

LUCIA TRIAS

DESIGN **KNOWLEDGE(S)**

Reflections on decolonizing design,
looking at the role of institutions in the
construction of design knowledge in
Uruguay



Bernburg
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Hochschule Anhalt

Anhalt University of Applied Sciences

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Design Knowledge(s): Reflections on decolonizing design, looking at the
role of institutions in the construction of design knowledge in Uruguay

Author

Lucia Trias Cornu

First Examiner

Regina Bittner

Second Examiner

Maria Ferreira Litowtschenko

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Declaration

Herewith I declare that I have prepared this Master thesis independently, that it has not been submitted in the same or similar wording as an examination paper in another course of study, and that I have not used any other aids and sources than the ones indicated. I have marked any quotations given in the thesis in their original or similar wording as a quotation.

Place, date

Berlin, 21-08-2019

Signature

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Abstract

This research aims to understand the role of institutions in the formation of design knowledge in Uruguay. By approaching the Centre of Industrial Design's foundation from a decolonial *worldview*, this thesis explores the relation between Uruguay's current dominant design discourse and the notion of 'design for development'.

The study is an invitation to look further into how design has played a role in countries of the global south (such as Uruguay), related to economic and social structures rather than those of academic disciplines.

Current global south design discourses stress the importance of broadening perspectives to address the complexity of design education problems from the stance that it is normal to approach content as a means of "customizing" studies through the implementation of localized curricula. This thesis presents a decolonial design stance as a means of understanding that institutional structures have the same importance as the content, attempting to answer the question.

Bringing a case study that is attached to personal experience required the use of a methodology that could benefit from it, therefore critical discourse analysis (CDA) was presented to me, as a researcher, as a way of positioning myself inside the problem addressed, taking a stance defined as a *worldview*. The *worldview* chosen for this research was *decoloniality*.

The conclusion I reached was in regard to the importance of *re-reading* history by means of critically addressing the different discursive formations design has worked on. This involved understanding the mixture of social and political structures that surround current dominant design discourse in Uruguay.

Analyzing the discourse in which this educational institution is embedded and being able to entangle the political intentions which had been pursued, allowed me to see how certain social and political power structures remain modern/colonial in nature, positioning Uruguayan culture(s) and people(s) in a dependent relationship with Europe.

Preface

This research has its roots in my initial disappointment with my *training* as an industrial designer in Uruguay. It was then consolidated recently during my masters studies, on the COOP Design Research program, when facing a repeated denial of the existence of a hegemonic design discourse and its connection to political structures.

One of the most decisive moments for this inclination was perhaps my encounter with the Decolonizing Design Group at one of their workshops in Berlin, which opened up a critical and broader perspective towards the political role of design in Latin America for me. This encounter with decolonial design discourses gave me different perspectives of the world, structurally: understanding that history works as a way of comprehending the present in which we are embedded, but not as a source of truth.

I found that decolonial readings were a long way from specializing my view on a particular aspect, offering a historical/political/social/academic understanding of design. This led me to a rather unconventional academic process: the deeper I got into my research, the broader the scope of that research was.

I understand, therefore, that if social problems cannot be addressed from one perspective, neither can academic ones be addressed from one discipline. The notion of specialization is thus positioned as a privilege of those who rely on the power structure of modernity/coloniality.

This research results from the blending of frustration and relief. Frustration at academic denial, in the form of hierarchies, and relief at knowing that there are people(s) interested in overthrowing such hierarchies.

How to read this thesis

The research process behind this publication was long and complex. *Decoloniality* has been, in my experience, a subject that awakens many passions and feelings. So far, no-one I have talked to about modernity/coloniality has been indifferent to it.

During a workshop on decolonizing cultural translation, a notion of guilt appeared in the form of 'us' and 'you'. This proved to me that modern/colonial discourse is, through the notions of nationality and origin, embedded in everybody, even if not consciously recognized as such.

Thus, this thesis seeks to contribute to the opening of discussions about *decoloniality* and privilege. As such, at no time is any allusion made to people(s) in particular but to the power structures in which all people(s) are immersed.

