable diseases.

## 5. Smart Healthcare System 4.0: PTPS Culture

Design helps cultural industrialization of healthcare industries in the pandemic crisis. PTPS is a safe public space that serves the human mentally and physically healthy. The plasma is a perfect match with public baths' interior conditions (e.g., water (H<sub>2</sub>O), air (N<sub>2</sub>, O<sub>2</sub>, and Ar, etc.), and steam, etc.). Plasma advanced bioscience technology as an eco-solution, and Thermae goes back to ancient era technology as a social community public (hygiene) system. The 4th Industrial Revolution plays a role in optimized productivity as a product and service system (PSS) that connects offline to online (O2O) transformation processes. It builds the Green-Life to eliminate waste.

### 5.1. The Process of Service System

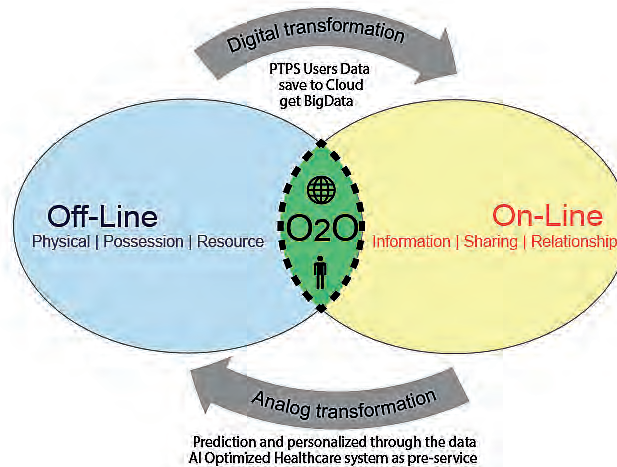


Figure 9. Smart World 4.0 Healthcare-system (PTPS) process. (2021)



- 1) Collect data to Cloud from the real-world by digitalization.
- 2) Data from the real world is converted to big data to the cloud.
- 3) The AI learns through big data. After that it predicts, customizes and sets the optimization by analogization.
- 4) Satisfies self-actualization by optimal healthcare system.

The AI automatically services PTPS. The PTPS is of hybrid culture, with CAP as the therapist and the thermae as the healing role. It is a global public facility culture in the healthcare industry.

## 5.2. “Plasma + Thermae” Simulation

The CAP works in bath spaces. It is eco-friendly, leaves no residue, and uses low energy. Thus, Thermae technology not only has the role of public baths for hygiene purposes but also has historical storytelling value that interacts with UNESCO World Heritage (UWH). The ancient Roman public bath system already spread through the world. It has been developed by the culture. It could be the best platform where we could share our healthcare system with the public bath global community. As a public facility, people of all genders and all generations use PTPS. They can share user-health stories, all the health knowledge cases, and each type of disease with treatment methods, and healing information. The PTPS becomes a platform such as open-source information sites like Wikipedia. Anyone has the right to use the PTPS system and is free to share the experience of healthcare knowledge. Moreover, starting from the medical field related to healthcare, food, drinks, meditation, sports, library, and several other industries create the economy in Plasma Thermae Culture. For example, one of the new businesses is the uniform-clothes services. The user can have clothes that resemble ancient Roman times, such as Toga: a distinctive garment of ancient Rome, a roughly semicircular cloth, between 12 and 20 feet in length, draped over the shoulders and around the body. It was usually woven from white wool and was worn over a tunic. It was considered Rome’s national clothes. The PTPS could apply to many different worldwide cultures, and this gives life knowledge to the users.

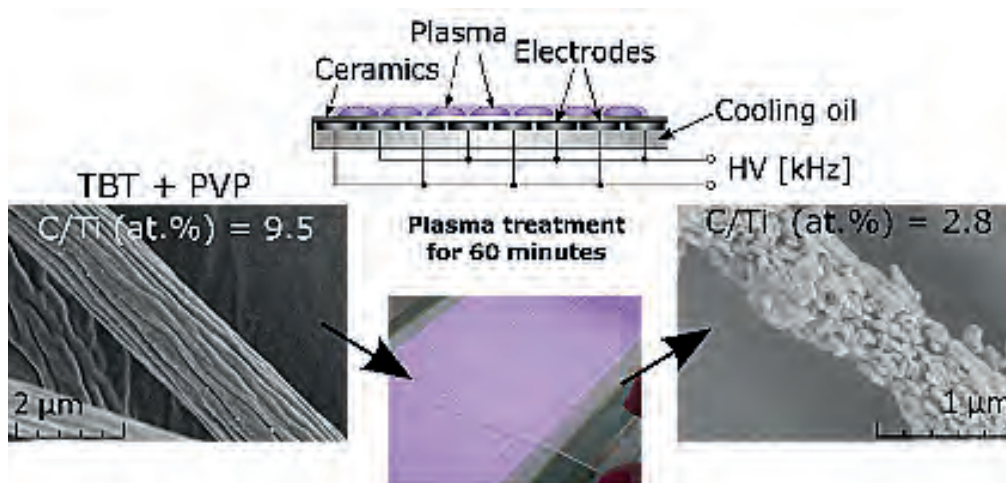


Figure 10. Plasma sources for surface treatment assisted calcination of inorganic nanofibers using Diffuse Coplanar Surface Barrier Discharge (DCSBD)



Figure 11. Plasma activates with the air & water (vapor).

## 6. Conclusion

Designing new life-mode formation an ordinary culture for the anyone(human) & green environment as a fusion culture of the healthcare system, that PTPS is new healthier culture. PTPS creates a new life mode and a new healthier culture for people and a green environment. It is a fusion culture

of the healthcare system which interacts with the user via AI. PTSP not only prevents COVID-19 and its variants but is also ready for the next epidemic of the other types of viruses.

The PTPS considers the Sustainable Development Goals (SDG) as today human's mission:

#3. Good Health and Well-being: Healthcare system for the green life.

#6. Clean Water and Sanitation: Plasma Sterilization system for water & air.

#10. Reduce Inequality: Equality for anyone to use the PTPS.

#11. Sustainable Cities and Communities: Sustainable society and communities.

Fusion-Tech "Plasma Thermae Culture" aims for a better future for the healthcare value and quality.

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# Using Urban Furniture as the Media Fields to Heal Community Emotions After COVID-19 Pandemic

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## **ABSTRACT**

This research uses urban furniture as the media field to heal community emotions, analyses urban furniture's current situation and renewal potential and proposes four characteristics of healing urban furniture. They are enhancing the aesthetic, easy-to-understand interaction, short time-consuming interaction, engaging and enlightening. Combined with the theoretical analysis of the media field, urban furniture can become a new media field that constructs a cognitive context shared with the audience through narrative expression languages such as symbol, structure, and interaction, which cre-

ates a unique information field, guides the audience into the narrative space built by the installation, and then conveys information and connotation. Finally, this research introduces four design strategies for urban furniture based on community emotional healing. They can be summarized as exploring the renewal potential of the leftover space, establishing the color, shape, and texture interaction between the installation and the surrounding environment, co-creation of urban furniture stakeholders, and narrative storytelling. With those design strategies, the urban furniture could have the potential to heal community emotion, improve social health and further promote social innovation.

**Keywords:** Community emotional healing, urban furniture, media field, social innovation, inclusive design

## 1. Residents Have to Face More Psychological Pressure in the Post-Pandemic Era

The global outbreak of the Corona Virus Disease 2019 (COVID-19) pandemic is caused by a severe acute respiratory disease<sup>1</sup>. COVID-19 has lockdown the entire world. People have to wear masks and painfully experienced long-term social distancing. There is no difference between country, race, gender, or religious belief in the face of the COVID-19 pandemic, which is a “global war” for the immune system of all human beings. In this “protracted war,” governments, commercial companies, and social welfare groups spare no effort to allow as many people as possible to accept social distancing. Figure 1 shows the logos customized for social distancing by famous companies such as Nike, Starbucks, McDonald’s, Audi, and master card. Figure 2 shows that the Ukrainian Ministry of Culture and Information Policy has organized an “Art of Quarantine” event. They combined some famous paintings with pandemic elements, such as masks, disinfection water, gloves, to remind people to pay attention to daily protection, and combined the *Last Supper* painting with “social distancing” and turned it into a dinner that Jesus enjoyed alone. In these cases, the organizers used more interesting ways to make more people aware of the importance of social distancing. However, it is undeniable that maintaining social distancing will still make community residents exhausted.



Figure 1. Psychosocial stress questionnaire.

Source: <https://edition.cnn.com/2020/03/26/business/social-distancing-brand-logos-coronavirus/index.html>.

Social distancing is an unprecedented experience related to sorrow (fear and anxiety) and desire (hope) that means a shift in ordinary social life: keeping distance between yourself and others to decrease the spread of the virus. This change impacts environments (digital, physical, social, and cultural) and interactions, and it can strongly affect people's emotions, which leads to a strong sense of alienation. It is pretty challenging for people to overcome psychological alienation and adapt to the "new normal" life. The mental sub-health situation clarifies the practical significance of community emotional healing intervention in urban planning.



Figure 2. Psychosocial stress questionnaire.

Source: <https://edition.cnn.com/2020/03/26/business/social-distancing-brand-logos-coronavirus/index.html>.

## 2. Taking Emotional Healing Urban Furniture as an Intervention Carrier

Urban furniture and its related fields have a long history of development, including the structural logic of architecture, the deduction of thinking, and aesthetic perceptual cognition. Related areas include “interactive installation,” “public art,” “public sculpture,” and so on. Urban furniture can give cultural and artistic connections in public spaces, create various meanings and interact with people, society, history, and environment.

### 2.1. Residents Are Not Satisfied with Traditional Public Installations

As shown in Figure 3, according to the Shanghai Urban Sculpture Commission statistics, the number of urban sculptures in Shanghai had increased from more than 400 when the Shanghai Urban Sculpture Planning Group was established in 1982 to 3,737. Combining the permanent population of Shanghai of 22.5 million and the urban area of about 6340.5 square kilometers, it can be calculated that Shanghai has an average of 6,020 people or 1.6 square kilometers that could share only one public art installation, and only 10% of them were admitted by experts and citizens.

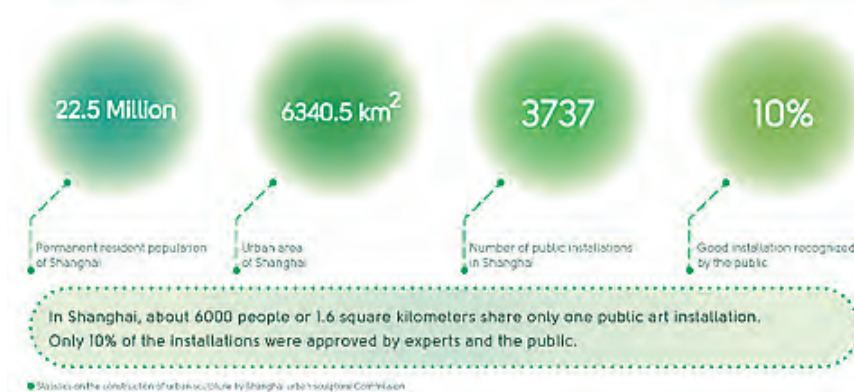


Figure 3.  
Statistics on the construction  
of urban sculpture in Shanghai.

Data Source: Shanghai urban  
sculpture commission.  
Graphically created by the author.



According to the “Shanghai 15-Minute Community Living Circle Planning Guidelines” released in August 2016, the concept is to effectively improve the quality of life of Shanghai residents from a citizen’s point of view and realize that the city is within a 15-minute walk from the center of the home. There are relatively complete basic public service facilities such as elderly care, medical care, education, commerce, transportation, entertainment. However, Figure 4.3 illustrates that Shanghai’s current situation is a severe imbalance in the development of different types of public service facilities.



Figure 4. The current situation of Shanghai’s public service facilities is seriously unbalanced. Data Source: <https://www.zhihu.com/question/265733682/answer/297723556>. Graphically created by the author.

As shown in Figure 5, when subdivided into various blocks in Shanghai, the imbalance in the development of public facilities is more obvious:



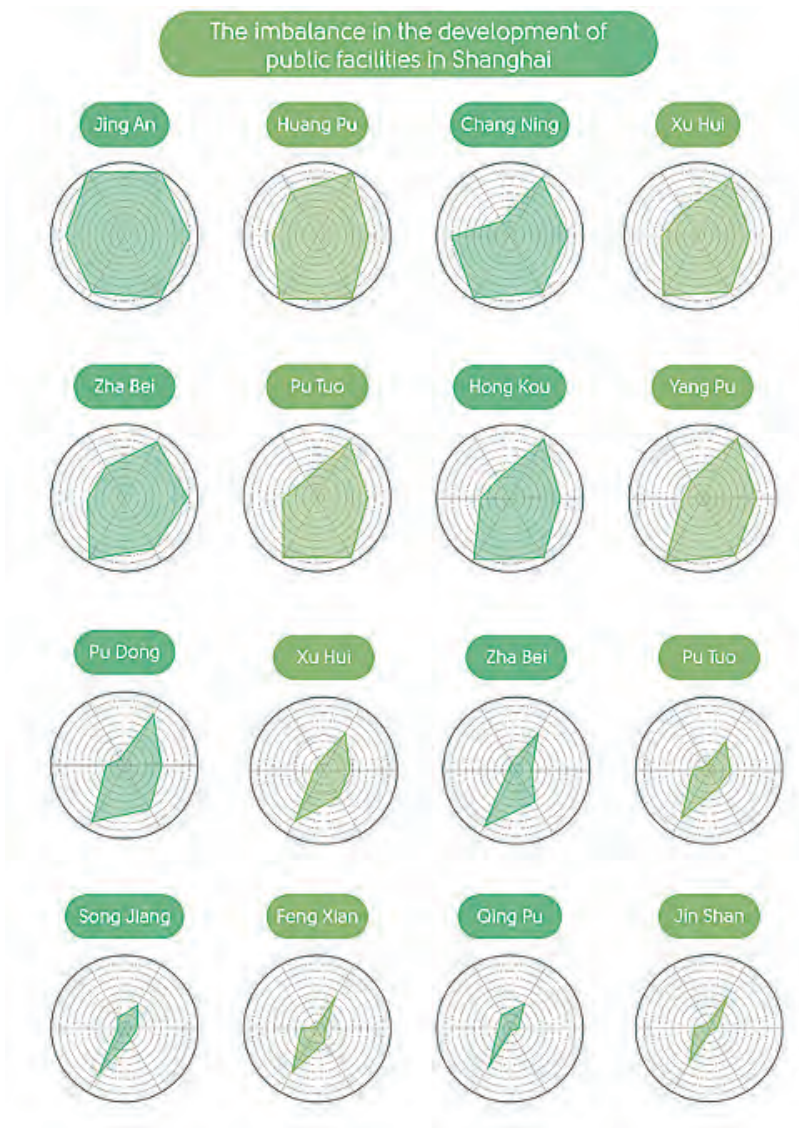


Figure 5. The imbalance in the development of public facilities in Shanghai. Data Source: <https://www.zhihu.com/question/265733682/answer/297723556>. Graphically created by the author.

## 2.2. The Renewal Potential of Urban Furniture in Shanghai

With the improvement of residents' living conditions, people have more expectations for urban public spaces. In the next ten years, the “small and beautiful” urban micro-renewal and community construction based on existing places will become mainstream<sup>2</sup>. Furthermore, constructing a 15-minute living circle that includes public services, employment supply, transportation, housing security, public space, and other functions will become the general trend of city and community planning<sup>3</sup>. In the future, Chinese urban public art should seek a delicate balance between “artistic” and “functionality” to empower urban public spaces. Let public installations have aesthetic considerations, become a place for communication and understanding between different communities, and promote social innovation.



Figure 6. The delicate balance between “Functionality” and “Artistic.” Graphically created by the author.

### 3. The Characteristics of Urban Furniture to Foster Community Emotional Healing

#### 3.1. Enhancing the Aesthetic

With the improvement of the city's infrastructure, the citizens' life has gradually become more convenient. At the same time, they have progressively increased social awareness and cultural needs. Urban furniture based on community emotional healing aims to use the innovative application of form, structure, material, and color to enhance the aesthetic experience, combined with the urban atmosphere, history, and residents, which can subtly improve the aesthetic appeal of residents. As shown in Figure 7, the micro-renewal landscape on Sujiatun Road: the growth chair series. It has formed an interesting chemical reaction with the surrounding environment by cleverly reconstructing the chair's structure, which has gradually become a place for residents to rest and play, reflecting the culture and temperament of the Siping community and creating an interaction between public art and the community.



Figure 7. The growth chair series. Source: Siping space co-creation activities, Zhou Hongtao design teams.

### 3.2. Easy-to-understand Interaction

Urban furniture based on community emotional healing intervention needs to have an easy-to-understand and low time cost interaction. Because it faces the surrounding residents and pedestrians, it is unrealistic to require them to stay for a long time and communicate with strangers. The interactive method could avoid social awkwardness and allow participants to complete the interaction quickly. Figure 8 shows the seesaw installation that combines sound and light, which was designed by Lateral Studio. Located in New York City, the name of this installation is *Impulse*. Visitors become musicians and artists through a series of sound and light seesaws. The installation will respond accordingly to their actions and form a unique rhythm that creates an interactive and entertaining prop for the pedestrians in a simple but interesting way.



Figure 8. Impulse public interactive installation.

Source: <https://www.goood.cn/impulse-luminothérapie-montreal-by-lateral-office.htm>



### 3.3. Short Time-Consuming Interaction

Unlike healing centers or healing parks, residents go to those places to seek emotional healing. Therefore, the social experience time of those places can be designed into several hours or even several days. However, urban furniture is scattered irregularly in every corner of the city, and passers-by who come and go in a hurry are not willing to stay for them. Therefore, it is unrealistic to require pedestrians to participate in this activity, interact with public installations, and communicate with strangers. Designers should design social experience time in several minutes or even several seconds and focus on designing a series of interactive methods that can complete a good experience in a short time and achieve the effect of making pedestrians feel emotional healing.

During New York Design Week, a design studio named DTTTWW created a public installation called *Public Punching Bags*. The design team used various leftover spaces in the urban and added a series of light-yellow punching bags designated specifically for upset passers-by to unleash a little bit of their irritation. Each bag bears the image of a closed fist along with a simple message: “Public Punching Bag (use at your own risk).”



Figure 9. Public pop-up punching Bags. Source:

<https://truththeory.com/manhattan-installs-punching-bags-to-provide-relief-to-frustrated-new-yorkers/>

### 3.4. Engaging and Enlightening

Urban furniture based on community emotional healing needs to be engaging and enlightening. Unlike traditional urban furniture, which mainly focuses on solving functional problems, urban furniture based on community emotional healing aims to solve real issues through fun and game-like methods. It guides passengers to complete the interactive experience more acceptably while making participants feel happy and make the surrounding environment better in a subtle way.

The media field is one of the main theories of Pierre Bourdieu's sociology. He believes that the formation and dissemination of "field" is not only a simple symbol transmission but a process of interaction and exchange of social status, social capital, knowledge, power, and other elements between communicators and receivers. This provides theoretical support from social communication for public art design<sup>4</sup>. Combined with the concept of the media field, urban furniture aims to remind people to think about the relationship between people and surrounding media. Public art is not only the interactive behavior between individuals and installations but the interactive response between the relationship network constructed by individuals, media, culture, and social environment from the perspective of field theory.

As a specific media field, urban furniture can share the cognitive context with the audience through the construction of narrative expression languages, such as symbol, color, and structure, which can create a unique information field, guide the audience into the narrative space and convey information and connotation through various media, including installation art, interaction mode, viewing route, lighting, and other auxiliary facilities. Urban furniture needs to effectively use these elements to make it a carrier to convey information and then carry out narration from the audience's perspective, leading the audience into the narrative field utilizing display and interaction.

The audience is first attracted by the appearance and spatial structure of urban furniture through visual perception. Then interprets the surface meaning of urban furniture as a media field with interaction. Finally, the audience completes the perception with the deep meaning of the media field through the deconstruction of the elements, forming the cognition and thinking of the theme of urban furniture.

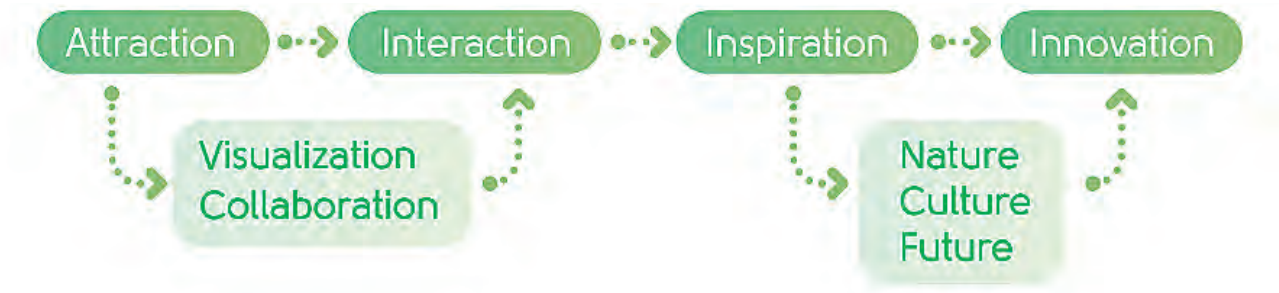


Figure 10. Four stages of interaction between passers-by and installation. Graphically created by the author.



Figure 11. Cigarette butt ballot box.

Source: <https://www.fastcompany.com/3053880/vote-with-your-butt-is-a-brilliant-idea-to-stop-litter>

## 4. The Design Strategy of Urban Furniture to Foster Community Emotional Healing

### 4.1. Exploring the Renewal Potential of the Leftover Space

When designing urban furniture, designers should not indulge in piling up various functions but focus on subtraction, making urban furniture “small but refined,” and discovering the leftover spaces without occupying the walking area. The urban furniture itself has morphological variability, which can be flexibly changed to adapt to different activities. As shown in Figure 12, on the pedestrian bridge in Berlin, the designers built an urban sanctuary. Each part was produced in the workshop and then moved to the site for assembly, which is parasitic in the corners of the city, creating the city through self-construction and redefining its meaning.



Figure 12. Haven under the bridge.

Source: [https://www.archdaily.cn/cn/934666/bruckenbunkerzhuang-zhi-qiao-dong-xia-de-bi-feng-gang-ramiro-carro-lucas-ibarra-arquitectos?ad\\_source=search&ad\\_medium=search\\_result\\_all](https://www.archdaily.cn/cn/934666/bruckenbunkerzhuang-zhi-qiao-dong-xia-de-bi-feng-gang-ramiro-carro-lucas-ibarra-arquitectos?ad_source=search&ad_medium=search_result_all)



## 4.2. Establish the Color, Shape, and Texture Interaction Between the Installation and the Surrounding Environment

Designers cannot alienate the relationship between the surrounding community residents and the surrounding environment when designing public installations. At the same time, they cannot simply meet the functional requirements. Public installations need to form a mutually compatible, matching, and collaborative relationship with the current environment. California architects Ronald Rael and Virginia San Fratello devised the pink seesaws installation titled “Teeter-Totter Wall” in the remaining space next to the US-Mexico border wall. Three Pink steel beams were integrated into the structure of the border fence, attracting children from both countries to play together in a rare moment. This work inspired people to establish connections between communities rather than violently isolate them.



Figure 13. Pink seesaw in the border wall.

Source: <https://www.dwell.com/article/pink-seesaws-us-mexico-border-wall-rael-san-fratello-a9709be6/6562814682161319936>

### 4.3. Co-Creation of Urban Furniture Stakeholders

The operation mechanism of urban furniture is inseparable from the cooperation and understanding between the government, enterprises, design companies, college teachers, and community residents. A flexible and complete work promotion system from design to landing is closely related to the urban cultural context. Co-design aims to deepen the design directions by investigating the stakeholders' needs and combining the ideas with expert people such as someone involved in education, artistic activities with a creative mind, and people who know and live in the target space.

The Dagan Architectural designed the *Transparent Hutong* installation, a series of movable modular glass boxes. The installations are randomly placed in courtyards or hutongs, where people can rest and watch the hutong scenery or move and shuttle in the Hutong, creating a convenient community public space for the hutongs and narrowing the distance between residents and the environment. The *Transparent Hutong* installation carries many possibilities such as showcases, bicycle parking sheds, coffee balconies, takeaway stations, sustainable water buckets, canopies, meditation spaces, and many other forms. At the same time, residents do not need to generate extra social interaction when playing with the installation. When they do not want to be disturbed, they can be quiet and alone, avoiding social embarrassment.



Figure 14. Co-Creation of the *Transparent Hutong* installation.

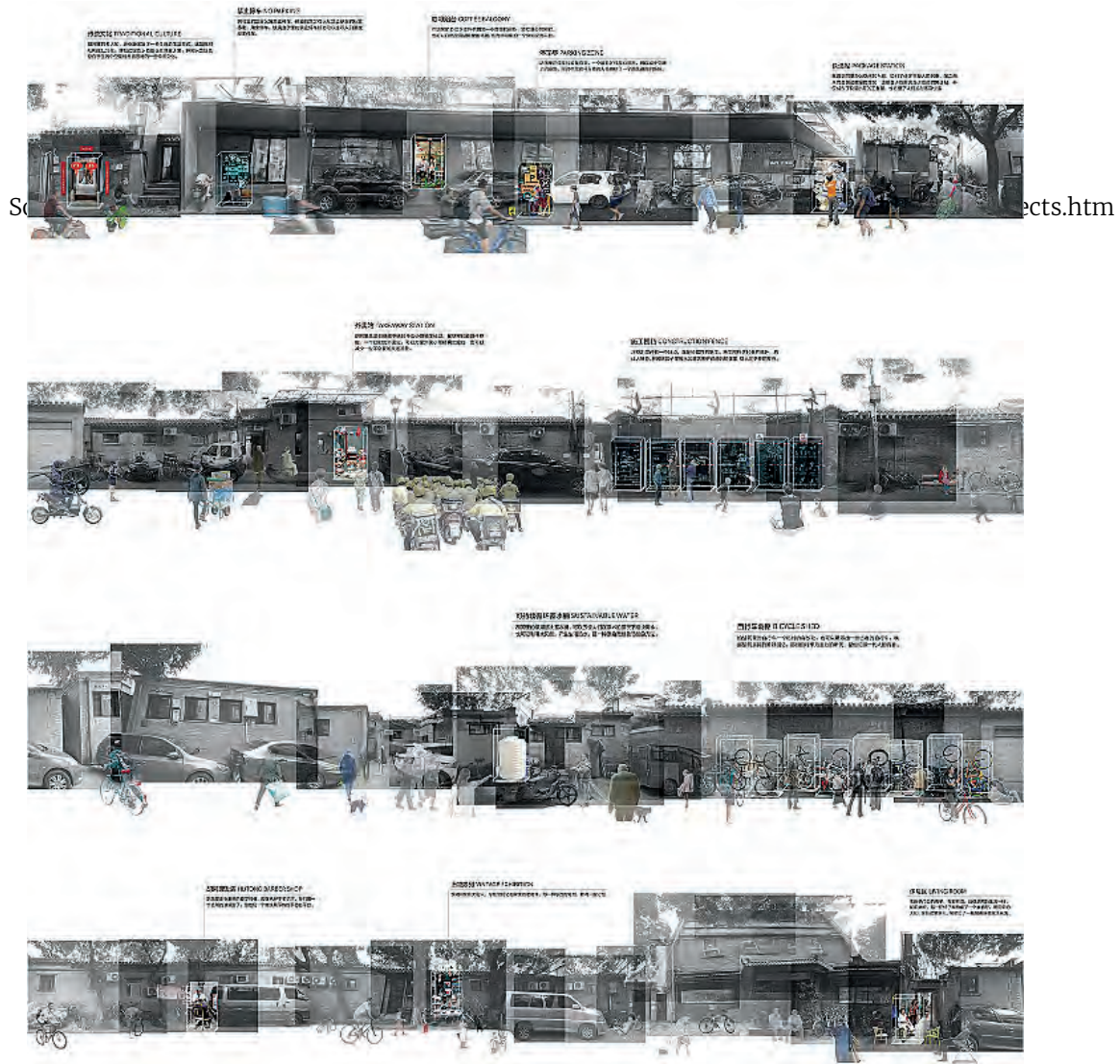


Figure 15. Co-Creation of the Transparent Hutong installation.

Source: <https://www.goood.cn/transparent-hutong-installation-china-by-daga-architects.htm>



## 4.4. Narrative Storytelling

The installation with more narrative storytelling makes it more accessible for the residents to understand, accept, and interact with installations more naturally. Narrative storytelling is divided into “linear space narrative storytelling” and “non-linear space narrative storytelling.” They pursue integrating urban furniture with places and community atmosphere through narrative techniques, thereby creating an infectious and healing place.

This circular installation is a temporary theatre pavilion in an artist gathering area. It breaks away from the open-air stage structure that is most often built in this type of environment in the traditional sense but creates a whimsical and interactive appearance structure. This installation promotes diverse relationships between performers and audiences, performance types, stage layouts, and seating options through undulating various types and sizes of surfaces. It forms a multi-functional outdoor gathering venue with the surrounding experience.

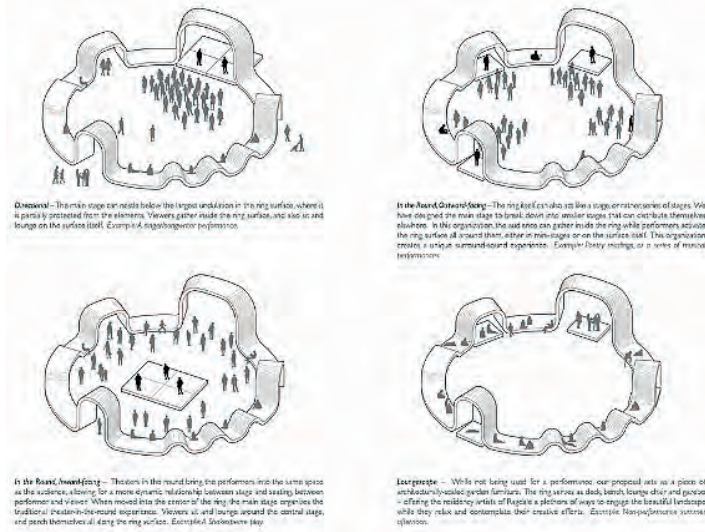


Figure 16. The detail of circular theatre installation.

Source: [https://www.archdaily.cn/cn/931346/dan-lu-huan-xing-ju-chang-zhuang-zhi-sports?ad\\_source=search&ad\\_medium=search\\_result\\_all](https://www.archdaily.cn/cn/931346/dan-lu-huan-xing-ju-chang-zhuang-zhi-sports?ad_source=search&ad_medium=search_result_all).



Figure 17. Circular theatre installation.

Source: [https://www.archdaily.cn/cn/931346/dan-lu-huan-xing-ju-chang-zhuang-zhi-sports?ad\\_source=search&ad\\_medium=search\\_result\\_all](https://www.archdaily.cn/cn/931346/dan-lu-huan-xing-ju-chang-zhuang-zhi-sports?ad_source=search&ad_medium=search_result_all).

## 5. Conclusion

With the increasingly fierce competition in society, people maintain more significant mental pressure. The COVID-19 pandemic and social distancing have made this situation worse. Urban furniture based on community emotional healing has the potential to activate the city like “urban acupuncture.” From a macro-level, they can explore the renewal potential of leftover spaces and are feasible in the context of urban micro-renewal. From a micro-level, with low time-consuming and low learning cost interactive methods, residents can feel emotional healing and stress relief more easily. They can get an unexpected sense of happiness during daily life instead of going to specific places for treatment, producing positive meanings for improving social health and promoting social innovation.

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**Epistemologías de la pluralidad:**  
hacia el diseño de mundos múltiples

**Epistemologies of Plurality:**  
Towards the Design of Multiple Worlds

**PANEL 6**

# El diseño de presentes: la presencia como estrategia de diseño

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## RESUMEN

A finales de la década de los setenta, Víctor Papanek nos instó a diseñar para el mundo real, es decir, atendiendo a las necesidades de las personas y entendiendo el impacto del diseño en los medios y ecosistemas en los que opera. La pregunta de qué constituye exactamente el mundo real se ha complejizado al introducir perspectivas poshumanistas en el mundo del diseño. El mundo real está cruzado por multitud de relaciones de poder, formas de desigualdad, perspectivas epistemológicas y estéticas heterogéneas que están en tensión. Las necesidades de los humanos no tienen por qué ser centrales ni hegemónicas en un mundo real poblado por seres no humanos. Las políticas humanas se enfrentan y enredan con agencias y políticas materiales con consecuencias y temporalidades difíciles de predecir. Con el fin de ahondar en esta cuestión, este artículo reflexiona sobre qué es el mundo real revisando el legado del diseño ontológico y del diseño especulativo, explorando cómo estas prácticas han contribuido a añadir complejidad a la investigación en diseño. Por último, se argumenta que para transformar el mundo primero hay que aprender a conocerlo, y esto abre un debate en torno a la necesidad de centrar la investigación en diseño en presentes tangibles y heterogéneos. Presentes profundos que condicionan las prácticas de diseño y que serán transformados por estas mismas en un doble movimiento ontológico.

**Palabras clave:** Investigación en diseño, poshumanismos, políticas del diseño, transformación social, diseño ontológico

# The Design of Presents: Presence as a Design Strategy

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## ABSTRACT

At the end of the seventies, Victor Papanek urged us to design for the real world, that is, attending to the needs of people and understanding the impact of design on the media and ecosystems in which it operates. The question of what exactly constitutes the real world has been made more complex by introducing post-humanist perspectives into the world of design. The real world is crossed by a multitude of power relations, forms of inequality, and heterogeneous epistemological and aesthetic perspectives that are in tension. The needs of humans do not have to be central or hegemonic in a real-world populated by non-human beings. Human policies confront and entangle material agencies and policies with consequences and temporalities that are difficult to predict. In order to delve into this question, this article reflects on what the real world is by reviewing the legacy of ontological design and speculative design, exploring how these practices have contributed to adding complexity to design research. Finally, it is argued that in order to transform the world one must first learn to know it, and this opens a debate on the need to focus design research on tangible and heterogeneous presents. Deep presents that condition design practices and that will be transformed by them in a double ontological movement.

**Keywords:** design research, post-humanisms, design politics, social transformation, ontological design

## 1. Introducción

A principios de la década de los setenta, el diseñador y pedagogo Victor Papanek nos instó a empezar a diseñar «para un mundo real» (Papanek 2014). El diseño en el que primaba la forma por encima de la función, ese diseño insostenible que se ponía al servicio del mercado y no de los usuarios, tenía los días contados. El mundo del diseño abrió sus puertas dando paso a preocupaciones sociales, políticas o medioambientales. El diseño debía ser menos individual y más colectivo. A partir de ese momento, debía considerarse como una herramienta con la que se podía empezar a transformar un mundo que estaba en plena ebullición. De esta manera comenzó a surgir la idea de que el diseño no contribuía tan solo a mejorar el mundo, sino que, de forma activa, contribuía a hacer el mundo (Berkun 2020, Escobar 2017).

Con este desplazamiento vemos que ya no se pone el peso en la semiótica de lo que se comunica, en la estética de lo que se crea o en la eficacia en los resultados obtenidos, sino que se abre la pregunta en torno a qué mundos son deseables para crear. Se ahonda en esta idea en el artículo «Ontological Designing», en el que Anne-Marie Willis (2006) propone la necesidad e importancia de abordar el diseño entendido como una práctica ontológica. Con esto, la autora incide en que es importante entender el diseño como una práctica material arraigada en unas condiciones sociohistóricas y materiales muy concretas: «El diseño ontológico es una forma de caracterizar las relación entre los seres humanos y los mundos y vidas que habitan» (Willis 2006, 70). No hay diseño fuera del mundo, es decir, que no tenga consecuencias sobre el contexto en el que opera, pero, de forma más importante, que no sea afectado a su vez por ese mundo. Con esto se introduce un giro poshumanista en el diseño que nos obliga a repensar la centralidad del diseñador/a en los procesos de diseño. De esta forma, se nos invita a prestar atención a las agencias múltiples del entorno sociomaterial en el que se opera. Según la autora esto «nos lleva a asumir un doble movimiento—diseñamos nuestro mundo mientras el mundo actúa sobre nosotros y nos diseña» (Willies 2006, 70). Quienes se dedican al diseño, también están siendo diseñados.

Entendido desde esta perspectiva, y coincidiendo con Tony Fry, el diseño siempre lleva implícita una política (Fry 2010). Quien diseña ha de conocer y asumir las consecuencias e impacto de los artefactos creados en el mundo que está contribuyendo a crear. Por ejemplo, quien diseña la bolsa de plástico tiene que asumir cómo afectará a generaciones de humanos, animales y el impacto que tendrá sobre el

## 1. Introduction

In the early 1970s, designer, and pedagogue Victor Papanek urged us to start designing “for a real world” (Papanek 2014). The days of design in which he prioritized form over function, that unsustainable design that was put at the service of the market and not of users, were numbered. The world of design opened its doors, giving way to social, political or environmental concerns. The design had to be less individual and more collective. From that moment on, it should be considered a tool with which one could begin to transform a world that was in full swing. In this way, the idea began to emerge that design not only contributed to improving the world but also actively contributed to making the world (Berkun 2020, Escobar 2017).

With this displacement, we see that the weight is no longer put on the semiotics of what is communicated, on the aesthetics of what is created, or on the effectiveness of the results obtained, but rather the question is opened about which worlds are desirable to create. This idea is delved into in the article “Ontological Designing”, in which Anne-Marie Willis (2006) proposes the need and importance of approaching design understood as an ontological practice. With this, the author emphasizes that it is important to understand design as a material practice rooted in very specific socio-historical and material conditions: “Ontological design is a way of characterizing the relationship between human beings and the worlds and lives that they inhabit” (Willis 2006, 70). There is no design outside the world, that is to say, that has no consequences on the context in which it operates, but, more importantly, that is not itself affected by that world. With this, a post-humanist turn is introduced in design that forces us to rethink the centrality of the designer in design processes. In this way, we are invited to pay attention to the multiple agencies of the socio-material environment in which it operates. According to the author, this “leads us to assume a double movement—we design our world while the world acts on us and designs us” (Willies 2006, 70). Those who dedicate themselves to design are also being designed.

Understood from this perspective, and coinciding with Tony Fry, design always implies a policy (Fry 2010). Whoever designs must know and assume the consequences and impact of the

medio en una escala temporal que trasciende la vida del humano (Morton 2021). Quién diseña una bolsa de plástico inaugura un mundo contaminado por restos de miles de bolsas de plástico que a su vez puede afectar a su propia salud. El diseño no opera sobre un mundo estático y cerrado, sino que contribuye a modificarlo y transformarlo. Humano y entorno no son dos realidades separadas, sino entidades interdependientes que interactúan y se transforman de forma continua (Sharma 2015, Maturana y Varela 1987).

Por ello no sorprende que esta idea de diseño ontológico haya dado pie o esté presente en algunas de las tradiciones de diseño contemporáneas más importantes. La noción se encuentra presente, por ejemplo, en el denominado diseño de transiciones (Kossoff, Irwin, Willis 2015) o en las ideas de diseño y autonomía preconizadas por el antropólogo colombiano Arturo Escobar (2017). Igualmente podemos encontrar antecedentes de la idea de diseño ontológico en otros trabajos como en el ya famoso *Understanding Computers and Cognition: A New Foundation for Design*, de Winograd y Flores, quienes ya argumentaban que «cuando diseñamos herramientas estamos diseñando también formas de ser» (Winograd and Flores 1987, 11). No solo creamos tecnologías, sino que estas moldean nuestras posibilidades de ser. Esto resuena con la famosa y controvertida idea de Friedirch Kittler de que «los medios nos determinan» (Kittler 1999), no hablamos a través de los medios sino que los medios nos hablan. Poniendo en crisis la figura del sujeto autónomo liberal heredado de la ilustración europea, no hay humano fuera de las interacciones materiales con las que va deviniendo.

Cada herramienta, vivienda, objeto o prenda que diseñamos de forma automática inaugura un conjunto de posibilidades, de formas de ser y habitar el mundo. Las personas, nuestras vidas y nuestras decisiones están en parte determinadas por los elementos materiales que nos acompañan y que son fruto de decisiones tomadas previamente. Escobar escribe: «La mayoría de la gente rechazaría, intuitivamente, la idea de que nosotros, los humanos, también somos “diseñados” de alguna manera. Sin embargo, esta es una de las lecciones más directas e importantes del enfoque ontológico del diseño» (Escobar 2017, 213). La agencia humana se tiene que reubicar, las agencias materiales, biológicas, tecnológicas y semióticas se magnifican en una extraña ecología que resuena a las ideas ya adelantadas en su momento por Guattari (1990).

artifacts created in the world that they are helping to create. For example, whoever designs the plastic bag has to assume how it will affect generations of humans, and animals and the impact it will have on the environment on a timescale that transcends human life (Morton 2021). Whoever designs a plastic bag inaugurates a world contaminated by the remains of thousands of plastic bags, which in turn can affect their own health. The design does not operate in a static and closed world, but rather contributes to modifying and transforming it. Humans and the environment are not two separate realities, but interdependent entities that interact and transform continuously (Sharma 2015, Maturana and Varela 1987).

It is therefore not surprising that this idea of ontological design has given rise to or is present in some of the most important contemporary design traditions. The notion is present, for example, in the so-called transition design (Kossoff, Irwin, Willis 2015) or in the ideas of design and autonomy advocated by the Colombian anthropologist Arturo Escobar (2017). We can also find antecedents of the idea of ontological design in other works such as the already famous *Understanding Computers and Cognition: A New Foundation for Design*, by Winograd and Flores, who already argued that “when we design tools, we are also designing ways of being” (Winograd and Flores 1987, 11). We not only create technologies but these shape our possibilities of being. This resonates with Friedrich Kittler’s famous and controversial idea that “the media determines us” (Kittler 1999); we do not speak through the media, but the media speaks to us. Putting in crisis the figure of the liberal autonomous subject inherited from the European illustration, there is no human outside the material interactions with which he becomes.

Each tool, home, object, or garment that we design automatically opens up a set of possibilities, of ways of being and inhabiting the world. People, our lives, and our decisions are partly determined by the material elements that accompany us and that are the result of decisions made previously. Escobar writes: “Most people would intuitively reject the idea that we humans are also “designed” in some way. However, this is one of the most direct and important lessons of the ontological approach to design” (Escobar 2017, 213). The human agency has to be relocated, and the material, biological, technological, and semiotic agencies are magnified in a strange ecology that resonates with the ideas already advanced at the time by Guattari (1990).

Marx ya había aventurado una idea similar en sus *Grundrisse*, cuando en el famoso fragmento de las máquinas hablaba del *general intellect*, es decir «un saber objetivado en el capital fijo, que se han encarnado (o mejor dicho se ha hecho hierro) en el sistema automático de las máquinas» (Virno 2003, 78). Los saberes abstractos de las ciencias y las ingenierías, es decir, el intelecto general de una época, se concreta en máquinas destinadas a producir mercancías que a su vez determinarán las formas de trabajo y de vida de quienes las tengan que usar una y otra vez. Quien diseña una máquina contribuye a diseñar las condiciones de trabajo de quien la vaya a operar. Produce un mundo muy concreto, el del trabajo fordista repetitivo y serializado (Virno 2003). Los saberes se condensan en pesadas máquinas que reflejan los ideales de una época. La eficacia, productividad o la precisión pasan de ser ideales abstractos forjados al calor del utilitarismo a ser condicionamientos materiales que estructuran y definen horarios de trabajo, condiciones laborales y la salud de las personas sometidas a su funcionamiento.

Para Escobar, introduciendo una perspectiva decolonial a la idea de diseño ontológico, el diseño tiene un claro programa político: tiene la función de abrir mundos que se habían intentado cerrar. El proyecto colonial, a través de la violencia física y simbólica, trató de imponer un mundo (con sus cosmovisiones, herramientas, ideas y formas de vida) al resto de mundos que habitan la tierra. El reloj y su idea de tiempo lineal chocaba con las visiones de tiempo no cíclicas o no lineales. Las técnicas y herramientas del mercado que se impusieron chocaban con otras formas de entender el intercambio (Rivera Cusicanqui 2018). Las taxonomías y categorías abstractas diseñadas por Lineo encajan mal en mundos amerindios en los que animales y personas pueden intercambiar roles (Viveiros de Castro 2010). En ese sentido, el diseño y su capacidad de inaugurar mundos ha de poder cuestionar el legado colonial y ayudar a producir, en palabras de Escobar, un pluriverso. Inspirado por el movimiento zapatista, «un mundo donde quepan muchos mundos» (Escobar 2017, 125).

## 2. Antes de crear mundos, entenderlos

Si efectivamente aceptamos que el diseño es ontológico, es decir que el diseño y la producción de objetos, imágenes, prendas o prototipos contribuyen a establecer realidades materiales que determinan



Marx had already ventured a similar idea in his *Grundrisse* when in the famous fragment of the machines he spoke of the general intellect”, that is to say, “a knowledge objectified in fixed capital, which has been embodied (or rather has become iron) in the automatic system of machines” (Virno 2003, 78). The abstract knowledge of science and engineering, that is, the general intellect of an era is concretized in machines destined to produce goods that in turn will determine the forms of work and life of those who have to use them over and over again. Whoever designs a machine contributes to designing the working conditions of whoever is going to operate it. He produces a very concrete world, that of repetitive and serialized Fordist work (Virno 2003). Knowledge is condensed into heavy machines that reflect the ideals of an era. Efficiency, productivity, or precision go from being abstract ideals forged in the heart of utilitarianism to being material constraints that structure and define work schedules, working conditions, and the health of the people subjected to their operation.

For Escobar, introducing a decolonial perspective to the idea of ontological design, design has a clear political program: it has the function of opening worlds that had been tried to be closed. The colonial project, through physical and symbolic violence, tried to impose a world (with its worldviews, tools, ideas, and ways of life) on the rest of the worlds that inhabit the earth. The clock and his idea of linear time collided with non-cyclical or non-linear views of time. The market techniques and tools that were imposed collided with other ways of understanding the exchange (Rivera Cusicanqui 2018). The taxonomies and abstract categories designed by Lineo fit poorly into the Amerindian worlds in which animals and people can exchange roles (Viveiros de Castro 2010). In this sense, design and its ability to inaugurate worlds must be able to question the colonial legacy and help produce, in the words of Escobar, a pluriverse. Inspired by the Zapatista movement, “a world where many worlds fit” (Escobar 2017, 125).

## 2. Before Creating Worlds, Understand Them

If we effectively accept that design is ontological, that is to say, that the design and production of objects, images, garments, or prototypes contribute to establishing material realities that determine

nuestras vidas, parecería útil desarrollar una serie de herramientas y métodos que nos ayuden a entender este mundo con el que diseñamos. Es en este contexto en el que podemos entender el crecimiento de la investigación en diseño como ámbito que ayuda a dar sentido y comprender la dimensión epistemológica del diseño. Desde que Christopher Frayling propusiera una categorización para diferenciar la investigación en, para y a través del diseño en su famoso artículo «Research in Art and Design» (1994), no son pocos los debates que se han dado en torno a la investigación en diseño y sus implicaciones. Estos han estado presentes tanto en espacios académicos como en entornos menos formalizados aledaños a la academia. Cabe destacar el reciente trabajo de Mafe Moscoso en torno al desarrollo de etnografías experimentales en el ámbito del arte y el diseño (2021), o la apuesta de Camps y Rowan por explorar la investigación en diseño como una forma de hacerse sensibles al mundo (2021). El papel de los objetos epistémicos como herramientas de investigación en diseño, propuesta de Boserman, también es una contribución reciente para tener en cuenta (2019), al igual que la implementación de saberes situados como práctica concreta de investigación que propone Pericas (2021). Estas nos ayudan a entender un panorama rico y variado de propuestas académicas que tratan de hacer la investigación en diseño un ente inteligible.

Estos planteamientos se distancian de otros más asentadas como el diseño crítico y especulativo (Dunne y Raby 2013) que obtuvo relevancia en los entornos académicos durante la primera década del siglo XXI. Pese a celebrarse como una propuesta de investigación en diseño, a través de artefactos de diseño, el potencial político de esta apuesta empezó a desvanecerse cuando se constató que se instaba a imaginar mundos que, por lo general, no implicaban compromiso o vínculo con quien los proponía. En ese sentido, la inclinación del diseño por ahondar en sus futuros y especular con los escenarios plausibles, posibles o deseables (Dunne y Raby 2013), parecía ser más un ejercicio de pensamiento que una llamada activa a producir las condiciones para que esos mundos pudieran prosperar. Prado y Oliveira ya pusieron en crisis los imaginarios y futuros y prototipos surgidos del diseño especulativo cuando escribieron que «esos aparatos elegantes, robots brillantes y objetos sensibles, están diseñados para acudir en ayuda de los blancos, de clase media, heterosexuales» (Prado y Oliveira 2014).

our lives, it would seem useful to develop a series of tools and methods that help us understand this world with which we design. It is in this context that we can understand the growth of design research as a field that helps to make sense of and understand the epistemological dimension of design. Since Christopher Frayling proposed a categorization to differentiate research in, for, and through design in his famous article “Research in Art and Design” (1994), there have been many debates around research in design and its implications. These have been present both in academic spaces and in less formalized environments bordering the academy. It is worth highlighting the recent work by Mafe Moscoso on the development of experimental ethnographies in the field of art and design (2021), or the commitment by Camps and Rowan to explore design research as a way of becoming sensitive to the world (2021). The role of epistemic objects as research tools in design, proposed by Boserman, is also a recent contribution to take into account (2019), as is the implementation of situated knowledge as a concrete research practice proposed by Pericas (2021). These help us understand a rich and varied panorama of academic proposals that try to make design research an intelligible entity.

These approaches distance themselves from other more established ones such as critical and speculative design (Dunne and Raby 2013) that gained relevance in academic environments during the first decade of the 21st century. Despite being celebrated as a research proposal in design, through design artifacts, the political potential of this bet began to fade when it was found that it was urged to imagine worlds that, in general, did not imply commitment or bond with those who proposed it. In this sense, the inclination of design to delve into its futures and speculate on plausible, possible, or desirable scenarios (Dunne and Raby 2013), seemed to be more of an exercise in thought than an active call to produce the conditions so that those worlds could prosper. Prado and Oliveira have already put in crisis the imagination and futures and prototypes arising from speculative design when they wrote that “those elegant devices, shiny robots, and sensitive objects, are designed to come to the aid of white, middle class, and heterosexual people” (Prado and Oliveira 2014).

At times, fixation on the future has been at the expense of trying to deal with the present. It is notable that a large part of the imagined futures is exempt from power relations, economic inequalities,

En ocasiones, la fijación en el futuro ha sido a expensas de intentar lidiar con el presente. Es notable que gran parte de los futuros imaginados estén exentos de relaciones de poder, de desigualdades económicas o de formas de explotación laboral. Jugando un poco con las palabras, podríamos argumentar que el presente apenas está presente en el futuro de las especulaciones en diseño. Por esta razón desde aquí se va a reivindicar la presencia, es decir, la toma de conciencia de las condiciones de producción de imaginarios, especulaciones, investigaciones y proyectos de diseño, como eje central de trabajo si uno se quiere comprometer con la transformación de las formas de desigualdad predominantes en el mundo. En este sentido, sería un elemento crucial para una investigación en diseño la generación de un debate sosegado en torno a qué implica la transformación social y qué papel puede jugar el diseño contemporáneo que, como Papanek indicaba, tiene que escapar de los ideales modernos. Esto implicaría un diseño no centrado en aportar soluciones ni basado en ideales modernos de técnica y eficacia (Campagna 2018). Un diseño que trabaja con comunidades y que intenta hacerlo desde nociones de justicia (Costanza-Chock 2018), sin renunciar a la aspiración de contribuir a mejorar la vida de las personas. Un diseño que aspira a dotar a las comunidades de autonomía (Escobar 2017) en lugar de encumbrar a la figura del diseñador capaz de solucionar los problemas desde una perspectiva universalista.

El politólogo y activista Rubén Martínez (2018) argumenta que uno de los indicadores para medir la innovación social debería ser el hecho de ver si las relaciones de desigualdad que han generado un problema se disuelven o equilibran luego de hacer una intervención de diseño o proyecto de innovación social con el objetivo de solucionar dicho problema en un contexto determinado. De esta manera, la transformación social se podría medir viendo cómo cambian las relaciones de poder y analizando si los sujetos afectados adquieren la capacidad de estar presentes y tener voz en los lugares de toma de decisión de asuntos que afectan a sus propias vidas. Vincular la innovación social y el diseño con debates en torno a relaciones de poder, y no tan solo a la efectividad de las soluciones que se aportan, parece una excelente vía por la que se puede seguir indagando.

or forms of labor exploitation. Playing with words a bit, we could argue that the present is barely present in the future of design speculation. For this reason, presence is going to be vindicated here, that is, awareness of the conditions for the production of imagination, speculations, research, and design projects, as the central axis of work if one wants to commit to the transformation of prevailing forms of inequality in the world. In this sense, it would be a crucial element for design research to generate a calm debate about what social transformation implies and what role contemporary design can play, which, as Papanek indicated, has to escape from modern ideals. This would imply a design not focused on providing solutions or based on modern ideas of technique and efficiency (Campagna 2018). A design that works with communities and that tries to do so from notions of justice (Costanza-Chock 2018), without giving up the aspiration to contribute to improving people's lives. A design that aspires to provide communities with autonomy (Escobar 2017) instead of elevating the figure of the designer capable of solving problems from a universalist perspective.

The political scientist and activist Rubén Martínez (2018) argues that one of the indicators to measure social innovation should be the fact of seeing if the relations of inequality that have generated a problem are dissolved or balanced after carrying out a design intervention or development project; social innovation with the aim of solving said problem in a given context. In this way, the social transformation could be measured by seeing how power relations change and analyzing whether the affected subjects acquire the ability to be present and have a voice in decision-making places on matters that affect their own lives. Linking social innovation and design with debates around power relations, and not just to the effectiveness of suggested solutions seems to be a great way through which the research can continue.

### 3. Conclusions: Human Too Human

One of the most biased or problematic readings that could be derived from this idea of ontological design is to believe that individual action produces worlds. As the philosopher Timothy Morton

### 3. Conclusiones: humano demasiado humano

Una de las lecturas más sesgadas o problemáticas que se podría derivar de esta idea del diseño ontológico es creer que la acción individual produce mundos. Como nos recuerda el filósofo Timothy Morton, estadísticamente no hay acción humana que tenga un impacto de cualquier tipo a la hora de solventar grandes problemas como, por ejemplo, la extinción masiva de especies derivada del calentamiento climático. Ninguna persona inaugura mundos. Como se nos recuerda desde los feminismos (Serra, Garaizábal y Macaya Eds. 2021) la acción individual no crea las condiciones para la transformación de relaciones económicas y de poder que tienen un carácter estructural. Los sistemas que vertebran la vida social son siempre complejos y se nos presentan en muchas ocasiones como «problemas retorcidos» en los que una posible solución puede dar lugar a otros problemas. Con algunas excepciones (véase Costanza-Chock 2018), la composición de un sistema/cuerpo colectivo capaz de abordar los retos de la transformación social es, posiblemente, el aspecto menos debatido en los contextos en los que se habla de las agencias del diseño, y de este entendido desde una perspectiva ontológica. Si bien es verdad que las ideas de codiseño o diseño participativo han tenido relevancia, se trabajan siempre desde una perspectiva humanocéntrica.

Hemos visto que el mundo real del que nos hablaba Papanek se vuelve cada vez más complejo. Frente a la necesidad de entenderlo, hemos de aceptar que en cada sociedad, cada zona geográfica o cada mundo, habitan muchos mundos, sociedades y realidades diferentes cuyos intereses no siempre van a converger. No hay un solo mundo real; el mundo alberga varios mundos. En cuanto prestamos atención se nos desvelan mundos cruzados por relaciones de poder, condiciones de vida muy desiguales, privilegios, formas de pobreza y de precariedad. Sociedades humanas y sociedades animales. Sociedades de bacterias, sociedades anónimas y sociedades limitadas. Aprender a diseñar para un mundo real implica aprender a diseñar para una pluralidad de mundos conectados entre sí. Hemos de dejar de ver un mundo fragmentado, nuestro mundo, para ser capaces de entender los vínculos y tensiones que estructuran un mundo en común. En ese sentido, el diseño dejaría de parecerse a un acto de creación individual y se parecería más a un ejercicio de composición, articulando y creando vínculos entre materiales heterogé-

reminds us, statistically, there is no human action that has an impact of any kind when it comes to solving major problems, such as the mass extinction of species due to global warming. No person inaugurates worlds. As we are reminded by feminist movements, (Serra, Garaizábal and Macaya Eds. 2021) individual action does not create the conditions for the transformation of economic and power relations that have a structural nature. The systems that support social life are always complex and often appear to us as “twisted problems” in which a possible solution can give rise to other problems. With some exceptions (see Costanza-Chock 2018), the composition of a system/collective body capable of addressing the challenges of social transformation is possibly the least debated aspect in the contexts in which design agencies are discussed from an ontological perspective. Although it is true that participatory design ideas have been relevant, they are always from a human-centric perspective.

We have seen that the real world that Papanek was talking about becomes increasingly complex. Faced with the need to understand it, we have to accept that, in each society, each geographical area, or each world, there are many worlds, societies, and realities whose interests will not always converge. There is no single real world; the world hosts several worlds. As soon as we pay attention, worlds crossed by power relations, very unequal living conditions, privileges, forms of poverty, and precariousness are revealed to us. Human societies and animal societies. Bacterial companies, corporations, and limited companies. Learning to design for a real-world implies learning to design for a plurality of interconnected worlds. We have to stop seeing a fragmented world, our world, to be able to understand the links and tensions that structure a world in common. In this sense, the design would stop resembling an act of individual creation and would be more like an exercise in composition, articulating and creating links between heterogeneous materials, semiotic registers, human and non-human policies, agencies, needs, and propensities of worlds more than humans.

When we talk about understanding the consequences of design or the transformations that derive from it, we do so with human-centric temporalities that, in general, are not capable of understanding and taking charge of the temporalities of matter (Barry 2010). We magnify the individual action of the designer as a demiurge of worlds since we lack indicators or supra-human measurement scales. If we assume the post-humanist dimension of ontological design, we have to accept that the multitude

neos, registros semióticos, políticas y agencias humanas y no humanas, necesidades y propensiones de mundos más que humanos.

Cuando hablamos de entender las consecuencias del diseño o las transformaciones que se derivan de él, lo hacemos con temporalidades humanocéntricas que, por lo general, no son capaces de entender y hacerse cargo de las temporalidades de la materia (Barry 2010). Magnificamos la acción individual del diseñador/a como demiurgo de mundos puesto que carecemos de indicadores o escalas de medición suprahumanas. Si asumimos la dimensión poshumanista del diseño ontológico tenemos que aceptar que se tiene que atender a la multitud de agencias que intervienen en la consolidación de nuevos artefactos de diseño y en los mundos que se despliegan en torno a ellos. La voluntad humana (de quien diseña) va a embrollarse con sistemas sociotécnicos, infraestructuras, normativas, cadencias de uso, materialidades diversas, propensiones, imaginarios colectivos y criterios económicos. Sistemas materiales y semióticos. Estructuras del sentir (Williams 2005), ecologías mediáticas (Fuller 2005), plataformas artísticas (Goriunova 2012) y estéticas colectivas (Rowan 2015). El diseño es ontológico en la medida en que se inserta, engarza, reproduce y transforma todos estos sistemas hegemonzados que estructuran la vida técnica y social.

Decíamos que, de esta manera, asumir la dimensión ontológica del diseño nos conduce a considerar que el acto de diseñar se parece más a un trabajo de composición que a una labor de creación. Diseñar es componer mundos, evitando así la visión del diseñador/a demiurgo que quiere imponer su mundo sobre los demás. Diseñar implica asumir interdependencias y consecuencias inesperadas. Hacerse sensible a los presentes de las personas y de los seres no humanos con los que se diseña. Sintonizar bien con los presentes antes de perdernos en la especulación en torno a futuros que están fuera del control de los humanos. Asumir que el presente puede ser profundo, complejo y, hasta cierto punto, extremadamente ordinario y misterioso.

Es la capacidad de maravillarse por la complejidad del presente, por sus aspectos más mundanos, realidades más tenues y tiempos más sosegados lo que nos va a abrir la posibilidad de componer diseños desde la complejidad y atendiendo a necesidades que van más allá de los intereses humanos. La investigación en diseño nos ayuda a sostener la incertidumbre y a ahondar en estos presentes profundos evitando intentar controlar todos los posibles futuros. Diseñar contribuye, de esta manera, a producir nue-



of agencies that intervene in the consolidation of new design artifacts and in the worlds that unfold around them have to be attended to. The human will (of those who design) is going to get confused with sociotechnical systems, infrastructures, regulations, cadences of use, diverse materialities, propensities, collective imaginaries, and economic criteria; material and semiotic systems, structures of feeling (Williams 2005), media ecologies (Fuller 2005), artistic platforms (Goriunova 2012), and collective aesthetics (Rowan 2015). Design is ontological to the extent that it inserts, links reproduces and transforms all these hegemonized systems that structure technical and social life.

In this way, assuming the ontological dimension of design leads us to consider that the act of designing is more like a work of composition than a work of creation. Designing is composing worlds, thus avoiding the vision of the designer/demiurge who wants to impose their world on others. Design implies assuming interdependencies and unexpected consequences. Becoming sensitive to the presence of the people and non-human beings with whom you design. Tuning in well with those present before getting lost in speculation about futures that are beyond the control of humans. Accepting that the present can be deep, complex, and, to some extent, extremely ordinary and mysterious.

It is the ability to marvel at the complexity of the present, at its more mundane aspects, more tenuous realities, and calmer times that will open up the possibility of composing designs from the point of view of the complexity and attending to needs that go beyond human interests. Design research helps us sustain uncertainty and delve into these profound presents while avoiding trying to control all possible futures. Designing contributes, in this way, to producing new meanings and avoiding throwing ourselves into imagined futures to support contradictions and impossibilities that become intelligible while being designed. In this sense, the design of presents contributes to the collective creation of meanings from the materiality and semiotics of artifacts that delve into, question, or are composed of worlds rich in agencies, trends, and propensities; worlds that condition, mediate and determine the action of those dedicated to design.

vos sentidos y a evitar arrojarnos a futuros imaginados para sostener contradicciones e imposibilidades que se hacen inteligibles a medida que se diseña. En este sentido, el diseño de presentes contribuye a la creación colectiva de sentidos desde la materialidad y la semiótica de artefactos que ahondan, cuestionan o se componen con mundos ricos en agencias, tendencias y propensiones; mundos que condicionan, median y determinan la acción de quien se dedica al diseño.

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# Conexión natural desde metodologías de codiseño de cultivo vegetal tecnológico indígena<sup>1</sup>

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<sup>1</sup> Proyecto financiado por el Ministerio de las Culturas, las Artes y el Patrimonio, Resolución Exenta N.º 1.165, Fondart Nacional (2020), Diseño/Investigación, Folio 576104.



# Natural Connection from Co-Design Methodologies of Indigenous Technological Vegetable Cultivation<sup>1</sup>

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<sup>1</sup> Project financed by the Ministry of Culture, Arts and Heritage, Exempt Resolution No. 1,165, Fondart Nacional (2020), Design/Research, Folio 576104.

## RESUMEN

El Proyecto Piwkeyewün es una iniciativa intercultural e interdisciplinaria de codiseño en donde nos preguntamos cómo proponer una metodología que permita a estudiantes indígenas universitarios idear y representar formas de cultivo vegetal que incorporen elementos provenientes de tendencias tecnológicas actuales (digitalidad e IoT), sin dejar de articular lógicas, prácticas y sentidos sedimentados a través de un acumulado histórica y culturalmente significativo, apostando por la capacidad de los actores de traducir componentes técnicos a la cosmovisión indígena. Con lo anterior nos proponemos explorar no solo nuevas formas de producción vegetal urbana, sino también nuevas conexiones con las diversas naturalezas posibles de conjugar cuando la digitalidad es presentada como vector de acción y reunión comunitaria y espiritual.

El siguiente trabajo describe la metodología propuesta en actual proceso de prueba e implementación. Esta consiste en un taller de codiseño compuesto por 12 sesiones en donde se abordan, mediante actividades lectivas y prácticas, diversos componentes identitarios, ecológicos, materiales, territoriales, tecnológicos y de diseño, finalizando con representaciones y prototipos que los participantes construyen grupalmente. Esto nos permite apreciar la representación de diferencia cultural (etnografía) desde un soporte distinto a la escritura académica, facilitando así el necesario diálogo intercultural y cosmopolítico que demanda la construcción del Buen Vivir en territorios colonizados.

**Palabras clave:** Proyecto Piwkeyewün, pueblo mapuche, diseño decolonial, codiseño, agrodiseño

## 1. Introducción

El mapuche (*mapu*= tierra, *che*= persona) es uno de los pueblos indígenas que actualmente intentan convivir y establecer relaciones interculturales en Chile, país que hasta hace poco insistía en su conformación monocultural. Sin embargo, para un observador de los procesos sociales acaecidos en el

## ABSTRACT

The Piwkeyewün Project is an intercultural and interdisciplinary co-design initiative where we wonder how to propose a methodology that allows indigenous university students to devise and represent forms of plant cultivation that incorporate elements from current technological trends (digitality and IoT), while articulating logics, practices, and meanings sedimented through a historically and culturally significant accumulation, betting on the ability of the actors to translate technical components to the indigenous worldview. With the above, we propose to explore not only new forms of urban plant production but also new connections with the various natures that are possible to combine when digitality is presented as a vector of action and community and spiritual meeting.

The following work describes the proposed methodology in the current testing and implementation process. This consists of a co-design workshop made up of 12 sessions where various identity, ecological, material, territorial, technological, and design components are addressed through teaching and practical activities, ending with representations and prototypes that the participants build as a group. This allows us to appreciate the representation of cultural difference (ethnography) from a support other than academic writing, thus facilitating the necessary intercultural and cosmopolitical dialogue that the construction of Good Living in colonized territories demands.

**Keywords:** Piwkeyewün Project, Mapuche people, decolonial design, co-design, agro-design.

## 1. Introduction

The Mapuche (mapu= land, che= person) is one of the indigenous peoples currently trying to live together and establish intercultural relations in Chile, a country that until recently insisted on its monocultural conformation. However, for an observer of the social processes that have taken place in the country in recent years, it is evident not only the existence of great cultural diversity, but also the vitality with which different native peoples, in general, and the Mapuche in particular, challenge the old discourses of extinction and/or fusion under the influence of the dominant Creole

país en los últimos años es evidente no solo la existencia de gran diversidad cultural, sino también la vitalidad con la que distintos pueblos originarios, en general, y el mapuche en particular, desafían los antiguos discursos de extinción y/o fusión bajo los influjos de la sociedad criolla dominante (Mariman *et al.* 2006). Tanto en el espacio urbano (lugar de mayor concentración de personas mapuche), como en el rural, se puede apreciar la emergencia de nuevas formas de organización mapuche, propuestas artísticas de diversa índole, nueva historiografía y un sin fin de nuevas expresiones culturales.

Este proceso se estructura en respuesta a la expoliación y violencia que los Estados de Chile y Argentina infringieron al pueblo mapuche a finales del siglo XIX<sup>2</sup>. Las luchas que el pueblo mapuche ha desarrollado —las cuales desde 1910 apuntan a la recuperación de la tierra, mejorar su educación y obtención de respeto para con la diferencia cultural (Ancán 2012)— han conseguido múltiples victorias; de hecho, desde aproximadamente 1990, la diversidad étnica en Chile ya no es un set de prácticas y discursos desprestigiados (muchas veces clandestinos), sino que distintas acciones y políticas públicas se orientan a apreciar, potenciar y re-definir los alcances de los discursos étnicos (Gundermann 2013).

Los procesos recién señalados, en muchos casos, antes de significar la victoria de las demandas autodeterministas, producen efectos acordes a un multiculturalismo neoliberal que no cuestiona sino que enmascara las bases fundamentales del racismo y/o desiguales distribuciones de poder (Richards 2013, Zapata 219). Lo indiscutible es la irreductible vitalidad mapuche en resistencia frente al colonialismo y confinamiento bajo los parámetros de unificación cultural con que otrora se les intentó enclaustrar.

A pesar de lo anterior, identificamos dos persistentes elementos que no han sido suficientemente reflexionados ni criticados, y sobre los cuales el diseño se perfila como disciplina susceptible de catalizar importantes efectos.

El primero es la homologación de la cultura mapuche a narrativas, escenarios y materiales, cuya principal cualidad es haber existido en un tiempo pretérito. Cuando el mapuche era libre y soberano in-

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2 Para el caso chileno este proceso se conoce como Ocupación de la Araucanía, proyecto gubernamental y militar que anexó el territorio que desde 1641 era soberano mapuche. En 1883, con el cese del combate, se creó la Comisión Radicadora de Indígenas, que legó a los sobrevivientes a vivir en reducciones (5 % del anterior territorio).

society (Mariman et al. 2006). Both in the urban space (place with the highest concentration of Mapuche people) and in the rural area, the emergence of new forms of Mapuche organization, artistic proposals of various kinds, new historiography, and an endless number of new cultural expressions can be seen.

This process is structured in response to the plundering and violence that the States of Chile and Argentina inflicted on the Mapuche people at the end of the 19th century<sup>2</sup>. The struggles that the Mapuche people have developed —which since 1910 have aimed at recovering the land, improving their education, and obtaining respect for cultural differences (Ancán 2012)— have achieved multiple victories. In fact, since approximately 1990, ethnic diversity in Chile is no longer a set of discredited (often clandestine) practices and discourses, but different actions and public policies that are aimed at appreciating, promoting, and re-defining the scope of the ethnic discourse (Gundermann 2013).

The processes just mentioned, in many cases, before signifying the victory of self-determinist demands, produce effects consistent with neoliberal multiculturalism that does not question but rather masks the fundamental bases of racism and/or unequal distribution of power (Richards 2013, Zapata 219). What is indisputable is the irreducible Mapuche vitality in resistance against colonialism and confinement under the parameters of cultural unification with which they were once tried to be cloistered.

Despite the above, we identify two persistent elements that have not been sufficiently reflected upon or criticized, and on which design is emerging as a discipline capable of catalyzing important effects.

The first is the homologation of the Mapuche culture to narratives, settings, and materials, whose main quality is having existed in a past time. When the Mapuche were free and sovereign, they incorporated different Inca, Hispanic and Chilean objects and technologies into their practices

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<sup>2</sup> In the Chilean case, this process is known as the Occupation of Araucanía, a government and military project that annexed the territory that had been Mapuche sovereign since 1641. In 1883, with the cessation of combat, the Indigenous Settlement Commission was created, which bequeathed the survivors to live in reductions (5% of the previous territory).

corporó a sus prácticas distintos objetos y tecnologías incas, hispanas y chilenas (Bengoa 1985), pero después de su derrota (ver nota 2) debió negociar una identidad comprensible y aceptable para el no mapuche (Millalen 2012). En dicha negociación, la inscripción estatal de lo mapuche como sustrato natural y prepolítico de la nación chilena —desde donde «lo mapuche es relegado (o elevado) al estrato mitológico y prehistórico de un origen de la historia» (Menard 2011, 325) — contribuirá a imaginar una cultura estática y subsidiaria de un «origen ancestral». En efecto, como indica García de la Huerta, el refuerzo de tal identidad ancestral precisa de un referente inmóvil y situado fuera del tiempo, depositario de una supuesta «verdadera identidad» (1998, 160), que se debe resguardar frente a cualquier transformación. La idea del sujeto indígena como «original» y «auténtico» no es exclusiva de lo mapuche, sino que opera a nivel mundial (Bell 2014).

Segundo, pareciera ser que, a pesar de las múltiples y muy actuales críticas a la concepción de lo indígena como fenómeno estático, el mundo material esquiva dichas impugnaciones. En otras palabras, (casi) no hay nuevas interacciones ni sistemas materiales diseñados para sustentar y facilitar las prácticas culturales indígenas. Lo anterior puede deberse a diversos factores, entre los que valdría citar la «humildad de las cosas» o su capacidad de posicionarse fuera del foco de nuestra atención (Miller 1987), la agenda epistemológica cartesiana que privilegia el análisis de la consciencia en desmedro de la extensión material (Olsen 2003), y la predilección occidental por alabar la inmaterialidad de sus *otros* haciendo ecos del nostálgico mito roussoniano del «buen salvaje» que establece una relación armoniosa y autosuficiente con una naturaleza prístina (Bell 2014).

El escenario recién planteado dificulta evaluar la incorporación de innovaciones que, sin dejar de obedecer a los lineamientos y diseños que han ido sedimentando las lógicas internas de las culturas indígenas, dialoguen con materialidades y tecnologías propias del siglo XXI. ¿Puede la cultura mapuche expresarse a través de nuevas categorías formales, sin por eso devenir irreconocible o significar un proceso de pérdida?

(Bengoa 1985), but after their defeat (see note 2) they had to negotiate an understandable and acceptable identity for the non-Mapuche (Millalen 2012). In said negotiation, the state inscription of the Mapuche as the natural and pre-political substratum of the Chilean nation —from where “the Mapuche is relegated (or elevated) to the mythological and prehistoric stratum of an origin of history” (Menard 2011, 325) — it will contribute to imagining a static and subsidiary culture of an “ancestral origin.” Indeed, as García de la Huerta points out, the reinforcement of such an ancestral identity requires an immobile referent located outside of time, a repository of a supposed “true identity” (1998, 160), which must be protected against any transformation. The idea of the indigenous subject as “original” and “authentic” is not exclusive to the Mapuche, but operates worldwide (Bell 2014).

Second, it seems that, despite the multiple and very current criticisms of the conception of the indigenous as a static phenomenon, the material world avoids such challenges. In other words, there are (almost) no new interactions or material systems designed to support and facilitate indigenous cultural practices. This may be due to various factors, among which it would be worth mentioning the “humility of things” or their ability to position themselves outside the focus of our attention (Miller 1987), the Cartesian epistemological agenda that privileges the analysis of consciousness to the detriment of material extension (Olsen 2003), and the Western predilection for praising the immateriality of its *others*, echoing the nostalgic Rousseau myth of the “noble savage” who establishes a harmonious and self-sufficient relationship with a pristine nature (Bell 2014).

The newly proposed scenario makes it difficult to evaluate the incorporation of innovations that, without ceasing to obey the guidelines and designs that have been sedimenting the internal logic of indigenous cultures, can have a dialogue with materials and technologies of the 21st century. Can Mapuche culture express itself through new formal categories, without becoming unrecognizable or signifying a process of loss?

## 2. Proyecto Piwkeyewün: conexión con la naturaleza desde las tecnologías

Como ya se indicó, la mayoría de los mapuche vive en ciudades, lo que contrasta con las narrativas que emplazan las existencias indígenas en bucólicas ruralidades. Frente a dicha estadística, conocida desde el censo de 1992, la Corporación Nacional de Desarrollo Indígena reconoce que poco se ha desarrollado en pos de atender las particularidades de los «mapuche urbanos», grupos que aun en la ciudad declaran la necesidad de cuidar y querer la tierra, observar sus cambios estacionales y distribuir comunitariamente sus frutos, entre otras necesidades (Conadi 2016). Dichas necesidades se expresan de manera acuciante en los y las mapuche que cursan estudios universitarios, quienes no solo frecuentemente deben migrar para asistir a las casas de estudio, sino también se ven enfrentados al saber técnico-científico históricamente escindido de las sabidurías y prácticas indígenas.

Al respecto, iniciamos un proyecto que, esperamos, contribuya —por una parte— a tensionar las condiciones de posibilidad (Foucault 1973) que designan al hombre blanco como productor creativo frente al indígena como reproductor ahistórico; y, por otra, a reflexionar en torno a los discursos que sostienen que el mapuche solo puede querer y cuidar la tierra imitando las interacciones propias del siglo XIX. Para este cometido, hemos escogido comenzar nuestras indagaciones junto a estudiantes del Programa de Pueblos Indígenas de la Facultad de Ciencias Físicas y Matemáticas de la Universidad de Chile. Este programa fue creado en el año 2019 con el propósito de «considerar de manera sistemática las diferentes dimensiones de la interculturalidad en la formación de los estudiantes de ingenierías y ciencias, como también en la cotidianidad de la vida comunitaria del campus universitario» (Rodríguez Seeger *et. al.* 2021, 94–95).

Nuestro objetivo es construir una metodología que permita a estudiantes indígenas idear, colectivamente, sistemas de cultivo vegetal que, por un lado, incorporen sentidos, prácticas e interacciones que sus usuarios y creadores consideren indígenas, entre las que figura establecer conexiones con «la naturaleza» (Latour 1993); y, por otro lado, que estos sistemas de cultivo exploren las posibilidades que entregan diversas tecnologías digitales y electrónicas, especialmente aquellas asociadas al paradigma del internet de las cosas (IoT, por sus siglas en inglés). En defini-



## 2. Piwkeyewün Project: Connection with Nature from Technologies

As we have stated before, most of the Mapuche live in cities, which contrasts with the narratives that place indigenous existences in bucolic rural areas. Faced with this statistic, known since the 1992 census, the National Corporation for Indigenous Development recognizes that little has been developed in order to attend to the particularities of the “urban Mapuche”, groups that even in the city declare the need to care for and love the land, observe its seasonal changes and distribute its fruits as a community, among other needs (Conadi 2016). These needs are expressed in a pressing way in the Mapuche who study at university, who not only frequently have to migrate to attend the houses of study, but are also confronted with technical–scientific knowledge historically divided from the wisdom and indigenous practices.

In this regard, we initiate a project that, we hope, will contribute —on the one hand— to stress the conditions of possibility (Foucault 1973) that designate the white man as a creative producer as opposed to the indigenous man as a historical reproducer; and, on the other, to reflect on the discourse that maintains that the Mapuche can only love and care for the land by imitating the interactions typical of the 19th century. For this fact, we have chosen to begin our investigations together with students of the Indigenous Peoples Program of the Faculty of Physical and Mathematical Sciences of the University of Chile. This program was created in 2019 with the purpose of “systematically considering the different dimensions of interculturality in the training of engineering and science students, as well as in the daily life of community living on the university campus” (Rodríguez Seeger et al., 2021, 94–95).

Our objective is to build a methodology that allows indigenous students to collectively devise plant cultivation systems that, on the one hand, incorporate meanings, practices, and interactions that their users and creators consider indigenous, among which is to establish connections with “nature” (Latour 1993); and, on the other hand, that these farming systems explore the possibilities offered by various digital and electronic technologies, especially those associated with the Internet of Things

tiva, nuestro interés es desarrollar un proceso de discusión y creación colectiva que plantee múltiples interrogantes en torno a la identidad indígena en la ciudad, las concepciones de naturaleza de los usuarios ya referidos y los posibles diálogos entre estos elementos con tecnologías IoT.

Estas son las interrogantes guía del Proyecto Piwkeyewün, que desde el lenguaje mapuche (*mapuzungun*, el habla de la tierra) significa «tenerse mutuamente en el corazón», sentimiento que posibilita la reciprocidad característica de la cultura mapuche, reciprocidad que se extiende no solo a los seres humanos, sino también a los diversos agentes del *itrofil mongen* (todo-lo-que-hay-sin-excepción, la naturaleza), intercambio recíproco y «desde el corazón» que, sostenemos, debe también ocurrir en las ciudades.

### 3. El taller de codiseño

La metodología que estamos explorando consiste en un taller de codiseño (Sanders y Stappers 2008) de doce sesiones realizadas *online* debido a la situación sanitaria suscitada por la pandemia de COVID-19. Las sesiones presentan una duración de dos horas, separadas en una charla lectiva y una (o varias) actividades prácticas. Estas actividades son grupales (cinco participantes, aproximadamente), donde un integrante tiene la responsabilidad de compilar lo conversado y exponer las conclusiones de su grupo a todos los participantes del taller.

El taller se divide en cuatro fases inspiradas en el Design Thinking: empatizar, definir, idear y prototipar. Al plantearse una metodología de codiseño, la fase de empatizar es reemplazada por una de descubrimiento, en tanto se requiere que el usuario observe, desde el plano individual y comunitario, sus prácticas, discursos, imaginarios, deseos, recursos y carencias.

#### 3.1. Fase 1: Descubrir

La Fase 1 (Figura 1) espera aproximarse a la identidad indígena, en general, y aquella abocada al mundo natural y vegetal, en particular, intentando un contraste entre cierta visión idealizada muchas veces

(IoT) paradigm. In short, our interest is to develop a process of discussion and collective creation that raises multiple questions about the indigenous identity in the city, the conceptions of nature of the users already mentioned, and the possible dialogues between these elements with IoT technologies.

These are the guiding questions of the Piwkeyewün Project, which from the Mapuche language (*mapuzungun*, the speech of the land) means “having each other in our hearts”, a feeling that enables the characteristic reciprocity of the Mapuche culture, a reciprocity that extends not only to human beings but also to the various agents of *itrofil mongen* (everything-there-is-without-exception, nature), reciprocal exchange and “from the heart” that, we maintain, must also occur in cities.

### 3. The Co-Design Workshop

The methodology that we are exploring consists of a co-design workshop (Sanders and Stappers 2008) of twelve sessions held online due to the health situation caused by the COVID-19 pandemic. The sessions have a duration of two hours, separated into a class talk and one (or several) practical activities. These activities are group activities (approximately five participants), where one member is responsible for compiling what was discussed and presenting the group’s conclusions to all the workshop participants.

The workshop is divided into four phases inspired by Design Thinking: empathize, define, ideate, and prototype. When proposing a co-design methodology, the phase of empathizing is replaced by one of discovery, while the user is required to observe, from the individual and community level, their practices, discourses, imaginaries, desires, resources, and deficiencies.

#### 3.1. Phase 1: Discover

Phase 1 (Figure 1) hopes to approach the indigenous identity, in general, and the one focused on the natural and plant world, in particular, attempting a contrast between a certain idealized vision often

presente en los imaginarios sobre lo indígena (Zapata 2019) con respecto a las cotidaneidades e interacciones diarias de los participantes.



Figura 1. Síntesis de elementos de Fase 1 (elaboración propia).

En la primera sesión del taller se reflexiona sobre la construcción histórica de la identidad mapuche. El objetivo es tensionar la idea de reproducción ancestral inmutable de lo indígena y motivar una autoobservación identitaria del usuario en torno a la pregunta: ¿cuáles son las dinámicas y prácticas (alimentación, medicina y salud, expresiones artísticas, relaciones sociales, etc.) que identifico como mapuche en mi contexto urbano actual? La actividad consiste en una observación del espacio habi-

present in the imaginaries of the indigenous (Zapata 2019) with regarding the everyday life and daily interactions of the participants.



Figure 1. Synthesis of Phase 1 elements (source elaborated by author).

The first session of the workshop reflects on the historical construction of the Mapuche identity. The objective is to stress the idea of reproducing the immutable ancestral of the indigenous and to motivate a self-observation of the user's identity around the question: what are the dynamics and practices (food, medicine and health, artistic expressions, social relations, etc.) that identify as Mapuche in my current urban context? The activity consists of an observation of the inhabited space,

tado, identificando, describiendo y socializando los elementos que los participantes definan como significativos para su identidad indígena.

La segunda sesión refiere al mundo natural y al mundo vegetal mapuche. Se reflexiona sobre los usos e imaginarios vegetales tradicionales y ancestrales, así como sobre la idea de un mundo natural interconectado, idea fundamental en las enunciaciones identitarias de dicho pueblo. La actividad consiste en un intercambio de historias que los participantes hayan experimentado, relacionadas con el mundo natural y vegetal (historias de viajes, familiares, etc.); también se identifican valores y lineamientos que los participantes quisieran plasmar en los futuros sistemas de cultivo vegetal indígena (por ejemplo, que ocupe recursos locales, que sea accesible para personas con diferentes capacidades, que sea económico, etc.).

La tercera sesión versa sobre el concepto de ecología (la relación entre seres vivos y su entorno) y mundo vegetal en la ciudad, esperando contrastar los usos e imaginarios tradicionales (sesión 2) con las prácticas vegetales que los usuarios tienen en sus vidas cotidianas. La actividad es un trabajo grupal de generación de mapas de usuario sobre la relación cotidiana con la naturaleza y el mundo vegetal de los participantes, y subsecuente discusión con respecto a qué interacciones son más necesarias y/o deseables de operacionalizar en el espacio universitario en función de los mapas de usuarios cocreados.

### 3.2. Fase 2: Definir

La Fase 2 (Figura 2) tiene por objetivo dialogar entre las conclusiones de la fase anterior con las posibilidades que entregan las tecnologías electrónicas y virtuales, finalizando con la enunciación de una «oportunidad de diseño».

identifying, describing, and socializing the elements that the participants define as significant for their indigenous identity.

The second session refers to the natural world and the Mapuche plant world. It reflects on traditional and ancestral plant uses and imaginaries, as well as on the idea of an interconnected natural world, a fundamental idea in the identity enunciations of said people. The activity consists of an exchange of stories that the participants have experienced, related to the natural and plant world (travel stories, family stories, etc.). Values and guidelines are also identified that the participants would like to capture in future indigenous plant cultivation systems (for example, that it occupies local resources, that it is accessible to people with different abilities, that it is economical, etc.).

The third session deals with the concept of ecology (the relationship between living beings and their environment) and the plant world in the city, hoping to contrast the traditional uses and imaginaries (session 2) with the plant practices that users have in their daily lives. The activity is a group work of generating user maps on the daily relationship with nature and the plant world of the participants, and the subsequent discussion regarding which interactions are most necessary and/or desirable to operate in the university space based on the co-created user maps.

### 3.2. Phase 2: Define

Phase 2 aims to discuss the conclusions of the previous phase with the possibilities offered by electronic and virtual technologies, ending with the enunciation of a “design opportunity.”

The fourth session aims to assess the idea of technology and the ways in which indigenous peoples have related to their own and foreign technologies. It reflects on how cultural precepts can be enhanced through various technological supports, bringing dynamism to the vision of Mapuche technology, a dynamism that is fed by the explanation of the foundations of speculative design. The activity corresponds to the proposal of a prototype that aims to generate a desirable interaction considered Mapuche in a fictitious scenario of the near future.



Figura 2. Síntesis de elementos de Fase 2 (elaboración propia).

La cuarta sesión apunta a evaluar la idea de tecnología y las formas en que los pueblos indígenas se han relacionado con tecnologías propias y foráneas. Se reflexiona sobre cómo preceptos culturales pueden potenciarse a través de diversos soportes tecnológicos, aportando dinamismo a la visión sobre tecnología mapuche, dinamismo que es alimentado por la explicación de los fundamentos del diseño especulativo. La actividad corresponde a la propuesta de un prototipo que apunte a generar una interacción deseable y considerada como mapuche en un escenario ficticio del futuro próximo.

Durante la quinta sesión describimos la importancia de las tecnologías actuales, en especial del IoT, complementando así las tecnologías indígenas de la sesión anterior con las posibilidades del mundo contemporáneo. La exposición utiliza como articulador la relación entre las tecnologías mencionadas y las formas de cultivo vegetal. La actividad consiste en la confección y configuración de un «kit tecnológico de cultivo» (Figura 3) basado en Arduino®, cuyos componentes<sup>3</sup> fueron enviados previamente a los participantes y su ensamblado fue realizado satisfactoriamente (Figura 4). El kit permite medir variables ambientales (temperatura y humedad ambiental, y humedad del sustrato) en un cultivo, y obtener la lectura de estas en teléfono móvil, introduciendo a los participantes en las lógicas del IoT.

<sup>3</sup> Los componentes presentados en Zamora (2021) son:

- NodeMCU ESP8266 v3 (1): Microcontrolador con módulo WiFi incorporado (chip ESP8266), cuenta con pines de entrada y salida para comunicarse con otros sensores y dispositivos, los que se definen en un programa que ejecuta de forma continua.
- Capacitive Soil Moisture Sensor v1.2 (1): Mide la humedad del sustrato donde reside la planta.
- DHT11 (1): Sensor que mide la humedad y temperatura ambiente.
- Protoboard (1): Tablero con orificios conectados eléctricamente en cada línea horizontal (o vertical para las líneas azul y roja), en los cuales se pueden insertar componentes electrónicos y cables para su rápida conexión.
- Cables dupont macho-macho (6): Permite conectar entre sí cada uno de los componentes de forma estable y fácil.
- Cable micro USB a USB (1): Utilizado para la carga del programa al microcontrolador.





Figure 2. Synthesis of Phase 2 elements (Source elaborated by author).

During the fifth session, we describe the importance of current technologies, especially IoT, thus complementing the indigenous technologies of the previous session with the possibilities of the contemporary world. The exhibition uses as an articulator the relationship between the aforementioned technologies and the forms of vegetable cultivation. The activity consists of the preparation and configuration of a “technological cultivation kit” (Figure 3) based on Arduino®, whose components<sup>3</sup> were previously sent to the participants, and their assembly was carried out satisfactorily (Figure 4). This kit allows one to measure environmental variables (temperature and humidity, and humidity of the substrate) in a crop, and obtain the reading of these on a mobile phone, introducing participants to the logic of IoT.

<sup>3</sup> The components presented in Zamora (2021) are:

- NodeMCU ESP8266 v3 (1): Microcontroller with built-in WiFi module (ESP8266 chip), it has input and output pins to communicate with other sensors and devices, which are defined in a continuously running program.
- Capacitive Soil Moisture Sensor v1.2 (1): Measures the humidity of the substrate where the plant resides.
- DHT11 (1): Sensor that measures humidity and room temperature.
- Protoboard (1): Board with electrically connected holes in each horizontal line (or vertical for the blue and red lines), in which electronic components and cables can be inserted for quick connection.
- Male-male dupont cables (6): Allows each of the components to be connected to each other in a stable and easy way.
- Micro USB to USB cable (1): Used to upload the program to the microcontroller.

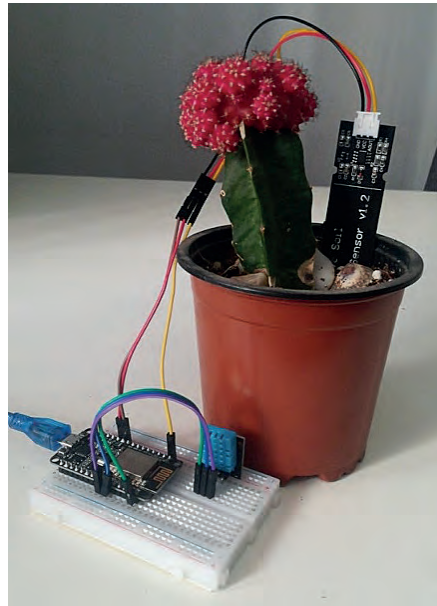


Figure 3. “Grow kit” (Zamora 2021).  
 Figura 3. «Kit de cultivo» (Zamora 2021).

La sesión seis tiene por objetivo la definición grupal de una «oportunidad de diseño» en torno a un sistema de cultivo vegetal indígena. Entendemos una «oportunidad de diseño» como una enunciación lógica del tipo «Propósito» (qué es) + «Usuario» (para quién/contexto) + Impacto (qué hace) + Alcance (característica de aquello que hace). Es importante destacar que esas oportunidades deben ser amplias, permitiendo muchas respuestas, sin preocuparse (aún) por sus aspectos técnicos.

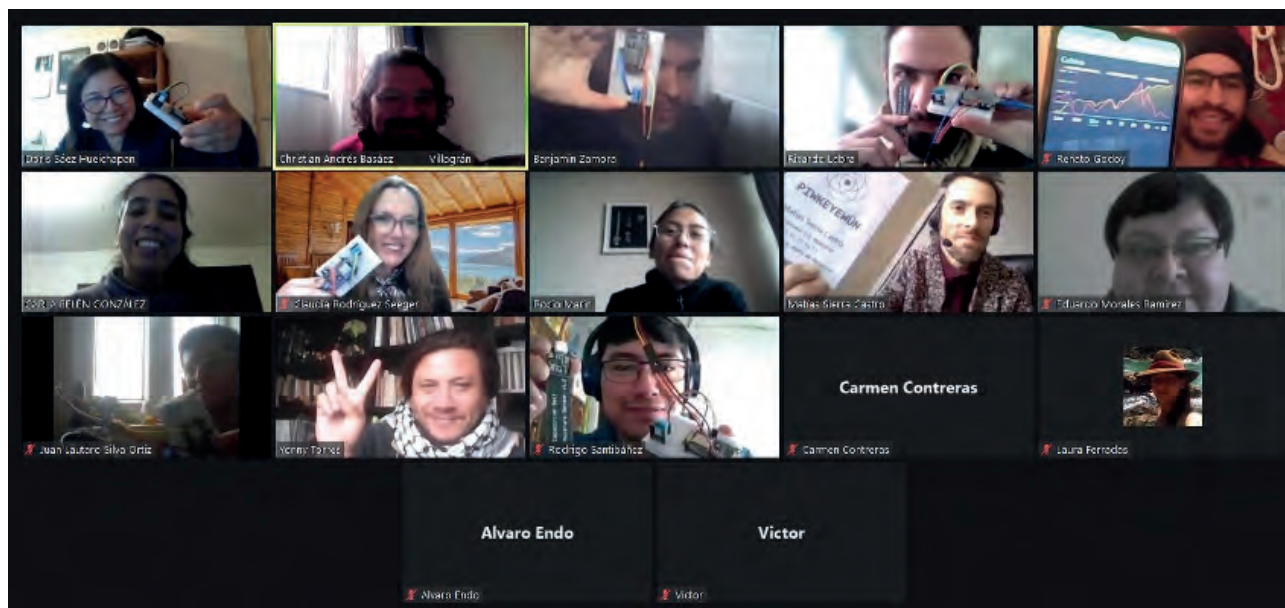


Figure 4. Screenshot, session 05.  
Figura 4. Captura de pantalla Sesión 05.

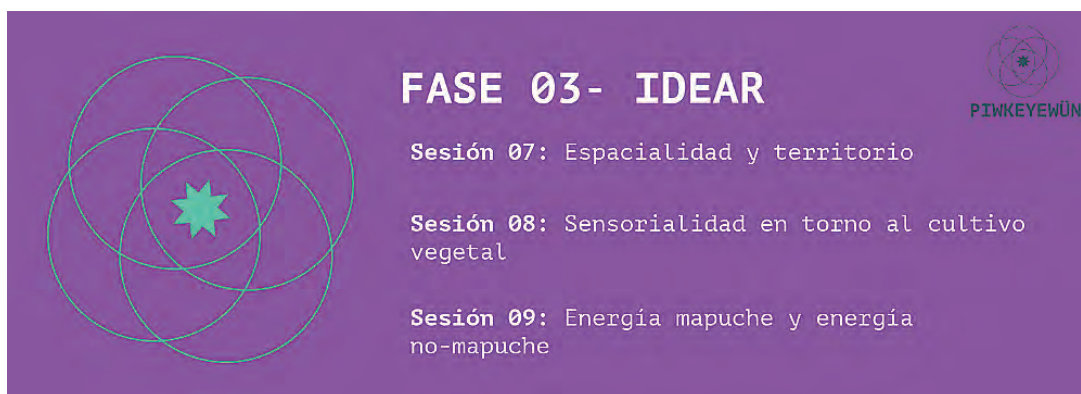
Session six is aimed at the group definition of a “design opportunity” around an indigenous plant cultivation system. We understand a “design opportunity” as a logical statement of the type “Purpose” (what it is) + “User” (for whom/context) + Impact (what it does) + Scope (characteristic of what it does). It is important to note that these opportunities must be broad, allowing for many responses, without concern (yet) for their technical aspects.