Translation

A great quantity of the material consulted was originally written in Spanish and Italian. In both cases, all translations were completed by the author.

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CHAPTER 1

INTRODUCTION

1 Introduction

This research aims to analyze the relationship between current dominant design discourse in Uruguay and the idea of ‘design for development’ from a *decoloniality* stance.

Design is a relatively new discipline in Uruguay. In fact, the dominant discourse has its beginnings in the foundation of the first design school in the country in 1987: The Centre of Industrial Design (CDI). Hence, the most popular notion of design knowledge is linked to Industrial Design, and therefore to the notion of methodologies.

Industrial Design has in Uruguay, as in Latin America, a tight relation to cooperation programs, which work as sponsors of the ‘design for development’ discourse, introduced with the implementation of neo-liberal production policies. This discourse had a decisive impact on the academic structure of the CDI, being of major significance when taking disciplinary and organizational decisions.

In looking at a case study in Uruguay, this research focuses on the Centre of Industrial Design as a pioneer institution of the country, and of which I am a former student. The CDI is presented as a different (foreign) form of educational institution for the country, related to the context of the cooperation program responsible for its foundation: ‘*Cooperazione Italiana*’.

Considering design discourse to be the ideas pursued by the design discipline, and as such linked to design education, this research focuses on looking at the CDI’s foundation. This research considers the stage at which particular decisions towards institutional paths and disciplinary aims were taken. It is important to highlight that the idea of design knowledge shifted during the research process.

The *worldview* chosen was *decoloniality*, in order to bring a reflective perspective into the connection between history and the current landscape of Uruguayan design. A *worldview* is defined as a *selective attention frame* (Bertie2017) that constitutes the discourse in which both I, as a researcher, and this publication, as part of my research process, are positioned. Therefore, *decoloniality* works as a ‘sifter’ in evaluating and framing decisions during the research process, allowing a re-reading of the CDI’s foundational discourse.

1.1 Contextualizing Uruguay

Located on the south coast of South America, Uruguay has, in recent years, gained popularity due to its progressive policies. Nonetheless, its history still remains unknown, even for Uruguayan people themselves. The Uruguayan anthropologist Bianca Vienni Baptista (2017) refers to the *written history* of the country, in order to highlight that documented history - therefore the known history - started with the colonizers, and refers mostly to the European migrants coming to the region. This is a major fact to take into account when addressing Uruguayan cultural formation.

1_Original text in Spanish:
"existosos de desarrollo capitista
independiente"

Uruguay became independent from Spain in 1825, and it quickly turned into the most "successful independent capitalist development"¹ of the region, according to the researcher Gerónimo De Sierra (1991). Such capitalism was propelled by the application of modernist production policies which would make Uruguay one of the most industrialized countries in South America for several decades.

Such modern structures, even if attached to European traditions, had been developed under local circumstances, resulting in the so-called '*democratic religious*'. This shows the relevant position of institutions on Uruguay's cultural formation. Such positioning was originally caused by the process of modernization, the special characteristic of which was the total implementation of secularization on public structures, consolidating institutions as perhaps the most prominent aspect of Uruguay's democratic-public structure (De Sierra 1991)

2_Beginning in 1861 with the
"secularization of the cemeteries".
In 1863, the bishop of Montevideo
was banished due to conflicts with
the government. In 1877, confes-
sion was forbidden in school, and
hospitals were forced to remove all
religious symbols from their rooms.
Finally, in the constitution of 1919,
the total separation of the Catholic
Church from the State became
concrete (Da Costa Néstor 2009).

The secularization of national public services (and thus the strengthening of institutional forms) was achieved step by step, first stripping the Catholic Church of control of certain institutions, that would then enter into the full control of the state². The attenuation of the church's power and therefore values would open the doors to the early acceptance of civic rights, such as divorce in 1907 and feminine suffrage in 1917 (Da Costa Néstor 2009).

Moreover, secularization was of great importance in the development of the national educational system (Da Costa Néstor 2009), which until 1970 was a regional model for its constant contemporaneity, innovation and academic level (Oddone & De

Oddone 2010). Two major referents are to be examined in this sense. First, Jose Pedro Varela who, inspired by the ideas of Durkheim, promoted legislation for the implementation of a secular, free and compulsory national education in 1886.