**Tabla 1. Ejemplos provistos a participantes**

Propósito	Usuario	Impacto	Alcance
construir un sistema de riego	estudiantes indígenas	se relacionen con áreas verdes	permitiéndoles relajarse
huerto de hierbas medicinales	enfermería universitaria	mejoría de enfermo	aportando experiencia de salud intercultural
cultivar distintas especies	estudiantes de arte, arquitectura y diseño	proporcionar materias primas para obras creativas	permitiendo explorar diversas texturas y colores de lo cultivado

### 3.3. Fase 3: Idear

Las siguientes tres sesiones (Figura 5) tienen por objetivo responder tres preguntas fundamentales para idear sistemas de cultivos vegetales indígenas.



**FASE 03- IDEAR**

**Sesión 07:** Espacialidad y territorio

**Sesión 08:** Sensorialidad en torno al cultivo vegetal

**Sesión 09:** Energía mapuche y energía no-mapuche

PIWKEYEWÚN

Figura 5. Síntesis de elementos de Fase 3 (elaboración propia).

Table 1. Examples provided to participants

Purpose	User	Impact	Scope
build an irrigation system	indigenous students	relate to green areas	allowing them to relax
medicinal herbs garden	university nursing office	improvement of patients	providing intercultural health experience
cultivate different species	students of art, architecture and design	provide raw materials for creative work	allowing the exploration of various textures and colors of what is cultivated

### 3.3. Phase 3: Ideate

The following three sessions (Figure 5) aim to answer three fundamental questions for devising indigenous vegetable cropping systems.



Figura 5. Synthesis of Phase 3 elements (source elaborated by author).

La primera, motivo de la séptima sesión, es aquella referida a la espacialidad y el territorio que han de ocupar las propuestas–oportunidades de los grupos del taller. Luego de una introducción a estos conceptos, tanto desde la academia como desde el *wallmapu* (el territorio de la nación mapuche), así como de una reflexión grupal en torno a la propia experiencia territorial de los participantes, estos designan uno o varios lugares dentro del campus universitario donde trabajarán. Dicha elección considera la identificación territorial, posibilidades de acceso, condiciones ambientales requeridas por los cultivos, entre otros elementos, identificados grupalmente a través de una cartografía participativa.

La octava sesión refiere a las sensorialidades que esperan ser conjugadas en los proyectos propuestos; en este sentido, diagnosticamos que mucho del agrodiseño simpatiza con estéticas heredadas de tradiciones noratlánticas, resultando en la diversificación de muchas cualidades formales posibles. A modo de explorar diversos aspectos organolépticos e interacciones sensoriales, entregamos insumos teóricos sobre sensorialidad (Ackerman 1992) a los participantes para, posteriormente, invitarlos a discutir y presentar aquellos requerimientos sensoriales que esperan plasmar en sus propuestas.

La novena sesión gira en torno a la energía que requiere ser movilizada para el funcionamiento de los proyectos. Se entrega información sobre el concepto de energía (*newen*) del pueblo mapuche, junto a ejemplos de proyectos energéticamente sustentables realizados junto a comunidades mapuche. Posteriormente, los participantes evalúan, grupalmente, qué fuentes de energía (solar, eólica, comunitaria, etc.) movilizarán las interacciones propuestas en sus proyectos.

## 4. Fase 4: conclusiones preliminares

El envío de este trabajo ocurre justo después de terminada la sesión 9; las últimas 3 sesiones quedan pendientes. En virtud de ello, aún no conocemos los requerimientos necesarios para abordar un proceso de prototipado efectivo para materializar aspectos de los proyectos presentados. Sin desmedro de lo anterior, proponemos destinar las tres últimas sesiones a trabajar, si la situación sanitaria lo permite, en torno a materiales sencillos de prototipado. De lo contrario, es posible re-presentar los proyectos mediante la construcción de infografías virtuales.

The first, the reason for the seventh session, is the one referring to the spatiality and the territory that the proposals-opportunities of the workshop groups must occupy. After an introduction to these concepts, both from the academy and from the *wallmapu* (the territory of the Mapuche nation), as well as a group reflection on the participants' own territorial experience, they designate one or several places within the university campus where they will work. This choice considers territorial identification, access possibilities, and environmental conditions required by the crops, among other elements, identified in groups through participatory mapping.

The eighth session refers to the sensorialities that hope to be combined in the proposed projects; in this, we diagnose that much of agro-design sympathizes with meanings inherited from North Atlantic traditions, resulting in the aesthetic diversification of many possible formal qualities. In order to explore various organoleptic aspects and sensory interactions, we deliver theoretical inputs on sensoriality (Ackerman1992) to the participants to subsequently invite them to discuss and present those sensory requirements that they hope to capture in their proposals.

The ninth session revolves around the energy that needs to be mobilized for the projects to function. Information is provided on the concept of energy (*newen*) of the Mapuche people, along with examples of energy-sustainable projects carried out together with Mapuche communities. Subsequently, the participants evaluate, as a group, which energy sources (solar, wind, community, etc.) will mobilize the proposed interactions in their projects.

#### 4. Phase 4: Preliminary Conclusions

This work was handed in just after the end of session 9; the last 3 sessions are pending. By virtue of this, we still do not know the necessary requirements to address an effective prototyping process to materialize aspects of the projects presented. Without prejudice to the above, we propose to allocate the last three sessions to work, if the health situation allows it, around simple prototyping materials. Otherwise, it is possible to represent the projects by building virtual infographics.

Presentamos así una propuesta metodológica y exploratoria, que esperamos que no solo permita a los participantes del proyecto Píwkeyewün reflexionar, discutir, idear y representar sistemas de cultivos vegetales que incluyan tecnologías digitales en conjunto con prácticas y sentidos que ellos consideren indígenas, sino también apuntamos a intentar que se replique de cierta forma en otros territorios y con otros pueblos. En efecto, pensamos que la realización de este tipo de procesos constituye una contribución al diseño de nuevas formas de cultivo vegetal y relaciones naturales adaptables a diversos territorios que estos pueblos ocupan en la actualidad, incluyendo espacios urbanos.

Las acciones recién mencionadas no solo posibilitan explorar mejoras prácticas en el abastecimiento de productos destinados al consumo alimenticio, medicinal y ritual de diversos pueblos originarios (y de personas no indígenas), sino que estas iniciativas también presentan el potencial de insertar vectores de innovación en las tradicionales —y muchas veces coloniales— concepciones de aquello que lo indígena puede (y debe) ser.

Es en esta última discusión que el codiseño puede ser operacionalizado como un canal para dotar de mayores niveles de autodeterminación a los diversos pueblos y colectivos, cuyas historias han estado y siguen estando sometidas a violencias coloniales, entre las cuales identificamos constricciones en torno a las posibilidades proyectuales e imaginativas de sus universos materiales.

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We thus present a methodological and exploratory proposal, which we hope will not only allow the participants of the Piwkeyewün project to reflect, discuss, devise, and represent vegetable farming systems that include digital technologies in conjunction with practices and meanings that they consider indigenous, but we also aim to try to replicate it in a certain way in other territories and with other peoples. Indeed, we think that the realization of this type of process constitutes a contribution to the design of new forms of vegetable cultivation and natural relationships adaptable to various territories that these peoples currently occupy, including urban spaces. The aforementioned actions not only make it possible to explore practical improvements in the supply of products for food, medicinal and ritual consumption by various indigenous peoples (and non-indigenous people as well), but these initiatives also have the potential to insert vectors of innovation in traditional – and often colonial – conceptions of what the indigenous can (and should) be. It is in this last discussion that co-design can be operated as a channel to provide greater levels of self-determination to the various peoples and collectives, whose histories have been and continue to be subjected to various colonial acts of violence, among which we identify constrictions around the projectual and imaginative possibilities of their material universes.

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# Proceso creativo y estudio morfológico funcional de un elemento transitorio inspirado en la naturaleza

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## RESUMEN

Es un hecho que la inclusión de la tecnología ha tenido un fuerte impacto en la forma de enseñar y aprender en todas las disciplinas. El arte y la arquitectura no son la excepción. El mundo entero ha experimentado cambios físicos, poblacionales, ideológicos, funcionales pero, sobre todo, en la rama tecnológica. Dicho cambio se aceleró y acentuó con la inesperada incursión de la pandemia COVID-19, la cual afectó nuestra forma de vivir, socializar y la manera en que el proceso enseñanza-aprendizaje se realiza. Es por ello que en esta contribución se muestra cómo, durante la pandemia, el proceso de diseño se vio obligado a transformarse. El ejercicio que se presenta consistió en un estudio morfológico realizado de forma híbrida, con modelos físicos y digitales. La metodología implementada permitió que la conceptualización de la idea se realizara tanto de forma individual como colaborativa. Se inició con dos elementos de la naturaleza, que fueron la base para una serie de bocetos y estudios formales que dieron como resultado propuestas volumétricas de un elemento efímero. El resultado final de la práctica fue la elaboración de prototipos y el modelado digital de un pabellón de 30 metros cúbicos por y para los estudiantes. Para

# Creative Process and Functional Morphological Study of a Transitory Element Inspired by Nature

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## ABSTRACT

It is a fact that the inclusion of technology has had a strong impact on the way of teaching and learning in all disciplines. Art and architecture are no exception. The entire world has experienced physical, ideological, functional, and population changes, but above all, in technology. This change was accelerated and accentuated by the unexpected incursion of the COVID-19 pandemic which affected our way of living, socializing, and the way in which the teaching-learning process is carried out. That is why this contribution shows how, during the pandemic, the design process was forced to transform. The exercise presented consisted of a morphological study carried out in a hybrid way, with physical and digital models. The implemented methodology allowed the conceptualization of the idea to be carried out both individually and collaboratively. It began with two elements from nature, which were the basis for a series of sketches and formal studies that resulted in volumetric proposals for an ephemeral element. The final result of the practice was the elaboration of prototypes

efectos académicos el objeto fue ubicado en el campus central de la Universidad de Monterrey, México, pero su belleza y estructura pueden tener cualquier escenario, ser utilizados como resguardo en momentos de descanso o bien únicamente ser observados en cuanto a su carácter estético formal.

**Palabras clave:** Abstracción, arquitectura efímera, creatividad, estudio morfológico, pabellón

## 1. Introducción

El siglo XXI ha sido testigo del *boom* digital que se incrementó en los últimos veinte meses, cuando, a partir de la contingencia global por COVID-19, de alguna forma nos vimos obligados a hacer uso de las diferentes plataformas digitales que concentraron nuestras actividades educativas, laborales y sociales en una pantalla, viviendo una nueva normalidad a la que algunos no se terminan de acostumbrar. Lo que se conocía como normal cambió y nuestros procesos creativos tuvieron que adaptarse a las nuevas herramientas digitales y a una realidad en la que lo tangible se mezcla inminente con lo virtual.

A pesar de la contingencia, el proceso enseñanza-aprendizaje debía continuar a través de otras estrategias pero sin perder el objetivo primordial que, en este caso específico, era diseñar un objeto arquitectónico a través de una serie de estudios morfológicos basados en dos elementos de la naturaleza. El ejercicio se considera un proyecto que integra la aplicación de teoría relacionada con los elementos y principios de diseño y a la obtención de conocimientos a través de la práctica del proceso creativo para lograr una solución funcional. El resultado final es el diseño de un objeto de equipamiento urbano que inicialmente sería ubicado dentro de las instalaciones del campus central de la Universidad de Monterrey. El análisis de sitio fue enfocado a esta ubicación, sin embargo también se consideró que el objeto transitorio podría ser replicado para posteriormente ser ubicado en cualquier parque urbano o espacio público, esto, debido a sus características de estructura, escala, montaje y flexibilidad espacial.



and the digital modeling of a pavilion of 30 cubic meters by and for the students. For academic purposes, the object was located on the central campus of the University of Monterrey, Mexico, but its beauty and structure can have any setting, be used as shelter in moments of rest, or only be observed in terms of its formal aesthetic character.

**Keywords:** Abstraction, ephemeral architecture, creativity, morphological study, pavilion.

## 1. Introduction

The 21st century has witnessed the digital boom that has increased in the last twenty months, when, as a result of the global contingency due to COVID-19, we were somehow forced to make use of the different digital platforms that concentrated our educational, work, and social activities on a screen, living a new normality to which some have not got used to yet. What was known as normal changed and our creative processes had to adapt to the new digital tools and to a reality in which the tangible mixes imminently with the virtual.

Despite this contingency, the teaching-learning process had to continue through other strategies but without losing the primary objective which, in this specific case, was to design an architectural object through a series of morphological studies based on two elements of nature. The exercise is considered a project that integrates the application of theory related to the elements and principles of design and the acquisition of knowledge through the practice of the creative process to achieve a functional solution. The end result is the design of an urban equipment object that would initially be located within the facilities of the central campus of the University of Monterrey. The site analysis was focused on this location; however, it was also considered that the transitory object could be replicated to later be located in any urban park or public space, due to its characteristics of structure, scale, assembly, and spatial flexibility.

## 2. La creatividad en tiempos de pandemia

Ken Robinson define la creatividad como «el proceso de desarrollar ideas originales que tienen valor» (Robinson 2017). De hecho, señala que el sistema educativo debe de replantearse a modo de fomentar la creatividad en las actividades académicas para que al final del recorrido educativo las personas sean más flexibles, adaptables y propensas al pensamiento crítico. Csikszentmihalyi sostiene que la creatividad es cualquier acto, idea o producto que cambia un dominio ya existente o lo transforma en algo nuevo, como se muestra en la figura 1. Por lo tanto una persona creativa es aquella que cambia un dominio o crea uno nuevo a través de sus actos o pensamientos. Este cambio de dominio corresponde a un proceso creativo.

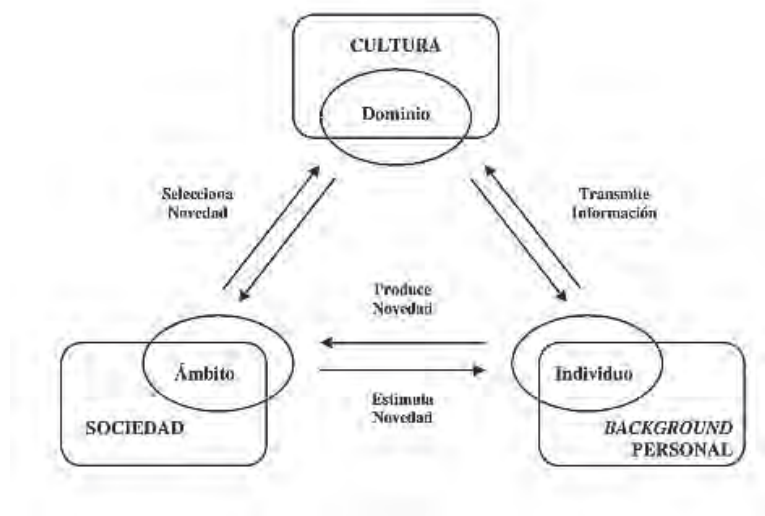


Figura 1. El modelo de creatividad Csikszentmihalyi, *Handbook of Creativity* (Cambridge University Press, 1999), 315.

## 2. Creativity in Pandemic Times

Ken Robinson defines creativity as “the process of developing original ideas that have value” (Robinson 2017). In fact, he points out that the educational system must be rethought in order to encourage creativity in academic activities so that at the end of the educational journey people are more flexible, adaptable, and prone to critical thinking. Csíkszentmihályi argues that creativity is any act, idea, or product that changes an existing domain or transforms it into something new, as shown in figure 1. Therefore, a creative person is one who changes a domain or creates a new one through their actions or thoughts. This change of domain corresponds to a creative process.

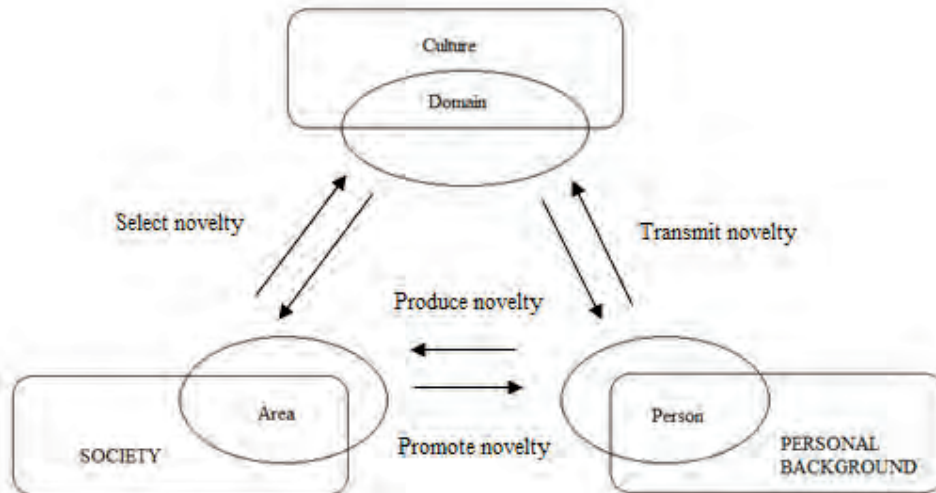


Figure 1. The Csikszentmihalyi creativity model, *Handbook of Creativity* (Cambridge University Press, 1999), 315.

En tiempos de pandemia tanto estudiantes como profesores debieron cambiar sus dinámicas didácticas y grupales para transmitir el mensaje y guiar a los estudiantes a través de una pantalla. La dinámica para el curso Elementos de la Arquitectura se basó en la observación, el análisis y la reinterpretación de lo existente utilizando la participación activa y colaborativa de los estudiantes a través de plataformas virtuales. Tal como lo propone Ken Robinson, la estrategia debe enfocarse en promover prácticas dinámicas y significativas de aprendizaje a través de los sentidos y la observación, que es lo que él llama aprendizaje en tres dimensiones (Robinson 2015).

## 2.1. El proceso creativo

Cuando se habla del proceso creativo se debe mencionar la teoría de pensamiento lateral de Edward de Bono, quien asegura que el pensamiento creativo es una habilidad que debe ser estimulada y desarrollada, tanto en lo individual como en lo colectivo. De Bono menciona también las consecuencias que tiene el planteamiento de soluciones regidas únicamente por procesos ya trazados, que van de certeza en certeza. Si estos procesos se ejecutan de una forma tradicional, es decir, de una manera en la que no se desarrolla un sistema de posibilidades, el resultado es la obtención de soluciones poco creativas. Por lo tanto, esto invita a que la innovación esté basada en el pensamiento creativo que combina: una hipótesis, la especulación y la imaginación (Pablo Alée 2010).

De esta forma se hace mención al pensamiento lateral que propone De Bono y que representa un camino alternativo a aquel recorrido principal que se seguiría en un razonamiento ya trazado, simétrico y regularmente ya comprobado. De esta forma, De Bono sugiere que se provoquen soluciones inusuales que representarían el «pensar fuera de la caja» y se traducirían en una idea o varias ideas innovadoras, completamente fuera de las restricciones, preconceptos ideas, hábitos y percepciones preestablecidos.

Para el curso Elementos de la Arquitectura se propone una fusión entre dos elementos de la naturaleza que en una situación tradicional no serían fusionados y que poseen pocas cosas en común. Esto se ampliará en la parte de metodología donde se describen los criterios de selección de los elementos de la naturaleza que se va a estudiar.

In times of pandemic, both students and teachers had to change their didactic and group dynamics to transmit the message and guide students through a screen. The dynamics for the Elements of Architecture course were based on the observation, analysis, and reinterpretation of the existing using the active and collaborative participation of students through virtual platforms. As Ken Robinson proposes, the strategy should focus on promoting dynamic and meaningful learning practices through the senses and observation, which is what he calls three-dimensional learning (Robinson 2015).

## 2.1. The Creative Process

When talking about the creative process, Edward de Bono's theory of lateral thinking should be mentioned, which asserts that creative thinking is a skill that must be stimulated and developed, both individually and collectively. De Bono also mentions the consequences of the solutions approach governed solely by processes already traced, which go from certainty to certainty. If these processes are executed in a traditional way, that is, in a way in which a system of possibilities is not developed, the result will be not very creative solutions. Therefore, this prompts innovation to be based on creative thinking that combines a hypothesis, speculation, and imagination (Pablo Alée 2010).

In this way, the lateral thinking that De Bono proposes can be applied and this represents an alternative path to that main route that would be followed in an already traced, symmetrical, and regularly verified reasoning. De Bono suggests eliciting unusual solutions that would represent "thinking outside the box" and would result in an innovative idea or ideas, completely outside the pre-established restrictions, preconceptions, ideas, habits, and perceptions.

For the Elements of Architecture course, a fusion is proposed between two elements of nature that in a traditional situation would not be merged and that have few things in common. This will be expanded in the methodology part where the selection criteria of the elements of nature to be studied are described.

## 2.2. Fases del proceso creativo

Los procesos cognitivos juegan un papel importante en el proceso creativo. Ningún ser humano parte de cero al momento de tener una idea innovadora. Siempre se recurre a la base de datos que poseemos para mejorar procesos, objetos o ideas, o bien, a fusionar elementos para obtener un resultado con una función esperada. La creatividad y la invención están directamente conectadas a la necesidad, ya sea de un objeto, proceso, idea o emoción. La función es también una variable a considerar dentro de este proceso porque, si algo no funciona, entonces inicia el proceso de diseño en el que se estudian posibles soluciones, se propone, se prueba y se cambia o bien se mejora un elemento o idea. Es por ello que el proceso de diseño es un proceso dinámico, cambiante, que asimilamos de forma natural y sabemos que es parte de la constante transformación que vive el mundo actual. Estos procesos se presentan, incluso, en las rutinas cotidianas más simples del ser humano. Según Wallas, el proceso creativo consta de cuatro fases (figura 2).



Figura 2. Elaboración propia con base en Wallas, G., “«Fases del Pensamiento creativo»», en *The Art of Thought* (Solis Press, 2014), 204.

## 2.2. Phases of the Creative Process

Cognitive processes play an important role in the creative process. No human being starts from scratch when they have an innovative idea. The database we have is always used to improve processes, objects, or ideas, or to merge elements to obtain a result with an expected function. Creativity and invention are directly connected to the need, be it for an object, process, idea, or emotion. The function is also a variable to consider within this process because, if something does not work, then the design process begins in which possible solutions are studied, proposed, tested and an element or idea is changed or improved. That is why the design process is a dynamic, changing process that we assimilate naturally and we know that it is part of the constant transformation that the world is experiencing today. These processes occur even in the simplest daily routines of human beings. According to Wallas, the creative process consists of four phases (figure 2).

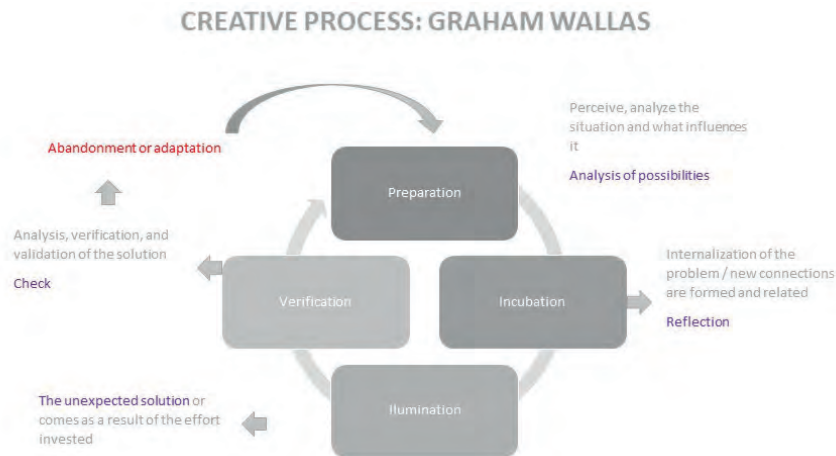


Figure 2. Own elaboration based on Wallas, G. "Phases of Creative Thinking", in *The Art of Thought* (Solis Press, 2014), 204.

Según Csikszentmihalyi, el proceso creativo presentado en la figura 3 difiere de la propuesta de Wallas en que la fase de evaluación es una autocrítica del proceso. Además incluye la concretización de la idea, la elaboración y materialización del elemento para su posterior difusión o para su modificación.



Figura 3. Elaboración propia con base en «Implication of a Systems Perspective for the Study of Creativity», en. R.J. Sternberg (Ed.), *Handbook of Creativity* (Cambridge University Press, 1999).

### 2.3. El proceso de diseño

Para la resolución de problemas, Bruno Munari utiliza el método proyectual que consiste en una serie de pasos necesarios que deben seguir un orden lógico dictado por la experiencia del individuo. El método se hace importante porque para todo diseñador es vital decidir cómo abordar el problema de diseño. Esto podrá hacerse únicamente al identificar cuál es el verdadero problema de diseño que deberá ser



According to Csíkszentmihályi, the creative process presented in Figure 3 differs from Wallas' proposal in that the evaluation phase is a self-critique of the process. It also includes the concretization of the idea, the elaboration, and materialization of the element for its later diffusion or for its modification.

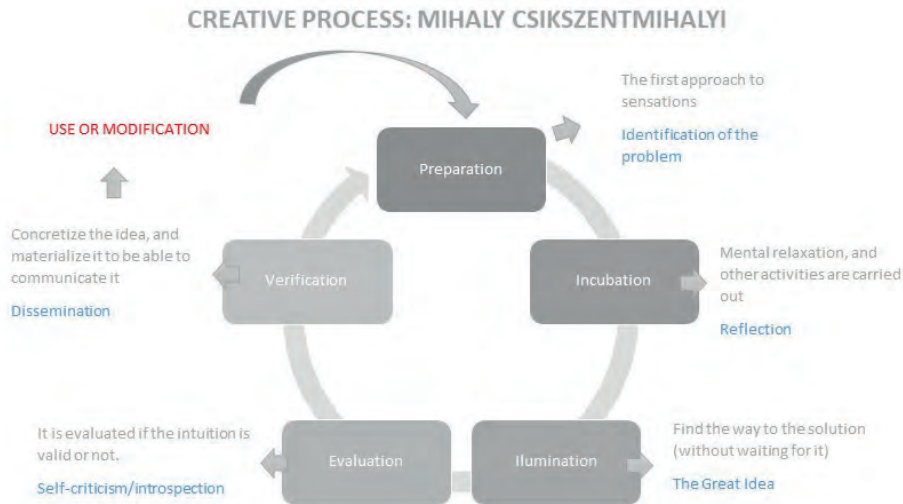


Figure 3. Own elaboration based on “Implication of a systems perspective for the study of creativity”, in R. J. Sternberg (Ed.), *Handbook of Creativity* (Cambridge University Press, 1999).

### 2.3. The Design Process

For problem-solving, Bruno Munari uses the project method which consists of a series of necessary steps that must follow a logical order dictated by the experience of the individual. The method becomes important because for every designer it is vital to decide how to approach the design problem. This can only be done by identifying what is the real design problem that needs to be solved.

solucionado. Dicha definición del problema deberá hacerse independientemente de que sea un proceso resolutivo individual, colectivo o combinado. Munari propone un método lineal formado por doce pasos. Luego de identificar el problema de diseño se proseguirá con el estudio de los elementos que lo definen, las variables y la recopilación de datos para plantear las posibles soluciones. En la figura 4 se muestra el proceso y sus pasos.

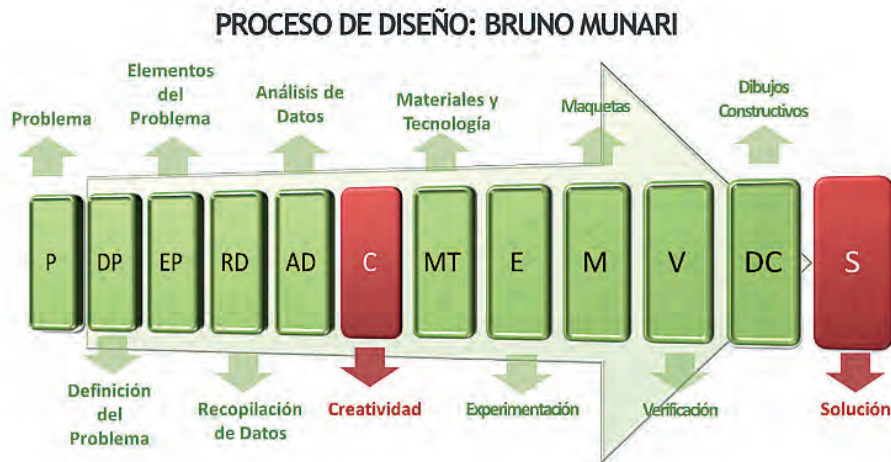


Figura 4. Elaboración propia con base en B. Munari, *¿Cómo nacen los objetos? Apuntes para una metodología Proyectual* (Barcelona: Gustavo Gilli, 2016).

### 3. Metodología de trabajo

El problema de diseño surge de la necesidad de tener un lugar, dentro del campus universitario, en el que una o dos personas puedan interactuar resguardándose de los elementos naturales como la lluvia pero estando siempre en contacto con en el espacio público. El objetivo primordial del ejercicio es diseñar un elemento efímero de 30 metros cuadrados que pudiera ser utilizado como área de reposo. Este debía

This definition of the problem must be done regardless of whether it is an individual, collective, or combined resolution process. Munari proposes a linear method consisting of twelve steps. After identifying the design problem, we will continue with the study of the elements that define it, the variables, and the collection of data to propose possible solutions.

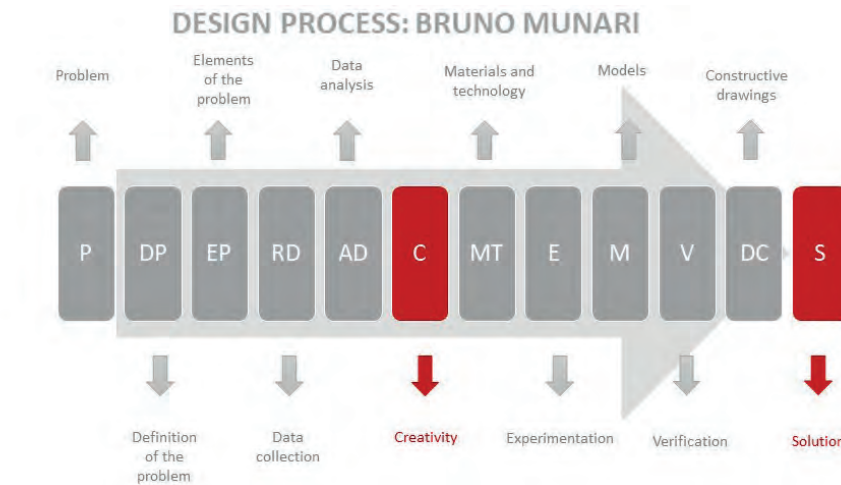


Figure 4. Own elaboration based on the book: B. Munari, *How are Objects Born? Notes for a Project Methodology* (Barcelona: Gustavo Gilli, 2016).

### 3. Work Methodology

The design problem arises from the need to have a place, within the university campus, in which one or two people can interact while sheltering from natural elements such as rain but always being in contact with the public space. The main objective of the exercise is to design an ephemeral element of 30 square meters that could be used as a resting area. This had to respond to a morphological



study that involved processes of abstraction of elements of nature and a fusion of them. It is this morphological approach of unconventional fusion that forces us to change the linear design methodology proposed by Munari in order to prioritize experimentation from an early stage. For this specific case, it was decided that the work teams would have two or three members. As already mentioned, the most significant change is that, in this exercise, the experimentation phase proposed by Munari starts from a preliminary phase. This experimentation is based on a series of two-dimensional and three-dimensional abstractions made by each student. Figure 5 shows the new methodological scheme to elaborate the proposal of the morphological study carried out in teams of three members and done 100% online.

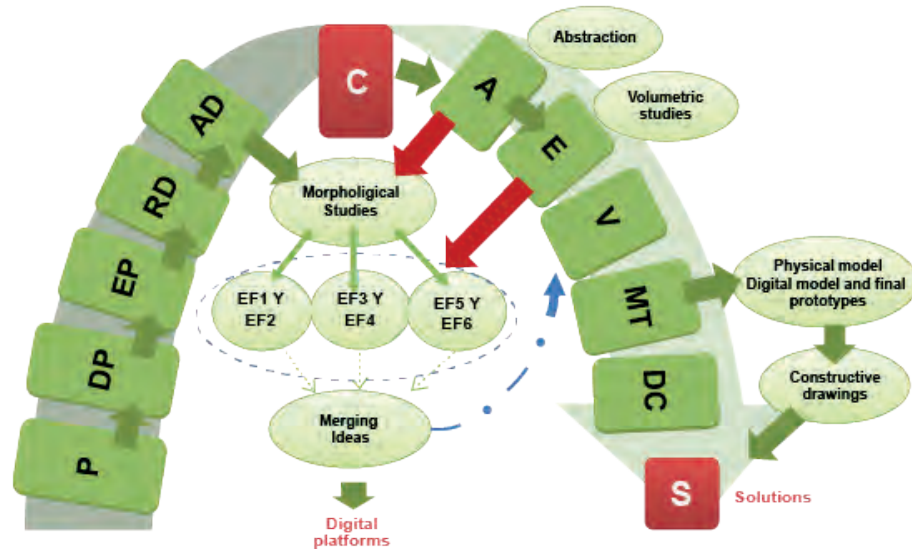


Figure 5. Own elaboration. Change in work methodology for morphological study exercise. “Elements of Architecture” Course (Spring 2021).

### 3.1. Fases del proyecto

En un ejercicio elaborado de forma presencial, esta práctica hubiese contado con dos fases, ambas colaborativas. En la primera, el equipo realizaría la parte de investigación y estudio del problema de diseño y sus variables para la posterior definición volumétrica del sistema que se va a utilizar. Sin embargo, la metodología y la dinámica de seguimiento de la práctica fueron definidas por la modalidad en la cual nos vimos obligados a trabajar. Al trabajar completamente de manera virtual se tuvo que agregar una fase preliminar individual, en la cual cada estudiante hacía una serie de exploraciones morfológicas que después comparaba, discutía y evaluaba con su equipo de trabajo. Esta decisión se tomó debido a que en Nuevo León, México estaba completamente prohibido tener cualquier tipo de interacción o actividad presencial en el campus, medida tomada para evitar los contagios.

Es por ello que en esta práctica, el proyecto involucraba tres fases. La primera fase consistía en un estudio morfológico individual en el que cada estudiante elaboraba una serie de abstracciones y bocetos de posibles soluciones morfológicas para posteriormente proponer soluciones volumétricas a través de maquetas de estudio a escala. La segunda fase consistía en elegir una de las propuestas y buscar mejorarla a través de la conformación de componentes. Cada estudiante propuso un módulo que podría cambiar de forma y tamaño para conformar el elemento arquitectónico. Se realizaron pruebas de uniones y creación de supermódulos para decidir qué opción era la más adecuada y resistente. La tercera fase fue la última etapa del proyecto que consistía en la elaboración de prototipos constructivos a escala que permitieran analizar el adecuado tratamiento de la materialidad del elemento, considerando que este se colocaría en el exterior. Se trabajó en el despiece del elemento, la cuantificación, planificación y el modelado definitivo.

### 3.2. Trabajo individual y colaborativo en modalidad en línea

Bien se sabe que el estudio y dedicación en cada fase del proyecto son determinantes para su éxito. La selección de las herramientas digitales es fundamental para la realización de la propuesta. Actualmente el abanico de opciones de soporte para representar una idea de diseño es muy amplio, pues en-

### 3.1. Project Phases

In an exercise prepared in person, this practice would have had two phases, both collaborative. In the first one, the team would carry out the research and study of the design problem and its variables for the subsequent volumetric definition of the system to be used. However, the methodology and dynamics of monitoring the practice were defined by the modality in which we were forced to work. By working completely virtually, an individual preliminary phase had to be added, in which each student made a series of morphological explorations that were later compared, discussed, and evaluated with their work team. This decision was made because in Nuevo León, Mexico it was completely prohibited to have any type of interaction or face-to-face activity on campus, a measure taken to avoid contagion.

That is why in this practice, the project involved three phases. The first phase consisted of an individual morphological study in which each student elaborated a series of abstractions and sketches of possible morphological solutions to subsequently propose volumetric solutions through scale study models. The second phase consisted of choosing one of the proposals and seeking to improve it through the formation of components. Each student proposed a module that could change shape and size to form the architectural element. Joint tests and super module creation were carried out to decide which option was the most suitable and resistant. The third phase was the last stage of the project which consisted of the elaboration of constructive prototypes to scale that would allow analyzing the adequate treatment of the materiality of the element, considering that it would be placed outside. We worked on the breakdown of the element, quantification, planning, and final modeling.

### 3.2. Individual and Collaborative Work in Online Mode

It is well known that the study and dedication in each phase of the project are decisive for its success. The selection of digital tools is essential for the realization of the proposal. Currently, the range of support options to represent a design idea is very wide, as we find vector programs, modeling



contramos programas vectoriales, de modelado y también herramientas de edición como Photoshop. Dentro del proceso presentado en la figura 6, se describe la selección de *software* que fue utilizado en el proceso de diseño como apoyo gráfico para el desarrollo del proyecto artístico–arquitectónico.

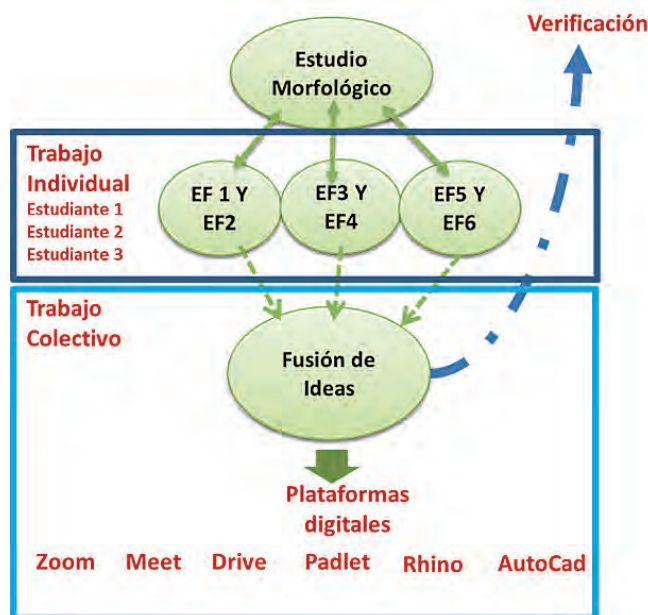


Figura 6. Elaboración propia. Esquema de trabajo en las diferentes fases de trabajo. Curso Elementos de la Arquitectura (primavera 2021).

Como se mencionó anteriormente, cada fase se realizó teniendo exclusivamente interacciones virtuales. Para las reuniones se utilizaron sesiones sincrónicas en la plataforma Zoom y se utilizó Google Meet como apoyo. Para compartir información y editar archivos en tiempo real se utilizó la nube Drive y tam-



programs and also editing tools such as Photoshop. Within the process presented in figure 6, the selection of software that was used in the design process as graphic support for the development of the artistic-architectural project is described.

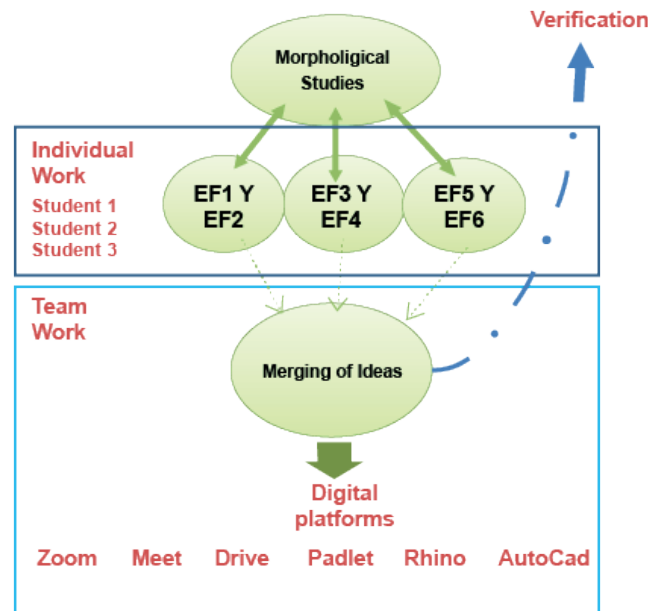


Figure 6. Own elaboration. Scheme of work in the different phases of work. “Elements of Architecture” Course (Spring 2021).

As mentioned above, each phase was performed exclusively through virtual interactions. For the meetings, synchronous sessions were used on the Zoom platform and Google Meet was used as support. To share information and edit files in real-time, the Drive cloud was used as well as the

bién la plataforma Padlet (esta última funciona como un muro virtual que permite que todos equipos puedan visualizar las propuestas del resto de grupos del salón). También se utilizaron otros tipos de *software* que permitieron el modelado digital de las propuestas durante todas las fases del proyecto, desde la propuesta preliminar hasta el proyecto ejecutivo y su respectivo despiece. Estos programas fueron SketchUp, Rhino, Grasshopper y AutoCAD.

El modelado digital fue importante, sin embargo, las etapas de realización de bocetos, planos y presentaciones hechas a mano fueron utilizadas como punto de partida para madurar la idea final. El trabajo a mano alzada tuvo una doble función: la primera fue vincular los cursos de dibujo y la segunda buscaba que el estudiante desarrollara la capacidad de observación y la práctica constante como complemento en el entrenamiento del uso del resto de los sentidos y desarrollo de destrezas para fomentar el aprendizaje en tres dimensiones, como menciona Robinson en su libro *Escuelas creativas*. Fue requisito del proyecto que en sus primeras fases los estudiantes experimentaran ejercicios de abstracción a través de bocetos rápidos y exploraran la materialidad en maquetas físicas conceptuales antes de plasmar sus ideas en forma digital.

## 4. Resultados

### 4.1. Fase 1: Recopilación de datos y esquematización de ideas morfológicas

En esta fase los estudiantes, individualmente, recopilan datos del contexto, las variables climáticas, eligen los elementos de la naturaleza que serán fusionados e inician la exploración morfológica a través de abstracciones de la fusión de los elementos elegidos. En este caso, los elementos elegidos fueron la flor *Strelitzia reginae* y el saltamontes. Se inicia por la etapa de realización de bocetos (o «bocetaje») para explorar las posibilidades formales que tiene cada elemento. Se determina que la flor posee una asimetría muy marcada y que en el saltamontes prevalece una estructura segmentada, estas dos características serán las bases para las diferentes propuestas volumétricas (figuras 7 y 8).

Padlet platform (the latter works as a virtual wall that allows all teams to view the proposals of the rest of the groups in the room). Other types of software were also used that allowed the digital modeling of the proposals during all phases of the project, from the preliminary proposal to the final project and its respective breakdown. These programs were SketchUp, Rhino, Grasshopper, and AutoCAD.

Digital modeling was important, however, the stages of making sketches, plans, and presentations made by hand were used as a starting point to mature the final idea. The freehand work had a double function: the first was to link the drawing courses and the second sought for the student to develop the capacity for observation and constant practice as a complement in training the use of the rest of the senses and the development of skills to encourage learning in three dimensions, as Robinson mentions in his book *Creative Schools*. It was a requirement of the project that in its early phases the students experimented with abstraction exercises through quick sketches and explored materiality in conceptual physical models before translating their ideas into digital form.

## 4. Results

### 4.1. Phase 1: Data Collection and Mapping of Morphological Ideas

In this phase, the students, individually, collect data on the context, and the climatic variables, choose the elements of nature that will be merged, and begin the morphological exploration through abstractions of the fusion of the chosen elements. In this case, the chosen elements were the *Strelitzia Reginae* flower and the grasshopper. It begins with the stage of making sketches (or “sketch”) to explore the formal possibilities that each element has. It is determined that the flower has a very marked asymmetry and that a segmented structure prevails in the grasshopper, these two characteristics will be the basis for the different volumetric proposals.

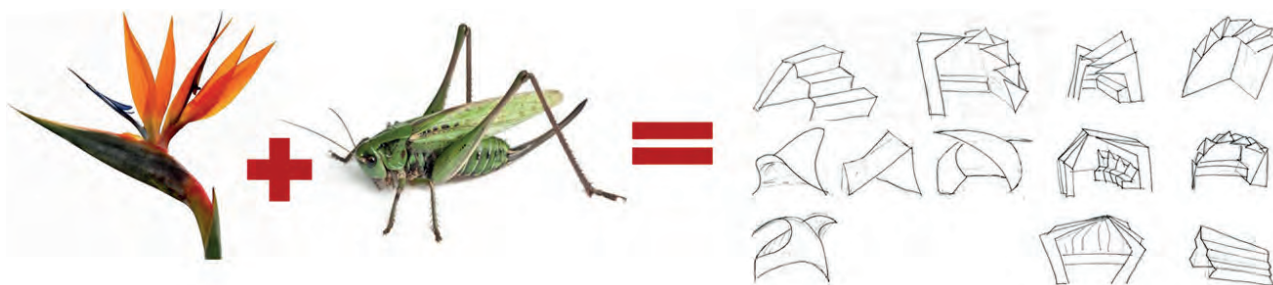


Figura 7. Forodefotos.com. Imagen Strelizia. (Recuperado: <https://www.pinterest.es/pin/178736678932047621/>) Geniolandia.com. Imagen de saltamontes. (Recuperado: <https://www.pinterest.es/pin/398779742012745452/>). Tamez. E. (2021) Informe Fase 1. Bocetos de estudio morfológico. Curso Elementos de la Arquitectura. Primavera 2021.



Figura 8. Tamez. E., Lankenau, N. (2021) Informe Grupal Fase 1. Modelos de estudio morfológico. Curso Elementos de la Arquitectura. Primavera 2021. Universidad de Monterrey. NL, México.

## 4.2. Fase 2: Selección de propuesta morfológica

En esta fase cada estudiante ha realizado al menos 4 exploraciones morfológicas en maquetas de estudio a escala 1/20 y ya ha estudiado el tipo de componente que utilizará en su propuesta final e individualmente elige la solución volumétrica que más se adapta a los requerimientos del ejercicio. La maqueta elegida se presenta como propuesta individual al equipo de trabajo. Esta ya cuenta con la selección de uno o varios componentes que son los que darán estabilidad y a la vez porosidad al sistema. El equipo selecciona la mejor propuesta y discute las modificaciones y mejoras que deben realizarse para que el sistema funcione en un ambiente exterior expuesto a las variables y condiciones climáticas del sitio que fueron estudiadas en fase 1.

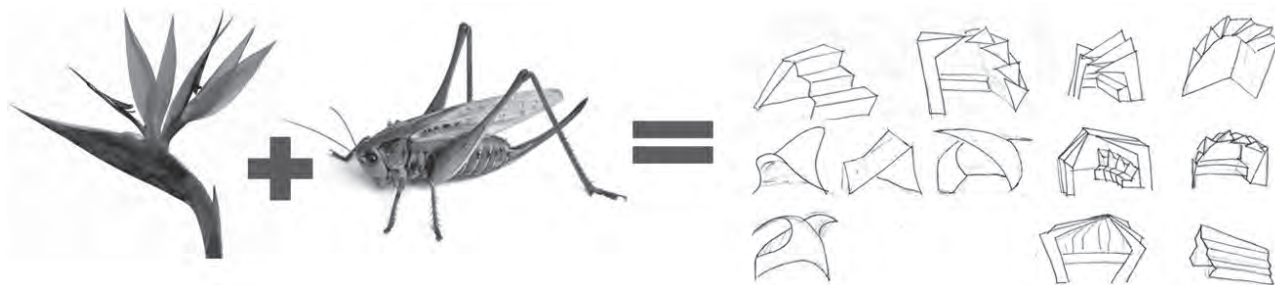


Figure 7. Forodefotos.com. Strelizia image <https://www.pinterest.es/pin/178736678932047621/>  
 Geniolandia.com. Grasshopper image <https://www.pinterest.es/pin/398779742012745452/>.  
 Sieve. E. (2021) Phase 1 report. Morphological study sketches. "Elements of Architecture"  
 Course (Spring 2021).



Figure 8. Sieve. E., Lankenau, N. (2021) Group Report Phase 1. Morphological study models. "Elements of Architecture" Course (Spring 2021). University of Monterrey, Mexico.

## 4.2. Phase 2: Selection of Morphological Proposal

In this phase, each student has carried out at least 4 morphological explorations on 1/20 scale study models and has already studied the type of component that will be used in their final proposal and individually chooses the volumetric solution that best suits the requirements of the exercise. The chosen model is presented as an individual proposal to the work team. This already has the selection of one or several components that are the ones that will give stability and at the same time porosity to the system. The team selects the best proposal and discusses the modifications and improvements that must be made so that the system works in an outdoor environment exposed to the climatic variables and conditions of the site that were studied in phase 1.



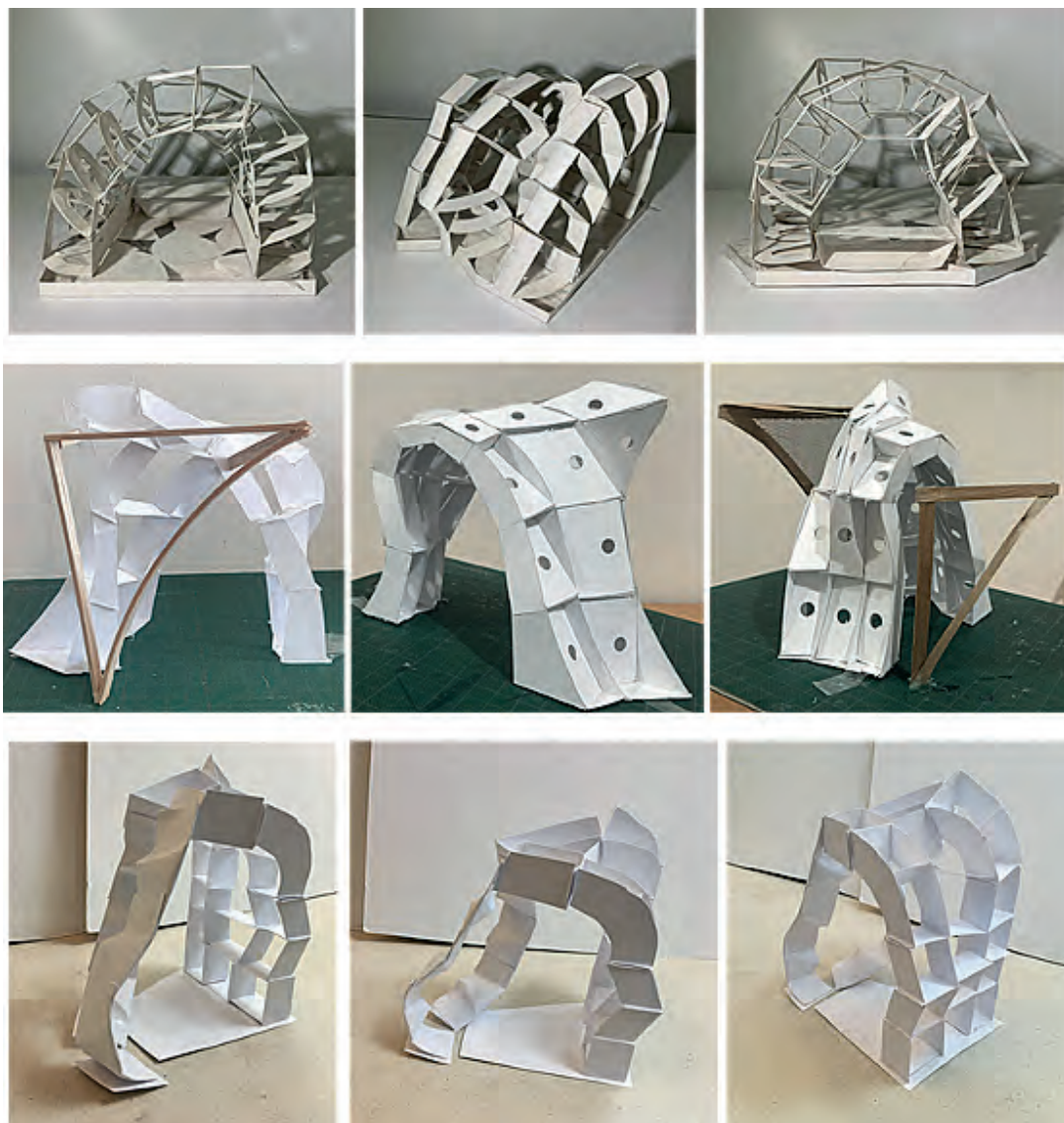


Figura 9. Tamez. E., Lankenau, N., Campusano. A. (2021) Informe Grupal Fase 2. Modelos de estudio morfológico con componentes. Curso Elementos de la Arquitectura. Primavera 2021. Universidad de Monterrey. NL, México.

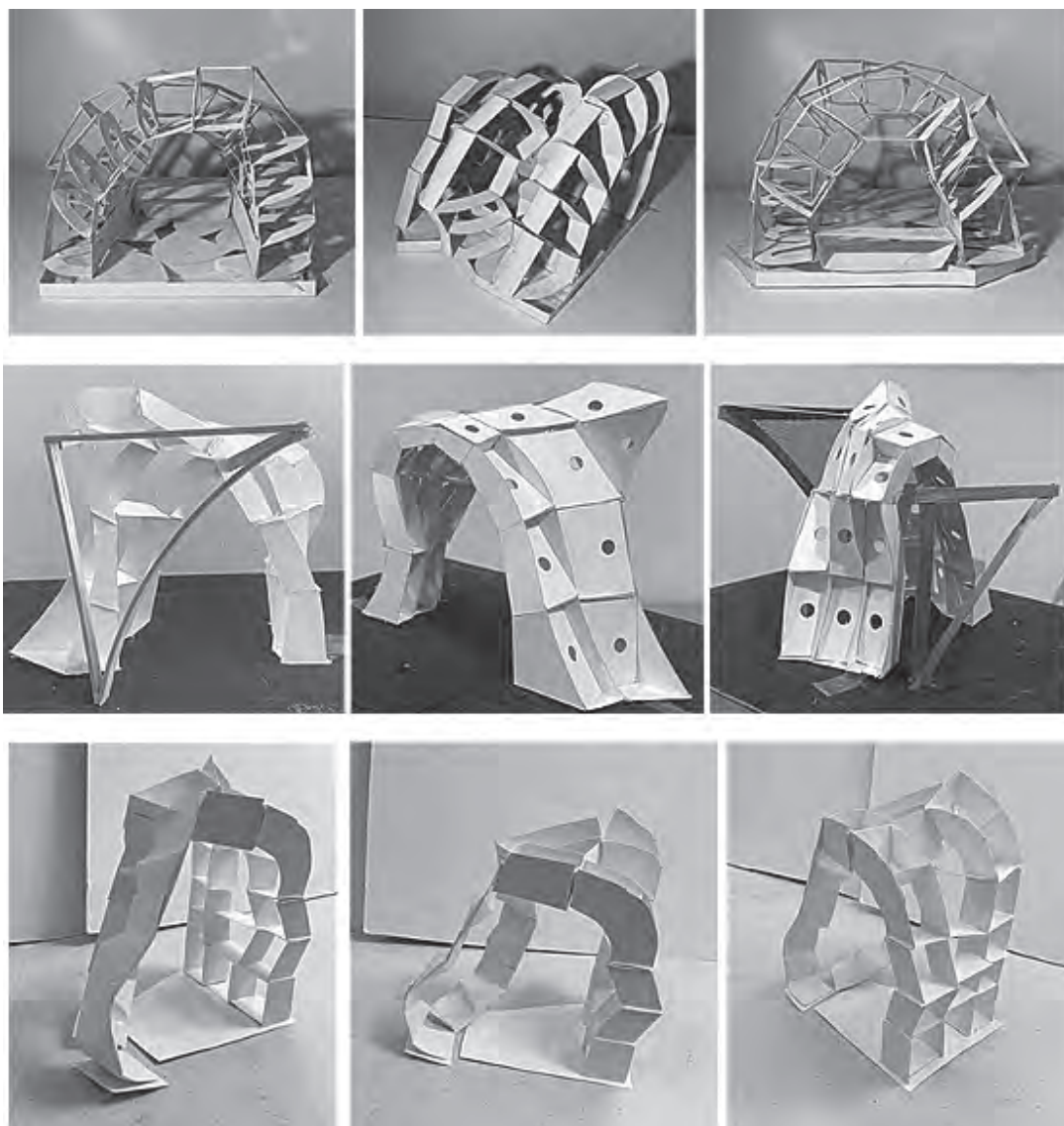


Figure 9. Sieve, E., Lankenau, N., Campusano, A. (2021) Phase 2 Group Report. Morphological Study Models with Components. "Elements of Architecture" Course (Spring 2021). University of Monterrey, Mexico.

### 4.3. Fase 3: Proyecto ejecutivo

La fase 3 corresponde al proyecto ejecutivo del objeto arquitectónico. En esta fase se elaboran prototipos a escala natural de la propuesta final. Si la estructura es estable, se procede con el modelado digital final. Con esta información lista, se obtiene el despiece, la cuantificación del material y el presupuesto. Se elaboran los planos constructivos finales indicando el tipo de ensamble que se va a utilizar y en las últimas dos sesiones se elabora una lámina resumen explicando el proceso de trabajo y el resultado final. Además, como se muestra en la figura 10, se incluyen al estudio las simulaciones del objeto en las diferentes estaciones del año para mostrar la injerencia de la luz y las sombras proyectadas.

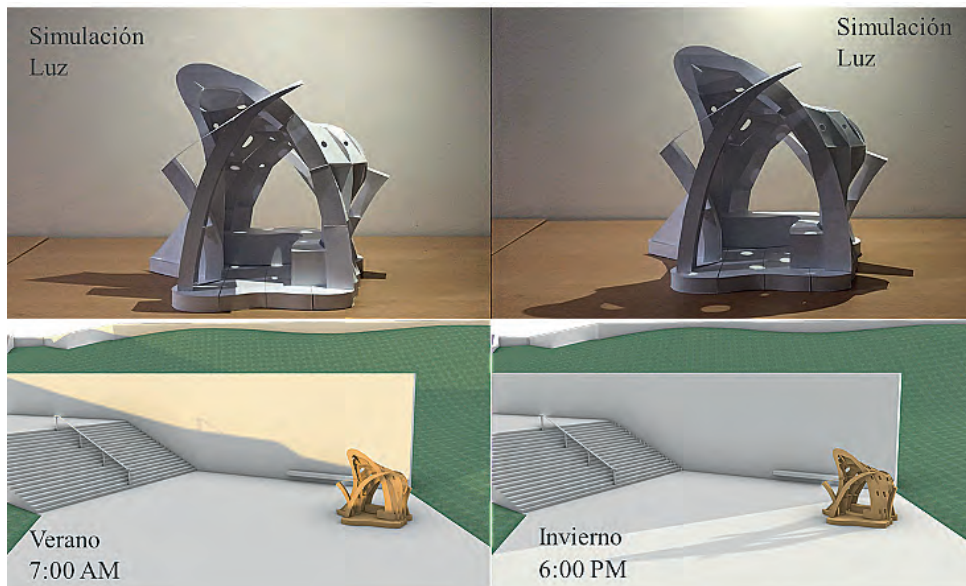


Figura 10. Tamez, E., Lankenau, N. (2021) Informe Grupal Fase 3. Estudio de luz y sombra *in situ*. Curso Elementos de la Arquitectura. Primavera 2021. Universidad de Monterrey. NL, México.



### 4.3. Phase 3: Executive Project

Phase 3 corresponds to the executive project of the architectural object. In this phase, full-scale prototypes of the final proposal are made. If the structure is stable, the final digital modeling proceeds. With this information ready, the cutting, the quantification of the material, and the budget are obtained. The final construction plans are prepared indicating the type of assembly to be used and in the last two sessions, a summary sheet is prepared to explain the work process and the final result. In addition, as shown in figure 10, the simulations of the object in the different seasons of the year are included in the study to show the interference of light and projected shadows.

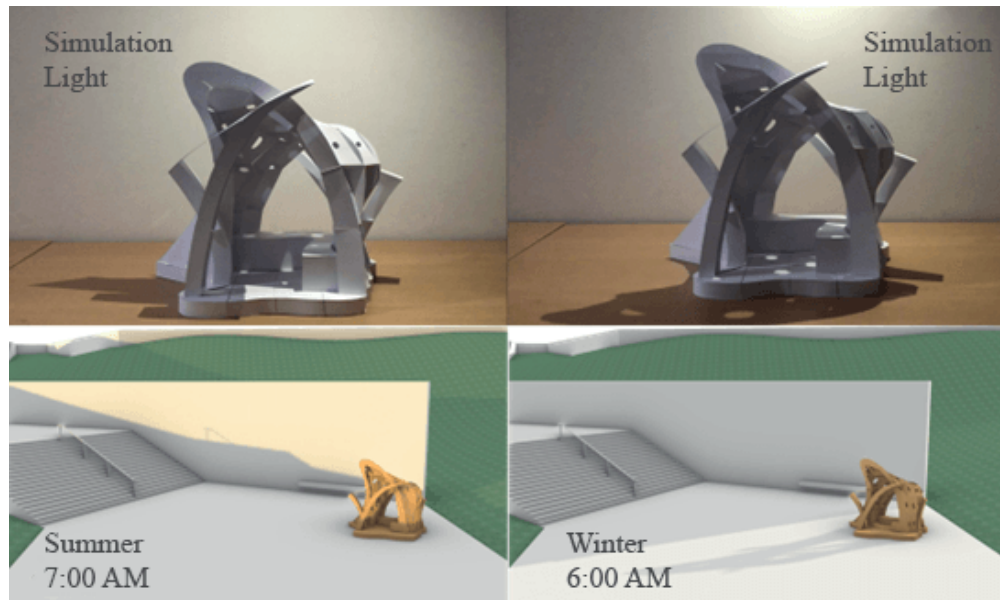


Figure 10. Sieve, E., Lankenau, N. (2021) Group Report Phase 3. Study of Light and Shadow *in situ*. “Elements of Architecture” Course (Spring 2021). University of Monterrey, Mexico.

En este proceso, los estudiantes decidieron realizar un fotomontaje en el cual interactuaban con la el objeto proyectado (figura 11).

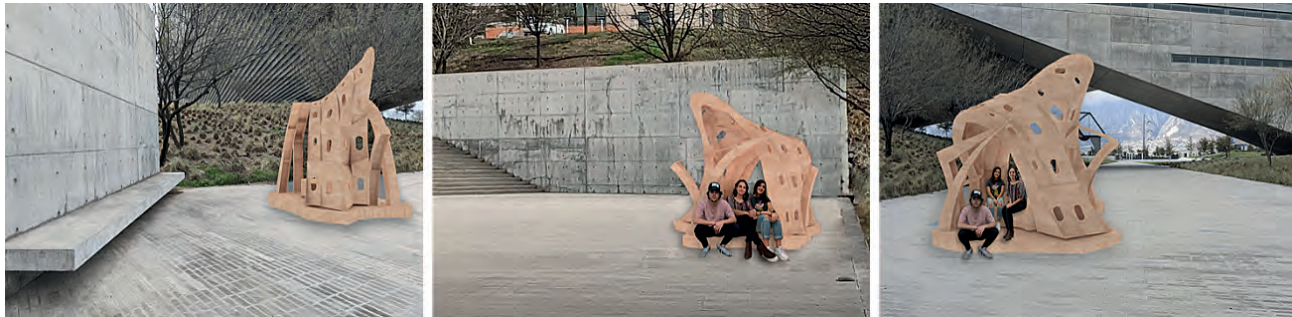


Figura 11. Tamez. E., Lankenau, N., Campusano. A. (2021) Informe Grupal Fase 3. Fotomontaje de Propuesta final en Campus. Curso Elementos de la Arquitectura. Primavera 2021. Universidad de Monterrey. NL, México.

## 5. Conclusión

Se concluye que fue positivo realizar el cambio al método proyectual, propuesto por Munari, en la primera fase del proyecto. Incluir modelos de estudio en la primera parte y no hasta el final permitió que el proceso creativo se fortaleciera. Un factor determinante en el proceso de estudio morfológico fueron los ejercicios de abstracción realizados individualmente y las exploraciones bidimensionales y tridimensionales que cada estudiante propuso para la solución del objeto arquitectónico en la fase dos. Estos permitieron un estudio profundo en el que cada estudiante aportó elementos importantes para la solución y posterior construcción de prototipos a través de componentes.

Otro punto importante es que las plataformas como Padlet, Miró y otros tableros colaborativos, son de gran utilidad para tener una interacción sincrónica con los estudiantes y recibir retroalimentación en tiempo real. La situación de la pandemia nos obligó a migrar a clases virtuales y dichas herramientas fueron



Figure 11. Sieve. E., Lanckenau, N., Campusano. A. (2021) Group Report Phase 3. Photomontage of Final Proposal in Campus. “Elements of Architecture” Course (Spring 2021). University of Monterrey, Mexico.

## 5. Conclusion

It is concluded that it was positive to make the change to the design method, proposed by Munari, in the first phase of the project. Including studio models in the first part and not until the end allowed the creative process to be strengthened. A determining factor in the morphological study process were the abstraction exercises carried out individually and the two-dimensional and three-dimensional explorations that each student proposed for the solution of the architectural object in phase two. These allowed a deep study in which each student contributed important elements for the solution and subsequent construction of prototypes through components.

Another important point is that platforms such as Padlet, Miró, and other collaborative boards are very useful for having a synchronous interaction with students and receiving feedback in real-time. The pandemic forced us to migrate to virtual classes and these tools were essential; however, when contemplating the return in stages, collaborative boards will continue to be used and gamification applications will be included due to their great versatility to carry out schemes, group dynamics, and revisions for collective feedback.

imprescindibles, sin embargo, al contemplar el regreso escalonado, se seguirán usando los tableros colaborativos y se incluirán aplicaciones de gamificación debido a su gran versatilidad para realizar esquemas, dinámicas de grupo y revisiones para retroalimentación colectiva.

Cada país posee una realidad diferente con respecto a la reactivación de actividades académicas en forma presencial. En el caso de México, existen aforos permitidos que se activan según las condiciones del semáforo epidemiológico. Esto ha permitido que, a veinte meses de que comenzara la pandemia, ahora podamos pensar en tener un regreso escalonado, respetando siempre las medidas de seguridad establecidas por las autoridades. En este eventual regreso, las plataformas de colaboración virtual se seguirán utilizando y serán el punto de unión entre los alumnos que se encuentren en modalidad presencial y aquellos que se queden en casa.

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Each country has a different reality regarding the reactivation of academic activities in person. In the case of Mexico, there are permitted capacities that are activated according to the conditions of the epidemiological traffic light. This has allowed that twenty months after the pandemic began, we can now think of having a progressive return, always respecting the security measures established by the authorities. In this eventual return, the virtual collaboration platforms will continue to be used and will be the meeting point between the students who are in face-to-face mode and those who stay at home.

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Pedagogías del presente  
Pedagogies of the Present

**PANEL 7**

# Caso de estudio: codiseño social aplicado al ámbito público

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## RESUMEN

Con esta comunicación queremos mostrar, a través de un caso de estudio, de forma conceptual y teórica, las bases del proyecto del máster en Codiseño Social Aplicado al Ámbito Público que actualmente está desarrollando la Escola Superior de Disseny i Arts Plàstiques de Catalunya (ESDAPC). La ESDAPC es un centro multicampus de titularidad pública. Es un proyecto de innovación educativa situado en el marco de las enseñanzas artísticas superiores, entorno desplegado en el Estado español, y en Cataluña en particular, en el momento de la implantación del Espacio Europeo de Educación Superior, un modelo interterritorial con voluntad transformadora, integradora y de equidad, tanto para sus alumnos como para sus profesores e instituciones colaboradoras. En 2020, el título de grado en Diseño que imparte ESDAPC consiguió la acreditación de favorable de la Agència per a la Qualitat del Sistema Universitari de Catalunya (AQU Catalunya) y, con la voluntad de seguir trabajando para ampliar su oferta educativa, ha redactado el máster oficial en Enseñanzas Artísticas de Codiseño Social Aplicado al Ámbito Público, un programa afín a su ideario de transformación del servicio público y voluntad de innovación, analizando las necesidades del nuevo entorno geopolítico, tecnológico, intercomunicado y de trabajo en red de manera colaborativa.

**Palabras clave:** Codiseño, transformación social, educación, *design thinking*, público



# Case Study: Social Co-Design Applied to the Public Sphere

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## ABSTRACT

In this communication we want to show, through a conceptual and theoretical case study, the bases of the master's project in social co-design applied to the public sphere that is currently being developed by the Escola Superior de Disseny i Arts Plàstiques de Catalunya (ESDAPC), a publicly owned multi-campus center. It is an educational innovation project located within the framework of higher artistic education, an environment deployed in the Spanish State, and in Catalonia in particular, at the time of the implementation of the European Higher Education Area (Espacio Europeo de Educación Superior), an interterritorial model with a will for transformation, integration and equity, not only for its students and its teachers but also for its collaborating institutions. In 2020, the Degree in Design taught by ESDAPC obtained favorable accreditation from AQU Catalunya (Agència per a la Qualitat del Sistema Universitari de Catalunya) and, with the desire to continue working to expand its educational offer, they have created an official master's degree in artistic teachings of social co-design applied to the public sphere, a master's degree related to its ideology of transformation of public service and desire for innovation, analyzing the needs of the new geopolitical, technological, intercommunicated and collaborative networking environment.

**Keywords:** co-design, social transformation, education, design thinking, public

## 1. Prefacio

¿Qué papel tiene la educación en el contexto artístico contemporáneo general y en el específico del diseño? ¿Cómo pueden las escuelas de arte adaptarse a las nuevas necesidades del mundo interconectado que de forma premonitoria anunció Mark Weiser<sup>1</sup> al inicio de la década de los noventa del siglo pasado? ¿Qué metodologías de aprendizaje cuestionan el proyecto de la modernidad basado en la idea del progreso indefinido, donde el fin justificaba los medios, la búsqueda de la perfección, la novedad y la mejora constante del individuo como sujeto único?

Estas son muchas de las cuestiones que nos hemos planteado a lo largo de la construcción del proyecto de transformación e innovación educativa que nos conduce al caso de estudio que abordaremos en esta comunicación. Antes queremos explicar las tres premisas que nos han acompañado en esta trayectoria que se inició en 2010. La primera de ellas es entender el concepto de innovación con voluntad de transformación y cómo se ha trabajado una metodología inductiva que nos ha llevado a describir y analizar las estructuras y las dinámicas personales para repensarlas en clave de futuro (Rivas et al. 2019). La segunda premisa parte del miedo al cambio generalizado, que convierte a los protagonistas en potenciales enemigos. El trabajo y los escenarios que se han diseñado son espacios comunes donde se ha llevado a la práctica la teoría de la democracia pluralista (Mouffe 2007) que convierte al enemigo en adversario, alguien cuyas ideas vamos a combatir, pero cuyo derecho a defender dichas ideas no vamos a cuestionar. La tercera premisa está relacionada con la implantación y optimización de los recursos digitales dentro y fuera del aula como espacios permeables de perspectivas abiertas donde poder compartir y desarrollar nuevos enfoques (Mas, 2017).

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<sup>1</sup> «The most profound technologies are those that disappear. They weave themselves into the fabric of everyday life until they are indistinguishable» (Weiser 1991).

## 1. Preface

What role does education have in the general contemporary artistic context and in the specific design context? How can art schools adapt to the new needs of the interconnected world that Mark Weiser<sup>1</sup> presciently announced at the beginning of the 1990s? What learning methodologies question the project of modernity based on the idea of indefinite progress, where the end justified the means, the search for perfection, novelty and the constant improvement of the individual as a unique subject?

These are many of the questions that we have raised throughout the construction of the educational transformation and innovation project that leads us to the case study that we will address in this communication. First of all, we want to explain the three premises that have accompanied us on this path that began in 2010. The first of them is to understand the concept of innovation with a desire for transformation, and how an inductive methodology has been used that has led us to describe and analyze structures and personal dynamics to rethink them in terms of the future (Rivas et al 2019). The second premise is based on the fear of widespread change that turns the protagonists into potential enemies. The work and the scenarios that have been designed are common spaces where the theory of pluralist democracy has been put into practice (Mouffe 2007) that turns the enemy into an adversary, someone whose ideas we are going to fight, but whose right to defend said ideas we will not question. The third premise is related to the implementation and optimization of digital resources, inside and outside the classroom, as permeable spaces with open perspectives where new approaches can be shared and developed (Mas 2017).

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<sup>1</sup> “The most profound technologies are those that disappear. They weave themselves into the fabric of everyday life until they are indistinguishable” (Weiser 1991).

## 2. Introducción

La Escola Superior de Disseny i Arts Plàstiques de Catalunya es un centro multicampus de titularidad pública. Es un proyecto de innovación educativa situado en el marco de las enseñanzas artísticas superiores, entorno desplegado en el Estado español, y en Cataluña en particular, en el momento de la implantación del Espacio Europeo de Educación Superior, un modelo interterritorial con voluntad transformadora, integradora y de equidad, tanto para sus alumnos como para sus profesores e instituciones colaboradoras. El currículum del título de grado en Diseño que imparte ESDAPC tiene un alto grado de especialización dado que sigue el modelo pedagógico de conocimiento aplicado que ha caracterizado la disciplina artística del diseño a lo largo el siglo XX y que ha dado respuesta a las necesidades de la producción industrial.

El grado en Diseño se imparte en 240 ECTS, es oficial, sigue los parámetros de calidad y es certificado por la Agència per a la Qualitat del Sistema Universitari de Catalunya. El año 2020, cuando ESDAPC obtuvo la acreditación favorable del título de grado en Diseño, la institución tuvo la necesidad y voluntad de ampliar su oferta educativa a través de un máster oficial que, siguiendo su ideario de transformación del servicio público y de innovación, extendiera su forma de organizar transversalmente los conocimientos de trabajo proyectual en diseño para aplicarlos en sectores específicos del espacio público: educación, sanidad, innovación social y servicio público, llegando así a todos aquellos graduados y titulados superiores también de otras disciplinas, de los campos de la educación, lo comunitario, la salud y lo social, haciéndoles confluir con diseñadores con vocación de realizar una especialización profesional, para propiciar una formación básica en pensamiento y gestión del diseño (*design thinking*).

Otro importante ámbito de estudio es la relación y los vínculos de colaboración que enlaza estos futuros estudios de máster y la institución ESDAPC con los centros universitarios que imparten programas de diseño en América Latina, en los que existe un interés y una tradición de estudios vinculados

## 2. Introduction

The Escola Superior de Disseny i Arts Plàstiques de Catalunya is a publicly owned multi-campus center. It is an educational innovation project located within the framework of higher artistic education, an environment deployed in the Spanish State, and in Catalonia in particular, at the time of the implementation of the European Higher Education Area, an interterritorial model with a will for transformation, integration and equity, not only for its students and its teachers but also for its collaborating institutions. The curriculum of the Degree in Design taught by ESDAPC has a high degree of specialization since it follows the pedagogical model of applied knowledge that has characterized the artistic discipline of design throughout the 20th century and that it has responded to the needs of industrial production.

The Degree in Design is taught in 240 ECTS (acronym for European Credit Transfer and Accumulation System), it is official and follows the quality parameters certified by the Agència per a la Qualitat del Sistema Universitari de Catalunya. In 2020 ESDAPC obtained the favorable accreditation for the Degree in Design, at the moment when it had the need and desire to expand its educational offer through an official master's degree. It is intended that the postgraduate program, following its ideology of transformation of public service and innovation, extend its way of organizing project work knowledge in design transversally to apply it in specific sectors of public space: education, health, social innovation and public service, thus reaching all those graduates and higher graduates from other disciplines as well, not only in the field of education but also in the community, health and social fields. Thus, it makes them converge with designers with a vocation to carry out a professional specialization, to promote basic training in design thinking and design management (design thinking).

It should be noted that another important field of study is the relationship and the bonds of collaboration that link these future master's studies and the ESDAPC institution with the university

al diseño social<sup>2</sup> enfocado a la generación de respuestas, desde el ámbito público, a necesidades colectivas para mejorar sustancialmente la vida de las personas, de una comunidad, barrio, ciudad o región.

En la sociedad actual, la noción de innovación está evolucionando más allá del terreno de ser exclusivamente algo centrado en la tecnología y la I+D. Estamos asistiendo a un cambio de paradigma hacia la centralidad en el usuario, la innovación abierta y la colaboración. El ámbito de la innovación se amplía para abarcar la innovación de servicios sociales y del sector público. En este nuevo marco, surgen varias soluciones sociales nuevas basadas en la participación activa de los ciudadanos como un nuevo paradigma, poniendo en duda los sistemas de bienestar establecidos, proporcionando soluciones alternativas, pero, al mismo tiempo, planteando algunos problemas no resueltos en relación con la calidad, el impacto y la utilidad. La búsqueda de servicios públicos más eficaces, adecuados y fáciles de usar nace de este nuevo marco y está obligando a los organismos públicos y a las instituciones, a los Gobiernos y a las administraciones a encontrar formas de interesar e implicar a los ciudadanos, junto con los agentes y las distintas partes interesadas, en una estrategia de cocreación.

En este nuevo contexto, el diseño centrado en el ser humano (HCD por sus siglas en inglés) y los enfoques específicos dirigidos al diseño, como el prototipaje y la empatización, tienen un potencial particular para beneficiar a los retos sociales, así como para facilitar la creación de nuevas soluciones a los problemas cívicos complejos y desafiantes a los que se enfrentan más ampliamente nuestras comunidades locales y nuestra sociedad globalizada.

### 3. Antecedentes

Para comprender el escenario actual, en relación con el sistema educativo español, tenemos que recordar que históricamente los vaivenes sociopolíticos, culturales y económicos que propiciaron hace más de dos siglos la aparición en Europa, primero de las academias de arte (Pevsner 1982) vinculadas a los

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<sup>2</sup> Véase: «Diseño Social en América Latina», en *Cuadernos del Centro de Estudios en Diseño y Comunicación* del Centro de Estudios en Diseño y Comunicación de la Facultad de Diseño y Comunicación de la Universidad de Palermo. [https://www.academia.edu/33885351/Dise%C3%B1o\\_Social\\_en\\_Am%C3%A9rica\\_Latina](https://www.academia.edu/33885351/Dise%C3%B1o_Social_en_Am%C3%A9rica_Latina)

centers that teach design programs in Latin America where there is an interest and a tradition of studies linked to social design<sup>2</sup> focused on generating responses from the public sphere and collective needs to substantially improve the lives of the people in a community, a neighborhood, a city or a region.

In today's society, the notion of innovation is evolving beyond the realm of something exclusively focused on technology and R&D. We are witnessing a paradigm shift towards user-centricity, open innovation and collaboration. The scope of innovation is broadened to encompass social services and the public sector. In this new framework, new and various social solutions arise based on the active participation of citizens as a new paradigm, questioning the established welfare systems, providing alternative solutions, and, at the same time, raising some unresolved problems in relation to quality, impact and usefulness. The search for more efficient, adequate and user-friendly public services stems from this new framework and it is forcing public institutions, governments and administrations to find ways to generate interest and involve citizens, together with the agents and the various parties concerned, in a co-creation strategy.

In this new context, human-centered design (HCD) and specific approaches to design — prototyping and empathizing— have particular potential to benefit societal challenges, as well as to facilitate the creation of new solutions for the complex and challenging civic problems facing our local communities and our globalized society.

### 3. Background

To understand the current scenario, in relation to the Spanish educational system, we have to remember the sociopolitical, cultural and economic ups and downs that led, more than two centuries ago, to the appearance in Europe of the Academies of Art (Pevsner 1982) linked to the

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<sup>2</sup> See: “Social Design in Latin America”, in *Notebooks of the Center for Studies in Design and Communication* (Faculty of Design and Communication of the University of Palermo), [https://www.academia.edu/33885351/Dise%C3%B1o\\_Social\\_en\\_Am%C3%A9rica\\_Latina](https://www.academia.edu/33885351/Dise%C3%B1o_Social_en_Am%C3%A9rica_Latina)

centros de poder autoritario de los monarcas absolutos y su posterior transformación en centros/escuelas de artes aplicadas y oficios artísticos, antecesoras directas de las actuales escuelas de arte donde se imparten ciclos y de las escuelas superiores de diseño y artes plásticas, donde se imparten grados y másteres. Estas escuelas, herederas de la tradición reformista que el movimiento de las artes plásticas y los oficios, iniciaron en la Europa del siglo XIX. Entender su evolución y su inevitable transformación, a través de sus sucesivos contextos, es, en cierto modo, un relato contundente que nos traza el fuerte carácter inherente que desarrollan estos estudios en la trama social. Sin ánimo de entorpecer el concepto general de esta comunicación, y a modo de inciso, queremos señalar el relevante artículo de la profesora Begoña Sabio, «Las escuelas de arte a través de la historia» (2005), en el que cronológicamente podemos descubrir, en clave histórica, los orígenes de la Escuela Gratuita de Diseño de Barcelona (1775), pasando por la Escuelas de Artes e Industrias (1900), la Escola d'Arts i Oficis Artístics (1940), hasta el actual entramado «[...] desde una consciente valoración de la significación y trascendencia metaeconómica que éstas comportan por su decisiva participación en la construcción de la identidad cultural europea» (Sabio 2005, 1-8).

En este texto queda reflejado que las escuelas de arte albergan una larga tradición en la impartición de enseñanzas artísticas y una implantación territorial consolidada. En este contexto se implanta el modelo de transformación e innovación educativa ESDAPC, una organización multicampus que toma las escuelas de arte como campus de participación y de presencia territorial en un siglo XXI de acción «glocal». Tenemos que detenernos en un momento estratégico de la historia reciente: la implementación del Espacio Europeo de Educación Superior (EEES) en España que llevó al desarrollo de las Enseñanzas Artísticas Superiores (EAS), marco de formación superior que desplegaron en España la LOE de 2006 y, a nivel de la comunidad autónoma de Cataluña, la LEC de 2009. En este punto, y mediante el Acuerdo GOV/129/2010, de 13 de julio, se creó la Escola Superior de Disseny i Arts Plàstiques de Catalunya, la cual dispone de siete campus, en ese momento sedes, coincidentes con las escuelas de artes que dependen del Departament d'Educació de la Generalitat de Catalunya.



centers of authoritarian power of the absolute monarchs and their subsequent transformation into centers/schools of applied arts and artistic trades, direct predecessors of the current Art Schools, where cycles are taught, and of the Superior Schools of Design and Plastic Arts, where degrees and masters are taught. These schools are heirs to the reformist tradition that the plastic arts and crafts movement began in 19th-century Europe. Understanding its evolution and its inevitable transformation, through its successive contexts, is in a way a compelling story that traces the strong inherent character that these studies develop in the social fabric. With no intention to obscure the general concept of this communication, and as an aside, we would like to point out the article by Professor Begoña Sabio (2005), “Art Schools Through History”, in which we can obtain information chronologically from the origins of the Free Design School of Barcelona (1775), passing through the Schools of Arts and Industries (1900), the Escola d’Arts i Oficis Artístics (1940), to the current framework “[...] from a conscious assessment of the significance and meta economic transcendence that they entail due to their decisive participation in the construction of European cultural identity” (Sabio 2005, 1-8).

This text points out that Art Schools have a long tradition in the delivery of artistic education and a consolidated territorial implantation. In this context, the ESDAPC educational innovation and transformation model is implemented, a multi-campus organization that takes art schools as a campus for participation and territorial presence in a 21st century of “glocal” action. We have to stop at a strategic moment in recent history: the implementation of the European Higher Education Area (EHEA) in Spain, which led to the development of Higher Artistic Education (EAS), a framework of higher education that was deployed in Spain by the Organic Law of Education (LOE) of 2006 and, at the level of the autonomous community of Catalonia, the Education Law of Catalonia (LEC) of 2009. At this point, and through the Agreement GOV/129/2010, of July 13, the Escola Superior de Disseny i Arts Plàstiques de Catalunya was created, which has seven campuses, at that time headquarters, coinciding with the Schools of Arts that depend on the Department of Education of the Generalitat de Catalunya.

## 4. Desarrollo y metodología

Podemos describir tres etapas en el desarrollo del proyecto ESDAPC: de creación (2010–2014); de transformación (2014–2020); y de consolidación (2020–2022). En su primera etapa, ESDAPC inició sus actividades en el curso académico 2010–2011, mediante la implantación progresiva de las nuevas enseñanzas. En 2014 empieza a reestructurar el centro como centro singular, y se trabaja con un órgano de toma de decisiones colegiadas: la Comisión de Coordinación General (CCG), formado por el equipo directivo ESDAPC, representantes del Departament d'Educació de la Generalitat de Catalunya y los directores de las siete escuelas de arte que son campus del centro. Y ya, a partir de 2020, podemos situarnos en una consolidación del proyecto que se materializa con la acreditación por parte de AQU Catalunya del título superior de Diseño, el fortalecimiento del Sistema de Garantía Interna de la Calidad y la tramitación del Decreto de Organización del Centro como proyectos singulares de innovación educativa.

Antes de sumergirnos en el estudio del máster, y a grandes rasgos, hay que remarcar que el estudiante está en el centro del proyecto y es alrededor de su formación que se desarrolla todo el proyecto educativo ESDAPC. La organización y desarrollo de ESDAPC se basa en un método de trabajo inductivo, una estructura orgánica y participativa, y una toma de decisiones colegiada, teniendo siempre presentes las siguientes líneas de trabajo: una estructura multicampus que permite mantener la presencia territorial de acuerdo con la voluntad del Departament d'Educació, una gestión del currículo en calidad, y líneas de colaboración nacional e internacional.

A lo largo de los últimos cursos académicos, ESDAPC ha ido consolidando un compromiso inherente a los valores sociales y de innovación desarrollados en el currículum académico y en diferentes acciones nacionales e internacionales en el marco del diseño. Entre las principales evidencias están el grueso de trabajos finales de grado<sup>3</sup>, contribuciones académicas en el marco internacional<sup>4</sup> (Cumulus/

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<sup>3</sup> Véase: <https://www.esdapc.cat/alumnat/treballs-finals-de-grau/>

<sup>4</sup> Véase: [https://www.researchgate.net/publication/324730753\\_Experience\\_and\\_design\\_a\\_critical\\_thinking\\_incubator](https://www.researchgate.net/publication/324730753_Experience_and_design_a_critical_thinking_incubator)

## 4. Development and Methodology

We can describe three stages in the development of the ESDAPC project: the creation stage (2010–2014), the transformation one (2014–2020) and finally, the consolidation stage (2020–2022). In its first stage, ESDAPC began its activities in the 2010–2011 academic year, through the progressive implementation of new teachings. In 2014, the center began its restructuring process as a unique center, and work was carried out with a collegiate decision-making body, the General Coordination Commission (CCG), made up of the ESDAPC management team, representatives of the Department of Education of the Generalitat de Catalunya and the directors of the seven Art Schools that are campuses of the center. Now, as of 2020, the project is almost consolidated and it is materialized with the accreditation by AQU Catalunya of the Higher Degree in Design, the strengthening of the Internal Quality Guarantee System and the processing of the Organization Decree of the Center as unique educational innovation projects.

As a preview, before immersing ourselves in the study of the master's degree, and broadly speaking, it should be noted that the student is at the center of the project and it is around their training that the entire ESDAPC educational project is developed. The organization and development of ESDAPC is based on an inductive work method, an organic and participatory structure and collegial decision-making always bearing in mind the following lines of work: a multi-campus structure, which allows maintaining the territorial presence in accordance with the will of the Department of Education, quality management of the curriculum and lines of national and international collaboration.

ESDAPC, over the last few academic years, has been consolidating an inherent commitment to the social and innovation values developed in the academic curriculum and in different national and international actions within the framework of design. One of the main pieces of evidence is the bulk of final degree projects<sup>3</sup>, academic contributions in the international

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<sup>3</sup> See: : <https://www.esdapc.cat/alumnat/treballs-finals-de-grau>

Elia) o las diferentes actividades de la BDW<sup>5</sup> (Barcelona Design Week) que recogen<sup>6</sup> un posicionamiento de pensamiento crítico para dar respuestas relacionadas con lo social desde la disciplina artística del diseño. También ha organizado regularmente distintos cursos de formación<sup>7</sup> y actividades orientadas a su profesorado y alumnado, vinculadas a la gestión de la disciplina artística del diseño y a su entendimiento como espacio de transformación social.

## 5. Contexto

Actualmente existe una amplia oferta de grado en Diseño en el sistema educativo de Catalunya, dado que la disciplina artística del diseño constituye un factor estratégico para la mejora y el desarrollo de la competitividad de las empresas y las economías de los países. Según el *Informe sobre la situación de los estudios superiores de diseño en Catalunya*, publicado por la AQU<sup>8</sup>, los datos ponen de manifiesto el significativo volumen de estudiantes de este tipo de formación, la importante oferta vinculada a los centros privados, así como la diversidad de centros implicados en la oferta de este tipo de formación. En la actualidad, un total de nueve centros imparten estos estudios y el número de graduados, según datos del curso de 2015–2016, fue de 627 titulados. Así, se trata de un significativo volumen de estudiantes que podrían optar a una especialización a partir de la titulación de máster que proponemos. El máster en enseñanzas artísticas habilita a las personas que aplican un conjunto de conocimientos avanzados en varios contextos artísticos para la práctica profesional, la investigación o el estudio como vía para aprendizajes posteriores<sup>9</sup>.

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5 Véase: Conversación interdisciplinaria edición BDW 2019: <https://vimeo.com/343788156>

6 Publicaciones ESDAPC: [http://www.esdap.cat/admin/pages/files/userfiles/files/Publicacio\\_esdap\\_2018.pdf](http://www.esdap.cat/admin/pages/files/userfiles/files/Publicacio_esdap_2018.pdf)  
[http://esdap.cat/admin/pages/files/userfiles/files/liniagroga\\_v2\\_2019\\_SR\\_compressed.pdf](http://esdap.cat/admin/pages/files/userfiles/files/liniagroga_v2_2019_SR_compressed.pdf)

7 Véase: <http://www.esdap.cat/p/1/636/0/Recursos-Online>

8 Véase: [http://www.aqu.cat/doc/doc\\_32165471\\_1.pdf](http://www.aqu.cat/doc/doc_32165471_1.pdf)

9 Véase: *Marco catalán de calificaciones para la educación superior* [http://www.aqu.cat/doc/doc\\_31904719\\_1.pdf](http://www.aqu.cat/doc/doc_31904719_1.pdf)

framework<sup>4</sup> (Cumulus/Elia) and the different activities of the BDW<sup>5</sup> (Barcelona Design Week) that gather<sup>6</sup> a critical thinking position to provide answers from the artistic design. It has also regularly organized various training courses<sup>7</sup> and activities aimed at its teaching staff and students, linked to the management of the artistic discipline of design and how to understand it as a space for social transformation.

## 5. Context

Currently, there is a wide range of degrees in Design in the Catalan educational system, given that the artistic discipline of design constitutes a strategic factor for the improvement and development of the competitiveness of companies and the economies of countries. According to the *Report on the situation of higher design studies in Catalonia*, published by the AQU<sup>8</sup>, the data reveals the significant volume of students in this type of training, the important offer linked to private centers, as well as the diversity of centers involved in offering this type of training. At present, a total of nine centers teach these studies and the number of graduates, according to data from the 2015-2016 academic year, was 627 graduates. Thus, it is a significant volume of students who could opt for a specialization based on the master's degree that we propose. The master's degree in artistic education enables people to apply a body of advanced knowledge in various artistic contexts for professional practice, research or study as a pathway to further learning.<sup>9</sup>

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4 See: [https://www.researchgate.net/publication/324730753\\_Experience\\_and\\_design\\_a\\_critical\\_thinking\\_incubator](https://www.researchgate.net/publication/324730753_Experience_and_design_a_critical_thinking_incubator)

5 See: Interdisciplinary conversation BDW 2019 edition: <https://vimeo.com/343788156>

6 See: ESDAPC publications: [https://www.esdapc.cat/wp-content/uploads/2022/05/Dissensio-etica-i-proces-col.lectiu\\_2019\\_SR\\_compressed-compressed.pdf](https://www.esdapc.cat/wp-content/uploads/2022/05/Dissensio-etica-i-proces-col.lectiu_2019_SR_compressed-compressed.pdf)

7 See: <https://www.esdapc.cat/institucio/recursos-online/>

8 See: [http://www.aqu.cat/doc/doc\\_32165471\\_1.pdf](http://www.aqu.cat/doc/doc_32165471_1.pdf)

9 See: Catalan Qualifications Framework for Higher Education [http://www.aqu.cat/doc/doc\\_31904719\\_1.pdf](http://www.aqu.cat/doc/doc_31904719_1.pdf)

## 6. Justificación

La innovación se ha convertido en una palabra muy utilizada en el sector público estas dos últimas décadas (Hartley 2005; Osborne y Brown 2013). A medida que los Gobiernos buscan soluciones a problemas presupuestarios dentro de las inevitables limitaciones financieras a las que se enfrentan, cada vez se han centrado más en la idea de innovación para ayudarles a abordar la complejidad de los problemas a los que se enfrentan. El interés por la innovación pública ha ido aumentando de forma considerable en los últimos años a nivel internacional y nacional. Se multiplican las experiencias, los casos de éxito, los foros de debate y las publicaciones especializadas. En este sentido, es preciso destacar la publicación *Innovación pública en el ámbito local. Una aproximación a las metodologías y experiencias*, editada por la FEMP<sup>10</sup> en 2018, que se refiere a la teoría y práctica de la innovación en el ámbito de la gestión pública en general y de las administraciones locales en particular. En este contexto, es importante mencionar la Declaración de Diseño de Montreal<sup>11</sup> donde se reconoce el potencial del diseño para ayudar a alcanzar un mejor nivel económico, social, cultural y global, junto con los objetivos medioambientales. Mediante su manifiesto, elaborado durante el World Design Summit Meeting de 2017, se reconoce el «papel fundamental y crítico del diseño para crear un mundo que sea sostenible ambientalmente, económicamente viable, socialmente equitativo y culturalmente diverso», así como su rol como facilitador del cambio, ya que «permite a todos los aspectos de la sociedad, públicos y privados, gubernamentales y no gubernamentales, civiles, sociedad y ciudadano individual, la transición mediante el cambio para mejorar la calidad de vida para todos los ciudadanos». Por lo tanto, se trata de una clara afirmación del sector profesional, educativo, científico e institucional del diseño donde se afirma el papel que el diseño puede desempeñar en la necesidad de mejorar nuestra sociedad, los servicios al ciudadano y el sector público. Estamos asistiendo a un cambio de paradigma hacia la centralidad en el usuario, la innovación abierta y la colaboración. El

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10 Véase: <http://femp.femp.es/files/3580-1935-fichero/INNOVACION%20PUBLICA%20EN%20EL%20AMBITO%20LOCAL.pdf>

11 Véase: [https://en.unesco.org/creative-cities/sites/creative-cities/files/20171004\\_wdsm2017\\_brochure\\_declaration\\_65x9\\_an.pdf](https://en.unesco.org/creative-cities/sites/creative-cities/files/20171004_wdsm2017_brochure_declaration_65x9_an.pdf)

## 6. Justification

Innovation has become a widely used word in the public sector in the last two decades (Hartley 2005; Osborne and Brown 2013). As governments seek solutions to budget problems within the inevitable financial constraints they face, they have increasingly focused on the idea of innovation to help them address the complexity of these problems. Interest in public innovation has been increasing considerably in recent years at an international and national level. Experiences, success stories, discussion forums and specialized publications multiply. In this sense, it is necessary to highlight the publication *Public Innovation at the Local Level. An approach to Methodologies and Experiences*, edited by the FEMP<sup>10</sup> in 2018, which refers to the theory and practice of innovation in the field of public management in general and local administrations in particular. In this context, it is important to mention the Montreal<sup>11</sup> Design Declaration which recognizes the potential of design to help achieve better economic, social, cultural and global status, along with environmental goals. Through its manifesto, prepared during the 2017 World Design Summit Meeting, which recognizes the “fundamental and critical role of design in creating a world that is environmentally sustainable, economically viable, socially equitable and culturally diverse”, as well as its role as a facilitator of change, as it “enables all aspects of society, public and private, governmental and non-governmental, civil, society and individual citizen, to transition through change to improve the quality of life for all citizens”. Therefore, it is a clear affirmation of the professional, educational, scientific and institutional design sector where the role that design can play in the need to improve our society, citizen services and the public sector is affirmed. We are witnessing a paradigm shift

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10 See: <http://femp.femp.es/files/3580-1935-fichero/INNOVACI%C3%93N%20P%C3%9ABLICA%20EN%20EL%20C3%81MBITO%20LOCAL.pdf>

11 See: [https://en.unesco.org/creative-cities/sites/creative-cities/files/20171004\\_wdsm2017\\_brochure\\_declaration\\_65x9\\_an.pdf](https://en.unesco.org/creative-cities/sites/creative-cities/files/20171004_wdsm2017_brochure_declaration_65x9_an.pdf)

ámbito de la innovación se amplía para abarcar la innovación de servicios sociales y del sector público. En este nuevo marco, surgen varias soluciones sociales innovadoras basadas en la participación activa y la participación de los ciudadanos como un nuevo paradigma, poniendo en duda los sistemas de bienestar establecidos, proporcionando soluciones alternativas, pero, al mismo tiempo, planteando algunos problemas no resueltos en relación con la calidad, el impacto y la utilidad. La búsqueda de servicios públicos más eficaces, adecuados y fáciles de usar nace de este nuevo marco y está obligando a los organismos públicos y a las instituciones, a los Gobiernos y a las administraciones a encontrar formas de interesar a los ciudadanos, junto con los agentes y las distintas partes interesadas, en una estrategia de cocreación. En particular, el desarrollo de enfoques más colaborativos que impliquen redes multiactores de interesados públicos y privados se considera un imperativo clave por parte de diferentes teóricos y académicos (Sørensen y Boch 2014). Así, la extensión del pensamiento del diseño a las políticas —en particular los enfoques participativos y de codiseño— se muestra como un recurso de una gran relevancia y complementariedad con los principios de gobernanza de red (Considine y Lewis 2003), de la gobernanza participativa (Fung 2015) y de la coproducción (Voorberg *et al.* 2015).