Second, Pedro Figari, who wrote a parliamentary project for a National Industrial Arts School in 1910, advocating a free academy for the working class.

The idea of Industrial Arts, though modernist/rationalist in its nature, would not fall under the universal aspect of modernism. Instead, it proposed its own form of industrialization through the union of art and science, which would serve as a form of liberation from colonial political/economic structures (Anastasia 1991:8-10).

Both Varela and Figari, developed a pedagogical anthropology that started in the primary school and had a strong connection to the idea of arts and crafts as a means of cultural independence.

Positioning the notion of an institutionalized mass-public-secular education at the core of the independence process was considered a path for cultural and economical liberation.

Image 1_ Painting and ceramics workshop of the Art and Crafts School of Montevideo. The photograph dated between 1910-1915 shows the early inclusion of gender-shared classes in the country.

Image 2_ Painting workshop of the Art and Crafts School of Montevideo. The photograph dated between 1910-1915. Material obtained from the National Archive, 'Centro de Fotografía de Montevideo' (photographic exhibition to the 140 anniversary of the School).



1.2 Structure

In such a historical context, and based on my personal experience of being socialized and schooled in Uruguay, becoming a design student on the Centre of Industrial Design in Montevideo was an unusual situation.

Current dominant design discourse in Uruguay has been developed from 1986 on, with the foundation of the Centre of Industrial Design. Founded in unusual conditions regarding the education institutions' history of Uruguay, the CDI neither followed existing educational institutions (e.g. art and craft schools or universities) nor did it take into account historical examples, such the Industrial Arts School project written by Pedro Figari in 1910.

This research is an attempt to question the large-scale dominant educational structure of the design discipline through a single case: the Centre of Industrial Design in Uruguay.

I will start by introducing the *worldview* as the perspectives that will intersect the research and myself as a researcher: *decoloniality*. *Decoloniality* states that knowledge cannot be conceived as the domain of a single discipline but should be approached from different perspectives (Mignolo & Wannamaker 2015), in order to understand all the components of power structures (Foucault 1979). These perspectives come from politics, anthropology and philosophy, by referencing scholars like Walter Mignolo, Ivan Illich and Mario Sambarino. Meanwhile, design will be strongly present through the voices of those now at the core of the global south design discourses as the Decolonizing Design Group (DDG), Elizabeth (Dori) Tunstall, Andrea Botero and Arturo Escobar, among others.

1.3 Objective

The general objective of this research is to understand the aims and roots of current dominant design discourse in Uruguay, from late 1986 (in regard to Uruguay's history) with the introduction of a foreign Institutional form.

The research approach is qualitative, combining Critical Discourse Analysis with documentation analysis, for which the use of color-coding works as a visual supporting technique. The documentation selection is related to the case study, with the foundation period, selected as being the most representative for the research at hand.

Through the analysis of these documents, I intend to recognize the importance of the structuring of a discipline by means of the institutional form, and how this *form* - echoing Foucault - is constitutive of the *content*, when defining disciplinary aims, students profiles and knowledge perspectives. In other words: how important is the foundation of this school for the current dominant design discourse in Uruguay?

This research starts from the hypothesis that the foundation of the CDI was done under a modern/colonial structure that was used in Latin America under the name of 'cooperation programs', as a way of increasing control over the production of these countries. This led to the implementation of one particular and dogmatic perspective of design, based on the implementation of operative, methodology-based design studies.

1.4 Research Question

What was the role of educational institutions in the construction of the current dominant design discourse in Uruguay? What is the impact of progress and development as socio-political discourses on the projection of the Center of Industrial Design?

In order to answer these questions, I will critically examine the foundational discourse of the Centre of Industrial Design in Uruguay

Focusing my research on documentation analysis, the process of engaging with the material was crucial. I started with the different layers of information present on a written document, for which the connections and organization between documents were crucial.

1. (Explanation) **Inspirational discourses**, The documents used were **1a/1b**: a terminology analysis was performed. Following a set

of terms selected from *decoloniality* and the design aspect proper from the research question, the institutional discourses presented by each document were depicted and compared with one another.