Puesto que esta actitud está bastante alejada de su cultura tradicional, muchas organizaciones públicas están intentando incorporar nuevas metodologías y herramientas de diseño y diseño participativo para poder dar respuesta a sus retos. Así pues, esta realidad supone un reto importante que requiere nuevos profesionales, conocimientos y habilidades que faciliten estos procesos de innovación en los servicios públicos y que aporten soluciones locales a emergencias globales. Es una demanda a la que se quiere dar respuesta con este programa de máster enfocado en el diseño, la cocreación y el desarrollo de innovación de servicios públicos y propuestas de valor social; una propuesta claramente diferenciada por su vertiente en el ámbito público, soluciones locales, orientada a desarrollar metodologías para favorecer la participación de la ciudadanía, crear sinergias y actuar con las instituciones públicas en un marco de competencias que garanticen la gestión, el diseño de servicios implícito y su carácter vinculante de innovación social.



towards user-centricity, open innovation and collaboration. The scope of innovation is broadened to cover the services, social and public sector innovation. In this new framework, several innovative social solutions based on active and citizen participation emerge as a new paradigm, calling into question the established welfare systems, providing alternative solutions, but, at the same time, raising some unresolved problems in relation to quality, impact and usefulness. The search for more efficient, adequate and user-friendly public services stems from this new framework and is forcing public bodies and institutions, governments and administrations to find ways to involve citizens, along with agents and different stakeholders, in a co-creation strategy. In particular, the development of more collaborative approaches involving multi-stakeholder networks of public and private stakeholders is seen as a key imperative by different theorists and scholars (Sørensen and Boch 2014). Thus, the extension of design thinking to policies —particularly participatory and co-design approaches— is shown to be a resource of great relevance and complementarity with the principles of network governance (Considine and Lewis 2003), participatory governance (Fung 2015) and co-production (Voorberg *et al.* 2015).

Since this attitude is quite far removed from their traditional culture, many public organizations are trying to incorporate new design and participatory design methodologies and tools to respond to their challenges. Thus, this reality represents an important challenge that requires new professionals, knowledge and skills to facilitate these innovation processes in public services and to provide local solutions to global emergencies. This is a demand that we want to respond to with this master's program focused on the design, co-creation and development of public service innovation and proposals of social value; a proposal clearly differentiated by its aspect in the public sphere, local solutions, aimed at developing methodologies to encourage citizen participation, create synergies and act with public institutions within a framework of competencies that guarantee management, the design of implicit services and its binding character of social innovation.

## 7. Misión del máster de codiseño ESDAPC

ESDAPC es una institución joven. En sus diez años de funcionamiento ha trabajado para situarse en el mapa de las instituciones educativas superiores en diseño que trabajan en la transformación y actualización de sus currículums ante las nuevas necesidades sociales y la incorporación de los valores relacionados con la inclusión y solidaridad, tan necesarios para los colectivos más vulnerables. Por todo ello, la presente propuesta de máster se puede situar en un ámbito profesionalizado que responde a las necesidades de cambio y transformación del espacio público de la sociedad actual. La propuesta de máster ESDAPC lleva implícito otro significado, es decir, el propio ESDAPC es un ejemplo de cómo la misma administración pública de Catalunya ha realizado un esfuerzo de actualización en «tiempos líquidos» (Bauman 2010) para transformar unos espacios institucionales y de aprendizaje bajo una dinámica de conversión hacia una estructura horizontal, redefiniendo en modo colaborativo la organización de un único centro de estudios superiores, conectando participativamente las escuelas de arte. Pese a que la gestión de la diferencia supone un reto constante, esta misma metodología de trabajo inductivo, desarrollada intensamente en los últimos años, es la principal directriz y experiencia que se transfiere en la creación e inminente desarrollo del máster en Codiseño Social Aplicado al Ámbito Público. La estructura curricular del máster organiza tres bloques transversales interconectados: gestión, diseño de servicios e innovación social.

## 8. Conclusión/epílogo

En suma, el máster en Codiseño de ESDAPC tiene un sustrato ideológico ligado a la consciencia de posición subalterna del contexto y tiene en cuenta posiciones de revisión de la hegemonía (Fraser 2019) actual que recorren, revisan y redefinen los conceptos del debate contemporáneo: capitalismo tardío, crisis, racismo, autoritarismo, derechas, izquierdas, migración, populismos, crisis ecológica, progresismo, feminismo, igualdad... Conceptos presentes en los procesos de transformación de la esfera pública y por ende de los proyectos del ámbito/espacio público, lugar donde se centra el trabajo de transformación e innovación del máster.

## 7. Mission of the ESDAPC Co-Design Master's Degree

ESDAPC is a young institution. In its ten years of operation, it has worked to place itself on the map of higher educational institutions in design that work on the transformation and updating of their curricula in the face of new social needs and the incorporation of values related to inclusion and solidarity, which are so necessary for most vulnerable groups. For all these reasons, this master's degree proposal can be placed in a professionalized field, which responds to the needs of change and transformation of the public space of today's society. The master's degree proposal implies another meaning: ESDAPC is an example of how the public administration of Catalonia itself has made an effort to update in "liquid times" (Bauman 2010), to transform institutional and learning spaces under a dynamic of conversion towards a horizontal structure, redefining, in a collaborative way, the organization of a single higher education center connecting the Art Schools in a participatory way. Although the management of differences is a constant challenge, this same inductive work methodology, developed intensely in recent years, is the main guideline and experience that is transferred in the creation and imminent development of the master's degree in social co-design applied to the public field. The curricular structure of the master's degree organizes three interconnected transversal blocks: management, services design and social innovation.

## 8. Conclusion

In short, the ESDAPC master's degree in co-design has an ideological substrate linked to the awareness of the subordinate position of the context and takes into account current hegemony revision positions (Fraser 2019) that go through, revise and redefine the concepts of the contemporary debate: late capitalism, crisis, racism, authoritarianism, right, left, migration, populism, ecological crisis, progressivism, feminism, equality... Concepts that are present in the processes of transformation of the public sphere and, therefore, in projects of the public sphere/space, exactly where the transformation and innovation work of the master in question is focused.

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# Rediseñando la educación del diseño en crisis: desafíos y oportunidades para un nuevo currículum

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## RESUMEN

La Escuela de Diseño de la Pontificia Universidad Católica de Chile –Diseño UC– tiene su origen en la década de los 60. Como otras escuelas latinoamericanas, nace al alero de la Escuela de Arte, y con fuerte influencia de la Arquitectura, especialmente desde su profesorado original. Es una historia de 50 años de formación en la que el diseño ha ido reflejando cambios de enfoque, desafíos disciplinares y demandas internas. Su estrategia formativa se ha adecuando a los tiempos, contextos sociales, políticos y económicos, pasando de una exploración material centrada en la forma y focalizada en especialidades del diseño, hacia una actual configuración centrada en personas e interacciones. Así, se conforma un plan formativo denominado integral. Hacia el futuro, Diseño UC formaliza su nuevo plan de estudio que no solo será el itinerario para los próximos estudiantes, sino que se transforma en la estrategia para toda una comunidad en búsqueda de un nuevo posicionamiento en el país y en la región, en un esquema de carácter holístico comprometido con el planeta.



# Redesigning Design Education in Times of Crisis: Challenges and Opportunities

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## ABSTRACT

The School of Design of the *Pontificia Universidad Católica de Chile* (UC Design) has its origins in the 1960s. Like other Latin American schools, it was born under the wing of the School of Art, and with a strong influence from Architecture, especially original faculty. It is a history of 50 years of formation in which design has been reflecting changes in focus, disciplinary challenges and internal demands. Its training strategy has adapted to the times and to social, political and economic contexts, moving from a material exploration focused on form and on design specialties, towards a current configuration focused on people and interactions. Thus, a so-called comprehensive training plan is formed. Towards the future, UC Design formalizes its new study plan that will not only be the itinerary for the next students, but will also become the strategy for an entire community in search of a new position in the country and in the region, with a holistic character scheme committed to the planet.

El presente artículo revisa el proceso de diseño curricular entre 2019 y 2021, como una ventana de tiempo y trabajo para delinear el camino disciplinar y profesional de nuestra comunidad educativa, en un marco influenciado por las crisis ambientales, sociales y tecnológicas, envueltas en una pandemia que ha puesto en jaque muchas de las certezas con que operamos. El trabajo busca no solo compartir los resultados de un proceso académico regular como el diseño curricular, sino también profundizar, particularmente, en el compromiso de fondo que la disciplina viene calibrando en los últimos años a nivel internacional, y cómo, desde el sur global, es posible asimilar los desafíos planetarios planteando formas y enfoques de colaboración innovadores que articulen un diseño integrador, catalizador e interdisciplinar para abordar la complejidad de los desafíos venideros.

**Palabras clave:** Diseño curricular, Diseño, Educación, Diseño participativo

## 1. Introducción

Diseñar o rediseñar un plan de estudio se ha vuelto una de las tareas académicas más desafiantes en educación superior. La vertiginosa velocidad del cambio, los cada vez más frecuentes quiebres en los paradigmas que «gobiernan» las certezas de nuestra sociedad, e incluso los desafíos de orden planetario que ponen en entredicho el impacto de la humanidad sobre la casa común, hacen necesario visitar nuestras estrategias formativas, buscando redefinir los atributos e itinerarios formativos que modelan a nuestros egresados.

El diseño curricular ha sido un territorio surcado por una corriente metodológica, cuyo enfoque ha permitido generar esquemas de aproximación claramente orientados a las diversas realidades en educación superior, desde modelos más estructurados y trazables en el ámbito técnico-profesional, hasta una renovada estrategia universitaria centrada en los resultados de aprendizaje.

Definir una propuesta formativa implica desarrollar las herramientas, conocimientos y prácticas que permitan conducir las transformaciones para futuros más sostenibles y equitativos

This article reviews the curricular design process between 2019 and 2021, as a window of time and work to outline the disciplinary and professional path of our educational community, in a framework influenced by environmental, social and technological crises involved in a pandemic that has put in check many of the certainties with which we operate. The work seeks not only to share the results of a regular academic process such as curriculum design, but also to delve, particularly, into the underlying commitment that the discipline has been calibrating in recent years at the international level; and how, from the Global South, it is possible to assimilate the planetary challenges by proposing innovative collaboration forms and approaches that articulate an integrating, catalytic and interdisciplinary design to address the complexity of the challenges ahead.

**Keywords:** Curriculum design, Design, Education, Participatory design

## 1. Introduction

Designing or redesigning a study plan has become one of the most challenging academic tasks in higher education. The dizzying speed of change, the increasingly frequent breaks in the paradigms that “govern” the certainties of our society, and even the challenges of a planetary order that call into question the impact of humanity on the common home, make it necessary to revisit our training strategies, seeking to redefine the attributes and training itineraries that model our graduates.

Curriculum design has been a territory traversed by a methodological current, whose approach has made it possible to generate approach schemes clearly oriented to the various realities in higher education, from more structured and traceable models in the technical-professional field to a renewed university strategy focused on learning outcomes.

Defining a training proposal implies developing the tools, knowledge, and practices that allow leading transformations for more sustainable and equitable futures and recognizing that we live in changing worlds where complex problems must be solved under different logic and perspectives

y reconocer que vivimos en mundos cambiantes donde los problemas complejos deben ser solucionados bajo lógicas y perspectivas distintas a las que han creado esos problemas. De acuerdo con Tironi (2020), los tradicionales sistemas de referencia y pensamiento que proveían certezas a las sociedades —y que informaron a la disciplina del diseño— actualmente son desafiados por un incremento de los niveles de complejidad e incertidumbre en tres ámbitos interrelacionados:

1. Crisis ambiental de escala planetaria, caracterizada por la degradación ambiental, la sequía, la desertificación, la pérdida de biodiversidad y la contaminación atmosférica, cuyo impacto no solo se centra en el planeta sino en la falta de imaginación para revertir un modelo centrado en el ser humano.
2. Transformaciones de orden social caracterizadas por demandas éticas y sociales que exigen una profundización de los valores vinculados a la dignidad y el bien común.
3. Advenimiento de la Cuarta Revolución Industrial marcada por innovaciones tecnológicas en robótica, inteligencia artificial, nanotecnología, computación cuántica, biotecnologías, internet de las cosas, geoingeniería, vehículos autónomos, *big data*, automatización, entre otras.

Por otro lado, en los últimos años diversos académicos y expertos disciplinares han llamado a generar espacios y foros de discusión en torno a la educación del diseño, movilizados, en parte, por las crisis sociales y ambientales pero también por el rol de las tecnologías o los dilemas éticos que tiene el desarrollo y crecimiento *per se*, centrado en las actividades humanas como único fin del hacer y pensar el diseño.

Como se muestra en la figura 1, procesos como el liderado por Terry Irwin en la construcción de un *framework* para la Escuela de Diseño de Carnegie Mellon, basado en los principios de *Transition Design*, las provocadoras discusiones encabezadas por Donald Norman en *Future of Design Education*, o el reciente libro *Designing Design Education*, editado por *IF Foundation*, dan cuenta de estos llamados a replantear la formación en diseño.

than those that have created those problems. According to Tironi (2020), the traditional reference and thought systems that provided certainty to societies —and that informed the discipline of design— are currently challenged by an increase in the levels of complexity and uncertainty in three interrelated areas:

1. Environmental crisis on a planetary scale, characterized by environmental degradation, drought, desertification, loss of biodiversity, and air pollution, whose impact is not only centered on the planet but also on the lack of imagination to reverse a model centered on being human.
2. Transformations of the social order characterized by ethical and social demands that require a deepening of the values linked to dignity and the common good.
3. Advent of the Fourth Industrial Revolution marked by technological innovations in robotics, artificial intelligence, nanotechnology, quantum computing, biotechnologies, the internet of things, geoen지니어ing, autonomous vehicles, big data, and automation, among others.

On the other hand, in recent years, various academics and disciplinary experts have called for the creation of spaces and forums for discussion around design education, mobilized, in part, by the social and environmental crises but also by the role of technologies or the ethical dilemmas that development and growth per se have, centered on human activities as the sole purpose of doing and thinking about design.

As shown in figure 1, processes such as the one led by Terry Irwin in building a framework for the Carnegie Mellon School of Design, based on the principles of *Transition Design*, the provocative discussions led by Donald Norman in *Future of Design Education*, or the recent book *Designing Design Education*, edited by the IF Foundation, give an account of these calls to rethink design training.

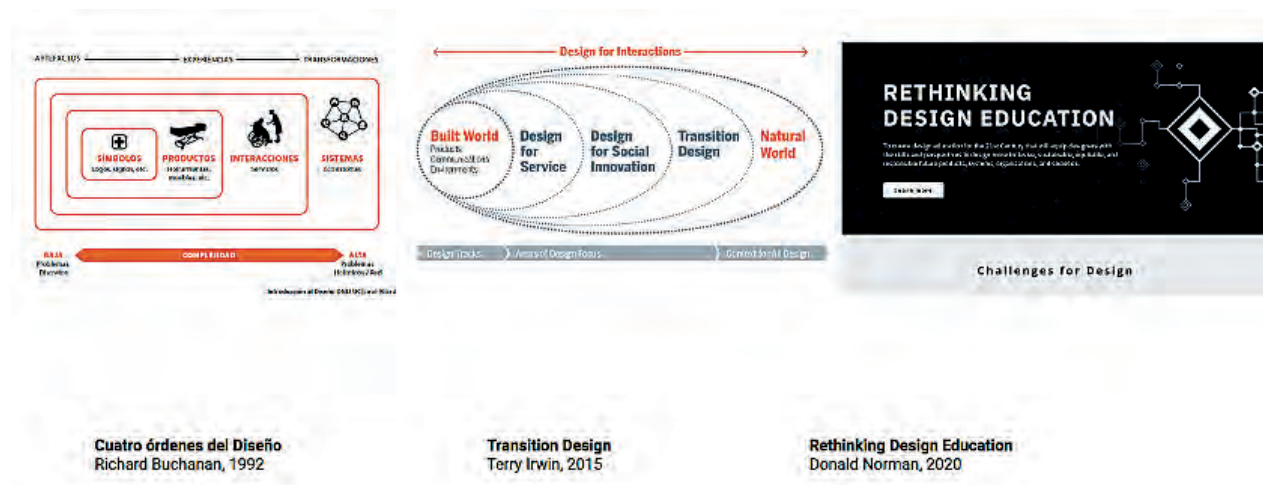


Figura 1. Marco conceptual para el rediseño curricular.

Así, el desafío de diseñar una propuesta formativa para un mundo dinámico, con altos niveles de incertidumbre, y en medio de una pandemia que ha modificado estructuralmente muchos de los paradigmas de la educación, sin duda son oportunidades para repensar el modo de aproximación desde la disciplina del diseño.

## 2. Enfoque metodológico

El desafío curricular implica manejo de lineamientos metodológicos, generalmente aportado desde el modelo educativo institucional; una conexión enraizada con el ámbito profesional que equilibre el profundo dominio disciplinar de sus académicos. Todo ello es articulado desde una narrativa cautivante que impulse a una comunidad diversa a sumarse a un proceso de evolución que muchas veces redibuja la propia identidad disciplinar en pos de una visión trascendente.

Hasta ahí hemos mencionado desafíos reconocibles por todos quienes hemos participado en procesos de desarrollo curricular. Pero, ¿qué pasa cuando este proceso coincide con una crisis social (particularmente en Chile) y sanitaria (global) de la envergadura que hemos vivido durante los últimos años?

El diseño curricular difiere según el tipo de institución, el enfoque metodológico, la disciplina a abordar, entre otros. Independiente del enfoque, el trabajo curricular demanda tres componentes fundamentales:

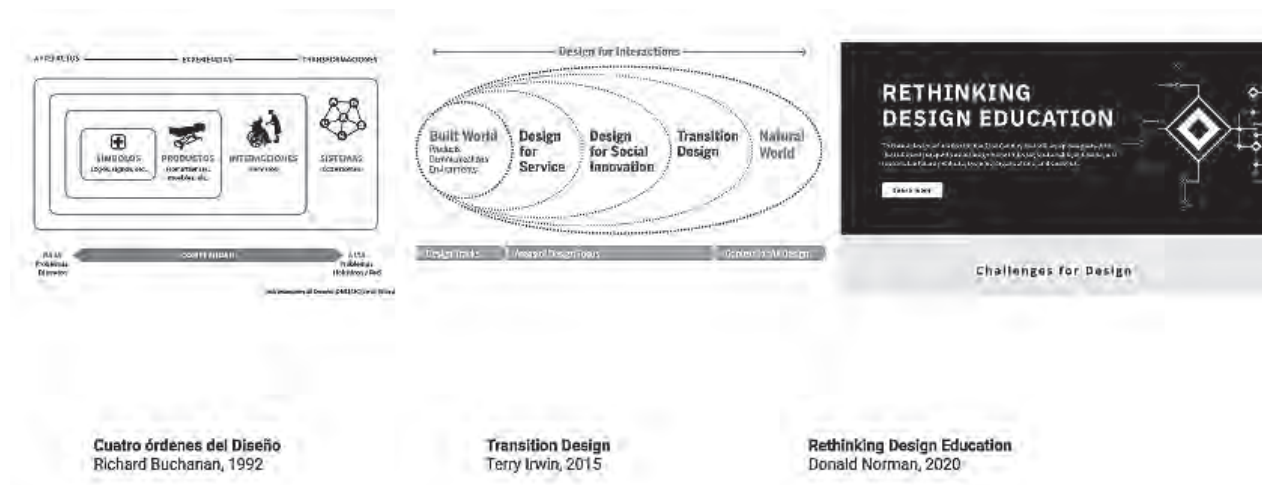


Figure 1. Conceptual framework for curricular redesign.

Thus, the challenge of designing a training proposal for a dynamic world, with high levels of uncertainty, and in the midst of a pandemic that has structurally modified many of the paradigms of education, are undoubtedly opportunities to rethink the approach from the design discipline.

## 2. Methodological Approach

The curricular challenge implies the management of methodological guidelines, generally provided by the institutional educational model; a deep-rooted connection with the professional field that balances the deep disciplinary domain of its academics. All this is articulated from a captivating narrative that encourages a diverse community to join a process of evolution that often redraws the disciplinary identity itself in pursuit of a transcendent vision.

So far, we have mentioned challenges recognizable by all of us who have participated in curriculum development processes; but what happens when this process coincides with a social (particularly in Chile) and health (global) crisis of the magnitude that we have experienced in recent years?

The curricular design differs according to the type of institution, the methodological approach, and the discipline to be addressed, among others. Regardless of the approach, the curricular work demands three fundamental components:

1. Atributos distintivos: lo que compone la propuesta formativa representada en la formación y desempeño del egresado, expresada en las habilidades, contenidos y resultados de aprendizaje descritos en un escenario dinámico.
2. Modelo educativo: lo que establece los lineamientos estructurales que conducen la estrategia formativa, y donde también encontramos grandes espacios para innovar en docencia efectiva.
3. Comunidad educativa: compuesta por académicos, egresados, profesionales, empleadores, estudiantes y futuros estudiantes cuya dinámica de participación debe ser cuidadosamente orquestada.

La propuesta de rediseño curricular fue coordinada desde la Subdirección Académica de la Escuela de Diseño, bajo los lineamientos y orientaciones del equipo curricular de la Dirección Académica de Docencia y siguiendo la Guía de Orientaciones para Rediseño de la Unidad de Desarrollo Curricular. El trabajo fue liderado desde la propia Dirección y contó con el respaldo de la Facultad de Arquitectura, Diseño y Estudios Urbanos. Además, buscó ser completamente inclusivo, involucrando desde el inicio a los estudiantes, representantes estudiantiles de Centro de Estudiantes y Consejería Académica; docentes de todas las plantas y categorías —con un alto nivel de involucramiento de profesores de planta especial y ordinaria en las etapas finales—; evaluadores externos, incluyendo profesionales, empleadores, exalumnos, profesores externos, convocados a revisar los atributos del perfil de egreso rediseñado. Complementariamente, profesionales y administrativos de la escuela fueron siempre informados e involucrados en el proceso.

El proceso de rediseño curricular se calibra en función de la magnitud del cambio que se va a implementar: desde una revisión de aspectos puntuales hasta una revisión profunda de los objetivos del plan de estudio, el perfil de egreso y la secuencia curricular. En el caso presentado, el rediseño empleó la versión de trabajo de diseño más exhaustiva y completa establecida por el equipo curricular de la universidad, considerando cuatro aspectos: revisión de los objetivos, perfil de egreso, estructura curricular y programas académicos de todo el plan de formación. El plan de trabajo se establece en tres fases o dimensiones, definidas como:



1. Distinctive attributes: what makes up the training proposal represented in the training and performance of the graduates, expressed in the skills, content, and learning outcomes described in a dynamic scenario.
2. Educational model: what establishes the structural guidelines that guide the training strategy and where we also find large spaces to innovate in effective teaching.
3. Educational community: made up of academics, graduates, professionals, employers, students, and future students whose dynamics of participation must be carefully orchestrated.

The curricular redesign proposal was coordinated by the Academic Sub Directorate of the School of Design, under the guidelines of the curricular team of the Academic Directorate of Teaching and following the Orientation Guide for Redesign of the Curriculum Development Unit. The work was led by the Directorate itself and had the support of the Faculty of Architecture, Design and Urban Studies. In addition, it sought to be completely inclusive, involving students, student representatives from the Student Center and Academic Counseling from the start; teachers from all levels and categories —with a high level of involvement by special and regular faculty teachers in the final stages—; external evaluators, including professionals, employers, former students, and external professors all called to review the attributes of the redesigned graduate profile. In addition, professionals and school administrators were always informed and involved in the process.

The curricular redesign process is calibrated based on the magnitude of the change to be implemented: from a review of specific aspects to a thorough review of the objectives of the study plan, the graduation profile, and the curricular sequence. In the case presented, the redesign used the most exhaustive and complete version of the design work established by the university's curricular team, considering four aspects: a review of the objectives, the graduation profile, curricular structure, and academic programs of the entire study plan. The work plan is established in three phases or dimensions, defined:

Dimensión I: Fundamentación del rediseño del programa académico, que incluye todo el proceso de evaluación y diagnóstico de la situación actual para cuantificar y proyectar los cambios requeridos.

Dimensión II: Trayectoria formativa del estudiante, que corresponde al proceso de revisión y actualización del itinerario formativo, desde el perfil de egreso al diseño de los programas de cursos, pasando por el diseño de la secuencia curricular.

Dimensión III: Organización y administración del programa, que considera la planificación de todos los recursos disponibles y necesarios para la implementación, desde la planta académica hasta la evaluación económica.

Si bien la Universidad Católica cuenta con una guía de orientaciones que establecen los marcos del proceso, la pandemia de COVID-19 impuso variables no previstas que el equipo académico de la Escuela de Diseño debió recalibrar, desplegando una serie de procedimientos, enfoques y métodos de colaboración y diseño participativo. Estas acciones permitieron mantener un alto nivel de vinculación de su comunidad en torno al proceso de rediseño. Algunas de estas innovaciones se desarrollan en el siguiente apartado como parte de los resultados.

### 3. Resultados del rediseño curricular

Al 2019, Diseño UC tiene uno de los currículums de pregrado más antiguos de la universidad, y ya habíamos iniciado el proceso de revisión cuando sobrevinieron dos crisis que han puesto a prueba varios de los supuestos en los que se funda un proceso curricular. Por una parte, se genera tensión, y por otra, surgen oportunidades de conversaciones profundas y significativas en torno al rol de las disciplinas en el mundo que cuestionan el rol actual del diseño. Estas nos llevan a reflexionar y adecuar las estrategias que facilitan el balance entre el método y el sentido de lo que hacemos. El plan de estudio desarrollado bajo el modelo participativo ha sido validado y aprobado por la universidad, obteniendo su resolución este 2021, para comenzar a ser impartido desde la admisión del 2022 en adelante.

Dimension I: Basis for the redesign of the academic program, which includes the entire evaluation and diagnosis process of the current situation to quantify and project the required changes.

Dimension II: The student's training trajectory, which corresponds to the process of reviewing and updating the training itinerary, from the graduation profile to the design of the course programs, including the design of the curricular sequence.

Dimension III: Organization and administration of the program, which considers the planning of all available and necessary resources for implementation, from the academic staff to the economic evaluation.

Although the Catholic University has an orientation guide that establishes the process frameworks, the COVID-19 pandemic imposed unforeseen variables that the academic team of the School of Design had to recalibrate, deploying a series of procedures, approaches and methods of collaboration and participatory design. These actions made it possible to maintain a high level of community engagement around the redesign process. Some of these innovations are developed in the following section as part of the results.

### **3. Results of the Curricular Redesign**

As of 2019, UC Design has one of the oldest undergraduate curricula in the university. We had already begun the revision process when two crises occurred that tested several of the assumptions on which a curricular process is based. On the one hand, tension is generated, and on the other, opportunities arise for deep and meaningful conversations around the role of disciplines in the world that question the current role of design. These lead us to reflect and adapt the strategies that facilitate the balance between method and meaning. The study plan developed under the participatory model has been validated and approved by the university, obtaining its resolution this 2021, to begin being taught from the admission of 2022 onwards.

La presentación de resultados ofrece una revisión al modelo de aproximación y principales aprendizajes que, como comunidad educativa, hemos alcanzado en el marco de rediseño de nuestro currículo. Desde hace más de un año, conviviendo con las crisis en curso, el equipo ha logrado impulsar un proceso participativo, incluso potenciado desde la deslocalización, cuya dinámica de trabajo ha permitido varios planos de discusión dentro de una comunidad heterogénea, promoviendo reflexión y un accionar efectivo de procesos de diseño fuertemente articulado en todos los niveles del desarrollo curricular, e intermediado por tecnologías de trabajo participativo, desarrollo de comisiones virtuales, activa participación de estudiantes, y, sobre todo, una profunda reflexión al rol que nos cabe como disciplina.

El plan de estudio fue desarrollado completamente bajo los estándares UC, desde la definición del nuevo perfil de egreso e itinerarios formativos, incluyendo los programas de todos los cursos mínimos, hasta la definición de la estrategia de formación general y la evaluación económica.

La propuesta de rediseño es profunda en lo disciplinar, considerando los 18 años de operación. Se ha logrado consistencia respecto a la misión y modelo educativo institucional, y se ha conservado la estructura académica del plan vigente, lo que permite mantener contenido el impacto en la unidad y en la universidad.

Ello ha permitido articular explícitamente los atributos del perfil de egreso al plan de formación; internalizar la formación de cursos de servicio; aumentar la flexibilidad de formación con el aumento de optativos de profundización; robustecer varios *tracks* como investigación, tecnología, ética, sustentabilidad; fortalecer el trabajo interdisciplinario con otras unidades; fortificar la línea de talleres; entre varias otras mejoras. A nivel de innovaciones en el propio proceso de diseño curricular, e influidas desde las crisis descritas, los aportes pueden organizarse del siguiente modo:

### 3.1. Definición y validación del perfil de egreso

El proceso de evaluación del plan de estudio vigente fue cruzado diagonalmente por una de las crisis sociales más profundas de las últimas décadas en Chile, lo que llevó a parte de la comunidad académica de la escuela a cuestionar prácticas y dinámicas normalizadas, desde la equidad de género, hasta un desarrollo

The presentation of results offers a review of the approaching model and main learning that, as an educational community, we have achieved in the framework of redesigning our curriculum. For more than a year, living with the ongoing crises, the team has managed to promote a participatory process, even strengthened by relocation, whose work dynamics have allowed various levels of discussion within a heterogeneous community, encouraging reflection and action effectiveness of design processes strongly articulated at all levels of curricular development, and mediated by participatory work technologies, development of virtual commissions, active student participation, and, above all, a profound reflection on the role that we have as a discipline.

The study plan was completely developed under UC standards, from the definition of the new graduate profile and training itineraries, including the programs of all the minimum courses, to the definition of the general training strategy and the economic evaluation.

The redesign proposal is profound in terms of discipline, considering the 18 years of operation. Consistency has been achieved with respect to the mission and institutional educational model, and the academic structure of the current plan has been preserved, which allows the impact on the unit and the university to be contained.

This has made it possible to explicitly articulate the attributes of the graduation profile to the training plan; internalize the training of service courses; increase the flexibility of training with more consolidation electives; strengthen various tracks such as research, technology, ethics, sustainability; to strengthen interdisciplinary work with other units and fortify the line of workshops, among several other improvements. At the level of innovations in the curricular design process itself, and influenced by the crises described, the contributions can be organized as follows:

### **3.1. Definition and Validation of the Graduate Profile**

The evaluation process of the current study plan was crossed diagonally by one of the deepest social crises of recent decades in Chile, which led part of the academic community of the school to question normalized practices and dynamics, from gender equality to a development focused on economic

centrado en el crecimiento económico, sin mediar una responsabilidad con el entorno social y ambiental. El movimiento permitió una discusión profunda de nuestra comunidad, que terminó con la firma de un compromiso público de académicos de la escuela, el cual funcionó como un contrapeso al momento de definir atributos diferenciadores iniciales para el futuro plan de estudio.

Como se muestra en la figura 2, en la UC un atributo diferenciador es una actuación idónea desplegada en un ámbito de acción dado (AD=AI+AA), articulando la base del perfil de egreso en una relación bastante reglada y acotada. Todos los compromisos, enfoques y drivers definidos por la comunidad, fueron una «fuerza diagonal» que vino a enriquecer el trabajo de definición de los atributos distintivos del nuevo perfil.

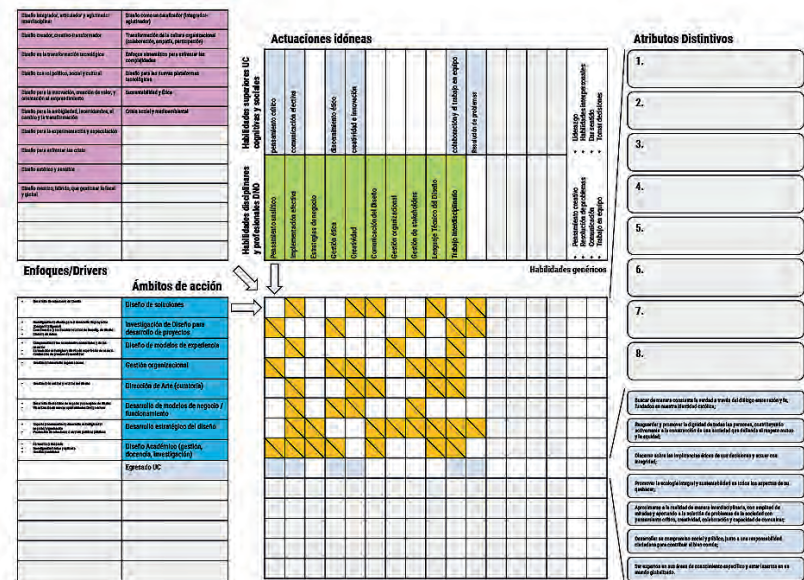


Figura 2. Matriz de gestión de atributos diferenciadores, modelados por los enfoques y compromisos de responsabilidad de la unidad académica, más allá de la relación transaccional.

growth, without mediating a responsibility with the social and environmental surroundings. The movement allowed an in-depth discussion of our community, which ended with the signing of a public commitment by the school's academics, which functioned as a counterweight when defining initial differentiating attributes for the future study plan.

As shown in figure 2, in the UC a differentiating attribute is an ideal action deployed in a given field of action (AD=AI+AA), articulating the basis of the graduation profile in a fairly regulated and limited relationship. All the commitments, approaches and drivers defined by the community were a “diagonal force” that came to enrich the work of defining the distinctive attributes of the new profile.

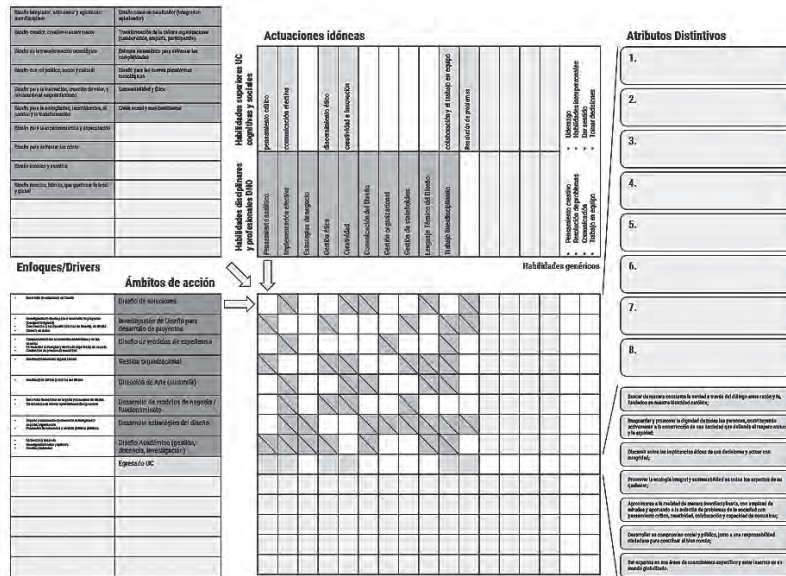


Figure 2. Management matrix of differentiating attributes, modeled by the approaches and responsibility commitments of the academic unit, beyond the transactional relationship.

El trabajo de la primera versión fue presencial —durante el período entre la crisis social y la pandemia—, contando con gran participación de académicos, estudiantes y profesionales externos. Luego vino el proceso de validación externa que se realizó vía encuesta a externos, lo que no supuso un cambio significativo al modo tradicional. A nivel de resultados, la pertinencia de los primeros diez atributos propuestos fue adecuado, no así la claridad con la que fueron descritos inicialmente.

### 3.2. Conformación de equipos de atributos diferenciadores y estructura curricular

Para el trabajo de caracterización los atributos, y ya en modo deslocalizado, se organizaron diez comisiones que trabajarían los módulos de cursos responsables de desarrollar cada atributo. Lo interesante de una estrategia de tributación de atributos en cursos es que una malla curricular es un espacio de formación mucho más complejo que los cursos lectivos responsables del perfil disciplinar. En ella convergen otros elementos estructurales propios del modelo educativo, frente a lo cual se sumaron nueve módulos estructurales, agrupados en los cuatro niveles anuales de talleres, el ciclo de titulación, las prácticas, la formación institucional, los optativos de profundización, y, finalmente, la estrategia de articulación con el máster de Diseño Avanzado. Ello implicó la conformación de 19 comisiones cuya configuración de participantes implicaba cruces entre módulos para garantizar vasos comunicantes entre la bajada de atributos a modo de «cursorización», y su real imbricación al tejido curricular transversal.

Por otro lado, y como plataforma de articulación del trabajo de comisiones, el equipo académico organizó un *template* para el trabajo por cada módulo, en torno a la versión 1.0 del plan de estudio, todo compartido en un lienzo de la plataforma *online* Miro (<https://miro.com/>) que permitía a los casi 30 académicos participantes compartir y revisar los avances de forma integrada (figura 3).



The work of the first version was face-to-face —during the period between the social crisis and the pandemic—, with great participation of academics, students, and external professionals. Then came the external validation process that was carried out via an external survey, which did not imply a significant change to the traditional way. At the level of results, the relevance of the first ten attributes proposed was adequate, but not the clarity with which they were initially described.

### **3.2. Formation of Teams with Differentiating Attributes and Curricular Structure**

For the attribute characterization work, and already in delocalized mode, ten commissions were organized that would work on the course modules responsible for developing each attribute. The interesting thing about a strategy of taxation of attributes in courses is that a curriculum is a much more complex training space than the academic courses responsible for the disciplinary profile. Other structural elements typical of the educational model converge in it, compared to which nine structural modules were added, grouped into the four annual levels of workshops, the degree cycle, internships, institutional training, deepening electives, and, finally, the articulation strategy with the Master's Degree in Advanced Design. This implied the formation of 19 commissions whose configuration of participants implied crossings between modules to guarantee communicating vessels between the lowering of attributes by way of “cursorization”, and their real interweaving with the transversal curricular fabric.

On the other hand, and as a platform for articulating the work of the commissions, the academic team organized a template for the work for each module, around version 1.0 of the study plan, all shared on a canvas of the Miro online platform (<https://miro.com/>) that allowed the almost 30 participating academics to share and review progress in an integrated manner.

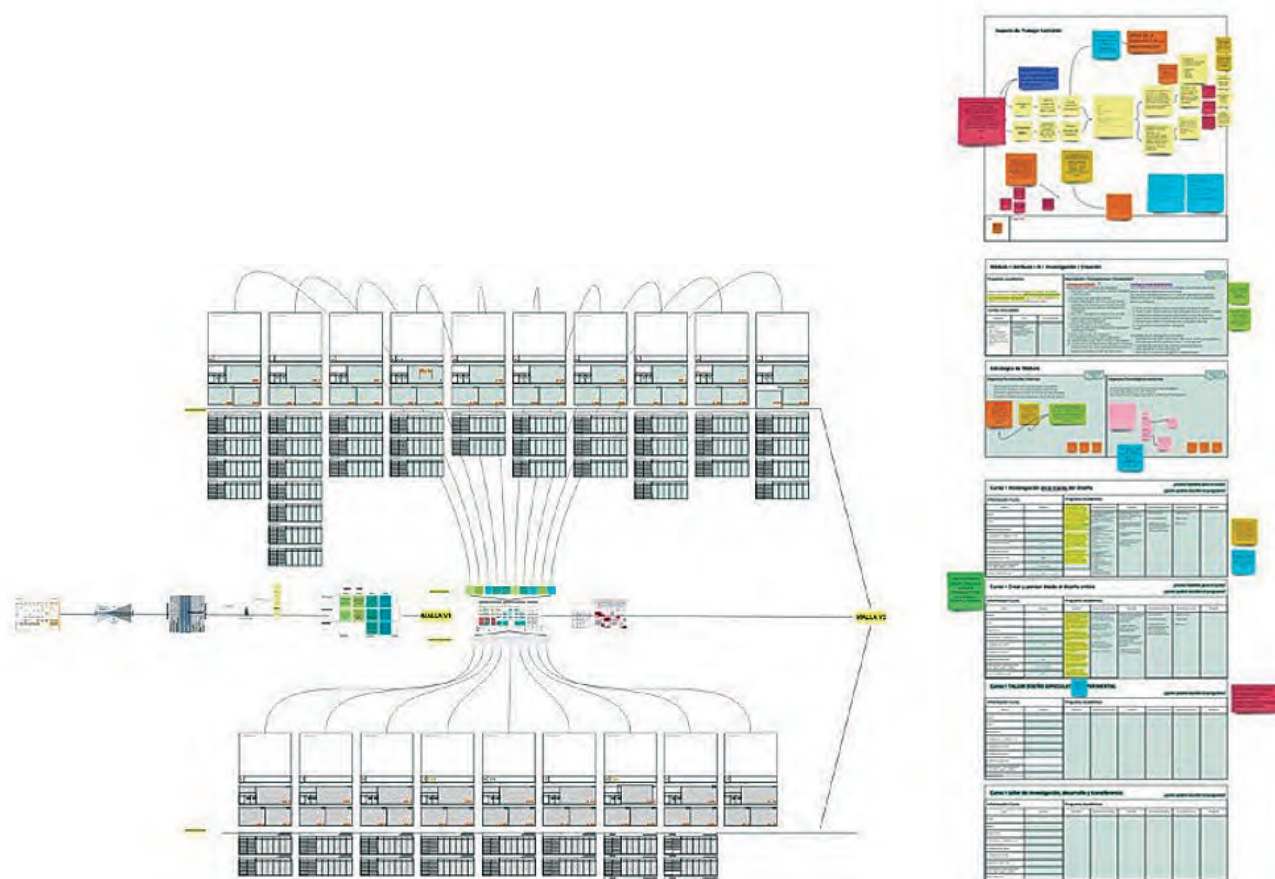


Figura 3. Lienzo de trabajo compartido para el proceso de caracterización de cada módulo y los cursos.

### 3.3. Integración y escalamiento de aprendizajes en cursos

Junto a la primera versión de los atributos del perfil de egreso desarrollamos una primera versión de estructura curricular que diera cuenta de un esquema de tributación y bajada en cursos. Como se muestra en la tabla 1, el trabajo de comisiones generó una nueva versión con los siete atributos definitivos que conforman el núcleo del nuevo plan de estudios.

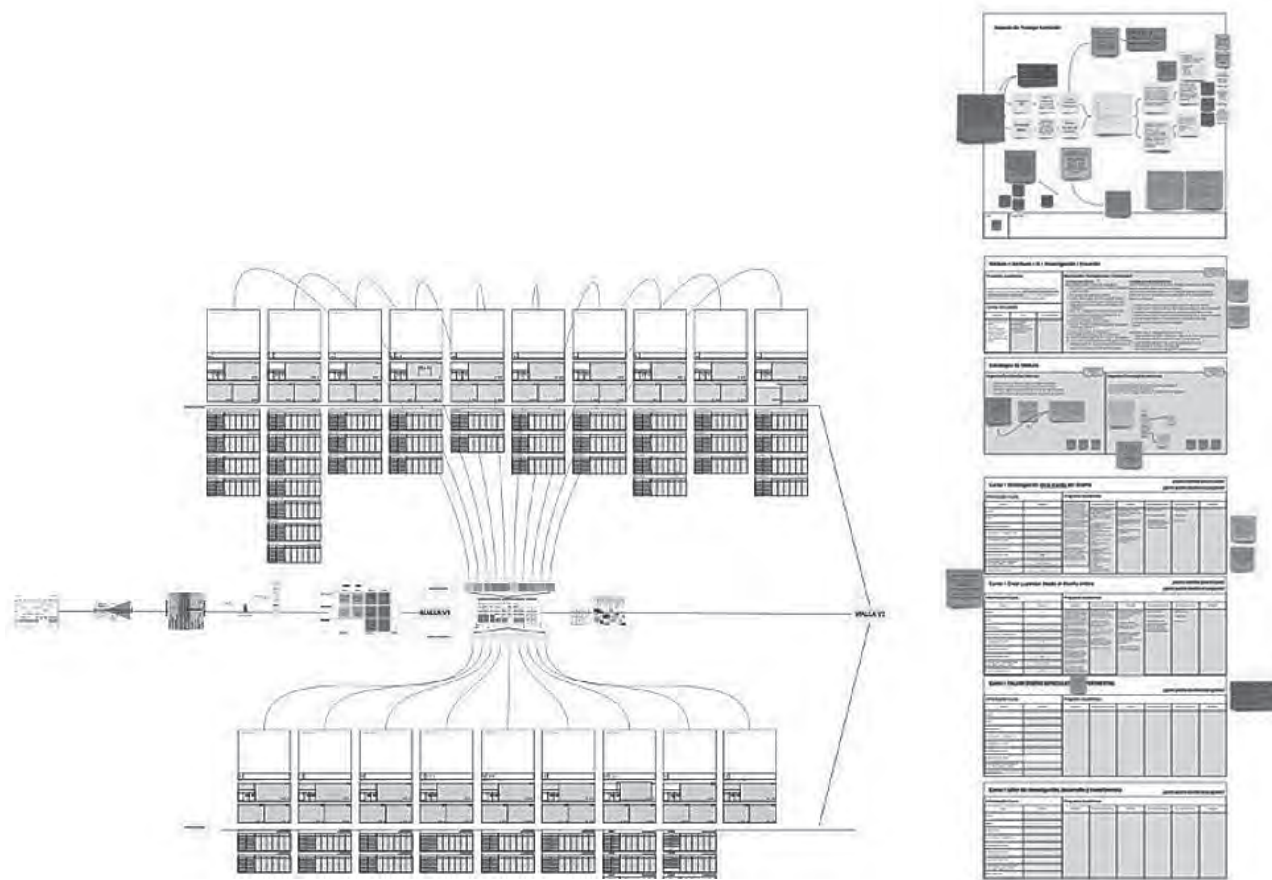


Figure 3. Shared work canvas for the characterization process of each module and courses.

### 3.3. Integration and Scaling of Learning in Courses

Together with the first version of the attributes of the graduate profile, we developed a first version of the curricular structure that would account for a taxation scheme and drop-in courses. As shown in table 1, the work of the commissions generated a new version with the seven definitive attributes that make up the core of the new curriculum.

Tabla 1. Atributos del nuevo perfil de egreso

Proyectos	Investigación	Estrategias	Integrar disciplinas	Contextos	Tecnología	Responsabilidad
Desarrollar proyectos pertinentes, originales y viables que integren creativamente las dimensiones formales, estéticas y metodológicas del proceso de diseño para responder con soluciones a desafíos definidos	Analizar la información y el contexto que configuran las variables del problema y oportunidad de diseño, mediante el uso de diferentes enfoques de investigación para el diseño y a través del diseño.	Formular proyectos de diseño que generen valor, considerando las variables estratégicas para su implementación efectiva, gestionando su vinculación al contexto público y/o privado, basado en el trabajo colaborativo y el liderazgo	Articular el diseño con otras disciplinas, para contribuir a la transformación beneficiosa del contexto social, medioambiental y tecnológico, incorporando un enfoque estratégico y sistémico para la resolución de problemas complejos	Interpretar desde la situación latinoamericana los significados, identidades e historias de los contextos locales y globales involucrados en el proceso de diseño.	Integrar la dimensión tecnológica en el diseño, reconociendo sus lenguajes, implicancias y potencialidades	Aplicar criterios de ética y sustentabilidad en la definición, implementación e impacto de proyectos de diseño, cuidando el desarrollo humano y el medioambiente

Con esta nueva versión surgió, desde el aporte de las profesoras Mollenhauer, Cárdenas y Montt, el concepto de «matriz de integración y escalamiento», un esquema que fragmentaba la estrategia de aprendizaje lógico para cada atributo y sus respectivos componentes, para luego integrar y concentrar estos aprendizajes en «unidades cursos», ya sea propios para el atributo, o integrando aprendizajes de distintos atributos. Este esquema de trabajo nos permitió realmente llegar a una secuencia curricular acotada al número de créditos (500) y cursos (28) que podíamos desplegar en la estructura (figura 4).

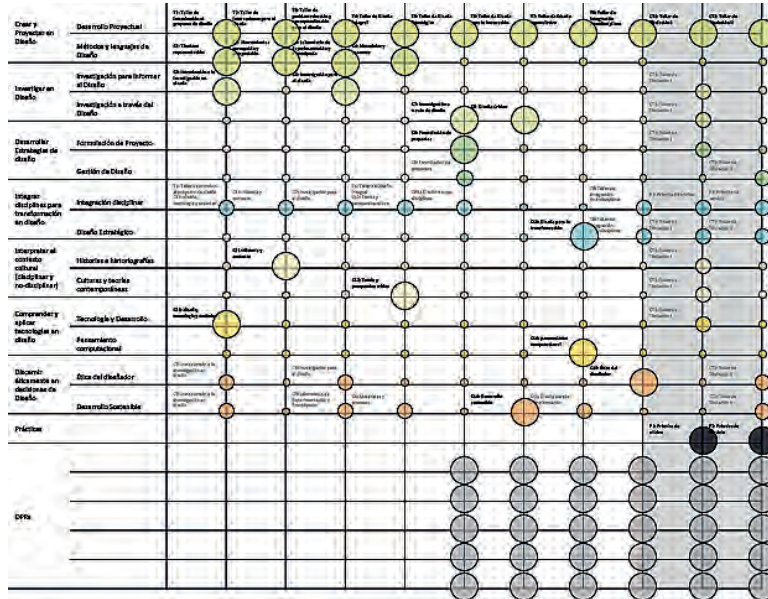


Figura 4. Matriz de integración de atributos en unidades curso.



Table 1. Attributes of the new graduation profile

Proyectos	Investigación	Estrategias	Integrar disciplinas	Contextos	Tecnología	Responsabilidad
Desarrollar proyectos pertinentes, originales y viables que integren creativamente las dimensiones formales, estéticas y metodológicas del proceso de diseño para responder con soluciones a desafíos definidos	Analizar la información y el contexto que configuran las variables del problema, mediante el uso de diferentes enfoques de investigación para el diseño y a través del diseño.	Formular proyectos de diseño que generen valor, considerando las variables estratégicas para su implementación efectiva, gestionando su vinculación al contexto público y/o privado, basado en el trabajo colaborativo y el liderazgo	Articular el diseño con otras disciplinas, para contribuir a la transformación beneficiosa del contexto social, medioambiental y tecnológico, incorporando un enfoque estratégico y sistémico para la resolución de problemas complejos	Interpretar desde la situación latinoamericana los significados, identidades e historias de los contextos locales y globales involucrados en el proceso de diseño.	Integrar la dimensión tecnológica en el diseño, reconociendo sus lenguajes, implicancias y potencialidades	Aplicar criterios de ética y sustentabilidad en la definición, implementación e impacto de proyectos de diseño, cuidando el desarrollo humano y el medioambiente

With this new version, from the contribution of professors Mollenhauer, Cárdenas, and Montt, the concept of “integration and scaling matrix” emerged, a scheme that fragmented the logical learning strategy for each attribute and its respective components, to then integrate and concentrate this learning in “course units”, either specific to the attribute or integrating learning from different attributes. This scheme of work really allowed us to arrive at a curricular sequence limited to the number of credits (500) and courses (28) that we could display in the structure.

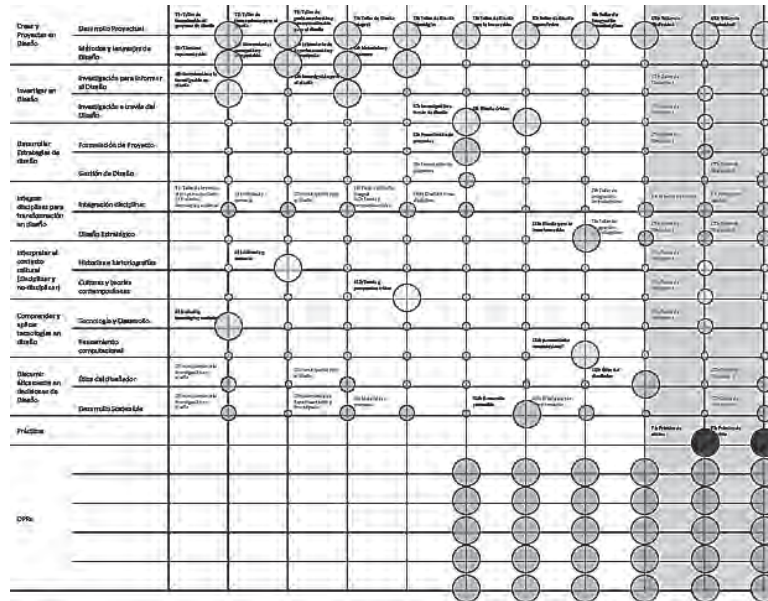


Figure 4. Matrix of integration of attributes in course units.

Finalmente, y como resultado de estas innovaciones presentadas, se materializa un plan de estudio para el programa de pregrado de Diseño, el que es aprobado por la Vicerrectoría Académica, adhiriendo explícitamente a la misión de la Universidad Católica. Se procura la búsqueda de niveles de excelencia en la formación de diseñadores, en el seno de una comunidad académica comprometida con la generación y transferencia de conocimiento aplicable desde las diversas variantes de la disciplina del diseño. Esta se representa en la nueva malla curricular (figura 5).

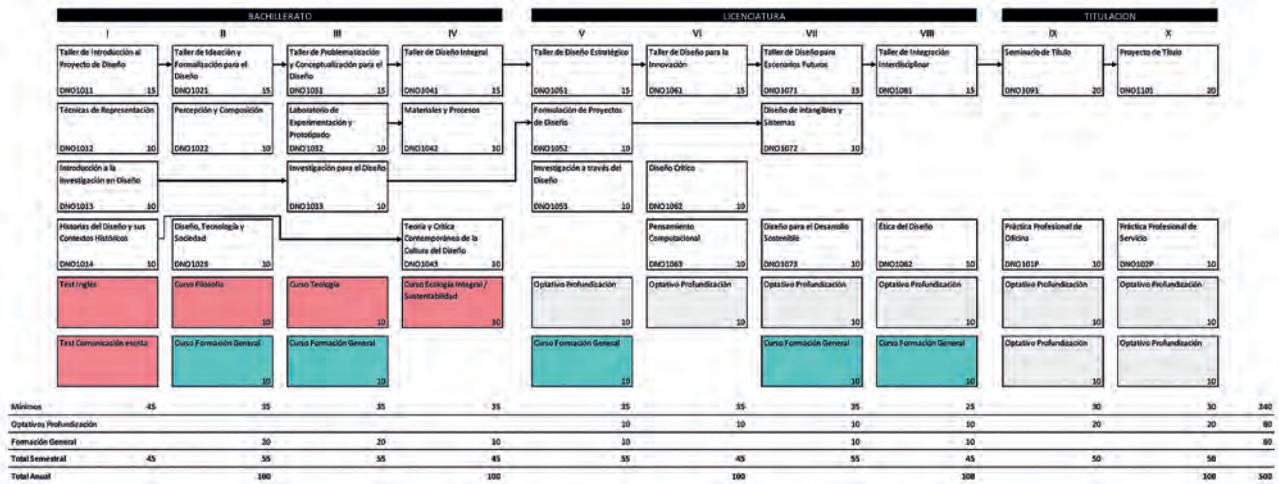


Figura 5. Malla Curricular para pregrado de Diseño UC.

## 4. Conclusión

El proceso de rediseño curricular presentado considera un exitoso trabajo colaborativo de quienes conforman la escuela, materializado en la resolución de la Pontificia Universidad Católica de Chile que pone en marcha este plan en 2022. También presenta dos importantes cambios de enfoque para la formación en Diseño UC en las próximas décadas.

Finally, and as a result of these innovations presented, a study plan for the undergraduate Design program materialized, which is approved by the Academic Sub Directorate, explicitly adhering to the mission of the Catholic University. The search for levels of excellence in the training of designers is sought, within an academic community committed to the generation and transfer of applicable knowledge from the different variants of the design discipline. This is represented in the new curriculum.

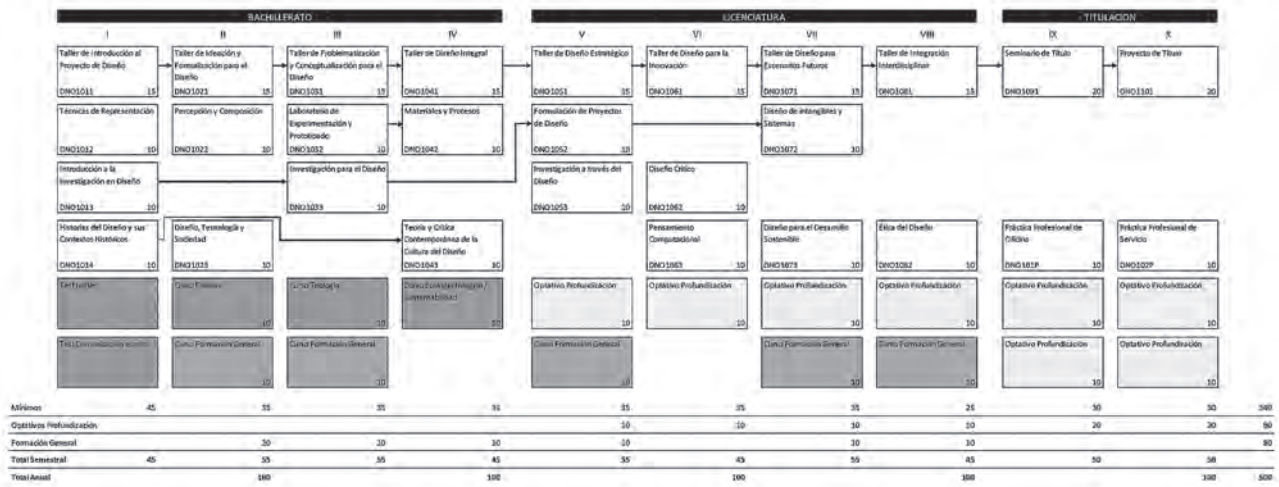


Figure 5. Curriculum for undergraduate Design UC.

## 4. Conclusion

The presented curricular redesign process considers a successful collaborative work of those who make up the school, materialized in the resolution of the *Pontificia Universidad Católica de Chile* that launches this plan in 2022. It also presents two important changes in the approach for UC Design training for the coming decades.

Por una parte, el trabajo curricular reconoce la relevancia e impacto que el diseño tiene para nuestra sociedad y el planeta. Casi al tiempo en el que se articulaba nuestro primer currículum propio, Papanek (1977) ya ponía en entredicho el impacto que podría llegar a tener esta disciplina. Cincuenta años después podemos ver los efectos adivinados por Papanek en los costos de una economía basada en la conveniencia y el consumismo, y los desechos acumulados en torno a actividades humanas. En estas décadas, sin duda, el diseño ha cambiado su centro de gravedad, pasando de enfoques centrados en el proceso-producto, al cliente-usuario, proyectándose a focalizar su quehacer en efectos positivos hacia comunidades y ecosistemas. Un plan de estudio para el futuro y situado desde el sur del planeta no solo puede desplegar conocimientos, habilidades y actitudes centradas en lo profesional, lo individual y competitivo, sino que también debe contribuir a la construcción de modos colaborativos del hacer sociedad en balance. Así, el desafío de proponer este enfoque no solo afecta a los diseñadores, aunque nuestra capacidad para hacer bien y mal las cosas vuelve al diseño una disciplina especialmente relevante para proyectar una estrategia de formación bien conducida.

El segundo desafío se relaciona con la aproximación al diseño curricular, la que debe ser un proceso permeable a toda la comunidad relacionada a la formación y desarrollo disciplinar-profesional. Sin duda, el mundo académico —probablemente uno de los sectores históricamente más refractarios al cambio— ha sido afectado desde distintas perspectivas. La crisis de COVID-19 fue un espacio de tensión para toda la sociedad que se transformó en una situación de cambio e incertidumbre, la que, sin embargo, ha promovido importantes transformaciones en el modo de aproximación al trabajo. La pandemia permitió un trabajo de diseño curricular participativo, virtual, sincrónico-asincrónico y gestionado digitalmente.

De este modo, el desafío ha implicado conectar con el ámbito profesional, equilibrando el dominio disciplinar y de investigación de sus académicos, redibujando la propia identidad disciplinar en pos de una visión colectiva. En su formación de pregrado, Diseño UC contribuye a la visión de una universidad compleja, potenciando su presencia entre diversas disciplinas y saberes, para promover oportunidades y una creación amplia de valor. Una clave ha sido construir una narrativa cautivante, que convoque a una comunidad diversa en permanente evolución.



On the one hand, the curricular work recognizes the relevance and impact that design has on our society and the planet. At almost the same time that our first own curriculum was being articulated, Papanek (1977) already questioned the impact that this discipline could have. Fifty years later we can see the effects warned by Papanek in the costs of an economy based on convenience and consumerism, and the waste accumulated around human activities. In these decades, without a doubt, design has changed its center of gravity, passing from approaches focused on the process-product, to the client-user, projecting itself to focus its work on positive effects towards communities and ecosystems. A study plan for the future and from the south of the planet can not only display knowledge, skills, and attitudes focused on the professional, individual, and competitive levels, but it must also contribute to the construction of collaborative ways of doing society in balance. Thus, the challenge of proposing this approach does not only affect designers, although our ability to do things well and badly makes design a particularly relevant discipline for projecting a well-conducted training strategy.

The second challenge is related to the approach to curriculum design, which must be a process that is permeable to the entire community related to disciplinary-professional training and development. Without a doubt, the academic world — probably one of the sectors historically most resistant to change— has been affected from different perspectives. The COVID-19 crisis was a space of tension for the entire society that was transformed into a situation of change and uncertainty. It carried out participatory, virtual, synchronous-asynchronous, and digitally managed curriculum design work.

In this way, the challenge has involved connecting with the professional field, balancing the disciplinary and research domain of its academics, and redrawing the disciplinary identity itself in pursuit of a collective vision. In its undergraduate training, UC Design contributes to the vision of a complex university, enhancing its presence among various disciplines and knowledge, to promote opportunities and a broad creation of value. A key has been to build a captivating narrative, which summons a diverse community in permanent evolution.

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**Sinestesias musicales:**

oír paisajes y mirar sonoridades

**Musical Synesthesias:**

Hear Landscapes and Look at Sounds

**PANEL 8**

## Presentación artística

# Improvisación musical: estadísticas de la inclusión

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Acerca del trabajo en los territorios, los proyectos de vinculación van adaptándose a las circunstancias que se presentan debido a la pandemia de COVID-19. Al estar en una modalidad virtual necesitábamos un giro en las dinámicas colectivas, como el hecho de facilitar la interpretación de datos estadísticos obtenidos de encuestas realizadas a líderes y lideresas que conforman la Red Comunitaria de Defensoras y Defensores de Derechos Humanos y Naturaleza de Guayaquil. Al responder, las personas asignaron una valoración del 1 al 10 (1 es negativo y 10 es positivo) en cada pregunta. Este tipo de medición indicaría la intensidad de la opinión de quienes fueron encuestados y sería una forma sencilla de precisar y anali-

## Artistic Presentation

# Music Improvisation: Inclusion Statistics

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Regarding the work in the territories, the bond with community projects is adapting to the circumstances due to the COVID-19 pandemic. Being in a virtual modality, we needed a shift in collective dynamics, such as facilitating the interpretation of statistical data obtained from surveys made to leaders who are part of the Community Network of Human Rights and Nature Defenders of Guayaquil.

A rating from 1 to 10 has been assigned (1 being negative and 10 being positive) for each question. This type of result would indicate the intensity of the opinion of those who were surveyed

zar las respuestas. Con esta información numérica establecimos unos patrones rítmicos que funcionan como motivos musicales para componer e improvisar música instrumental. Dicha improvisación se da a partir de la preparación y desarrollo de elementos para plasmarlos en tiempo real. Y en este caso nos basamos en los *jathis*, técnica específica del sistema rítmico del sur de India (música carnática). Como referencia tenemos la tesis de Rafael Reina (2015), en su libro *Applying Karnatic Rhythmical Techniques to Western Music*. Los *jathis* pueden definirse como un acento que agrupa las notas que existen en una subdivisión rítmica.

Para nosotrxs las estadísticas se vuelven insumos para desarrollar ideas que son ejecutadas de distintas maneras en un tiempo sincrónico y que se moldean por las circunstancias. Dicha interpretación se planteó como desafío: re-crear música a partir de respuestas obtenidas en un cuestionario cuyo tema fue la inclusión.

En nuestra lista de interrogantes, pedimos que los líderes o lideresas ponderen sus habilidades interpersonales para la reducción de la discriminación, además de determinar cuánto estaban ayudando en la construcción de espacios inclusivos en sus territorios. Luego, preguntamos sobre la ponderación que les asignan a cada grupo social de acuerdo con el trato que reciben, así como cuál es la calificación otorgada según la preponderancia de ciertos estereotipos en sus barrios. Finalmente, valoraron el nivel interpersonal o nivel institucional en el que se dan prácticas discriminatorias.

Sin intención de sesgar o impactar negativamente con los resultados de la encuesta, creímos que una experimentación sensible de las estadísticas permitiría a la comunidad tener un rol más activo en la creación artística. En la búsqueda de herramientas de mediación con las comunidades puede hablárseles desde otra sensibilidad sobre problemáticas como la discriminación y la violencia que les imposibilitan sentirse incluidxs en la sociedad. Especialmente cuando se ha dado un aumento de las denuncias de violencia doméstica en los hogares guayaquileños, así como de personas con estatus migratorio irregular que sufrieron diferentes episodios discriminatorios en el ámbito sanitario de la ciudad. En este sentido, el arte integra los aspectos psicomotrices, cognitivos y afectivos de las personas para mejorar su relación con el entorno.

Desde los sonidos, melodías, acordes, símbolos y luces nos aventuramos a experimentar con un producto artístico versátil que será interpretado por un dúo de batería y piano eléctrico (Juan Posso y Miguel Gallardo) y efectos lumínicos a cargo de Juan José Ripalda.



and would be a simple way to specify and analyze the answers. With this numerical information, we established rhythmic patterns that could work as musical motifs to compose and improvise music. This improvisation starts from the preparation and development of elements to capture them in real-time. In this situation, we are based on the *jathis*, a specific technique of the rhythmic system of South India (Carnatica music). As a reference, we have the thesis of Rafael Reina (2015) in his book *Applying Karnatic Rhythmical Techniques to Western Music*. The *Jathis* can be defined as an accent that puts existing notes together into a rhythmic subdivision.

For us, statistics become supplies to develop ideas that are executed in different ways in a synchronous time and shaped by circumstances. This interpretation was proposed as a challenge: to re-create music from the answers obtained in a questionnaire whose theme was inclusion.

In our list of questions, we ask the leaders to consider their interpersonal skills for the reduction of discrimination. They were also asked to determine how much they were helping in the construction of inclusive spaces in their territories. Then, they were asked about the high praise assigned to each social group according to the treatment they receive, as well as what is the rating given according to the preponderance of certain stereotypes in their neighborhoods. Finally, they valued the interpersonal or institutional level where discriminatory practices occur.

With the intention to avoid impacting negatively the results of the survey, we believed that this experimentation with sensitive statistics would allow the community to take a more active role in artistic creation. In the search for mediation tools with the communities, they could talk with a different sensitivity about problems such as discrimination and violence that make it impossible for them to feel included in society. Especially when there has been an increase in domestic violence reports in Guayaquil homes, as well as people with irregular immigration status who have suffered different discriminatory episodes in the sanitary field of the city. In this way, art integrates people's psychomotor, cognitive, and affective aspects to improve their relationship with their environment.

From the basis of sounds, melodies, chords, symbols, and lights we venture to experiment with a versatile artistic product that will be performed by a drum and electric piano duo (Juan Posso and Miguel Gallardo) and light effects by Juan José Ripalda.

## Cuestionario

Participantes: miembros de la Red Comunitaria de Defensoras y Defensores de Derechos Humanos y Naturaleza de Guayaquil.

**1. ¿Cómo calificaría sus habilidades interpersonales para la reducción de la discriminación en su territorio?**

1 2 3 4 5 6 7 8 9 10

**2. ¿En cuánto valoraría su ayuda en la construcción de espacios inclusivos en sus territorios?**

1 2 3 4 5 6 7 8 9 10

**3. ¿Qué calificación le asignaría a cada uno de los siguientes grupos sociales de acuerdo con el trato que les da en su cotidianeidad?**

Afroecuatoxianxs 1 2 3 4 5 6 7 8 9 10

Personas migrantes 1 2 3 4 5 6 7 8 9 10

Adultxs mayores 1 2 3 4 5 6 7 8 9 10

Infancia 1 2 3 4 5 6 7 8 9 10

Adolescencia 1 2 3 4 5 6 7 8 9 10

Indígenas 1 2 3 4 5 6 7 8 9 10

**4. ¿Cómo valoraría la preponderancia de estereotipos en sus barrios?**

1 2 3 4 5 6 7 8 9 10

**5. ¿Cuál sería su calificación al respecto del nivel interpersonal o nivel institucional que usted percibe en las prácticas discriminatorias en su vecindario?**

1 2 3 4 5 6 7 8 9 10

## Questionnaire

Community Network of Defenders of Human Rights and Nature of Guayaquil.

**1. How would you rate your interpersonal skills for reducing discrimination in your territory?**

1 2 3 4 5 6 7 8 9 10

**2. How much would you value their help in building inclusive spaces in their territories?**

1 2 3 4 5 6 7 8 9 10

**3. What rating would you assign to each of the following social groups according to the treatment you give them in your daily life?**

Afro-Ecuadorians 1 2 3 4 5 6 7 8 9 10

Migrants 1 2 3 4 5 6 7 8 9 10

Older adults 1 2 3 4 5 6 7 8 9 10

Children 1 2 3 4 5 6 7 8 9 10

Adolescents 1 2 3 4 5 6 7 8 9 10

Indigenous 1 2 3 4 5 6 7 8 9 10

**4. How would you value the prevalence of stereotypes in your neighborhoods?**

1 2 3 4 5 6 7 8 9 10

**5. What would be your rating regarding the interpersonal or institutional level that you perceive in discriminatory practices in your neighborhood?**

1 2 3 4 5 6 7 8 9 10

# Paisajismo sonoro, improvisación guiada Espacio-sonido como elemento musical exploratorio

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## RESUMEN

El presente trabajo introduce la metodología empleada para usar el paisaje sonoro como herramienta interpretativa musical enfocada en el espacio. Se realizó un análisis del contenido sonoro por los diferentes miembros que integraron el proyecto de improvisación sonora, enfocada en el elemento espacial-sonoro y su integración interpretativa musical. Para capturar las cualidades espaciales impresas en el sonido, se empleó tecnología conocida como *ambisonic*. Esta tecnología sirvió como guía para desarrollar diferentes materiales y gestos a interpretar a lo largo del proyecto. Se crearon diversas estructuras de análisis que propicien la interpretación musical libre del espacio-sonido, integrando diferentes desarrollos tecnológicos. Se toma como referencia el trabajo previo en el que se debate la interacción entre humano y naturaleza. Esta es constantemente redefinida por la inclusión de diversa tecnología, que, en este caso en particular, se emplea para interpolar la percepción auditiva del espacio, magnificado por la interpretación musical.

**Palabras clave:** Paisaje sonoro, improvisación, interacción, ecoarte, tecnología

# Soundscape and Guided Improvisation Space-Sound as a Musical Element to Explore

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## **ABSTRACT**

This work introduces applied methodology to use the soundscape as a musical interpretive tool focused on space. An analysis of the sound content was carried out by the different members that made up the sound improvisation project, which was focused on the spatial-sound element and its musical interpretation. To capture spatial qualities revealed within sound, *ambisonics* technology, which is well-known, was employed. This technology helped as a guide to developing different materials and signals to interpret throughout the project. Various analysis structures were created to foster free musical interpretation of space-sound, integrating different technological tools. The previous work in which the interaction between humans and nature is discussed was taken as a reference. This is constantly redefined by the inclusion of diverse technology, which, in this particular case, is used to interpolate the auditory perception of space, amplified by musical performance.

**Keywords:** Soundscape, improvisation, interaction, ecoart, technology.

## 1. Contexto y referente de exploración sonora en la resíntesis del espacio-sonido

El eje central de este proyecto es explorar la interpretación por medio de estructuras improvisadoras enfocadas en el sonido-espacio como elemento musical. Para claridad del concepto espacio-sonido, se hace referencia a la grabación de campo, o paisaje sonoro que contenga impresa señales de audio que den se relacionen en lo espacial. El paisaje sonoro sirve como fuente creativa para los diferentes improvisadores involucrados en este proyecto. Estas referencias pueden ser tanto de una locación en particular en el eje horizontal o vertical, así como la trayectoria vectorial de la fuente sonora en movimiento, lo que permite ubicar en el espacio-sonoro a las diversas fuentes que se encuentren estáticas o en movimiento. «El paisaje sonoro se puede definir como un paisaje hecho de sonido, un ‘campo’ sonoro o una disposición de sonidos simultáneos y situados espacialmente. Los paisajes sonoros pueden potencialmente unir música, habla y sonido no verbal» (Cerasco 2015)<sup>1</sup>. En particular, el paisaje sonoro empleado para este proyecto fue capturado en una reserva ecológica dentro de la ciudad de Morelia, México, conocida como filtros viejos Ocolusen. Esto fue capturado por medio del micrófono *ambisonic* modelo H3-VR de Zoom. Esto con la finalidad de reproducirlo en un sistema octafónico dentro de las instalaciones del Centro Mexicano para la Música y Artes Sonoras (CMMAS). El CMMAS ofrece instalaciones y equipo necesario a los improvisadores para crear un análisis que permita acercarse por medio de su ejecución musical lo que es perceptible como espacio-sonido. Por medio de la reproducción del paisaje sonoro en sistemas de audio multicanal se pudo obtener el análisis de cada integrante de este proyecto. La tarea que se les asignó a los diferentes improvisadores fue recrear, tímbricamente, la percepción de un espacio que transita en un tiempo específico. Más allá de emular lo que puede ser reconocible e imitable o contrastante en contenido rítmico-melódico, se les solicitó resaltar las posibles trayectorias sonoras captadas, así como diversos elementos que nos permitan recrear un espacio sonoro en un momento determinado.

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<sup>1</sup> Traducción del autor, texto original: *soundscape can be defined as a landscape made of sound, a sonic “field,” or an arrangement of simultaneous and spatially situated sounds. Soundscapes can potentially draw together music, speech, and nonverbal sound.*

## 1. Context and Reference of Sound

### Exploration in the Resynthesis of Space-Sound

The main goal of this project is to explore performance through improvisational structures focused on sound-space as a musical element. To specify the space-sound concept, we made reference to field recording, or soundscape, containing recorded audio signals that are spatially related. Soundscape serves as a creative source for the different improvisers involved in this project. These references can be both from a particular location on the horizontal or vertical axis, as well as the vectorial trajectory of a moving sound source. Which allows locating the various sources that are static or moving in the sound-space realm. Soundscape can be defined as a landscape made of sound, or an arrangement of simultaneous and spatially situated sounds. Soundscapes can potentially unite music, speech and non-verbal sound (Cerasco 2015). In particular, the soundscape used for this project was captured in an ecological reserve within the city of Morelia, Mexico, known as Ocolusen old filters. This was recorded using Zoom's Model H3-VR ambisonic microphone. All this because the need of reproducing it in an octophonic system at the Mexican Center for Music and Sound Arts's installations (CMMAS). The CMMAS offers installations and equipment necessary for improvisers to create an analysis that allows them to approach, with their musical performance, what is perceptible as space-sound. Through the reproduction of the soundscape in multichannel audio systems, it was possible to obtain the analysis of each member of this project. The task assigned to the different improvisers was to recreate, by timbre, the perception of a space that transits in a specific time. Beyond emulating what can be recognizably and imitable or to juxtapose in rhythmic-melodic content. They were asked to highlight the possible sound trajectories captured, as well as various elements that allow us to recreate a sound space in a given moment.



Figura 1. Zona limítrofe entre la reserva ecológica Ocolusen y la ciudad de Morelia.

Los ejes de investigación, el paisaje sonoro y la improvisación, han sido ampliamente discutidos por diferentes autores. La presente exploración se focaliza en integrar el espacio capturado en el paisaje sonoro, con todos los diferentes componentes sonoros geófonos, todo aquel sonido que es producido por la tierra, biofonía o los sonidos producidos por los diferentes seres vivos, a los antropónicos producidos por el ser humano. Estos son analizados en conjunto para ser sintetizados por los diferentes improvisadores que colaboraron en este proyecto por medio de estructuras improvisadoras. Como referente encontramos el trabajo del artista sonoro y compositor David Dunn, con su obra *Mimus Polyglottos* (1976).

Dunn creó *Mimus Polyglottos* al recrear, digitalmente, los diferentes patrones de canto del cenizote, para posteriormente reproducir el canto emulado digitalmente en un ecosistema donde se encontrará el ave en estado libre. La idea de la pieza se basa en la interacción que ocurre cuando un pájaro reconoce los patrones de su misma especie, y canta junto con los sonidos digitales sintetizados, imitando patrones que le son reconocibles a sí mismo. Más allá de todo el elaborado proceso que requirió la programación de los diferentes patrones simulados por medio de computadora de baja velocidad de procesamiento, para nuestros estándares actuales, esta obra abre campo de reflexión de lo que percibimos en la interacción del humano con su entorno y viceversa. En *Mimus Polyglottos* se observa cómo se resintetiza el fenómeno





Figure 1. The border area between Ocolusen ecological reserve and the city of Morelia.

The lines of research, the soundscape, and improvisation have been widely discussed by different authors. This research focuses on integrating the space captured at the soundscape, with all the different geophones sound components, all of which are sounds that are produced by the earth, biophony or the sounds produced by the different living beings, to the anthrophonic ones produced by the human being. These are analyzed together to be later synthesized by the different improvisers who collaborated in this project with improvisational structures. As a reference, we find the work of the sound artist and composer David Dunn, with his work *Mimus Polyglottos* (1976).

Dunn created *Mimus Polyglottos* by digitally reconstructing the different song patterns of the Mockingbird, to later reproduce the emulated song digitally in an ecosystem where the bird will be found in its free state. The idea of the piece is based on the interaction that occurs when a bird recognizes the patterns of its own species, and sings along with synthesized digital sounds, imitating patterns that are recognizable to itself. Beyond all the elaborated processes that required the programming of different simulated patterns by means of a low processing speed computer, for our current standards, this work opens a field of reflection on what we perceive in the interaction with humans and their environment, and conversely. In *Mimus Polyglottos*, it is observed how the

de lo acústico natural por medios digitales, para luego ser reconocido por los mismos agentes naturales, que en este caso es el ave reaccionando a los patrones que emulan su propio canto. En el presente artículo se exploró una idea similar, pero ahora siendo el músico el que intenta reconocer los diferentes eventos naturales, compaginando su ejecución con el contenido del paisaje sonoro, enfocándose, principalmente, en el componente espacial impreso en la grabación. Por medio de tecnología *ambisonic* es que se puede recolectar, además de todo el contenido sonoro que ocurre en el lugar determinado en ese momento preciso, las referencias espaciales contenidas en el paisaje sonoro. La tecnología *ambisonic* permite reconstruir lo que percibimos como espacio acústico al poder encapsular las diferentes señales sonoras que generan la impresión de recrear el espacio o sus trayectorias sonoras en movimiento. A este proceso se le conoce como codificación, que no es más que capturar a cuatro canales, distribuido en diferencial de cosenos para poder generar diferencias de captura la «dirección de llegada» (Rascon 2015), y así permitir magnificar las cualidades espaciales que ocurren mientras se graba. Posteriormente se decodifica el paisaje sonoro en sistemas multicanal. De esta manera las diferentes trayectorias, así como las reverberaciones capturadas, pueden ser amplificadas en el momento de reproducirlo en diferentes sistemas multicanal. Esto permitió incluir en el lenguaje improvisador al espacio-sonido como elemento musical.



Figura 2.  
David Dunn en su estudio  
en la Universidad de California,  
Santa Cruz.

natural acoustic phenomenon is resynthesized by digital media, to later be recognized by the same natural agents, which in this case is the bird reacting to the patterns that emulate its own song. In this article, a similar idea was explored, but now the musician tries to recognize the different natural events, combining their execution with the content of the soundscape, focusing mainly on the spatial component printed on the recording. Through ambisonic technology, it is possible to collect, besides all the sound content that occurs in a specific place and time, the spatial references contained in the soundscape. Ambisonic technology allows us to reconstruct what we perceive as an acoustic space by being able to encapsulate the different sound signals that generate the impression of recreating the space or its sound trajectories in movement. This process is known as encoding, which is nothing else than capturing in four channels, distributed in differential cosines in order to generate capture differences of the “arrival direction” (Rascon 2015), and in this way be able to magnify spatial qualities that happen while recording. Then, the soundscape is decoded in multi-channel systems. In this way, the different trajectories, as well as the captured reverberations, can be amplified at the time of reproduction in different multichannel systems. This allowed to carry the space sound in the improviser language as a musical element.

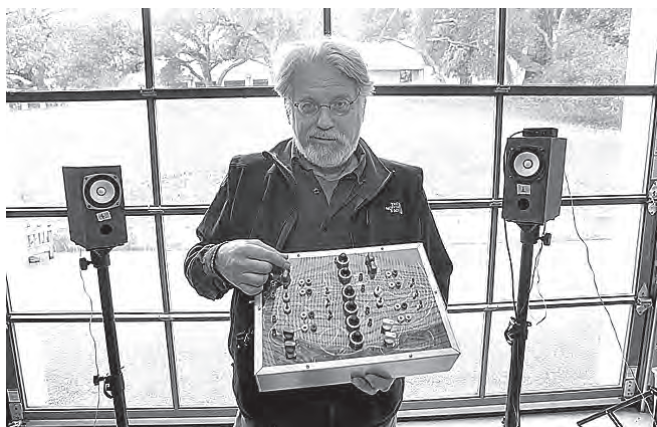


Figure 2.  
David Dunn in his study  
at the University of California,  
Santa Cruz.

El grupo de improvisadores se integró por diferentes agrupaciones de músicos y un solista. Ellos emplearon diferentes instrumentos musicales como aerófonos, percusiones o cordófonos. Los miembros que integraron este proyecto contaban con experiencia en improvisación y de nivel interpretativo, lo que permitió obtener resultados distintos en las sesiones de improvisación. La primera improvisadora en realizar el ejercicio de analizar y crear una estrategia de improvisación en torno a lo perceptible en lo sonoro-espacial fue la violista Liliana Rodríguez. Posteriormente fue un dúo de estudiantes integrado por Ivonne Hernández y Jorge Delgado. Finalmente fue un trío con más experiencia improvisando, integrado por el trombonista Xavier Frausto, guitarrista Alberto Navarro Garza y el artista sonoro y autor del texto Pablo Rubio.

## 2. Paisaje sonoro capturado con tecnología ambisonic para su análisis en la resíntesis interpretativa del espacio-sonido

En la grabación del paisaje sonoro se tomaron varias consideraciones como la locación, horario, temporada y condiciones de humedad. Todo esto con la finalidad de obtener un paisaje sonoro que permitiera la interpretación musical de los miembros que integraron este proyecto. La grabación se realizó en el mes de marzo, con condiciones climatológicas en temporada seca, en el horario de 5:45 a 6:45 am. Se seleccionó este horario con la intención de capturar la transición del amanecer, así como el cambio perceptivo del espacio sonoro en ese momento. Asimismo, la selección se debió a que no solo ocurre el cambio lumínico de oscuridad a luz, sino todo lo que conlleva el cambio de actividad de la fauna y flora. Para la grabación del paisaje sonoro se empleó tecnología *ambisonic* en la producción del paisaje sonoro, debido a que ofrece la capacidad de capturar las diversas características acústicas que van más allá de reverberación. Esta incorpora la sensación de profundidad y proximidad, así como de trayectoria vectorial sonora. Así, se permitió decodificar todas estas características sonoras vectoriales en el sistema octafónico del CMMAS. Esto es de suma relevancia ya que facultó a los diferentes miembros participantes del proyecto el realización de un análisis del contenido espacial-sonoro de la grabación.

The group of improvisers was made up of different groups of musicians and a soloist. They used different musical instruments: aerophones, percussion, and chordophones. The members who made up this project had experience in improvisation and at an interpretive level, which allowed them to obtain different results in the improvisation sessions. The first improviser to do the exercise of analyzing and creating an improvisation strategy around what is perceptible in the sonorous-spatial was the violist Liliana Rodríguez. Later, it was a student duo of Ivonne Hernández and Jorge Delgado. Finally, it was a trio with more experience in improvising, trombonist Xavier Frausto, guitarist Alberto Navarro Garza, and sound artist and author of the text Pablo Rubio.

## 2. Soundscape Captured with Ambisonic Technology for Analysis in the Interpretive Re-Synthesis of Space-Sound

In the soundscape's recording, several considerations were taken into account such as the location, time, season, and humidity conditions. All this in order to obtain a soundscape that would allow the musical interpretation of the members that comprised this project. The recording was done in the month of March, during the dry season, from 5:45 to 6:45 am. This particular time was selected with the aim of capturing the twilight transition as well as a perceptual change in sound space at that time. Also, the selection was due to the fact that not only does the light change from darkness to brightness, but also there are also many changes in the activity of the fauna and flora. For the recording of the soundscape, ambisonic technology was used in the production of it, because offers the ability to capture various acoustic characteristics that go beyond reverberation. This incorporates the sensation of depth and proximity, as well as sound vector trajectory. Thus, it was possible to decode all these vector sound characteristics in the CMMAS octophonic system. This is highly relevant since it empowered the different members participating in the project to carry out an analysis of the spatial-sound content of the recording.





Figura 3. De izquierda a derecha, Pablo Rubio, Alberto Navarro y Xavier Frausto. Extremo derecho, sala de concierto octafónica donde se realizó la sesión del trio.

En términos generales, la tecnología *ambisonic* es una combinación de técnicas implementadas para construir campos de sonido 3-D, al combinar sistemas multicanal de grabación con diferencial de cosenos entre cada uno de las cápsulas de los micrófonos. Esto permite recrear el sonido capturado de forma envolvente de 360 grados. A este proceso se le conoce como codificación-decodificación aural. La codificación del sonido permite capturar la dirección del sonido con sus amplitudes, para luego reproducirlas en un sistema de sonido multicanal. Los primeros intentos de usarlo eran raros y costosos, pero a medida que se introdujeron los sistemas domésticos multicanal comerciales, la exploración del sonido 3-D se ha vuelto más frecuente. Actualmente, la tecnología de *ambisonic* requiere que las grabaciones de campo sean codificadas a la hora de la grabación, para luego decodificarlas en un sistema de reproducción de audio multicanal. El método de codificación utiliza tres o cuatro canales, según los requisitos del sistema de sonido. En el caso de este proyecto se usó el micrófono H3-VR de Zoom, creado bajo los parámetros *ambisonic*, lo cual permite su posterior decodificación en el DAW Reaper, usando la herramienta digital *Ambisonics Tool Kit* (ATK). Por medio de este *software* se pudo implementar reverberación artificial así como los cambios Doppler que ocurren en el paisaje sonoro de las fuentes acústicas en movimiento. «La combinación de estos movimientos sónicos dará como resultado un espacio acústico inmersivo virtual con diferentes atributos dimensionales como



Figure 3. From left to right, Pablo Rubio, Alberto Navarro and Xavier Frausto. Far right, octophonic concert hall where the trio session took place.

In general terms, ambisonic technology is a combination of techniques implemented to build 3-D sound fields, by combining multichannel recording systems with differential cosines between each of the microphone capsules. This allows the captured sound to be recreated in a 360-degree surround. This process is known as aural encoding-decoding. Sound encoding allows the direction of the sound with its amplitudes to be captured and then reproduced in a multi-channel sound system. Early attempts to use it were rare and expensive, but as commercial multi-channel home systems were introduced, 3-D sound scanning has become more prevalent. Currently, ambisonic technology requires field recordings to be encoded at the time of the recording, and then decoded in a multi-channel audio playback system. The encoding method uses three or four channels, depending on the requirements of the sound system. In the case of this research, the Zoom H3-VR microphone was used, developed using ambisonic parameters, which allows its subsequent decoding in the DAW Reaper, by using the Ambisonics Tool Kit (ATK) digital tool. By means of this software, it was possible to implement artificial reverberation, as well as the Doppler shifts that occur in the soundscape of moving acoustic sources. “The combination of these sonic movements will result in a virtual immersive acoustic space with different dimensional attributes such as direction, dis-

dirección, distancia, profundidad, ancho, altura, presencia y cuarto» (Kendall 2010).<sup>2</sup> Ello resulta crucial para el análisis del improvisador al incluir su percepción del espacio-sonido. Finalmente, el paisaje sonoro utilizado obtuvo una cualidad reverberante específica debido a que el área en donde se realizó la grabación existía un muro natural de piedra. El micrófono se posicionó con la parte trasera hacia este muro, lo que se reflejó en la interpretación de improvisación de los músicos.



Figura 4. Pared reverberante, en relación a la posición del micrófono se colocó hacia la parte trasera.

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<sup>2</sup> Traducción del autor, texto original: *Combining these sonic motions will result in a virtual immersive acoustic space with different dimensional attributes such as direction, distance, depth, width, height, presence, and room* (Kendall 2010).



tance, depth, width, height, presence, and room” (Kendall 2010)<sup>2</sup>. This is crucial for the improviser analysis by including their perception of space sound. Finally, the soundscape used achieved a specific reverberant quality due to the fact that the area where the recording was made had a natural stonewall. The microphone was positioned with the rear facing this wall, which was reflected in the improvisational performance of the musicians.



Figure 4. Reverberant wall, in relation to the position of the microphone, it was placed towards the rear.

### 3. Análisis sonoro–espacial empleado estrategias de improvisación musical

Trabajar con paisaje sonoro como guía de improvisación fue, en extremo, desafiante, debido a que la composición de un paisaje sonoro típicamente implica ubicar los sonidos en espacios, lo que focaliza la atención al sonido como una gama de posibilidades espaciales de los diferentes eventos sonoros. Bajo esta premisa es que los improvisadores recrearon las características espaciales plasmadas en el paisaje sonoro. Para poder delinear el marco interpretativo se les dio tres instrucciones básicas a los músicos: a) escuchar el paisaje sonoro en el sistema octafónico para obtener un análisis preliminar de su interpretación musical; b) idear estrategias de imitación y contraste tímbrico, melódico, rítmico y vectorial que se encuentre codificado en el paisaje sonoro; c) seleccionar una sección del paisaje sonoro a interpretar. Esto permite modificar el paisaje sonoro original al incorporar variantes en el tono, el volumen y la posición de los sonidos generados por ellos. También, para el músico designado con esa capacidad interpretativa, al moverse libremente por el espacio.



Figura 5. De izquierda derecha, Ivonne Hernández, Jorge Delgado. Estudio octafónico y diversos instrumentos empleados

### 3. Sound-Spatial Analysis Using Musical Improvisation Strategies

Working with soundscape as an improvisation guide was extremely challenging, because soundscape composition typically involves placing sounds in spaces, which focuses attention on sound as a range of spatial possibilities of different sound events. Under this hypothesis, the improvisers recreated the spatial characteristics embodied in the soundscape. In order to delineate the interpretive framework, musicians were given three basic instructions: a) listen to the soundscape in the octophonic system to obtain a preliminary analysis of their musical performance; b) plan imitative strategies of timbre, melodic, rhythmic and vectorial contrast that is codified in the sound landscape; c) select a section of the soundscape to interpret. This allows the original soundscape to be modified by incorporating variants in pitch, volume, and position of the sounds generated by them. And also by designated a musician with a interpretive capacity of moving freely through spac



Figure 5. From left to right, Ivonne Hernández and Jorge Delgado. Octophonic study and various instruments used in the improvisation session.

en la sesión de improvisación.

Con el fin de hibridar el paisaje sonoro con la interpretación de improvisación del músico, se incorporó diferente mapeo de sonido producido por el improvisador. Esto añadió elementos espaciales del paisaje sonoro original, al resintetizar el espacio sonoro por los músicos. Al incorporar en su interpretación el elemento sonoro-espacial, añaden material sonoro que contribuyen a los diferentes sonidos captados por medio del proceso de codificación-decodificación, empleando el micrófono *ambisonic*. En los casos del dúo y del trío, se le asignó a cada persona un rol específico: tenían, entre ellos, mayor o menor libertad de moverse en el espacio, o podían designar un área específica en su ejecución. Esto en relación a la disposición del sistema multicanal que mantiene el referente de frontal-trasero del micrófono, lo que permitió recrear, en estudio, el mapeo de acuerdo a la posición del micrófono durante la grabación del paisaje sonoro pero ahora decodificado en el sistema multicanal. Se le consignó a un músico en particular la posición trasera para recrear la reverberación generada por la pared de piedra situada en la parte trasera del micrófono cuando se realizó la grabación del paisaje sonoro. Esto permitió compenetrar el material reverberante que se obtuvo de la pared por el músico designado en el dúo y el trío.

En el caso del dúo, se le asignó la parte trasera a Jorge Delgado. Él utilizó el instrumento didyeridú. También se le asignó, en el caso del trío, a Alberto Navarro con guitarra eléctrica. Alberto utilizó un amplificador portátil para poder moverse en un área delimitada del estudio. En el caso de la solista, Liliana Rodríguez, tuvo mayor libertad de movimiento al transitar en el espacio libremente, ya que no se le designó ningún rol espacial en particular. Ella se enfocó en reaccionar a los eventos tímbrico-espaciales, a los que respondía con mayor libertad de movimiento en el espacio.

In order to hybridize the soundscape with the musician's improvisational performance different sound mapping produced by the improviser was incorporated. This added spatial features to the original soundscape, by re-synthesizing the sound space by the musicians. By incorporating the sound-spatial element into their interpretation, they increase sound material that contributes to the different sounds captured through the encoding-decoding process, using the ambisonic microphone. In the cases of the duo and the trio, each person was assigned to a specific role: they had, among themselves, more or less freedom to move in space, or they could designate a specific area for their interaction. This is in relation to the arrangement of the multichannel system that maintains the front-rear referent of the microphone, which allowed to recreate, in the studio, the mapping according to the position of the microphone during the recording of the soundscape, but now decoded in the Multichannel system. One musician in particular was given the rear position to recreate the reverberation generated by the stonewall behind the microphone during the recording of the soundscape. This allowed the reverberating material that was obtained from the wall by the designated musician to blend into the duo and trio.

In the case of the duo, Jorge Delgado was assigned the rear. He used the didgeridoo instrument. In the case of the trio, Alberto Navarro was also assigned on electric guitar. Alberto used a portable amplifier to be able to move in a delimited area of the studio. In the case of the soloist, Liliana Rodríguez, she had greater freedom of movement by moving freely in space, since she was not assigned any particular spatial role. She focused on reacting to timbral-spatial events, to which she responded with greater freedom of movement in space.

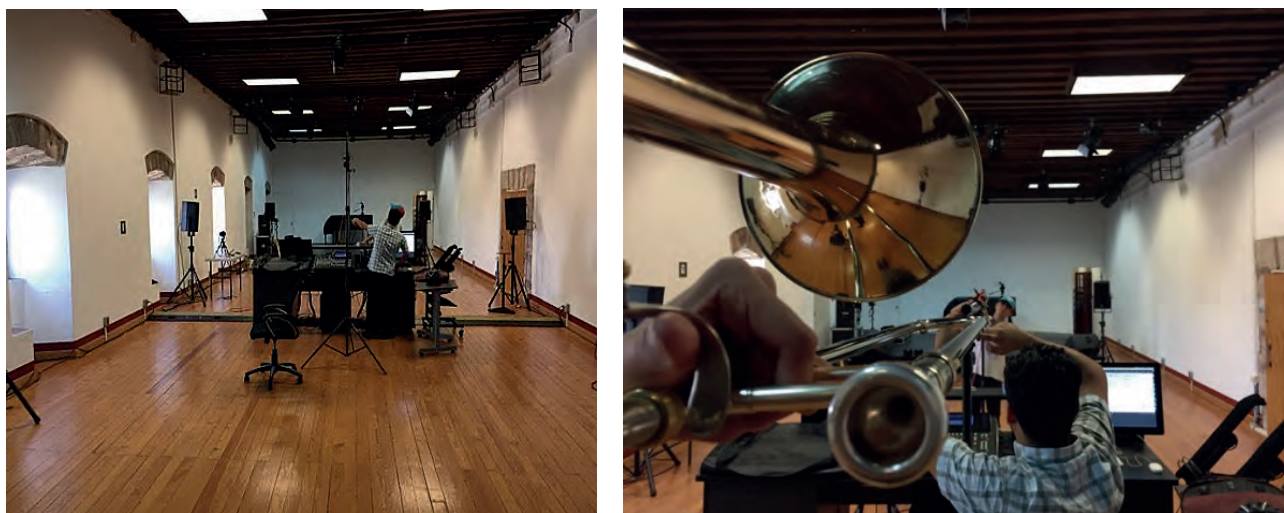


Figura 6. Estudio/sala de concierto principal del CMMAS.  
Extremo izquierda área delimitada donde se posicionó al guitarrista.

Esto permitió generar distintas interpretaciones de los diferentes improvisadores que integraron esta exploración, siendo interpolado por su análisis y síntesis interpretativa del espacio-sonido. Reiteramos que, en el caso del dúo, Jorge Delgado junto con su instrumento tomaron la posición posterior del espacio en referente al micrófono. Él tenía la labor de resintetizar la reverberación que se obtuvo en el paisaje sonoro de la pared de piedra. Mientras que Ivonne Hernández fue quien tuvo mayor libertad en su interpretación y movilidad. Ella incorporó diversos instrumentos de percusión como campanas pequeñas y tambores creados por calabazas secas. Las campanas le permitieron moverse libremente en el estudio. Mientras que las calabazas secas se colocaron estratégicamente en las cuatro esquinas del estudio, desde donde generaban diferente frecuencia entre ellas, pero similar timbre. El contraste de timbres que ella aportó con sus instrumentos abrió la oportunidad de magnificar la relación espacial en su interpretación. En la interpretación del trío, fue al trombonista Xavier Frausto a quien se le dio mayor libertad de movimiento en el estudio, al guitarrista Alberto Navarro se le asignó, similar que a Jorge Delgado, recrear la parte trasera de la pared reverberante. Mientras que a Pablo Rubio, con el instrumento guzheng, se le posicionó en la parte delantera, en relación al micrófono. En el caso de Pablo, como el instrumento guzheng es de difícil de transportar, no se movió dejando en una sola posición fija, mientras que Alberto





Figure 6. CMMAS main studio/concert hall. Far left delimited area where the guitarist was positioned.

This allowed generating different interpretations of the different improvisers that integrated this exploration, being interpolated by their analysis and interpretive synthesis of space-sound. We reiterate that, in the case of the duo, Jorge Delgado, together with his instrument, took the rear position of the space in relation to the microphone. He had the task of re-synthesizing the reverberation that was obtained in the soundscape of the stonewall. While Ivonne Hernández was the one who had the greatest freedom in her interpretation and mobility. She incorporated various percussion instruments such as small bells and drums created from dried gourds. The bells allowed her to move freely in the studio while the dry gourds were strategically placed in the four corners of the studio, from where they generated different frequencies between them, but with similar timbre. The contrast of timbres that she contributed with her instruments opened the opportunity to magnify the spatial relationship in her interpretation. In the trio's performance, it was trombonist Xavier Frausto who was given more freedom of movement in the studio; guitarist Alberto Navarro was assigned, similar to Jorge Delgado, to recreate the rear of the reverberating wall. While Pablo Rubio, with the guzheng instrument, was positioned at the front, in relation to the microphone. In the case of Pablo, as the guzheng instrument is difficult to transport, he did not move, leaving it in a single fixed position, while Alberto had greater mobility, limiting himself to half the circumference generated in the octophonic system.

tuvo mayor movilidad, limitándose a la mitad de la circunferencia generada en el sistema octafónico.

En esta etapa de resíntesis interpretativa bajo estructuras de improvisación, el proyecto se centró en la intersección del paisaje sonoro combinando improvisación musical a través de un análisis perceptivo del espacio-sonido por los músicos involucrados en este proyecto. El método de investigación consta de tres fases principales. La primera es recopilar paisajes sonoros de una región en particular en un momento determinado. En la segunda fase se interpola el paisaje sonoro grabado en un sistema de sonido octafónico en un estudio de sonido de alta resolución. Y, por último, se presenta el paisaje sonoro interpolado por múltiples improvisadores con la tarea de magnificar las posibles señales sonoras percibidas por ellos en torno al espacio-sonido. El objetivo es crear obras musicales que integren el paisaje sonoro en la interpretación musical con el objetivo de expandir la creatividad así como las habilidades compositivo-improvisadoras, al instanciar un análisis auditivo del espacio acústico. Finalmente, se trata de expandir el material sonoro al unirlo a la percepción del espacio a través de medios sónicos. Estrategias de este tipo ya han sido empleadas por varios autores, lo que permite «a los participantes rastrear cambios en la distribución del sonido, al ser más conscientes de las diferencias individuales auditivas y corporales, llevando la experiencia de componer con sonido a otros actos de composiciones multimodales y materiales» (Ceraso 2015).<sup>3</sup>

## 4. Conclusión

Al obtener interpretaciones musicales que se enfocan en la relación entre humanos y su entorno sonoro del espacio, así como su incorporación en la interpretación musical, es posible abrir un espacio de reflexión entre lo que percibimos como natural. Además, podemos observar cómo el humano constantemente se encuentra redefiniendo, por medio del uso de tecnología, su relación con su entorno. Similar al

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<sup>3</sup> Traducción del autor, texto original: «It allows participants to trace changes in arrangements of sound, become more aware of embodied, individual listening differences, and bring the experience of composing with sound into other acts of multimodal and material compositions.»



In this stage of interpretive resynthesis under improvisational structures, the project focused on the intersection of the soundscape, combining musical improvisation through a perceptive analysis of space-sound by the musicians involved in this project. The research method consists of three main phases. The first is to collect soundscapes from a particular region at a particular time. In the second phase, the soundscape recorded on an octophonic sound system is intercalated in a high-resolution sound studio. Finally, the soundscape was interpolated by multiple improvisers with the task of magnifying the possible sound signals perceived by them around the sound space. The objective is to create musical works that integrate the soundscape in musical performance with the aim of expanding creativity as well as compositional-improvising skills, by incorporating an auditory analysis of acoustic space. Finally, to expand the sound material by joining the perception of space through sonic means. Strategies of this type have already been used by various authors, allowing “participants to track changes in sound distribution, by becoming more aware of individual auditory and bodily differences, bringing the experience of composing with sound to other acts of multimodal and material compositions” (Ceraso 2015).

## 4. Conclusion

With musical interpretations that focus on the relationship between humans and their sound space’s environment, as well as its incorporation in the musical performance, it is possible to open a space for reflection on what we perceive as natural. In addition, we can observe how humans are constantly redefining, through the use of technology, their relationship with the environment. Similar to Mimus Polyglottos’s interest, where nature is expected to react to the digitally constructed sound synthesis, in this research, it is the human being who, through his musical interpretation, emulates nature. To exemplify how it is that we interpret and recreate a natural act, it can be observed precisely in what we call soundscape of a natural habitat. The events happening at a particular moment of the recording, to later be heard at another time and another place, we could correctly assume

ejercicio encontrado en la obra *Mimus Polyglottos*, donde se espera que la naturaleza reaccione a la síntesis sonora construida digitalmente, en este experimento realizado es el ser humano el que, por medio de su interpretación musical, emula a la naturaleza. Para ejemplificar cómo es que interpretamos y recreamos un acto natural, se puede observar, precisamente, en lo que denominamos paisaje sonoro de un hábitat natural. Lo que ocurra en el momento de ser grabado, para posteriormente ser escuchado en otro momento y otro lugar, podríamos asumir correctamente que es un evento natural lo que escuchamos en el paisaje sonoro. Sin embargo, al observar más detenidamente, se distingue precisamente la desunión del humano con la naturaleza. Debido al desarrollo tecnológico que nos hace capaces de capturar sonidos que ocurrieron en un momento diferente para ser escuchados en otro lugar y otro momento, es que se ve que el evento natural ahora es recreado artificialmente. La relación entre música y paisaje sonoro permite explorar novedosas estrategias compositivas. En este caso en particular se tomó al paisaje sonoro como referencia en la interpretación musical. Como consecuencia, el paisaje sonoro ha presentado adaptabilidad en diversas prácticas, estrategias, así como sus intenciones estéticas.

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that what we hear in the soundscape is a natural event. However, a closer look reveals precisely the division of humans with nature. Due to the technological development that makes us capable of capturing sounds that occurred at a different time to be heard in another place and at another time, it is seen that the natural event is now artificially recreated. The relationship between music and soundscape allows exploring new compositional strategies. In this particular case, the soundscape was taken as a reference in musical interpretation. As a consequence, the soundscape has presented adaptability in various practices, strategies, as well as its aesthetic intentions.

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Crafts Aesthetics,  
Metodologies and Pedagogies

**PANEL 9**



# Body and Narrative: A Study on the Creativity of Craftsman from the Perspective of Embodied Cognition

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## **ABSTRACT**

Since the 20th century, the body has become the focus of research that has received widespread attention. With the deepening of people's understanding of the body, it has gradually developed into an important carrier of human culture. Based on the basic theories of phenomenology and embodied cognition, this study investigates the formation process of embodied cognition of craft makers. Taking Hunan traditional craft, Huayao cross-stitch, and Huayao embroiderers as the specific case, introducing basic research on narrative theory, the paper explores the relationship between embodied cognition, narrative ability, and creativity in handicrafts. It is found that narrative is a kind of embodied expression, and creativity increases with the enhancement of narrative ability. This study also defines the four elements of narrative ability: visual, meaning, bodily, and consciousness, to inspire designers to take a new perspective on the creative process and creativity of craft makers.

**Keywords:** Embodied cognition, narrative ability, creativity, craftsman, collaborative design

## 1. Introduction

Traditional handicrafts carry a rich history and local culture and are the treasure of human wisdom. Handicrafts generated in the course of daily life and labor, as well as being one of the key objects of intangible cultural heritage protection today. Along with the in-depth study of traditional handicrafts, academics are gradually focusing on the cultural subjectivity, social roles, and knowledge systems of crafts makers. The theory of embodied cognition asserts that the body plays a critical role in the cognitive process of human beings, which is in line with the humanist trend of craft conservation.

To demonstrate their creativity, on the one hand, crafts makers have to master the various types of knowledge involved in the process, such as craft knowledge and indigenous knowledge, which they acquire through bodily practice and which are tacit, experiential, and context-dependent (Duoduo 2016). On the other hand, they must have the narrative ability to coordinate and express this knowledge. There is a lack of attention to the creativity of craftsmen and an exploration of the formation of creativity in existing studies.

In the perspective of embodied cognition, this study focuses on the creativity of craftsmen, revolving around two key factors, embodied cognition and narrative ability, while incorporating basic research on narrative theory to explore the relationship between the three and the sources of craftsman's creativity.

## 2. Embodied Cognition and Narrative Ability of Craftsmen

### 2.1. Embodied Cognition

Embodied cognition integrates the concept of embodiment, situatedness, and enaction, emphasizing that the body plays a key role in the process of cognition and that cognition is formed through bodily experience and the way it behaves (Haosheng 2010). In other words, cognition is a situational

process in which the body adapts to continuous evolution in the interacting environment. Varela et al. (2016) proposed that two points should be highlighted to understand the concept of embodiment: first, cognition depends on our wide various experiences, which commonly come from our body's sensorimotor system; second, sensorimotor skills are embedded in the body, which is embedded in larger cultural contexts.

The learning and creation process of crafts makers is in line with the view that cognition, body, and environment form a dynamic unity as advocated by embodied cognition. From the origin of the local traditional handicraft, it is rooted in the local culture with regional characteristics, and its emergence is inseparable from the unique cultural environment of this region. In terms of the acquisition of handicraft skills, handicraft learning depends on teaching by personal example as well as verbal instruction and continuous practice. This process necessarily involves the body, which provides the place and space for the existence and implementation of skills, experience, and mind. Under the specific situation, the artisan takes body structure and body movement as the basis (Duoduo 2016), subjective perception, and bodily experience as the content, and continuously changes cognition and psychological state in the creation process.

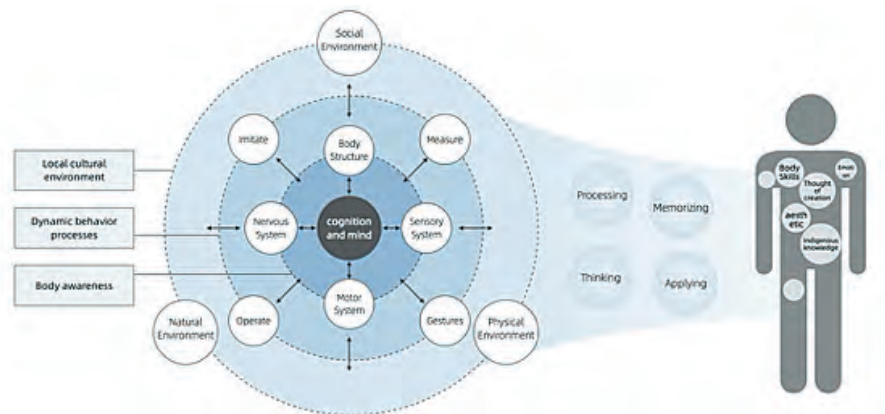


Figure 1. Formation of embodied cognition of craftsmen.

According to the characteristics of embodied cognition, the relationship between the craftsman's learning and creation process and embodied cognition theory can be summarized into three points (Figure1): (1) Body: Body Awareness refers to the craftsman's perceptions, thoughts, and feelings of his own body. Tsay et al. (2015) classify body awareness into Interoception, Proprioception, and Exteroception, that is, the internal state of the body, body memory, and external sensory perception collectively shape the craftsman's perception of the body. (2) Behavior: including manipulation, imitation, gesture, measurement, and other dynamic interaction behaviors between the craftsman's body and the environment. In this process, the craftsman is in a state of bodily regulation and external information input. (3) Environment: refers to the local and situational folk culture environment. It includes the natural environment (including forests, rivers, etc.), the physical environment (including tools, materials, technology, production methods, etc.), and the social environment (including folklore festivals, religious beliefs, etc.). Craftsmen's cognition is a process of continuous dynamic interaction between the body and the environment, and through processing, memory, reflection, and application embodied knowledge such as body skills, thoughts and emotions, aesthetic expressions, and indigenous knowledge is formed.

## 2.2. Narrative and Narrative Ability

The narrative is deeply rooted in the human experience of daily life, which implies people's cognitive logic, emotional image, and other information. Before modernism, the narrative was spontaneous, and many traditional crafts had traces of it, such as lacquer, ceramics, dyeing and weaving, and architecture. Polkinghorne (1988) argues that narrative is the "primary form by which human experience is made meaningful." In his view, although the use of narrative varies, the most appropriate definition is that of a story with a plot. The plot, as a conceptual framework, shows the meaning of individual events in a situation (Polkinghorne 1995). Bruner

Jerome (2020) describes narrative thinking as a way of thinking about human conditions, history, and a social life that is situation-dependent. That means narrative can organize a wide variety of events, actions, personal experiences, and social and cultural experiences in people's lives into thematically unified, significant, and conscious activities. Through narrative, crafts makers reorganize their experiences and express their feelings and ideas about things and the world.

While narrative research has been conducted in the fields of literature, psychology, and sociology, research on narrative ability has concentrated on the field of education. Fangfang and Jing (2006) proposed that children's narrative development is assessed in terms of narrative structure, narrative sequence, and narrative perspective. Goodson et al. (2010) categorized the indicators for assessing narrative learning into the narrative quality and narrative efficacy. There is a lack of research on the narrative capacity of crafts makers.

### 2.3. Narrative as Cognitive Expression

Craftsman's knowledge is mostly embedded in their bodies. They incorporate embodied knowledge, full of skills, aesthetics, emotions, and culture, into their work, communicating and dialogues with the world, others, and themselves in the process of creation. The process of creation is the process of their expression.

Maurice Merleau-Ponty successively explores the expression of the body in his works, showing that human beings have embodied expressions through the "language-body" and "art-body" forms (Merleau-Ponty 1962; Carman 2019). Language is the classic form of narrative. Folk art is also a narrative, and narratives are naturally integrated into the creation of crafts makers. The procedures of a craft, including technique, manufacture, culture, and use, are a complex genealogy of narratives. The narrative is, therefore, an expression of the embodied knowledge of the craftsperson.

### 3. The Close Relationship Between Craftsmen's Creativity and Narrative Ability

The author conducted participatory observations and interviews with seven embroiderers during three field studies of the Huayao cross-stitch, the national intangible cultural heritage of China. Huayao cross-stitch is a craft passed down from generation to generation among women of the Huayao Ethnic Minority in Longhui County, Hunan Province, China, which is commonly used to decorate their ethnic costumes. The research focused on collecting data from the verbal expressions of these embroiderers about their work and the creative process, as well as observations of their movements during the process. The research revealed a close relationship between the creativity of these embroiderers and their narrative ability.

#### 3.1. Stratification of Creativity

Sanders and Stappers (2008) proposed that four levels of creativity can be seen in people's lives: Doing, Adapting, Making, and Creating, which differ in terms of the expertise and interest required. The embroiderers in this study can also correspond to each of these levels in this framework.

At the Doing level, such as Taihong Feng, the embroiderer generally works by tracing the pattern and is only capable of completing the craft.

The Adapting level of embroiderers, represented by Qingying Shen, can inherit tradition. Firstly, they know the traditional patterns in their mind and could do so without relying on yarn counting; secondly, embroiderers at this level were able to grasp the meaning of the patterns; and thirdly, they would occasionally make changes to the traditional patterns based on the traditional system (Figure 2). The first two levels (Doing and Adapting) of embroiderers do not have the ability or desire to innovate.



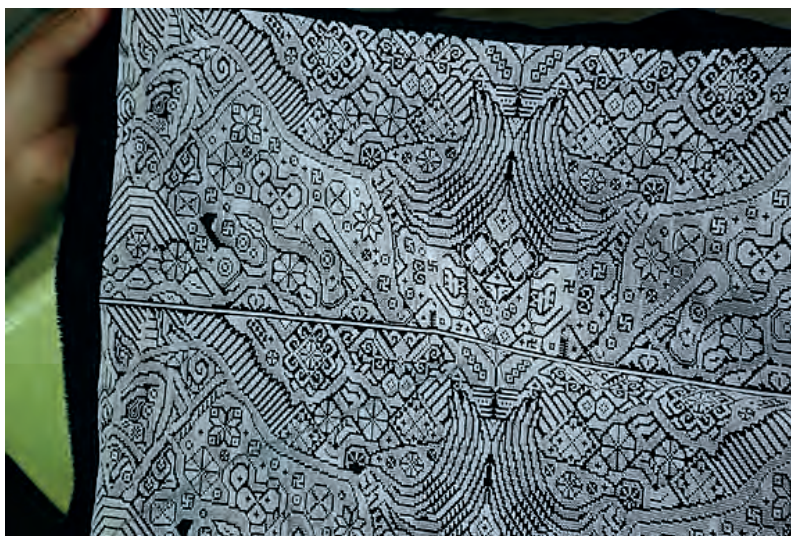


Figure 2. Qingying Shen's adaptation of the traditional horsetail to make it more dynamic.

Making level embroiderers, such as Xianmei Bu, can transform other patterns and incorporate them into the Huayao cross-stitch skill system. She can transform Chinese characters as well as graphics seen in the online medium into the patterns of the Huayao cross-stitch (Figure 3). From the perspective of communication, many ethnic minorities in China do not have a written language and are oral cultures, and Huayao Ethnic Minority is one of them. For oral culture, learning or understand-



ing means getting close to the object, achieving empathy and identification with it, coexisting with it (Ong 2013). Therefore, many elements and themes of the Huayao cross-stitch are taken from the local environment and nature, and it is challenging for embroiderers to translate things outside their cognitive system into the pattern system of the Huayao cross-stitch.

Figure 3. Innovative patterns created by Xianmei Bu.

Tangmei Feng belongs to the highest level: Creating. She shows great skill and a strong interest in creation. Her innovations include techniques, patterns, themes, etc. For example, she expands the form of the traditional two-dimensional pattern through the technique of perspective (Figure 4).



4). She pays attention to the innovation of content and the meaning of patterns and also involves the innovation of the cognitive way. In each period, she will innovate cross-stitch according to what she sees and feels.

Figure 4. *The Eight Horses* created by Tangmei Feng.

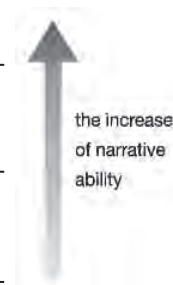
### 3.2. Differences in Narrative Ability

What accounts for the difference in their creativity? We found that embroiderers with higher levels of creativity had higher integrity in narrative expression and greater fluency in bodily movement. That is, as the narrative ability increases, so do the creativity of the craftsmen (Table 1.).

For example, for Tangmei Feng, an embroiderer at the Creating level, each of her works is a storyteller from the body to the decoration to the filling patterns, and she can articulate every detail of her work with fluency. At the same time, she demonstrates a state of “unity of mind and hand” in the process of craftsmanship. She can skillfully control materials and tools with her body. According to Tangmei Feng, everything she sees can be embroidered, showing her “readiness-to-hand” with the environment.

**Table 1.** The relationship between the narrative ability and creativity of craftsmen

Level	Type	Creativity	Narrative Ability
4	Creating	The ability to innovate breakthroughs	Copy from the life, all experiences can become narrative content
3	Making	The ability to transform flexibly	Copy from the vision, what can be understood can become narrative content
2	Adapting	The ability to inherit tradition	Copy from the known, able to organize coherent narrative content
1	Doing	The ability to complete the process	Copy from others, unable to narrative independently



According to the theory of embodied cognition, the practice of handicraft has the characteristics of being in the body, being in the object, and being in the scene. The narrative ability of handicrafts can be perceived from two perspectives: “artifacts” and “craftsmen.” The narrative of Huayao cross-stitch craftsmen on “artifacts” has the following functions: first, to determine the theme through the narrative situation; second, to organize the connection between patterns through narrative plots; third, to place emotions through the narrative. The narrative on “craftsman” has the following functions: the body externalizes embodied knowledge through the narrative with posture as the medium; stretching knowledge and experience through narrative form indirect dialogue with others; the projection of thought is accomplished through narrative while evoking the experience of grounding thoughts in the consciousness of others (Carman 2019).

### 3.3. Elements of Narrative Ability

Based on the above study on embodied cognition, narrative ability, and creativity, this paper proposes to refine the narrative ability of craftsmen into four elements: visual, meaning, bodily, and consciousness (based on the “narrative of craftsman–narrative of artifacts” and “form-implication” coordinate construction) (Figure 5).

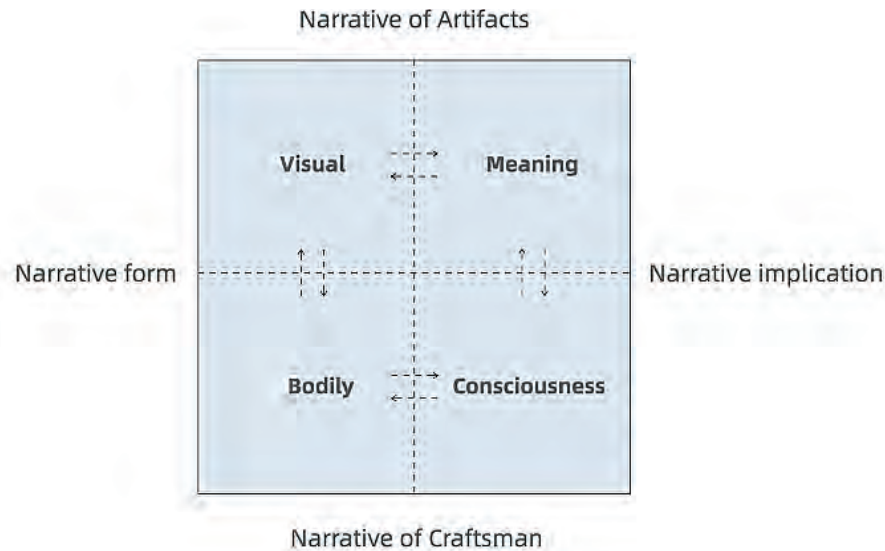


Figure 5. Four elements of craftsmen's narrative ability.

How do designers gain knowledge from the four narrative dimensions? Designers focus first on the structure, composition, color, etc., presented by the appearance of the craft, commonly by extracting, deconstructing, and reconstructing it for a redesign. At the same time, designers have also focused on the dimension of meaning, as in recent years, narrative design and cultural genetics have been emphasized and applied. Generally speaking, designers' path of understanding is from "visual" to "meaning." Recently, with the in-depth study of crafts and the intervention of anthropologists, a few researchers have paid attention to the body narratives of craftsmen, such as the rhythms of their bodies, changes in gestures, and other bodily states during the creation process. The dimension of "consciousness" has not been paid attention to in the field of design. Consciousness emerges from the interaction and dynamic behavior of the brain, the body, and the environment, which is unique and private (Qiwei 2008).

These four narrative dimensions are not separate from each other but intertwined; they are all abilities that craftsmen possess, embody and convey, only to different degrees and levels. The difference in narrative ability leads to a difference in creativity. The relationship between them is summarized as follows: (1) the "narrative of craftsman" organizes the "narrative of artifacts": body

image and scheme organize the visual presentation, consciousness and ideas organize the expression of meaning. (2) “Implication” frames and limits the “form”: meaning limits visual presentation, consciousness limits bodily action. It is only through the synergy and symbiosis of these four elements that craft creation and innovation can operate within its cultural system.

#### 4. Discussion and Conclusion

“...The cultural heritage of the world’s people is no longer seen as a norm, but as a vast repository for designers to access on their own. It is a time when common norms have been lost” (Baode 2014). If the role of craftsmen is merely that of providers of materials and craftsmanship, then the development of traditional culture will lose its vitality, and cultural creative design will become a gimmick in name only. Merleau-Ponty developed the concept of embodied subjectivity, which sees human beings neither as disembodied minds nor as complex machines (embedding the human body into the technological world), but as living, active creators whose subjectivity is achieved through the physical interaction of the body with the world (Fusar-Poli and Stanghellini 2009).

The theory of embodied cognition provides us with a perspective that can be used to move away from existing rigid models and inspires designers to move from focusing on the “visual” and “meaning” aspects of traditional crafts to the “body” and “conscious” aspects of craftsmen.

The embodied cognitive perspective also helps to inspire a shift in the identity of designers. Collaborative design is an effective way to inherit the modernization of handicrafts. Sanders pointed out that the role of the professional designer in co-design has changed from “expert” to “facilitator.” However, in practice, collaborative design often becomes the home field of designers. Paying attention to the “Narrative of Craftsman” helps recall the subjectivity of the craftsman. Steen et al. (2007) point out that collaborative design “Emphasis on ‘ought’, on a future situation or an opportunity.” The enactive of cognition and the emergent of consciousness will lead collaborative design to explore more possibilities.



This study explores the cognitive processes of craftsmen in the perspective of embodied cognition while incorporating basic research on narrative theory and argues that narrative ability is the external presentation and expression of craftsmen's embodied cognition. It further explores the connection between narrative ability and embodied cognition in the creative process and verifies that the narrative ability of craftsmen is directly proportional to their creativity. It was pointed out that designers should pay attention to the characteristics of craftsmen's creations and minds and explore more design possibilities for traditional handicrafts.

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### Acknowledgements:

The project is funded by Hunan Province Social Science Foundation Project, under project No. 19YBA086; Youth Academic Promotion Project (2021) of social sciences of Hunan University.





# Redesigning Xiaoyu Craft Knowledge Structure Based on the Concept of STEAM Education

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## **ABSTRACT**

Handicraft education is facing the problem of deviating from the modern educating system. The research will be based on the STEAM (science, technology, engineering, arts, and mathematics) concept to redesign the knowledge structure. The research will take Xiaoyu bamboo handicraft as a specific example to redesign the knowledge system. Xiaoyu bamboo handicraft is a traditional cultural heritage originated from Hunan Province of China, which contains local folk culture and sophisticated craftsmen techniques. The research will use anthropological methods to observe and record the traditional educating process of Xiaoyu bamboo craft, find the specific problems during different phases of the teaching process, and analyze traditional craft knowledge. Based on the data collected in the investigation period, the research tries to use the framework of STEAM knowledge to

redesign the whole Xiaoyu bamboo craft knowledge structure. The redesign of the craft knowledge structure is to find a way to solve the handicraft education problem in the modern era, redefine the transdisciplinary feature of the traditional craft art, transform the tacit knowledge in handicrafts into quantifiable and disseminated scientific engineering knowledge, and construct the handicraft STEAM educating system. In this way, traditional handicraft knowledge can be more adapted to the modern education system, which helps further cultivate students' creative thinking ability and cultural identity recognition.

**Keywords:** Craft knowledge, STEAM education, interdisciplinary, knowledge design

## 1. Introduction

Handicraft and intangible cultural heritage inheritance are the concerned topics in recent years. However, handicraft education has been facing the problem of being unadaptable with modern education. Therefore, the research will transform the perspective of thinking and try to transform the traditional knowledge system of handicraft into a knowledge structure suitable for modern education. This paper will take Xiaoyu bamboo art in Hunan province of China as an example to discuss the feasibility and propose the preliminary concept of redesigning the handicraft knowledge structure based on the STEAM education framework.

### 1.1. The Limitation and Feature of Traditional Craft Knowledge

Craft knowledge is theoretical in the sense that the purpose is to explain and understand the process of the craft (Almevik 2017). Craft knowledge includes tacit knowledge, formal knowledge, contextual awareness, and personal autonomy (Press and Cusworth 1997). The knowledge involved in the crafting process varies widely, but it can be divided into two types: explicit and tacit knowledge (Sai

2020). Thus, traditional craft skills have been developed through practice. The tacit knowledge takes a large proportion in the whole craft knowledge structure, because craftsmen often think that it is difficult to document such tacit expert knowledge as “we know more than we can tell” (Polanyi & Amartya 2009). The learning process of craft knowledge is more of a tacit achievement than a consequence of an explicit pedagogy (Bernstein 1996).

The lack of systematic pedagogy led to the teaching process being dependent on the personal expression skill of the craftsman. Most craft knowledge has been transmitted through demonstration of practice and master-apprentice relations (Yasuoka 2020). Craft knowledge is known by experiencing and doing (Polanyi 1966). The acquisition process is exclusively local, context-dependent, implicit, and non-linguistic (Bernstein 1996), making it hard for students to understand the knowledge fully. Also, the lack of systematic pedagogy makes craft learning a practicing process, which deviates from the modern education system. Consequently, a vital fact has long been ignored: craft knowledge is an interdisciplinary knowledge system that integrates science, art, and technology knowledge. The traditional craftsman who has seldom learned the scientific knowledge has no other means to externalize their tacit knowledge, skills, and experiences than their traditional master-apprentice relations.

## 1.2. The Feasibility of Combining the STEAM Concept with Craft Knowledge

Currently, there has been much research that tried to transfer tacit knowledge to explicit knowledge. However, there is still a lack of a systematic framework that can reconstruct the knowledge system and further influence the traditional craft education mode.

STEAM is a relatively new framework of educating across the disciplines, integrating five of them including Science, Technology, Engineering, Arts, and Mathematics. Relying on the interdisciplinary, contextualized, and project-based educational concept, STEAM education has been identified as a significant reform in K-16 education to prepare students for the global economy of the 21st century (Georgette 2016). The craft knowledge has a similar learning process with STEAM

education. The knowledge learning process can be divided into five parts: preparing, defining problems, designing, making, and evaluating. The craft knowledge, including mathematical, engineering, and aesthetic knowledge, can adapt to STEAM education's interdisciplinary concept. Also, craft knowledge education is accomplished in a contextual and task-oriented environment (learning by finishing a concrete craft-making task), which is similar to the project-based STEAM education concept. Based on this background, STEAM education can give framework guidance to redesign the craft knowledge system and thus accelerate the process of traditional craft education emerging into the modern education system.

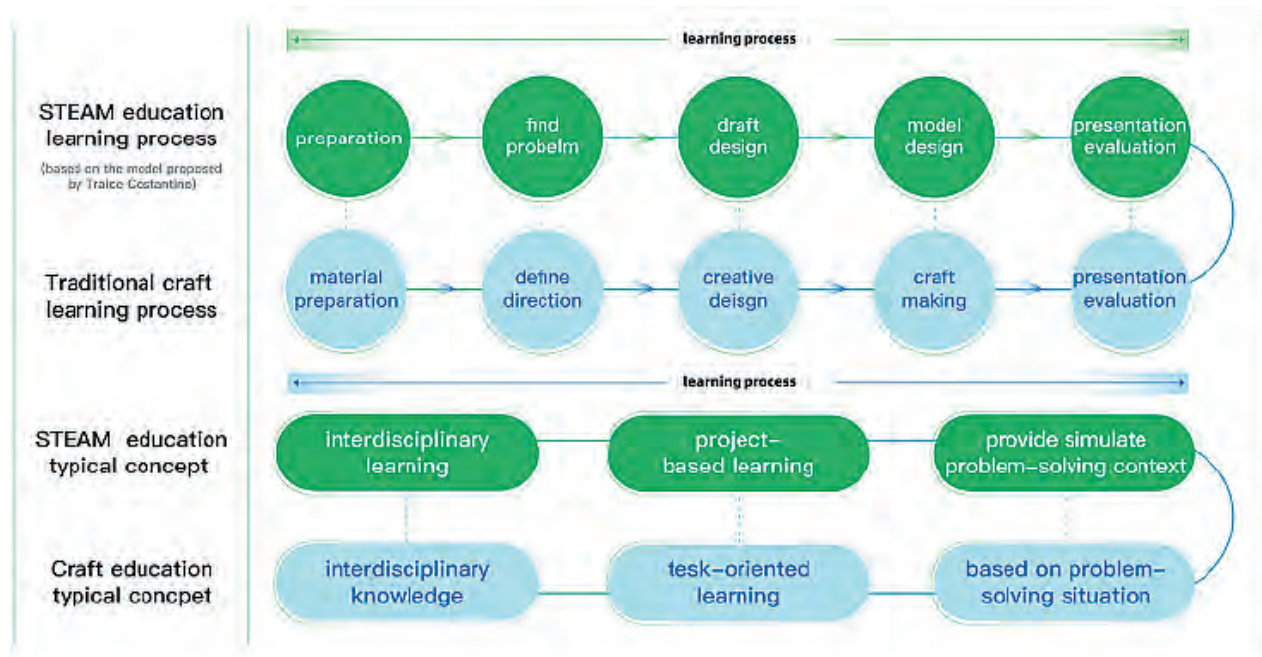


Figure 1. Contrast of craft education with the STEAM education.

## 2. Method and Investigation

The whole investigating process will use semi-structured interviews, field visits, and other anthropological research methods to extract specific craft knowledge and find problems in the knowledge teaching process.

### 2.1. Investigate Object of the Research

To investigate the method of transforming handicraft knowledge into STEAM education knowledge, the researcher specifically selects Xiaoyu bamboo art originating in the Hunan Province of China as the research object. Xiaoyu bamboo art is a special kind of handicraft that uses fire to change the shape of bamboo and then assemble the bamboo to form the bamboo craft products. Xiaoyu bamboo craft is a combination of aesthetic knowledge, craft knowledge, and traditional wisdom. The overall knowledge structure includes traditional pure art knowledge and technology knowledge, which agrees with the interdisciplinary requirements in STEAM education. It also contains a large amount of tacit knowledge that is needed to be transformed, so the research object uses Xiaoyu bamboo art as a sample. As the research subject is redesigning traditional handicraft knowledge under the STEAM framework, the investigate location specifically selected a modern high school that teaches traditional arts and crafts. The interviewee is a senior Xiaoyu art inheritor who teaches bamboo crafts class. The investigation will try to discover the problems that emerged in the process of traditional craft arts integrating with modern education and think about whether the STEAM concept can solve the problems in modern handicraft learning. The research will conduct interviews on existing problems of handicraft education through field research combined with semi-structured interviews.



Figure 2. The product of Xiaoyu bamboo craft made by the interviewee.

## 2.2. Focus of the Investigation

The semi-structured interview will mainly focus on the following five critical problems. First, what are the primary process and teaching modes in modern Xiaoyu bamboo craft class? Second, what are the main difficulties in learning Xiaoyu bamboo art? Third, what parts are most difficult for students to learn and master in the entire education process? Fourth, in the overall framework of the Xiaoyu bamboo knowledge system, what part is considered explicit knowledge that can be easily imparted and externalized, and what part is considered tacit knowledge that artisans cannot express through direct verbal teaching? Fifth, how could the tacit knowledge be transformed into explicit knowledge, and how could the STEAM educational concept reconstruct the handicraft knowledge structure composed of a large part of tacit knowledge.

## 2.3. Specific Findings of the Investigation

According to the interview, research can find that the whole learning process of Xiaoyu craft knowledge has been integrated with the modern education system to a certain extent. The overall learning process starts with sketch drawing and ends with the output of specific bamboo products, which is



linear to the modern design learning process. In the first step, the craftsman draws the three-dimensional sketches of bamboo craft and accords the drawings to define the amounts and shape of the craft components. During the making process, the craft teacher will also tell the student the mathematical measure method to make the product usable and stable. The aesthetic and mathematical knowledge is needed to use in the process from sketching to the final output, which breaks the stereotypes that the craft are only created by inspiration and intuition of craftsman.

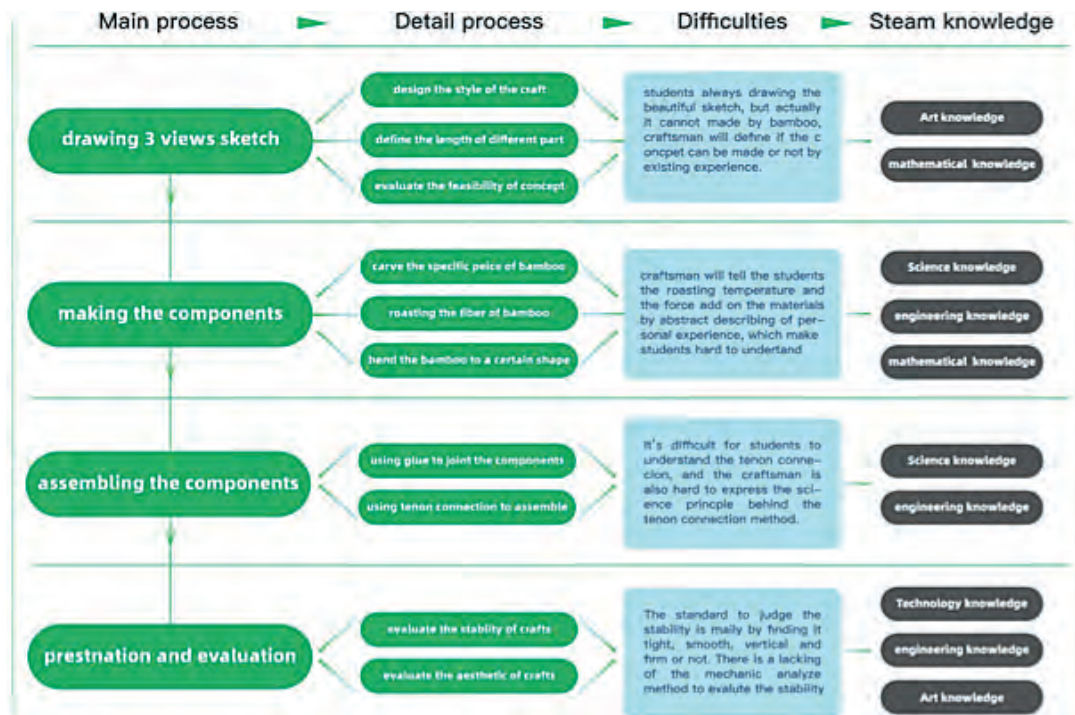


Figure 3. The summarize of the craft-making process, the difficulties and STEAM knowledge contain in the process based on the data of interview.

The interview also finds some problems in the craft knowledge teaching and learning process. It is difficult for crafts makers to quantify the concrete operational step and explain the specific scientific principles behind the creation process. For example, in the process of roasting material to bend bamboo into certain curves, the artisan cannot precisely describe how many angles and degrees to bend. They can hardly explain the lever principle used in the process. When assembling bamboo components, the learning method of students is to see the craftsman personally making the craft, and the student will repeat the steps. When students fail to make the bamboo craft, instead of solving the problem, the teacher will directly help them finish the work, which is ineffective for learning the techniques. In the final assessment and testing session, the maker of the craft measures the chair stability through “put the hands on the product and feeling”, but more scientific judgment methods in modern science can be used to analyze, such as mechanical structure analysis and pressure analysis.

## 2.4. Conclusion of the Investigation

Based on field visits and interviews, the research found that the Xiaoyu craft knowledge has been gradually approached by the modern educating method. The overall craft knowledge teaching process is linear to the STEAM teaching process from topic proposal, sketch drawing, product making to the final evaluation session. However, research also found that some core craft-making steps are still taught by directly practicing and experiencing. This feeling is difficult to understand without long-term practice, which makes the students resist learning the core knowledge of the craft.

Through the inspiration of the STEAM education concept, the research found that engineering and mathematical knowledge can quantitatively reconstruct the content of the core craft knowledge and transform it into scientific principles that students can precisely understand. The tacit knowledge such as “feeling” and “experiencing” can be transformed into scientific principles that STEAM education concept values, which is also an essential part of modern education. Therefore, the feasi-



bility of using the STEAM framework to redesign the Xiaoyu craft knowledge structure has been initially proved, which provided the basis for the redesign of the craft knowledge system. The following research will further sort out which tacit knowledge in Xiaoyu bamboo art can be transformed into scientific and engineering knowledge in STEAM framework, and which explicit knowledge can be transformed into art knowledge in STEAM framework, and finally construct specific design concept of the knowledge system.

### 3. The Design Process of the Whole Knowledge Structure

Before redesigning the whole knowledge structure, the research will first analyze the traditional knowledge structure based on the data collected in the investigation period, find the problem in the traditional knowledge structure, and redesign the knowledge system based on the STEAM concept to solve the problems.

#### 3.1. The Original Knowledge Structure of Xiaoyu Craft

To systematically redesign the craft knowledge structure, the research will first sort out the original knowledge structure of bamboo craft based on the data collected in preliminary desktop surveys, field visits, and interviews. The whole knowledge structure can be divided into three types: cultural and historical knowledge, technique knowledge, and industry background knowledge. The cultural and historical knowledge is mainly the explicit knowledge that can be recorded in writing, such as the origin history, development status, and cultural value of Xiaoyu craft. The industry background knowledge has also been recorded by articles, which introduce the whole situation of the bamboo craft industry in China. The technique knowledge mainly includes the core process and making tools of Xiaoyu bamboo craft, which is the most challenging learning part in the whole knowledge structure.

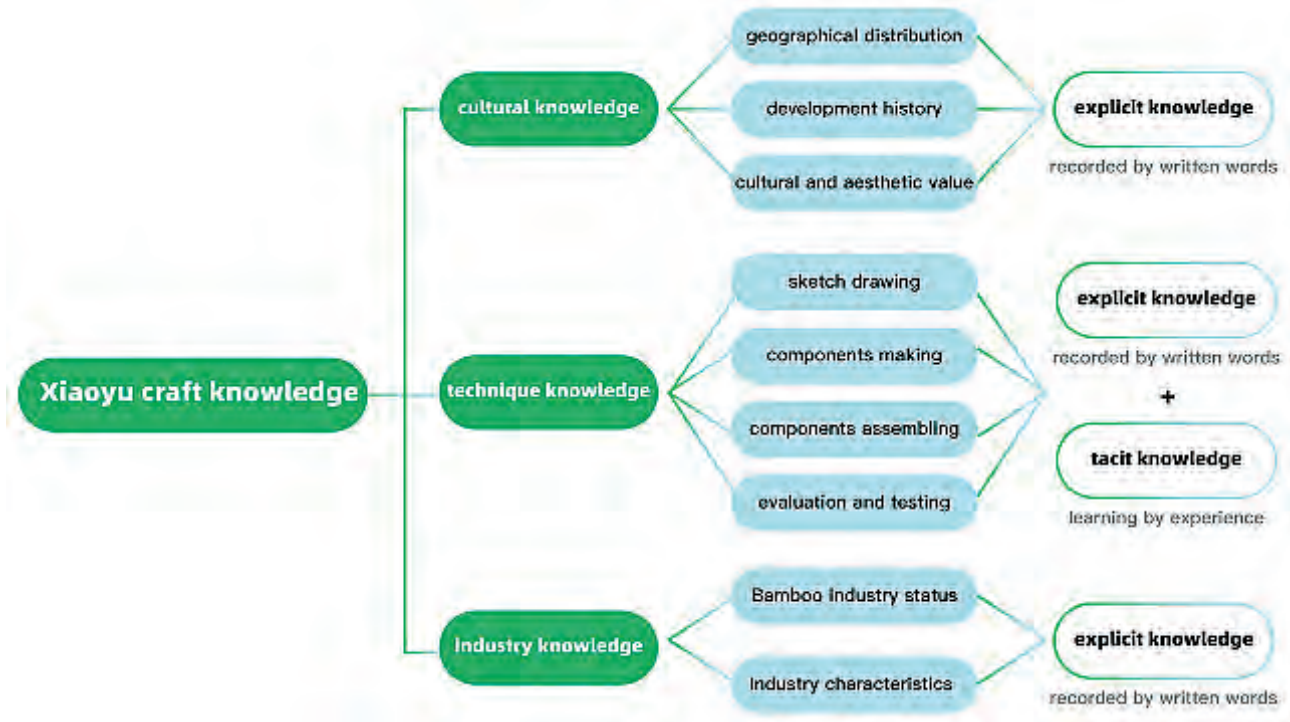


Figure 4. The original knowledge structure of Xiaoyu bamboo craft art.

### 3.1.1. The Cultural Knowledge Part of Xiaoyu Craft

According to desk research and interviews, research summarizes that the historical and cultural knowledge introduces the development history of Xiaoyu bamboo craft from Tang dynasties (AD 618 years) to modern times. It also includes geographical background knowledge such as the regional distribution of bamboo crafts and bamboo resources. The cultural knowledge is recorded in written form by the inheritors of Xiaoyu bamboo from generation to generation, so this part is characterized as explicit knowledge, which can directly fit with the STEAM knowledge framework.

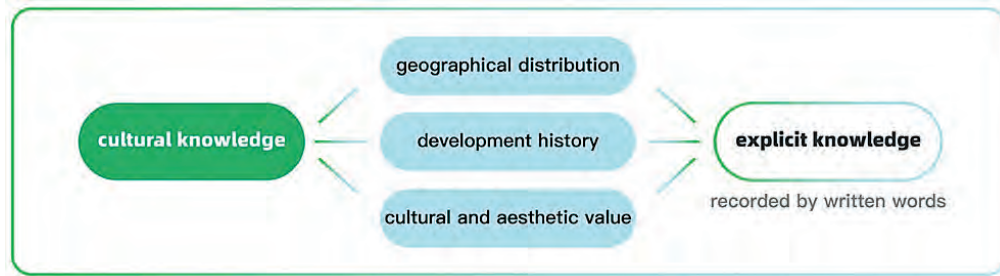


Figure 5. The cultural knowledge part of Xiaoyu craft knowledge structure.

### 3.1.2. The Technique Knowledge Part of Xiaoyu Craft

Technique knowledge is the core knowledge of the Xiaoyu bamboo craft. The research divides the original overall workflow of Xiaoyu bamboo craft into four major processes: sketch drawing, components making, components assembling, and evaluation and testing. Components making and assembling are the core technique in Xiaoyu bamboo craft.

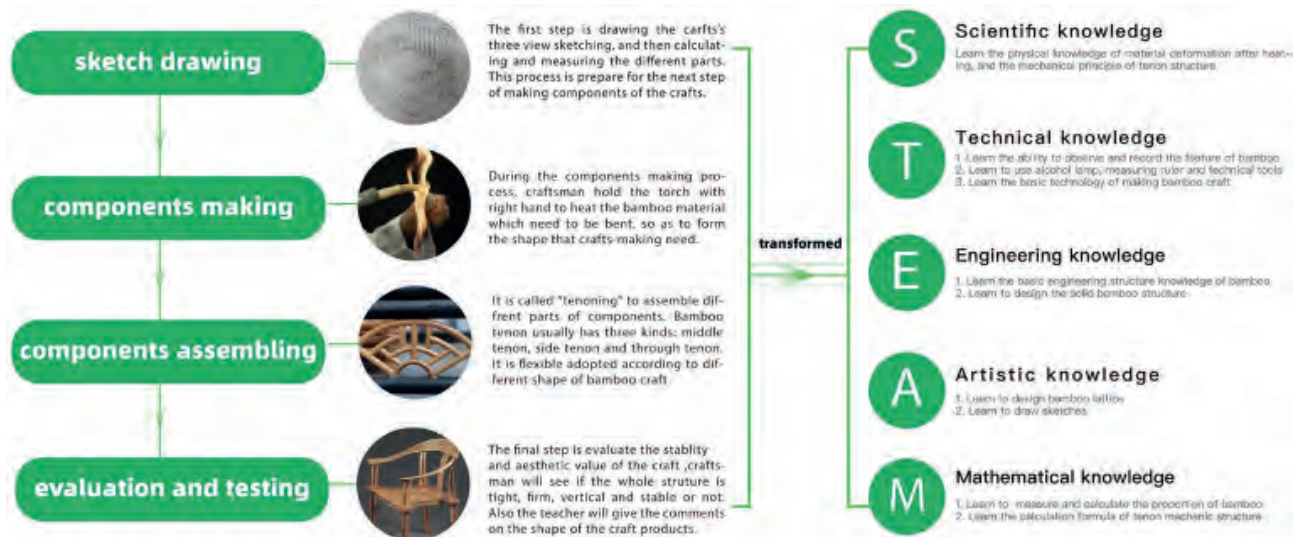


Figure 6. The transformation of the technique knowledge of Xiaoyu craft to STEAM knowledge.

In the process of component making, the craftsman needs to use fire roasting and apply force to soften the bamboo fiber to meet the shape requirements of the craft sketching. In the original craft learning process, the craftsman will not tell the scientific principle behind the process. However, the process can be explained by the lever principle of STEAM knowledge to help students understand. The assembling knowledge of the craft is also difficult to understand because, for the craftsman, it is hard to explain the mechanism principle clearly. In the final stability assessment process, the craftsman summed up four standards, including testing whether the handicraft is firm, smooth, vertical, and tight or not, but the mechanic knowledge behind these standards is ignored. As figure 6 shows, learning obstacles are caused by a large proportion of tacit knowledge, but research can find a way to transform tacit knowledge into explicit knowledge under the STEAM framework.

### 3.2. Redesigning Knowledge Structure under STEAM Framework

The redesign of the craft knowledge structure is mainly used for teaching purposes in this research. Therefore, Xiaoyu's craft knowledge structure will be divided into five parts according to the STEAM education process: preliminary preparation, problem definition, concept generation, practicing and making, presentation and evaluation. The knowledge required for each stage will organically combine interdisciplinary categories of knowledge, including science, technology, engineering, art, and mathematics. By combining art and engineering in the structure, the difficulty of learning knowledge is adaptable for the k-16 students. Therefore, the entire knowledge structure will take the process of STEAM education as the main clue for learning and intersperse the specific knowledge category of five disciplines. The structure allows the traditional knowledge system combined with modern science, thus helping to integrate traditional craft education into the modern education system.

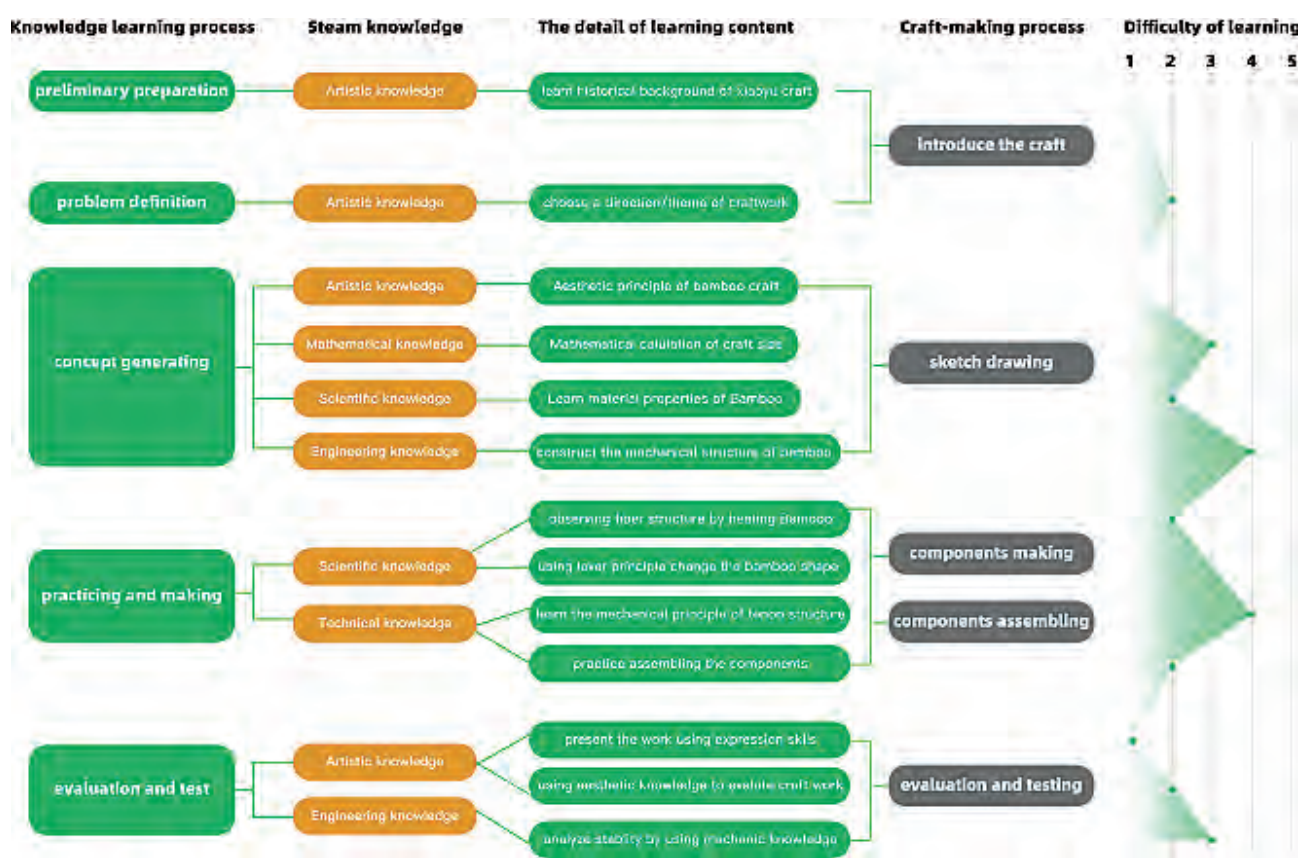


Figure 7. The redesign of craft knowledge structure under STEAM framework.

The first part of the redesigned Xiaoyu craft knowledge structure is the preparatory stage. This part needs to introduce the background knowledge of Xiaoyu bamboo craft, such as the development status, historical origin, geographical distribution, and cultural value. The main content of the first part is the artistic knowledge in the STEAM framework. This part of knowledge is used as a guide knowledge to inspire the interest of students, and the difficulty of learning is the lowest in the whole knowledge structure.



The second knowledge learning process is the problem definition. This part is mainly for teachers or crafts makers to freely define a specific problem situation, and students will design relative solutions. The third learning process is the concept generating stage. The knowledge in this stage is learning the mathematical measurement methods and aesthetic designing by sketching the three-dimensional drawing, which corresponds to the mathematics and aesthetics knowledge in the STEAM knowledge framework.

The fourth learning process is making the specific crafts, which students are learning through making components, and assembling. This part will introduce the specific physical principles behind the bamboo fiber softening and the engineering knowledge behind the tenon assembling structure. The final knowledge learning process is the presentation and evaluation. Knowledge of mechanical structure will be introduced to help students use scientific methods to analyze whether the handicraft is stable. Students and teachers will jointly evaluate the aesthetic value and usability of the works.

The entire knowledge structure is mainly redesigned for modern teaching purposes. It simplifies part of the detail in craft-making steps and ensures that knowledge learning at different processes covers interdisciplinary knowledge. This kind of knowledge system can organically combine handicraft knowledge with specific scientific principles, change the traditional handicraft learning process, which over focuses on hands-on practice and ignore the learning of scientific and technological principles. The redesign of handicraft teaching is supposed to be better integrated with modern education. Students can learn historical and cultural knowledge from traditional skills practice and scientific and technological knowledge emphasized in modern society.

## 4. Conclusion

Through anthropological research and feasibility demonstration, the study initially proposes the concept of redesigning the Xiaoyu bamboo handicraft structure. The follow-up study will apply the knowledge system to a specific modern curriculum. The study will further analyze whether the

STEAM education concept originated in the United States can integrate into the localization hand-craft teaching in China. Future research will conduct experiments to find whether crafts makers and students can adapt to the interdisciplinary teaching method. Based on the further experiment data, the research will analyze whether this education method can effectively cultivate students' engineering and technical ability needed in the 21st century to verify the feasibility of redesigning the handicraft knowledge system under the STEAM concept.

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### **Acknowledgements:**

The project is funded by Hunan Province Social Science Foundation Project, under project No.19YBA086; Youth Academic Promotion Project (2021) of social sciences of Hunan University.



# The Craftisan Project

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## ABSTRACT

Craft is a matter of appropriate expression through skills (McCullough 1996) and has been ubiquitous in India. It is the second-largest source of employment in India (Bhat 2016) and is deeply connected to social transformation and empowerment. Craft today is being viewed as a force of change towards a sustainable society (Davide Ravasi 2021). It looks at activism through the narration of strong stories and high emotive values. It has been responsible for community unity, empowerment, and financial self-reliance.

The Craftisan project, an international creative co-production project between Pearl Academy, India, and Manchester Metropolitan University (Manchester, United Kingdom), discusses the interaction, exchange, and development of ideas with local artisan-designer communities based in Bhuj, Gujarat, India. Twenty students from fashion communication and fashion styling from both universities worked together in a five-week-long project (May–June 2021) to study, analyze, interpret and create a strong production design through arts. Students looked at branding aspects

through the lens of art to build new-age sustainable narratives relevant to the current global situation. The project also discussed challenges and proposed virtual solutions during the pandemic. Additionally, social and cultural aspects were considered to establish authenticity through craft. Their research, interaction, analysis, interpretation, innovation, and storytelling were expressed through short films the students created for this project. The films focused on the storytelling of craft and communities with stylistic integrity. This project case study is presented as an academic paper and video reel of student-produced films.

**Keywords:** Social transformation, Local and international cooperative movement, Co-creation, Self-income generation, Production design

## 1. Introduction

Often, the craft is placed outside or on the periphery of everyday fashion practice. This makes it difficult for craft makers and designers to demand a fair price for their products or be recognized as the brands they rightfully are. In the recent past Indian crafts have seen somewhat of a revival with numerous young brands leveraging the techniques, value chains, and processes inherent to them. These new-age brands predominantly work on a lean production model with limited stocks, production on demand, and smaller teams (Khandual & Pradhan 2019). They are also very well versed with leveraging image making and storytelling to draw the consumer into the brand's ecosystem, be it through compelling visual narratives or content focusing on process, people, and raw material (B.Amritha & Suresh 2020). The same, however, cannot be said about the majority of independent craft producers and artisans, who, up until the COVID 19 pandemic hit, relied almost solely on selling to retailers and through physical exhibitions. Online sales, if any, were dependent solely on online aggregators who also cut into the meager profit margins.

A long-term approach and consistency are paramount to being able to leverage social media as a channel for promotion and sales. What the content should be, how often it should be posted, how one draws a consumer into the craft brand's ecosystem are all important to know for novice brands. This establishes a strong need for sustained social storytelling. Social storytelling takes information that may not be exciting and transforms it to make it important, impassioned, and relevant. In the case of hand-crafted products, it has the power to move individuals at a personal level. It removes anonymity and focuses on the stories of the people behind the products. Lived experiences are carefully crafted into compelling narratives that leverage history, timelessness, and value. This also gives the craft producers control over the narrative and builds awareness, leading to the assignment of fair value to their products.

To this end, one cannot stress enough the importance of providing independent makers with the skills and knowledge that will condition a mindset confident enough to explore social media tools in conjunction with appropriate narratives. In October of 2020, the Crafting Futures India funded project, *Raising Awareness of Value (RAV): Women and Crafts in India*<sup>[1]</sup>, launched its first stage of workshops with local textiles artisans from Bhuj, India. The group of artisans are highly skilled weavers, dyers, and embroiders who produce textiles-based garments such as stoles, scarves, and saris. During the COVID-19 lockdown, these artisan-designers (as they prefer to be called) were able to develop their textiles, but their reliability on face-to-face channels for sales meant that opportunities to sell suddenly seized to exist.

In the first stage, RAV focused on the promotion of these artisans' current products via photography, digital marketing, and brand development workshops. The workshops were aimed at empowering the artisans to create compelling social media content to be shared on Instagram and Facebook. They were also provided with 'Home Studio Kits' comprising of a sewing machine, a backdrop stand, a dress form, a tripod, and two studio lights. This was done to help them become self-sufficient in being able to promote their products digitally and virtually.

The second stage, *The Craftisan Project* (February 2021 to June 2021), was a live global co-creation project developed by staff from Pearl Academy, in Delhi India, and Manchester

Fashion Institute, in Manchester UK, in collaboration with their students and the Indian artisan designers. *The Craftisan Project* takes ahead the RAV project, which focused on training artisan designers from Bhuj in image-making, photography, and storytelling for social media. The intention for *The Craftisan Project* was for students of both universities to collaborate with the artisans and produce social media campaigns and post strategies that could provide a more structured approach for the artisans and their brands when engaging online. With students and teachers from two very diverse cultures and backgrounds, both social and economic, these varied perspectives were fundamental to creating globally opposite outputs.

The intention was to create a community of practice, visual expression via storytelling, and capture meaning through the moving image (Barrett and Bolt 2007, 2013; Bignell 2002; Reason and Bradbury 2006; Wenger 1998). The students, with the help of the artisans, defined the target audience, the aspirations of the producers themselves, and how they may resonate with the group of people being communicated to.

The pilot project, *Raising Awareness of Value (RAV): Women and Crafts in India*, sets out to support female crafts makers in Gujarat to improve their livelihoods through product innovation and new forms of marketing. The project will focus on knowledge exchange and collaboration between academics from Manchester Metropolitan University and at Pearl Academy and craftswomen alongside their families in craft clusters in Kutch.

## 2. Findings, Development, Analysis and Evidence

Local, transparent, and ethical products and practices are an urgent need considering the climate crisis we find ourselves amidst. For those flag bearers of these practices for centuries, i.e., craft producers, it is now more important than ever to be able to communicate their stories. Additionally, decades of exploitation and appropriation have pushed craft designers and producers behind the scenes and formally trained designers at the fore. The artisan-designer

makers finding visibility and a voice will help bridge this gap and further open up possibilities for transparent co-creation and collaboration between the traditionally trained and the formally trained.

The primary project planning team comprising of Shalini Gupta, from Pearl Academy India, and Dr. Elizabeth Kealy Morris of MFI, MMU, UK, started by looking at the need of the artisans from a project with students and the learning outcomes for the students. They looked at the work done by the artisans in the previous Crafting Futures Project and built up the project moving ahead from the groundwork laid there.

The primary team met once a week, online, to write up the project flow, inputs, learning outcomes, and expected deliverables. Due to remote engagement across two countries, the deliverables needed to be formulated to respond to online collaborative outputs. As part of the project, a mixed-pedagogical approach was used, combining information transfer through structured masterclasses with team tasks, pitch presentations, discussions, and individual work.

The study of art and design as an academic and intellectual pursuit develops a range of cognitive abilities related to the aesthetic, ethical and social contexts of human experience. Engagement in the study of art and design is, therefore, a commitment to improving the quality of one's own and others' experiences. This statement acknowledges a responsibility towards sustainable development and to equipping students to work in a way that contributes to society, the economy, and the environment, both in the present and for the future (QAA 2019).

## Learning Outcomes

Referring to the subject benchmarks for Art and Design courses prescribed by the QAA, the following outcomes were decided upon and framed. They consider not only what the student knows, will learn, and can evidence but also how.

1. Employ technologies and tools to the project brief with skill and imagination while observing sound and ethical working practices and demonstrating responsible professional awareness.
2. Articulate, synthesise and generate knowledge, understanding, and skills in effective ways in the context of the project brief.
3. Apply, consolidate and extend learning in a collaborative global context demonstrating an understanding of international cultural, economic, and environmental perspectives through the completion of the project brief.

## Brief

This was a four-week co-creation project working alongside skilled textile artisans from India who had been successfully trading their woven, specially dyed, and embroidered textiles. These artisans had recently developed branding assets for their collections.

Students were to work alongside the artisans to support the storytelling of their brands, communicate their goals, aspirations and aims to work together to develop a rationale for the brands and products asking these and other questions:

- What drives, motivates and inspires the artisans?
- How can we work together with the artisans to tell their unique stories about their brands and the products?

The staff, students, and Indian craft producers were expected to create a community of practice as partners in the process of learning. Digital platforms and virtual learning environments were used as a means to develop this creative community and deliver the project. Delivery was planned through masterclasses, collaborative production meetings, demonstrations, and virtual visits.

## Instructions

Students were supplied with statements from the artisans and images of the artisans' product ranges. Working in a co-creative way over four weeks, they worked alongside the artisans, staff from Pearl Academy in India, and fashion courses at MFI.

They were tasked with developing promotional campaigns for the artisan designers' brands which were to include:

- A strategic plan of Social Media posts on relevant platforms
- An art-directed, styled, and storyboarded pitch of fashion film/video of the artisans at work to highlight the skill of the artisans and the heritage of the products produced
- Edited test films

Each group was expected to submit the following at the end of the project.

1. A social media posting plan with a detailed posting schedule.
2. Art directed, styled story board pitch for fashion film / video
3. Edited test film.

The proposal, no longer than 10 minutes, was pitched live to a panel of the crafts people.

## Student Selection

The team considered previous knowledge and skills the students had. At Pearl, the project was offered to the students in the 3rd year of the 4-year undergraduate program and year 1 of the 2-year post-graduate program in Fashion Styling and Image Design. These students had previously acquired skills in image-making, research, brand development, styling, video shooting

and editing, and photography. They had also been studying from home for a year and had the necessary aptitude for online collaboration.

The interested students were required to fill out a statement of intent (SOI) that allowed the project team to select students who had the requisite knowledge, skills, and aptitude required for a project of this nature. The students pitched their interest in craft and understanding methods and heritage along with their desire to collaborate with students of a different university to be able to gain a multicultural perspective that could help further their creative practice.

## 2.1. Findings A

A survey was conducted among the 20 selected students to establish a baseline and have a sense of what they felt they were going to gain during the project and what they wanted to gain coming out of it. When asked what they understood of these terms, the participants believed that collaboration and co-production were coming together or diverse perspectives towards a common goal wherein the outcome was enriched on account of the differences in perspective. The term ‘artisan’ to most meant an individual who was skilled, especially in the handmade.

“Sustainability means meeting our own needs without compromising the ability of future generations to meet their own needs. In addition to natural resources, we also need social and economic resources. Sustainability is not just environmental. Embedded in most definitions of sustainability, we also find concerns for social equity and economic development.” This particular statement, by one of the participants on what they believed sustainability was, really sums up the responses by all other participants who referenced it in part or whole.

The participants expected to learn more about craft, the process, the people, and what drives and motivates the artisans to continue on this journey despite the hardships they have to face. They also hoped that, in some small way, they may be able to have a positive impact on the life of another person. Understanding sustainable practices and learning new skills were the highest motivators for the group.



The project was a beautiful transformative journey for students, artisans, and the faculty. To see the application of technology in pushing crafts ahead was a welcome and much-needed antithesis. It was planned as a four-week project within which the first few weeks followed a mixed pedagogical approach of information transfer through masterclasses, followed by studio-based learning through group work and discussions and reflective practice through group tutorials with an assigned mentor. Collaboration and co-production with the artisans, mentors, and peers were the intended learning outcomes and the backbone of the project.

### 3. Results

The first session in week one was an introductory session where the students were briefed about the project, made familiar with the virtual platform and the resources. These included the project handbook (Annexure 1) that housed the links to all the masterclasses as well as group work and tutorial rooms. They could find weekly and general reading and viewing resources in the folders. They could upload their weekly and final tasks there.

In the same session, Ms. Harroop Grang of Pearl Academy and Dr. Elizabeth Kealy Morris of Manchester Fashion Institute were invited to talk about the current state of craft in India and the UK. They discussed the evolution, transformation, and relevance of craft today. This helped the students understand the deeper meaning and significance of craft in their lives. It laid a good foundation for students who didn't have a background in and knowledge of the craft.

Session two by Mr. Paddy Lonergan of MFI discussed various promotional theories and market segmentation. This was very helpful for students in understanding their artisans, the artisans' clients, and target audience as per demographic, geographic, behavioural, and psychographic parameters. It helped them in formulating an in-depth analysis of the client as a base to develop the final promotion plan. They studied the artisans' market, worked on the market segmentation, and prepared a promotion plan for social media.

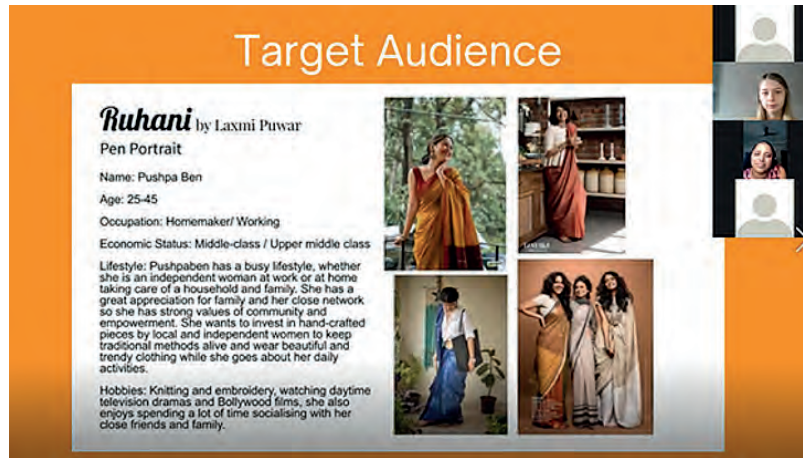


Figure 1. Target audience research presentation.

In week two, Ms. Poppy Cartwright from MFI conducted an art direction and storyboarding masterclass. Students had to plan a film for the artisans, documenting their story and the story of their craft using technology tools. This masterclass helped them understand the process of creating a storyboard and the importance of creating one for their film. They worked with their groups and created storyboards in the given format for the film they were planning to create.



Figure 2. Story Board 2.

The second masterclass focused on brand styling with Ms. Sonia Genders from MFI. The class threw light on how every brand has a unique style that conveys the brand's identity. The masterclass also focused on identity and storytelling as important aspects of image-making. Students looked at examples from varied brands to study, analyse and interpret styling within different contexts.



Figure 3. Style Board.

A mid-project survey was conducted with the student group to see how they felt about the project, collaborating with the other students and the artisans. One student said:

I have enjoyed the experience so far. People being able to work internationally on a project that has a real impact on someone's life is an amazing thing to do. I think the time has gone quickly, and so the next part of the project is daunting as there is a lot to be done in a short time.

Although the students believed that the process of co-production and collaboration had been an enriching experience, they would have liked more time with both the artisans and their group of peers.

The masterclasses in the third week by Mr. Amitesh Singhal and Mr. Aditya Mittal of Pearl Academy focused on film planning and editing techniques. Students learned framing, colour correction, and editing from a creative and storytelling perspective. They compiled short clips shot and shared by the artisans into a short film for their brand. The videos were shot by the artisans using storyboards created by the student groups.

The pitch was the culmination of this project. Every group created a pitch presentation for their artisans. Artisans shared their feedback and ideas on the pitch. The nuances of making an effective pitch presentation were taught in a masterclass by Dr. Elizabeth Kealy Morris of MFI.

For the pitch, in addition to the film, the student groups created and presented a social media promotion plan for every artisan based on their primary and secondary research and artisans' requirements. Students presented eco-friendly, cost-effective, zero-waste packaging ideas for products created by artisan designers, and in some cases, presented their clients with new brand names and logo ideas.



Figure 4. Social media layout plan.



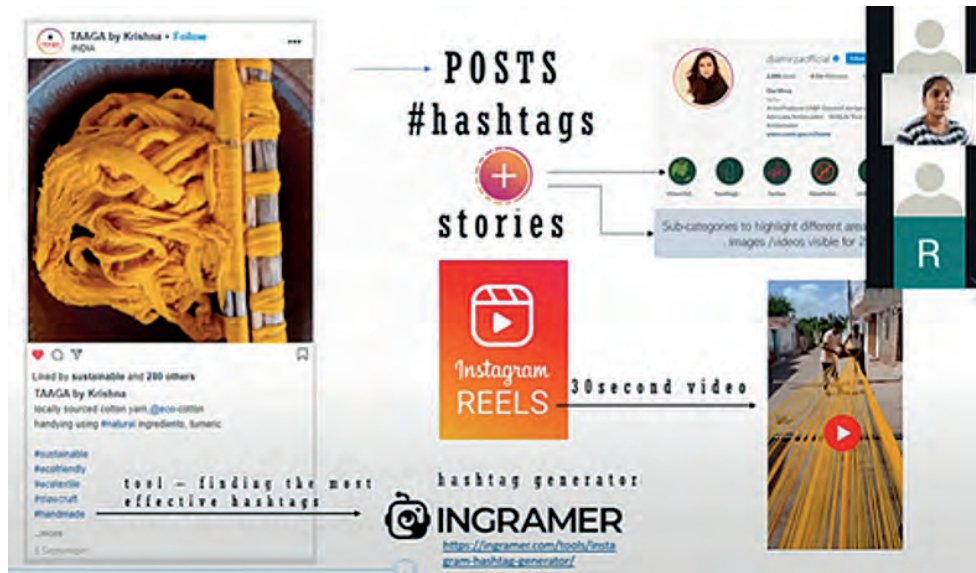


Figure 5. Expressing the value of hashtags.



Figure 6. Proposed logo Designs.



Figure 7. Proposed packaging designs.

Additionally, they suggested relevant hashtags, captions, posting schedules, interactive elements on Instagram, like reels, stories, and posts, for maximum engagement. As part of the final pitch, they emphasized the importance of creatively expressing the process and story behind the craft as it connected the target audience to the brand, product, and people. The films the student groups created for each artisan focused on this very idea of presenting process, heritage, culture, and people.

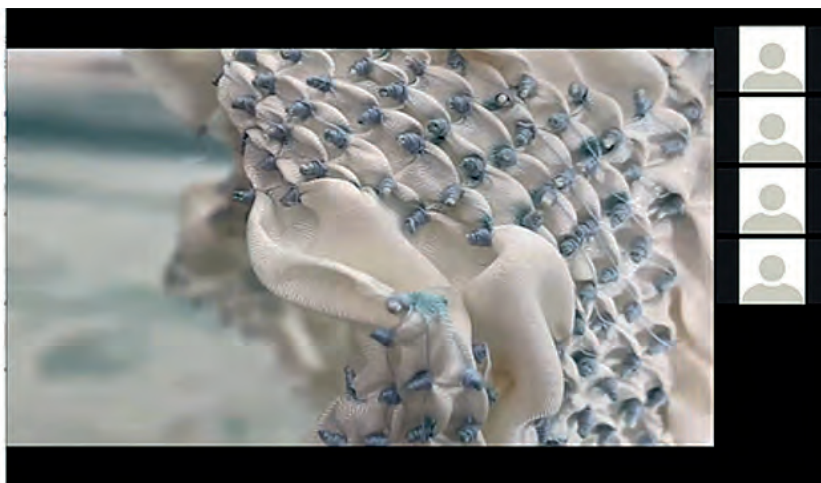


Figure 8. Group 3 Film Still from film for Adil Khatri.



Figure 9. Group 5 Film Still from film for Suresh Velji Vankar.

**Link to Students' submissions and films**

<https://tinyurl.com/dcpkypr>

## 4. Conclusion

Technology is often seen as the antithesis to the handmade. However, here we used technology to support the exchange of knowledge, skills, and information within the project and in support of value communication and social promotion of the artisan designers' brands online. The project has brought to light the need for digital and visual literacy among Indian craft producers if they have to keep up with a globally influenced audience. The project also gives insight into the need for empathy and problem solving as the foundations to design education. Such projects could help nurture a socially driven mindset among young design graduates that could lead to increased collaboration between the formally trained and the traditionally trained. These traditionally trained artisan designers inherently practice zero-waste, inclusive, collaborative, and ecologically friendly methods of production, and the more these two groups communicate and work together, the more this could send young people into the fashion industry with the drive to fix the well-documented ills that plague it. Finally, more visibility to craft products and processes can motivate young people to stay with the traditional art forms and preserve a heritage that is fast becoming obsolete due to a dwindling market.

### Acknowledgements

The team would like to thank the British Council India, Pearl Academy, India and Manchester Fashion Institute for their support. This project was only possible because of their constant support. We are thankful to Shalini Gupta from Pearl Academy India, and Dr. Elizabeth Kealy Morris of MFI, MMU, UK, for planning and bringing this project together. The supporting team from both institutions comprises of Sabbah Sharma, Parag Goswami, Henna Parimoo, Amitesh Singhal, Aditya Mittal, Harroop Grang, Megha Khanna, Ishi Srivastava (Pearl Academy team) and Sonia Genders, Poppy Cartwright and Paddy Lonergan (Manchester Fashion Institute team). The IT teams from both institutions really helped us with all platforms and technical aspects. We are extremely thankful to the entire team for their contribution to this project. We thank the artisan designers, Krishna Velji Vankar, Laxmi Pu-



war, Suresh Velji Vankar, Adil Khatri and Zakiya Khatri for sharing their heritage, craft and knowledge with us. They have supported the project with immense faith in our abilities. Our students have been wonderful throughout the project, we thank them for their dedication, commitment and hard work to make the film and pitch presentation. Lastly, we thank every author we have cited in this paper.

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**ANNEXURE 1**

**PROJECT HANDBOOK**  
 Pearl Academy  
 x  
 Manchester Fashion Institute  
 19 May – 17 June

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## Introduction to the Project

*The Craftisan Project* is a live global co-creation project developed by staff from two universities (Pearl Academy in Delhi India and Manchester Fashion Institute in Manchester UK) in collaboration with Indian craft producers.

Craft can often be pushed outside everyday practice, making going to market a challenge for artisans. In autumn of 2020, the Crafting Futures India Project launched its first stage of close work with textiles artisans in India. The artisans are highly skilled weavers, dyers, and embroidery who produce textiles-based garments such as stoles, scarves, and saris. During COVID-19 lockdown, these artisans were able to develop their textiles but had few opportunities to sell them.

The first stage focused on the promotion of these artisans' current products via photography, digital marketing and brand development. Workshops were held to create a small range of clothes via pattern cutting and sewing techniques to develop new uses of textiles. A key aim of this stage is to take traditional garments and develop a small range of clothing by creating new silhouettes to highlight the skilled craftwork of these artisans.

**Online Resources** – Where to find everything:

### Project Link

[https://stummuac-my.sharepoint.com/:f/g/personal/55132098\\_ad\\_mmu\\_ac\\_uk/Eojb7H-x-YtNsZ-5KH6ImY2QBfUfTNeIugXi8BQrTDA36yA?e=ohe0FO](https://stummuac-my.sharepoint.com/:f/g/personal/55132098_ad_mmu_ac_uk/Eojb7H-x-YtNsZ-5KH6ImY2QBfUfTNeIugXi8BQrTDA36yA?e=ohe0FO)

### Key Project Readings

[https://stummuac-my.sharepoint.com/:f/g/personal/55132098\\_ad\\_mmu\\_ac\\_uk/Eqcg3xqvvi9Mn-1h3Ou8IuwIBCEvdTVmE2SK6zqomSgWwQ?e=8Qymyg](https://stummuac-my.sharepoint.com/:f/g/personal/55132098_ad_mmu_ac_uk/Eqcg3xqvvi9Mn-1h3Ou8IuwIBCEvdTVmE2SK6zqomSgWwQ?e=8Qymyg)

### Project Activities – at a glance

[https://stummuac-my.sharepoint.com/:f:/g/personal/55132098\\_ad\\_mmu\\_ac\\_uk/EmcA6ngn1LV-Ot-EFb8-RkxkBu8oWHezzM5bTCOIokaCEQ?e=OTYOBL](https://stummuac-my.sharepoint.com/:f:/g/personal/55132098_ad_mmu_ac_uk/EmcA6ngn1LV-Ot-EFb8-RkxkBu8oWHezzM5bTCOIokaCEQ?e=OTYOBL)



\*This is subject to change due to additional opportunities that may become available. Please ensure you check your emails and messages on teams regularly

Week Number & Dates	Week Theme	Monday	Tuesday	Wednesday	Thursday	Friday	Weekly Milestone Tasks
<b>WK 1</b> 17.05.21 – 21.05.21	Research & Idea Generation			8:00am-12:30 (UK) / 13:30-16:30 (Delhi) <b>Masterclass 1</b> Contemporary Craft in India & UK (With the Artisans) • Shweta Gupta (PEARL) • Haroop K Garg (PEARL) • Elizabeth Kealy-Morris (MFI) <b>Outcome:</b>	8:00am-12:00 (UK) / 13:30-16:30 (Delhi) <b>Masterclass 2</b> Promotion theory & Target Audience Segmentation • Pooja Loharjan (MFI) <b>Outcome:</b> Plan Portraits	8:00am-12:00 (UK) / 13:30-16:30 (Delhi) <b>GROUP TUTORIALS</b> <b>Group 1:</b> 9-10:30 (Pooja) <b>Group 2:</b> 9-10:30 (Elizabeth) <b>Group 3:</b> 9-10:30 (Shweta) <b>Group 4:</b> 9-10:30 (Haroop) <b>Group 5:</b> 9-10:30 (Megha) <b>Group 6:</b> 9-10:30 (Jah)	• Content Collection, inspiration gathering and idea generation via Moodboards and Plan Portraits • Craft they live with (valuable and handmade)
<b>WK 2</b> 24.05.21 – 28.05.21	Art Direction & Storyboarding			<b>Masterclass 3</b> Styling for Brand Development • Sonia Benders (MFI) <b>Outcome:</b>	<b>Masterclass 4</b> Art Direction & Storyboarding • Pooja Cartwright (MFI) <b>Outcome:</b>	<b>GROUP TUTORIALS</b> <b>Group 1:</b> 9-10:30 (Pooja) <b>Group 2:</b> 9-10:30 (Elizabeth) <b>Group 3:</b> 9-10:30 (Shweta) <b>Group 4:</b> 9-10:30 (Haroop) <b>Group 5:</b> 9-10:30 (Megha) <b>Group 6:</b> 9-10:30 (Jah)	• Developing some storyboard ideas & gathering inspiration from other brand's items
<b>WK 3</b> 31.05.21 – 04.05.21	Shoot & Edit Test Films	<b>BANK HOLIDAY UK</b>		<b>Masterclass 5</b> Filmmaking & editing (PEARL) <b>Outcome:</b>	<b>Studio</b> Editing Footage (PEARL) <b>Outcome:</b>	<b>GROUP TUTORIALS</b> <b>Group 1:</b> 9-10:30 (Pooja) <b>Group 2:</b> 9-10:30 (Elizabeth) <b>Group 3:</b> 9-10:30 (Shweta) <b>Group 4:</b> 9-10:30 (Haroop) <b>Group 5:</b> 9-10:30 (Megha) <b>Group 6:</b> 9-10:30 (Jah)	• Shoot some footage
<b>WK 4</b> 07.06.21 – 11.06.21	Develop the Campaign Plan			<b>Masterclass 6</b> Pitch Perfect: the secrets of making a strong pitch • Elizabeth Kealy-Morris (MFI) <b>Outcome:</b> Plan for a Draft Pitch	<b>Studio (start at 12.00.30pm)</b> <b>ARTISANS (Translator)</b> <b>FORMATIVE:</b> Developing your Pitch • Elizabeth Kealy-Morris (MFI) <b>Outcome:</b> Draft Pitch	<b>GROUP TUTORIALS</b> <b>Group 1:</b> 9-10:30 (Pooja) <b>Group 2:</b> 9-10:30 (Elizabeth) <b>Group 3:</b> 9-10:30 (Shweta) <b>Group 4:</b> 9-10:30 (Haroop) <b>Group 5:</b> 9-10:30 (Megha) <b>Group 6:</b> 9-10:30 (Jah)	• Develop Pitch & consult with your client
<b>WK 5</b> 14.06.21 – 18.06.21	Pitch the Campaign Plan		<b>SUBMIT PITCH SLOES</b>	<b>PITCH (start at 18.00.30pm)</b> 15 min pitch, 20 min feedback (With the Artisans) <b>Group 1:</b> 10:00-11:00 (Pooja + TT) <b>Group 2:</b> 10:00-11:00 (S ) <b>Group 3:</b> 11:00-12:00 (Pooja + TT)	<b>PITCH (start at 18.00.30pm)</b> 12 min pitch, 20 min feedback (With the Artisans) <b>Group 4:</b> 10:00-11:00 ( ) <b>Group 5:</b> 10:00-11:00 (Pooja + TT) <b>Group 6:</b> 11:00-12:00 (Pooja + TT)	<b>PITCH FEEDBACK SESSION</b> 9-12pm Pooja Cartwright (MFI) PEARL	• Pitch the campaign

## PROJECT ACTIVITIES – WEEK BY WEEK

\*This is subject to change due to additional opportunities that may become available. Please ensure you check your emails and messages on teams regularly

[https://stummuc-my.sharepoint.com/:f:/g/personal/55132098\\_ad\\_mmu\\_ac\\_uk/EvKaqwBwGy-hKsncXddasnsB6ll5zFyM-owxahy\\_iEOxbw?e=misk9k](https://stummuc-my.sharepoint.com/:f:/g/personal/55132098_ad_mmu_ac_uk/EvKaqwBwGy-hKsncXddasnsB6ll5zFyM-owxahy_iEOxbw?e=misk9k)

### WEEK 1: Research & Idea Generation

Weds 19 – Fri 21 May

#### Wednesday 19.5.21

##### Masterclass 1

9.00–12.00 (UK) // 13.30–16.30 (Delhi)

Introduction to the Project

(With the Artisans)

(Shalini Gupta & Harroop K Grang (PEARL) Elizabeth Kealy-Morris (MFI)

Contemporary Craft in India & UK

##### Session Link

##### Breakout Rooms

**Equipment List:** Notebook and pen

**Tech requirements:** Device with MS Teams

#### Thursday 20.5.21

##### Masterclass 2

9.00–12.00 (UK) // 13.30–16.30 (Delhi)

Promotion theory & Target Audience Segmentation

Paddy Lonergan (MFI)

Outcome: Pen Portraits

##### Session Link

##### Breakout Rooms

**Equipment List:** Pen & notebook for idea generation and brainstorming

**Tech requirements:** Device with MS Teams

#### Friday 21.5.21

##### Group Tutorials

9.00–10.30 (UK)//13.30–15.00 (Delhi)

**Group 1:** Poppy

**Group 2:** Elizabeth

**Group 3:** Shalini

**Group 4:** Sabbah

**Group 5:** Megha

**Group 6:** Ishi

## WEEK 2: Art Direction & Storyboarding

Weds 26 – Fri 28 May

### Wednesday 26.05.21

#### Masterclass 3

**9.00–12.00 (UK) // 13.30–16.30 (Delhi)**

Styling for Brand Development  
Sonia Genders (MFI)

#### Session Link

#### Breakout Rooms

#### Equipment list

Laptops / computers / phones for online research. Pen and paper or word doc for note taking.  
Target audience or pen portrait from Masterclass 2

#### Tech requirements

Microsoft Teams and breakout rooms. Power point, Canva or preferred platform to create a mood board or slide.

### Thursday 27.05.21

#### Masterclass 4

**9.00–12.00 (UK) // 13.30–16.30 (Delhi)**

Art Direction & Storyboarding  
Poppy Cartwright (MFI)  
Outcome: Film narrative storyboard & art direction mood board, colour palette

#### Session Link

#### Breakout Rooms

#### Equipment list

Pens, paper, pencils, rubber, any inspiration gained previously from masterclass 3 and film inspiration

#### Tech requirements

Teams plus breakout rooms for each group  
Internet. Platform for creating works such as Photoshop, Word or Power Point

### Friday 28.5.21

#### Group Tutorials

**9.00–10.30 (UK)//13.30–15.00 (Delhi)**

**WEEK 3: Shoot & Edit Test Films**

Weds 2 – Fri 4 June

**Wednesday 2.6.21****Masterclass 5****9.00-12.00 (UK) // 13.30-16.30 (Delhi)**Filmmaking & Editing  
(PEARL Staff)**Session Link****Breakout Rooms****Equipment list**

Laptops / computers / phones for online research. Pen and paper or word doc for note taking

**Tech requirements**

Adobe Premiere Pro (2021) and MS Teams

**Thursday 3.6.21****Studio****9.00-12.00 (UK) // 13.30-16.30 (Delhi)**Editing Film Footage  
(PEARL Staff)**Session Link****Breakout Rooms****Equipment list**

Laptops / computers / phones for online research. Pen and paper or word doc for note taking

**Tech requirements**

Adobe Premiere Pro (2021) and MS Teams

**Friday 4.6.21****Group Tutorials****9.00-10.30 (UK)//13.30-15.00 (Delhi)****Group 1:** Poppy**Group 2:** Elizabeth**Group 3:** Shalini**Group 4:** Sabbah**Group 5:** Megha**Group 6:** IshiGroup 1 – Breakout RoomGroup 2 – Breakout RoomGroup 3 – Breakout RoomGroup 4 – Breakout RoomGroup 5 – Breakout RoomGroup 6 – Breakout Room





# Aesthetics of Frugality

**Naga Nandini Dasgupta**

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## **ABSTRACT**

Frugality is an undervalued value today that needs to be seriously considered, especially in the design process. Frugal practices still exist in craft traditions, and we can learn from these and adapt them to the way we design products and systems. While it is important to be conscious and careful in our use of limited resources, it is also important to value frugality for cultural and aesthetic reasons, and we should design for the encouragement of frugality. If you think of it as something pared-down, minimal, all the frills removed, something pure and original, then the notion of frugality as an aesthetic quality emerges. Learning from existing live practices and using technology as a stepping-stone, the aesthetic experience of frugality can unfold through artefacts and services and through ways of working and living.

**Keywords:** Frugal, Aesthetics, Craft, Future, repair, reuse

## **1. Introduction**

Imagine you had a shirt that was gifted to you by someone dear when you were young. It's a good quality shirt. It has had your back through several important times in your life: graduation, interviews, and the birth of your child, a celebratory party, and more. It has also borne the scars and stains of these numerous milestones. Today, maybe 30 years later, it has become soft with use, perhaps, it has been amended a few times, and some buttons replaced. You would not part with it for any kind of money. The shirt has a deeply personal beauty; it is a testimony to your life. How would you describe the aesthetic of this shirt? Assuming the definition of design is to make something with purpose, what would be the design brief for such a shirt? How could you design something that lasts a lifetime that only grows in beauty and value as it grows older? That encourages you to be careful, to be frugal?

Frugality as a value is often in contradiction to the dominant narrative of consumption and production. And yet, it is a value that is particularly relevant today in the face of all the looming crises all around us. What are the imperatives for frugality? The obvious imperative is, of course, the state of our planet. Our resources are finite and, if we don't stop using them, we will run out. Consumption and waste are the two obvious reasons why frugality needs to become a central value, a way of functioning. But why does frugality have to be something we are forced into, something that is the last resort in the face of looming disaster?

There are other less obvious reasons why this value is important. Firstly, it is a cultural imperative. In India, we have always been largely frugal in our practices. Our craft practices, the way we managed our homes, livestock, food, our habits of saving, recycling, and reuse, all of this point to frugality being a core value. This was true for most of the world until the Industrial revolution. In the last few decades, we in India seem to have lost it, but we still see traces in many of the lived practices in small workshops, in craft practices, in rural homes.

The second imperative is aesthetic. Frugality is often seen as a quality that is miserly and stingy, but could we now see it as something beautiful? What is the aesthetic quality of frugality? If you think of it as something pared-down, minimal, all the frills removed, something pure and original, then the notion of frugality as an aesthetic quality emerges.

## 2. Development / Analysis

### 2.1. Frugality as Never Throwing Away

In India, frugality is something we have valued. Traditionally we have been careful with our resources and assigned on the things we use that go beyond the monetary. Some skilled people can repair almost anything. There are knife grinders, darners or raffogars, dhunias or cotton carders, people who mend furniture and replace the cotton ties or newar, small shops that repair kitchen appliances, cobblers, and many more. When there is a leak in a vessel, there is a person who will come and braise the metal to fix the leak. Shawls and saris are finely and invisibly darned, and the raffogar

takes great pride in his/her work. This is only a small example of the value placed on beautifully crafted, well-worn leather footwear, a fine sari or shawl, the sensuous form of a kitchen utensil, or a finely made wooden door.

In a World of Excess and Noise, Frugality  
Can Be Seen as a Calm and Uncluttered Quality

## 2.2. Parallels in Japanese Aesthetic: Sabi and Yūgen

In his paper, *Zeami and the Transition of the Concept of Yūgen*<sup>1</sup>, Andrew Tsubaki traces the history of aesthetics in Japanese culture as demonstrated in theatre, tea ceremonies, flower arrangement, and poetry. The contradictory qualities of abundance and nothingness or elegance and simplicity come together in the concept of yūgen. Sabi, an ideal of beauty, is often expressed in such terms as a restrained taste. This beauty is not bold and obvious but is calm, restrained, and suggestive rather than loud. It is always supported by the quality of richness, refinement, or finely detailed workmanship, which implies the opposite abundance. The concept of Sabi was developed in opposition to that of classical beauty and the decadence and richness of the ruling classes. The creation of this new idea resulted in the expansion of the realm of yūgen. Yūgen, although it is strictly speaking “an untranslatable word,” has been most commonly rendered simply as “elegance and grace.” It is difficult to find a matching word in English. We see this aesthetic demonstrated in beautiful craftsmanship all over India, especially as these products age, sometimes over decades, as in the case of household tools and vessels, to name a few. The subtlety and particular flavours of this aesthetic are overshadowed by the shrill noise of the marketplace for novelty and quick gratification of the senses, especially the visual. In India, perhaps this expression or definition of aesthetics was not formal but appeared in rituals of daily life for centuries.

<sup>1</sup> Andrew T. Tsubaki, “Zeami and the Transition of the Concept of Yūgen: A Note on Japanese Aesthetics,” *The Journal of Aesthetics and Art Criticism* 30, no. 1 (1971): 55–67. <https://doi.org/10.2307/429574>.

One example of this kind of beauty is the moonj grass baskets made by women in Valmiki Done, a remote part of North India. These are made with locally grown grass and locally made tools. They are seldom sold but gifted and, when they become old, they return to the earth. Their beauty is understated, and yet creativity and spirit are abundant in their making.



Figure 1. Moonj grass baskets made in Valmiki Done. Image by author.

### 2.3. Untouched By Human Hand

This value and respect for frugality have changed with Industrialization, which was seen as equivalent to progress. In the '50s, the Indian government adopted a very particular strategy of

economic development: rapid industrialization by implementing centrally prepared five-year plans that involved raising a massive number of resources and investing them in large-scale industry rather than the prevalent village and cottage industries.<sup>2</sup> This is despite reservations expressed by thinkers and leaders like MK Gandhi and Rabindranath Tagore. In his manifesto, *Hind Swaraj*<sup>3</sup>, Gandhi describes industry and machinery as a means of enslaving people, as a way of killing local craft and, by extension, culture. He argues for Swaraj or mastery over self as freedom, and today this is the one quality under attack by mass media and production.

In post-liberalized India in the early 1990s, we first encountered cutlery packed in plastic. This was seen as progress, as it meant the cutlery was clean. Reusable syringes had given way to single-use syringes, and this made a big difference to health care in India. We applied this same principle to cutlery, and soon single-use plastic cutlery was seen as healthier and more desirable. Crisps were advertised as “untouched by human hand,” and even today, there is a brand of bottled water that does the same.

The aesthetic experience of use and reuse, of slow assimilation of objects into our world, gave way to the pleasures of unboxing. There was a time when the baker delivered your bread when you chatted with the cobbler as you ordered your shoes, and the carpenter came home to build a chair. Today our things are delivered in boxes, and we have no idea how or who made them. Industry focuses on the unboxing experience: we open a box and, lo and behold, a brand-new phone is born. They emerge pristine and untouched and tell no story of where they come from. We love them briefly but soon discard them for the next unboxing experience. And in that discarding, we throw away so much. Increasingly, the unboxing experience becomes a critical part of design itself.<sup>4</sup>

<sup>2</sup> “The History of Economic Development in India since Independence,” *Association for Asian Studies*, May 12, 2020, <https://www.asianstudies.org/publications/ea/archives/the-history-of-economic-development-in-india-since-independence/>.

<sup>3</sup> Gandhi, *Hind Swaraj* (Ahmedabad: Navjivan, 1922).

<sup>4</sup> Chajoong Kim, James A. Self & Jieun Bae, “Exploring the First Momentary Unboxing Experience with Aesthetic Interaction,” *The Design Journal*, 21:3, (2018): 417–438, DOI:10.1080/14606925.2018.1444538

## 2.4. Our Loss

As more and more things became global and homogenized, the individual artisan's work became devalued. In the striving for uniformity and standard quality, the individual, local, and personal aesthetic came to be seen as unrefined. The old and flawed has to be replaced by the new and shining. The survivors struggle to find acceptance and value. Our loss in aesthetics is almost incalculable. Imagine if all forms of Indian music were wiped out, and we could only listen to Justin Bieber. This is not to say that Western music does not hold excellence or is not enjoyable, but our forms of music mean much more to us. It is part of our parentage. The Indian aesthetic is deeply rooted in nature with highly sophisticated minimalism in materials.

Today in urban India, in most environments, everything we see and touch is synthetic, including the flowers for worship. One could argue that plastic flowers merely symbolize offerings to a god, and their replacement of fresh flowers does not make the ritual any less genuine. But the real loss is of the act of making the string of flowers with deft movements of the fingers, using natural fibre from the banana plant, without hurting the flowers. It is the livelihood of the flower growers, sellers, and garland makers. This is a craft that is unnoticed and unvalued even if it is an intrinsic part of south Indian Hindu culture. Can we imagine a world where all strings of flowers are synthetic without fragrance, which is mass-produced in a faraway factory, and go to the landfill when they fade? There are numerous crafts, which we take for granted but are on their way to extinction. As we shed these old practices, we also shed layers of ourselves, and the new selves that emerge may not have the same moral understanding of the world.

Artisans have been migrating to cities for decades and working as labour in construction sites, losing their unique skills. We are not only losing the skills. Craft practices are inherently frugal and cause minimal harm to the environment. We lose a whole understanding of how to live peacefully with our surroundings. Craft practices are slow and require focus and attention. They are meditative and allow our minds to slip into a higher plane, even briefly. The attention to detail that any craft requires develops sensitivity and a kind of inward measurement of effort, material, aesthetics, and a refined and nuanced appreciation of the small and simple. This measurement is lost when we don't understand production.





Figure 2. A jeweller at work in Dhekanal District, Orissa, Photograph by the author.

How many people appreciate what goes into a phone? We use it for a year and then throw it away to get a newer version. As technology progresses, we are pushed into the role of unthinking consumers, and our distance from technology grows. We hardly know or care about how things work. We are absorbed in the acquisition of the next new thing. Tagore says: “Most things in the civilized world occupy more than their legitimate space. Much of their burden is needless. By bearing this burden civilized man may be showing great strength, but he displays little skill.”<sup>5</sup> This is exactly the state of Industry in the world today. To simply communicate with each other, we set up large industries, mine precious minerals from pristine landscapes, destroy entire ecosystems, and then do it all over again to keep the cycle of consumption going. In this process we are losing the ability to even talk to each other face to face leading to so many ‘new age’ problems in our psyche.

<sup>5</sup> “TagoreWeb,” Tagoreweb.in. Accessed October 30, 2019, <http://tagoreweb.in/Render/ShowContent.aspx?ct=Essays&-bi=72EE92F5-BE50-40D7-AE6E-0F7410664DA3&ti=72EE92F5-BE50-4A47-DE6E-0F7410664DA3>

Tribal communities all over the world practice the ancient craft of lost wax casting. Today, it is still practiced in Central India and is called dhokra. It uses wax from beehives in the forest, brass from old vessels and statues, artisans make their tools, and the mould is destroyed for every single piece. It is closely linked to the biorhythms of the artisan's life. It is extremely frugal in its production while using an abundance of imagination and creativity. Today the forests that are home to these communities are threatened by mining companies for rare metals that are used in the production of cell phones. We lose centuries of knowledge for the sake of a device with a lifecycle of a few years. We are trading our wealth for dross and short-lived dross at that.



Figure 3. Dhokra or lost wax casting, photograph by the author.



Ivan Illich, in his book *Tools for Conviviality*, speaks of the difficulty of contemporary man to imagine progress and development in terms of lower rather than higher energy use. We place too much importance on standardization and certified quality on a global scale. He argues for self-care and a reliance on local knowledge and skills rather than prescriptive and globalized goods and services. The industrialization has led to the pushing out of alternatives, which can accomplish the same purpose with fewer claims. We see this in India every day, where local services of repair and small shops are rapidly edged out of the scene by large chains with deep pockets. He describes the convivial society as one that guarantees for each member freedom to access and use resources and tools and limit these only when in another's equal freedom.

This does not mean that we should go back to pre-industrial times and use only hand tools. It means we should design our machines so that we are not enslaved by them, and they should allow for independent enterprise, equity, and creativity.

### 3. Conclusion

The alternative to mainstream imperatives of 'good' design needs to be articulated at the level of metaphor or myth and not the litany of mainstream design. The design needs to move away from being a commodity or value addition to the realm of ethical imagination. Frugality, as a value, needs to be embraced, not at the level of functionality or trend, but at a more fundamental level. If aesthetics can be defined as a kind of object, a kind of judgment, a kind of attitude, a kind of experience, and a kind of value, how can the aesthetics of frugality be articulated? As a proposition, I have started outlining the qualities of a frugal product. This is by no means a complete list and will evolve with further study.

- Timelessness, does not become obsolete emotionally or physically
- That carries the signature of origin and maker
- That can be mended and maintained

- Frugality as love, a celebration of life, of use, of being valued, and cherished beyond the physical, that allows for ageing
- That relates to the body and mind, is valued for its function, and allows for deeper attachment
- That functions with appropriateness that does not go beyond context, that is not burdened with more functionality only because it can be

This proposition shows a distinct bias towards the hand-made and seems to exclude the industrially made object. But in fact, I believe that it is possible to use design and technology to use any appropriate modes of production to realise this proposition. Schumacher, in his book *Small is Beautiful*<sup>6</sup>, has argued against a mass acceptance of the effects of industrialization, the loss of individuality and agency, homogenisation of aspirations and ways of living. He argues for the design of an intermediate technology accessible to everyone, that allows production by the masses instead of mass production, that is superior to earlier and more primitive technologies and at the same time much simpler, cheaper, and freer than the super-technology of big industry; a democratic technology that allows for creative freedom in the maker.

With emerging additive technologies, production could move to smaller, local workshops instead of large anonymous factories, products could be customized, and recycling could be built into the material design, leading to less waste. We have a wealth of tacit knowledge in frugal practices that we can learn from. It is important to reconnect with the values of frugality not because we have to but because we want to.

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<sup>6</sup> Ernst Friedrich Schumacher and Bill McKibben, *Small Is Beautiful: Economics as If People Mattered* (New York, NY: Harper Perennial, 2014.)

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**De la resistencia a la creación:**  
perspectivas (post)pandémicas

**From Resistance to Creation:**  
(Post)pandemic Perspectives

**PANEL 10**

# Modelos creativos a la deriva

## Arte, ciudadanía y resistencia en tiempos críticos

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### RESUMEN

Desde que en muchos países se declarara un estado de excepción a raíz de la pandemia de COVID-19, el panorama sociocultural, en crisis en la mayoría de los ámbitos, ha sufrido una drástica transformación. Esta situación, que evidencia las vulnerabilidades de las sociedades modernas, detona mecanismos críticos de resistencia que derivan en las artes en nuevos modelos de exhibición y creación.

El concepto de ciudadanía se reinventa y el artista, como ejemplo del ciudadano activista, ve en esta nueva forma de ser, un abanico de posibilidades. Estas posibilidades estratégicas, trazando una deriva, intentan escapar a una calificación de crisis desde el prisma capitalista o mercantilista que cataloga al arte según su valor de cambio. Bajo este paraguas teórico, asistimos a numerosos ejemplos del accionar artístico que, para efectos de este artículo, resumimos en dos: la reconquista del espacio público y en este caso de los espacios de creación e intercambio cultural; y la incorporación de procesos colaborativos basados en el poder de las herramientas digitales. El ámbito geográfico de los ejemplos desarrollados es el latinoamericano, en especial Ecuador.

**Palabras clave:** Arte contemporáneo, virtualidad, Sudamérica, nueva normalidad, activismo contrahegemónico

# Adrift Creative Models Art, Citizenship and Resistance in Critical Times

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## **ABSTRACT**

Since a state of emergency was declared in many countries as a result of the COVID-19 pandemic, the socio-cultural landscape, in crisis in most areas, has undergone a drastic transformation. This situation, which highlights the vulnerabilities of modern societies, triggers critical mechanisms of resistance that result, in the arts, in new models of exhibition and creation.

The concept of citizenship is reinvented and the artist, as an example of the activist citizen, sees a range of possibilities in this new way of being. These strategic possibilities, tracing a drift, try to escape the labeling of crisis from the capitalist or mercantilist prism that catalogs art according to its exchange value. Under this theoretical umbrella, we witness numerous examples of artistic action that, for this article, we summarize in two: the reconquest of public space and in this case of spaces for creation and cultural exchange; and the incorporation of collaborative processes based on the power of digital tools. The geographical scope of the developed examples is Latin America, especially Ecuador.

**Keywords:** contemporary art, virtuality, South America, new normality, counter-hegemonic activism

## 1. Introducción

Aunque en el momento de redactar este artículo el panorama mundial ante la COVID-19 es mucho más optimista que hace unos meses, el ámbito sociocultural aún no se recupera de la crisis que ha sufrido en la mayoría de sus aspectos, sobre todo educativos y artísticos. Esta situación se caracterizó por el cierre de museos, galerías y facultades de forma temporal durante el confinamiento, y por una desaceleración del mercado y las transacciones de bienes artísticos.

Se considera a la cultura en crisis porque se aplican los mismos criterios de valoración al arte que a la economía, asumiendo la mercantilización del arte como producto cultural. Por esta razón, debemos redefinir la dimensión de la palabra crisis y aplicarla más allá de los sistemas productivos, analizando nuevas propuestas y soluciones que surgen del ámbito creativo con un deseo de persistencia bajo este clima global.

La aparición de COVID-19 y su manejo por parte de los Estados representan, sobre todo, una crisis de los valores, de la libertad y del sistema productivo mundial con base en el antropocentrismo que consume los recursos naturales de forma predatoria, no de la humanidad. La situación actual nos permite releer la historia de forma más crítica y, por lo tanto, trazar variables del presente de forma constructiva y reparadora (Benítez 2021, 4). El peso histórico del colonialismo remarca aún más si cabe el carácter periférico de la región sur dentro de la situación mundial y requiere estrategias que resitúen los centros de los discursos artísticos, culturales y sociales, en contraposición a una realidad que demandó compromisos y acciones pretendidamente «globales» y que, en la mayor parte de las veces, simplemente congelaron toda actividad de soporte. El arte de la región, sumido en este clima de incertidumbre, se paralizó. Sin embargo, no dejó de haber ejemplos que, lejos de supeditar su accionar a la reactivación del mercado, propusieron nuevas formas de crear, de compartir el arte y en definitiva de resistir, configurando lo que podríamos definir, no sin cierto optimismo, una nueva forma de ciudadanía.

Las interacciones físicas dejaron de ser seguras y fueron dejando espacio a lo virtual (Galindo 2020). La nueva normalidad digital tomó fuerza y presencia sustituyendo la vida antes de la pandemia, reconfigurando el presente y planteando nuevos espacios para el pensamiento colectivo y el accionar



## 1. Introduction

Although at the moment of writing this article the worldwide situation amid COVID-19 is much more optimistic than a few months ago, the sociocultural environment has not yet recovered from the crisis that it suffered in most of its aspects, especially educational and artistic. This situation was characterized by the closing of museums, galleries, and universities temporarily during the lockdown and by a slowing down of the market and transactions of artistic goods.

The culture is considered in crisis because the same valuation criteria are applied to art as to the economy, assuming the commodification of art as a cultural product. For this reason, we must redefine the dimension of the word crisis and apply it beyond production systems, analyzing new proposals and solutions that arise from the creative field with a desire for persistence under this global climate.

The emergence of COVID-19 and its management by States represents, above all, a crisis of values, freedom, and the global productive system based on anthropocentrism that consumes natural resources in a predatory way, not of humanity. The current situation allows us to reread history more critically and, therefore, trace variables of the present in a constructive and soothing way (Benítez 2021, 4). The historical weight of colonialism highlights even more, if possible, the peripheral character of the southern region within the world situation and requires strategies that relocate the centers of artistic, cultural, and social discourses, as opposed to a reality that demanded commitments and actions allegedly “global” and that, in most cases, simply froze all support activities. The art of the region, immersed in this climate of uncertainty, was paralyzed. However, there were still examples that, far from subordinating their actions to the reactivation of the market, proposed new ways of creating, of sharing art, and ultimately of resisting, configuring what we could define, not without some optimism, a new form of citizenship.

Physical interactions ceased to be safe and gave way to the virtual (Galindo 2020). The new digital normality gained strength and presence, replacing life before the pandemic, reconfiguring the present, and proposing new spaces for collective thought and political and social action.

político y social. Lo más evidente, las políticas de control sobre los cuerpos, las desigualdades sociales acrecentadas por las condiciones en las que la pandemia afectó de diferente manera a los países, derivó en que diversos sectores del pensamiento iniciaran debates sobre conceptos como necropolítica, vigilancia, crisis del neoliberalismo, migración, racismo, afectos, violencia de género y, en definitiva, el concepto de soberanía personal. Estos conceptos fueron debatidos desde la filosofía por pensadores de talla internacional como Giorgio Agamben, Judith Butler, Jean Luc Nancy, Alain Badiou y otros pensadores contemporáneos. En este clima ideológico surgen algunas estrategias artísticas cuestionadoras del sistema neoliberal en el que el arte se circunscribe de forma dramáticamente dependiente y bajo el que se valida. Ernst Fischer señalaba que el arte ha sustituido su valor de uso por el valor de cambio, inmerso en un sistema capitalista que convierte todo en una mercancía (Fischer 1971, 49). En la misma dirección, María Victoria Guzmán, en su artículo «El rol del arte en tiempos de pandemia», recuerda que el deseo de cuantificar de forma tangible la utilidad del arte como producto económico, perdiendo su valor cultural o educativo, proviene de Inglaterra y la obsesión por la economía de la era Thatcher (Guzmán 2020). Es por eso que, desde entonces, las políticas públicas culturales buscan la rentabilidad basada en la capacidad de generar bienes tangibles y cuantitativos en las sociedades. Por lo tanto, en un periodo donde las ya precarias salud pública y cultura se sintieron amenazadas, especialmente en los países latinoamericanos, no es difícil imaginar que el apoyo a la cultura fue lo primero en desaparecer.

## 2. Desarrollo

Este artículo plantea la identificación de iniciativas artísticas y culturales que presentan una actitud de resistencia y adaptación frente a la recesión presente en el mundo de las artes, la cultura y la educación en tiempos de pandemia y, sobre todo, durante la cuarentena. Una creación artística que supera las barreras de aislamiento impuesto por el confinamiento, un accionar artístico independiente de las leyes de mercado y de la lógica neoliberal que rige la vida bajo la pandemia (Butler 2020).

The most evident, the policies of control over bodies, and the social inequalities increased by the conditions in which the pandemic affected countries in different ways, leading to various sectors of thought initiating debates on concepts such as necro politics, surveillance, the crisis of neoliberalism, migration, racism, relationships, gender-based violence and, ultimately, the concept of personal sovereignty. These concepts were debated from a philosophical point of view by international thinkers such as Giorgio Agamben, Judith Butler, Jean Luc Nancy, Alain Badiou, and other renowned contemporary thinkers. In this ideological climate, some questioning artistic strategies arise from the neoliberal system in which art is circumscribed in a dramatically dependent way and under which it is validated. Ernst Fischer pointed out that art has replaced its use value with exchange value, immersed in a capitalist system that turns everything into merchandise (Fischer 1971, 49). Along the same lines, María Victoria Guzmán, in her article “The Role of Art in Pandemic Times”, recalls that the desire to tangibly quantify the usefulness of art as an economic product, losing its cultural or educational value, comes from England and the Thatcher-era obsession with economics (Guzmán 2020). That is why, since then, cultural public policies seek profitability based on the ability to generate tangible and quantitative goods in societies. Therefore, in a period where the already precarious public health and culture felt threatened, especially in Latin American countries, it is not difficult to imagine that the support for culture was the first thing to disappear.

## 2. Development

This article proposes the identification of artistic and cultural initiatives that present an attitude of resistance and adaptation in the face of the recession present in the world of arts, culture, and education in times of the pandemic and, above all, during quarantine. An artistic creation that overcomes the barriers of isolation imposed by confinement, an artistic action independent of the laws of the market, and the neoliberal logic that governs life under the pandemic (Butler 2020).

Se prestará especial atención a ejemplos significativos de la región sur de América, en particular a Ecuador, y se realizará un análisis identificando sus estrategias operativas, qué contienen de actitud de resistencia y cuál es su aporte a una nueva definición de ciudadanía y su posición frente a la cultura. La selección de las obras responde a esta premisa y se hará teniendo en cuenta dos criterios que responden a sendas formas de acción ante los problemas en los que se sumieron el arte y la cultura durante la cuarentena y cuyo efecto, reiteramos, aún no desaparece. El primero sería la respuesta al cierre de los lugares de creación, exhibición y venta de arte, es decir, galerías, museos y centros de producción; y el segundo, el desarrollo de procesos colaborativos en el ámbito de la cultura que ha derivado en nuevas formas de crear y posturas críticas frente a los problemas derivados de la crisis de salud como el aislamiento o la búsqueda de afecto. Las obras seleccionadas responden a estos criterios que podemos considerar contrahegemónicos y suceden desde la periferia, desbordando toda definición, todo encasillamiento, todo control y demostrando que, lejos de estar en crisis, el arte, en constante metamorfosis, rebosa capacidades y busca su propio rumbo.

## 2.1. Recuperar el espacio negado

A los pocos días de que la cuarentena se hiciera global, las imágenes de los espacios públicos vacíos se hicieron virales. Los museos y monumentos mundiales mostraban su cara más desolada. Las galerías de arte, espacios de intercambio mercantil, se cerraron. Las tiendas de suministros artísticos también y los proyectos de arte comunitario se suspendieron. La cultura se declaró en crisis y, como solución temporal a algo que debía ser pasajero, se digitalizó. Podíamos visitar el Louvre en línea, las clases se virtualizaron, los talleres y las actividades económicas del sector, consideradas no primarias, se congelaron. En el contexto pandémico, las tendencias de los gobiernos neoliberales consideraron que el arte y la cultura no eran importantes mientras se priorizaba mantener la economía a toda costa bajo la creencia de que todo debía estar supeditado a esta.

El panorama artístico latinoamericano ha priorizado y visibilizado un sistema basado en prefectos hegemónicos a manos de figuras centrales con gran apoyo institucional y en busca de posicionamiento

Special attention will be paid to significant examples from the southern region of America, in particular Ecuador, and an analysis will be carried out identifying their operational strategies, what they contain as an attitude of resistance and what is their contribution to a new definition of citizenship and its position against culture. The selection of the works responds to this premise and will be made taking into account two criteria that respond to two forms of action in the face of the problems in which art and culture were plunged during the quarantine and whose effect, we reiterate, has not yet disappeared. The first would be the response to the closure of the places of creation, exhibition, and sale of art, that is, galleries, museums, and production centers; and the second, the development of collaborative processes in the field of culture that has led to new ways of creating and critical postures in the face of problems arising from the health crisis, such as isolation or the search for affection. The selected works respond to these criteria that we can consider counter-hegemonic and happen from the periphery, overflowing all definition, all pigeonholing, all control and demonstrating that, far from being in crisis, art, in constant metamorphosis, is brimming with possibilities and is seeking its own direction.

## 2.1. Recovering the Denied Space

Within days of the lockdown going global, images of empty public spaces went viral. World museums and monuments showed their most desolate face. Art galleries and spaces for commercial exchange were closed. Art supply stores and community art projects were also suspended. The culture was declared in crisis and, as a temporary solution to something that should be temporary, it was digitized. We could visit the Louvre online, classes were virtualized, and workshops and economic activities in the sector, considered non-primary, were frozen. In the pandemic context, the tendencies of the neoliberal governments considered that art and culture were not important while maintaining the economy at all costs was prioritized under the belief that everything should be subordinated to it.

The Latin American art scene has prioritized and made visible a system based on hegemonic prefects at the hands of central figures with great institutional support and in search of an

internacional que se personaliza a través de una élite cultural cercana a la clase política y alejada de una actitud transgresora y rupturista (Motilla 2020, 23). Este sistema, dependiente en gran medida de un apoyo público a todas luces insuficiente, retraído por la recesión económica y desviado a otros sectores por la crisis sanitaria, deja paso a otros proyectos, agentes y procesos alternativos que surgen en los intersticios de la institucionalidad y representan más una situación real, menos privilegiada, espejo de la gran crisis humanitaria que acontece.

Se activaron alternativas y soluciones para la producción y exhibición de arte como proponer espacios de exhibición virtuales, en gran medida por la necesidad de mantener la agenda activa y por continuar vendiendo. Esta solución es continuista del sistema tradicional porque lo único que hizo la mayoría de las exposiciones en línea fue reciclar la idea de galería física pero reproduciéndola de forma fotorealista en tres dimensiones, sin que las obras expuestas fueran concebidas desde lo virtual.

En la intersección entre el arte experimentado a través de la computadora (*net art*), el visto en la galería y entre la exhibición en línea y la real, *in situ*, surge la sensación de que la solución propuesta por la mayor parte de las galerías fue, sin duda, una sustitución de la experiencia tradicional que hacía más evidente la sensación de encierro y de que artistas, curadores y público, habían sido privados de su interacción (Conor 2021). La solución se erige como un remedio para el aburrimiento, un acceso simulado al mundo real bajo un mensaje de optimismo que aplaza el futuro como un placebo temporal. Por consiguiente, las acciones realmente radicales ante esta nueva realidad fueron las que abrieron los espacios para el arte en pleno confinamiento como una forma de disidencia cultural, una cierta forma de desobediencia civil que operó al margen de la crisis económica.

La galería chilena Local Arte Contemporáneo abrió su espacio a un trabajo colectivo de larga duración que derivó en una exposición sin público y lo más importante, completamente aislada del mundo del arte. Mientras que la humanidad se moría por hacer evidente su cotidianidad a través de las redes sociales, en esta galería trabajaron de forma clandestina. ¿Es posible una exposición sin público? ¿Pierde el arte su esencia o esta reside solamente en su existencia? En palabras de Javier González Pesce, quien ve en la intimidad de esta exposición sin público una analogía con el encierro, «la práctica del arte es la

international positioning that is personalized through a cultural elite close to the political class and far from a transgressive and groundbreaking attitude (Motilla 2020, 23). This system, largely dependent on clearly insufficient public support, withdrawn by the economic recession and diverted to other sectors by the health crisis, gives way to other alternative projects, agents, and processes that arise in the interstices of institutionality and they represent a more realistic situation, less privileged, a mirror of the great humanitarian crisis that is taking place.

Alternatives and solutions for the production and exhibition of art were activated, such as proposing virtual exhibition spaces, largely due to the need to keep the agenda active and to continue selling. This solution is a continuation of the traditional system because the only thing that most of the online exhibitions did was to recycle the idea of a physical gallery reproducing it photo realistically in three dimensions, while the works on display were not conceived from a virtual point of view.

At the intersection between art experienced through the computer (net art), the one seen in the gallery, and between the online exhibition and the real one, in situ, we perceive the feeling that the solution proposed by most galleries was, without a doubt, a substitution of the traditional experience that made the feeling of confinement more evident and that artists, curators, and the public had been deprived of their interaction (Conor 2021). The solution stands as a remedy for boredom, simulated access to the real world under a message of optimism that postpones the future as a temporary placebo. Consequently, the truly radical actions in the face of this new reality were those that opened spaces for art in full confinement as a form of cultural dissidence, a certain form of civil disobedience that operated outside the economic crisis.

The Chilean gallery Local Arte Contemporáneo opened its space to a long-term collective work that led to an exhibition without an audience and, most importantly, completely isolated from the art world. While humanity was dying to make its daily life evident through social networks, they worked clandestinely in this gallery. Is an exhibition possible without an audience? Does art lose its essence or does it reside only in its existence? In the words of Javier González Pesce, who sees in the intimacy of this exhibition without an audience an analogy with confinement, “the practice of art

práctica de su existencia» (González 2021). El hecho de carecer de sentido de comunicación y existir solo por existir es uno de los actos más radicales de la creación que no está supeditada a funciones o es mensurable con base en criterios mercantiles.

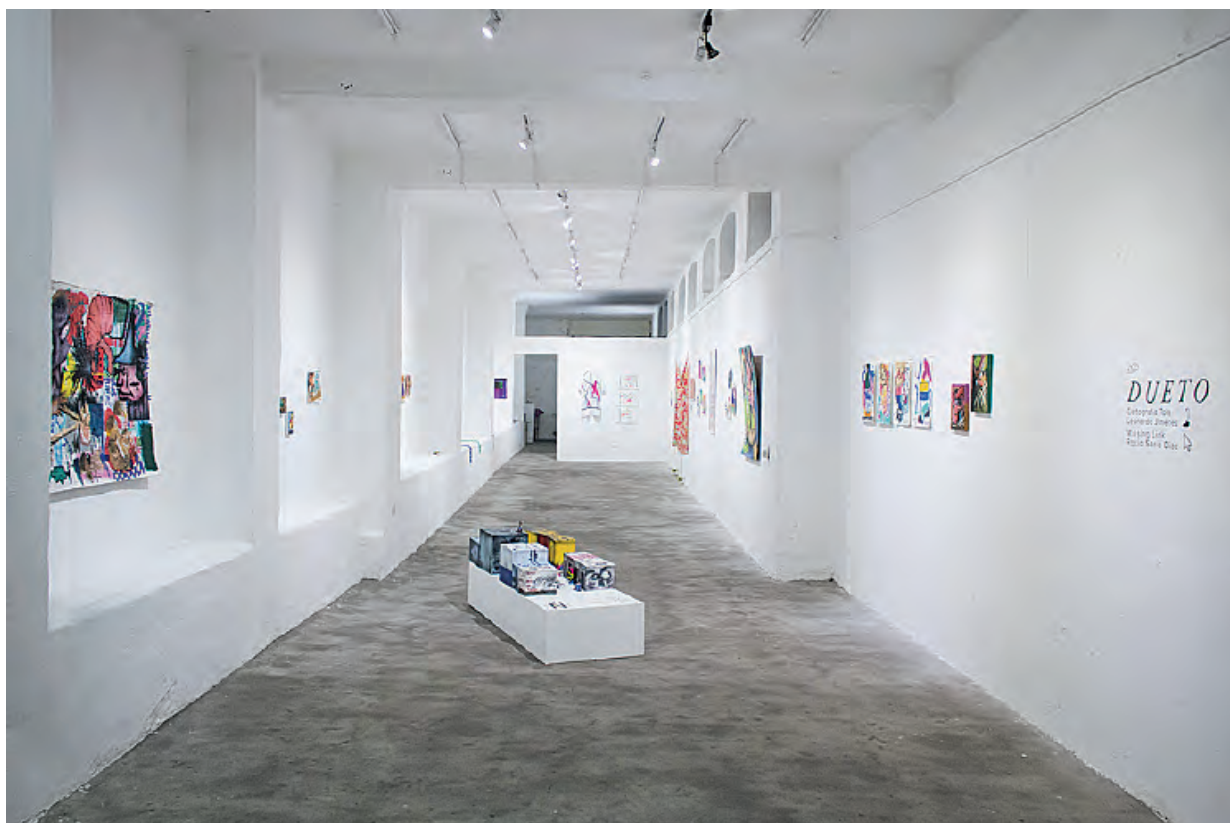


Figura 1. *Dueto. Teapot*, imagen de la muestra de Rocío Soria y Leonardo Jiménez en la galería No Lugar, Quito, 2020.



is the practice of its existence” (González 2021). The fact of lacking a sense of communication and existing only to exist is one of the most radical acts of creation that is not subject to functions or is measurable based on commercial criteria.



Figure 1. *Duet. Teapot*, image of the exhibition by Rocío Soria and Leonardo Jiménez at the No Lugar gallery, Quito, 2020.

La galería quiteña No Lugar, acostumbrada a una metodología que combina creación artística con práctica curatorial, abrió sus puertas en el momento más crudo de la cuarentena en Ecuador. *La casa en el Aire* surge como iniciativa en un momento en el que las residencias artísticas se suspenden a nivel mundial y, recurriendo a los fondos de emergencia, provee de un espacio a los artistas, no solo para la creación sino también para vivienda. Los seleccionados fueron Rocío Soria y Leonardo Jiménez, quienes trabajaron y vivieron en la sede desde junio hasta agosto de 2020 desarrollando la muestra *Dueto* (fig. 1). En este caso los proyectos sí establecen una reflexión crítica sobre ciertas cuestiones de la cuarentena. Por ejemplo, Rocío Soria instaló cámaras de vigilancia dentro y fuera de la residencia, planteando una metáfora de nuestra existencia en red y reflexionando sobre la autorepresentación, la construcción de identidad y sobre todo la injerencia de los mecanismos de poder sobre esta existencia virtual. Jiménez, por otro lado, trabajó en la exploración del territorio y las actividades económicas populares llevadas a cabo como termómetro de la subsistencia de la población y su interacción con un espacio, el centro histórico de Quito, barrio de la sede, complejo desde el punto de vista sociocultural (No lugar 2020).

En la misma dinámica, el Centro de Arte Contemporáneo de Quito propuso *Habitares (In)visibles*, una residencia para nueve artistas y dos colectivos que habitaron parcialmente un espacio cerrado al público, derivando en la producción de doce obras. Propició también un contacto con el barrio, reactivando la afectividad y los procesos colaborativos a pesar de las medidas cautelares. La temática de las obras no fue expresamente crítica con la situación, más bien el eje temático —relativo a la memoria, la gestión de esta y las formas de olvidar—, nos permitía repensar el presente a partir del territorio, la ecología, el cuerpo y la tecnología (Ruíz 2021). En el Parque Cultural de Valparaíso en Chile, los artistas Elisa Assler, Walter Bee, Gregorio Fontén y Cristián Velasco, vinculados a la galería Isabel Rosas, desarrollaron *Pandemencia*. El proyecto reflexiona no solo sobre el espacio negado o una sanidad maltrecha, sino sobre el concepto de la demencia asociada a la soledad, una desintegración de los últimos vestigios de lucidez de la sociedad a partir del aislamiento de los individuos (Donoso 2021).

The Quito gallery No Lugar, accustomed to a methodology that combines artistic creation with curatorial practice, opened its doors at the harshest moment of the quarantine in Ecuador. *La casa en el Aire* emerged as an initiative at a time when artistic residencies were suspended worldwide and, using emergency funds, provided a space for artists, not only for creation but also for housing. Those selected were Rocío Soria and Leonardo Jiménez, who worked and lived at the venue from June to August 2020, developing the *Dueto* exhibition (fig. 1). In this case, the projects do establish a critical reflection on certain quarantine issues. For example, Rocío Soria installed surveillance cameras inside and outside the residence, posing a metaphor for our online existence and reflecting on self-representation, identity construction, and, above all, the interference of power mechanisms in this virtual existence. Jiménez, on the other hand, worked on the exploration of the territory and the popular economic activities carried out as a thermometer of the subsistence of the population and its interaction with a space, the historic center of Quito, the headquarters neighborhood, a complex place from a sociocultural point of view (No place 2020).

In the same dynamic, the Contemporary Art Center of Quito proposed *Habitares (In)visibles*, a residence for nine artists and two groups that partially inhabited a space closed to the public, resulting in the production of twelve works. It also fostered contact with the neighborhood, reactivating affectivity and collaborative processes despite the precautionary measures. The theme of the works was not expressly critical of the situation, rather the thematic axis — related to memory, its management, and ways of forgetting —, allowed us to rethink the present from the territory, the ecology, the body, and technology (Ruíz 2021).

In the Cultural Park of Valparaíso in Chile, the artists Elisa Assler, Walter Bee, Gregorio Fontén, and Cristián Velasco, linked to Isabel Rosas gallery, developed *Pandemencia*. The project reflects not only on space denied or poor health but on the concept of dementia associated with loneliness, a disintegration of the last vestiges of lucidity in society based on the isolation of individuals (Donoso 2021).

## 2.2. Recuperar el contacto

Generar espacios de encuentro a partir de la desobediencia civil o la búsqueda de alternativas al confinamiento nos lleva a la siguiente estrategia que parte del arte como lugar de encuentro, partiendo de acciones colaborativas que utilizan las plataformas virtuales como sustituto obligado de la presencialidad, concepto manejado como algo utópico, promesa de un futuro incierto. Una acción periférica que desborda lo institucional y apela a lo colectivo, que huye del control y recupera la organicidad de los afectos más allá del uso institucionalizado de esas plataformas impuestas por la necesidad económica de teletrabajar.

Esta «colectividad artística» se erige como una nueva forma de ciudadanía, una estructura prácticamente invisible que opera en la insurgencia y que puede ser evocada desde el concepto de máquina de Guattari, que aúna lo tecnológico al poder social (Guattari 1996, 15-18) o desde el concepto de multitud de Hardt y Negri, que ha perdido operatividad, sobre todo en Latinoamérica<sup>1</sup>, pero que apela a la complejidad y capacidad de agencia de la masa insurgente y colaborativa conformando una inteligencia colectiva de múltiples facetas (Hardt y Negri 2004, 91).

La artista mexicana Lorena Wolffer realiza una intervención cultural participativa en la que, a través de un blog llamado *Historias propias desde casa*, visibiliza las experiencias de adolescentes, mujeres y personas trans durante el confinamiento, quienes, en muchos casos, vieron acentuadas durante el encierro las responsabilidades impuestas por el sistema heteropatriarcal de cuidado a los otros o simplemente se encerraron con sus agresores. Este proyecto contrasta frontalmente con la ingente cantidad de mensajes de falso positivismo de las redes, manejadas por usuarios pertenecientes a sectores privilegiados de la sociedad, declarando la cuarentena como un tiempo de calidad. La actitud pasiva y contemplativa impuesta por las medidas cautelares, la única respuesta posible de unos Estados con un sistema sanitario y educativo completamente privatizados y precarios, fue la tendencia general de quien no vio muy

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<sup>1</sup> Se recomienda la lectura del artículo «El mito de la multitud» de Edwin Cruz Rodríguez, donde desmonta el concepto de multitud de Hardt y Negri, contextualizándolo con la realidad latinoamericana (Cruz 2013).

## 2.2. Recovering Contact

Generating meeting spaces from civil disobedience or the search for alternatives to confinement leads us to the following strategy that starts from art as a meeting place, based on collaborative actions that use virtual platforms as a forced substitute for face-to-face attendance, a managed concept as something utopian, a promise of an uncertain future. A peripheral action that goes beyond the institutional and appeals to the collective, that flees from control and recovers the organicity of affections beyond the institutionalized use of those platforms imposed by the economic necessity of teleworking.

This “artistic collectivity” stands as a new form of citizenship, a practically invisible structure that operates in the insurgency and that can be evoked from Guattari’s concept of a machine, which combines technology with social power (Guattari 1996, 15–18 ) or from the concept of the multitude of Hardt and Negri, which has lost operability, especially in Latin America<sup>1</sup>, but which appeals to the complexity and agency capacity of the insurgent and collaborative mass, forming a multifaceted collective intelligence (Hardt and Negri 2004, 91).

The Mexican artist Lorena Wolffer carried out a participatory cultural intervention in which, through a blog called *Own Stories from Home*, she made visible the experiences of

adolescents, women, and trans people during confinement, who, in many cases, saw the responsibilities imposed by the hetero-patriarchal system of care for others accentuated during confinement or simply locked themselves up with their aggressors. This project contrasts head-on with the huge number of messages of false positivism on the networks, managed by users belonging to privileged sectors of society, declaring quarantine as quality time. The passive and contemplative attitude imposed by the precautionary measures, the only possible response of some States with a completely privatized and precarious health and educational system, was the general tendency of those who did not see their way of life greatly altered, but not of those who saw their survival

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<sup>1</sup> We recommend reading the article “The myth of the multitude” by Edwin Cruz Rodríguez. He dismantles the concept of the multitude of Hardt and Negri, contextualizing it with the Latin American reality (Cruz 2013).

alterado su modo de vida, pero no de los que vieron su supervivencia amenazada, obligados a convivir en espacios pequeños o salir a trabajar porque la posibilidad de teletrabajar no era viable (Wolffer 2020).

La herramienta Zoom, nuevo lugar de trabajo estandarizado, configuró un nuevo espacio de intercambio social en el que muchos pasaron más horas de las deseables. Varios colectivos y artistas lo utilizaron para facilitar el reencuentro, la reunión y los procesos colaborativos.

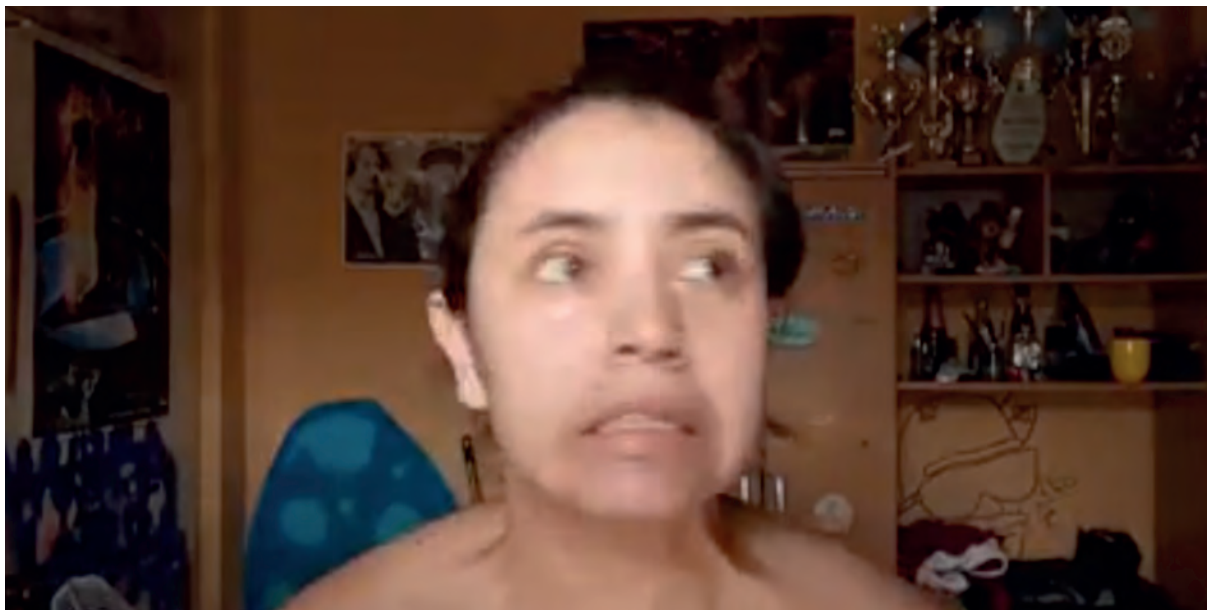


Figura 2. *Retahíla*, Grupo Talvez, fotograma del «Capítulo 7, Episodio 6». Partitura de Juan Fernando León, respuesta de Vanessa Torres, 2020.

Tal es el caso del grupo ecuatoriano Talvez que activa el proyecto de danza contemporánea *Retahíla*, con base en el video como forma de acercamiento de los cuerpos aislados, apelando a la característica del

threatened, forced to live in small spaces or go out to work because the possibility of teleworking was not feasible (Wolffer 2020).

The Zoom tool, a new standardized workplace, configured a new social exchange space in which many spent more hours than desirable. Several collectives and artists used it to facilitate reunions, meetings, and collaborative processes.



Figure 2. *Retahíla*, Talvez group, frame from Chapter 7, Episode 6. Score by Juan Fernando León, response by Vanessa Torres, 2020.

Such is the case of the Ecuadorian group Talvez that activated the contemporary dance project *Retahíla*, based on video as a way of approaching isolated bodies, appealing to the characteristic of



arte de reencontrar y definir corporeidades (fig. 2). La videollamada obliga a ver de una forma específica, la distancia es insalvable en la mayor parte de las veces pero *Retahíla* consiste en proponer una partitura a otro bailarín en la distancia. Este acto, conscientemente comunicativo, condiciona la forma de mirar a través de una imagen en la que la expresión corporal presta mayor atención a la gestualidad *performativa* y, por consiguiente, al mensaje.

Registro Aurora es un colectivo multidisciplinar latinoamericano que tiene como interés la investigación de la imagen como elemento multidimensional y vivo, sobre todo desde su valor documental. Durante el confinamiento crearon *Celda*, un proyecto colaborativo desde diversos puntos del globo que cuestiona el papel de las tecnologías en nuestra conectividad y accionar social y la pérdida del sentido del presente, sensación constante dentro de este contexto.

Por último, se resalta, dentro de estas dinámicas, la creación de una plataforma digital por parte del colectivo ambateño Central Dogma. Esta plataforma llamada *Guayungas Hub* se configuró para ayudar a la creación y distribución de arte contemporáneo dentro de ese contexto de emergencia. Desde ella se plantearon talleres de herramientas que buscan el bienestar social y la resiliencia y proponen un encuentro entre los creadores, un arte que promueva y recupere la sensibilidad hacia el otro, debatiendo sobre ejes cruciales dentro del contexto pandémico como la ecología, el género o la tecnología (*Guayungas Hub* 2020).

### 3. Resultados

Quedan trazadas dos vías importantes, de muchas posibles, en las acciones de resistencia orquestadas desde la creación artística en la región sur al margen del capital. La primera es la apertura de los espacios negados y la segunda es la utilización de lo virtual como evidencia de la imposibilidad física. Por lo tanto, la crisis no afecta a los procesos intelectuales definidos por la necesidad de continuidad o al menos, no los detiene ni los define desde un punto de vista mercantil. Los accionares culturales y artísticos recogidos en este artículo resisten mediante la aparición de nuevos espacios, nuevos proyectos y nuevos ciudadanos activos y resilientes.



art to rediscover and define corporalities (fig. 2). The video call forces us to see in a specific way, the distance is insurmountable most of the time, but *Retahíla* consists of proposing a score to another dancer in the distance. This act, consciously communicative, conditions the way of looking through an image in which body expression pays more attention to performative gestures and, consequently, to the message.

Registro Aurora is a Latin American multidisciplinary group whose interest is the investigation of the image as a multidimensional and living element, especially for its documentary film value. During confinement, they created *Celda*, a collaborative project from different parts of the globe that questions the role of technology in our connectivity, social action, and the loss of the sense of the present, a constant sensation within this context.

Finally, within these dynamics, the creation of a digital platform by the Central Dogma collective from Ambat is highlighted. This platform called *Guayungas Hub* was configured to help the creation and distribution of contemporary art within this emergency context. Here, tool workshops were proposed that seek social well-being and resilience, and a meeting between creators, an art that promotes and recovers sensitivity towards the other, debating on crucial axes within the pandemic context such as ecology, gender, or technology (*Guayungas Hub* 2020).

### 3. Results

Two important paths are traced, out of many possible, in the resistance actions orchestrated by the artistic creation in the southern region outside of the capital. The first is the opening of denied spaces and the second is the use of the virtual one as evidence of physical impossibility. Therefore, the crisis does not affect the intellectual processes defined by the need for continuity, or at least it does not stop them or define them from a mercantile point of view. The cultural and artistic actions collected in this article resist through the appearance of new spaces, new projects, and new active and resilient citizens.

## 4. Conclusión

Las artes, con su gran capacidad de agencia y transformación, han servido como arena de discusión sobre los aspectos de una contemporaneidad definida como «nueva normalidad», pero también han generado vías alternas y nuevas formas de ser y habitar, proponiendo modos de acción y encuentro. Se han conformado nuevos espacios de exhibición y de reflexión al margen de los provistos por las instituciones y se han impulsado estrategias creativas que desmienten el estado catatónico de las artes, lo que señala que hay un plano de injerencia de la cultura más allá del ámbito mercantil e institucional y desplazando el concepto de crisis de otros mecanismos implícitos en la creación artística. El resultado: un conjunto de acciones creativas a la deriva que se aleja de los discursos y políticas oficiales, demostrando que nuevas formas de acción son posibles.

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## 4. Conclusion

The arts, with their great capacity for agency and transformation, have served as an arena for discussion on the aspects of contemporaneity defined as “new normality”, but they have also generated alternate paths and new ways of being and living, proposing new methods of acting and meeting. New spaces for exhibition and reflection have been formed outside those provided by institutions and creative strategies have been promoted that deny the catatonic state of the arts, indicating that there is a level of interference of culture beyond the commercial and institutional sphere and displacing the concept of crisis from other mechanisms implicit in artistic creation. The result: a set of adrift creative actions that move away from official discourses and policies, demonstrating that new forms of action are possible.

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# Crisis ecológico-civilizatoria, crisis pandémica y crisis neoliberal: perspectivas desde la periferia y el sur global

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## RESUMEN

Preguntarnos por el «sentido» de la crisis actual no es un asunto banal, pues convivimos con una catástrofe ecológico-civilizatoria que remite a la fase final de la era del capitaloceno, entendida como la era geológica moderna de producción capitalista de la naturaleza. Esta crisis ecológico-civilizatoria, producto de la explotación y depredación inigualable de la naturaleza por el hombre blanco, moderno, occidental y burgués, es el marco de interpretación y análisis de otras dos crisis que se articulan y refuerzan: la crisis provocada por el régimen de explotación capitalista-neoliberal y la crisis por la pandemia de COVID-19, que tienen efectos particulares en el sur global y la periferia del sistema-mundo moderno, capitalista, colonial y patriarcal.

En Ecuador, el gobierno de Lenín Moreno (2017-2021), de tendencia marcadamente neoliberal, no ha sido la excepción en el libreto de implementación de políticas neoliberales de ajuste estructural de la economía con un fuerte impacto en la educación pública: despidos, recortes presu-

# Ecological and Civilizational Crisis, Pandemic Crisis and Neoliberal Crisis: Perspectives from the Periphery and the Global South

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## ABSTRACT

Wondering about the “meaning” of the current crisis is not a trivial matter, since we live with an ecological and civilizational catastrophe that refers to the final phase of the Capitalocene era, understood as the modern geological era of capitalist production of nature. This ecological–civilizational crisis, the product of the unparalleled exploitation and depredation of nature by the white, modern, western, and bourgeois man, is the framework for the interpretation and analysis of two other crises that are articulated and reinforced: the crisis caused by the regime of capitalist–neoliberal exploitation and the crisis due to the COVID–19 pandemic, which have particular effects on the global south and the periphery of the modern, capitalist, colonial and patriarchal world–system.

In Ecuador, the government of Lenín Moreno (2017–2021), with a markedly neoliberal tendency, has not been the exception in the script for implementing neoliberal policies for structural adjustment of the economy with a strong impact on public education: layoffs, budget

puestarios, precarización y superexplotación docente, flexibilización laboral y merma de la calidad académica, son algunas de sus consecuencias más palpables. En este contexto, la pandemia forzó a las universidades ecuatorianas a su reestructuración integral. En el caso de la Universidad de las Artes, se estableció, por parte de las autoridades, un plan de contingencia para retornar a las clases de manera virtual. Algunas preguntas que intentará responder la ponencia son: ¿Cómo afectó al cuerpo docente y estudiantado la modalidad de teletrabajo y educación a distancia en el contexto de la pandemia y la restauración conservadora neoliberal? ¿Qué elementos teóricos, políticos y epistemológicos nos brindan los principales postulados de la economía feminista para responder estas interrogantes?

**Palabras clave:** Crisis ecológico-civilizatoria, neoliberalismo, pandemia COVID-19, cuidados, economía feminista

## 1. Introducción

En esta ponencia presento algunos avances del proyecto de investigación denominado: *Educación, trabajo y economía del cuidado en el contexto de la pandemia por COVID-19* — iniciado en junio de 2021—, perteneciente al grupo de investigación del Observatorio de Políticas y Economía de la Cultura del Instituto Latinoamericano de Investigación en Artes (ILIA) de la Universidad de las Artes de Ecuador (UArtes). Formo parte el proyecto con el rol de docente-investigadora responsable y en él participan los siguientes estudiantes-investigadorxs: Eduarda Dávalos (estudiante de Literatura); Coraima Torres (estudiante de Cine); Aarón Fuentes (estudiante Artes Musicales); y Nicolás Esparza (estudiante de Literatura).

La crisis del sistema capitalista que vive América Latina ha tropezado con la pandemia por COVID-19, dejando al descubierto las profundas desigualdades preexistentes en la región, que se revelan en varias aristas: crisis alimentaria, económica, financiera, ecológica, de representación política y crisis de cuidados, que nunca han tenido tanta visibilidad en la historia del capitalismo. En



cuts, precariousness and over-exploitation of teachers, labor flexibility and a decline in academic quality, are some of its most palpable consequences. In this context, the pandemic forced Ecuadorian universities to undergo a comprehensive restructuring. In the case of the Universidad de las Artes, a contingency plan was established by the authorities to return to classes virtually. Some questions that the paper will try to answer are: How did the modality of teleworking and distance education affect the faculty and students in the context of the pandemic and the conservative neoliberal restoration? What theoretical, political, and epistemological elements provide us with the main postulates of feminist economics to answer these questions?

**Keywords:** ecological-civilizational crisis, neoliberalism, Covid-19 pandemic, care, feminist economics.

## 1. Introduction

This paper presents some advances of the research project called: Education, Work and Care Economy in the Context of the COVID-19 Pandemic —begun in June 2021—, which belongs to the research group of the Observatorio de Políticas y Economía de la Cultura del Instituto Latinoamericano de Investigación en Artes (ILIA) de la Universidad de las Artes de Ecuador (UA). The author is part of the project with the role of teacher-responsible researcher and the following student-researchers participate in it as well: Eduarda Dávalos (Literature student); Coraima Torres (Film student); Aarón Fuentes (Musical Arts student); and Nicolás Esparza (Literature student).

The crisis of the capitalist system that Latin America is experiencing has stumbled upon the COVID-19 pandemic, revealing the deep pre-existing inequalities in the region, which are evident in various aspects: food crisis, economic, financial, ecological, representation crisis, politics and crisis of care, which have never had such visibility in the history of capitalism. In

este marco, preguntarnos por el «sentido» de la crisis actual no es un asunto banal, pues convivimos con una catástrofe ecológico-civilizatoria que remite a la fase final de la era del *capitaloceno*, enmarcada en un:

...nuevo régimen de producción capitalista de la naturaleza y mercantilización de la Naturaleza, intensificación de la competencia geopolítica por apropiación y control de ‘recursos’, *securitización* y militarización de los territorios, aceleración de carrera científico-tecnológica por la creación de innovaciones extractivas en condiciones extremas (Machado 2017, 195).

Según Horacio Machado (2017), esta preocupación implica caracterizar la depredación en tanto práctica generalizada de relacionamiento con la naturaleza, lo que provoca la erosión de la «humanidad de lo humano», esto es, procesos de deshumanización generalizados con impactos centrales en las estructuras de la percepción y sensibilidad de los cuerpos. La crisis ecológico-civilizatoria en mención, producto de la explotación y depredación inigualable de la naturaleza por el hombre blanco, moderno, occidental y burgués, es el marco de interpretación y análisis de otras dos crisis que se articulan y refuerzan: la crisis provocada por el régimen de explotación capitalista-neoliberal y la crisis provocada por la pandemia de COVID-19, que tienen efectos particulares en el sur global y la periferia del sistema-mundo moderno, capitalista, colonial y patriarcal.

Por su parte, la crisis sanitaria por COVID-19 ha producido la peor contracción económica y social de las últimas décadas a nivel mundial. Para América Latina y el Caribe, se estima una contracción económica del 9,1 %, con aumentos significativos de la tasa de pobreza —que alcanzará el 37,3 %—, incrementos de la tasa de desocupación —se prevé que alcance el 13,5 %— y recrudecimiento de la desigualdad (Cepal 2020). En este marco, en Ecuador la pandemia coincidió con el gobierno de Lenín Moreno (2017-2021), que no ha sido la excepción en el libreto de implementación de políticas neoliberales en la economía, con un fuerte impacto en la educación pública: recortes presupuestarios, despidos, precarización y superexplotación docente, flexibilización laboral y merma de calidad académica, son algunas de sus consecuencias más palpables. Sumado a esto,

this framework, wondering about the “meaning” of the current crisis is not a trivial matter, since we live with an ecological–civilizational catastrophe that refers to the final phase of the Capitalocene era, framed in a:

...new regime of capitalist production of nature and commodification of nature, intensification of geopolitical competition for appropriation and control of ‘resources’, securitization and militarization of territories, acceleration of the scientific–technological career for the creation of extractive innovations in extreme conditions (Machado 2017, 195).

According to Horacio Machado (2017), this concern involves characterizing predation as a generalized practice of relating to nature, which causes the erosion of the “humanity of the human”, that is, generalized dehumanization processes with central impacts on the structures of perception and sensitivity of the bodies. The ecological–civilizational crisis in question, a product of the unparalleled exploitation and depredation of nature by the white, modern, western, and bourgeois man, is the framework for the interpretation and analysis of two other crises that are articulated and reinforced: the crisis caused by the capitalist–neoliberal regime of exploitation and the crisis caused by the COVID–19 pandemic, which have particular effects on the global south and the periphery of the modern, capitalist, colonial and patriarchal world–system.

For its part, the health crisis due to COVID–19 has produced the worst economic and social contraction in recent decades worldwide. For Latin America and the Caribbean, an economic contraction of 9.1% is estimated, with significant increases in the poverty rate —which will reach 37.3%—, increases in the unemployment rate —it is expected to reach 13, 5%—and a worsening of inequality (ECLAC 2020). In this framework, in Ecuador the pandemic coincided with the government of Lenín Moreno (2017–2021), which has not been the exception in the implementation of neoliberal policies in the economy, with a strong impact on public education: budget cuts, layoffs, precariousness and super–exploitation of teachers, labor flexibility and decline in academic quality, are some of its most palpable consequences. In addition to this, the negligence in handling the

la negligencia en el manejo de la pandemia a nivel de las autoridades nacionales y locales, junto con el vaciamiento/colapso del sistema sanitario público y el recorte presupuestario de las universidades públicas en más de 150 millones de dólares, dan cuenta de una crisis orgánica que afecta asimétricamente a los sectores populares, a las clases trabajadoras, sectores medios, campesinxs, indígenas, afrodescendientes, mujeres, niñxs, LGBTIQ+, migrantes y a lxs trabajadorxs informales y precarizadx, usuarixs principales de los servicios públicos.

La pandemia forzó a las universidades ecuatorianas a su reestructuración integral para retornar a las clases de manera virtual, que, según Freddy Álvarez, exige dos preguntas de fondo: ¿Qué significa lo que estamos viviendo?, y ¿qué es educar a distancia?

(...) La educación a distancia profundizará las brechas [sociales, económicas, de género...], no solo porque ellas existían antes de la pandemia, sino también porque la educación hace más diseños para los «mejores», es disciplinada por las evaluaciones, asediada por la pérdida de la gratuidad, su privatización y mercantilización están unidas al capitalismo digital, que es individualista, descontextualizado y fuera de lo institucional (Álvarez 2020, 20m20s).

En este contexto, el trabajo de cuidados y reproductivo, que asimétricamente recae sobre el cuerpo de niñas y mujeres, hoy es el gran amortiguador de la emergencia sanitaria y la estrategia de sobrevivencia de miles de familias. La paralización económica mundial, en contraposición a la plena actividad de las tareas de cuidado, evidenció, más que nunca, el lugar de estas tareas como sector económico central. Mercedes D'Alessandro *et al.*, a partir del estudio llevado a cabo desde el Ministerio de Economía de Argentina, *Los cuidados, un sector económico estratégico. Medición del aporte del Trabajo Doméstico y de Cuidados no Remunerado al Producto Interno Bruto*, determinaron, por primera vez en la historia de las cuentas nacionales del país, que el sector económico de los cuidados aporta cerca del 16,5 % al PIB del país del sur.

pandemic at the level of national and local authorities, together with the emptying/collapse of the public health system and the budget cut of public universities by more than 150 million dollars, account for an organic crisis that asymmetrically affects the popular sectors, the working classes, middle sectors, peasants, indigenous people, Afro-descendants, women, children, LGBTIQ+, migrants, and informal and precarious workers, who are the main users of public services.

The pandemic forced Ecuadorian universities to undergo a comprehensive restructuring to return to classes virtually, which, according to Freddy Álvarez, requires two fundamental questions: What does what we are experiencing mean? And what is distance education?

(...) Distance education will deepen the gaps [social, economic, gender...], not only because they existed before the pandemic, but also because education makes more designs for the “best”, it is disciplined by evaluations, besieged by the loss of gratuity, its privatization, and commodification are linked to digital capitalism, which is individualistic, decontextualized and outside the institutional (Álvarez 2020, 20m20s).

In this context, care and reproductive work, which falls asymmetrically on the bodies of girls and women, is today the great buffer of the health emergency and the survival strategy of thousands of families. The global economic paralysis, in contrast to the full activity of care tasks, evidenced, more than ever, the place of these tasks as a central economic sector. Mercedes D’Alessandro et al., based on the study carried out by the Argentine Ministry of Economy, *Los cuidados, un sector económico estratégico. Medición del aporte del Trabajo Doméstico y de Cuidados no Remunerado al Producto Interno Bruto* (Care, a Strategic Economic Sector. Measurement of the Contribution of Unpaid Domestic Work and Care Industry to the GDP), determined, for the first time in the history of the country’s national accounts, that the economic sector of care contributes about 16.5% to the GDP of the country of the south.

## 2. La pandemia neoliberal en América Latina y su impacto en la educación pública

En el marco de la Guerra Fría, y con las sangrientas dictaduras militares del Cono Sur en plena marcha, durante el último cuarto del siglo XX se inició un período de transformaciones mundiales que coincide con el fin —o el desbaratamiento— de los Estados de Bienestar Social o modelos keynesianos de posguerra, lo cual ha tenido impactos negativos para las universidades públicas de América Latina. El «abandono» de los Estados keynesianos de su papel promotor, interventor y regulador de la economía, significó también una pérdida de la centralidad de las universidades y de su misión social, en tanto centros de investigación y solución de los grandes problemas nacionales, vinculadas con la sociedad y sus necesidades, poniéndolas en una situación de crisis identitaria y programática.

Desde fines de los años setenta, se impuso una nueva filosofía pública en la que se enuncia que lo privado es más eficiente y de mayor calidad que lo público, y que la competencia entre individuos, instituciones, sistemas y países constituye la mejor regulación y garantía de calidad. En este contexto, prevalecieron políticas que implican disminuir el apoyo a las universidades públicas, la reducción del gasto público —incluido el financiamiento de la educación superior—, dando lugar a condiciones de desamparo material y de resistencia permanente frente a políticas y proyectos privatizadores y mercantilistas (Guarga 2018, 319).

Esta desvalorización de lo público frente a lo privado constituye un elemento central de la perspectiva económica neoclásica en la que se sustenta la ideología neoliberal, en la cual la desfinanciación de las universidades públicas a partir del mítico discurso del «excesivo gasto público», es parte esencial del programa de ajuste estructural de la economía promovido desde las recetas del «Consenso de Washington» (Williamson 1989) que, a través de «políticas de *shock*», originaron la reducción del gasto público social, la liberalización del mercado, la reducción del «tamaño» del Estado (despidos, recortes presupuestarios, desmantelamiento y privatización de empresas estatales), el sobreendeudamiento externo con organismos multilaterales de crédito como el Banco Mundial o el Fondo Monetario Internacional, la destrucción de lo común, entre sus principales políticas (véase Katz 2014).

## 2. The Neoliberal Pandemic in Latin America and its Impact on Public Education

Within the framework of the Cold War, and with the bloody military dictatorships of the Southern Cone in full swing, during the last quarter of the 20th century a period of world transformations began that coincided with the end —or the collapse— of the Social Welfare States or post-war Keynesian models, which have had negative impacts for public universities in Latin America. The “abandonment” of the Keynesian States of their role as promoters, interveners, and regulators of the economy, also meant a loss of the centrality of the universities and of their social mission, as centers of research and solutions to the great national problems, linked with society and its needs, putting them in a situation of identity and programmatic crisis.

Since the end of the seventies, a new public philosophy has been imposed in which it is stated that the private sector is more efficient and of higher quality than the public sector, and that competition between individuals, institutions, systems, and countries constitutes the best regulation and guarantee quality. In this context, policies prevailed that imply a decrease in support for public universities, a reduction in public spending —including the financing of higher education—, giving rise to conditions of material helplessness and permanent resistance to privatization and mercantilist policies and projects (Guarga 2018, 319).

This devaluation of the public versus the private constitutes a central element of the neoclassical economic perspective on which the neoliberal ideology is based, in which the defunding of public universities based on the mythical discourse of “excessive public spending” is an essential part of the structural adjustment program of the economy promoted from the recipes of the “Washington Consensus” (Williamson 1989) which, through “shock policies”, originated the reduction of public social spending, the liberalization of the market, the reduction of the State “size” (layoffs, budget cuts, dismantling and privatization of state-owned companies), excessive external indebtedness with multilateral credit organizations such as the World Bank or the International Monetary Fund, the destruction of the common, among its main policies (see Katz 2014).

En el caso de Ecuador, el gobierno de Lenín Moreno —de tendencia marcadamente neoliberal— no ha sido la excepción en el libreto de implementación de políticas de ajuste estructural de la economía, con un fuerte impacto en la educación pública: despidos, precarización y superexplotación docente, flexibilización laboral y merma de calidad académica, son algunas de sus consecuencias más palpables. Cabe recordar que, en pleno confinamiento obligatorio, mantuvo sin pagar durante meses a lxs profesorxs, médicxs y otrxs servidorxs públicxs, recortó salarios y atrasó el pago de becas estudiantiles, mientras el exministro de Finanzas aseguraba el pago adelantado de deuda externa por más de 1000 millones de dólares en abril del 2020.

Sumado a esto, si a la negligencia en el manejo de la pandemia a nivel de las autoridades nacionales y locales, junto con el colapso del sistema sanitario público —que también ha venido recortándose y vaciando por parte de Moreno y su política fondomonetarista—, se añade el recorte presupuestario de las universidades públicas en más de 100 millones de dólares, nos encontramos ante una crisis orgánica que afecta, sobre todo, a los sectores populares, clases trabajadoras, sectores medios, campesinxs, indígenas, afrodescendientes, mujeres, niñxs, LGBTIQ+, migrantes y a lxs trabajadorxs informales y precarizadxs, gran mayoría social y usuarixs principales de los servicios públicos.

Por tanto, la crisis sanitaria por COVID-19 demostró al mundo que las desigualdades estructurales son la mayor pandemia. La falta de acceso a la salud, educación y servicios públicos de calidad garantizados por el Estado, fueron determinantes para que las grandes mayorías empobrecidas y precarizadas vivieran y sintieran sus efectos de distinta forma que las minorías privilegiadas económicamente en la región.

En este marco, podemos plantear las siguientes preguntas de investigación:

1. ¿Cómo influyeron las políticas neoliberales en el campo de la educación superior pública en artes en Ecuador durante la pandemia por COVID-19?
2. ¿Cuáles son los principales efectos de la pandemia sobre el trabajo y educación, en particular en el teletrabajo y educación a distancia, en la comunidad de la UArtes?
3. ¿Qué impactos tuvo la pandemia y las políticas neoliberales sobre los cuerpos, la intimidad, la organización del trabajo doméstico y la afectividad?



In the case of Ecuador, the government of Lenín Moreno —with a markedly neoliberal trend— has not been the exception in the implementation of policies for a structural adjustment of the economy, with a strong impact on public education: layoffs, precariousness and teacher over-exploitation, labor flexibility and decline in academic quality are some of its most palpable consequences. It should be remembered that, in full mandatory confinement, he kept teachers, doctors, and other public servants unpaid for months, they cut salaries and delayed the payment of student scholarships, while the former Minister of Finance ensured the advance payment of external debt for more than 1,000 million dollars in April 2020.

In addition to this, if the negligence in handling the pandemic at the national and local authorities level, together with the collapse of the public health system -which has also been cut back and emptied by Moreno and his IMF policy-, adds to the budget cut of public universities in more than 100 million dollars, we are facing an organic crisis that affects, above all, the popular sectors, working classes, middle sectors, peasants, indigenous people, Afro-descendants, women, children, LGBTIQ+, migrants and informal and precarious workers, that is to say, the great social majority and main users of public services.

Therefore, the COVID-19 health crisis showed the world that structural inequalities are the biggest pandemic. The lack of access to quality health, education, and public services guaranteed by the State was decisive for the great impoverished and precarious majorities to live and feel its effects in a different way than the economically privileged minorities in the region.

In this framework, we can pose the following research questions:

1. How did neoliberal policies influence the field of public higher education in the Arts in Ecuador during the COVID-19 pandemic?
2. What are the main effects of the pandemic on work and education, particularly teleworking and distance education, in the Universidad de las Artes community?
3. What impacts did the pandemic and neoliberal policies have on bodies, intimacy, the organization of domestic work, and affectivity?

4. ¿Cómo se tuvo que reorganizar el trabajo doméstico y los usos del tiempo en el ámbito del hogar durante el confinamiento y modalidad de trabajo/enseñanza virtual? ¿Hubo diferencias según género, condición socio-económica, identidad étnica, sexual, etc.?
5. ¿Cuál es la influencia de la masculinidad hegemónica sobre el reparto del trabajo doméstico no remunerado en el contexto de la pandemia en Ecuador?
6. ¿Qué oportunidades y posibilidades generaron las modalidades de educación a distancia y tele-trabajo?
7. ¿Hubo un incremento de la violencia de género durante el confinamiento? ¿Cuáles fueron sus principales manifestaciones?
8. ¿Qué estrategias de supervivencia, reorganización económica y nuevas prácticas de producción y consumo (economía de subsistencia, huertos, redes familiares/amigxs, productores/mercados locales, etc.) se implementaron desde la emergencia sanitaria?
9. ¿Cómo fue el trabajo de apoyo familiar a la educación virtual de niñas, niños y niñas? ¿Sobre qué miembro/s de la familia recayó?
11. ¿Se han planteado políticas del cuidado por parte del Estado ecuatoriano y en la UArtes?
12. ¿Cómo la pandemia afectó la salud mental de la comunidad UArtes y cuáles son sus manifestaciones?
13. ¿Qué elementos teóricos, políticos y epistemológicos nos brinda la economía feminista para responder tales interrogantes?

### 3. Neoliberalismo, patriarcado y economía de los cuidados: mujeres y niñas dedican tres veces más de su tiempo a las labores domésticas, sin remuneración alguna

La pandemia por COVID-19 colocó en primer plano la centralidad de los cuidados para la sostenibilidad de la vida, aunque no todos la vivieron de igual modo. Un estudio reciente de la Comisión Económica para América Latina y el Caribe (Cepal) y Naciones Unidas (ONU) Mujeres define a los cuidados de la siguiente forma:

4. How did people have to reorganize domestic work and the use of time in the home environment during the confinement and virtual work/teaching modality? Were there differences according to gender, socio-economic status, ethnic or sexual identity, etc.?
5. What is the influence of hegemonic masculinity on the distribution of unpaid domestic work in the context of the pandemic in Ecuador?
6. What opportunities and possibilities did distance education and teleworking modalities generate?
7. Was there an increase in gender-based violence during confinement? What were its main manifestations?
8. What survival strategies, economic reorganization, and new production and consumption practices (subsistence economy, vegetable gardens, family/friend networks, local producers/markets, etc.) have been implemented since the health emergency?
9. How did family support work for the virtual education of children? Which family member(s) did it fall on?
11. Have care policies been proposed by the Ecuadorian State and in the UArtes?
12. How has the pandemic affected the mental health of the University community and what are its manifestations?
13. What theoretical, political and epistemological elements does feminist economics offer us to answer such questions?

### 3. Neoliberalism, Patriarchy and Care Economy: Women and Girls Dedicate Three Times More of their Time to Housework, without Any Remuneration

The COVID-19 pandemic brought to the fore the centrality of care for the sustainability of life, although not everyone experienced it in the same way. A recent study by the Economic Commission for Latin America and the Caribbean (ECLAC) and the United Nations (UN) Women defines care as follows:

...amplio conjunto de actividades que regeneran diaria y generacionalmente el bienestar físico y emocional de las personas. Incluye las tareas cotidianas de gestión y sostenimiento de la vida, como el mantenimiento de los espacios y bienes domésticos, el cuidado de los cuerpos, la educación y formación de las personas, el mantenimiento de las relaciones sociales o el apoyo psicológico a los miembros de la familia (ONU Mujeres y Cepal 2020).

Durante la emergencia sanitaria, el confinamiento obligatorio y las actividades de teletrabajo y educación a distancia, hemos visto cómo el hogar, la casa o el espacio doméstico se convirtió en una unidad de producción capitalista-patriarcal total, siendo, a la vez, este espacio de lo privado y lo íntimo aquel donde se cuida, cría, ama y sostiene la vida. En un contexto de retirada, vaciamiento y destrucción de lo público por parte de las recetas neoliberales de Moreno —que hoy continúan bajo el régimen de Guillermo Lasso— las familias con contagiadxs tuvieron que asumir el cuidado de lxs enfermxs por el desborde de las instituciones médicas públicas y privadas. Es decir, puso de manifiesto al cuidado como necesidad; trabajo y derecho humano fundamental.

Además, la pandemia evidenció la fragilidad/inexistencia de sistemas de cuidados justos, basados en la corresponsabilidad entre Estados, mercados, familias y comunidades, así como entre hombres y mujeres, en detrimento de las últimas. En este sentido, se pone de manifiesto la relación existente entre la división sexual del trabajo y la injusta organización social del cuidado, demostrando que ambos son nudos estructurales de desigualdad de género. Por consiguiente, la organización desigualitaria e inequitativa del trabajo de cuidados (trabajo reproductivo) continúa generando desigualdad, empobrecimiento y dependencia económica de las mujeres, especialmente racializadas, trans, no binarixs, migrantes, empobrecidas, jóvenes; al tiempo que limita el derecho a cuidados de grandes grupos de personas.

En cuanto a las recomendaciones de políticas del cuidado, que aluden a la reorganización social justa y equitativa de tiempos y trabajos, así como al diseño de sistemas integrales de cuidado desde una perspectiva de género y diversidades, transversal, interseccional, integral, situada y de derechos humanos, Aylinn Torres señala que deben abarcar cuatro ejes:

...a wide range of activities that daily and generationally regenerate people's physical and emotional well-being. It includes the daily tasks of managing and sustaining life, such as the maintenance of domestic spaces and goods, the care of bodies, the education and training of people, the maintenance of social relationships or psychological support for members of the family. (UN Women and ECLAC 2020).

During the health emergency, the mandatory confinement, and the activities of teleworking and distance education, we have seen how the home, the house, or the domestic space became a unit of total capitalist-patriarchal production, being, at the same time, the space of the private and the intimate where life is cared for, raised, loved and sustained. In a context of withdrawal, emptying, and destruction of the public sphere by Moreno's neoliberal recipes —which continue today under Guillermo Lasso's regime— families with the virus had to take on the care of the sick due to the overflow of medical institutions both public and private. That is to say, it revealed care as a necessity at the level of a job or work and a fundamental human right.

In addition, the pandemic revealed the fragility/inexistence of fair care systems, based on co-responsibility between States, markets, families, and communities, as well as between men and women, to the detriment of the latter. In this sense, the relationship between the sexual division of labor and the unfair social organization of care is revealed, demonstrating that both are structural knots of gender inequality. Consequently, the unequal and inequitable organization of care work (reproductive work) continues to generate inequality, impoverishment, and economic dependence on women, especially racialized, trans, non-binary, migrant, and impoverished, young women; while limiting the right to care for large groups of people.

Regarding the recommendations for care policies, which refer to the fair and equitable social reorganization of time and work, as well as the design of comprehensive care systems from a gender and diversity perspective, transversal, intersectional, comprehensive, situated and of human rights, Aylinn Torres points out that they must cover four axes:

1) la politización del trabajo de cuidados; 2) las políticas públicas que garanticen el derecho al cuidado; 3) la contabilización de ese trabajo; y 4) la organización y formalización del trabajo del hogar y de cuidados, remunerado y no remunerado (Rivera 2021).

Por su parte, la Cepal asegura que en América Latina se precisarán, hoy más que nunca

...políticas contracíclicas sensibles a las desigualdades de género para mitigar los efectos de crisis y recesiones económicas en la vida de las mujeres, y promover marcos normativos y políticas que dinamicen la economía en sectores clave, incluido el de la economía del cuidado (Cepal y ONU Mujeres 2021, 11).

## 4. Conclusiones

La crisis del sistema capitalista que vive América Latina, en su articulación con la pandemia por COVID-19, ha producido la peor contracción económica y social de las últimas décadas a nivel mundial y dejó al descubierto las profundas desigualdades preexistentes en la región. En Ecuador, la pandemia coincidió con el gobierno de Moreno, cuya aplicación de políticas neoliberales en la economía con un fuerte impacto en la educación y salud públicas, de la mano de una corrupción inusitada para garantizar «gobernabilidad», hizo más compleja la amortiguación de la crisis sanitaria al priorizar el mercado sobre el ser humano, el capital sobre la vida, la deuda externa sobre los derechos humanos fundamentales.

La pandemia forzó a las universidades ecuatorianas a su reestructuración integral para retornar a las clases de manera virtual, dejando en evidencia la profundización de las preexistentes brechas sociales, económicas, de género, digitales, etc., así como las brechas de acceso a la educación. Se estima que en Ecuador 90 mil estudiantes dejaron de asistir a clase durante la pandemia. En este contexto, el trabajo de cuidados es y ha sido el gran resorte de la emergencia sanitaria y la estrategia de supervivencia de miles de familias, lo que evidenció su lugar como sector económico central.

1) the politicization of care work; 2) public policies that guarantee the right to care; 3) accounting for that work; and 4) the organization and formalization of domestic and care work, both remunerated and non-remunerated (Rivera 2021).

For its part, ECLAC assures that Latin America will need, today more than ever,

...countercyclical policies sensitive to gender inequalities to mitigate the effects of crises and economic recessions in the lives of women, and promote regulatory frameworks and policies that boost the economy in key sectors, including the care economy (ECLAC and UN Women 2021, 11).

## 4. Conclusions

The crisis of the capitalist system that Latin America is experiencing, in its articulation with the COVID-19 pandemic, has produced the worst economic and social contraction in recent decades worldwide and exposed the deep pre-existing inequalities in the region. In Ecuador, the pandemic coincided with the Moreno government, whose application of neoliberal policies in the economy with a strong impact on public education and health, hand in hand with unusual corruption to guarantee “governance”, made the cushioning of the health crisis more complex by prioritizing the market over the human being, capital over life, foreign debt over fundamental human rights.

The pandemic forced Ecuadorian universities to undergo a comprehensive restructuring to return to classes virtually, revealing the deepening of pre-existing social, economic, gender, and digital gaps, etc., as well as gaps in access to education. It is estimated that in Ecuador 90 thousand students stopped attending classes during the pandemic. In this context, care work is and has been the great spring of the health emergency and the survival strategy of thousands of families, which evidenced its place as a central economic sector.

Asimismo, la pandemia evidenció la fragilidad de sistemas de cuidados justos, basados en la corresponsabilidad entre Estados, mercados, familias y comunidades, así como entre hombres y mujeres, evidenciando la necesidad de diseñar sistemas integrales de cuidado desde una perspectiva de género y diversidades, transversal, interseccional, integral, situada y de derechos humanos, desde un Estado interventor en la Economía con inversión en salud, educación, seguridad social, etc.

Por tanto, la crisis sanitaria por COVID-19 demostró al mundo que las desigualdades estructurales son la mayor pandemia. La falta de acceso a la educación, salud pública y servicios públicos de calidad garantizados por el Estado fueron determinantes para que las grandes mayorías empobrecidas y precarizadas vivieran y sintieran sus efectos de distinta forma que las minorías privilegiadas económicamente en la región.

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Likewise, the pandemic revealed the fragility of fair care systems, based on co-responsibility between States, markets, families, and communities, as well as between men and women, highlighting the need to design comprehensive care systems from a gender and diversity perspective: cross-cutting, intersectional, comprehensive, situated and of human rights, from a State intervening in the Economy with investment in health, education, social security, etc.

Therefore, the health crisis due to COVID-19 showed the world that structural inequalities are the biggest pandemic. The lack of access to education, public health, and quality public services guaranteed by the State was decisive for the great impoverished and precarious majorities to live and feel its effects in a different way than the economically privileged minorities in the region.

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Interpretación artística

# Profundidades ocultas: entre la identidad e (in)visibilidad creativa

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Con la pandemia de COVID-19, la mascarilla se ha convertido en un ícono actual que ha transformado los rostros que vemos por la calle, suprimiendo las expresiones y dificultando la comunicación. Sin embargo, las máscaras se han utilizado desde hace milenios para esconderse, protegerse, provocar miedo... Nos transforman y cambian nuestra manera de relacionarnos y, en definitiva, de comunicarnos.

De hecho, según la primera acepción de la RAE, máscara es: «Figura que representa un rostro humano, de animal o puramente imaginario, con la que una persona puede cubrirse la cara para no ser reconocida, tomar el aspecto de otra o practicar ciertas actividades escénicas o rituales».

La mascarilla se ha convertido en un objeto identitario, de comunidad, símbolo de la pandemia, que nos iguala a todos, haciéndonos igual de vulnerables. No solo protege, sino que oculta tu rostro y te silencia, pero sin impedir que te expreses, de ahí la multiplicidad de capas que se vislumbran en los trabajos desarrollados para representar la expresión desde el anonimato. Sin engaños, ni mentiras, se representan rostros en un tiempo en el que se nos obliga a identificarnos continuamente.

Hoy es símbolo de una guerra cultural y, dado el poder y el papel que tiene en nuestra sociedad, en este trabajo se hace alusión al enmascaramiento para jugar con la dualidad identidad-invisibilidad.

## Artistic Interpretation

# Hidden Depths: Between Identity and Creative (In)visibility

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With the COVID-19 pandemic, the mask has become a current icon that has transformed the faces we see on the street, suppressing expressions and making communication difficult. However, masks have been used for millennia to hide, protect, and cause fear... They transform us and change our way of relating and, ultimately, communicating.

In fact, according to the first meaning of the RAE, a mask is: “A figure that represents a human, animal or purely imaginary face, with which a person can cover their face so as not to be recognized, to take on the appearance of another or practice certain performing or ritual activities.”

The mask has become an object of identity, of community, a symbol of the pandemic, which makes us all equal, making us equally vulnerable. It not only protects, but also hides your face and silences you, but without preventing you from expressing yourself, hence the multiplicity of layers that can be glimpsed in the works developed to represent expression from anonymity. Without deceit or lies, faces are represented in a time in which we are continually forced to identify ourselves.

Today, it is a symbol of a cultural war and, given the power and role it has in our society, in this work we allude to masking as a way of playing with the identity-invisibility duality.

En ese sentido, la crisis global se presenta como una oportunidad para hacer una revisión creativa y una crítica a la genealogía del arte que nos ha llevado al estado actual. Repensar el presente para rediseñar el futuro con un cambio de visión y perspectiva respecto a la situación actual es una necesidad. Reimaginar el mundo desde la exploración del proceso artístico y la catarsis que le rodea. Así, mis últimos trabajos ejemplifican la forma en que entiendo la creación artística, basada en retratos anónimos, cargados de misterio y tensión, que presentan un tiempo detenido e inquietante.

Por otra parte, este trabajo se construye a partir de la espontaneidad, el azar y el accidente, recreando las imágenes que surgen de la oscuridad de mi mente. Resultado de mi instinto creativo, pinto con absoluta libertad y rapidez, sin detenerme a pensar en mi trabajo mientras sale de dentro de mí, aprovecho el momento, lo que me surge del automatismo, experimentando sin límites ni pretensiones.

Lo que resulta, bajo la premisa de la experimentación y la materialidad del proceso creativo, en un tipo de retrato de la sociedad actual, en su profundidad, en busca de encontrar y desvelar su poesía oculta. Sin sofisticación, desde el ambiguo y despreocupado impulso creador, elaboro un imaginario donde habita la mirada móvil que salta rápidamente de un lado a otro, se eleva, se aleja, se detiene y vuelve a empezar. Lejos del perfeccionismo, se trata de representar lo que se ve allí donde uno lleva la mirada. Con materiales sencillos que dan vida al común, se da voz al primitivo y visibilidad a lo oculto, surgiendo los rostros escondidos detrás de las máscaras. Así pues, este trabajo queda a medio camino entre la objetividad y la abstracción, la realidad y la ficción, lo empírico y lo espiritual, con el objetivo de crear mi propia realidad a través de una serie de rostros ocultos, ambiguos y múltiples.

De este modo, la pintura me ha abierto una puerta para comunicarme con la parte más impulsiva, con el inconsciente y lo más incontrolable del acto creativo. Para hablar sobre el sentido de la creación artística, de la variedad del concepto de belleza y del propio proceso creativo como un ente vivo en evolución.

«La pintura es un arte, y el arte, en su aspecto global, no es una creación inútil de objetos que se deshacen en el vacío sino una fuerza útil que sirve al desarrollo a la sensibilización del alma humana» (Kandinsky 2005, 102).



In this sense, the global crisis is presented as an opportunity to make a creative revision and a critique of the genealogy of art that has brought us to the current state. Rethinking the present to redesign the future with a change of vision and perspective regarding the current situation is a necessity as well as reimagining the world from the exploration of the artistic process and the catharsis that surrounds it. Thus, my latest works exemplify the way I understand artistic creation, based on anonymous portraits, full of mystery and tension, which present a stopped and disturbing time.

On the other hand, this work is built from spontaneity, chance, and accident, recreating the images that emerge from the darkness of my mind. As a result of my creative instinct, I paint with absolute freedom and speed, without stopping to think about my work while it comes from within me; I take advantage of the moment, what comes to me from automatism, experimenting without limits or pretensions.

This practice results in, under the premise of experimentation and the materiality of the creative process, a type of portrait of today's society, its depth, and the search for finding and revealing its hidden poetry. Without sophistication, from the ambiguous and carefree creative impulse, I elaborate an imaginary inhabited by the mobile gaze that quickly jumps from one side to the other, rises, moves away, stops, and starts again. Far from perfectionism, it is about representing what is seen where one looks. With simple materials that give life to the common, the primitive is given a voice and the hidden is given visibility, revealing the faces hidden behind the masks. Thus, this work is halfway between objectivity and abstraction, reality and fiction, the empirical and the spiritual, with the aim of creating my own reality through a series of hidden, ambiguous, and multiple faces.

In this way, painting has opened a door for me to communicate with the most impulsive part, with the unconscious and the most uncontrollable part of the creative act; to talk about the meaning of artistic creation, the variety of the concept of beauty and the creative process itself as a living entity in evolution.

“Painting is an art, and art, in its global aspect, is not a useless creation of objects that dissolve in a vacuum, but a useful force that serves the development and awareness of the human soul” (Kandinsky 2005, 102).

En una búsqueda de reconciliar el análisis crítico del presente con los actos de creación, avanzo y retrocedo, retomando lo dejado, con el deseo de expresar mi placer por crear. Más que la obra acabada, lo que me interesa es el proceso creativo, el camino más que la meta, el aprendizaje, la obra iniciada e inacabada fruto de los impulsos de la decepción.

En conjunto, este trabajo lo he concebido con el deseo de expresarme, sin más pretensión que mi propio placer. Surge de un interés particular por explorar el proceso, esa catarsis que te envuelve, caminando en la locura y sin razón día tras día para hacer, romper y empezar de nuevo. Me importa el proceso, el silencio contenido en la obra inacabada que da cuerpo a mi impulso creativo. Por ello, las imágenes salen como constatación del acto creativo y me son arrancadas para dar forma y sentido a mi instinto. Fruto de esta locura metódica que te rodea donde al final cada línea y mancha debe estar en su sitio.

**Palabras Clave:** Primitivismo, creatividad, proceso creativo, catarsis, visibilidad

### **Solo en caso de interpretación/ propuesta artística:**

Formato de contribución mediante galería de imágenes proyectada y comentada simultáneamente.

In the search to reconcile the critical analysis of the present with the acts of creation, I go back and forth, picking up where I left off, with the desire to express my pleasure in creating. More than the finished work, what interests me is the creative process, the path more than the goal, the learning process, the work started and unfinished as a result of the impulses of disappointment.

As a whole, I have conceived this work with the desire to express myself, with no pretense other than my own pleasure. It arises from a particular interest in exploring the process, the catharsis that surrounds you, walking in madness and without reason day after day to make, break and start again. I care about the process, the silence contained in the unfinished work that gives body to my creative impulse. For this reason, the images come out as a confirmation of the creative act and are taken from me to give shape and meaning to my instinct. Fruit of this methodical madness that surrounds us where in the end each line and stain must be in its place.

**Keywords:** primitivism, creativity, creative process, catharsis, visibility.

### **Only in case of interpretation/artistic proposal:**

Contribution format through a gallery of images projected and commented on simultaneously.



**(Post-)Critical Pedagogies,  
Justice and Environments**

**PANEL 11**



# A Study of Co-Design Embedded in Contemporary Transformation of Chinese Traditional Needlework

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## **ABSTRACT**

Traditional needlework is textile, embroidery, and sewing arts handicrafts practiced by women in the ancient Chinese society, which contains a wealth of thoroughly-tempered creation wisdom and cultural genes of the Chinese nation. Against the backdrop of globalization, using the co-design approach to intervene in the contemporary transformation of traditional needlework represents an important path towards sustainable development. Based on the theoretical research of co-design and the exploration of three practical cases in China, this paper discusses the implementation process and characteristics of co-design intervening in the contemporary transformation of traditional needlework, with a view of providing certain references for the inheritance and development of the traditional needlework culture.

**Keywords:** Co-design, traditional needlework, sustainable development, value co-creation, contemporary transformation

## 1. Introduction

In a contemporary context where cultural confidence becomes increasingly relevant to China's future development, traditional needlework has gained global attention due to its close association with traditional culture, local knowledge, and diversity of ethnic cultures. Containing a wealth of creative wisdom and cultural genes, traditional needlework is not only a regionally distinct design discourse, but it has also become an important cultural icon embodying China's national image. Intervening in the contemporary transformation of cultural resources in traditional needlework through design approaches has been widely recognized as an important route towards addressing the cultural identity crisis and revitalizing the regional economy in contemporary China. Driven by economic interests in the market, transformational practices are largely centered upon commercial values, and design efforts are often constrained in the superficial extraction of cultural symbols without touching upon the cultural identity of traditional needlework. Therefore, there is currently an urgent need to find a more reasonable transformational route. With a deeper understanding of domestic practitioners, the co-design approach originating from fields of social innovation and sustainable design has been employed as an intervention in the practices of the contemporary transformation of traditional needlework. Considered as a structural force, the co-design approach not only promises a possibility of the provision of handicraft products adapted to market needs, but it may also promote sustainable development of regional economy and culture. Through case analysis and theoretical dialog, this research explores the characteristics and processes towards which co-design is applied to intervene in the contemporary transformation of traditional needlework, with a view of providing certain theoretical support for the sustainable development of traditional needlework in the future.



## 2. The Present Situation of Chinese Needlework Development

Traditional needlework refers to handicraft techniques practiced by ancient Chinese women in textile, embroidery, and stitching. It has become an integral part of the great “cultural genes” of the Chinese nation. In 2003, UNESCO adopted the Convention for the Safeguarding of the Intangible Cultural Heritage. Since then, the Chinese government has introduced several policies to promote the transformation of traditional needlework culture in contemporary times. Under the guidance of the policy, a variety of regional traditional needlework techniques have been listed in the category of intangible cultural heritage protection and inheritance, such as Suzhou embroidery techniques, Miao embroidery techniques, and the traditional Huayao embroider. With more than a decade’s worth of exploration, innovatively transforming the cultural resources of traditional needlework through integration with the tourist market is considered an effective approach.

However, in the implementation process, design intervention is often limited to the visual domain with an emphasis over whether the cultural symbol of traditional needlework is distilled and whether commercial value can be generated. Such an approach has brought about some unavoidable risks despite certain economic benefits. On the one hand, traditional needlework that was originally filled with folk emotions and life expressions has been gradually turned into a commercial tool with its rich connotative system being simplified, split, and even separated. This causes the alienation of traditional needlework into a symbol of the consumerist society. On the other hand, driven by economic interests, design schemes are largely developed by designers first and then delivered to artisans of traditional needlework.

At this moment, design is seen as a procedure ahead of artisanal making, with the latter being reduced to a way of manufacturing and increasing the risks of non-sustainability for craftsmanship inheritance. The nature of the above problems is to strike a balance between economic and cultural values amid the contemporary transformation process. Already becoming

a complicated social problem, this cannot be achieved merely by intervening in the innovation of traditional needlework products with design approaches.

Against the backdrop of the new era, increasing attention has been paid to social problems in Design as an interdisciplinary major. As pointed by Ezio Manzini from a prominent expert in social innovation and sustainable design, in today's network-based society, all design processes will become those of co-design as it serves as an important route towards addressing social problems. In the meantime, as Chinese scholars' research of co-design gains depth, the co-design approach starts to be employed to intervene in the practices of the contemporary transformation of traditional craftsmanship. Considered as a structural force, the co-design approach not only promises a possibility of the provision of handicraft products adapted to market needs, but it may also promote sustainable development of regional economy and culture.

### 3. What is Co-Design?

Co-design originated from participatory design proposed in Northern Europe in the '70s. As a design method, co-design has evolved from encouraging users to participate in the design process for particular products or services to wide applications in product design, service design and social innovation design, where stakeholders are inspired to come together to create a common language, vision and strategy. In co-design, anyone can be a designer, and the role of professional designers has also transformed from experts to facilitators. Marc Steen from the Delft University of Technology argues that "co-design is a design method emphasizing that participators should be the ones who propose creative ideas for the design" (Figure 2-1). Differing from allowing participators to involve themselves in user tests or interviews for products or services, such co-design emphasizes collaboration between participators and endows them the right to propose creative ideas.

It can be found from a cohort of relevant research that co-design is essentially different from traditional design. As a starting point of traditional design, designers carry out their work based on tasks and a lack of attention to coordination and interaction beyond product design. Co-design, however, breaks down the boundaries of traditional design by facilitating different participators to jointly provide creative ideas and integrating resources and factors in design, knowledge creation, funds and information, thereby fulfilling the co-creation of multiple values and promoting sustainable development.

## 4. Case Studies on Co-Design Embedded in Chinese Needlework

In the past year, the author of this paper has conducted multiple field studies and interviews, finding that the co-design approach has been widely applied as an intervention in the contemporary transformation of traditional Chinese needlework. To make this research more inclusive, the author of this paper selects three typical cases that can well reflect different types of initiators of co-design practices.

### 4.1. “HuaYaoHua”: The Case of Co-Design Initiated by Chinese Universities

Organized by the School of Design of Hunan University, *New Channel - HuaYaoHua* is a project that gains a foothold in the culture of ethnic minority groups in Huxingshan Town, Longhui County, Hunan Province. Before the implementation of the project, the sustainability of the crossing stitch technique was seriously threatened as most female embroiders chose to work away from hometowns. In the initial stage of the “HuaYaoHua” project, a few groups comprised of members from different specialty backgrounds and knowledge structures were established. First, based on desk and field research conducted by the social culture and sociological group,

the cultural resources of the HuaYao crossing stitch were systematically explored and visually presented. Second, drawing on the achievements from the exploration of cultural resources, the product R&D team consisting of designers, students and crafters developed modern products of HuaYao needlework; design innovation abilities and process skills of team members were promoted through training, participatory practices, communications, and discussions. In the meantime, the design team also integrated multi-faceted resources to expand the market of products. For example, based on process characteristics and the requirements of local enterprises, the HuaYaoHua crossing stitch technique was transformed into packages of well-known local specialty products, offering added values to local products (Figure 1). Additionally, the information interaction design team developed a HuaYaoHua-themed online APP themed to share local knowledge and publicize HuaYaoHua culture through the platform. These efforts have attracted more innovative talents and social resources for the project (Figure 2). In 2016, the project generated an output value of 3 million yuan, creating 50–80 employment opportunities for rural female embroiders.



Figure 1. Huayao camera ribbons and packaging of local specialty products developed by designers and craters through co-design.



Figure 2. New Channel – HuaYaoHua series APP and HuaYaoHua local knowledge platform.

The HuaYaoHua project has formed a “production-learning-research” co-design model by building a cross-disciplinary network. It has not only enabled protection and communication of the Huayao needlework culture and increased economic benefits of relevant enterprises, but it also creates good design practice opportunities for students and promoted the economic, cultural, and social values of traditional needlework.

#### 4.2. Handmade Creation of Wang:

##### The Case of Co-Design Initiated by Professional Designer

Established by Wang Danqing, a designer born in the 1980s, in 2014, “Handmade creation of Wang” is a handiwork cultural and creative brand committed to integrating traditional Miao embroidery into the contemporary lifestyle through online platforms. Miao embroidery is a traditional handicraft technique in the area of the Miao minority ethnic group in the southeast of Guizhou. However, changes in people’s lifestyles have resulted in a lack of recognition of the Miao embroidery culture among the young group. In merely seven years, “Handmade creation of Wang” has grown into an Internet-based cultural and creative enterprise having more than 800,000 followers, helping to promote the identifi-



cation with Miao embroidery culture among the young group. Rooted in Internet platforms, the brand has successfully established a co-design team comprised of over 30 designers, 1,000 Miao female embroiders, and young users to broadly solicit comments and ideas for product innovation. On the dimension of product development, the team leveraged cross-disciplinary co-design as a means to find new opportunities to revitalize the integration of Miao embroidery. For example, in cooperation with the French cosmetics brand Lancôme, and the top-level national comic film, the design language of Miao embroidery has successfully developed a batch of Miao embroidery hand-made products that are widely welcomed by young people (Figure 3). In addition, the brand is also committed to paying back rural revitalization with its commercial values. By providing online and offline knowledge training sessions for village crafters, the brand also launched sales and promotion platforms for Miao embroidery products on its online store to increase the income of female embroiders living in rural areas and create more design resources for the brand (Figure 4).

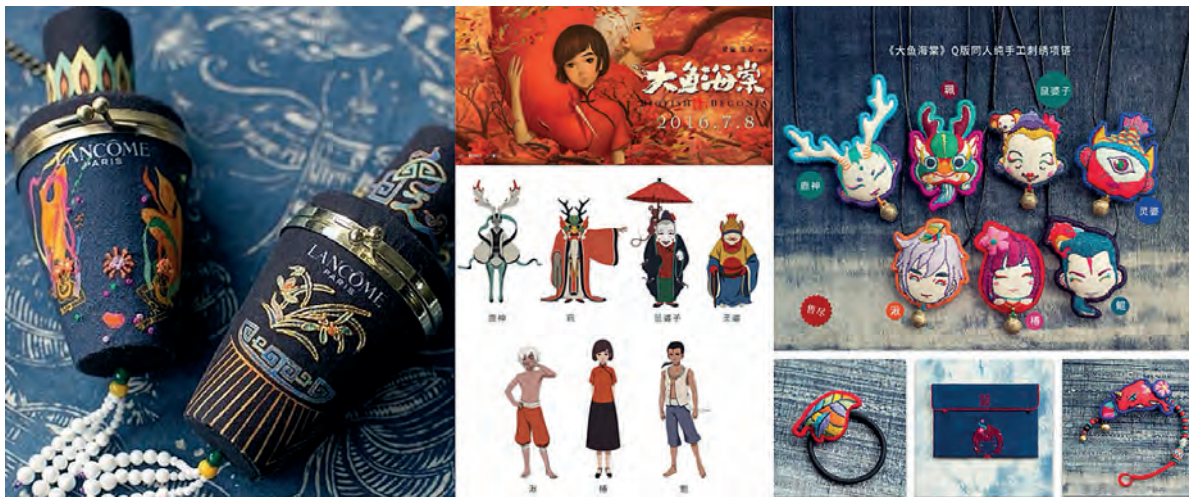


Figure 3. Miao embroidery products developed by the brand of “Handmade creation of Wang” through cross-industry co-design with cosmetics, comics and animation.



Figure 4. Commercial value paying back rural revitalization: design training driving crafters' innovation capabilities.

Leveraging the advantages of Internet platforms, “Handmade creation of Wang” successfully distills a discourse of fashion into the Miao embroidery. Apart from harvesting commercial values, it has also advanced the sustainable development of traditional Miao embroidery among the young group. To commend its positive contributions to the Miao embroidery culture and practitioners, the brand was recognized by the State Council Leading Group Office of Poverty Alleviation and Development as one of the top 50 targeted poverty alleviation enterprises of the year in early 2020.

#### 4.3. YAO SILK: The Case of Co-Design Initiated by Handicraft Inheritor

YAO SILK is a lifestyle-oriented intangible cultural heritage (ICH) experience brand established by Ms. Yao Lan, the second-generation inheritor of the Suzhou embroidery, in 2018. Suzhou embroidery has attracted global attention due to its wonderful craftsmanship and techniques and its high value for collection. However, Suzhou embroidery works for collection purposes can only be owned by a few. The YAO SILK brand was thus established with an aspiration to bring the elegant Suzhou embroidery works from picture frames of collectors to people's real lives, helping them to be appreciated by more people. Working with a design team participated by multiple stakeholders including architectural designers, crafters, curators, educators in Suzhou embroidery and potential users, YAO SILK created a “YAO SILK Life Experience Space” (Figure 5) themed in the Suzhou embroidery

culture, and art. Through the lens of Suzhou embroidery, the co-design takes an aesthetic glimpse into the contemporary lifestyle through cultural and daily necessities, flower arrangements, coffee and tea, high-end tailor-made clothing, and home decor to create an immersive atmosphere for aesthetic life and education revolving around Suzhou embroidery. In the meantime, the space also offers YAO SILK Classroom, an experiential teaching salon. Regularly, the classroom aims to popularize Suzhou embroidery techniques among the public masses and thus elevate their aesthetic experience in the art. For example, the “Needle Fun DIY Embroidery Card” developed by the R&D team enables ordinary people to easily get started with Suzhou embroidery, closing the distance between the masses and complicated techniques (Figure 6).



Figure 5. Aesthetic Flagship Space for Life Experience of YAO SILK.



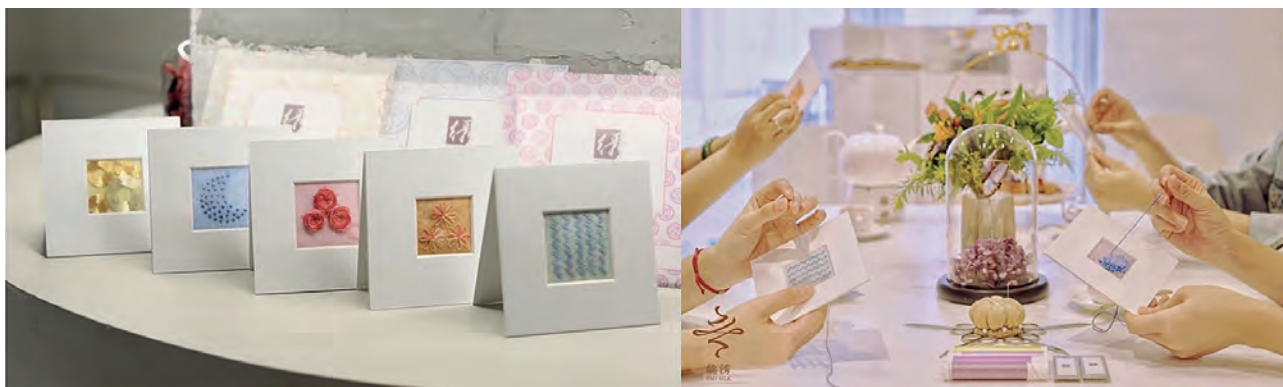


Figure 6. YAO SILK Classroom: An Experiential Teaching Salon.

By establishing an experience space of aesthetic value as mentioned above and forming a co-design model, YAO SILK can imperceptibly cultivate a psychological and aesthetic resonance in communities and potential users. Such a model is not limited to the co-development of modern products conforming to aesthetic standards, but it also utilizes the co-design approach to reshape the relationship between the cultural resources of Suzhou embroidery and the contemporary lifestyle and thus promote the sustainability of the Suzhou embroidery culture.

## 5. Findings and Discussion: Characteristics and Processes of Co-Design Embedded in Contemporary Transformation of Chinese Needlework

As can be seen from the above cases, in the implementation processes of co-design intervening in the contemporary transformation of traditional needlework, fulfilling sustainable development has invariably been seen as the fundamental goal and vision, and collaborative innovation has been practiced to achieve design outcomes that couldn't have been made individually. The specific implementation processes are mainly comprised of the following three aspects:

### 5.1. Who Is Involved in Chinese Needlework Co-Design?

Co-design emphasizes value creation by multiple actors, and constructing a co-design network participated by different members represents a foundation for its implementation.

First, the initiators of co-design are mainly three groups: First, universities that have advantages in research and innovation capabilities as well as platform construction. Second, professional designers who have solid design skills, market acumen can fulfill a composite of knowledge and skills in product R&D, promotion, and marketing to effectively achieve commercial values. Third, traditional needlework practitioners possess a rich body of implicit knowledge and cultural resources and are the main actors of innovation who can accurately grasp the development direction of the contemporary needlework culture.

The composition of the participants in the network should be determined. Participants are selected according to desired goals and visions. There are four types of co-design participants: The bearers of the traditional needlework culture, who are the linker guiding the transition of the needlework culture from tradition to innovation, contribute embodied knowledge to the foundation for the contemporary transformation of the needlework culture. Second, professional designers who are both facilitators in co-design activities and mediators between traditional culture and contemporary lifestyle. Third, researchers who drive knowledge sharing in co-design. Fourth, other participants (e.g., potential users, cross-industry enterprises, and governmental officials) tend to provide new design opportunities and funds to help the implementation of the contemporary transformation of traditional needlework, wherein they also fulfill the role of macroscopic allocation. It is worth noting that when constructing a co-design network, the difference between members should be acknowledged and, in particular, opinions of bearers of the traditional needlework culture should be respected to facilitate communications and dialogs on an equal footing among culture bearers, researchers, and other stakeholders, thereby reducing the risk of fragmentation of the needlework culture.

## 5.2. Building the Platform of Knowledge Sharing

Different participants in co-design have differentiated knowledge systems. In the contemporary transformation process, they retrieve ideas, techniques, and creativities from their respective knowledge repositories and share and transform them into new knowledge to fulfill the creation of contemporary values. Therefore, promoting knowledge sharing between team members to allow participants

to open up innovation spaces by integrating these differentiated knowledge systems represents an inevitable requirement. The cases stated above have provided us with feasible solutions.

On the one hand, offline design and craftsmanship training can be carried out to promote knowledge sharing. This not only helps participants understand and perceive the implicit knowledge in traditional needlework and facilitate team members to realize constructive design communication, but it also helps cultural bearers to improve their design initiatives. On the other hand, online public knowledge platforms can be utilized to share a variety of resources like the handicrafts making process, pattern databases, design data, and market survey reports, allowing participants to rapidly learn local knowledge based on content offered by the platform and improving the efficiency of reaching consensus in design innovation. From the perspective of public cultural communication, the availability of a public knowledge platform also helps create cultural vibes at a broader scale and draw more diversified social resources.

### 5.3. Creation Ecology: From Unitary to Multivariate

As can be seen from the cases presented above, co-design changes the approaches towards the innovative design of traditional needlework and fulfills a transformation from monotonous innovation of cultural products towards a systematic cultural ecosystem.

The construction of a cultural ecosystem can be implemented from the following four aspects: First, “research and cultivation” should be leveraged to drive the construction of a cultural ecosystem. For example, the co-design practice has successfully advanced the endogenous forces among crafters. Second, “cross-domain integration” should be taken as an entry point to advance the formation of a cultural creation ecosystem. For instance, it can manage to expand the commercial value of traditional needlework through designing cross-domain products and integrating market resources. Third, the “integration into life” should be the core to advance the construction of the cultural life ecosystem. For example, revolving around the construction of a contemporary “life aesthetic value chain” for traditional needlework has imperceptibly cultivated a psychological and aesthetic resonance of community dwellers and potential users. Fourth, the Internet should

be used as a medium to expand the scope of the cultural communication ecosystem. For example, through constructing network platforms, more social resources can be attracted to expedite more innovative patterns. Constructing a “cultural ecosystem” not only elevates the cultural experience of contemporary citizens towards traditional needlework, but also expands the extent and breadth of cultural innovation, thereby fulfilling co-creation of value amid the contemporary transformation of traditional needlework.

To sum up, collaboratively participating in-network creation, the building of the knowledge-sharing platform and the construction of a culturally diverse ecosystem are the most important three steps in the contemporary transformation of traditional needlework. Amid the implementation process, the three steps forge into an intertwined and mutually empowering force, which not only aggregates diverse creation wisdom to maximize the survival space of needlework culture in contemporary times but also promotes the balanced development of the economic, cultural, and social values of traditional needlework, thereby fulfilling the ultimate goal of sustainable development (Figure 7).

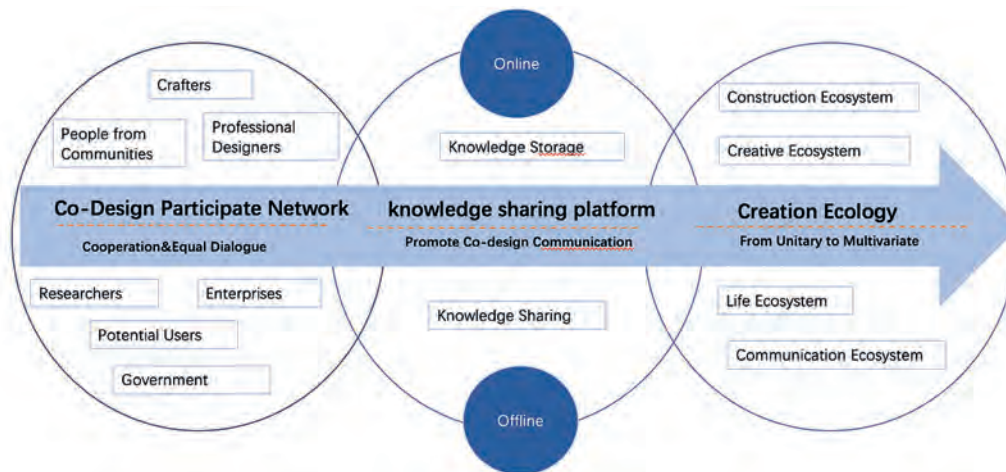


Figure 7. Characteristics and Processes of Co-design.

## 6. Conclusion

In the context of advocating cultural consciousness, co-design is not only an approach, a measure, and more importantly, a way that adapted to the real needs of the contemporary transformation of traditional needlework in China. Through the interpretation of the implementation process and characteristics of co-design involved in the contemporary transformation of traditional needlework, this paper further confirms that collaborative design can effectively gather the common forces of multiple groups to lead design innovation. Through knowledge sharing and resource integration, these routes empower the traditional needlework culture in contemporary society, facilitating co-development of the cultural and economic values of traditional needlework. In addition, they show how to optimize the process of co-design remains to be further studied. For example, questions like how to attract excellent designers to participate in co-design when constructing a co-design network and what mechanism is more likely to promote knowledge sharing in constructing a public knowledge platform should be researched in depth.

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# Energizing Creativity Online Lessons from the Pandemic

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## **ABSTRACT**

Due to the COVID-19 crisis, many academic institutes were forced to switch from face-to-face to online classes. Students had to follow classes under lock-down restrictions in isolation. Quite a few were feeling lonely. In this virtual environment, undergraduate business students were challenged to develop their innovative thinking and creative self-confidence. Whereas a creative challenge can be difficult for business students, after all, they are not designers. The students were encouraged to specifically help each other online with their projects. Working in the protective environment of the online break-out rooms, quite out of sight of their teacher but supported by their peers in small buddy teams, creativity boosted against pedagogical expectations.

**Keywords:** Creative confidence, peer-to-peer support, online creativity, opportunity through crisis, COVID-19 pandemic

## 1. Introduction

At the start of this design management class with business students in January 2021, two questions were important. Firstly, how to make individual creativity happen in online sessions during a lock-down? And secondly, how to keep the interaction between students alive and possibly break some solitude? Before

COVID-19 times, this class was purely focused on developing creativity and individual self-confidence. The online pedagogy and the students' low morale were new challenges to consider.

But despite the lock-down circumstances and against expectations, the students truly participated in the online sessions of this class. The students liked the creative activities in the general space of the online course and appreciated working in small teams in the break-out rooms. The finding that creativity was possible and even went well in these online sessions made the initial questions quickly evolve into new ones:

- Is it possible that online courses even intensify creative thinking? And if this is the case, why, what is happening?
- What can we learn from this online pedagogy and use it in a post-pandemic situation?

Like many people, business students often lack creative confidence. Fear of being judged and tough self-judgment are reasons for self-doubt (Kelley 2012). When introduced to design thinking, most business students react positively, recognising it as an opportunity to (re)discover their creativity. Its structure is very helpful to those not feeling creative – such as many business students (and others) – to guide creative practice. It becomes specifically empowering for students when they realize that projects are becoming better than they expected.

However, design thinking is more than a process. It also requires soft skills. Challenges and opportunities of teaching design thinking to business students (in face-to-face classes) have been described by multiple scholars (Glen et al. 2015 and Lee et al. 2015). Among the challenges to handle are wrong priorities, ambiguity, shallow ideas, escapism, and teamwork conflicts. Uncertainty and “wicked ill-formulated problems” (Buchanan 1992) are part of the issues to get by at the start or during innovative projects. Particularly students with a low tolerance for uncertainty can become anxious and frustrated (Panke 2019). Among important individual soft skills to develop are curiosity (Gino 2018), open-mindedness, optimism, intrinsic motivation (Fraser 2011), and adjustment to initial ambiguity.

In face-to-face classes, a constructive atmosphere with trust among participants is known to be important to foster both individual and group creativity. Design Thinking classes in business schools (and



elsewhere) are project-based. Active teamwork for project exploration and development is combined with instructions. The professor facilitates the process and guides the students by proposing steps in the process to take. Laverie (2006) specifically indicates structure as the key for “in-class active cooperative learning”: with all activities taking place in the class. Nevertheless, the drawback of using team-based active learning is that team discussion generates a fair amount of noise in the classroom.

## 2. Description of the Online Class During the Pandemic

Towards December 2020, a year into the COVID-19 crisis, it became clear that international students, in particular, felt lonely because of isolation. Some were in lockdown and not even in their own country. In the run-up to this design management class, we took the bull by the horns and decided to start the class with a topic related to the pandemic.

In January 2021, 25 undergraduate students logged in from diverse European countries, China and Mexico. Students were asked to look for product and service solutions to improve life in the COVID context. All students were living under various constraints that vary per country. Explaining their situation to one another created empathy among them and an atmosphere of trust. These conditions enhanced co-operation and boosted creativity.

Personalizing this online class as much as possible was on the agenda. At the start of each three hours of online sessions, every team (of four to five students) switched on their video cameras. During this meeting part of the class, we would check how everyone was doing. If a student was in a pleasant place, such as near a beach in Portugal or a mountain hut, we could enjoy the surroundings via their computer and all “travel” or dream about it. We saw the sun in Grenoble, rain in Paris and evening in China –all at the same time. And, when a student in quarantine with COVID still participated in this class, we had a good understanding of his situation and luckily saw him recovering rapidly.

Seeing the students’ names on the screen during online classes was of great help to personalize the class. The teacher used it to call students by their name, to learn their names, and write down comments to ask about in the following sessions.

Each session ended with the cameras of all students on and possibly a chat about small fun activities students would or still could be doing under the circumstances after the class. This felt better than closing the session while staring at a cold, impersonal screen. Making the class a great moment to be together was important.

After the first part of the class, the session would start with an explanation of its content, followed by activities in general and break-out rooms. Strong peer-to-peer support was specifically encouraged to enhance the social structure. This peer support and feedback on project ideas became an important part of the sessions. During each session, small buddy teams helped each other with individual projects working in pairs. At times they worked in teams of four to five students. Ideas were shared in the online break-out rooms, not so much in the general online room. The students enjoyed help from their peers and the buddy teams softened some of the loneliness.

The teacher regularly visited the break-out rooms to see if support was needed, but at some point, they felt it might be better to stop visiting without an invitation and considered these spaces as private student territory. The students were busy in the break-out rooms, helping their peers to improve individual ideas. When asking the students, they said they preferred showing their work to the teacher at a later stage. They wanted to feel pleased about it before showing it. At some point, it was only clear to the teacher that the students were working on their projects with enthusiasm. The teacher decided to stop checking what the students were doing and step aside. This way of working, possibly combined with the very particular circumstances of the pandemic and the use of the break-out rooms, had a positive influence on student engagement. As a result, the teacher trusted their implication and decided to discover their work as a surprise at the end of the module.

The students had to develop an individual “getting creative journal.” This journal contained nine concept ideas and a detailed version of the idea that they considered as their most successful one. The topic of the first two weeks was titled *Designing Life in the Covid Context*. The second topic was *a Touch of Luxury* – here the challenge was to make an item or a service, just a little more luxurious. The third topic was titled *Greener* – improving an item or a service from a sustainable point of view, again this could be a small improvement. The journal contained a reflection on this Design Thinking experience at the end.

Here students describe how they experienced the design thinking process and how they could imagine using it in the future. For example, one student describes finding that a lot of inspiration starts from the discovery of a small problem. Another student realizes that simple ideas can bring a big improvement in people's life. Others describe the fear of being judged and prefer to work alone until work is good enough to show others or describe the pleasure to especially develop the preferred idea. Visualizing ideas always is an issue for business students. To make they're getting creative journal visually rich students used PowerPoint or Canva.



Figure 1. Themes in the online Design Thinking class.

The sessions enrolled as follows. In session 1, the topic *Designing Life in the Covid Context* was introduced with an activity. After this first online class, students had to develop three ideas inspired by this theme. In the break-out rooms of the next class (session two), they shared their ideas with their peers. Their buddies had to help them improve their idea and, if needed, find a way to visualize it nicely. These improvement rounds were timed in the session. After several improving rounds, we would start a class exercise in the general room to initiate the second topic, the *Touch of Luxury* theme. In the week between classes, students would develop three individual *Touch of Luxury* ideas and bring their ideas to the next online session for further improvements with their peers. The same structure was used to launch the third theme: *Greener*.



Figure 2. Creativity journal by a student of the design management module (Xinji Huang).

### 3. Findings

This online class, which took place under lockdown circumstances for most students, was a forced pedagogical experience and came with its discoveries and surprises. It resulted in unexpected autonomy of the students. Is it possible that online courses intensify creative thinking? And if this is the case, why, what is happening?

Finding 1: Online break-out rooms have several qualities that enhance creativity. The sheltered environment of the break-out rooms gives students privacy and the possibility to work freely. The private environment of the online break-out rooms makes this space theirs, a place to sort out their projects independently with help of their peers. Students were probably freer and happier to create a surprise at the end. The strong autonomy of the students seemed to be a result of this context and was a revelation for the teacher.

The physical absence of the larger group of students, and that of the teacher when students are working in break-out rooms, probably helps to reduce the feeling of being judged by others. It encourages shy students, or those that do not feel so creative, to share their ideas. In this sense, the break-out rooms stimulate creativity.

The online break-out rooms help to operate within a dedicated timeframe and with focus. Everyone works on a topic for a specific time and then gets “beamed up” simultaneously towards the general room for further instructions and content. During this online class, the teams had specific moments in the break-out rooms to improve aspects of their project. This dedicated focus limits procrastination. Pressure to get something done in a certain time frame also incites creativity.

Additionally, the noise factor is absent. In a normal class session, the students split up into teams: it gets noisy, students start working elsewhere, get distracted, and it becomes difficult to operate with focus and get all students back at the same time in the classroom. With the online break-out rooms, the noise factor is absent, time management is clear, and everyone returns to the general room at the same time.

Finding 2: This online class was a very interesting example of peer learning and a student learning community. The online class had its social cohesion: students were involved with one another, for some also outside the online class. It helped to break some of the loneliness during the lock-down period. Hence, it appeared possible to create a warm student learning community in an online environment. The situation under lockdown, of course, reinforced this need for social contact. However, there are possibly more reasons for this social structure. Hansen (2016) found that online team members communicate more positively and participate more in team activities, both of which suggest a higher level of team cohesion. Furthermore, the drive towards peer learning and support was embedded in the class sessions and contributed to students' discussion and willingness to help each other.

Finding 3: The role of the teacher changed in this online class during the pandemic. The teacher was facilitating, proposing those activities that could give impulses to the development of the student's projects. But at some point, the teacher didn't know what the students were working on or how advanced their projects were. Because of the situation during lock-down, it appeared more important to have the students enthusiastically working on their projects than checking their work progress. At least this way of working was improving students' morale. It came down to trusting that the students were advancing with their projects and good things would come out. In an offline class with the students and the teacher, it is impossible to not have a view on students' work or ideas and to get a feeling of progress and quality.

## 4. Results

What can we learn from this online pedagogy and use it in a post-pandemic situation? The online break-out rooms are very good tools for students to work on their projects. It is, therefore, worth experimenting with blending these good aspects of online pedagogy into face-to-face classes.

Secondly, the need to reinforce student cohesion during the lockdown led to a course design that included a lot of peer-to-peer support. This peer-to-peer support, combined with less teacher involvement, positively influenced student autonomy. The teacher was giving instructions but hardly controlling. To make peer-to-peer support work, personalization, trust among peers and in the teacher, plus good communication is crucial.

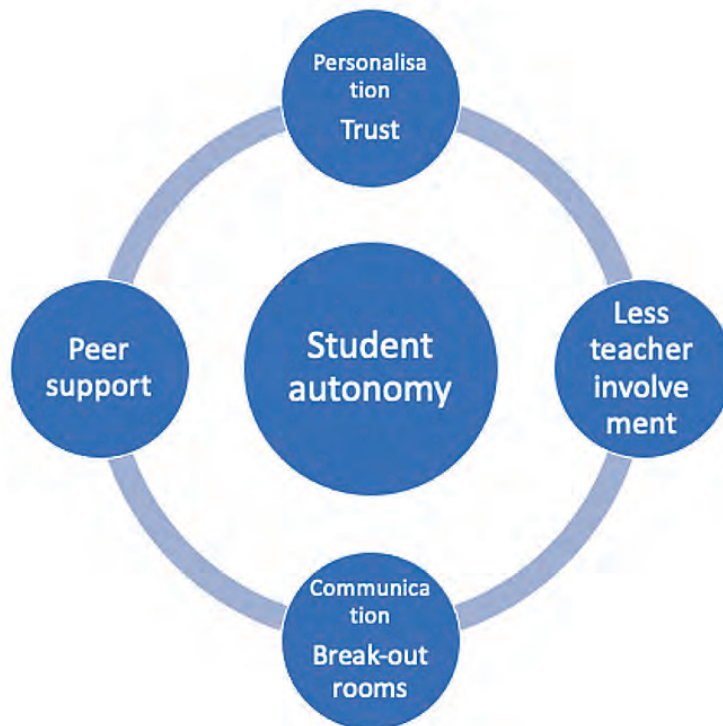


Figure 3. Elements leading to student autonomy and student learning community.



## 5. Conclusion

This forced online experience during the pandemic gave new pedagogical perspectives and a lot of experience with online teaching tools. The real eye-opener during the sessions was that fostering creativity happened well in the online sessions. The online break-out rooms boosted peer-to-peer support and creativity and are a good tool for creative development.

A positive challenge consists of integrating more peer-to-peer support in face-to-face classes and aiming to create a student learning community.

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# Design Among Students in Times of COVID

## Participatory Interventions to Support Networks of Care in the Amazon

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### **ABSTRACT**

In this article, we reflect on the process, results, and learnings of a participatory project that aims to develop strategies and activities through design interventions, focused on the experience of students and local resilience processes that can contribute to strengthening networks of care of Amazonian students. This, overcoming the impacts the COVID-19 pandemic has had on higher education students' well-being in Ecuador, particularly in the Amazon region. The project builds on students' experiences, particularly how they change their social fabric to obtain support on issues specific to their reality and to manage how they feel while facing pressuring conditions. As part of an extended

design team, we have joined efforts with tourism, biology and environment, and design students from Amazon and Sierra universities. We draw from the methodological structure of Participatory Action Research, generating themes of Critical Pedagogy and participatory experiences from the south, all of which were aligned to indigenous research methodologies. This framework guided a flexible and iterative process that created a space for students to design together in complex contexts.

**Keywords:** Participatory design, design interventions, amazon, student wellbeing, care networks

## 1. Introduction

The pandemic deepened the structural restrictions on access to higher education and well-being for Amazonian youth in Ecuador. Before the pandemic, the education gaps by geographic area or by population groups persisted, especially in rural areas, the Amazon, and for peoples and nationalities (Senplades 2017). Targeted and prioritized policies were not enforced for this territory and its disadvantaged populations during the health crisis. Thus, gaps deepened, and access to public services was not guaranteed (Secretaría Técnica Planifica Ecuador 2020). This has negative consequences on higher education (HE) and affects students' well-being, since in order to fulfill their student role, young people must face pressing situations of mobility, social exclusion, health and pressure to attend classes without the necessary technological conditions (Pinto 2020). Local universities and indigenous organizations respond with specialized institutional services and actions, respectively, to defend a dignified education (see for example: Wellness Unit UEA 2021; Confenaie 2021). Meanwhile, as an act of collectivizing care, students change their social fabric to adapt and protect themselves: giving and receiving support on issues specific to their reality and managing how they feel through what we identify as care networks. This is a strength and resilience practice that we have observed in indigenous communities and families, used to protect themselves and to overcome adversities (Veintie et al.

2021) several countries ordered school closures and established educational regimes reliant upon virtual education. This raised concerns about widening inequalities, as many children and young people, particularly in marginalized social groups and in remote regions, have restricted access to the Internet and digital devices. The social and digital divide poses a particular threat for the education of colonized Indigenous peoples who lack access to culturally pertinent on-line learning content and distance education opportunities. In this article, we study the challenges and possibilities for implementing schooling in Ecuadorian Amazonia and the resilience of the Intercultural Bilingual Education (IBE). We noticed this is brought to some extent in the university educational space.

Although the activation of care networks in the face of emergencies is a good social practice for student well-being, the pandemic has generated specific needs and particular challenges in these contexts, making it urgent to support young people in the Amazon to continue finding spaces and activities that help them stay connected. Thus, to reinforce and promote care networks that support student well-being during the pandemic, we start from some principles of Participatory Design (PD) and current recommendations that speak about the importance of using participatory methodologies that encourage the use of resources and existing capacities when facing this challenge (Tseklevs et al. 2021; Herrera 2020); and the implementation of local interventions as one of the key responses for psychosocial support as a priority area in the response to COVID-19 in South American countries (Antiporta y Bruni 2020). Then, we focus on design as a discipline that allows us to work towards that goal.

Through design interventions, we will give an account of the process, results, and learnings of a participatory project that aims to develop strategies and activities focused on the experience of students and local resilience processes that can contribute to strengthening the care networks of Amazonian students in the face of the pandemic.

In this exercise, we recognize that applying design can be beneficial in complex contexts. We consider design beyond its most recognized activities, related to the development of health prod-

ucts and equipment, and the elaboration of visual messages to promote COVID-19 prevention. Thus, we take design facing an emergency on a global scale as a discipline that can quickly frame the problem, give creative form to ideas, and connect various fields of knowledge to offer viable proposals (Rossi et al. 2020). And in times of crisis, it can provide useful participatory approaches that sensitize us to marginalized contexts, (Noel y O’Neill 2018). We review these approaches and applications in the project methodology and the results below.

## 2. Methodology

The project was thought of as a collective process focused on the students’ experience, enhanced through an extended design team (Botero 2013). With the team extension, we intended to include local and experiential knowledge of students that allow us to encourage participation, intervention, and action from young people. In consequence, the process is based on the experience of the Universidad Estatal Amazónica (Amazon State University; UEA, in Spanish), the largest university in the region and its students, mostly from local *mestizo* or indigenous communities. And, in a pursuit to include complementary strategic alliances in the collective effort, we articulated the research team with design professors and students from the Pontificia Universidad Católica del Ecuador (Pontifical Catholic University of Ecuador; PUCE, in Spanish). Thus, our extended design team was integrated into its core by 13 tourism, biology and environment students from the Amazon (UEA) and 15 design students from the Sierra region (PUCE); supported by the first author, a Design researcher, and the second author, a Design professor, as well as professors, the Well-being Unit at UEA and a local investigator and indigenous leader.

We observed local resistance practices that allow the redistribution of hardship to the community to help ease individual suffering. And we looked to widen this capacity by relying on local processes and experiences that subvert dominant understandings in a marginaliza-

tion situation. For this, we took the methodological structure of Participatory Action Research (Fals-Borda y Rahman 1991); generating themes of Critical Pedagogy (Freire 2005); and participatory experiences from the South (Calderon Salazar y Huybrechts 2020), all of which were aligned to indigenous research methodologies (Chilisa 2012; Schneider & Kayseas 2018). This framework guided a flexible and iterative research-intervention process to carry out interventions. These were developed in action stages and followed three cycles composed of five inter-related stages or moments (Figure 1).

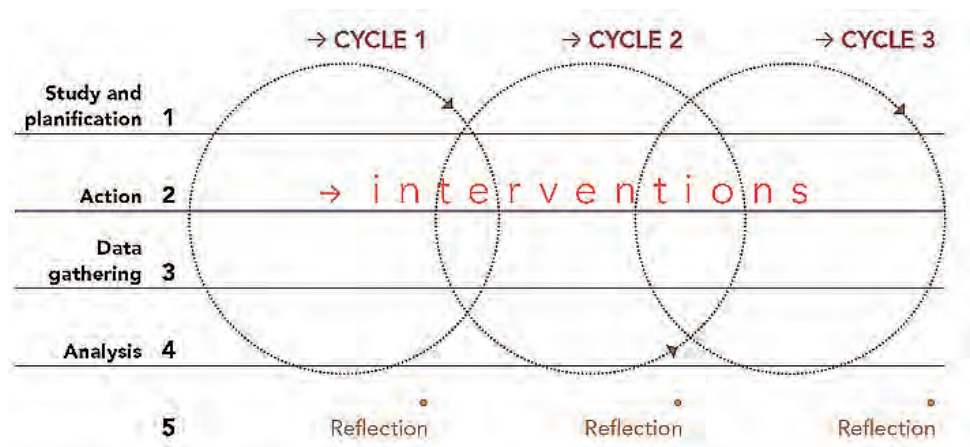


Figure 1. Cycles of participatory design, 2020.

### 3. Results

As part of the iterative approach, we continuously innovated as the extended design team gathered insights while experimenting with interventions. Here we share learnings we have gained through this correctable process. We hope these learnings can contribute to design and art practitioners and researchers, particularly when working with local communities in complex contexts.

### 3.1. Setting Participatory Interventions During a Pandemic in the Amazon

We used low-data messaging applications for synchronous and asynchronous communication to comply with social distancing and COVID-19 restrictions and requirements in the Amazonian context. We also used these apps as data collection tools. Students shared their situations, feelings, and strengths with other students through these tools. For this approach, in cycle 1, the local investigator and design researcher formulated generating themes and came up with preliminary design interventions. Generating themes developed from collected data through situated analysis and thematic coding of semi-structured interviews with 22 Amazonian students (Pinto 2020). Meanwhile, we intervened in the proposals focused on well-being, given the situation of vulnerability of students shown in data gathering. As one student stated in an interview, it was imperative to consider students' emotional and mental state as a priority (Figure 2).

"I got stuck in quarantine in Puyo [amazon city where EUA is located], and that brought out issues of anxiety. It was like that for almost a month and a half. At the end of May, the university helped me return to my home".

— Voice of a mestizo student,  
First Semester, Environmental Engineering.

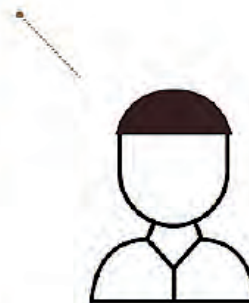


Figure 2. Student testimony. Graphic Report 001: Access to higher education in Ecuadorian Amazonia during the pandemic – PEEAE, 2020.



With the interventions, we sought to use the abilities of the research team and students as subjects of action. Thus, we invited Amazonian undergraduates to further participate in the project: 13 were interested and continued to be part of the extended design team.

Interventions developed through two, four-month workshops with students as co-researchers in cycles 2 and 3. The previous analysis set the ground for creating a caring space for participation and raising awareness in the extended design team. We compiled the generating themes in a set of images to be digitally shared with the team and initiate the critical analysis of the reality-problem (Freire 2005). Each image included a quote taken from an interview, a pictogram, and keywords (Figure 3). In cycle 2, the images were used as simple didactic material to encourage students to discuss their situation creatively, through the 'show and tell' technique, using photos and audio. The data analysis informed the design solutions developed through both workshops. In the workshops, undergraduates from Amazon and Sierra jointly designed virtual meeting spaces that creatively used available technologies, relying on shared material and their own experiences.





Figure 3. Set of generating themes images, 2020.

### 3.2. Designing Among Students for Caring Connections

Connecting students was a key element of our strategy. On one hand, the responsibility and maturity of the design process relied on young people who are still learning and failing their classes. On the other, and more importantly, beyond thinking of the design interventions as perfect ‘products’, our situated participatory approach supported dialogue *with* students done so that they can “feel they are subjects of their own thinking while discussing their thoughts, their own vision of the world, manifested, implicitly or explicitly, in their suggestions and those of their fellows” (Freire 2005).

We, design teacher and researcher, chose workshops as formats that could bring students together to collectively learn and support each other, while connecting through design processes. Thus, the first workshop (cycle 2) was part of a Design class at PUCE. In this iteration, the core of the extended design team met and formed: design students from the Sierra (PUCE) encouraged tourism, biology and environment students from the Amazon (UEA) to participate. The majority of responses were positive, marking the beginning of interesting relations and even friendships. Although students worked directly and independently through established relations and friendships, we addressed their inexperience in design research, and supported their encounter with complex realities:

- 1) Elaboration of guidelines based on PAR approaches that align well with Indigenous research methodologies and maximize community involvement (Chilisa 2012, 255). Particularly focusing on culturally sensitive and context-relevant information guided by group reflection.
- 2) Supporting the PD process with human-centered design methodologies to further our understanding of empathy abilities that can be developed through interaction with and through technologies while facing complex challenges (Benyon 2017). Students explored tools for understanding, specifying, designing, and evaluating (e.g., construction of metaphors; storyboards, walkthroughs, think-aloud evaluations, and working prototypes) to help create caring, virtual meeting spaces for participation.

Following these guidelines and methodologies, students meet in groups and work on different types of interventions, studying in-depth one of the following topics: 1) social isolation, 2) resistance to exclusion, and 3) local knowledge and alternative activities. The themes grouped difficulties (e.g., not being able to meet with their classmates, loneliness) or strengths (e.g., knowledge about their territory, solidarity between students) that students identified as their own during the pandemic. This resulted in five types of interventions in the first workshop: G1) Virtual student festival; G2) System to watch movies together; G3) Game to evoke university experiences; G4) Safe space to reflect on exclusion; G5) Gardens at home group (Table 1).

Table 1: Types of interventions and themes

	INTERVENTION NAME	INTERVENTION THEME	DESCRIPTION
Virtual student festival	G1 Unifest	→ social isolation	— Social network group and virtual reality, in which students meet through music, attending musical activities not possible due to confinement.
System to watch movies together	G2 Kimina	→ social isolation	— Group in a social network in which students meet others and watch movies together, strengthening social relationships.
Game to evoke university experiences	G3 cheUEAndo	→ social isolation	— Social network game that uses nostalgia in a positive way, reactivating memories of pre-pandemic college life.
Safe space to reflect on exclusion	G4 Rompexclusión	→ resistance to exclusion	— Group chat and game on a social network in which students create images that represent exclusion and discuss them in a safe and empathetic way.
Community gardens at home group	G5 Taller de huertos	→ local knowledge and alternative activities	— Chat group that guides the development of home gardens through infographic material and interactive activities.
	5	Reflection	Reflection

Interventions connected two groups of young people in a similar situation, notably stimulating empathy and curiosity. During the collaborative design process, young people established connections that created “a space for the voices and knowledge systems of the Other” (Chilisa 2012, 22) and, through this, a first approach to caring for the Other. In the implementation, we shared the interventions with the entire UEA community for a week, and the experience extended to 238 participants. This allowed us to design, together, virtual meetings where all participants supported recreation, accompaniment, and reflection activities.

### 3.3. Continuous Learning from a Correctable Process

It was encouraging to see that design among students created diverse spaces for connections. After the first workshop, one of the interventions allowed further development in a second and concluding workshop (cycle 3). Student engagement and growing interest in the activity encouraged us — students, design teacher, and researcher — to continue with the intervention: G5) Community gardens at home group, a group chat that guided the development of home gardens through infographic material and interactive activities.

After the evaluation, it was interesting to notice that the intervention shared characteristics of collectivization acts of care we previously observed in the context. Students created new connections that promoted wellness in the face of pressing situations and received support and encouragement. For example, acknowledging the group as a strong family. Participants addressed the group chat with messages like: “¡Hola, familia guerrera!” (“Hello ‘warrior family’!”). Others shared their family knowledge about growing plants, involving a wider community in the activity and promoting positive health effects.

We identified two topics that supported collectivization acts of care and students’ engagement and interest in our post-workshop evaluations. These topics were of help to critically reflect on the experience and collectively plan meaningful future actions. The two topics are:

1. *Local and experiential knowledge linked to a generating theme.* The generating theme in this case was “Pressure in class.” It was used for critical understanding of reality, not from a deficit position. Challenging pressure in class, students developed an alternative activity. Moreover, they generated interaction through an activity closely based on their knowledge: as designers, to create powerful infographics; as tourism, biology and environment students, to share experiential knowledge, that could be used while being at home during quarantine; and both, as young people facing pressuring conditions of a pandemic to allocate ways to collectively use their knowledge and stay connected.
2. *Virtual meeting spaces using simple technology connected to alternative activities at home.* Students communicated through a low data messaging application which made the intervention accessible. They could easily do the activities introduced in the dialogues at home, which fostered a connection to the environment (beyond being imperative given the condition of quarantine at the time). Interacting around these common activities nurtured conversations that encouraged participants to share knowledge and learn, using photos, audio, and messages about their gardening process.

During the second workshop, we start from these topics and learnings from all interventions. Activities adjusted to further stem from local and experiential knowledge, and reliance on students' reciprocity. Following participants' suggestions, we recommended more specialized activities that involved academic and expert local knowledge about plants. Activities were also thought as flexible exercises. Such flexibility took into account connectivity problems in the region and to pressure in class, letting responses develop at everyone's capacity, which created trust in the group while asynchronous mutual exchanges developed. Activities and iterations concluded with these experiences and learnings.



## 4. Reflection and Conclusion

In this article, we introduce a process to design among students during the pandemic, to support care networks in the Ecuadorian Amazon through participatory interventions. In addition to the process, results, and learnings discussed above, we have identified several challenges we'd like to reflect upon:

- 1) *Tools and processes can reinforce asymmetrical relations.* While we addressed inequalities by directly supporting and acknowledging participants as co-researchers through 1) Facilitating the means (e.g., contributing to internet fees that support and allow for students to collect and share data); 2) Continuous motivational and pedagogical guidance (considering this was a new activity for students, and they are doing it while facing stressful situations) and; 3) Inclusion in the design research (e.g., using student's insights to find creative ways in which to use the available resources, to gather data and report on that data). We question: How can we better and more equitably involve students with diverse backgrounds in these processes?
- 2) *Mobilizing and maintaining institutional resources and strategic alliances requires considerable mundane work and strategy.* Although some 'administrative' tasks might remain silent, these are an important part of the design process. Managing spaces for workshops, finding mechanisms for universities to work together, and seeking participants, are mundane tasks that allow collaborative design. These are important for their outcomes (Hyysalo y Hyysalo 2018). The involved institutions and people were willing to take part in the project. However, administrative processes were tedious and time-consuming. How can institutional processes and arrangements support and facilitate this kind of collaborative work in the future?

Moreover, agreeing with Van der Bijl-Brouwer and Price (2021), we acknowledge that design interventions on their own are not enough to tackle complex challenges such as promoting well-being in 'pandemic' education. It is important to note that resilience, in this context, is a response in opposi-

tion to the marginalization that allows the collective to navigate and adapt to repressive structures. Structural marginalization is not over through student activities. Through this process, we intend to ease the effects of marginalization for students by joining efforts to support care networks in an emergency.

Likewise, we are still concerned for young people who have felt, even harder, the effects of marginalization during the pandemic. Those who have minimal to no access to the internet, and those who have withdrawn from the higher education system, remain uncommunicative.

In conclusion, the intervention format is crucial to face the lack of motivation and the cuts of social and economic resources caused by the pandemic. We also observe that the comprehensive participatory approach allowed broadening the voices and experiences of the students, left at a disadvantage, creating a safe space to reflect on their strengths and the difficulties they face. Finally, although creating the conditions for an extended design group is an arduous task, we support it. Working with an extended design group is also a considerably beneficial strategy. The experience allowed us to extend the reach of our care network through the following actions: promoting transdisciplinary exchange, enhancing knowledge, sharing reciprocity, and increasing curiosity for others.

Altogether, this process created a space for students to design together, build connections and share knowledge. We hope we contribute to support design among students as a collective resilience act and means of care for others.

## Acknowledgements

This research is part of the “Ecocultural Pluralism Project in the Ecuadorian Amazon” (UEA & UH), project n. 318665. The authors thank the Student Well-being Unit (UEA) for their collaboration and timely comments, and the UEA Community in general for providing information and for their invaluable participation in the process. We also thank the Design Department (PUCE). Special thanks to the students for their constant commitment and collaboration with the project activities.



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# Cultivation of Crisis Prediction and Innovation Ability for the Next Generation

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## **ABSTRACT**

The sudden outbreak of the COVID-19 pandemic exposed human's vulnerability to a crisis. As the problem we face and the design methods and strategies required to solve the problem tend to be complicated and systematic, our generation's ability to easily handle a variety of crises doesn't clear the worries that the next may not. Thus, it is essential to cultivate the next generation's ability to predict crises and solve problems creatively, especially the application of design methods and skills into relevant learning and teaching arrangement after critique and reflecting on existing design concepts and practices. We went to high school campuses, under the support of multiple parties,

and carried out Environment Future courses and workshopss andworkshop. This project aims to manage the possible crisis through cognition and practice and develop students' better insights, innovative and practical ability. Considering high school students' specific cognitive competence, emotional characteristics, and life experiences, our team developed adaptive tools based on design thinking and practical experience, such as "Phenomenon and Issue Card", "Insight Card", and "Ladder Card." We encouraged their open minds and divergent thinking and conducted their prediction to the possible crisis, thereby improving their foresight for crises. At last, we guided students to focus on problems and expected goals, maximized favorable factors and minimized unfavorable ones, and concluded the project with design practice practice.

**Keywords:** Design thinking, design tools, crisis perspicacity, creativity solution

## 1. Introduction

The emergence of COVID-19 shows that human beings do not have enough crisis awareness and sufficient resolution capabilities to face crises, although there are many technical means to assist humans in crisis prediction, such as the BeiDou Navigation Satellite System (BDS) to predict geological disasters. However, this study shows that the most critical aspect is people's awareness of predicting possible future crises and the ability to quickly generate and iterate creative solutions. One of the effective ways to resolve unknown crises is to cultivate the next generation's awareness to predict them and to develop their abilities to creatively generate solutions. Therefore, how to implement designers' existing experience, thinking, and skills in dealing with crises into the relevant design teaching of the next generation becomes very important.

## 2. The Physical and Mental Characteristics of High School Students

On the psychological level, the study found that the group cognitive ability of high school students tended to be perfect, and their abstract logical thinking and dialectical thinking ability were rela-

tively mature, and they had good imagination and perception. However, this group is prone to emotional fluctuations, and to gain acceptance from others, they tend to conceal their feelings and even resist communication (Liu and Zhen 2001). On the creativity level, unrestricted imagination can often realize its vision of the future, but it will also reduce the feasibility of the solution. Moreover, students in this age group have high initiative and participation, have enthusiasm for exploring new things, and can complete design tasks with passion. However, in terms of design practice, due to lack of life experience and systematic learning of design thinking, methods, and tools, this type of student group has difficulties in generating creative solutions quickly.

Therefore, for the cultivation of high school student crisis prediction awareness and design practice ability, we should give full play to the characteristics of this group of people, and develop design tools suitable for their physical and mental characteristics.

### 3. Development of Design Tools Based on Design Thinking

Design thinking is a way of people-oriented reconstruction of problems, interdisciplinary collaboration, and widely applicable innovation. It is very useful for solving unclear or unknown problems. Furthermore, it is a way of thinking and working as well as a collection of practical methods. Schön (2017) considers design thinking as a reflective practice and the core of design work. Buchanan (1992) believes that it is a method of dealing with the core of design. Brown (2011) defines it as a systematic process of achieving innovation. Generally speaking, design thinking includes five stages: Empathy, Definition, Idea, Prototype, and Test (as shown in Figure 1). The value of design thinking is the interest and ability to ask important questions and challenge assumptions. At the same time, the designer's workflow can be systematically extracted, taught, learned, and applied, which means the workflow can be referred to solve problems, propose strategies and respond to crises in creative and innovative ways. Therefore, it is possible to develop design tools suitable for high school students based on the characteristics of design thinking when taking Environment Future as the theme course, and it significantly affects the teaching of design knowledge.

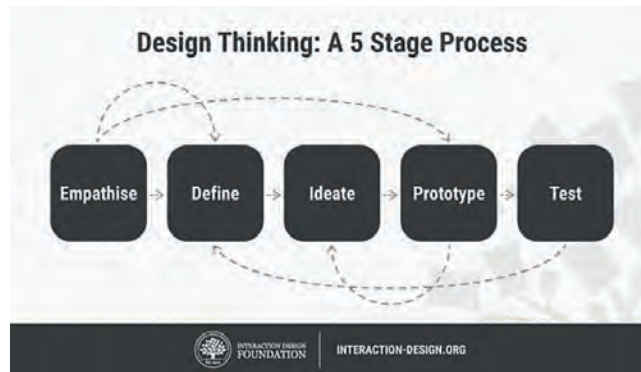


Figure 1. Rikke and Teo. Design Thinking. International Design Foundation. (2020).

It is worth noting that the content construction of new tools needs to strengthen the foresight of the future environment, the goal of the solution, and the feasibility of implementation. The focus of feasibility involves the easy-of-use, versatility, and applicability of the product, service, or system. In addition, visualization is also critical. On the one hand, it is the visualization of design tools and processes. On the other hand, it is necessary to focus on cultivating students' visual expression skills, which not only helps members to achieve efficient concept communication but also helps to discuss ideas of different members. As a result, based on the five stages of design thinking and mental characteristics of high school students, our team developed “phenomenon and issue card”, “insight card” and “ladder card”, and combined these cards with the interview, brainstorming, storyboard, and written scenario into a toolkit. The first two cards help to find and define the problem, while the others facilitate the generation of creative solutions. The crisis prediction and the output of solutions can be realized by gradually following and exploring the steps: phenomenon, problem, define insights, ideate, and design. Details are as follows:

### 3.1. Phenomenon and Issue Card

The purpose of the phenomenon and issue card is to obtain a clearer subtopic under the general theme of Environment Future. Firstly, after desk studies campus field research, students are required to use sticky notes to describe the phenomenon with different colors, to find topics of interest of team members, and then to put all the sticky notes that can cause the same problem in the problem zone. Does the process need to consider issues like what ideas some members have men-



tioned? Does anyone hold opposite opinions? Which problem is the most obvious? Are there behaviors you saw repeatedly? Finally, students need to confirm and name the subtopics predicted by the team. For example, a group of students described the problem as a “drinking water crisis.” Then, they continue to sort and rearrange the information until they feel they have picked the interesting bits out. At this stage, we encourage students to examine the problem from different perspectives and describe it accordingly, as shown in Figure 2.

### 3.2. Insight Card

The insight card contains a title that summarizes the findings, original text, and their source collected in the research, which means the title is a more meaningful statement for obtaining subtopics, such as “students are trapped and lack of drinking water.” When using the insight card, the students are required to follow these steps:

- (1) Students are asked to select the most surprising information and think about what has not happened before? What information is the most instructive?
- (2) Students need to narrow the information down to the relevant insights, and try to limit the insights to the most important three to five aspects.
- (3) Students are asked to create short and unforgettable sentences to ensure that their insights can convey new perspectives or possibilities.

We encourage students to use statements such as “how might we...” or “if...” to gradually transform their in-

**TOPIC: ENVIRONMENT FUTURE**

Group members :

**01 Phenomenon and Issue Card**

Phenomenon Description

Problem Description

Date:

Figure2. Phenomenon and issue card.

sights into brainstorming questions and use them as a springboard for ideas. This step is conducive to increasing the feasibility of students' ideas. For example, how might we create a product that converts sewage when students are trapped? This means that the solution may be a water purification product that uses surrounding items to quickly assemble. Then, the corresponding brainstorming question should be: How might we get drinking water when students are trapped? This will greatly expand the innovation of the solution. The solution will no longer be a simple product but maybe a rescue service system, as shown in Figure 3.

**SUBJECT: WATER SHORTAGE**

Group members :

**02 Insight Card**

Pictures and insight

Picture    Picture    Picture    Picture

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

**How might we.....? / If .....?**

- 
- 
- 
- 

Date

Figure 3. Insight card.

### 3.3. Ladder Card

After clarifying the insight, brainstorming is needed to inspire students to weave together interrelated ideas under the selected topic and then develop a rich array of creative solutions to the problem or idea. This process consists of cycles of divergent and convergent thinking. Team members were asked to draw ideas visually rather than just write them down. After completing the brainstorming, they used ladder cards to visually reinforce the goals that the solution needs to achieve. The advantage of the card is that it improves the purpose and feasibility of the solution with a clearer goal, as shown in Figure 4.

In the lower-left corner of the ladder card is the extraction of ideas in the brainstorming, which can generate excitement. The upper right corner of the card involves a description of the intended

purpose of the solution. From the bottom to the top of the ladder, it can intuitively remind students of what they are doing and what expected results they want to achieve. In the lower right corner, the negative factors (technical restrictions, rules, regulations, etc.) that hinder the realization of the expected plan are required to describe.

This is because although high school students have a rich imagination, their lack of knowledge of process technologies will hinder the implementation of the plan. Therefore, to improve the feasibility of innovative design practice, their imagination needs to be appropriately restricted. Finally, in the upper left corner of the card, the positive factors (texture, color, material, process, etc.) that are beneficial for achieving the desired plan are required to describe. This section is more closely linked to design, and most of the defining elements of the solution are made explicit in this area. Identifying obstacles and extracting favorable factors can greatly reduce unnecessary time and energy consumption, leading to the rapid and effective realization of the expected plan.

### 3.4. Prototype and Test

The prototype is a higher-level application of visualization technology. With the development of design disciplines, the role of the prototype has gradually shifted from a single concept of testing, verifying product feasibility to the main points of providing practical concepts for a product, service, and system design, as well as a tool for collaborative innovation and commu-

**SUBJECT: WATER SHORTAGE**

Group members :

**03 Ladder Card**

Favorable factors related to solutions

Expected goals of the solution

key ideas derived from brainstorming

Unfavorable factors related to solutions

Date

Figure 4. Ladder card.

nication, and it has become a key strategy for multi-stakeholders. During this stage, students are asked to gradually develop from making rough prototypes to high-precision prototypes. First, students use the rough prototypes to quickly explain the acquired ideas, assist members to test and discuss, and then ensure that all members of the team focus on the problem and goals. Subsequently, a precision prototype was made to visually present creative solutions based on the overall level of products, services, and systems. Finally, by combining students' self-evaluation and teacher evaluation in terms of ease-of-use, versatility, and applicability, the creative resolutions can be further optimized and iterated.

## 4. Creative Design Practice

The course follows the teaching concept of combining theory and practice. The workshop consisted of Grade 10 students. We divided them into eight groups, each with four members. In the implementation of the specific courses, we carried out four main steps: (1) introduction of design thinking, design methods, and tools; (2) student desk studies and field research; (3) students' crisis prediction and solution creation; (4) evaluation and reflection.

Through desk studies and field research, the two groups of students found that issue on campus. Water-wasting is a common phenomenon, which triggered their imagination on the theme of the "water shortage" crisis. Through the collection and observation of photos of real scenes, as well as the intense discussions among the group members, they found that people's awareness of water-saving should be raised through natural means; and that rainwater can be used as an effective replenishment method for obtaining water. Later, the team members described and brainstormed with the prompt: How do we get rainwater? How do we obtain rainwater in different places? How do we make rainwater harvesting products integrate into our city? A group of members wrote keywords such as "modularization", "mobility", and "public use" that were discussed in the brainstorming in the lower-left corner of the ladder card and organized the content into "mobile and assembled water shortage products for public use in different rainy areas of future cities." This further clarified

the goals that the expected solution needed to achieve. At the same time, one group of members also conducted simple research on the product-service system and the stakeholders involved, including waste material recycling centers, transportation personnel, water resources treatment personnel, and public place management personnel. Although the two groups of students carried out designs on the same theme, they produced different solutions because of their different focuses. One group of students was inspired by a group that adopted the theme of “proliferation of industrial waste” and integrated industrial waste into specific creative designs, combined with sustainable design concepts, as shown in Figure 5 and 6; while the other group emphasized how products can integrate into the city, as shown in Figure 7.

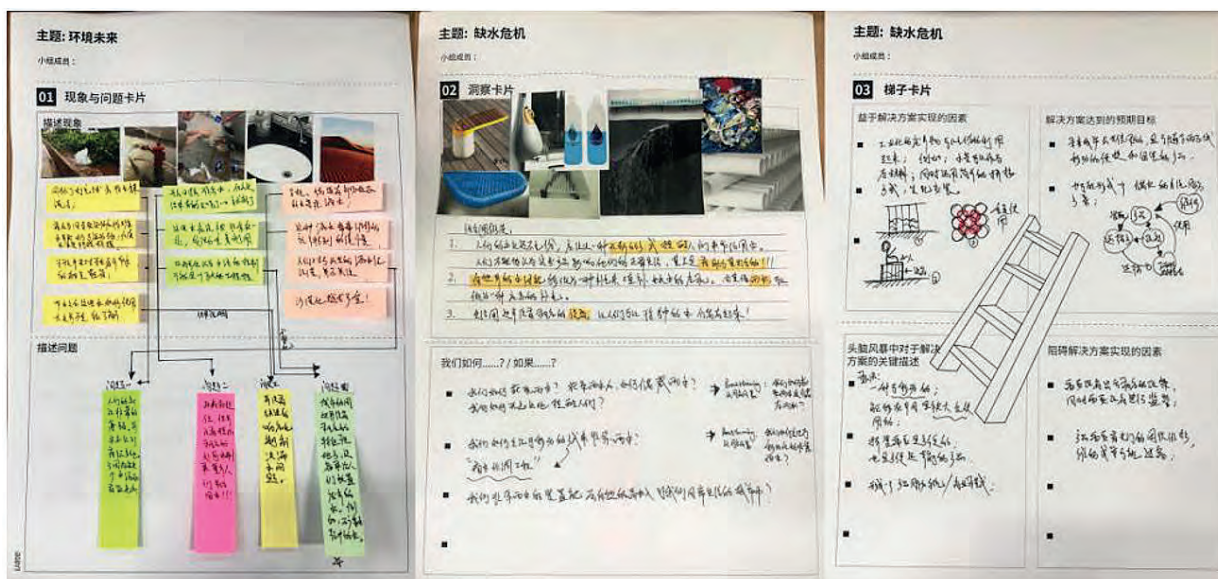


Figure 5. Thematic exploration process of the “Water Shortage Crisis.”





Figure 6. Creative solution 1 in terms of public use and mobility for “Water Shortage Crisis”.

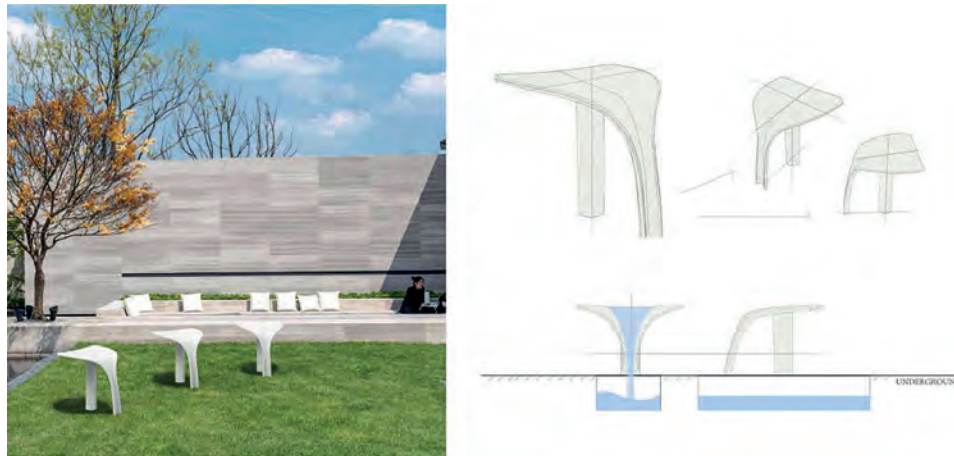


Figure 7. Creative solution 2 in terms of integration into city for “Water Shortage Crisis”.

In addition, due to the development of the electric vehicle industry, the possible crisis of “battery contamination” was raised by a group. Another group of members explored the crisis with the theme of “proliferation of industrial waste.” They found that large quantities of industrial waste can be recycled and converted into more meaningful decorations or products in life. They took advantage of waste properties to make corresponding creations. Under the guidance of the teacher, students chose colors and geometric images of De Stijl for conceptual discussion. Students were also encouraged to explore the visual experience of different colors of acrylic and dark metal wires. The interaction scheme of the design requires rotating different discs, some equipped with photoconductive sensors. When the daylight is blocked by the discs, the lamp inside of the lark will be lightened, as shown in figure 8.

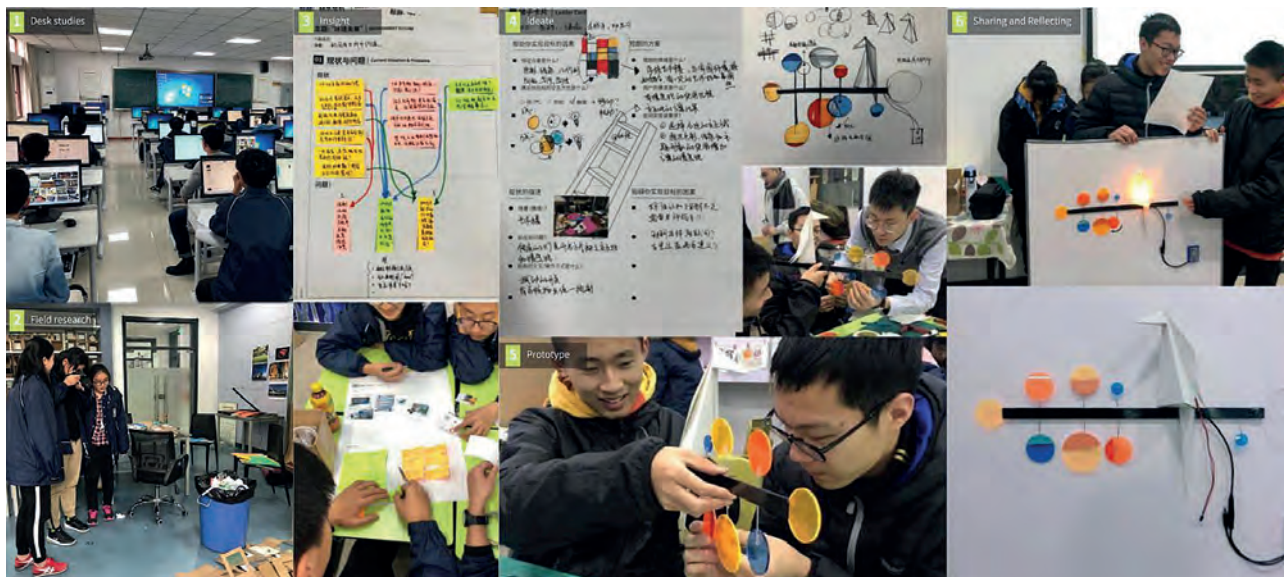


Figure 8. The reuse of materials for “Proliferation of Industrial Waste’ Crisis”.

## 5. Conclusion

It is believed that passing the existing experience and methods of dealing with crises to the next generation and developing innovative approaches on this basis can effectively enhance the creativity, critical thinking, practical ability, and communication ability of the next generation as a member of the social system in the face of complex and intertwined crises. Also, it paves the way for the realization of a harmonious society and a happy life. This study mainly introduces the tools developed based on design thinking and how the tools guide students to gradually focus on more detailed subtopics from the big crisis theme by carrying out in-depth study and organizing brainstorming sessions on the subtopics to quickly generate and iterate the solution. As far as the current study is concerned, in addition to the newly developed cards, the course teaching is still combined with traditional teaching content and methods. It is important to note that the development, application, and iteration of design tools should be in line with the characteristics of high school students. In addition, a single design tool cannot meet all the requirements in the teaching process, so it is necessary to combine with other design methods and tools to achieve the teaching purpose and guarantee the teaching quality. Based on design thinking, although the development of the current toolkit is still in the preliminary stage, it has been verified by several different themes, and it still needs further evaluation and improvement in the future.

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Artistic Performance

# Why a Post-Critical Pedagogy Helps to Outline a Post-Anthropocentric Ethics in Design?

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I run a module called Designing our ways out of design at St Joost Master Institute and Visual Culture in Den Bosch in The Netherlands, where I am trying to outline a post-anthropocentric design pedagogy through a post-critical lens, where critique is a fundamental DNS of the design research to create a blueprint for collaborative, affirmative practices. I am facilitating an educational space for concerned, diverse design/art students about what attitude(s) and what kind of counter-frames and how we can find a new relationship(s) with 'design(s)' in our troubling present times. The second semester of the year 2019/2020 was interrupted by COVID-19 in the middle of the module, so we continued online amid total uncertainty around us (slowly disembodiment, discharging our temporary learning collective). However, the focus stayed on the relationship between economy and design from a design justice framing, the project called *On the Ruins of Homo Economicus*. The class has consisted of 7 students, from Spain, Italy, the US, India, Thailand, South Africa, and Aruba. As part of the assignment, they had to research social and ecological crises, as well as injustices caused

and induced by economic activities from their home country. They crafted together a speculative continent called New Pangaea, by bordering, their own countries, cities, regions with the polluting, extracting, exploiting industrial site to reveal that co-dependency and response-ability do not end on the country border.

In *On the ruins of Homo Economicus* we may find New Pangaea. The following study year 2020/2021, we developed the second semester project *Sanctuaries: Design as Healing*, both as a physical space and practice of non-violent resistance against the injustices, extraction, abuse, oppression, carelessness that design most often normalize. It reinforces care that emerges from the necessity of interdependence with humans and non-humans. It reinforces cooperative collaboration to mitigate stress, share knowledge, and build solidarity networks. It reinforces play due to the safe, trustful environment to break reality apart, stir up conventions, to provoke expectations. Sanctuary is a heterotopia where healing, recuperation, rehabilitation, and transformation can and are allowed to happen in multiple ways and forms. The class consisted of 8 students from Slovakia, Spain, China, Italy, and The Netherlands. The students begin organizing a series of collective lunches for themselves online. The *Lunch Table 19*, mostly online sessions (except the last one), were designed into 4 acts: Care, Nature, Logistics and Collaboration, each theme responding to (or a conclusion of) some individual research trajectories, but connected to food and cooking. Each session had three main parts: preparation, eating, and discussion. It gave all of them an emergent but strict strategy and rhythm to follow each session. These occasions are all recorded and documented. The *Lunch Table 19* project is a pure act of reclaiming all the oppressed values that were neglected and are still being neglected. The sessions were a research vehicle, an emergent, unconsciously driven methodology to become a collective and all the responsibility that it entails. That way they can regain social life and intimacy to be noticed and empowered.

**Keywords:** Pedagogy, design, justice, affirmation, postcritical, sanctuary

**Only in case of performance presentation/artistic proposal:**

The New Pangaea and the Post COVID Lunch both are metaphors for an affirmative, post-critical pedagogical practice that can be a hopeful awakening to the agony of anti-capitalist negation. The performative lecture that I am working on is an analysis of the responsibility of these shifting values, from negation (or, or) to affirmation (and, and) (Braidotti) where critique and care, individual and collective, local and global, truth and speculation, or process and outcome goes hand in hand, entangled like the fiber inside the fabric, not an opposition, but integral parts of each other. The performative lecture is an attempt to make sense of these two collective projects that are relevant not only to a post-critical educational point of view but how it informs new post-anthropocentric ethics in design. The lecture-performance will be approximately 40 min and will be an interactive audio-visual experience.



Health, Technology and Communication

**PANEL 12**





# Healthy Life: Intelligent Wearable Product Design Based on Physiological Index Monitoring Function

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## **ABSTRACT**

With the development progress of science and technology, intelligent wearable products are gradually moving from the laboratory to the market, and various wearable products emerge endlessly. The design of intelligent wearable products based on physiological index monitoring has attracted much attention. How to make modern advanced medical equipment more convenient and portable through intelligent products and how to prolong human life and improve the quality of life, are important issues worthies of attention in the future.

Affected by the pandemic, healthy life has received unprecedented attention, and there is an increasing demand for wearable products with multiple physiological index monitoring functions. Intelligent wearable product design integrates interdisciplinary applications such as design, psychology, material science, and electronic information engineering. With its unique principal paradigm, it presents unique multi-disciplinary system integration. This paper attempts to establish the Paradigm Model of healthy life in the post-pop era and the design requirements diagram of intelligent wearable products with health data monitoring function. Through the analysis of design aesthetics, wearable user evaluation system, and health-related intelligent wearable evaluation system, an intelligent wearable product evaluation system with physiological index monitoring function is obtained. This paper enriches the theoretical principles of intelligent wearable design and evaluation, promotes the development of the health wearable industry in the future, and provides an important basis for realizing and evaluating intelligent wearable design with physiological index monitoring in the future.

**Keywords:** Intelligent design; body area networks; health-monitoring; wearable devices

## 1. Introduction

Wearable devices were proposed by the Media Laboratory of MIT in the 1960s. As early as the late 1970s, the United States had used devices with physiological parameter monitoring function to the health of space astronauts. Wearable technology has developed rapidly in the past 20 years. With the continuous development of society and the continuous progress of science and technology, wearable device technology is continuously improving. The aging population, the younger age of chronic diseases, and people's growing health and living needs have prompted intelligent wearable devices to obtain a wide range of market demands. Intelligent wearable device based on physiological data monitoring is a new product of mobility in the medical and

health industry. It combines mobile communication technology, flexible sensing technology, micro-integrated electronic technology, and other technologies to realize real-time monitoring of physiological health. Through reasonable design and use, some functions include: disease prevention and online health education, remote registered consultation, real-time monitoring of special diseases Telemedicine behavior intervention, assisted rehabilitation movement, healthy community construction, big data, and residents' health, and other functions to reshape a new healthy lifestyle.

## 2. Intelligent Wearable and Physiological Index Monitoring

The development of intelligent wearable devices has entered a high-speed period, and various products emerge endlessly. Intelligent wearable products with physiological index monitoring functions have become the first choice for monitoring human signs because of their portability and intelligence. From the way of data collection, it can be divided into invasive monitoring and non-invasive monitoring. From the means of data collection, it can be divided into physical index monitoring, chemical index monitoring, and biological index monitoring. The monitoring parts can be divided into head physiological index monitoring, chest physiological index monitoring, trunk physiological index monitoring, and limb physiological index monitoring. The monitoring of physiological indexes around the whole body can be summarized as shown in Figure 1 below. A local area network is formed around the body, and all parts interact with each other to form overall continuous monitoring of human health.

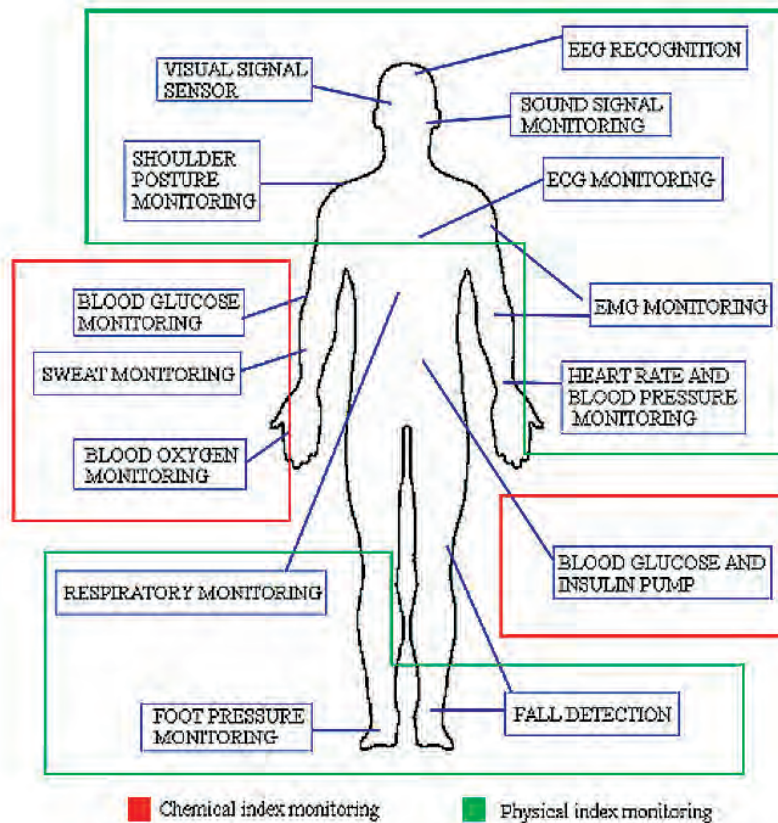


Figure 1. Physiological index monitoring distribution based on body domain network.

## 2.1. Physiological Indicators Monitored by Physical Methods

### 1. Temperature

Body temperature is one of the important physiological indexes of the human body. Through the real-time monitoring of body temperature, the basic physiological status of users can be evaluated. When the body temperature data is continuously monitored, a personalized physiological index baseline can be formed. When the baseline fluctuates, combined with remote data analysis, the occurrence of diseases can be better prevented and judged.

## 2. Local stress

Through the mechanical principle, the flexible pressure sensor can capture the small deformation of the human body to monitor the heart rate, blood pressure, and respiratory rate. The larger force can be applied to wearable devices with sports rehabilitation functions such as joint force, plantar force analysis, limb motion monitoring, and so on. Wearable blood pressure monitoring devices usually use photoplethysmograph (PPG), oscillographic method, etc. Fitness and health devices such as smartwatches/bracelets mostly use photoplethysmograph pulse methods to monitor blood pressure, which is not accurate. Medical wearable devices usually use the oscillographic method to test blood pressure and can measure static pressure through a standard manometer and blood pressure simulator. The repeatability of blood pressure indication and other measurement parameters were detected.

## 3. Biological current

When the human body is carrying out physiological activities, a weak biological current will be generated locally. The monitoring of the local function of the human body can be realized by capturing, filtering, amplifying, and analyzing the weak current. Such as ECG monitoring, EEG monitoring, and EMG monitoring. Wearable ECG monitoring equipment is mainly single lead. Common product forms include ECG patch, contact/handheld ECG monitoring equipment, smart Bracelet/watch, etc. the main measurement parameters include calibration voltage and heart rate.

## 4. Positioning and acceleration sensing

The use of GPS, Bluetooth, and other real-time communication technologies can realize the tracking and positioning of objects. When small positioning elements are used and combined with wearable devices, the real-time monitoring of human geographical location information can be realized. This function is of great significance in the daily care of patients with Alzheimer's disease.

The acceleration sensor can also be applied to fall detection wearable clothing. Through this function, the elderly and disabled with mobility difficulties can be better cared for. Some scholars

have developed airbag protection devices combined with air pumps, which greatly reduces the harm of falls to people's life. The use of flexible wearable devices combined with an automatic alarm system helps to shorten the patient's visit time and reduce the risk of death.

## 5. Transmittance and refractive index

Wearable oxygen saturation monitoring equipment usually adopts the PPG method, including transmission type and reflection type. Smartwatches/bracelets and other fitness and health equipment are mostly reflective, and the current technical maturity is relatively low. Medical wearable devices usually adopt transmission type, and the main measurement parameters include blood oxygen saturation measurement range, indication repeatability, heart rate, and other parameters.

### 2.2. Physiological Indicators Monitored by Chemical Methods

In human physiological indexes, chemical data can also be used for real-time monitoring of human health. Electrochemical sensors are used here, which is also the most common flexible sensing method for many years. Our common electrochemical sensors include monitoring glucose, pH and cholesterol, urea, uric acid, oxalic acid, triglyceride, ascorbic acid, creatinine, calcium, lithium, carbon dioxide concentration, etc.

#### 1. Blood glucose

Blood glucose, lactic acid, and electrolyte monitoring are very important for diabetic patients. At present, the most widely used method of blood glucose measurement is finger puncture. This method is an invasive examination, which will increase the risk of infection in diabetic patients. To improve the safety of blood glucose monitoring, researchers are developing a non-invasive blood glucose monitoring method based on flexible sensors. Lee et al. combined graphene with gold mesh to produce a wearable flexible patch. The patch is internally an electrochemical probe, which can analyze the sugar content of sweat, and then use the corresponding relationship be-

tween sweat sugar content and blood glucose to analyze blood glucose. In addition, the patch can release metformin through thermal drive and reduce blood sugar levels in diabetic patients. The device has been proved effective in animal experiments.

## 2. Body fluids

Other body fluids such as sweat, saliva, and tears also contain glucose, metabolites, and other substances that can be used to monitor human physiological conditions, but the traditional medical devices do not have a strong function to collect and analyze such body fluids. The development of flexible electronic technology makes it possible to develop wearable medical devices that can collect and analyze the components of sweat, saliva, and tears in real-time. Yang et al., Gao et al., and Emaminejad et al. carried out relevant research work. Their research team developed a flexible biosensor for multiplex in-situ sweat analysis, which can selectively and accurately measure a wide range of sweat chemical components, namely metabolites, electrolytes, heavy metals, drugs, and other small molecules.

## 3. Physiological Monitoring Function Wearable Product Use Scenario Prototype

At present, wearable products with physiological index monitoring functions are mainly used in medical care and professional sports, and a few are designed for social entertainment functions. It can be inferred from the analysis of intelligent wearable products with physiological index monitoring functions in the market. Generally, the people and scenes using the device can be divided into the following three categories: 1. Real-time monitoring, prediction, and early warning; 2. Condition evaluation and differential diagnosis; 3. Rehabilitation training and precision treatment. The above three scenarios correspond to people with different health needs and have different needs for the functions of wearable products.



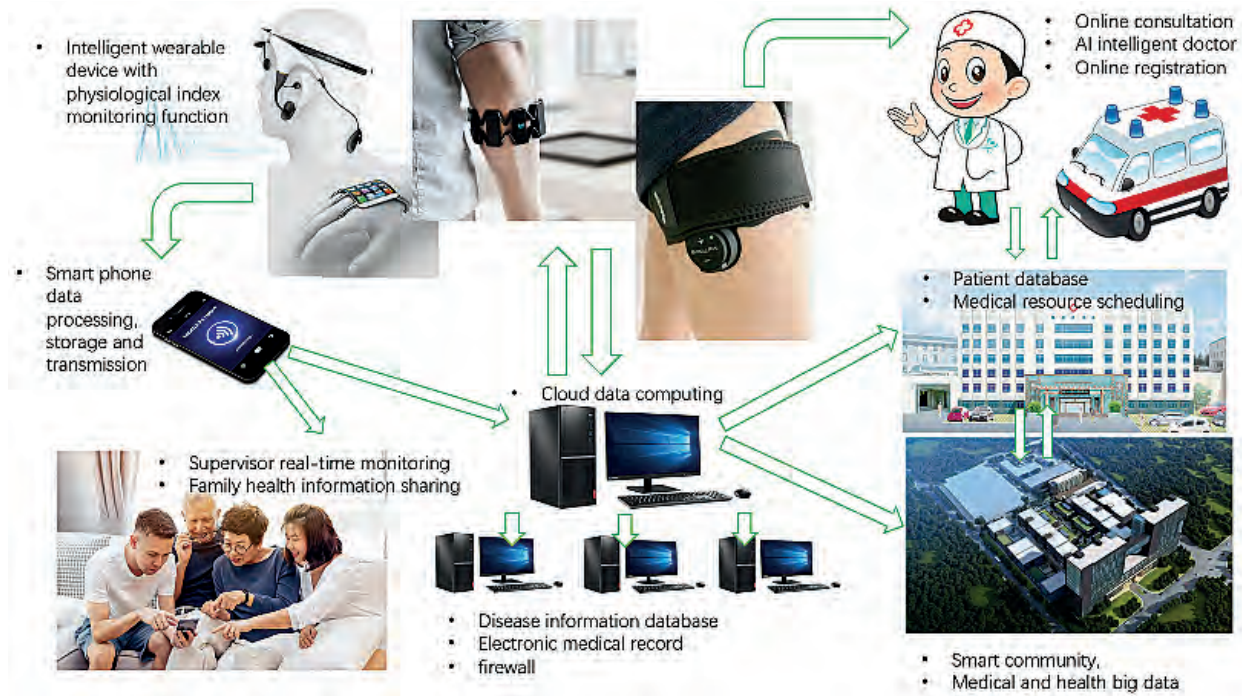


Figure 2. Physiological index monitoring function and healthy community.

### 3.1. Real Time Monitoring, Prediction and Early Warning

With the continuous strengthening of people's health awareness, healthy people also need to constantly monitor their health status. Wearable products that can be worn continuously have become the first choice for real-time monitoring. Children, young people, and the elderly can continuously record their health status through intelligent wearable products with real-time monitoring functions. At the same time, they can also give early warning in time in case of accidents or dangers. The representative products in this column are sports bracelets and smartwatches of various brands. These products are not targeted in function and are usually only used to monitor common physiological indicators, such as heart rate, blood oxygen, and positioning. At the same time, because most of these products are used by healthy or sub-healthy people,



there are more requirements for the entertainment, interaction, and multi-function of these products. Generally, these products can not only meet people's monitoring and early warning of physiological indicators but also have a variety of functions such as healthy lifestyle guidance, social entertainment, and so on.

### 3.2. Condition Evaluation and Differential Diagnosis

A large number of previous studies have explored the application value of wearable devices in the field of condition evaluation and health management of high-risk groups of chronic diseases. Most patients wearing devices suffer from neurological diseases (such as Parkinson's disease, stroke), cardiovascular disease (CVD) (such as coronary heart disease), and lung diseases (such as COPD and asthma). These patients are at risk of clinical adverse events and disease deterioration. To promote comprehensive care of chronic diseases, the EU has proposed a project based on telemedicine and cloud computing to realize early detection of COPD deterioration risk and complications through remote monitoring, early diagnosis, and clinical intervention.

### 3.3. Rehabilitation Training and Precision Treatment

Affected by many factors such as hospitalization cost, hospital beds, rehabilitation cycle, and so on, the rehabilitation of patients gradually extends from the hospital to the community and family. Therefore, home rehabilitation is very important for the whole rehabilitation process, and wearable devices are an indispensable part of home rehabilitation. Flexible wearable devices are not only comfortable to wear but also can guide patients to carry out simple rehabilitation treatment at the same time. For example, Hu et al. developed a new flexible fabric sensor for knee motion measurement using ordinary fabric and conductive yarn. The equipment based on the sensor uses an electronic goniometer as a standard reference to calibrate the equipment and verify its accuracy.

## 4. Design Principles of Intelligent Wearable Products Based on Physiological Index Monitoring Function

Wearable device design combines biological signal processing, sensors, microcontrollers, computers, databases, and other technologies and realizes physiological index monitoring based on wearable devices using sensor information acquisition, data processing, program control, and so on. The system is generally composed of wearable monitoring equipment, data receiving equipment, and a monitoring platform. The design needs to follow the principles of practicality, user experience, and

sociality. There are many kinds of wearable devices in the market, and the realization of different functions depends on different technical support, such as the sensor used by the device itself, external data receiving equipment, wireless communication technology, and data storage platform. In the process of serving human beings, health care wearable devices include their own devices, data acquisition, data transmission and management, and data use. And from the principles of respecting autonomy, informed consent, privacy protection, medical optimization, and advantage.

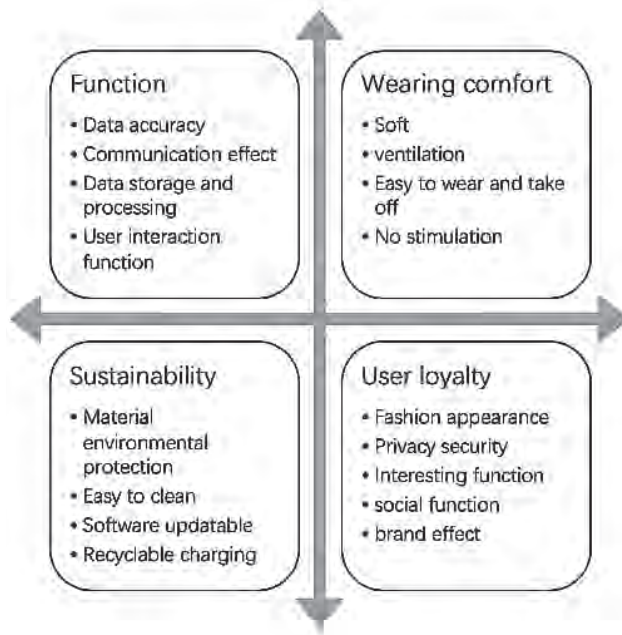


Figure 3. Wearable product design factors based on physiological index monitoring function.

With the rise of electronic medicine, the technology of wireless body area networks (WBAN; Chinese abbreviation) has attracted great attention in the world. Body area networks can obtain the parameters of human vital signs in a natural state and support clinical diagnosis and treatment, first aid and rescue, health information service, and other applications. The sensor node of the electronic medical architecture of the body area network collects vital signs parameters, such as blood pressure, heart rate, body temperature, respiration, blood oxygen saturation, ECG, etc. the coordinator sends the data from the sensor node to the hospital through the communication network and switching center. The electronic medical architecture based on the body area network is described.

After treatment, it can be forwarded to individuals, communities, and families, which can provide a variety of services such as mobile clinic, remote diagnosis, health education, health consultation, and evaluation, which can effectively alleviate the current prominent contradiction of short medical board and low utilization rate, reasonably allocate medical resources and significantly improve people's medical and health services and emergency treatment level. The body area network contains a large number of extremely private data and information, such as various vital signs data, medical diagnosis information, user medical records, etc. Illegal access, modification, or information disclosure will not only cause great security risks but also threaten the user's life safety and cause irreparable social impact. Therefore, the information security requirements of body area networks are higher than other wireless communication networks.

Because the physiological index monitoring function has a complementary and separable connection with mobile medicine, it is still necessary to pay attention to whether the relevant regulations of the region are involved in the design of such wearable products.

## 5. Physiological Index Monitoring Function Wearable Product Evaluation System

For the intelligent wearable products with physiological index monitoring function, we conducted a series of user surveys. We described the factors that may affect the product evaluation and obtained 20 groups of keywords. A total of 35 anonymous volunteers were invited, including 17 women and 18

men. They will choose three groups of the most critical and three groups of the most insignificant keywords from 20 groups of keywords. Through statistics, we get that the five most concerning keywords are: equipment stability, privacy and security, comfortable wearing, data accuracy, and sustainability, while the five least concerning product features are: extensibility, complex algorithms, fashion, cutting-edge technology, and software update availability. The 20 groups of keywords and the selected frequency are shown in the table.

**Table 1.** Physiological index monitoring wearable evaluation keywords

key word	Forward frequency	Reverse frequency	Total ranking
stability	10	1	1
Privacy protection	13	4	2
Comfort	9	3	3
Accurate data	7	2	4
Sustainable use	11	6	5
Easy to wear and take off	8	3	6
Easy to clean	7	2	7
Air permeability	5	1	8
Low error rate	3	0	9
Powerful functions	3	1	10
wear-resisting	6	5	11
individualization	5	5	12
No stimulation	5	5	13
Timeliness	1	2	14
cost	3	5	15
Software updatable	2	6	16
Cutting edge technology	5	12	17
fashion	2	10	18
Complex calculation	0	11	19
Stretchable	0	21	20

Through the investigation, we can conclude that when evaluating intelligent wearable products with physiological index monitoring function, we should pay special attention to the safety and wearing comfort of the products and have low demand for the fashion and complexity of the products. On the premise of meeting the functions, we should pay more attention to the hardware security and user privacy protection of heavy products.

Although there are many benefits of using wearable devices monitored by physiological indicators, ethical issues such as security and privacy are still involved when using these devices. Therefore, it is very important to consider and solve these problems from the perspective of different stakeholders, especially users. We should reduce their potential risks as much as possible and avoid their adverse effects on social development, especially human health. Put forward a series of evaluation principles for health and user psychology:

- The principle of no harm - reducing potential health hazards
- The principle of respect - protecting privacy and security
- The principle of optimization - carrying out an ethical review
- The principle of social justice - everyone has health care

## 6. Conclusion

The global population is aging day by day. Wearable devices based on physiological index monitoring have a wide application prospect. Wearable devices that can be worn for a long time will become more and more important in the future. Being able to determine important physiological information and realize personalization, intelligence, sustainability, and easy wearing has become the key to monitoring wearables. With the large-scale use of wearable devices, there are increasing requirements for the safety and stability of devices, high micro integration of hardware, reduction of power consumption cost, sustainable use, and so on.

Traditional wearable devices are mostly devices based on research institutions or medical places with special guidance to provide real-time visual physiological data for specific users. With people's attention to health, the concept of intelligent medical treatment has become more popular. Due to the limited medical resources, wearable devices also mean the transformation to the field of individual medical applications, and wearable devices are bound to develop in a more information-based, digital, and intelligent direction.

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# Signage System Design of Emergency Medical Space Based on Semiotic Theory

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## **ABSTRACT**

The present is an era of global crises. With the continuous occurrence of medical emergencies on a global scale, the emergency medical space has become the focus of attention. A reasonable and scientific signage system can provide people with environmental information. Therefore, emergency medical space signage system plays a vital role in the treatment of patients. Based on the theory of semiotics, the test-driving observation experiment and the transformation of design thinking, this paper analyzes how the signage system can better help patients form spatial cognition in emergency medical space from a cognitive perspective. We propose the design strategy of the signage system based on semiotics, which can meet the basic needs of patients' spatial signage system experience and also relieve the patients' emotions, thereby providing a comfortable and quiet treatment environment. That way, we put forward new theoretical concepts about the continuous development of emergency medical visual systems. Solving the global sanitation crisis brings various difficulties.

**Keywords:** Global sanitarian crisis; Emergency medical space; Semiotics; Signage system; Design thinking

## 1. Introduction

Emergency medical space provides spatial guidance information for patients in unfamiliar environments. Due to the limited time, the patient needs to obtain the most accurate and effective information in the shortest period. Semiotics carries out signage information, symbolization, and design, making it able to ensure the accuracy and efficiency of information.

Since the amount of information that human vision can receive accounts for 83% of the total amount of information that senses receive, visual function plays a dominant role in signage design. With the signage system design strategy based on the semiotic theory, the emergency medical space signage system converts a large amount of guidance information into visual symbols, making the accurate location information conveyed to patients. Therefore, through the processing of vision and experience, patients can quickly perceive the space and reach the destination. Signage design for emergency medical signage can be understood from two aspects: the visual elements (text, graphics, and color) in the emergency medical Signage system design, and the design symbols (image symbol, indicative symbol, and symbolic symbol) in the emergency medical Signage System design.

## 2. Semiotic Theory and Signage Design

The semiotic theory emerged in France and Italy in the 1960s and quickly triggered the research upsurge of the whole of Europe. It was first put forward in the 20th century by Ferdinand de Saussure, a linguist, and Charles Sanders Peirce, an American philosopher and founder of pragmatic philosophy. In contrast, Saussure focuses on the study of the meaning of life and linguistics, while Charles emphasizes the link between the logical meaning of symbols and logic.

Therefore, the relationship between semiotic theory and visual guide design is interrelated. Both have a common purpose and meaning. The research of semiotics theory provides a certain theoretical basis and method guidance for visual guide design, which in turn makes the design of visual guide more standardized, scientific, and orderly, and it is the communication of object ob-

jects through symbolic non-verbal forms more accurately and rich content. On the contrary, the visual guide design verifies the feasibility and scientificity of semiotic theory from the perspective of symbol communication. That is to say, the visual guide design integrates related elements such as colors, graphics, and text to form a symbolic language, and presents it to the audience in a scientific and reasonable visual way, so that the symbol, the medium carrier, and the medium of dissemination of information, can give full play to the essential function and convey the feeling and express the meaning, realize the purpose of conveying information in the visual guide design (Figure 1).

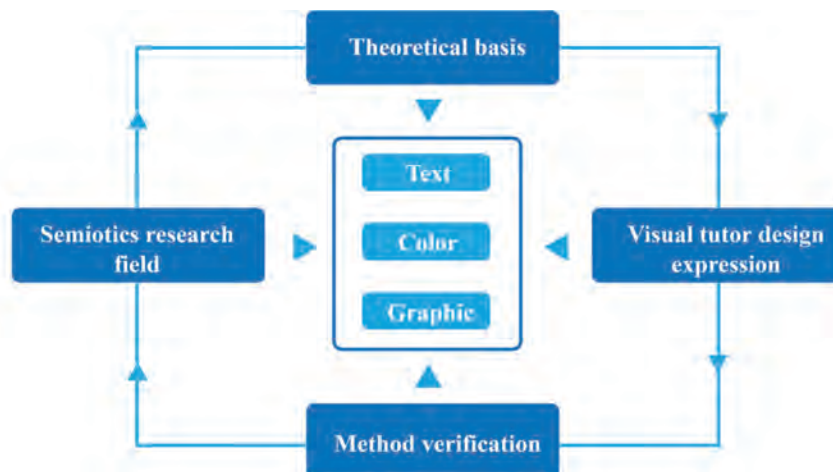


Figure 1. Schematic diagram of the relationship between semiotic theory and visual guidance.

## 2.1. Information Communication of Semiotics

Symbols are the basic media for human beings to understand the objective world and express their subjective feelings. Through symbols, human beings realize the transmission and feedback of information. In the development of human society, information is a symbol and meaning of unity to complete the communication activities. The symbol is the material carrier or external form of information,

which makes information attached and conveyed. Therefore, symbols are carriers of information. Information transmission is the process of symbolization and symbol interpretation. Visual information transfer refers to the transformation of abstract information into readable visual language symbols.

## 2.2. Signage Design of Semiotics

The main function of the symbolic design of a visual guide is to convey certain visual guide information to consumers through special graphics, text, and colors. With the continuous development of society, its meaning and scope of application have broken the original concept and expanded to other fields.

Before the modern signage design, people traditionally looked at the sun, moon, and stars or used mountains, rivers, and lakes as landmarks to find their way. For example, in ancient China, there was a graphic symbol of Black Dragon, Suzaku, White Tiger, and Black Tortoise used to represent the four directions of east, south, west, and north respectively, which is considered to be the original symbol with the function of judging direction and guiding. The application of semiotic principles in the emergency medical space Signage System not only affects the creation and expression of design element forms in the medical Signage system but also inspires design thinking, thus making the medical Signage design more scientific and accurate and more visual aesthetic.

## 3. Signage Design Element in Emergency Medical Space

Emergency medical signage design uses text, color, graphics, and other basic visual elements to constitute visual language symbols. In addition to constituting specific guiding symbols, these visual elements also have their independent symbolic meanings.

### 3.1. Text Element

Writing is also a kind of cultural cognition and inheritance. In a guidance system, text can convey abstract information more directly. In addition, the standardization and universality of the text en-



Figure 2. Ancient Egypt hieroglyphs.

sure the accuracy and recognizability of the information content. Therefore, text as a visual symbol has the perfect and strict function of information expression. In the guidance system, the text symbol transmits the information through the text graphics, has the double meaning of pronunciation, and the pictographic (Figure 2) (Figure 3).



Figure 3. Naxi Dongba hieroglyphs (Chinese Zodiac).

As a kind of information transmission carrier, the text itself implies the beauty of graphics. The earliest texts existed in the form of graphic symbols, but they became more and more abstract and simplified after the passage of the text. We can regard the graphic design of text as “returning” to its original “pictographic” attribute, but here “returning to the original” has formed a new evolutionary process from graphics to text-to-text graphics, more emphasis on the use of modern design creative thinking. In modern times, whether we can let the audience accurately understand the information carried by the text depends not only on the “ideographic” of the text but also on the visual “image” of the text.

### 3.2. Color Element

The color application significance of visual symbols in the guidance system is also very important. It directly affects the accuracy of the information conveyed by the symbols. The composition of hue transition shows the visual effect that the composition of lightness order and also shows the rich emotion and tonal aesthetic feeling peculiar to the outstanding phase itself (Figure 4). The color of visual symbols in the guide design is no longer a color in a pure sense. It relies on the form of the symbol to express the content. Only when the form and color of the symbol are in good agreement with the symbolic meaning, the design ideas are effectively expressed.

Color is the most intuitive visual element for perceiving the world. Vision is more sensitive to color than text or graphics. As a symbol, color can be understood from two aspects. On the one hand, different colors give people different psychological feelings. For example, cool colors make people feel calm and cool, while warm colors make people feel optimistic and warm. Color is the most intuitive visual element for perceiving the world. Vision is more sensitive to color than text or graphics. As a symbol, color can be understood from two aspects. On the one hand, different colors give people different psychological feelings. For example, cool colors make people feel calm and cool, while warm colors make people feel optimistic and warm. This is the formal symbol of color. On the other hand, color is a symbolic symbol that accumulates social history and culture. For example, yellow symbolized imperial power in ancient China, while red symbolized celebration. Colors are used in emergency medical signage design to prompt, distinguish, categorize, and highlight information.



Figure 4. Color composition - Color passage.

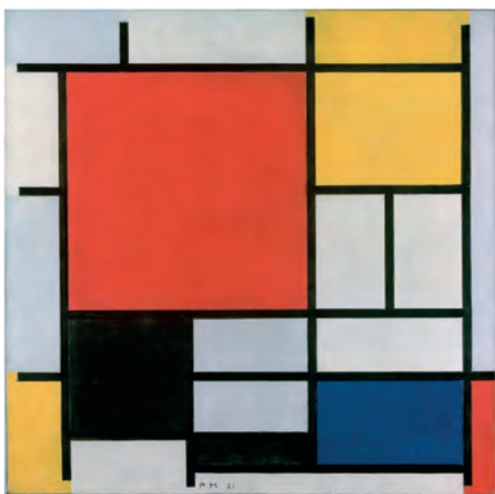


Figure 5. Composition with Red, Yellow and Blue (Piet Mondrian 1930).

### 3.3. Graphic Element

Graphic symbols have features such as configuration function, abstract behavior, and similarity. In the graphic symbol media art design, a kind of consistency with human emotions is needed to ensure the unity of logical relations. The design and presentation of graphic symbols is the concept and the information content that needs to be conveyed. Piet Cornelius Mondrian is the pioneer of the school of geometric abstraction. He takes geometric figures as the basic elements of painting and is also suitable for the tutor's design (Figure 5).

Due to the public nature of emergency medical space, the graphic symbols in signage System design have general characteristics. In other words, it can be recognized by people from different regions and cultural backgrounds. Therefore, it has the character symbol and the language symbol incomparable superiority. The signage system uses a common graphical symbol. Based on patients' common cognition of graphics, public graphic symbols have the characteristics of high clarity, easy to be recognized and understood, which happens to be the most important condition for symbols in information transmission. In short, graphic symbols have a great communication function.



## 4. Signage Design Symbol in Emergency Medical Space

According to the principle of trigonometry in Charles's semiotics theory, symbols have three forms of manifestation: image symbols, indicator symbols, and symbolic symbols (Figure 6). Signage design for emergency medical public space is essentially an information design that uses a series of visual symbols to help patients understand information by transmitting spatial orientation information. The symbol is the external form and material carrier of information. Information needs symbols to be expressed and transmitted. The spatial orientation of emergency medical treatment can be analyzed from three aspects: image symbol, indicator symbol, and symbol.

The three division methods of sign, indicator, and symbol can convey the meaning of levels of information from different breadth and depth. The image symbol uses similarity with the representational object to intuitively convey the representational information, which is in line with the acceptance and understanding of the general public.

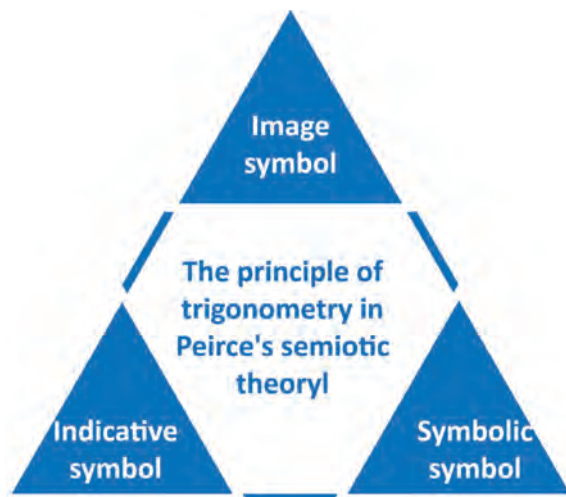


Figure 6. The principle of trigonometry in Peirce's semiotic theory.

The indicator uses the interrelationship between the representational objects to indirectly convey information from another angle, which is sufficient for the consumer Grasp information. Symbolic signs are mainly based on social conventions, expressing the connotation and social attributes of the object at a deeper level. Conveying information has a certain meaning in terms of breadth and depth so that the public can understand and master more representations through information, the cultural connotation, and the symbolic meaning of the object. Therefore, the three kinds of divisions and comprehensive application are universal and unique in the symbolic design of characterizing objects.



## 4.1. Image Symbol

Image symbol refers to the similarity between the shape of the symbol itself and the symbol object it represents. In other words, the image symbols express the symbolic meaning and function of the referent through their similar methods (Figure 7).

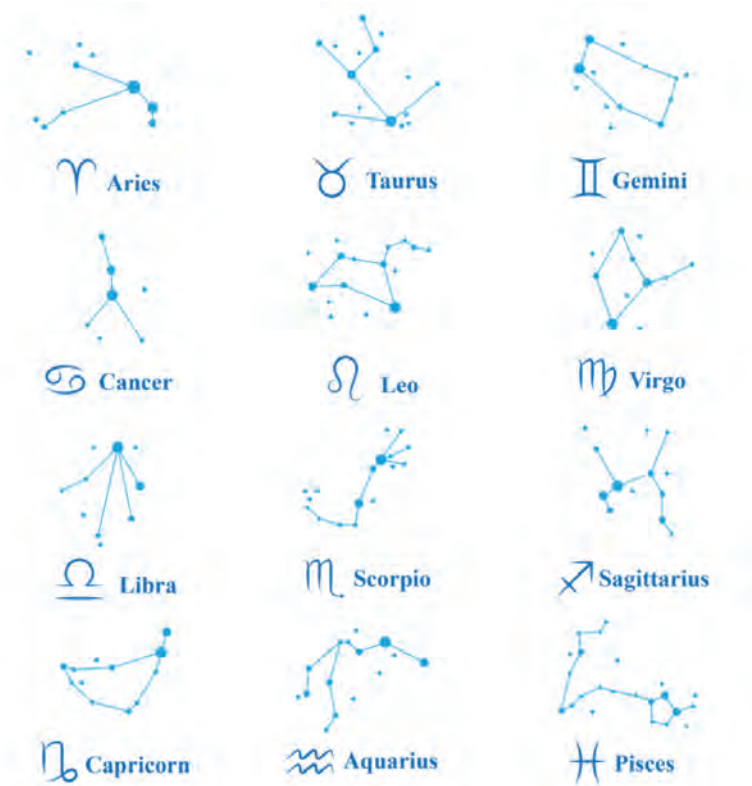


Figure 7. Constellation image symbol.

Image symbol refers to the symbol formed by the similarity and identity of the shape or features of objective things. This kind of symbol has certain similarities and consistency with the represented objects, so it is easy to be recognized and understood by patients in the process of information transmission or expression. It can be very intuitive to the object's physical characteristics, personality, characteristics and convey certain information. The design of emergency medical space visual Signage system usually adopts relatively intuitive image symbols because image symbols have strong intuitive characteristics, which is easy for patients to understand and recognize and can more accurately express the design intention. In the design of visual Signage, the information transmission of graphic symbols is more expressive and has a broader practical significance.

## 4.2. Indicative Symbol

The indicative symbol refers to a certain direct and indirect relationship between the shape of the symbol and the object it expresses, or it has proximity and causality. It is the symbol shape that can indicate or index the existence of a symbol. Because of this characteristic of the indicator, its sign indicates that the object has an associated thing or event.

The indicative symbol gives meaning to a target object by prompting and guiding one or a series of specific visual symbols. The indicated object is an object or event associated with time and space. The indicative symbol of the emergency medical space guidance system is more reflected in the guidance class identification to realize the guidance to patients and the action route of accompanying personnel; thus, the number of configurations is large. With limited information but high recognition, each marker guides the patient along a linear path, for example, signs for emergency exits (Figure 8). In addition, the indicative symbols in the emergency medical space guidance system mostly adopt standardized public graphic symbols to facilitate the understanding and identification of people with different regional cultures.



Figure 8. Emergency exit sign.

### 4.3. Symbolic Symbol

The symbolic symbol doesn't have a similarity and causal relationship between the shape of the symbol and the object that the symbol refers to. Its representation method is only established based on socially agreed mature standards.

A symbolic symbol refers to a sign or mark agreed upon by all members of society to express a certain meaning. It comes from rules or conventions, with simple forms, a great variety, a wide range of uses, as well as a strong artistic charm. Generally speaking, it is mainly used for abstract information content. For patients to grasp and understand the meaning and connotation of symbols, visual signage design usually uses common visual symbols for reference. In particular, symbolic signs are suitable for describing complex things and abstract concepts, such as love. For example, the red heart symbolizes love. The dove symbolizes peace. Guns symbolize war. The most classic use of symbolic symbols in the emergency medical space visual Signage system is Star of Life, an international symbol of emergency medical ambulance service (EMS) (Figure 9).

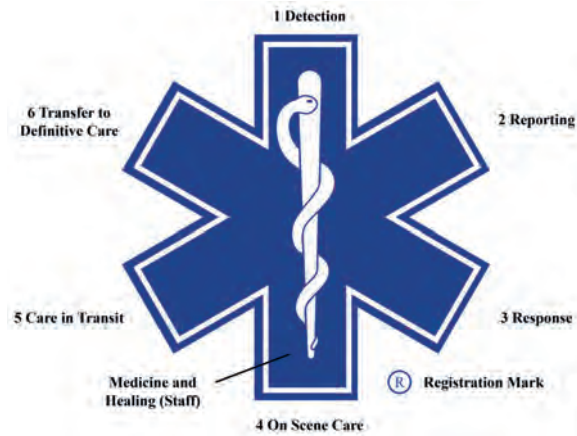


Figure 9. The Star of Life symbol defines EMS with its branches.

## 5. Signage System Design Strategy

The main function of signage system design is to convey certain visual guidance information to patients through special graphics, text, and color. Through observation, it can be found that the semiotic Signage system design can get the visual recognition of patients faster. From the three aspects of differentiation, humanization, and internationalization, a highly personalized and widely accepted visual tutor system has been formed.

### 5.1. Differential Design

The differentiation of the visual signage system symbol of emergency medical space is not only an important sign that distinguishes them from another emergency medical space but also a specific embodiment of the characteristics. There are great differences in the regional environment, historical origin, and folk culture among different folk emergency medical spaces. It is necessary to design a reasonable visual signage system after fully considering the cultural background, ethnic characteristics, folk customs, religious beliefs, and other factors of the Emergency Medical Space, to realize the coordination and unification of symbols and the overall regional environment of the Emergency Medical Space (Figure 10).



Figure 10. Emergency medical space characteristics.

## 5.2. Humanized Design

Humanized design is the inevitable trend of current and future design development. Modern design attaches great importance to the embodiment of humanistic care and humanization. Folk custom emergency medical space faces a diverse group of patients, and different patient groups have different service needs. The signage system needs to provide different information help and information tips for different groups of visitors. For example, the system needs to provide information assistance for patients with different languages and cultural backgrounds. For disabled visitors, the signage design system needs to fully reflect special tips and help and add video, sound, touch, and other different ways of sensory information transmission. Signage is designed to help people from different ethnic groups by taking into account a wider range of social groups.

## 5.3. International Design

International design is the inevitable result of the development of human society and social production. As a visual signage system design, emergency medical space must be unified with international convergence. International standards that are agreed to mature increasingly appear in different fields. In the field of visual symbol design, international visual symbols are gradually recognized and accepted by society.

The main functions of visual symbols in a signage system are information transfer, indication, and function introduction. Therefore, it should not only conform to the general visual signage symbol that has the universal characteristics of intuitive, clear, simple, easy to understand and remember, but also has prominent regional characteristics of the personalized requirements. The visual signage combined with pictures and texts has the advantage of surpassing the country, nationality, region, and culture, providing accurate and convenient information resources for patients. The signage system is measured by whether patients receive information quickly and accurately. Therefore, the emergency medical space signage system selects and uses patient consensus visual symbols as far as possible, which is conducive to the performance of highly identifiable functions.

## 6. Conclusion

With the global sanitarian crisis, people's requirements for emergency medical space will become higher and higher. In addition, the development of intelligence and information technology will also make patients' treatment methods more and more individualized, and patients' treatment life needs more humane care. A signage system is a vehicle for transmitting stereoscopic spatial visual information in emergency medical space used for the treatment of large numbers of patients. The emergency medical space signage design is a symbolic process for guiding information expression and dissemination.

Providing people with a warmer and more comfortable medical care space has become one of the important trends in the current medical space design. Due to the continuous research on the healing effect of the guidance system, modern emergency medical space design will pay more attention to the application of semiotics. As the intermediary connecting doctors, patients, information, and meaning, it is at the core of the whole information communication process. And with the continuous deepening of semiotic theory research, the application of semiotics in the emer-

gency medical space will become more humane and diversified. As the key to effectively conveying guiding information in symbol design, the application of the semiotic principle in the design of emergency medical space signage is worth exploring, which is conducive to the further standardization of visual information in emergency medical space and the in-depth confirmation of the theoretical connotation of emergency medical space visual system design. Signage System Design of Emergency Medical Space based on semiotic theory can help humanity face the global sanitary crisis of the future.

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**Designing Sustainable  
Fashion Technologies  
and Critical Market Strategies**

**PANEL 14**



# From Fashion Single Voice to Regional Globalization: The Counter-Hegemony Road of Fashion's Third World

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## **ABSTRACT**

Facing the globalization pattern of regional fashion, this study focuses on the construction of a regional fashion system. The researchers used case analysis, literature knowledge, map analysis, focus interview, coding analysis, and questionnaire survey methods to establish a progressive regional fashion key factor system. Then, the researchers put forward the construction strategy of the fashion system and believed that the government should layout from four aspects: special funds, integration of industry and education, talent evaluation and discovery mechanism, and special departments of the fashion industry chain; the industry needs to pay more attention to the promotion of industrial resource platform, cultural database, international fashion activities, and product

standards; enterprises need to make efforts in a product; investment, consumer aesthetic cultivation, and cultural property protection; designers should strengthen their cultural cognition and skills, inherit and activate regional culture and improve consumer service experience. On this basis, the researchers finally constructed a regional fashion system model to help the fashion third-world explore and practice the road of anti-hegemony.

**Keywords:** Counter-hegemony, fashion revolution, regional fashion, industry chain, chain end lifting

## 1. Introduction

World fashion is deriving from the phenomenon of cultural convergence to the globalization pattern of regional fashion. Originally, European fashion, led by Paris haute couture, has always held a relatively single global fashion voice. Nowadays, with the globalization of regional fashion, the multi-point and flattened regional characteristic fashion style has become a clear global fashion trend. So, it is an unprecedented opportunity for the fashionable third-world countries, which have long been at the bottom of the global fashion chain, to counter fashion hegemony. But it is also because of the lack of experience in building fashion systems, developing fashion products, tapping into local culture, and creating fashion services that the road to counter-hegemony of regional ethnic fashion faces many obstacles. Currently, fashion sustainability, local cultural heritage, and fashion corporate responsibility are the main areas of research in this field by scholars. However, there seem to be relatively few studies on how regions of fashion disadvantaged countries construct regional fashion systems through scientific and quantitative methods. In this context, the researchers analyze the case of fashion in the US and Japan and then construct a progressive hierarchy of key factors through various quantitative analysis methods. After that, a methodology for the construction of a regional fashion system is proposed in four dimensions: government, industry, enterprises, and designers, which includes specific strategies and design models. In the hope that it can provide a theoretical reference for countries and regions struggling against fashion hegemony.

## 2. Background

### 2.1. The Evolution of Fashion Discourse Patterns in Modern Times

(1) 17th century: The only French fashion statement

Capitalism sprang up in Italy before the 17th century and spread to all European countries with the Renaissance movement. During the reign of Louis XIV, with the support of the government and driven by the palace fashion industry, France gradually constructed the world fashion center in Paris. The regional fashion of Paris is gradually taking absolute control of the world fashion scene.

(2) Mid-18th century: Europe's multi-point fashion discourse

In the mid-18th century, the textile and garment industry rose rapidly with the help of Britain's first industrial revolution. And the textile industry's rising productivity and social consumption levels have also stimulated the renewal of its fashion industry. The British government and the textile industry association have arranged a series of support measures for the garment industry and talents. With the development of British Regional fashion, Europe is gradually showing a trend of multi-point fashion development.

(3) Late 19th century: Pan-centric pattern of European and American fashion

Starting with the layout of the textile industry and educational projects on the eastern seaboard of the United States in the late 19th century, the United States absorbed advanced European fashion industry technology and ideas. This provided an economic and institutional guarantee for the rapid transformation of modern industrialized textile production and the transfer of European as well as American fashion.

#### (4) 20th Century: The world's diverse fashion center

In the early 20th century, Europe became the main battleground for World War II, which prevented most fashion activities from taking place. At the same time, clothing trends are gradually becoming more polycentric and diverse. Clothing developed towards democratization and popularization. This gave the regional fashion industry, led by New York, the opportunity to develop and gradually complete the transformation from following the trend to imitating it to developing on its own. At this point, New York, along with Paris, Milan, and London, share the world's fashion discourse.

#### (5) The 21st century: The beginning of a globalized pattern of regional fashion

Under the process of globalization, regional fashion is developing rapidly, presenting a multi-point, flattened pan-center pattern of world fashion. A small number of fashionable third-world countries have emerged on the world fashion stage in succession. They are actively engaged in cultural heritage innovation, fashion system innovation, and local fashion culture export. With this trend, fashion third world countries have the opportunity to play a more significant role in the global fashion industry chain.

## 2.2. Regional Fashion

The development of regional fashion is influenced by a combination of factors, such as the natural conditions, ideology, human background, and traditional attitudes within the region. It carries many elements of a region's history, culture, customs, and aesthetics. The new understanding and discovery of regional fashion have become a new trend in the current revival of national fashion. With the globalization of economic and cultural development, fashion design has also taken on a more global aesthetic vision. Fashion has gradually transcended national and ethnic boundaries and has evolved into a more open and diverse aesthetic. More and more regional and ethnic fashions

are making their mark. Regional fashion in the world is developing from a variety of perspectives, including regional cultural connotations, local value exports, and regional artistic expressions, and is gradually taking on a multi-point and flat development character.

### 2.3. The Locality of Fashion Culture

The locality of fashion embodies the deeper connection between fashion and local resources, culture, community, and ecological environment. “Locality” as a modern concept is an open understanding system. Cultural locality refers to the process by which culture is articulated in the object itself: culture-in-itself, but can also be understood as the process by which culture is externalized to the object: culture-for-itself. The localization of fashion culture can be understood on two levels, the transmission of regional fashion culture within the local context and the derivation of it in different cultures of global origin. Fashion’s exploration of local awareness not only promotes the development of local culture but also contributes to the integration of modern global fashion concepts with regional culture.

### 2.4. Case Studies

#### (1) The construction of a regional fashion system in the Eastern United States

In the 19th century, the US government laid out textile education programs on the eastern seaboard and established the Manhattan Garment District in New York. These included the famous Parsons School of Design, the Fashion Institute of Technology, the Pratt Institute, and the Lim College. The Council of Fashion Designers of America, the CFDA Fashion Fund, and the Fashion Group International were established in succession. This series of initiatives led to the rapid formation of the eastern regional fashion system, which has transformed from dependence on European fashion to independent innovation, and has gradually established the eastern regional fashion center, with New York as the core, characterized by “popular culture and mass-market.”

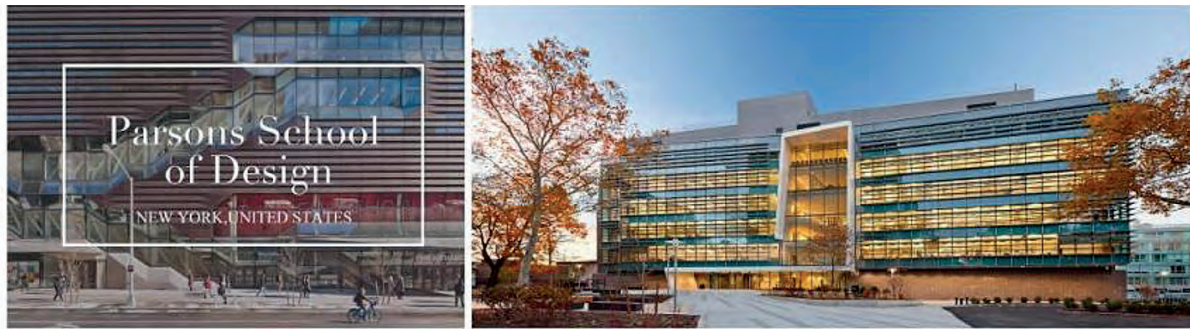


Figure 1. Eastern US fashion specialist colleges.

## (2) The Rise of Regional Fashion Culture in Japan

Japan began to focus on upgrading its textile and clothing fiber industry in the 1950s, which contributed to the high-end development of its clothing industry. In the 1980s, several world-class designers such as Issey Miyake and Yohji Yamamoto started a fashion revolution in Paris. At the end of the 20th century, Japan's fashion industry entered a phase of rapid development following the "culture-based nation" strategy, which placed greater emphasis on the discovery of local culture. The One Village One Product (OVOP) campaign is a locally based local revitalization initiative. The government has optimized the allocation of resources while building platforms and guiding the establishment of research institutions. It has also strengthened the training of talents and the guidance of the market. This significantly contributes to the development of Japan's indigenous culture and enhances its soft power. Japan, as the center of East Asian fashion, has gradually increased its voice in the world fashion system in its cultural development.



Figure 2. Japanese regional fashion design work.





## 4. Qualitative Analysis of the Focus Interviews

Based on the results of the retrospective quantitative analysis of the knowledge map, we can find out from which angles and aspects scholars around the world are doing more in-depth research when studying fashion change and regional fashion. Guided by this result, we invited 11 industry experts to conduct focus interviews on the regional fashion system construction method. The average duration of the experiment was 30 minutes per interviewee. Two regional fashion system researchers (two of the authors of this paper) were present during the interviews as experiment facilitators and note-takers and joined the discussion at the end of each session. After a basic collation of the audio data obtained from the open-ended focus interviews, the researchers conducted an in-depth coding analysis of the data on the Nvivo software platform through a rooted theory research methodology. The researchers eventually obtained four main axis codes, 41 comprehensive open-ended codes, and word frequencies for each code related to the regional fashion system construction method, as shown in Table 1.

**Table 1.** Analysis of focus interview rooting codes

Spindle code		Integrated open coding	
Number name	Word frequency	Number name	Word frequency
B1 Government Layer	79	C11.One town one product	2
		C12.Fashion cluster	9
		C13.Earmarked funds	11
		C14.Talent cultivation mechanism	14
		C15.Bringing in external enterprises	4
		C16.Fashion and culture industrial park	13
		C17.Integration of industry-education	6
		C18.Endangered culture support	9
		C19.Improve relevant laws and regulations	1
		C110.Industry chain task force	6
		C111.Museums	4

B2 industry layer	85	C21.Assessment of model enterprises 11 C22.Industry resource platform 21 C23.Product standards 8 C24.Financing crowd funding platform 12 C25.Fashion theory research 2 C26.International fashion events 15 C27.Cyclical industry analysis reports 3 C28.Featured culture database F C29.Specialised associations 2 C210.Professional recruitment mechanism 5
B3 Enterprise layer	86	C31.Consumer aesthetic value training 7 C32.Fashion concept training 4 C33.Core cultural IP 11 C34.Local KOL promotion 9 C35.Increased R&D investment 24 C36.Local KOC promotion 2 C37.Local cultural responsibility 7 C38.Big data fashion forecasting 4 C39.Innovative heritage of special skills 9 C310.Property rights protection 6 C311.Regional fashion special marketing 3
B4 Designer Layer	39	C41.Understanding lifestyles 2 C42.Traditional folklore discovery 2 C43.Cultural heritage and revitalisation 11 C44.Core design theory 3 C45.Cross-disciplinary knowledge skills 2 C46.Use of local cultural symbols 1 C47.Fashion culture awareness& skills 4 C48.International fashion perspectives 9 C49.Consumer service experience design 5

## 5. Construction of a System of Key Influencing Factors

A Likert scale questionnaire was generated from the focus group qualitative analysis and distributed in Wuxi, China. The questionnaire included 120 participants in six categories: government officials, industry association experts, corporate managers, fashion designers, university researchers, and fashion consumers who are directly or indirectly related to the fashion industry. In the end, 117 questionnaires were successfully returned, excluding 11 invalid questionnaires, resulting in a total of 106 valid questionnaires. After that, the researchers used hierarchical analysis to determine the influence weights of each criterion level element on the target level according to the progressive hierarchy of the element system, and then finally synthesized the weights, as shown in Table 2. As a result, the researchers constructed a system of key influencing factors for the regional fashion system, in which the core elements are C13, C22, C14, C310, C35, C43, C17, C49, C31, C26, C28, C23, C47, C110; the sub-core elements are C21, C16, C18, C38, C33, C24, C311, C42, C39, C12, C37, C19, C29, C34; peripheral elements are C45, C48, C32, C36, C210, C25, C27, C44, C41, C46, C111, C15, C11. The researchers have captured the core elements of the key influencing factor system for ranking and visual analysis, as shown in Figure 4.

**Table 2.** Analysis of the weighting of key element indicators for the regional fashion system

Indicator layer	Guideline level				Indicator weights value	Indicator weights rank
	B1	B2	B3	B4		
C11	8				3	41
C12	351				128	24
C13	4177				1523	1
C14	2024				738	3
C15	11				4	40

C16	661				241	16
C17	1108				404	7
C18	554				202	17
C19	313				114	26
C110	760				277	14
C111	33				12	39
C21		1039			248	15
C22		3244			774	2
C23		1329			317	12
C24		729			174	20
C25		189			45	34
C26		1358			324	10
C27		180			43	35
C28		1333			318	11
C29		407			97	27
C210		193			46	33
C31			1408		347	9
C32			316		78	31
C33			767		189	19
C34			369		91	28
C35			2158		532	5
C36			215		53	32
C37			475		117	25
C38			787		194	18
C39			572		141	23
C310			2333		575	4
C311			600		148	21
C41				233	35	37
C42				971	146	22
C43				2821	424	6
C44				266	40	36
C45				539	81	29
C46				93	14	38
C47				2089	314	13
C48				526	79	30
C49				2462	370	8
Layer indicator weights	3646	2386	2465	1503		

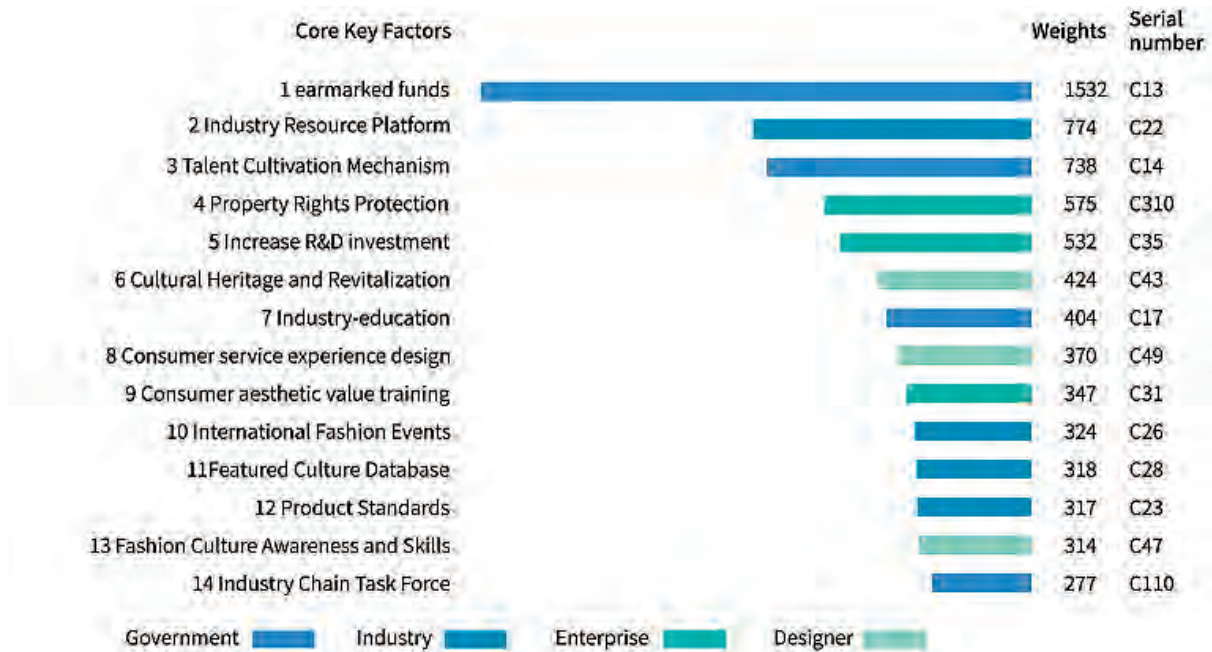


Figure 4. The core key elements of the regional fashion system ranking chart.

## 6. Fashion System Construction Strategy

Fashion is a cutting-edge part of the design, different from popularity, which is a conceptual category of mass communication and mapping of the spirit of the times. A fashion system is a comprehensive category that integrates design, operation, system, culture, and industry and is formed in the relationship between production and consumption in a specific socio-cultural context. Therefore, fashion is more dependent on human activities and behavior than popularity. The relationship between the implementation of scientific methods and strategies and the final results of fashion system construction and optimization is strongly positively correlated. Researchers have taken the core elements of the system of key influencing factors as the main source of strategies for the construction of regional fashion systems.

## 6.1. Government Layer

- (1) Set up special funds for fashion through special funds to support the construction of infrastructure of the regional fashion industry in a targeted manner, and encourage the development of regional fashion culture.
- (2) The layout of textile and garment education industry-education integration projects. Colleges and universities play a leading role. Carry out cooperation between textile and garment colleges and enterprises in talent training programs, support enterprises to attract talents flexibly, and optimize talent service guarantee.
- (3) Improve the evaluation and discovery mechanism of regional fashion talents. Classify and improve talent evaluation standards and methods, and implement differentiated evaluation as a way to speed up the evaluation reform of talents in the fashion field.
- (4) Establish a Task force for the regional fashion industry chain. Dispatch management talents with professional backgrounds in the government to integrate the resources of the regional industry chain. And promote the high-quality development of the regional industry.

## 6.2. Industry Layer

- (1) Build a regional fashion industry resource platform. Strive to make the fashion resources of the whole industry can be efficiently gathered, shared, integrated, and utilized. Break down the information barriers with maximum open sharing of resources.
- (2) Establish a regional characteristic cultural database. Use digital technology to preserve cultural information resources as well as open ports for resource access. Also, further, popularize the inheritance of regional fashion culture.
- (3) Create periodic international fashion events. Bring together fashion resources from home and abroad, as well as publicize and promote regional fashion to further enhance the international influence of the fashion industry.

- (4) Sound regional fashion product standards. Develop standards for regional fashion products, and unify the specifications and quality of fashion products.

### 6.3. Enterprise Layer

- (1) Increase investment in R&D of regional fashion products. Comprehensively improve the quality, aesthetic value, and cultural connotation of products, create regional fashion leading products and establish a corporate culture.
- (2) Focus on cultivating consumers' regional fashion aesthetic value. Use multiple channels to cultivate consumers' regional fashion aesthetics and guide them to enhance their recognition of local fashion culture.
- (3) Enhance the protection of property rights of regional fashion culture. Simplify and standardize the process of regional fashion culture intellectual property rights to encourage regional fashion original product design.

### 6.4. Designer Layer

- (1) Strengthen their regional fashion culture awareness and skills. Actively accept to learn the regional cultural connotation and skills. Enhance the designers' own ability regional fashion product design.
- (2) Pay attention to the inheritance and activation of regional characteristics of the culture. Broaden the vision of design culture and revitalize the traditional culture of the region through modern innovative design methods.
- (3) Improve the design of regional fashion consumption service experience. In addition to the product itself, focus on improving the product service and consumption process experience to make the regional fashion lifestyle deeply rooted in people's hearts.

Based on the above results, the researcher proposed a double-intersection-four-dimension-organizational force-oriented model for the construction of a regional fashion system, as shown in Figure 5.



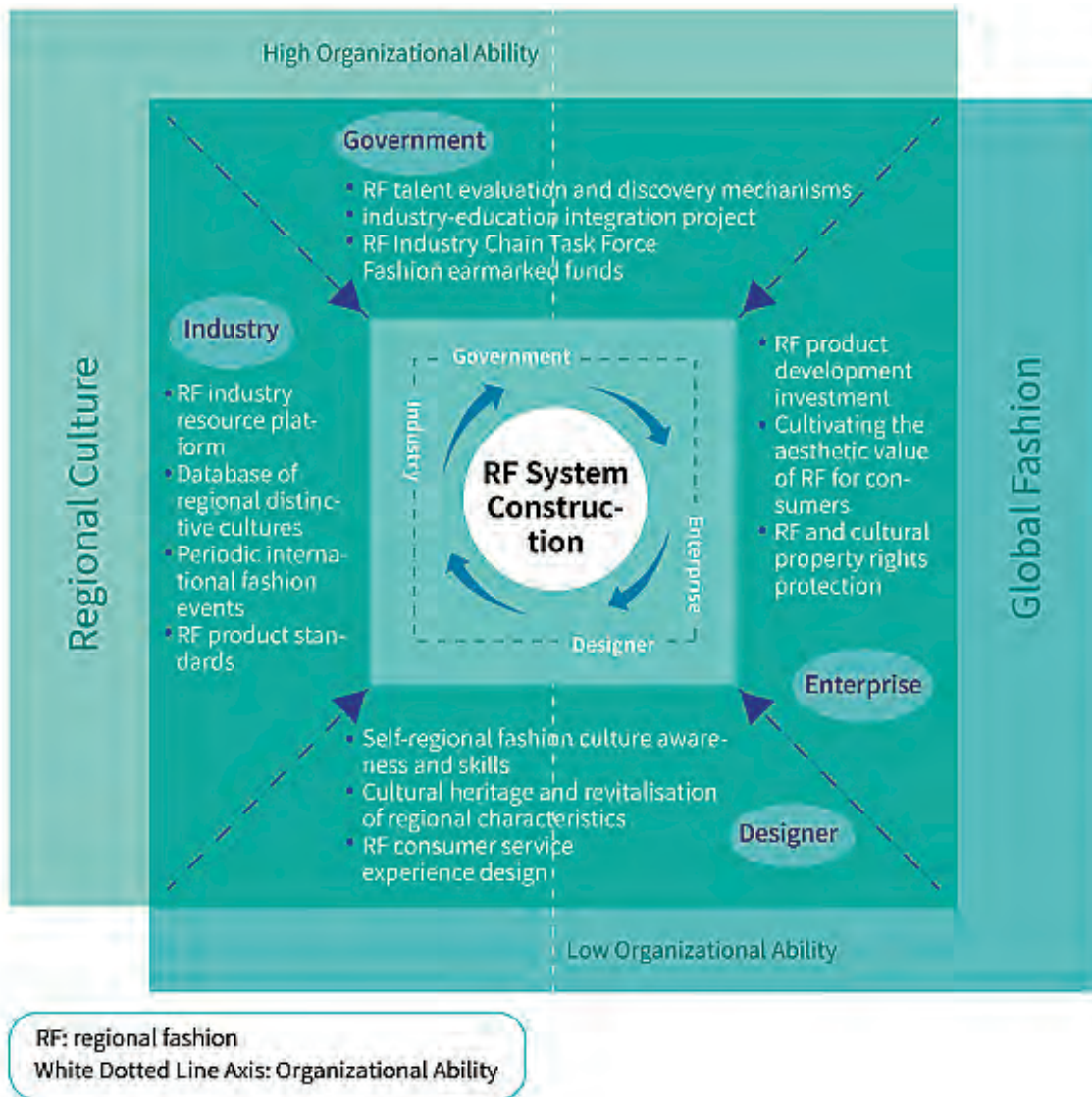


Figure 5. Regional fashion system construction model.

## 7. Conclusion

Against the background of the globalization of regional fashion, the pattern of world fashion discourse tends to be flattened. Third-world countries and regions are facing a major opportunity to fight for more space for development in the global fashion industry chain. In this process, there is more room for the development of human-made organizational activities and behaviors, which can play a greater role. Through quantitative analysis, this paper proposes methodological strategies for creating a regional fashion system in each of the four dimensions, leading to the construction of a regional fashion system model. The researchers intend to help regions that have been at the end of the value chain of the global fashion industry for a long time to gain more dimensions of fashion participation and contribute to the sound development of the world's regional fashion landscape.

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# Empset:

## Imagine Sustainable Infinite Fashion with Module Fabric Game

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### The Connection to Track 1

Empset is a conceptual modular clothing brand created in response to the sustainability challenges facing the fashion industry.

Our modular clothing dramatically reduces the overall quantity of textile you need to buy each year while still allowing you to continuously update your look. One of our core principles is to reduce the resources the planet needs to provide while still allowing fresh fashion trends to develop. This is an attempt to engage art in social issues from the perspective of design thinking, to guide consumer awareness and participate in alleviating the global crisis.

### Modalities

7 minute video/presentation to show our concept.

### Keywords

Sustainable, Fun Modularity, Fashion Industry, Infinite

## Abstract

### Our Brand's Slogan

Our brand's slogan is: "We sell nothing." We sell nature's offering to humanity instilling no greed. This is what inspired our logo of the mathematical expression of an empty set, leading to our name EmpSet.

### The Product

At Empset, garments are not sold as tops, bottoms and accessories. Instead, they are sold in pieces of fabric, and we call each piece a module. Using a combination of creativity and mathematical rigour we designed geometric modules of varying shapes, just like varying shapes of Lego bricks, that allows you to create endless looks and combinations. Not only can you create clothes with the pieces, the process is also reversible, in that they can always be reversed to make new clothes out of them.

### The Company DNA

At EmpSet, we believe in the power of play. We strive to inspire everyone to think creatively and freely. We want our customers to be able to express their true selves: there is no right or wrong way to wear our products. We position ourselves as an all-inclusive brand, in that our modular garments are not specified in terms of gender, race, sizes and abilities. You can create infinite looks with our modules: tops, skirts, capes, scarfs, you name it. With our modules we hope to inspire creative energies out of all of our customers.

### Digital Platform

Empset will start off as a digital platform as we believe this is the easiest way to reach a global audience. Our digital platform, namely our mobile phone app, is where you can purchase the

modules and see our weekly styling tips. The app also allows you to visualize some of yours, or other users' looks in real time and in 3D. And the best part is that this is an open-source space for our customers to not only showcase their ideas in one place, but also work with others to come up with new designs. By regularly featuring our customers' designs, we aspire to build a community of sharing and creativity.

## Communication and Marketing Strategy

We also intend to mainly use digital marketing in the early stages of our brand to spread awareness. This includes the use of hashtag #EmpSet to build a virtual community around our group of creative customers. We also intend to use influence marketing, where we partner up with influencers of different sizes, shapes, abilities, races and genders. As an all-inclusive brand, we will not only collaborate with big, successful fashion houses, but also smaller independent artists and designers as well as non-governmental organizations (NGOs).

## Building Communities and Collaboration Opportunities

To help our customers to get their creative juice flowing, we publish our in-house stylist's curation of their take on the modules every week, with detailed instructions on how to put them together, and how to style them on our digital platform. Here at EmpSet, we are passionate about our community of designers, from our core star in-house team releasing a weekly module and new look, to the thousands of customers that have been experimenting with their own designs and sharing them on our platform as well as on social media through the hashtag #EmpSet. We intend to launch limited editions where we collaborate with established designers, celebrities and artists as part of our weekly publish. This way, our customers will be able to wear new designer styles every week without the need of new fabrics.

## Sustainability Initiative and Buyback System

Our modular clothing dramatically reduces the overall quantity of textile you need to buy each year while still allowing you to continuously update your look. One of our core principles is to reduce the resources the planet needs to provide while still allowing fresh fashion trends to develop. One of the most important breakthroughs we developed was our buyback system; something we believe is the ultimate policy for bringing the circular economy into fashion. When you buy one of our modules you must pay for a deposit of approximately 25% of the purchase price. After 3 years following purchase, you can return the item to us to get this deposit back at any time. Of course you can get store credit instead of cash at a fantastic rate. Even if your modules are damaged we encourage you to take them in so we can recycle them. This ensures a huge proportion of our clothing comes back to us. Instead of getting a ragtag random mix of clothes like your local recycling center does, we get back thousands of copies of the same module, so we are able to extract huge value by carefully repairing, up-cycling, or re-cycling for future seasons.

## Offline Store

Empset will start off operating in cyberspace. However, the worth of a physical space is huge, as this allows us to communicate our values and our looks the way they should be seen. As the company expands, we intend to have an offline store, where customers can experiment in-store, creating new looks with the help of our super stylish fashion assistants. We aim to create a store that will become an open makerspace for the fashion designer in each of our customers.



# Changes and Trends in Clothing design in the Chinese Market After the Outbreak of COVID-19

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## **ABSTRACT**

After the outbreak of COVID-19, the fashion industry has been hit by huge challenges from offline store closures, product inventory increases, rising operating costs, and changing consumer attitudes. If fashion brands want to continue to develop in this adversity, they need to find the right direction of change. It is an important topic to explore the development path of the garment industry after COVID-19. First of all, this paper analyzes the specific changes of the environment and consumers from multiple perspectives, clarifies the changes of the macro environment and industry environment, consumer psychology and consumer behavior, and the impact of these changes on the clothing industry. Secondly, through word frequency analysis of some clothing design information before and after COVID-19, the changes of clothing design in this stage and before are roughly sorted out. It is found that information after COVID-19 is more focused on health, protection, and other related topics, and product design has shifted to home, health, and sports. After that, more compre-

hensive fashion information materials after COVID-19 were collected again, and NVivo12.0 was used for data processing and analysis, forming a context system of 49 concepts, thirteen sub-categories, and four main categories. It summarizes the different development trends of fashion enterprises in terms of design methods, design concepts, product structure, and design details in the future, hoping to provide certain theoretical support for the upgrading, transformation, and innovative development of the fashion industry in the post-pandemic era.

**Keywords:** Fashion, design, COVID-19, products, change

## 1. Introduction

Under the influence of multiple factors such as the development of science and technology, the slowdown of economic growth and the revival of traditional culture, the garment industry is undergoing rapid changes. According to the data of China's National Bureau of Statistics, the growth rate of apparel retail sales in Mainland China has been declining in recent years. In this context, the clothing retail industry was subjected to the test of COVID-19 in 2020, and the fashion industry suffered a huge impact. The pressure from offline store closure, product inventory increase, operating cost rise, consumer concept change, and other aspects has made the fashion industry face great challenges. If fashion brands want to continue to develop in this adversity, they need to find the right direction of change.

Therefore, this paper hopes to further explore the changes in fashion design by analyzing the changes in the fashion industry after COVID-19 and the information text of fashion design. And put forward the principle thinking and trend prediction to the future development trend of clothing design.

## 2. Environmental Changes Following The COVID-19 Outbreak

The main factors affecting the development of clothing brands and product design are environmental change and consumer change.

## 2.1. Environment Change

### 2.1.1. Macro environmental changes

On 30 January 2020, the World Health Organization (WHO) classified the COVID-19 outbreak as a “Public Health Emergency of International Concern” (PHEIC) and issued interim control recommendations. This is the sixth PHEIC since the promulgations of the International Health Regulations of the WHO in 2005.

Overall, the impact of COVID-19 on the economy is across the board. To better prevent and control the spread of the pandemic, the government-imposed quarantine and other measures to avoid large-scale population movement and aggregation, resulting in a significant decrease in people’s consumption out of the city, causing transportation, tourism, catering, retail, entertainment, and other consumption and related service industries to bear the brunt.

### 2.1.2. Industry environment changes

Affected by product characteristics and business models, the garment industry is one of the most affected industries in this pandemic. The clothing retail industry has the problem of high inventory and low turnover and highly relies on offline channels for operation. The peak stage of the outbreak is during the Chinese Spring Festival, which is the traditional peak sales season and should be the time when clothing sales surge. Due to the “fear of contact” caused by COVID-19, the customer flow of offline stores has dropped sharply. In addition, due to the unpredictability of the duration of the pandemic, consumers have the psychology to reduce unnecessary entertainment consumption expenditures and shift their purchasing focus to daily necessities and protective equipment.

## 2.2. Consumer Changes

The outbreak of COVID-19 has undoubtedly impacted the daily life of most people, and consumers have undergone certain changes in psychology and behavior habits, which affect consumers’ preferences and purchasing behavior of clothing.

### **2.2.1. Consumers have changed in psychology and pay more attention to physical and mental health**

The arrival of COVID-19 has brought people face-to-face with the topics of life and death, easy to cause people to have a sense of insecurity, anxiety, fear, and other psychological problems. In daily lifestyle, travel freedom, especially face-to-face communication, and other aspects will become uncomfortable, afraid, and helpless. The COVID-19 outbreak has upended and restructured entire societies, breaking people's stereotypes and making them more concerned about their physical and mental health.

### **2.2.2. Reduced consumer demand**

The outbreak of COVID-19 in early 2020 has had a considerable impact on logistics, consumption, the stock market, and people's living conditions. During the pandemic period, most consumers were affected by the closed social environment and the decrease of personal economic income, so they were less willing to consume and paid more attention to the cost performance of products, and their consumer demand was suppressed in the short term.

### **2.2.3. As the time of staying at home increases, the demand for daily necessities increases**

The pandemic has had an impact on people's consumption culture, psychology, and habits, and quarantine has had a huge impact on environment-sensitive and crowd-gathering industries. The prevention and control of home quarantine promote and strengthen the development of the "staying at home" economy. As consumers spend more time at home, they move their work, entertainment, and fitness activities to their homes. This step prompted the clothing demand to change to home clothing and derived home fitness clothing, homework clothes, and other new categories.

### **2.2.4. Consumption channels change, and online consumption increases**

From the perspective of consumption channels, due to travel, communication, isolation, and other restrictions caused by the pandemic, consumption has gradually shifted to online. Widespread

quarantine measures have made people's homes the least risky places. This change has made people more reliant on home services operated online, so community retail, online retail, and delivery services are rapidly spreading to all ages.

### 3. Changes In Clothing Design Following the COVID-19 Outbreak

This paper uses NVivo12.0 software to sort out the design trends published by fashion media and trend websites and analyzes the changes and development of fashion design in the context of COVID-19 by comparing the different contents of fashion design consultation before and after COVID-19.

#### 3.1. Data Collection

Then, we collected articles related to fashion design from the above three websites and three media. Part I: Text information before the outbreak of COVID-19, collected between January 1, 2019, and December 30, 2019. The second part of text information collection after the outbreak of COVID-19 is set from January 24, 2020, to December 30, 2020. In this paper, the title, content, release time, and other information of 4 articles per month were collected, and data cleaning was carried out on the collected text data, including deleting non-original articles and articles irrelevant to clothing design. Finally, 48 effective contents were obtained for each part.

#### 3.2. Data Analysis

The important information in the sorted concept is further explored by the method of keyword frequency statistics. The tag cloud can magnify and display the keywords with high frequency in the text: the higher the frequency of keywords, the larger the font size. Analyzing the word frequency of the text, it is found that the first part (Figure 1) mainly focuses on design, consumer, color, detail, season, and other contents. In part 2 (Figure 2), these texts focus on design, fashion, consumers, products, COVID-19, home, etc.



**Table 1.** Part I: Word frequency analysis of text messages before the outbreak of COVID-19

number	word	Weighted Percentage (%)	number	word	Weighted Percentage (%)	number	word	Weighted Percentage (%)	number	word	Weighted Percentage (%)
1	design	0.81	11	future	0.42	21	colors	0.32	31	reality	0.26
2	color	0.78	12	health	0.42	22	products	0.32	32	rise	0.26
3	consumers	0.71	13	autumn	0.39	23	virtual	0.32	33	science	0.26
4	digital	0.61	14	green	0.39	24	human	0.29	34	see	0.26
5	world	0.58	15	important	0.39	25	change	0.26	35	create	0.23
6	social	0.52	16	key	0.39	26	emotional	0.26	36	details	0.23
7	summer	0.52	17	look	0.39	27	food	0.26	37	different	0.23
8	winter	0.52	18	retailers	0.39	28	life	0.26	38	environmental	0.23
9	market	0.45	19	time	0.36	29	media	0.26	39	fashion	0.23
10	people	0.45	20	trend	0.36	30	physical	0.26	40	feel	0.23

**Table 2.** Part II: Word frequency analysis of text messages after the outbreak of COVID-19

number	word	Weighted Percentage (%)	number	word	Weighted Percentage (%)	number	word	Weighted Percentage (%)	number	word	Weighted Percentage (%)
1	design	2.73	11	masks	0.44	21	focus	0.3	31	self	0.23
2	fashion	1.86	12	create	0.38	22	environmental	0.29	32	use	0.23
3	consumers	1.76	13	people	0.38	23	trend	0.29	33	comfortable	0.23
4	products	1.52	14	fitness	0.37	24	out	0.28	34	antibacterial	0.22
5	covid-19	1.52	15	health	0.36	25	protection	0.27	35	core	0.22
6	home	1.43	16	market	0.34	26	pandemic	0.26	36	long	0.22
7	brand	0.53	17	key	0.33	27	style	0.26	37	performance	0.22
8	clothing	0.53	18	comfort	0.32	28	time	0.26	38	technology	0.22
9	wear	0.49	19	fabric	0.31	29	product	0.25	39	application	0.21
10	fabrics	0.49	20	sports	0.31	30	work	0.25	40	friendly	0.21

Compared with the vocabulary data before the outbreak of COVID-19, after the outbreak of COVID-19, people no longer pay too much attention to colors, styles, and details, which used to be very frequent but shift to the most fundamental needs of life, which are reflected in product design.

## 4. Trends in Fashion Design in the Post-Pandemic Era

As can be seen from the above analysis, garment enterprises have undergone great changes in product design after COVID-19. To further explore the principles and trends of fashion design in the post-pandemic era, this chapter further analyzes the concepts after treatment.

### 4.1. Data Collection

We collected the three mainstream trend websites selected above, WGSN, POP, and Tiexun, and three media accounts, Harper's Bazaar, Vogue China, and Hualizhi. Search for articles related to fashion design and pandemics. The collection of text data starts from August 1, 2021, and the collection period is from January 24, 2020, to July 30, 2021. In this paper, the title, content, publication time, and other information of these articles were collected, and data cleaning was carried out on the collected text data, including deleting non-original articles and articles irrelevant to clothing design. Finally, 189 effective contents were obtained.

### 4.2. Data Coding

This paper uses NVivo 12.0 software to encode and analyze nodes and finally conceptualizes and codes similar viewpoints or key sentences. This coding process is also called the creation of free nodes. In this paper, 49 concepts, thirteen sub-categories, and four main categories are logically related to nodes.



The first step is open coding. In this paper, we analyze 189 texts. Firstly, a text that can express valuable core concepts is regarded as a valid data unit. For example: “In the category of comfortable home wear, upgrade and improve key items, and position them as a new dress solution not limited to the home.” It is an effective data unit, which expresses the core concept of “functional diversification of home clothing.” According to this idea, 76 effective data units are obtained by word-for-word analysis of all texts.

The second step is to discover and establish generic relationships between valid data units and form a new whole to represent the organic relationships between various parts of the data. A total of 49 “concepts” were expressed in 189 texts, among which the most frequent ones were “consumer demand changes” (33 times), “demand for home clothes increases” (69 times), and “designers work online” (23 times), and 13 sub-categories were summarized.

The third step is core coding. Combined with the research objectives, the sub-categories are further summarized and promoted, thus forming four main categories: design method, product structure, and design concept and design details. Through the core coding storyline: COVID-19 outbreak largely changed clothing enterprise management environment and consumer demand, makes the clothing enterprise passive or active changed the way its design, at the same time, according to the market demand adjustment of product structure and design concept, concrete embodiment in fabric, color, style of clothing products.

**Table 3.** Post-pandemic fashion design trends based on NVivo analysis

Main category	Subcategory	concept	frequency
Design method	Online office	Digital management, online office software, online meetings, online docking factories	6
	Online research	Online research, online trends, new media trends, online consumer observation	4

Main category	Subcategory	concept	frequency
design concept	Multifunction	Multi-occasion, multi-purpose clothing	11
		Environmental benefits of walking and cycling	17
	Sustainable	Environmental benefits of walking and cycling	52
		Natural animal and plant degradable materials	17
	healthy	Outbreak protection	79
		Fitness regimen	32
product structure	The proportion of home wear is rising	Home socializing, home office, home fitness	65
	Increase in the proportion of masks	Wearing masks when going out has become a long-term demand	74
		Quick upgrade of mask items	36
	Increase in the proportion of sportswear	Commuting avoids the subway and bus travel modes and chooses cycling and walking instead	26
		People pay more attention to sports	49
	The proportion of family suits has risen	The pandemic has brought people back to their families	56
The proportion of dresses has fallen	The use of dresses in meetings, parties and other occasions is reduced or cancelled	38	
design details	Fabric	Comfortable (natural materials, breathable and cool fabrics for masks, soft home fabrics)	28
		Function (anti-virus, anti-bacterial; self-cleaning; anti-pollution; air filtration)	9
		Sustainable (environmental printing and dyeing, recyclable, degradable)	15
	color	Bright color (fluorescent color, reflective strip)	8
		Neutral color (earth color, low saturation)	16
	shape	Outing home wear (coat effect, self-cultivation effect, design sense)	32
		Easy to wear (suit, all-match)	16
		Protective jacket (large collar, mouth and nose cover)	22
		Upper body dress (upper body for appearance, neckline design)	19

According to the frequency of concept emergence after data sorting, the adjustment of product structure is the most significant in the process of product design of garment enterprises, with a total of 344 related concepts. Among the changes in clothing products, masks to be worn outside (74 times) and home clothes to be worn at home (65 times) showed a high frequency. Other concept frequencies can be seen in the table.

## 4.3. Trend Analysis

### 4.3.1. Digital design method

Travel restrictions caused people to stay home after the outbreak. Especially in the early days of the outbreak, people stayed home and did all the work they used to do. After the situation improved, although social order was gradually restored, the principle of reducing travel was still adhered to. This is why digital design methods became the main tool of clothing design to complete the work.

### 4.3.2. Focus on the design concept of health

COVID-19 has brought death to the front of the public and made the public realize the importance of life and health: this has affected consumers' purchase decisions to a certain extent, and sensitive designers have quickly adjusted the design theme of their products according to this change. It is common to increase the proportion of sportswear in the product structure and add some health elements into the clothing, such as protective masks and antibacterial materials.

### 4.3.3. Greatly adjusted product structure

The outbreak of the pandemic has changed consumers' demand for clothing to a large extent, especially for household clothing, protective masks, and other products with explosive demand growth. In addition, due to the importance of health and the return of the family, the proportion of the demand for sportswear and family suits has also increased to a certain extent. Designers need to

adjust the structure proportion of clothing products according to the different needs of consumers in different stages.

#### 4.3.4. Design details in line with The Times

The change of concept brings about the change of design theme, which is finally implemented in the selection of elements and the design of details. This is usually reflected in the fabric, color, style. In terms of fabrics, designers tend to be more comfortable, functional, and sustainable. In terms of colors, on the one hand, reflective and fluorescent materials are used to reflect more sports materials; on the other hand, low-saturation colors are used to provide more soft visual feelings. On design, combine the demand of scene that occupies the home more, rolled out the home that has function and design feeling is served, to satisfy consumer a variety of state in the home. Environmental changes and consumer changes have brought great challenges to clothing enterprises. To keep up with the pace of the market, garment enterprises need to make positive changes, including the first change in office mode affected by the pandemic, followed by the design concept and product structure adjusted according to market demand, and finally, these changes are implemented in the design of product details.

## 5. Conclusion

The COVID-19 outbreak has hit many aspects of the clothing industry. Firstly, this study analyzes environmental change and consumer change. After that, the paper explores the changes in fashion design. By analyzing the word frequency of some fashion design information on six different platforms before and after the outbreak of COVID-19, the paper summarizes the changes in fashion design in this stage compared with the previous stage and finds that the word frequency after COVID-19 is more focused than before, and the proportion of keywords is relatively high, and focused on health, protection, and other related topics and home wear, masks, sportswear, and other

items. After that, more comprehensive fashion information materials after COVID-19 were collected again, and NVivo12.0 was used for data processing and analysis, forming a context system of 49 concepts, 13 sub-categories, and four main categories. According to the analysis results, the development trend of garment enterprises in the future is summarized: digital design, health-focused design concept, greatly adjusted product structure, and design details in line with the times.

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# 4D Printing Fashion Design Research: 3D Printing Self-Forming Structure and 4D Textile

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## **ABSTRACT**

Additive manufacturing (AM) represents a new generation of industrial production in this information age. It enables directly three-dimensional (3D) fabrication of physical objects with both personally customized and geometrically complex digital data, which is also colloquially known as 3D printing. This type of fashion and textiles started with smaller and more technically achievable parts such as accessories or some avant-garde textile experiments. In terms of wearable 3D printing fashion, although it is challenging to develop suitable soft materials for sensitive skin to long-term wearing, there have been already further breakthroughs in hybrid constructions between soft and hard materials, such as textiles and polymers, producing greater flexibility and movement. Based on the previous studies, there were five directions developed in the field of 3D printed fashion: 3D printed shape, 3D printing structural textiles, 3D natural fiber printing, 3D printing on fabric, 3D printing self-forming structure (4D textiles). This paper provides a framework for future 4D printing fashion production and 4D printing fashion design methods embedded with practical usage and aesthetic pursuit. A series of self-forming related cases were investigated. Meanwhile, the concepts

of self-forming structure, active textiles, and 4D textiles are given and classified. Moreover, several phases of printing experiments have been carried out. Ultimately, the study contributes to potential 4D textile applications in fashion.

**Keywords:** 3D printing fashion, 3D printing self-forming structure, 4D textile, self-shaping textile, 4D printing fashion design research

## 1. Introduction

Additive manufacturing (AM) represents a new generation of industrial production in this information age. It enables directly three-dimensional (3D) fabrication of physical objects with both personally customized and geometrically complex digital data, which is also colloquially known as 3D printing. It was first performed by engineering Charles Hull, who printed three-dimensional (3D) models from digital documents in 1984. For decades, due to the great potential production of 3D printing, various types of 3D printing technology (SLS, SLA, FDM, DMLS, IP, etc.) and materials (nylon, TPU, PLA) have emerged and gradually matured (Mitchell et al 2018). Now, it is spreading to almost all industrial sectors including military, construction, aerospace, medical, architecture, fashion, and textile.

### 1.1. 3D Printing in Fashion and Textile Industry

When 3D printing appeared, it quickly developed an enormously innovative drive for manufacturing with low cost, mass customization, and complex performance, which also influenced the fashion and textile area. The first attempt of 3D printing fashion emerged in 2010. Based on the previous studies and cases over the past decades, there were four applied directions developed in the field of 3D printing fashion and textile: 3D printed shape, 3D printing structural textiles, 3D natural fiber printing, 3D printing on fabric.



In the case of 3D printed shapes, Iris van Herpen continuously dedicated herself to sculptural appearance between artistic couture and invented a technology that approached “digital sculptures” (Ma 2017). However, rigid printing materials impose a suitable limit on daily wearability. Researchers and designers explored both structures (Locker 2015, Spahiu et al 2020; Papadopoulou et al 2017) (figure 1 and figure 2) and material solutions (Tamar et al 2015), satisfying the basic wearing needs. Furthermore, there has been great progress in succession in hybrid constructions between soft textiles and hard polymers, producing greater flexibility and movement. Collectively, four types of studies outline a critical role for compatibility among material, structure, and body.



Figure 1. Auxetic structure applied in fashion by María Alejandra Mora-Sanchez, 2017.

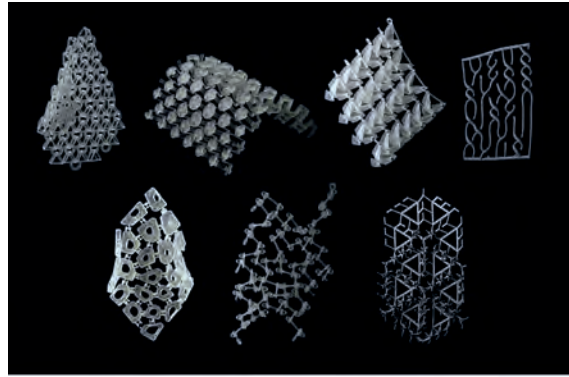


Figure 2. Several 3D-printed textiles from 'second skin' project 1 set by Coelho and Rosenkrantz, 2016.

## 1.2. From 3D to 4D Printing

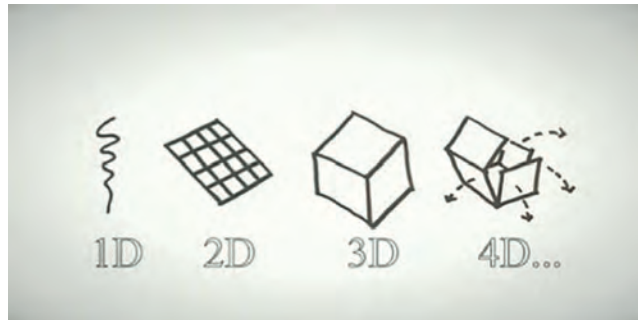


Figure 3. The illustration of 4D printing concept 2.

In 2013, the concept of 4D printing was initiated by Tibbitts' group from MIT, which means "3D printing + time" (figure 3). It relies on 3D printing along with functional shape-memory materials and stimuli, allowing objects to self-transformed from strandline to a two-dimensional plane, and diverse two-dimensional planes turned into a three-dimensional shape. It added the properties of self-shaping, self-assembly, self-repairing, and self-adaptability (Momeni et al 20173).

Designing structures of two-dimensional planes is a critical first step. Due to the great shape transformative advantages, both origami and geometry are the sources of inspiration for 4D printing shapes. This is evident in the cases of collection experiments of hydro origami structures conducted by Christophe Guberan<sup>4</sup> (2012), seen in figure 4.

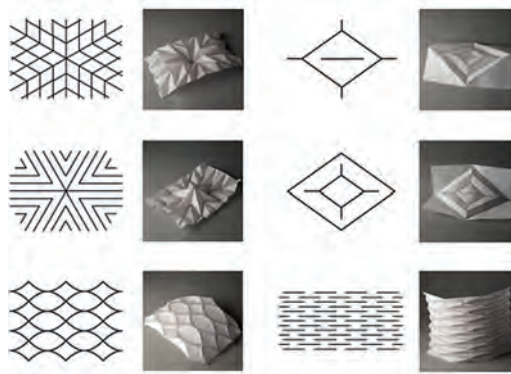


Figure 4. Hydro fold by Christophe Guberan 4, 2012.

This advanced and enterprising technology has broken new ground on 3D printing. The embryo evidence of 4D printing fashion can be seen in the case of “Kinematics Dress” by the Nervous System (2014). It represents a new approach for efficient printing to take a folding digital model of garments printed and have a fully fashioned dress without assembly.

### 1.3. 3D Printing Self-Forming Structure and 4D Textiles

After the “Kinematics” collection, the Nervous System updated the 3D printing fashion method creating a new dynamically self-forming structure. It makes stiff printing structures possible to be flexible and skin-friendly and shows immense potential for self-forming, self-folding, and self-shaping, which could be considered as 4D printing textiles.

It consists of four key elements: polymers, structures, fabric, and 4D textiles. It is achieved by printing structures on the pre-stretched fabric or substrate, then releasing pre-stretched fabric, which will contract automatically due to different printed parts, finally completed self-forming. Relevant studies are increasing growth in the academic area and design practice area. In the first one, there are various terms of 4D textiles portrayed as self-shaping textiles, self-forming structures, active textiles, hybrid textiles, post-forming composites, and membranes. 4D textiles have also been applied in the architecture and environment domain.

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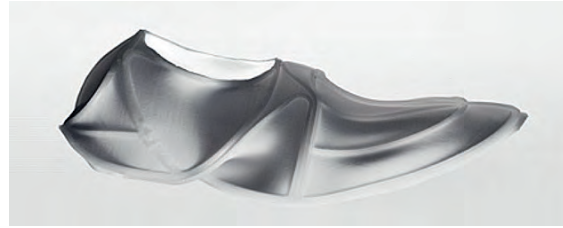


Figure 5. Active shoes by MIT, 2015.

Preliminary practical work on active textile, “active shoes” project was undertaken by MIT (2015, figure 5). They programmed 2D flat patterns and properties of printing material. Once the printed fabric was released, the patterns self-formed to the shape of shoes. In the case of self-shaping textiles research, by architect Agata Kycia, who analyzed physical and geometrical principles of self-shaping, and then developed and compared several structures from straight lines, curved lines to continuously grid, circular patterns, the various self-shaping principles (figure 6) were created and formed a robust methodology. Overall, most existing studies investigated geometrical shape creation and experimented with assorted 4D textiles, but limited production applied in the fashion area.

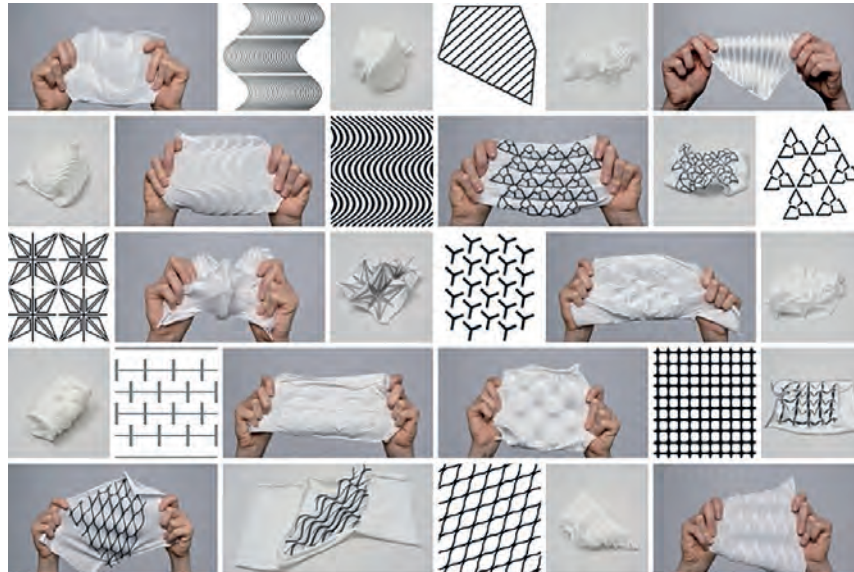


Figure 6. The structural experiments of Self-shaping textiles in th case of Agata Kycia, 2019.

This paper provides a framework for future 4D printing fashion production and 4D printing fashion design methods embedded with practical usage and aesthetic pursuit. A series of self-forming related cases were investigated. Meanwhile, the concepts of self-forming structure, active textiles, and 4D textiles are given and classified. Moreover, several phases of printing experiments have been carried out. Ultimately, the study contributes to potential 4D textile applications in fashion.

## 2. Development and Experiments of 4D Printing Fashion and Textile

In this study, fused deposition modeling (FDM) 3D printing technique was selected to support conveniently direct deposition on fabric and realize the following self-shaping structure. We tested filaments of PLA (polylactide acid, a renewable resource obtained from vegetables such as corn) and TPU95 95A (thermoplastic polyurethane) under the technique. The printer parameters are presented in Table 1.

**Table 1.** FDM printer parameters used for self-forming structure presented here

Molding technology	FDM
Printing size	210*210*180mm
Printing precision	0.1mm
Printing material	ABS/PLA/TPU95
Material diameter	1.75mm
Nozzle diameter	0.4mm
Nozzle temperature	≤ 260°C

## 2.1. Material Behavior Experiments

Selection of fabric based on the different degrees of elasticity, including knitted fabric (250g, consisting of 85% polyester and 15% spandex), cotton fabric, and mesh (180g, consisting of 92% polyamide and 8% spandex). The first step was to conduct feasibility tests and examine material behavior, whether the filament can be cemented to substrate and how to active self-forming mechanism. Before printing, the printer bed laminated one layer of masking tape, which allows for fabric detach. As shown in figure 7, the elastic fabrics stretched by 150% were fixed on the bed and printed in analogous circular patterns by TPU95 filament. After printing, the high elastic knitted fabric distinctly self-formed into a three-dimensional shape (figure 9), while the cotton fabric was just slightly curved (figure 8). Another example of a test was about the comparison of PLA and TPU95. Using the same mesh fabric and patterns embossed by filaments of PLA and TPU95 showed varied textiles (figure10).



Figure 7. Pre-stretched fabric on the printing bed.  
Figure 8. Curved cotton fabric.



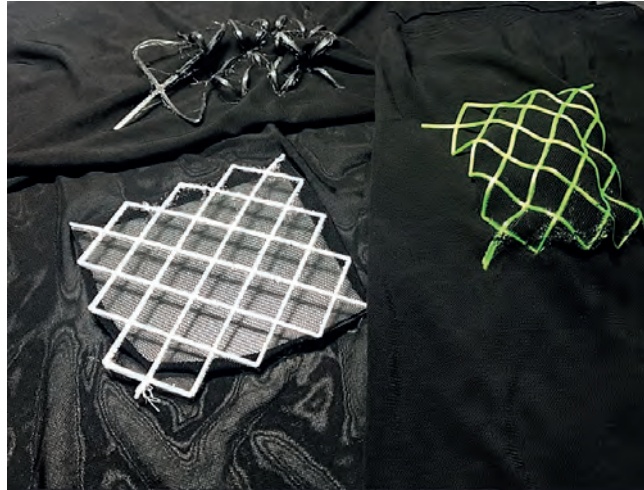


Figure 10. Comparison of filaments.

## 2.2. Structural Experiments

The second round of experiments turned a base to further self-forming structural explorations. Because of the limitation of geometric shape calculation, we experimented with simple geometric patterns. Considering the printer dimensions, all the fabric samples were cut into smaller square parts, and the diameter of printed patterns was set in a range of 120mm.

The wave geometry was the first structural attempt. A repeating waved pattern (5mm width) and a spacing waved pattern consisting of several arrays of wavy lines (2mm width) with the thickness adjusted from 1mm to 0.5mm, were prepared to test.

As we can see from the figure11, there was a wrinkling phenomenon with releasing pre-stretched fabric as shirring gathers in fashion. Another waved pattern self-curved into an arch shape in whole which could be a bracelet (figure 12). The next print was ground on the same grid geometry, whereas it was using two different fabrics mentioned above. As a result, the deformation of mesh was much more diversified than that of knitted fabric (figure 13, figure 14). During the structural trial, I used parallel lines printed on pre-stretched fabric and then got a dynamic spring shape by accident (figure 15). In general, I classified shapes into distinct types: shirring shape, spring shape, analogous saddle shape, grid shape.

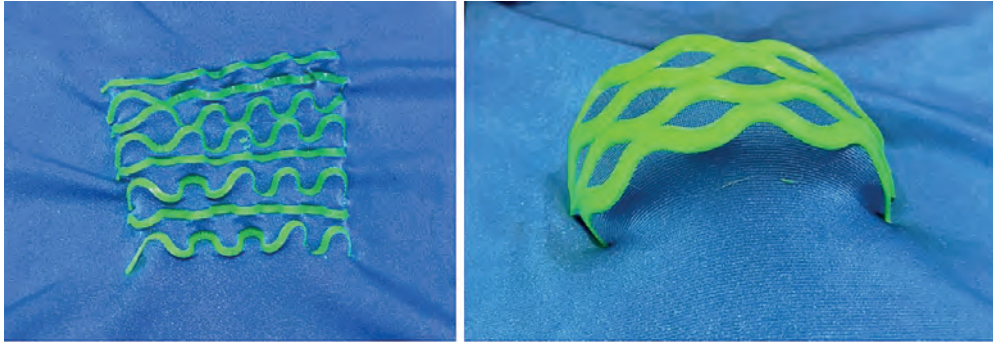


Figure 11. Wrinkling phenomenon. Figure 12. Arch shape.

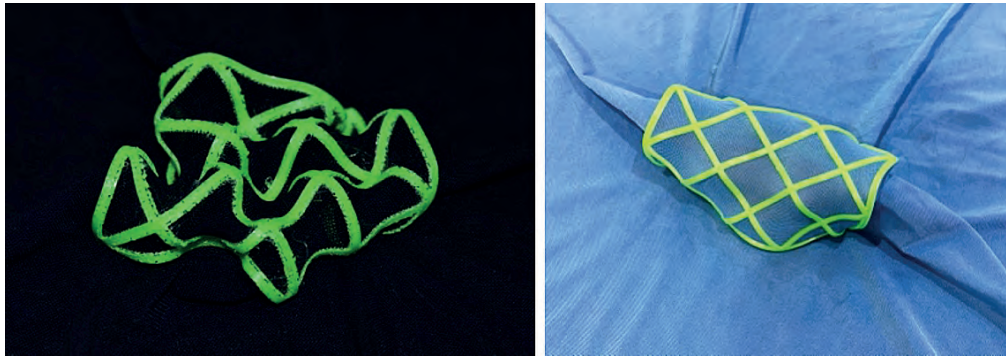


Figure 13. Grid pattern on mesh. Figure 14. Grid pattern on knitted fabric.

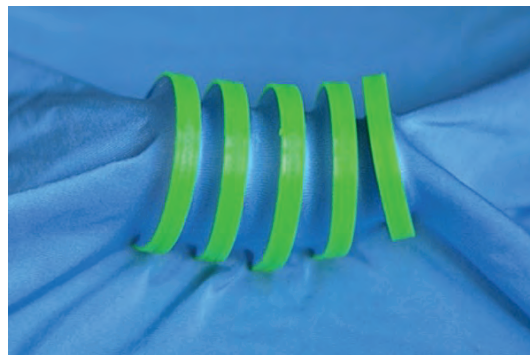


Figure 15. Spring shape.



As shown in figure 16, several concentric circular patterns were repeatedly laminated on fabric instead of one set of patterns that matched one fabric. The desired form of the garment was created on a mini mannequin.



Figure 16. Experiments on mini mannequin.

### 2.3. Up-Scaling Experiments and Design Approach

Within the scope of former experimental samples, two stable and aesthetic structures were continuously applied to the whole fashion collection. However, variable fabric parameters of elasticity, porosity, filament parameters of thickness, width could not achieve the same shape as former samples. A new scale-up realization should be developed. Hence the next round of the research focused on up-scaling customized textile applied in garments equipped with larger printers (50mm\*50mm printing bed).

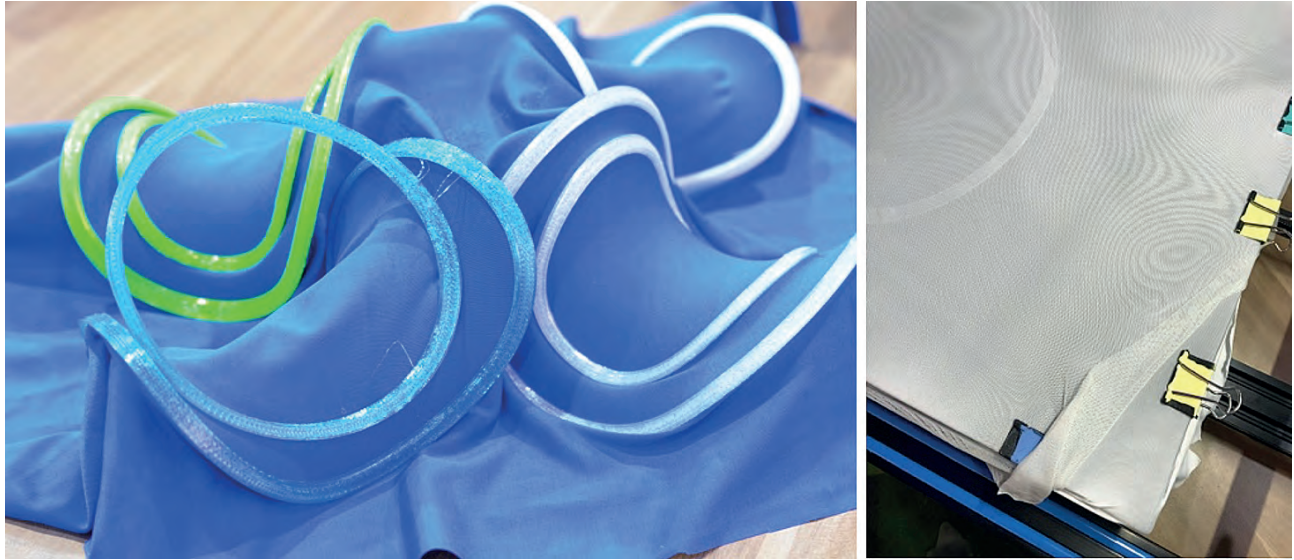


Figure 17. Different color of filaments.  
 Figure 18. Overlap knitted and mesh fabric.

Color, fabrics, and filaments corresponded to three primary colors in the whole design collection (figure 17). As for structures, after evaluation of several aspects of aesthetic, feasibility, and creativity, I chose achievable samples such as spring shape and analogous saddle shape to perform my design. It is possible to unify the overall design using circular patterns or self-forming shapes. Another approach was to overlap the knitted and mesh fabric and print on the two pieces of fabric using polymers to stick them together (figure 18). But the stable and durable adhesion between them was a challenge that was related to printer nozzle and printing temperature. According to the various shapes, 4D textiles were designed for different parts of the body. For example, it was set to emphasize the neck, shoulder (figure 19), waist (figure 20, figure 21), and back (figure 22). Figure 23 and figure 24 show the final collection.



Figure 19. 4D textile designed on the shoulder.



Figure 20. 4D textile designed on the waist. Figure 21. 4D textile designed on the shoulder and waist.



Figure 22. 4D textile designed on the back and waist.



Figure 23. 4D fashion design look 1. Figure 24. 4D fashion design look 2.

### 3. Discussion and Conclusion

The self-forming structure was considered as a precursor for designing 4D textiles. This study discussed the novel method of 4D textile in 3D printing fashion, which provided high comfort, wearability, and three-dimension shape.

The results were obtained from a sequence of experiments. Using the comparison method, two types of elastic fabrics, as well as TPU95 filaments, have proved to be suitable for 4D textile since elastic textiles make the most use of high elastic strain and sufficient recovery force, activating the self-shaping mechanism by restraining parts of the fabric. It can be enlarged at a garment scale and achieve final production. Once the shape principles are mastered, it is achievable for researchers and designers to design the shape into garments. Further experiments aimed at the control of the final shape.

However, these results are subject to certain limitations. For instance, the stable and durable adhesion between fabric and filaments was a great challenge which was not only related to

printer machines, especially the adjustment of nozzle and printing temperature, but also about density. The high-density fabric has its advantages over high elastic strain, while it is also hard for polymers to melt in and start detaching from fabric. Another problem was the size limit that restricted creative freedom.

The next phase of the research will further investigate additive manufacturing in the fashion and textile area by studying the calculation of transition from two-dimensional patterns to three-dimensional shapes and combinations of 4D textiles and garments, realizing truly production with low-cost, mass customization, and complex performance.

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**Inventando el espacio público:**  
hacia un diseño holístico

**Inventing Public Space:**  
Towards a Holistic Design

**PANEL 15**





# Urban Art: Creativity as an Engine for Social Change

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## **ABSTRACT**

Cities have always been a turning point when it comes to the development of human beings in all areas: social, scientific, technological, and artistic. Places are usually built based on what society is inclined to project, on its social facts, which can be materialized in the cities they inhabit.

Likewise, cities are usually thought of from an architectural and design point of view; however, they must be viewed as a materialization of the symbols and interactions that exist inside society. Every space in an urban context affects how people are formed as individuals and as part of a group with a common culture.

For this reason, reviewing how cities are changing requires also analyzing how society changes. Therefore, there is a need to review methodologies for citizen participation for an interdisciplinary change in urban space, considering public space as a tool for a more equitable and democratized society. It is for this reason that urban art is taken as a way to unite all these concepts that promote social change.

This project seeks to introduce new methodologies for the systematization and analysis of urban art to be able to further investigate this artistic practice from the impact that it could generate in the urban environment. In this way, it could be possible to interpret it as a methodology of citizen participation and a promoter of social changes in the metropolis.

**Keywords:** Urban art, public space, design, social change, creativity

## 1. Introduction

Urban spaces dictate either how individuals will be interacting with each other as well as the relationship they will have with themselves. The social aspect is usually researched from interactions that are not seen and from what cannot be perceived at first sight. However, it seems that the material is left aside: what can be built and destroyed or what begins to be seen at an early age. The question is whether it is possible to study what is in the imaginary world without first studying what is physically present? The imaginary is often analyzed as something that is isolated from the material reality. The globalized world is always linked to unseen interactions, in wars that are not territorial, the economy from goods that can be analyzed virtually. It seems that change is sought from its hegemonic definition within a context that is alien to the Latin American one. When talking about change, the focus is on progress and ways to improve the quality of life in all senses. Models and plans for change are likely being used based on decontextualized definitions to implement what has worked in other spaces. For this reason, it is important to verify what is understood by “social change”, from the basics, given that there are several theories from which we analyze everything that happens in society.

In the city, the streets, squares, and collective spaces come first and only then come the buildings and roads. Public spaces create an identity through the use of the inhabitants, as well as a space in which to communicate needs. It is evident that perhaps these democratic spaces are not used to review concrete needs, but what happens in these spaces can be analyzed with such a lens to reach conclusions about what is indirectly being transmitted.

It is also important to emphasize that these spaces are also what perform the work of socialization that occurs with each individual who is in the process of apprehending social norms. Socialization occurs within families, physically, within homes. However, in a globalized society, public space also conveys the workings of society on a larger scale. This can be added to emphasize the importance of what public space provides to the individual as a materialization of societies. In this way, it is necessary to look again at public spaces, asking what they must have to create the quality of life that will definitively change the functioning of society. Likewise, in cities that are becoming more and more equal due to globalization, urban art makes cities heterogeneous so that the place in which one lives is the one that can be visualized by those who live

or pass through it. Being in the presence of images that present personal meanings for individuals is an ideal that means to enhance and increase the use of public spaces that may not have had these essential characteristics before.

However, going beyond the individual aspect of urban art, it is important to emphasize that it also has a great effect on the collective ideas that we have as a society, since such art can communicate needs, cultural symbols, or ideas that are emerging, perhaps attached to ideologies or social movements. It is in the public space where we spread information, and this is also through urban art. This project intends to demonstrate the relationship between the public space of a city and the urban art it contains. Thus, it is sought to emphasize how the effective practice of urban art can be a tool to promote social change in cities more organically and dynamically.

## 2. Systematization and Analysis of Street Art

The focus of the project can be separated into two sections. The first one is the introduction of a new tool of systematization for street art in the Latin American urban context. This is intended to serve as a new way to approach this artistic expression by creating a system that can help scholars and citizens find new art expressions in their cities and also as a tool to analyze and interpret them. Based on this, the second approach seeks to demonstrate the relationship between urban space and street art, how these elements can be co-dependent and how the promotion of these activities can lead towards social changes in an assertive way.

### 2.1. Urban Art Systematization

The lack of systematic evaluations of the artistic, cultural, social, and urban impact from art in the Latin American panorama has caused the indelible loss of attractiveness and questioning pieces of urban art, especially mural creations. All this lack of information has caused them to be forgotten and with an inappropriate approach to analysis.

We analyze the social, cultural, and urban impact of the Festival of Urban Expressions CALLEGENERA in the city of Monterrey. We intend to identify the works, describe and catalog the murals chronologically and socio-spatially and design a registration model for the analysis and documentation of muralist creations based on the proposal of the Spanish Group of the International Institute for Conservation.

The proposed study seeks to rethink the state of urban art in Monterrey, Mexico, based on the muralist samples (contemporary muralism) that CALLEGENERA has produced since its inception and to date and its impact on the urban landscape based on interviews with artists, cultural promoters and officials.

This research will serve institutions, cultural organizations, and researchers interested in studies on urban art, as well as artists and art scholars attracted by the muralist's creations. On the other hand, it aims to encourage and stimulate dialogue, reflection, and promotion of urban art as a detonator of cultural change, evidencing the contributions of art as a creative resource to the variety of problems existing in the city.

In this case, is intended to transcend the narrow disciplinary boundaries for which we aspire to a methodology of interdisciplinary analysis, from art, sociology, and urbanism, from broad significance at present, for its subsequent application and extrapolation as a reference of artistic intervention, to obtain the systematization in the evaluation that contributes to decision-making to promote cultural and psycho-environmental education of the population and re-signify public spaces.

Urban Art presents a greater discursive complexity capable of invoking the old ghost of social detachment that contemporary art still suffers from to the ordinary citizen despite his vocation of proximity and dissolution in everyday life (García et. al, 83).

According to Coutts (cited by Garrido 2009), these types of projects are rarely documented and are seldom critically appraised, so this research serves as a starting point since there is no similar experience in the territory. Furthermore, there are very few or almost no studies that collect the experiences, results, and problems of the intervention of creations muralists in public spaces in the state of Nuevo León.

The study is timely in the context of pressing social and urban problems that are they arise in Nuevo León. The review and analysis of creative events such as CALLEGENERA Festival of Expression Urban, from the field of art, sociological and architectural, can contribute to generalize in other communities,

both in the local and national territory. In addition to providing the results of the investigation to CONARTE, cultural institutions, the media, and specialized magazines allow a deeper understanding of the repercussions that you can have art in public spaces.

## 2.2. Urban Art Through the Lens of Urbanism

Once each of the works of the urban art festival was documented and systematized, we analyzed these works through the lens of urbanism. Lynch (1960) offers a categorization and classification of various urban elements to understand their function and relevance within the city. The author demonstrated that, for the reading of the urban system, it is necessary to understand the parts that compose it.

Lynch states that every city combines natural and built elements that allow the elaboration of an urban image which generates a visual frame in the inhabitants of the city. The moving parts of a city, and especially the people and their activities, are as important as the fixed parts. We are not only observers of this show, but we are also part of it, and we share the stage with the other participants. Very often, our vision of the city is not continuous but rather partial, fragmentary, mixed with other concerns. Almost all the senses are in action and the image is the combination of all of them (Lynch 1960).

Under this understanding, the city is recognized as an urban system that is made up of five urban elements: paths, nodes, landmarks, neighborhoods, borders.

This work is based on Lynch's book *The image of the city*, to study and understand urban art in the city. However, we understand that we should study the physical city and the mental image that citizens extract from it: the legibility of a given city and the orientation capacity that the inhabitants develop in it.

### 2.2.1. Paths

The first element that Lynch (1960) mentions are the paths, which serve as the arteries of the urban system. These are in charge of connecting the different parts that make up the city. This element is classified into 3 dimensions: the primary, secondary and tertiary paths. This classification is linked to the size and

flows, both vehicular and pedestrian. The primary paths have a greater size and amount of flow, and the tertiary paths are the quietest and narrowest paths in the city.

One way to distinguish this element and its category within the urban context is through its handling of the human scale, this because the role of the pedestrian is related to the type of path, the safer and more comfortable a person feels within a path, it is more likely that it is a tertiary path since due to its flow and dimensions, the pedestrian takes a more leading role than the car.

In this way, from a convergence approach between urban art and the element of the paths, it is possible to understand that, if this artistic typology is carried out within this element, it must have an adequate human scale because it is easier for the viewer to contemplate art from a space where they do not feel insecure and intimidated. Therefore, if the mural intends to generate a connection with the viewer, it is necessary to study the city and its flows to select the most favorable space for this interaction.



Figure 1. Street Art in a primary path by Sanezcraak (2020). Source: Paco Álvarez for investigation project (2021).





Figure 2. Street Art in secondary path by TFK Crew (2015). Source: Paco Álvarez for investigation project (2021).



Figure 3. Street Art in secondary path by Saile (2015). Source: Paco Álvarez for investigation project (2021).

### 2.2.2. Edges

There is another linear element within the urban system, which, unlike the paths, its purpose is to fragment; Lynch (1960) calls these edges. The function of this element is to express the limits of space within the urban context. These elements can be tangible as well as intangible and can vary in both morphology and scale.

To recognize these elements in the urban context, we need to read the character of the city's spaces and observe at what point it is modified. It can be something tangible, such as a wall, or something intangible, such as a road. The intention is to recognize when these edges are favorable since they can improve the visual understanding of the different parts that make up a city or when it is harmful because they can limit the urban visual and lecture of the town for pedestrians.

Today's cities are made up of several borders, a large part of which end up alienating and fragmenting the city. We explore the possibility of using tangible borders to practice urban art, to convert blind walls that previously only limited the urban visual to transforming them into urban elements that can provide identity and personality to a certain area.



Figure 4. Urban Art in the edges of the city by Farid Rueda (2015). Source: Paco Álvarez for investigation project (2021).



### 2.2.3. Neighborhoods

Lynch (1960) classifies the element of neighborhoods or districts as urban areas of relatively large dimensions; these areas are distinguished by their character and their own identity. It is possible to recognize these areas from the inside, as well as from the outskirts. Thanks to their uniqueness, they manage to contrast and differentiate themselves from their neighboring urban context.

A good urban environment allows diversity and coexistence between its neighborhoods where their identity is valued, and these differences are promoted. Due to the impact that urban art can achieve within its urban context, it is possible to use this artistic typology as a tool that encourages the personification of these areas, where through these murals, the character of this element can be evoked and enhanced.



Figure 5. Street Art in a residential neighborhood by NSU Crew (2015).  
Source: Paco Álvarez for investigation project (2021).



Figure 6. Street Art in an industrial neighborhood by Libre Hem (2020).  
Source: Paco Álvarez for investigation project (2021).

#### 2.2.4. Nodes

The next element Lynch mentions is nodes; these are denoted as strategic focal points which function from the confluence of various paths or concentrations of vehicles or pedestrians. These elements serve as pauses or meeting spaces, and it is where different types of users converge within the urban context. These spaces can vary in scale, ranging from small bus stops to large squares and blocks.

One way to identify this element in the city is from the reading of urban life. This is due to the nodes being spaces where many people converge, either by connecting paths or meeting spaces. The effectiveness of a node is related to the number of people who visit it. The node is performing its role correctly in the urban context if a lot of people use it.

The spaces in the city that have the greatest potential for creating urban art are the nodes. These can be considered as strategic points within the metropolis since surely many people will use them. Because if the objective of a work of urban art is to acquire value and relevance within the social context, the work must be accessible to as many people as possible.



Figure 7. Street Art in a city node by Meeting of Styles (2016). Source: Paco Álvarez for investigation project (2021).



Figure 8. Street Art in a small city node by Musa 71 (2016). Source: Paco Álvarez for investigation project (2021).

### 2.2.5. Landmarks

Finally, Lynch (1960) calls the element of landmarks as visual reference points that are considered external to the observer. These elements are key to facilitating the reading of cities because they serve as remarkable visual elements, which help the user to locate and move within the urban context.

Lynch refers to the system of milestones (landmarks) as a tool for easier urban reading, where users prefer to use a system of singular and distinctive elements to understand their city more easily. There is the possibility of giving the landmark role to urban works of art. This way not only improves urban reading but also increases the value of these murals because it allows more people to recognize and identify them. From this point, it is possible to transform the concept of these works, which, from being viewed as simple artistic elements, can become important points of reference that contribute to the reading and understanding of the city.

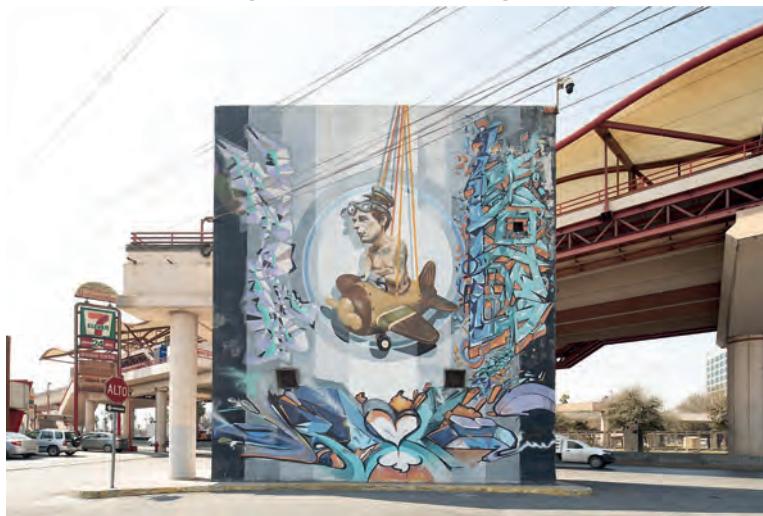


Figure 9. Street Art as a visual reference (landmark) by TFW Crew (2014).  
Source: Paco Álvarez for investigation project (2021).



### 3. Results of the Systematization and Analysis

Unlike other artistic typologies, urban art is made to relate to the city, and it is not possible to understand this relationship if it is not possible to read the urban context beforehand. From the understanding and recognition of these urban elements, it is possible to acquire a new way of interpreting these murals, where it is achievable to understand in greater detail the role that a mural can acquire within the city based on the reading and recognition of its adjacent urban elements. This way, it is possible to appreciate this artistic typology in a different way, where its value not only lies in its technique or plasticity but also in the role that it may acquire within its spatial context.

### 4. Conclusion

Once analyzing the relationship between urban art and the city, it is possible to find in the same way the benefits that the promotion and value of this artistic typology can bring to the metropolis. There are different ways in which this artistic activity brings benefits to your urban context.

Urban art is considered a tool to enrich the identity and personality of a city. This is possible because this practice can promote a dynamic and diverse urban context, giving the possibility that previously null spaces or lacking personal elements can come to stand out and distinguish themselves from their neighboring context. On a larger scale, the practice of urban art can allow an area, from a neighborhood to a city, to be distinguished from its peers because it gives the possibility of acquiring different and unrepeatable spaces from those of other metropolises.

Promoting urban art in public spaces shows that the city invites democratic activity of free expression because urban art can be considered a tool to express opinions, points of view, events, or problems. By allowing the user to create urban art, we promote an activity where society is invited to express itself freely. In the same way, allowing citizen expression encourages the user to feel heard. These spaces can change from imposing elements to warm and accessible spaces, making it possible for the public space to acquire an important role in the social changes of the city.

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# Lazio Street Art A Regeneration Project for the Locality

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## **ABSTRACT**

In 2020 the “Lazio Street Art” project was launched to redevelop various suburban and marginal areas and districts of the region through installations, mosaics, and murals. The main themes of this initiative concern the identity of places, integration and respect for differences, historical and artistic heritage, the environment, and sustainability. The jury, composed of leading Institutions in the field of art and design such as MAXXI Foundation, Quadriennale Foundation, and Romaeuropa Foundation, selected ten projects that were financed through a public grant.

As indicated in the call for applications of the region, the purpose of these projects is the public and collective construction of cultural processes through Street Art. The works become part of the places and are enhanced by the spaces and architecture. The works interact with the urban environment and establish visual and emotional relationships with the inhabitants.

Street Art is now part of institutional projects for the enhancement of the suburbs of many cities, metropolises, and small towns, thanks to the role it has assumed in recent years. More specifically, it is affirming itself in situations in which public spaces need to be redeveloped and lack an identity.

**Keywords:** Street art, Identity, Integration, Environment, Regeneration

## 1. Introduction

Through this paper, we present the “Lazio Street Art” initiative, promoted by the Lazio Region, to promote and support “Street Art as a form of urban art capable of regenerating, re-developing, and enhancing the places and assets of the cities through culture thanks to its strong communicative potential and impact on the locality” through grants issued to public administrations. (Regional Law December 27, 2019 n. 28)

What we call “Street art” started out as “Graffiti Art” between the end of the seventies and the eighties in the United States, and more specifically in New York. Initially it was a spontaneous form of protest and an artistic expression of young groups that grew up in the most marginalized neighborhoods of the metropolis. Graffiti art soon aroused the interest of the art scene, filling galleries and the economy (one need only to think of the most striking cases such as Keith Haring and Jean-Michel Basquiat, or even Kenny Sharf, Ronnie Cutrone and Rammellzee).

Apart from the business aspects of this form of art, what is most interesting is its relationship with the “urban” and, therefore, its public dimension, as it develops more and more into what is now internationally recognized as urban art and street art. The mere contemplation of the work of art has gradually been replaced by the active participation of the people who live in the spaces where the work is created and where it stays permanently or for some time, depending on the case. It is a “participatory work of art” that belongs to the community that hosts it, that adopts it to make it its own. These forms of expression have been developed more and more as a possibility to redesign our cities and to regenerate the urban society, its economy, and social and human relationships. Italy is also part of this innovation: Milan, Bologna, and Rome soon became the centers of an art movement that transformed into a widespread cultural experience.

Milan is focused on major interventions to transform various neighborhoods into art galleries, thanks to writers arriving in Milan from all over the world. Bologna uses street art



to redevelop abandoned industrial and metropolitan areas. Naples is home to Banksy's only Italian work and hosts the center for studies related to street art: Inopinatum. And Rome is no different. The capital's role in Street Art is important thanks to Alice Pasquini and Sten & Lex. Tor Marancia, Ostiense, and Quadraro are the neighborhoods where you can find the highest concentration of murals in Rome.

In Via del Porto Fluvia, there is Hunting Pollution, the largest ecological mural in Europe created by Iena Cruz. In Via Galvani, there is Jumping Wolf, a reinterpretation of the Capitoline wolf painted in black and white by the Belgian artist ROA. Thanks to these and other projects, public administrations have made more and more investments as they see urban art as a virtuous opportunity for the regeneration of urban spaces and their societies. We would like to underline that these are also opportunities to redefine public intervention in a more democratic, horizontal, and participatory way. Art and politics are integrated and work together in the same direction, that of the regeneration of the locality.

The project that we are discussing is supported by the Regional Directorate for Culture, Youth Policies, and Creative Lazio, granting € 200,000.00 to finish by 2020 (8 July 2020 Resolution n. g08054). The paper discusses the various technical phases. It is important to summarize them because the method used for the initiative is its most authentic essence. There is also a brief presentation with photos of the projects carried out.

## 2. Lazio Street Art: a Public Art Project

### 2.1. The Goals

The goals emerge from the public notice: Street Art represents a solution for public and collective cultural projects in which the areas where the artworks are implemented are not only

the setting for an artistic gesture. Street art becomes part of an area and is enhanced by the space and architecture in which it is inserted, becoming part of the landscape. The work of art interacts with the urban environment and establishes visual and emotional relationships with its inhabitants. Due to the role it has had in recent years, Street Art is being used in institutional programs to enhance the suburbs of many cities, large metropolises, or small villages to restyle urban landscapes that need to be redeveloped and lack their own identity. Through art, it is possible to develop communities in complex areas, such as marginal or suburban areas in which there are conflicts or in which conflicts may arise.

## 2.2. Applicants, Expenses, Resources

The grant applications were submitted by the Municipalities of Lazio, Roma Capitale, and its Municipalities in an individual or combined manner. The regional contribution provided for each admitted proposal was equal to 100% of the admissible costs, without exceeding the amount of €25,000.00. The following expenses were considered eligible:

1. Surface preparation
2. Purchase of materials
3. Rental of equipment
4. Compensation of the artist/artists (in addition to the design and implementation of the project, this may include the expenses for the stay)
5. In case of complex projects, compensation for curators for the design and development of the project (within 10% of the total amount)
6. Accident insurance for the artist/artists and the workers involved in the creation of the work
7. Communication/events (within 15% of the total amount)
8. VAT, in compliance with the provisions of the current legislation

### 2.3. Project Proposals

The project proposals had to be an urban regeneration intervention through one or more Street Artworks (such as murals, mosaics, and installations), using techniques that make use of recycled, recyclable, or low-impact materials. The artist could choose the technique as long as they guaranteed that the work could be preserved outdoors. The works had to be original, and therefore, new and unpublished. The design proposals could also involve various surfaces and/or areas as long as they were part of a single project. The project had to be carried out on surfaces/areas identified in the municipal area of the applicant or other public administrations that gave their consent to use them, as well as private spaces upon agreement between the party and the local authority. The project had to be inspired by the following themes:

1. The identity of the chosen place
2. Integration and respect of differences
3. The environment, nature, sustainability
4. The historical and art heritage

The work had to be accessible and used by the public to promote the area and encourage aggregation.

The Notice provided bonuses for interventions carried out by young artists under the age of 40, for those carried out in suburban areas or areas that needed to be redeveloped, and for proposals involving the local society through participatory planning. For complex project proposals, it was possible to involve a curator that would take care of the coordination and development of the ideas.

## 2.4. Examination Of Applications And Evaluation Criteria

A description of the communication and advertising strategy of the artworks had also to be provided. The admissible applications were examined by a commission made up of three experts identified from outside of the Management Register, proposed by the three contemporary art institutions of which the Region is a founding member: MAXXI Foundation, Quadriennale Foundation, and Romaeuropa Foundation. The Commission assessed the projects according to the following criteria:

### Quality of the project:

- The level of clarity and depth of the documentation submitted (photographic documentation, graphic elaborations, etc.)
- The relationship between the work and the context in which it is inserted, the local society and the environment
- The consistency between the identified topic and the project proposed
- The accessibility and usability of the work

### Materials used:

- The use of recycled, recyclable, or low environmental impact materials
- The choice of materials and processes that ensure less damage and therefore last longer

### Criteria for issuing the grants

- Projects created by young artists under the age of 40
- Projects in suburban areas or areas to be redeveloped
- Involvement of the local society through participatory planning

### 3. Results

“Lazio Street Art” represented a great opportunity to combine dynamism and creativity. About a hundred projects were submitted, restoring the desire of public administrations and artists to set out on the path of urban regeneration. This welcomed extraordinary works that, due to their strong communicative power and impact in the locality, catalyze interest, attract different energies, and open up to new tourism flows, as in other European Countries. The works carried out will remain property of the Municipality or of Roma Capitale, which will preserve them. These are the ten projects admitted for funding:

#### Roma Capitale Metropolitan City

##### Frascati district: *Nature concrete-II Circo*

The redevelopment project of the perimeter and internal wall of the Frascati 1 kindergarten is a collective project involving young local and internationally known artists and an association that promotes art and culture concerning neurological differences. The project affects the suburb of Cocciano that needs to be redeveloped into a social and aggregative center, contributing to its cultural identity.

Figure 1. Kami, Gofy, Federica Furbelli, associazione Ultrablù. Nature concrete - II Circo, Progetto Lazio Street Art, Frascati, 2021. Source: ilcaffè.tv





Figure 2. Manuel Grillo. Resistart, Progetto Lazio Street Art, Guidonia Montecelio, 2021. Source: manuelgrillo.it

### Guidonia district: *Resistart*

It is a visual path that crosses the streets of Guidonia Montecelio in four stages, telling stories of the Resistance through works of street art. The idea was born in collaboration with Anpi (National Association of Italian Partisans) of Guidonia Montecelio and Villa dei Romani Academy and combined with a series of meetings in local schools.

### Manziana district: *Incontri*

The project is developed on the extremely large surface of the municipal stadium to underline the need to return to conceiving the urban space as an agora were to experiment with a new model of cooperation through the creative experience shared by all the players of the locality.

### Genazzano district: *Genazzano For Street*

The work of the artist Liquen focuses on the walls in front of a secondary school in the suburb of La Signoretta. The project involves the students of “H. Matisse” and is inspired by the themes of environmental protection and sustainability, in line with the naturalistic vocation of the municipality and with the work that the administration has been developing for years with the students of the Institute.

## Roma Capitale District

### Roma Capitale II Municipality: *Fantasia in piazza*



The young artist Leonardo Crudi created colored geometries to be used to invent games and paths in Piazza dell' Immacolata. The work recovers spaces of the San Lorenzo district, becoming public and free art inspired by the identity of the place as a “projection on the territory”, making the city itself a work of art that can be crossed and used.

Figure 3. Leonardo Crudi. *Fantasia in piazza*, Progetto Lazio Street Art, IIMunicipio di Roma Capitale, 2021. Source: Exibart.com

### Roma Capitale VIII Municipality: Cantieri San Paolo

Development of new urban paths to stimulate sociability and exchange through simple and incisive graphic signs created by Greg Jager and Dominio Pubblico association in spaces used daily in the neighborhood: streets, squares, basketball courts, and a school. The project, divided into several parts in Valco San Paolo, involves citizens and students in urban contemporary art workshops, linking the aesthetic quality of the works to the social context.





Figure 4. Greg Jager. Tiber Courtyard, Progetto Lazio Street Art, Cantieri San Paolo, VIII Municipio di Roma Capitale, 2021. Ph. Max Intrisano

## Frosinone District

### Fiuggi district: *Anticoli-Fiuggi Zero km*

A redevelopment and enhancement of the historic and thermal center thanks to the artistic interventions of Maupal, Moby Dick, Neve, Vera Bugatti, Beetrot, Diego Poggioni, Mauro Sgarbi, Francesco Nunnari, and Gomez, which illustrate the history, tradition, and environmental qualities of the territory through street art, a project for the inhabitants and a driving force for local cultural tourism.



Figure 5. Vera Bugatti. Finestra sulla piazzeruola, Anticoli-Fiuggi Zero km, Progetto Lazio Street Art, Fiuggi, 2021. Ph. Andrea Zampatti





Figure 6. Luiz Gomez De Teran. Coexistence, Anticoli-Fiuggi Zero km, Progetto Lazio Street Art, Fiuggi, 2021. Ph. Andrea Zampatti



Figure 7. Neve. Marcantonio Colonna, Anticoli-Fiuggi Zero km, Progetto Lazio Street Art, Fiuggi, 2021. Ph. Andrea Zampatti

## Latina District

### Itri district: *Color Up Itri*

A street art festival to enhance and redevelop the most popular areas of the town through color, transforming potential weaknesses of the area into interesting art spaces: new elements not only for tourism but also culture and aggregation, of which the area lives all year round.

Figure 8. Lucamaleonte. Fioritura, Progetto Lazio Street Art, R/ESISTENZA, Antrodoco, 2021. Ph. Lucamaleonte.



## Rieti District

### Antrodoco district: *R/ESISTENZA*

Urban art gallery composed of four art creations in different parts of the town: “Peasaggio” by Sten & Lex, “L’energia del sogno” by Alessandra Carloni, “Fioritura” by Lucamaleonte and “La terza sinfonia” by Neve. The proposals of artists established in Italy and known internationally involve the youth and local groups.



Figure 9. Sten & Lex. Paesaggio, Progetto Lazio Street Art, R/ESISTENZA, Antrodoco, 2021. Ph. Ondaurtoteatro.





Figure 10. Alessandra Carloni. L'energia del sogno, ProgettoLazio StreetArt, R/ESISTENZA, Antrodoco, 2021. Ph. Ondaurtoteatro

## Viterbo District

Marta and Valentano districts:

*Marta-Valentano: Tra storia, leggenda, scienza -Amalasunta e Ruffini*

Street artworks spread between the streets of the two districts that involve mural surfaces, shutters, benches to describe key personalities of the community. Marta's intervention is inspired by Queen Amalasunta, daughter of Theodoric, while that of Valentano is dedicated to the mathematician Paolo Ruffini.



Figure 11. Neve. La terza sinfonia, Progetto Lazio Street Art, R/ESISTENZA, Antrodoco, 2021.. Ph. Ondaurtoteatro.

## 4. Conclusion

The COVID-19 pandemic has strongly slowed down the implementation of the project, but the Lazio Region has granted extensions. At the moment, nine projects have been implemented, and the project related to the municipality of Genazzano (Rm) is being developed. Last spring, the “Color Up Itri” was also held between March 13 and 16, a street art festival that involved five artists under 35, including three emerging local artists who immediately joined and became the protagonists of the festival. Families and children had their special moments through educational workshops and the creation of murals dedicated to children. New editions of the festival are planned for the next years, following the regional law for the enhancement, promotion, and dissemination of street art in Lazio. The law started from the proposal of the vice president of the Culture Commission of the Region, Marta Leonori, and was approved by the Regional Council on the 9th of December 2020. Street art is also included among the regional actions in the cultural field of the new EU 2021-2027 agenda. For all of these reasons, Lazio Street Art was an important opportunity for public investments to regenerate and redevelop urban areas, even the most marginal and suburban ones, creating an opportunity to relaunch the democratic government of our territories and their society, with important repercussions at a cultural and local tourism level.

From spaces of protest to inspiration for the creative industries and the art scene, these streets have become spaces to meet and participate, as used to happen in our polis; open spaces where our identities are created through the many and different narratives that pass through them. Even museums, historically closed places dedicated to the preservation of our visual memory, tend to open up more and more to the outside, invading public spaces and becoming widespread throughout the metropolis; places that do not only preserve but create real-time visuals that are always in motion, constantly negotiable, and subject to the vivifying and contradictory tensions of everyday life. Even cultural heritage is increasingly transformed into an in-progress laboratory that is in direct contact with the contemporary world.

In this way, contemporary art returns to have a public and political function directly involving communities, their desires, and their imagery, ceasing to be perceived as something superfluous and aimed only at an elite audience. Our cities, our economies, and our communities can be regenerated and grow to start from an increasingly participatory public art linked with the locality. Not surprisingly, this happens more and more often in Italy and many other regions and cities around the world.

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# *El lettering* en los rótulos del casco histórico de Zaragoza (1900-1935)

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## RESUMEN

Todavía hoy podemos encontrar rótulos antiguos en las calles de Zaragoza que se conservan de los originales del primer tercio del siglo XX; comercios que mantienen su carácter y aportan a la ciudad su identidad personal, transfiriendo su esencia del pasado al transeúnte del presente, nuevo o habitual. Los rótulos son parte del patrimonio gráfico de la ciudad, una cultura de la letra social y pública en el entorno y la arquitectura, un ambiente que ha ido evolucionando y definiendo el mapa del casco histórico de la ciudad a través de los comercios y sus rótulos, convirtiéndose en el reclamo principal del viandante, como un referente urbano y con una identidad gráfica diferenciadora. A través de la catalogación de fotografías, documentos y anuncios en prensa en los que se encuentran los diferentes comercios en Zaragoza, entre 1900 y 1935, podemos observar la influencia estilística de la época en los rótulos y su evolución, además de conocer diferentes proveedores de servicios de rotulación y técnicas empleadas. Este trabajo realiza un recorrido a través de la forma de las letras por la historia gráfica de la ciudad y la vinculación de dichos comercios a diferentes documentos y anuncios publicados en diversos medios impresos donde es

# Lettering in the Historic Center Signs of Zaragoza (1900–1935)

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## ABSTRACT

Still today we can find old signs in the streets of Zaragoza that are preserved from the originals of the first third of the 20th century; stores that maintain their character and give the city its personal identity, transferring its essence from the past to the passerby of the present, new or habitual. The signs are part of the graphic heritage of the city, a culture of social and public letters in the surroundings and architecture, an environment that has been evolving and defining the map of the historic center of the city through the shops and their signs, becoming the main claim of the passerby, as an urban reference and with a differentiating graphic identity. Through the cataloging of photographs, documents, and press advertisements in which the different stores in Zaragoza are found, between 1900 and 1935, we can observe the stylistic influence of the time in the signs and their evolution, in addition to knowing different suppliers of writing services for signs and the techniques used. This work takes a journey via the form of letters through the graphic history of the city and the linking of these businesses to different documents and advertisements

posible observar el uso de la imagen de marca. Se trata de una labor de conservación del patrimonio de la imagen gráfica de Zaragoza y su identidad, una labor de gran importancia y de referencia tanto para diseñadores, como arquitectos, rotulistas o artistas urbanos de todo el mundo.

**Palabras clave:** Rótulos, Tipografía, *Lettering*, Comercios, Patrimonio

## 1. Introducción

Dentro de la multitud de comercios antiguos que conservan sus rótulos en la ciudad de Zaragoza, y de los muchos que se han perdido, son de especial interés aquellos que se encuentran en el casco histórico de la ciudad, ya que no solo son los más antiguos, sino que tienen un mayor interés formal en las soluciones gráficas vinculadas a los estilos de letra de su época. El *lettering* en algunos de ellos es especialmente original y en otros la influencia tipográfica se hace muy evidente; aunque en algunos solamente podemos encontrar documentos gráficos para localizarlos y analizar su evolución, como fotografías o documentos de registro de su construcción que se conservan. Esta señalización comercial tenía una doble utilidad: la de indicar el lugar o ubicación del comercio y la de informar del tipo de venta del producto, por lo que hablamos de anuncios y de competencia en la calle (Costa 2008). Contamos con algunos trabajos como *Vamos de compras, Zaragoza. Un recorrido por 100 tiendas curiosas zaragozanas* (Bartolomé 1999), o el libro del Zócalo Urbano (*Zaragoza, las tiendas de ayer... hoy* 1988), donde podemos encontrar la historia de los comercios más antiguos de la ciudad; también, la evolución económica en Zaragoza es analizada en la obra *Gente de orden*, en el volumen III, donde se distingue, en diferentes categorías, «el grupo comercial de la capital» diferenciando comercios de alimentación, hostelería, joyería, tejidos, zapatos, libros, vehículos, materiales y otros (Fernández 1995, 32).



published in various printed media where it is possible to observe the use of the brand image. It is a task of heritage conservation of the graphic image of Zaragoza and its identity, a task of great importance and a reference for designers, architects, sign makers, or urban artists from all over the world.

**Keywords:** Signs, Typography, Lettering, Stores, Heritage

## 1. Introduction

Among the multitude of old stores that retain their signs in the city of Zaragoza, and of the many that have been lost, those located in the historic center of the city are of special interest, since they are not only the oldest, but they have a greater formal interest in graphic solutions linked to the letter styles of their time. The lettering in some of them is especially original and in others, the typographic influence is very evident; although in some we can only find graphic documents to locate them and analyze their evolution, such as photographs or registration documents of their construction still preserved. This commercial sign had a double use: to indicate the place or location of the business and to inform about the product sale type, which is why we speak of advertisements and competition on the street (Costa 2008). There are some writings like *Vamos de compras, Zaragoza, Un recorrido de 100 tiendas curiosas zaragozanas* (Bartolomé 1999), or the *Zócalo Urbano* book (*Zaragoza, las tiendas de ayer... hoy 1988*), where we can find the history of the oldest shops in the city; the economic evolution in Zaragoza is also analyzed in the work *Gente de orden*, volume III, where “the commercial group of the capital” is distinguished in different categories, differentiating food stores, hotels, jewelry, fabrics, shoes, books, vehicles, materials and others (Fernández 1995, 32).



Figura 1. Calle del Coso (Hernández Latas et al. 2017).

Las fotografías de las calles de Zaragoza de los archivos municipales y asociaciones fotográficas son de vital importancia para esta documentación de rótulos, al existir una gran cantidad de muestras que documentan la multitud de letreros ya desaparecidos. También algunas obras, como *Instantáneas Zaragozanas* (Escalante 1982), recogen fotografías de las calles de Zaragoza, clasificadas por décadas, que muestran la fisonomía urbana de principios de siglo XX. Asimismo, en el libro de *Zaragoza, años veinte, 81 fotografías de Roisin* (1925–1931) (Hernández Latas et al. 2017) encontramos documentados innumerables rótulos de comercios y de *lettering* en señalética urbana, o las recientes publicaciones del Gran Archivo de Zaragoza antigua (GAZA) (Ballestín y Tausiet 2021, 2020).

Continuando con los archivos fotográficos online, destacamos la maravillosa web del recientemente fallecido Rafael Castillejos, donde encontramos imágenes de las calles de Zaragoza categorizadas por sectores; un gran archivo que merece toda nuestra atención (Castillejo 2007). Otro archivo fotográfico *online* vivo, que se nutre semanalmente de aportaciones, es el grupo de Facebook «Anteayer fotográfico Zaragozano» y el grupo «Fotos Antiguas de Zaragoza», en los que los integrantes comparten fotos de sus archivos personales. En ambas páginas se obtiene valiosísima in-



Figure 1. Calle del Coso (Hernández Latas et al. 2017).

The photographs of the streets of Zaragoza from the municipal archives and photographic associations are of vital importance for this documentation of signs, as there are many samples that document the multitude of signs that have already disappeared. Besides, some works, such as *Instantáneas Zaragozanas* (Escalante 1982), collect photographs of the streets of Zaragoza, classified by decades, which show the urban physiognomy of the early twentieth century. Likewise, in the book *Zaragoza, años veinte, 81 fotografías de Roisin (1925–1931)* (Hernández Latas et al. 2017) we find innumerable store signs and lettering in urban signage documented, as well as in the recent publications of the *Gran Archivo de Zaragoza Antigua* (GAZA) (Ballestín and Tausiet 2021, 2020).

Continuing with the online photographic archives, we highlight the wonderful website of the recently deceased Rafael Castillejos, where we can find images of the streets of Zaragoza categorized by sectors; a great archive that deserves our full attention (Castillejo 2007). Another active online photographic archive, which receives weekly contributions, is the Facebook group *Anteayer Fotográfico Zaragozano* and the group *Fotos Antiguas de Zaragoza*, in which members share photos from their personal archives. Valuable information is obtained on both pages which is usually

formación que suelen acompañar con anécdotas y comentarios sobre las fotografías, mientras otros usuarios comentan y amplían esta información en una red de incalculable valor documental.

Recientemente se ha creado en España la Red Ibérica del Patrimonio Gráfico, que el 27 y 28 de noviembre del 2020 celebró su primer encuentro (1er encuentro de la Red ibérica en Defensa del Patrimonio Gráfico-Red Ibérica en Defensa del Patrimonio Gráfico 2020), con ponencias de los colectivos nacionales encargados de la conservación, documentación, catalogación y difusión del patrimonio gráfico. Queremos destacar dos colectivos zaragozanos que se encargan de documentar, a través de fotografías en sus cuentas de Instagram, los rótulos todavía en pie de las calles zaragozanas. Entre ellas está la plataforma Zaragoza De Luxe, formada por Juan Antonio Molina y Fernando Laguna en 1999, quienes se enfocan en la década de los 70 con aportes de varias fotografías de las fachadas de comercios y de rótulos con el antes y el después (Zaragoza de Luxe 1999). Asimismo, también existen las plataformas de @zgzletters (Zgzletters 2016) y @aragonletters (Aragonletters 2019), ambas gestionadas por el matrimonio de Jairo Abella, diseñador industrial y Marta Blasco, maestra, quienes han realizado dos «safaris tipográficos» por la ciudad: el primero, por el casco histórico de Zaragoza, fue gestionado por el colectivo fundado por Jara Cordero junto con Alberto Martínez en 2017, Tipos&Co, actualmente en desuso (Cordero 2017) y el segundo fue gestionado por @zgzletters junto con la institución del centro Etopia, por el Barrio de las Delicias de Zaragoza.

El estudio del *lettering* ha existido desde el nacimiento de la escritura y de la necesidad de componer textos o palabras de una forma más llamativa y bella para comunicar. Así lo expone el más

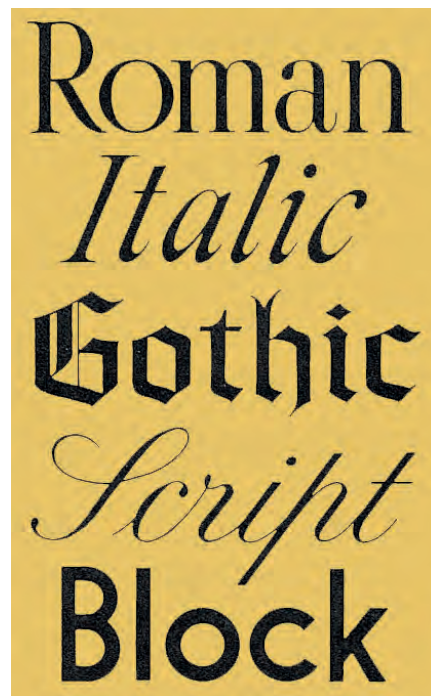


Figura 2.  
Los cinco estilos de clasificación de *lettering* (Wotzkow 1952, 29).

accompanied by anecdotes and comments about the photographs, while other users comment and expand on this information in a network of incalculable documentary value.

The Iberian Network in Defense of Graphic Heritage has recently been created in Spain, and held its first meeting on November 27 and 28, 2020 (1st meeting of the Iberian Network in Defense of Graphic Heritage-Iberian Network in Defense of Graphic Heritage 2020), with presentations by national groups responsible for the conservation, documentation, cataloging, and dissemination of graphic heritage. We would like to highlight two groups from Zaragoza that oversee the documentation, through photographs on their Instagram accounts, of the signs still standing on the streets of Zaragoza. Among them is the Zaragoza De Luxe platform, formed by Juan Antonio Molina and Fernando Laguna in 1999, who focus on the 1970s with contributions from various photographs of store facades and before and after signs (Zaragoza de Luxe 1999). Likewise, there are also the @zgzletters (Zgzletters 2016) and @aragonletters (Aragonletters 2019) platforms, both managed by Jairo Abella, an industrial designer, and Marta Blasco, his wife and also a teacher, who have carried out two “typographic safaris” around the city: the first, through the historic center of Zaragoza, was managed by the group founded by Jara Cordero together with Alberto Martínez in 2017, Tipos&Co, currently in disuse (Cordero 2017) and the second was managed by @zgzletters together with the institution of the Etopia center, through the *Barrio de las Delicias de Zaragoza*.

The study of lettering has existed since the birth of writing and the need to compose texts or words in a more

Roman  
*Italic*  
 Gothic  
*Script*  
 Block

Figure 2. The five *lettering* classification styles (Wotzkow 1952, 29).



importante estudio de la letra en relación a su forma en *Writing and Illuminating and Lettering* (Johnston 1906). Las teorías aquí planteadas son aún hoy en día totalmente válidas y aplicables. Además, son numerosas las publicaciones en las que se trata el *lettering* como un proceso original, personal y de gran vitalidad comunicativa (P. Smith 1936).

Para la catalogación de estilos se utiliza la guía básica de cinco estilos: romanas, itálicas, góticas, *script* y de bloque (Wotzkow 1952), aunque también se nombren corrientes artísticas de gran influencia durante la época de estudio como el modernismo o las vanguardias. La necesidad de delimitar el uso estilístico vinculado al contexto es necesario en la comunicación como un elemento de doble lenguaje, el estético y el funcional. El buen *lettering* no es algo mecánico, sino que tiene que estar bien diseñado (Wilson 1912), además, la tradición del *lettering* no debe ser algo meramente copiado, sino desarrollado por el artista a partir de los clásicos (Bartram 1986).

En este contexto, el propósito de este trabajo consiste en estudiar los rótulos que hoy en día todavía podemos contemplar a pie de calle y encontrar y catalogar muchos otros que se han perdido y, de esa manera, recuperar y conservar la historia de la letra de la calle en la ciudad de Zaragoza para comprender su influencia hoy.

## 2. El casco histórico y los comercios

Para enmarcar nuestra investigación en un contexto tangible del que partir, lo hacemos a través del mapa general con el plano del casco histórico de Zaragoza de Dionisio Casañal (1911) (por manzanas y casas), y el segundo, el plano parcelario del Instituto Geográfico y Catastral de 1935, ambos encontrados en el archivo hemeroteca de la Diputación Provincial de Zaragoza, con los que se ha generado el límite del territorio definido como casco histórico de Zaragoza, conocido por albergar los comercios más antiguos de la ciudad y donde encontraremos la mayor parte de nuestros rótulos.

striking and beautiful way in order to communicate. This is how the most important study of the letter in relation to its form exposes the topic in *Writing and Illuminating and Lettering* (Johnston 1906). The theories presented here are still fully valid and applicable today. In addition, there are numerous publications in which lettering is treated as an original and personal process with great communicative vitality (P. Smith 1936).

For the cataloging of styles, the basic guide of five styles is used: Roman, Italic, Gothic, Script, and Block (Wotzkow 1952), although artistic currents of great influence during the study period such as modernism or avant-garde are also mentioned. The need to define the stylistic use linked to the context is necessary for communication as an element of double language, the aesthetic and the functional one. Good lettering is not something mechanical and it has to be well designed (Wilson 1912); furthermore, the tradition of lettering should not be something merely copied, but rather developed by the artist based on the classics (Bartram 1986).

In this context, the purpose of this work is to study the signs that can still be seen on the streets today and find and catalog many others that have been lost so as to, in this way, recover and preserve the history of the handwriting of the streets in the city of Zaragoza in order to understand its influence today.

## 2. The Historic Center and its Stores

To frame our research in a tangible context from which to start, we do so through the general map with the plan of the historic center of Zaragoza by Dionisio Casañal (1911) (by blocks and houses), and through the parcel plan of the Geographical and Cadastral Institute of 1935, both found in the newspaper archive of the Provincial Council of Zaragoza, with which the limit of the territory defined as the historic center of Zaragoza has been generated, known for housing the oldest stores in the city and where the largest part of our signs will be found.

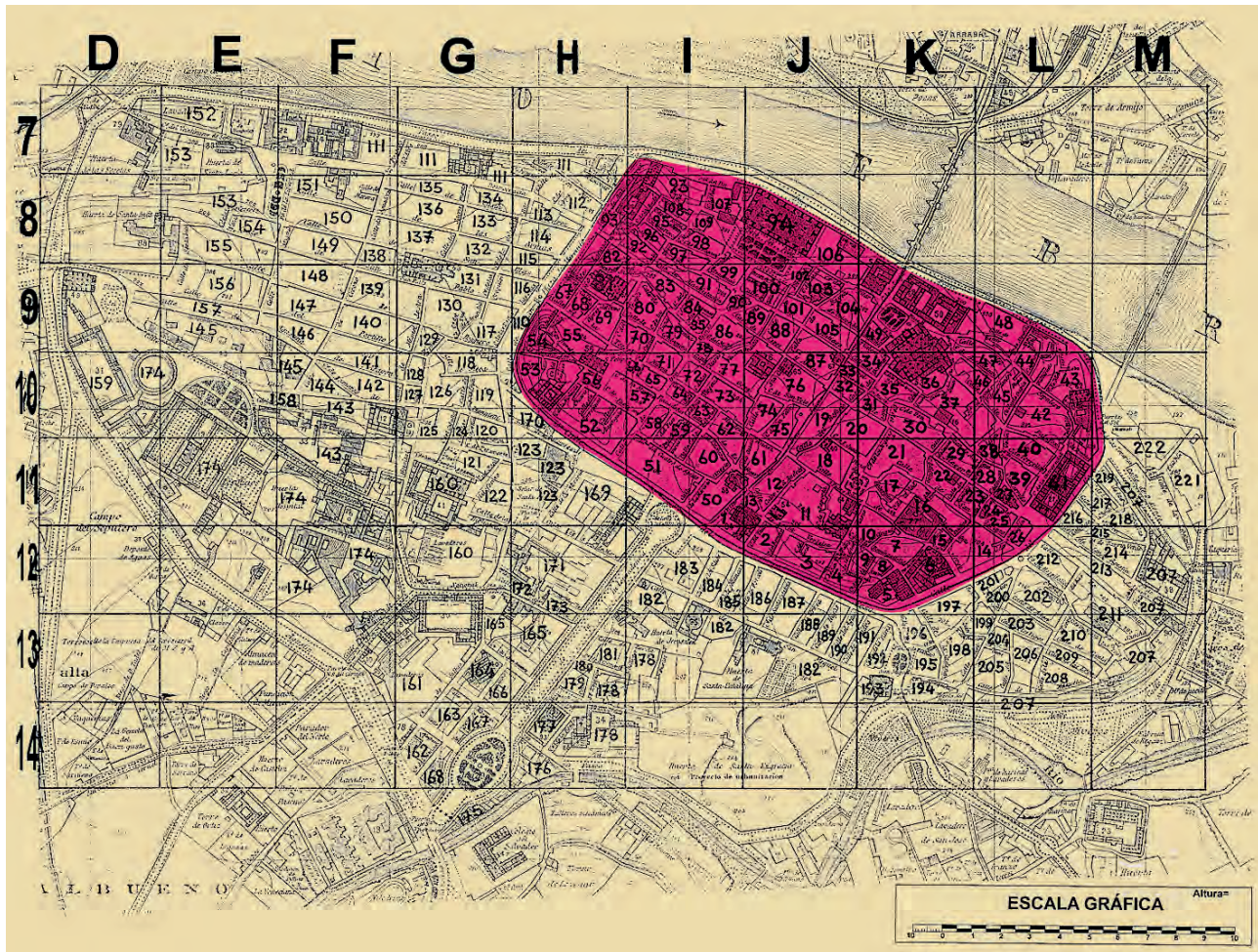


Figura 3. Plano del casco histórico de Zaragoza (por manzanas y casas) (Casañal 1911). Editado para designar por color el área de estudio en rosa por la autora. Fuente: Archivo, Hemeroteca DPZ.

El mapa, dividido en áreas, manzanas o parcelas, nos sirve para ubicar los negocios; y gracias a los anuncios insertados en guías regionales, prensa u otras publicaciones populares, como cartas comerciales o facturas de los negocios podemos confirmar su ubicación exacta.



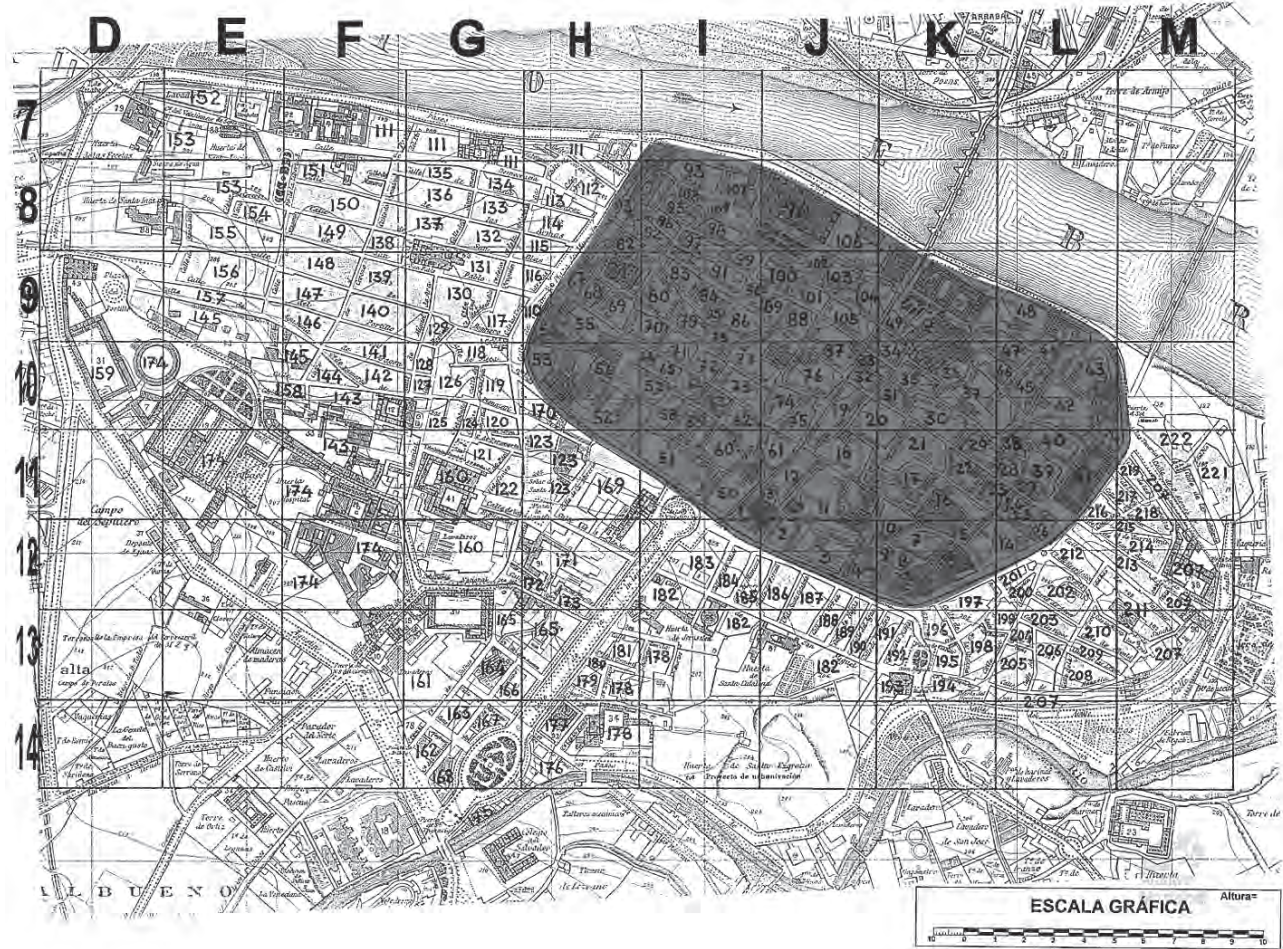


Figure 3. Map of the historic center of Zaragoza (by blocks and houses) (Casañal, 1911). Edited in order to color designate the study area in pink by the author. Source: Archive, *Hemeroteca DPZ*.

The map, divided into areas, blocks, or plots, helps us to locate businesses; and thanks to advertisements inserted in regional directories, newspapers, or other popular publications, such as business letters or business invoices, we can confirm their exact location.

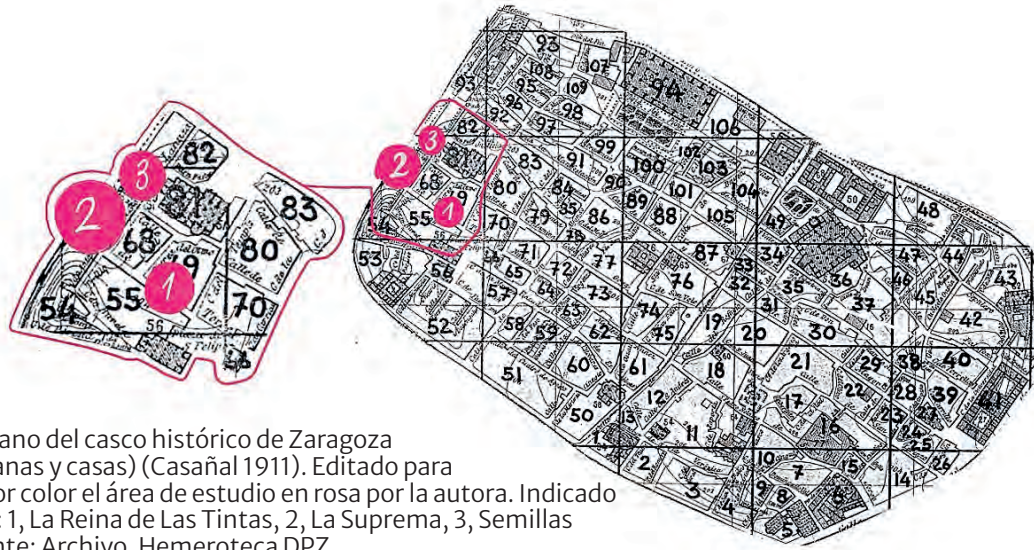


Figura 4. Plano del casco histórico de Zaragoza (por manzanas y casas) (Casañal 1911). Editado para designar por color el área de estudio en rosa por la autora. Indicado en el mapa: 1, La Reina de Las Tintas, 2, La Suprema, 3, Semillas Gavin. Fuente: Archivo, Hemeroteca DPZ.

**Tabla 1. Listado de comercios que se conocen abiertos y en funcionamiento entre 1900 y 1935**

Comercio	Años	Dirección	Categoría
Bellostas	1908-actualidad	Calle de Alfonso, 25	Tejidos
Bodegas Almau	1870-actualidad	Calle Estébanes, 10	Hostelería
Bombonería Oro 1	902-actualidad	Calle del Coso, 48	Comestibles
Caramelos Alcaine	1926-2011	Avenida César Augusto 70	Comestibles
La Alicantina	1883-actualidad	Calle Don Jaime I, 20	Zapatería
La Campana de Oro	1885-2013	Calle de Alfonso I, 41	Tejidos
La Fantoba	1856-actualidad	Calle Don Jaime I, 21	Comestibles
La Reina de Las Tintas	1880-2017	Calle Torrenueva, 12	Papelería
La Suprema	1910-actualidad	Avenida Cesar Augusto, 76	Tejidos
Le Parisián	1911-actualidad	Calle de Alfonso I, 27	Tejidos
Librería Aperte	1920-1993	Calle Alfonso I, 18	Librería
Montal	1919-actualidad	Calle Torrenueva, 29	Hostelería
Quitería Martín	1921-actualidad	Calle Mayor, 63	Comestibles
Casa Gavín	1900-2019	Avenida Cesar Augusto, 100	Comestibles



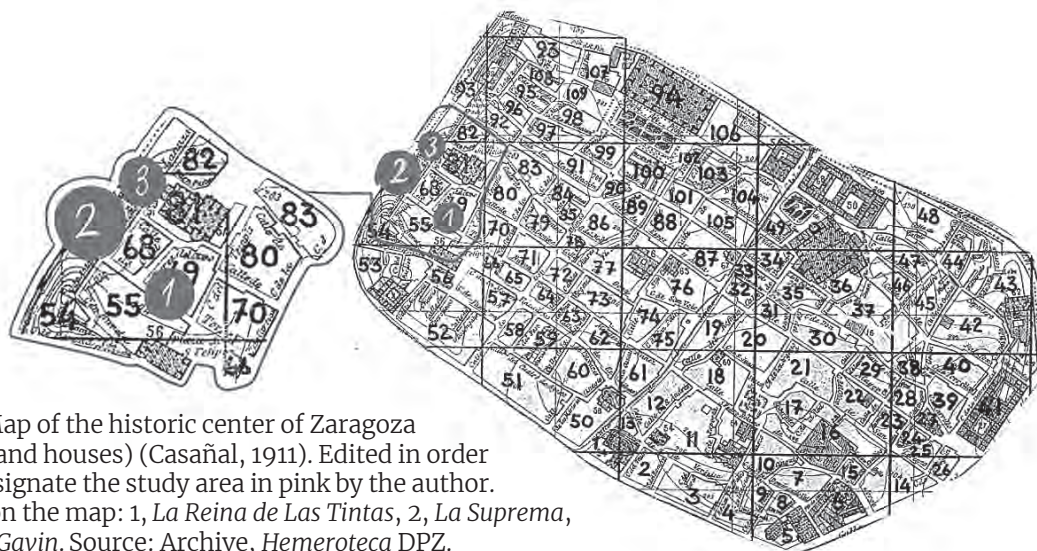


Figure 4. Map of the historic center of Zaragoza (by blocks and houses) (Casañal, 1911). Edited in order to color designate the study area in pink by the author. Indicated on the map: 1, *La Reina de Las Tintas*, 2, *La Suprema*, 3, *Semillas Gavin*. Source: Archive, Hemeroteca DPZ.

**Table 1.** List of stores known to be open and in operation between 1900 and 1935

Store	Years	Address	Type of Store
Bellostas	1908–present day	Calle de Alfonso, 25	Fabrics store
Bodegas Almau	1870–present day	Calle Estébanes, 10	Hospitality
Bombonería Oro	1902–present day	Calle del Coso, 48	Grocery store
Caramelos Alcaine	1926–2011	Avenida César Augusto 70	Grocery store
La Alicantina	1883–present day	Calle Don Jaime I, 20	Shoe store
La Campana de Oro	1885–2013	Calle de Alfonso I, 41	Fabrics store
La Fantoba	1856–present day	Calle Don Jaime I, 21	Grocery store
La Reina de Las Tintas	1880–2017	Calle Torrenueva, 12	Stationery store
La Suprema	1910–present day	Avenida Cesar Augusto, 76	Fabrics store
Le Parisiën	1911–present day	Calle de Alfonso I, 27	Fabrics store
Librería Aperte	1920–1993	Calle Alfonso I, 18	Bookstore
Montal	1919–present day	Calle Torrenueva, 29	Hospitality
Quitería Martín	1921–present day	Calle Mayor, 63	Grocery store
Casa Gavín	1900–2019	Avenida Cesar Augusto, 100	Grocery store

## 2.1. La Reina de Las Tintas (1880–2017)

Comercio fundado en 1880 por Pedro Ferrer Maño (1864–1937) (*Zaragoza, las tiendas de ayer... hoy* 1988), antiguo cajista de uno de los diarios de mayor tirada regional, *El Noticiero*, junto con *Heraldo de Aragón* y *La Voz de Aragón* (Alvar 1996), es la papelería más antigua conocida en Zaragoza. También hacía las veces de imprenta durante los años treinta al adquirir una tipografía con dos minervas, las cuales las tenían ubicadas al fondo de la tienda; además de vender objetos de escritorio (Serrano 2006, 79) y su propia tinta llamada «Tinta Reina», de ahí su nombre, y que, hacia 1940 dejó de fabricarse. El comercio cerró en 2017 (Castillejo 2007).



Figura 5. Fotografía de la fachada de La Reina de las Tintas, calle Torrenueva, 16, 18, 20, posiblemente la primera fachada. Fuente: Castillejo, 2007.

## 2.1. La Reina de Las Tintas (1880–2017)

The store, founded in 1880 by Pedro Ferrer Maño (1864–1937) (*Zaragoza, las tiendas de ayer... hoy 1988*), former typesetter for one of the newspapers with the largest regional circulation, *El Noticiero*, along with *Heraldo de Aragón* and *La Voz de Aragón* (Alvar 1996), is the oldest known stationery store in Zaragoza. It also acted as a printer during the thirties when it acquired a typeface with two Minerva's fonts, which were located at the back of the store; in addition to selling writing materials (Serrano 2006, 79) and its own ink called "Tinta Reina", hence its name, and which, around 1940, ceased to be manufactured. The business closed in 2017 (Castillejo 2007).



Figure 5. Facade photograph of *La Reina de las Tintas*, Calle Torrenueva, 16, 18, 20, possibly the first facade. Source: Castillejo, 2007.



Figura 6. Fotografía de la fachada de La Reina de las Tintas, calle Torrenueva, 12.  
Fuente: Zaragoza, las tiendas de ayer... hoy 1988.



Figura 7. Fotografía de la fachada de La Reina de las Tintas, 1992, calle Torrenueva, 12.  
Fuente: Archivo, Hemeroteca DPZ.

Figura 8. Fachada de La Reina de las Tintas, calle Torrenueva, 12.  
Fuente: Archivo, Hemeroteca DPZ.





Figure 6. Facade photograph of *La Reina de las Tintas*, Calle Torrenueva, 12.  
Source: Zaragoza, *las tiendas de ayer... hoy* 1988.



Figure 7. Facade photograph of *La Reina de las Tintas*, 1992, Calle Torrenueva, 12.  
Source: Archivo, *Hemeroteca DPZ*.

Figure 8. Facade of *La Reina de las Tintas*, Calle Torrenueva, 12. Source: Archive, *Hemeroteca DPZ*.

Se puede apreciar cómo el comercio pasó por diferentes cambios en su rotulación, siendo modificado en cuanto a forma y técnica con el paso de los años, pero siempre manteniendo un aire de conservación dentro de un estilo clásico y manual del rótulo. Desde una mezcla de estilos de letras diferentes romanas con letras de bloque, unas más decoradas con motivos vegetales victorianos (Figura 5), pasó a unas letras de estilo *script* (Figura 6) pintadas sobre el soporte, más modernas, y finalmente una regreso a lo vetusto, sobre cristal dorado, una de las técnicas más tradicionales y un estilo de letras más decoradas y ornamentadas aun en los últimos años de vida del comercio, aportando un acabado más lujoso (Figura 7).

## 2.2. La Suprema (1910–actualidad)

La corsetería La Suprema es un comercio que todavía se mantiene, tras cuatro generaciones, en el lugar original a su apertura en 1910, en la anteriormente llamada calle Cerdán, 34, actualmente avenida César Augusto, 76.



Figura 9. Vista del plano destacando el número 34, ubicación del comercio La Suprema de la manzana n.º 54 del plano del casco histórico de Zaragoza (Casañal 1911). Editado por la autora. Fuente: Archivo, Hemeroteca DPZ.

Figura 10. Vista del plano destacando el número 34, ubicación del comercio La Suprema de la manzana n.º 54 del plano del casco histórico de Zaragoza (Casañal 1911). Editado por la autora. Fuente: Archivo, Hemeroteca DPZ.



It can be seen how the business went through different changes in its signage, being modified in terms of form and technique over the years, but always maintaining an air of conservation within a classic and manual style of the signage. From a mixture of different Roman lettering styles with block letters, some more decorated with Victorian plant motifs (Figure 5), it went on to script-style letters (Figure 6) painted on the support, more modern, and finally a return to the old, on gold glass, one of the most traditional techniques and a more decorated and ornate style of letters even in the last years of the business, providing a more luxurious feature (Figure 7).

## 2.2. *La Suprema* (1910–present day)

*La Suprema* corsetry is a store that still stands, after four generations, in the original place where it opened in 1910, in what was previously called *Calle Cerdán, 34*, currently *Avenida César Augusto, 76*.

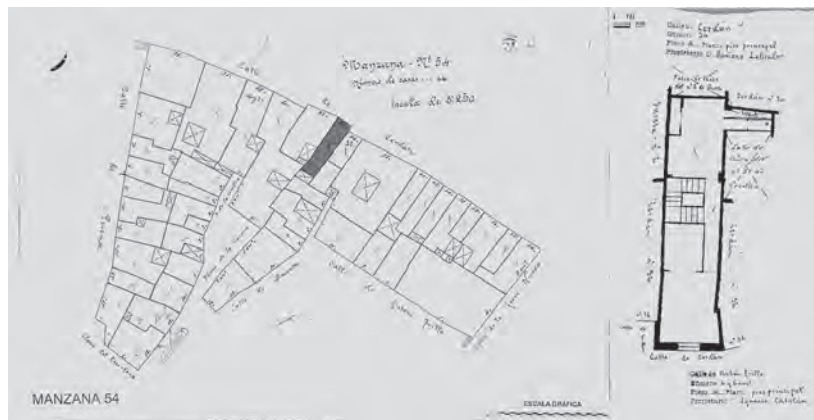


Figure 9. View of the map highlighting number 34, the location of the store *La Suprema* in block No. 54 of the map of the historic center of Zaragoza (Casañal, 1911). Edited by the author. Source: Archive, *Hemeroteca DPZ*.

Figure 10. View of the map highlighting number 34, the location of the store *La Suprema* in block No. 54 of the map of the historic center of Zaragoza (Casañal, 1911). Edited by the author. Source: Archive, *Hemeroteca DPZ*.

El rótulo se ha modificado hasta en tres ocasiones desde su apertura: una en los años 40, otra en los 70 y la última en el año 2000, cuando se realizó una reproducción del rótulo original con técnicas tradicionales.



Figura 11. A la izquierda, años 70, fachada rótulo de La Suprema Fuente: Propietario del comercio. A la derecha, fotografía lateral de fachada del rótulo de La Suprema, avenida César Augusto, 76, 20 de septiembre 2021. Fuente: elaboración propia.

### 2.3. Casa Gavín (1900–2019)

Este almacén de semillas y legumbres al por mayor, propiedad de Saturnino Gavín, de estilo modernista tanto en su arquitectura como en su rótulo principal, es obra del arquitecto Ricardo Magdalena (1849–1910) y está ubicado en la avenida César Augusto, 100, anteriormente llamada calle del Mercado, 34.

The sign has been modified up to three times since its opening: one in the 1940s, another one in the 1970s, and the last one in the 2000s when a reproduction of the original sign was made using traditional techniques.



Figure 11. On the left, 1970s, facade sign of *La Suprema*. Source: owner of the store. On the right, lateral photograph of the facade sign of *La Suprema*, *Avenida César Augusto*, 76, September 20, 2021. Source: photo by the author.

### 2.3. *Casa Gavín* (1900–2019)

This wholesale seed and legume store, owned by Saturnino Gavín, in a modernist style both in its architecture and in its main signage, is the work of the architect Ricardo Magdalena (1849–1910) and is located at *Avenida César Augusto*, 100, previously called *Calle del Mercado*, 34.



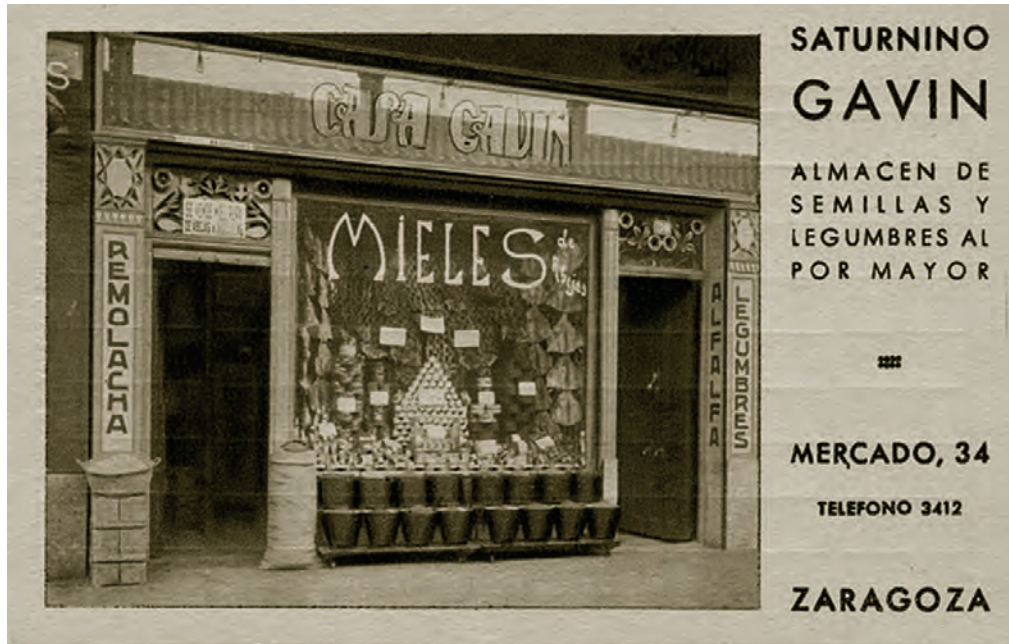


Figura 12. Anuncio de Casa Gavín donde se aprecia el rótulo principal y los diferentes anuncios de productos pintados sobre el cristal y columnas de las puertas de entrada. Fuente: *Zaragoza, las tiendas de ayer... hoy* 1988.



Figura 13. Rótulo de Casa Gavín en avenida César Augusto, 100; 20 de septiembre 2021. Fuente: elaboración propia.

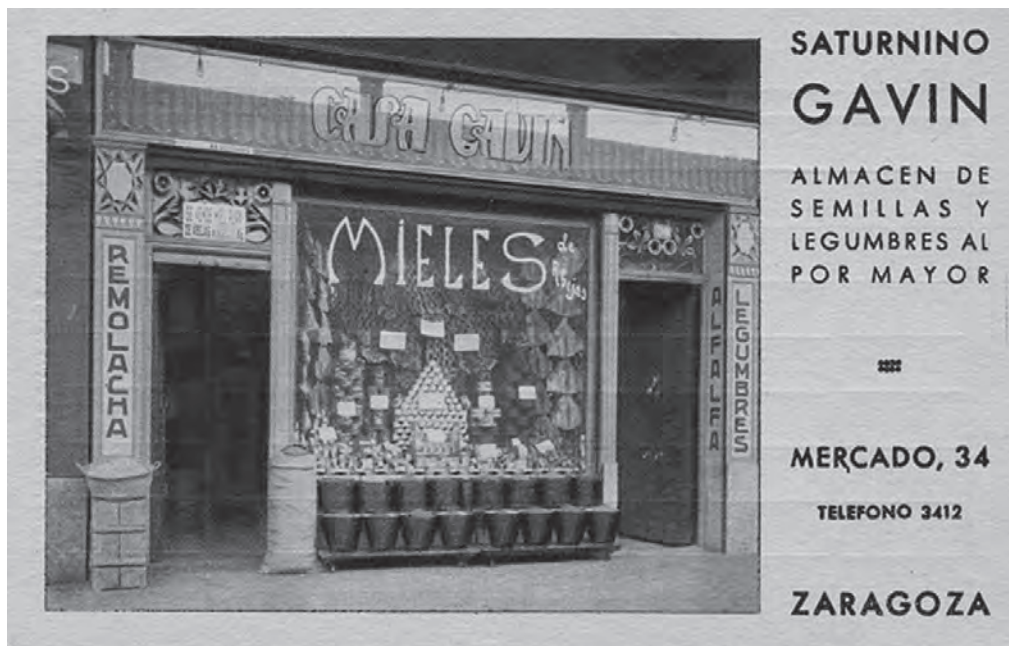


Figure 12. Advertisement for *Casa Gavín* showing the main sign and the different advertisements for products painted on the glass and columns of the entrance doors. Source: *Zaragoza, Las tiendas de ayer... hoy 1988*.



Figure 13. *Casa Gavín* sign at *Avenida César Augusto, 100*; September 20, 2021. Source: photo by the author.

### 3. El rótulo y la identidad del comercio

La fabricación, producción y montaje de rótulos en Zaragoza durante la época de 1900 a 1935 es bastante desconocida. Tan solo se tiene constancia de unas pocas empresas que anunciaban sus servicios en guías regionales, revistas o diarios, desde trabajos de pintura, cristalería, dorados, metalistería, ebanistería, escaparates, hasta la electrografía. El estilo de letras de la arquigrafía y el resto de gráficas aplicadas de los comercios y sus anuncios fueron evolucionando y modificándose sin unidad de identidad aparente, siendo esta la semilla de la identidad corporativa moderna (Costa 2008, 72–85).

**Tabla 2.** Listado de proveedores de fabricación de rótulos abiertos y en funcionamiento entre 1900 y 1935

Comercio	Años	Dirección	Servicios
La Veneciana	1876–1935?	Calle Alfonso I, 13–15 y Fuenclara, 6	Cristal, Luminosos
Carlos Navarro	1925?–1970?	Calle General Franco, 55 y 57	Rótulos y etiquetas para precios
Casa Cervero	1935–1945	Calle Democracia, 41	Esmaltados
Manuel Viñado	1890–1971?	Calle de la Ronda, 3	Esmaltados, Hierros
Roque y Magallón	1896–?	Calle de los Sitios, 7	Pintura, Esmaltados

### 3. Sign and Identity of the Stores

The manufacture, production, and assembly of signs in Zaragoza during the period from 1900 to 1935 are quite unknown. There is only evidence of a few companies that advertised their services in regional guides, magazines, or newspapers, from painting, glassware, gilding, metalwork, cabinetmaking, and shop windows, to electrography. The style of letters of the *archigraphy* and the rest of the applied graphics of the shops and their advertisements were evolving and changing without apparent unity of identity, this being the seed of modern corporate identity (Costa 2008, 72–85).

**Table 2.** List of sign manufacturing suppliers open and in operation between 1900 and 1935

Stores	Years	Address	Services
La Veneciana	1876-1935?	Calle Alfonso I, 13-15 y Fuenclara, 6	Glasses, crystals
Carlos Navarro	1925?-1970?	Calle General Franco, 55 y 57	Price tags and labels
Casa Cervero	1935-1945	Calle Democracia, 41	Enamel paint
Manuel Viñado	1890-1971?	Calle de la Ronda, 3	Enamel paint, iron
Roque y Magallón	1896-?	Calle de los Sitios, 7	Paint, enamel paint



Figura 14. Anuncio en Guía de Zaragoza y su Provincia (Joven 1896). Fuente: Biblioteca General de Zaragoza.



Figura 15. Anuncio en Guía de Zaragoza y su Provincia (Joven 1896). Fuente: Biblioteca General de Zaragoza.

Las técnicas para la fabricación de rótulos eran diversas y dependían de los materiales con los que se trabajaba. Se tenía en cuenta, sobre todo, la alta durabilidad en el exterior, utilizando materiales nobles como el oro (Smith 1998), la madera, el metal y los esmaltes, además de la cristalería y la pintura, un





Figure 14. Advertisement in the *Guía de Zaragoza y su Provincia* (Joven, 1896).  
Source: *Biblioteca General de Zaragoza*.



Figure 15. Advertisement in the *Guía de Zaragoza y su Provincia* (Joven, 1896).  
Source: *Biblioteca General de Zaragoza*.

The techniques for making signs were diverse and depended on the materials with which they worked. Above all, the high durability on the outside was considered, using noble materials such as gold (Smith 1998), wood, metal, and enamels, in addition to glassware and painting, a process

proceso ejecutado por rotulistas profesionales altamente cualificados con una destreza y técnica perfeccionada y con una herencia muy fuerte en forma y construcción de la letra. Era un proceso original, personal y de gran vitalidad comunicativa (Smith 1936) proveniente de la época dorada del *lettering* norteamericano (Shinn 2006). Los profesionales utilizaban muestrarios de letras y composiciones norteamericanos o alemanes (Atkinson 1915; Hewett 1919; Halsted 1927; Petzendorfer y Hoffmann 1909; Schulze 1913) y algunos españoles posteriores que se conocen (Mesonero 1940) sobre los que adaptaban y disponían los textos.

Los estilos de *lettering* utilizados para los rótulos son la evolución de la escritura (Calvet 2001; Clayton 2013; Noordzij 2009) tanto de la caligrafía (Mediavilla 2005) como de la tipografía (Gray 1986; Johnston 1906; Wotzkow 1952). Se encontraban en un momento en el que estas tres actividades eran convivientes y se influenciaron las unas de las otras, algo que generó una riqueza de estilos de letra muy amplia y la cual se ha transferido a la actualidad (Barber 2020; Castro 2018; Cruz, Roat, y Barber 2017; Flor 2017; Hische y Fili 2015). En esta transferencia de estilos recogidos en manuales y modelos de rotulación para su reproducción (Day 1929; Gates 1983), algunos fueron influenciados enormemente por manuales de estilo norteamericanos (Atkinson 1915; Hewett 1919) y otros desarrollados a partir de caligrafías europeas o de tipografías importadas de fundiciones tipográficas alemanas o italianas; aunque el *lettering* no sea algo puramente mecánico (Wilson 1912).

### 3.1. Los anuncios y otros impresos

Los *lettering* en los anuncios poco tenían que ver con los *lettering* de los rótulos de las fachadas de los comercios. Normalmente, estos diseños de anuncios en prensa u otros impresos como cartas comerciales o facturas, los realizaban las propias imprentas que contaban con personal cualificado para ello, utilizando muestrarios de ejemplares de tipos de letras que copiaban para componer (Idarus 1911; Delamotte 1906; Bergling 1923), incluso las propias marcas de material de dibujo como plumillas publicaban sus propios manuales como Esterbrook o Speedball (*Alphabets and Lettering with Esterbrook Drawlet Lettering Pens* 1930; Ross 1925).

carried out by highly qualified professional sign makers with perfected skill and technique and with a very strong heritage in the form and construction of the letter. It was an original, personal process with great communicative vitality (Smith 1936) with its origins in the golden age of North American lettering (Shinn 2006). The professionals used samples of North American or German letters and compositions (Atkinson 1915; Hewett 1919; Halsted 1927; Petzendorfer and Hoffmann 1909; Schulze 1913) and some later known are Spanish ones (Mesonero 1940), on which they adapted and arranged the texts.

The lettering styles used for the signs are the evolution of writing (Calvet 2001; Clayton 2013; Noordzij 2009) of both calligraphy (Mediavilla 2005) and typography (Gray 1986; Johnston 1906; Wotzkow 1952). They existed at a time when these three activities coexisted and influenced each other, which generated a wealth of very wide letter styles and which has been transferred to the present (Barber 2020; Castro 2018; Cruz, Roat, and Barber 2017; Flor 2017; Hische and Fili 2015). In this transfer of styles collected in manuals and lettering models for their reproduction (Day 1929; Gates 1983), some were greatly influenced by North American style manuals (Atkinson 1915; Hewett 1919), and others developed from European calligraphies or typefaces imported from German or Italian typographic foundries, although the lettering is not something purely mechanical (Wilson 1912).

### 3.1. Advertisements and Other Print Media

The lettering in the advertisements had little to do with the lettering of the signs on the facades of the shops. Commonly, these designs for press advertisements or other printed matter such as business letters or invoices were made by the printers themselves, which had qualified personnel for it, using samples of copies of fonts that they copied to typeset (Idarus 1911; Delamotte 1906; Bergling 1923); even the brands of drawing material such as pens published their own manuals such as Esterbrook or Speedball (Alphabets and Lettering with Esterbrook Drawlet Lettering Pens 1930; Ross 1925).



Figura 16. Anuncio de La Reina de las Tintas, *La Voz de Aragón*, 3 enero de 1930, p.10. Fuente: Archivo, Hemeroteca DPZ.



Figura 17. Anuncio de La Supremas, *La Voz de Aragón*, 1933. Autor: Alberto Duce. Fuente: Archivo, Hemeroteca DPZ.  
 Figura 18. Anuncio de La Suprema, *La Voz de Aragón*, 5 marzo 1930. Fuente: Archivo, Hemeroteca DPZ.

En las mejores ocasiones, los linotipistas, si este era el medio de impresión utilizado, realizaban sus propios diseños en membretes o *letterheads* de hojas de facturas, pequeñas obras de arte de letras combinadas con ilustraciones del comercio o empresa, como litografía Portabella (Serrano 2004), litografía Gilaberte o litografía Manuel Marín (Serrano 2006), entre otras conocidas coetáneas.



**¡REYES!**  
**¡Alegria general!**  
 son exclamaciones idénticas si Vd. sabe  
 hacer sus regalos con acierto

**¡NO LO DUDE!** Con una  
**PLUMA ESTILOGRAFICA**  
 hará Vd. siempre un obsequio bonito,  
 práctico y duradero

Tenemos la que necesita cada mano,  
 de la marca que Vd. prefiere  
 y al precio que Vd. piensa gastar

**LA REINA  
 DE LAS  
 TINTAS**

ALMACEN DE PAPELERIA Y OBJETOS DE ESCRITORIO  
 TODOS NUEVA, Nº 18 y 20 TELEFONO 33-60. ZARAGOZA



Figure 16. Advertisement for *La Reina de las Tintas*, *La Voz de Aragón*, January 3, 1930, p. 10.  
 Source: Archive, Hemeroteca DPZ.

**En la playa...**

Es preciso tener una sugestiva silueta para estar a tono con la moda.

En nuestra Casa hallará Vd. toda clase de fajas confeccionadas, en grandes surtidos; y si no encontrara lo que Vd. desea, se le confecciona en 24 horas.

Economía es nuestro lema.  
 (No confundirse)

**Suprema**  
 Cerdan, 34  
 Zaragoza

**LA SUPREMA**  
**CORSETERIA**  
**UNA SILUETA JUVENIL**  
 se obtiene fácilmente, llevando corsé de un corte perfecto

Compre usted en la Casa que mayor surtido puede presentarle y que tiene fama por la calidad de sus géneros y precios moderados

**FAJAS - PORTALIGAS - SOSTENES**  
 Fajas de estómagos, vientres caídos, Riñón flotante, para Herniadas y Embarazadas  
 Hacemos formas a medida, muy prácticas, en todos los precios

**CERDAN, 34 Zaragoza**




Figure 17. Advertisement for *La Suprema*, *La Voz de Aragón*, 1933. Author: Alberto Duce.  
 Source: Archivo, Hemeroteca DPZ.

Figure 18. Advertisement for *La Suprema*, *La Voz de Aragón*, March 5, 1930. Source: Archivo, Hemeroteca DPZ.

On the best occasions, the typesetter, if this was the printing medium used, made their own designs on letterheads of invoice sheets, small works of art of letters combined with illustrations of the store or company, such as Portabella lithography (Serrano 2004), Gilaberte lithography or Manuel Marín lithography (Serrano 2006), among other well-known contemporary ones.



Figura 19. Membrete (Letterhead) de factura de Casa Gavín. Fuente: *Zaragoza, las tiendas de ayer... hoy* 1988.



Figura 20. Membrete (Letterhead) de factura de Casa Gavín. Fuente: *Zaragoza, las tiendas de ayer... hoy* 1988.

## 4. Conclusión

Los comerciantes empezaban a anunciarse en la prensa local y regional, además de en guías y otras publicaciones como revistas culturales (Agencia A.B.Z. (Zaragoza) 1944; *Revista Aragón. (S.I.P.A.)* 1928; *Revista Artes Gráficas* 1933; Gimeno 2006; Gascón y Gotor 1924; 1925). Asimismo, empezaban a utilizar su marca en diferentes soportes, no solo en su rótulo, sino en membretes de cartas (*Letterheads*) u otros



Figure 19. Letterhead of Casa Gavín invoice. Source: Zaragoza, las tiendas de ayer... hoy 1988.



Figure 20. Letterhead of Casa Gavín invoice. Source: Zaragoza, las tiendas de ayer... hoy 1988.

## 4. Conclusion

Store owners began to advertise in the local and regional press, as well as in guides and other publications such as cultural magazines (*Agencia A.B.Z. (Zaragoza) 1944; Revista Aragón. (S.I.P.A.) 1928; Revista Artes Gráficas 1933; Gimeno 2006; Gascón y Gotor 1924; 1925*). Likewise, they began to use their brand in different media, not only in their sign but also in letterheads or other ephemeral



impresos efímeros, que, aunque en su mayoría no guardaran coherencia entre sí, son parte del proceso del diseño e identidad de marca y del diseño publicitario de la época (Bori y Gardó 1928; Guatas 1993; Clavería 1990; 2015), merecedores de ser preservados.

Podemos hablar de un auge durante 1900 a 1935 de no solo la necesidad de ubicar el establecimiento en la calle a través del uso del rótulo y de describir los servicios y productos que ofrecen, sino de embellecerlo con letras diseñadas de tendencia, acompañadas de otros elementos gráficos decorativos. Estos rótulos iban cambiando con el tiempo, tanto en forma como en técnica y formato, por la necesidad de llamar la atención al posible cliente de la calle, reforzando la comunicación en otros medios impresos y creando imagen de marca. Las técnicas utilizadas también fueron evolucionando y con ello nacieron nuevas empresas en la década de los años cuarenta, como los rótulos con luz y neón.

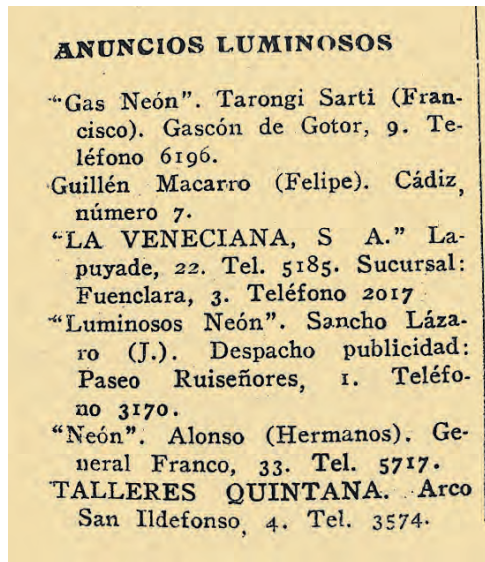


Figura 21. Anuncio de la *Guía permanente información técnica y comercial española*, 1949. Fuente: Biblioteca General de Zaragoza.



forms, which, although mostly not consistent with each other, are part of the design process, brand identity, and advertising design of the time (Bori and Gardó 1928; Guatas 1993; Clavería 1990; 2015), all of which are worthy of being preserved.

We can speak of a boom from 1900 to 1935 of not only the need to locate the establishment on the street by the sign and to describe the services and products they offer but also to embellish it with trendy designed letters, accompanied by other elements of decorative graphics. These signs were changing over time, both in form and in technique and format, due to the need to attract the attention of potential customers on the street, reinforce communication in other printed media, and create a brand image. The techniques used also evolved and with this, new companies were born in the 1940s, such as the ones making light and neon signs.

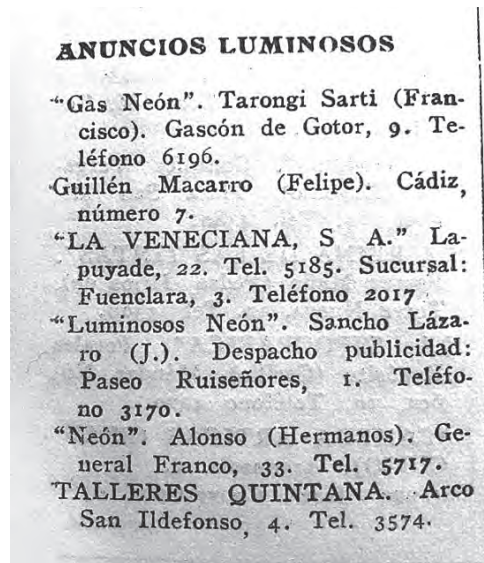


Figure 21. Advertisement for *Guía permanente información técnica y comercial española*, 1949. Source: *Biblioteca General de Zaragoza*.

Los hallazgos en fotografías y documentos antiguos de los rótulos de los comercios del casco histórico de Zaragoza forman parte del escenario urbano de letras y del patrimonio gráfico de la ciudad, con el que los ciudadanos han convivido a lo largo del tiempo, y que todavía hoy podemos admirar en algunos comercios.

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The findings of stores sign in photographs and old documents of the historic center of Zaragoza are part of the urban scene of the graphic heritage and letters of the city, with which the citizens have coexisted over time and which we can still admire in some stores at present.

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# Geometry of Crafts in Urban Public Spaces

## Case Study: Durga Puja, Kolkata

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## ABSTRACT

In India, crafts remain integral to community activities and accepted as art in daily life. It is a predominant livelihood for a majority of the population in rural areas with an identity that is vernacular. However, urbanization marginalized these crafts as mismatch to contemporary design and patronized it only as urban art in the form of installations or decorative elements. The Durga Puja festival of Kolkata, reflects a congregation of a highly interactive and empathetic community activity, unique in its all-encompassing spirit of embracing participation across borders. The city revamps itself in a creative spirit transforming into an arena befitting the mood of the festivities. Every nook and corner becoming a part, as if, of a huge exhibition of art and sculpture. It has been a transformation in the manifestation of traditional forms of the 'Pandals', or temporary structures for the Goddess, giving way to theme-based designs. The traditional crafts were revived to realize the design concepts that complement the geometry of urban spaces and structures, integrating both the crafts and the urban hub to create a holistic design. This conjugation of the formal and informal derives in an experience of art appreciation unique to this festival, drawing visitors across the world to enjoy and soak into the recreated space. It emerges as an experience of community participation in cohesive aesthetic transformation of existing urban spaces through crafts. These experiences indicate the directions such activities can lead to, towards redesigning our cities in terms of urban and community spaces.

**Keywords:** Geometry, Crafts, Design, Forms, Urban Space

## 1. Traditional Crafts and Indian Culture

India is a country with a rich heritage of crafts, which reflects the social culture of the rural community, differing in their aesthetics from region to region. Indian villages have been a treasure trove with their rich repertoire of handicrafts acclaimed around the world. For cen-

turies, villages have grown as settlements on the virtue of the handicrafts that are produced in those regions. Communities settled in geographical locations, based on the climatological and natural resources and their proximity to essential materials which remained conducive to their primary occupation based on the traditional crafts they practiced. With crafts being their way of life, vernacular settlements bore the aesthetics of the elements of their practices. The craft manifested these aesthetics to give it a unique identity (Mukherjee & Ghosh 2019). Religion and social practices reflect in the form of decorative motifs and surface ornamentation. Crafts have remained integral to the development of the community initiating sustainable employment generation (Ranjan & Ranjan 2014). Through ages, crafts have remained elements of decoration for spaces. The aesthetics that emerged from lifestyles were relatable in terms of their visual and material characteristics. It is the ingenuity of the artisan who creates, which elevates the form above the ordinary. The tools and techniques remain time-tested and shape its identity. Like most man-made products, crafts are an expression of construction with the perception of inherent Geometry. It survives on its ethnicity, less adaptive to the modernization of society and contemporary aesthetics. Hence, keeping the crafts-making tradition alive is still a difficult choice for traditional artisan societies.

Craft heritage is region-specific. With the development of rural areas, demand for crafts is marginalized or is adapted to contemporary taste and evolves in newer forms. From the corners of interiors of homes, it emerges into public spaces with a wider perspective of purpose that is community-based and essential to acceptance of the craft to newer generations.

## 2. Public Space in Indian Cities

In the context of a city, urban public space is an area for social and commercial exchanges and interactions in the community. It is also a place for political and cultural events. In Western contexts, public space is expected to be planned, realistic, practical, and somewhat imper-

sonal. For cities in India, it is quite the opposite: chaotic, crowded, disarrayed, yet thriving and alive. It is a multidimensional boundary with the order within the disorder. As most cities have a long history of evolution, the socio-economic and ethnocultural diversity build its functional dynamics leading to an aesthetical quality of its own based on its historical growth. Today's Indian cities are a mix of organic and inorganic. They are fast evolving under global economic changes, commercialization, technology and modernization, and rapid urbanization. The modern Indian city and its built space are merging into the stereotypical contemporary conglomeration of geometric structures with no character to differentiate or distinguish with an identity exclusively of its own. Amidst this trend of digressing towards a global look for an urban space, sustainability of the ecosystems of the traditional Indian city depends on the heterogeneous social, economic, cultural, and religious fabric of the Indian society based on community participation and activities. It makes some places 'happen' while others seem nondescript as if to provide the backdrop. The vibrancy manifests in the numbers, maybe considered crowded from an inorganic context. Colors, traditions, and bonds between strangers are a reflection of India. People need to revive and retain their roots and cultural authenticity to keep their identities. Thus, the community events emerge as platforms for the renewal of the Indian spirit. With its splurge of colors, sounds, smells, and physicality, vibrancy is revived, even if it's for a short while. The beauty and timelessness of the spaces transcend their general ordinariness (Gupta & Gupta 2017).

### 3. City of Kolkata

Kolkata, earlier known as Calcutta, happens to be one of the oldest cities of India. With its rich history of over 330 years, it is considered one of the most organic, interactive, and inclusive places.

From the first settlement of the East India Company to being the Capital of the erstwhile British Rule. From the cradle of the Bengal Renaissance to the flourishing of art, culture, literature, and other intellectual activities, the city grew its labyrinth of winding streets in the North. Meanwhile, the South remained an exercise of a semi-planned layout. It is a silent witness to multicultural and religious bonding through crisis, famines, partitions, and world wars, with each period adding its element to the facades.

### 3.1. Durga Puja in Kolkata

Durga Puja is the biggest festival in the city, maybe even major than any other festival in the world. It has transcended the religious aspect to bring all communities together in its celebration. In that way, while festivities last, it uniquely connects the urban fabric. The festival was once under the ownership of the rich. It became the people's festival as soon as the working class rose in position. From a mere place of community exchange and interaction in neighborhoods, it has now become an expression of artistic creativity, with localities competing with each other in vying for attention and footfall. In this process, to transcend the ordinary aesthetics of a Puja Pandal (temporary structure to house the Goddess) to perform rituals, it has now become a concerted preplanned activity wherein neighborhoods turn into a visual experience by transformation into themes. These concepts essentially take shape through imbibing the traditional crafts and leading to the transformation of a neighborhood through visual elements. In that sense, it transcends the locality into an imaginary visual experience for those days. Thus, the elements of design in specific crafts recreate and experience in a most contemporary urban public space, lifting the mundane space to an extraordinary crested space (Sarkar 2011).

### 3.2. Geometry of Crafts and Space

Crafts have an inherent Geometry in their expression of form and identity. A public place in the city also has its own geometric structure. An intrinsic detail concept merges the two to result in an artistic experience. There, visual experience is created through movements in the space. The end transformation is stunning. A vacant lot pulsates into an imaginary world. The stages of such evolution of the created space are illustrated below (Mukherjee & Ghosh 2019).

#### 3.2.1. Space, Crafts, Geometry and Stages of Transformation

The geometry of the space of the locality, and that of the craft, illustrates how the same space can be conceived differently. The character of the craft creates different perceptions and experiences in different years. It is this identity that indicates how the space is to be conceived. Some of the spaces are as follows:

- a) Linear space: a main street with passage
- b) Rectilinear space: on thoroughfare
- c) Junction: Street corner as a node



Figure 1. Geometry of the space: plan and elevation



Figure 2. Space under transformation.



Figure 3. Different crafts creating the same space in different years.



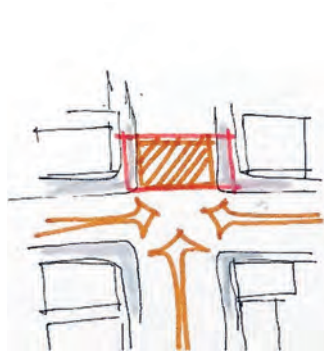


Figure 4. Geometry of the space: plan and elevation.



Figure 5. Space under transformation.



Figure 6. Different crafts creating the same space in different years.



Figure 7. Geometry of the space: plan and elevation.



Figure 8. Space under transformation.



Figure 9. Different crafts creating the same space in different years.

### 3.2.2. Artwork and Neighborhood

To appear as if the transformation of space is generic to the locality, the artwork of the crafts is continued beyond the Pandals to be inclusive to the surrounding buildings and structure in the neighborhood. The result is a vibrant riot of colors and materials and the merging of a rural traditional craft into a modern urban locale nearly seamlessly, as if erasing the rural-urban divide in aesthetics. This provides a welcome change from an ordinary and mundane space (of nearly no identity) to a thriving, bustling world of colors and features.



Figure 10 & 11. Coordinating neighborhood with Pandal.





Figure 12 & 13. Artwork continued into urban structures.

### 3.2.3. Crafts Aesthetics and Materials

Stylized forms have been generated out of religious practices. They are mostly termed as people's art. Many a craft motif represents the lifestyle or practice of the community. In some of the crafts, the materials create their identity. Such as Bamboo crafts being linear and rigid, while cane remains resilient. While Warli painting follows linear figures in monotonous, Patachitra figures are organic and colorful. The adoption of crafts in Durga Puja induces this aesthetic aspect, with design intervention in a more contemporary and innovative way.



Figure 14, 15, 16, 17. Use of different materials – Patachitra, Cane, Wooden doll, Bamboo.



Figure 18 & 19. Use of detailing in materials: wood, PoP.



Figure 20 & 21. Innovative use of craft: Warli, Madhubani paintings.

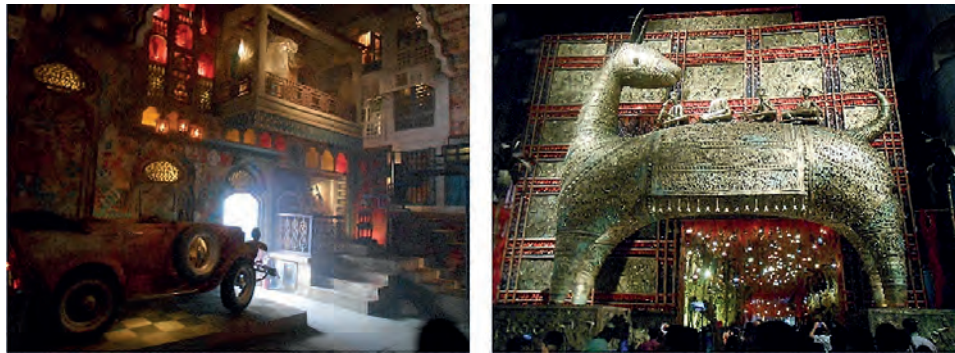


Figure 22 & 23. Traditional crafts used in creating the space.





Figure 24 & 25. Innovative use of traditional craft materials.

The perception of the created space involves the physical elements and the fourth dimension of time. Thus, creating an abstract notion of a physical environment imbued through the five senses. These elements are for a sensory experience, possible with the utmost effort to achieve a balanced composition of the whole. All this is in harmony with its surroundings and the spirits of the Pujas. The use of the crafts innovatively generates the perception to indicate contextual, cultural, or regional appreciation. The crafts thus remain primary towards attributes of placemaking. The point of view or observation, scale, etc., determines the arrangement of the elements in this created space. Therefore, we find traditional crafts made unusually flamboyant, enhanced in magnitude, or applied metaphorically to create this temporary space (Pandya 2016).

#### 4. Sustainability of Crafts with Regard to Urban Space

Crafts are an expression of social culture in traditional communities. They also reflect the aesthetic sensibility that evolved. These crafts reflect the practices of society and skills developed

over materials and techniques. They generate certain forms, identifiable to a particular craft, region and culture only. But the same attributes prompt them to be considered less harmonious to contemporary lifestyles, especially in the urban context. This raises the question of the sustainability of crafts. This topic often leads to a dying tradition, as the craftsmen move on to other professions. A once-flourishing art form has turned into a heritage, found only in museums or collector's archives. In India, crafts have been an essential part of life and livelihood for people in rural areas. They have been integral to community activities and naturally accepted as art in daily life. With the transition of the Durga Puja towards themes, the new concept gelled well into contemporary aesthetics and ushered the crafts in a new way. People revived traditional crafts to fit into geometric design concepts that complement the urban spaces and structures. Entire localities are transformed through crafts for up to a fortnight, changing the aesthetics of that urban area. Neighborhoods and community spaces transform through rich artwork of the crafts with wholehearted community participation. They embrace this transformation with localities that take pride and compete with each other, drawing attention. The application of crafts as an urban art experiment is planned well ahead of the festival and executed meticulously with the proper design process. And, through skilled artisans, this application brings the rich flavor of artistry in traditional craft amalgamated harmoniously to an urban space, so staid and formal otherwise. The geometry, of the craft and the hub, is meticulously integrated to create a holistic design (Mukherjee & Ghosh 2019).

This paper illustrates how the use of crafts transforms urban spaces. It also shows how these spaces can get different makeovers each year, as the Pujas are an annual event. Furthermore, it portrays the possibility of such transformations in introducing urban art as a community activity. The cases, as mentioned earlier, reveal how such adaptations create sustainability for crafts and how these can be revived through design to complement urban life. It is interesting to note that, following the festival, much of the artwork generated gets distributed by selling, an example of providing a market to traditional art forms packaged in urban *ethos*.

## 5. Looking Ahead

Urban art is a process of building aesthetics in contemporary cities. It is essential to the aesthetics of a city and creates pockets of interest and variation in an otherwise mundane routine space. Although public spaces cater to the socio-cultural needs of a city, community activities like the Durga Puja demarcate otherwise working or transition spaces. These remain essential to the urban fabric. The local community triggers the evolution of the space. Hence, it remains instrumental in providing a solution high on quality and is acceptable to the community at large. With the involvement of the crafts, it becomes imperative to have design that maintains the essence intact. Such intervention and exploration provide new directions to the craft. Interpreting the craft to complement the urban space contributes to a newer consolidated input towards design diversification. With a sensitive and holistic approach, these exercises show that it's possible to bring traditional crafts to urban spaces, not merely as an installation but also to create the character of the space that is integral to its identity. Although urban art is seen as graffiti or street art, the platform remains restricted to art only. Crafts, with their versatility and variety, are still less probed to uplift the aesthetics of urban spaces. Durga Pujas indicates the application of the craft in multiple ways, generating results no less significant than works of art. It also creates livelihood and skill-based income required for the sustainability of crafts. With the handicrafts sector in India being one of the highest revenue earners, it is a must to sustain the activities to maintain national economic balance. The Durga Pujas and their themes definitely can be growth indicators to improve urban spaces with visual variety. They can also become a profession of dignity. The wholesome involvement of the community proves how community-driven action plans can initiate such activities. It is possible to introduce more public and semi-public spaces, niches, and corners if communities work in tandem with the administration of cities. Crafts create the interest and variety to break monotonous urban spaces. The cohesion between design, crafts, and urban spaces indicates the adaptability of public spaces and the desire to create an aesthetic journey accepted warmly by the users and imitated by people's participation in designing their neighborhoods.

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Pictorial references are the authors’ own works.





Esta publicación es una coedición entre Cumulus Network  
y la Universidad de las Artes del Ecuador,  
bajo su sello editorial UArtes Ediciones.

Guayaquil, Ecuador

Publicación digital

Familias tipográficas:

Unisans, Merriweather Serif y San Serif

Octubre, 2023

ISBN: 978-9942-977-63-2



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