2. (Interpretation) **CDI foundational discourse.** The documents used were **1a/1b/2a**: for the second step, I attempted to find the possible discursive 'roots' for the CDI's foundation by analyzing the influence of **1a/1b**'s institutional discourses on the foundation of the CDI.

3. (Critique) **Discussion of the Modern/Colonial Aspects of the CDI.** The documents used were **1a/1b/2a**: this third part is divided into two main sections. First, a discussion of the colonial/modern aspects found on the CDI foundational discourse is presented by introducing references from the *worldview*. This addresses hidden political-social structures through the institutional aims of Uruguay's Industrial Design education. Second, a discussion on a *decolonial* perspective for design education in Uruguay, using **1a** in line with the ideas presented by the *worldview*.

CHAPTER 2

METHODOLOGY

2 Methodology

In order to define the methodology, Shanthi's (et.al 2015) categorization of *approaches* and *research strategies* was followed. First, the approach selected is that of Critical Design Analysis (CDA), for which the first step required was framing a *worldview*.

Worldview in this research references an understanding which comes from the linguistic research fields, defined by Bertie (2017) as a *selective attention frame* used to explain the *real world*. This means a particular '*critical*' *perspective* shown from all different '*available*' *points of view* (Bertie 2017). The *worldview* with which this researched is intersected is *decoloniality*.

From the premise that problematics regarding education have a complexity that requires a 'pluri-disciplinary' approach, the *worldview* benefits from sources/scholars from the humanities, e.g. politics, anthropology and philosophy. Nonetheless, the main references are related to current global south design discourses, with a strong presence of Latin American authors.

The research strategy selected for this work was a case study. From a context-based research perspective, the use of a case study is suitable when connected to *hypotheses* using a *hypothetico-deductive* explanation style. Considering that "well-chosen case studies can help the student achieve competence, whereas context-independent facts and rules will only bring the student to the beginner's level" (Flyvbjerg 2006).

It was therefore important to me that the institution chosen was representative of design discourse in Uruguay. Hence, I focused on the first institution specifically dedicated to design education in the country's public education system: the Centre of Industrial Design (CDI); where I graduated as an industrial designer.

The personal relation toward this institution functioned as stimulation, in order to gain an understanding of my personal experiences. To put it in Flyvbjerg's (2006) words, I saw in this case study a *method of case learning* by searching for *case knowledge*, meaning a way to introduce real-life into a theory-based discussion, shortening the gap between an academic publication and a social problematic.

In fact, one purpose of the case study is 'talking back' to the theoretical framework - the *worldview* in this case - to outline potential corrections for it (Flyvbjerg 2006). Thus exposing the circularity inherent in such a research process, in which all chapters are constitutive and therefore simultaneously outlined.

The case study was built by focusing on a specific time-frame: the CDI's foundation, the moment at which particular decisions towards institutional aims and disciplinary profiles were taken. Both relevant aspects of the design discourse creation are to be analyzed.

2.1 Material, Data Collection and Selection

As detailed above, it is not the case study itself that is important in this research but rather how it will be built. The special focus here is in the research material that was decided upon: **documentation**.

The selection of documents was related to the research question at hand. After getting in contact with the CDI in Uruguay, I was provided with a list of documents from the moment of the CDI's foundation. At first, one could separate them into 1) Publications from the *Cooperazione Italiana* program related to design, design skills and design education. These publications have a more narrative style, dealing with topics related to what design means, particular design areas or design skills (such as wood-working or visual design) and the role of design schools; and 2) Project documents and market studies.

Following the notion that "narrative research is not about linear temporalities, (stories that contract the past that have made them what they are, starting from the middle, going back and forth, making connections with other stories of other times and other places" (Tamboukou 2017:40), I will not prioritize the chronological aspect of the documentation, but its form and potential role regarding my hypothesis. The documents will be organized by their 'style', and consequently assigned a role in the research process/ methodology, by means of categorization.

Considering the research question, the final selection is the following: **1a. Pedro Figari and Industrial Design, 1b. School and Design, 2a. Pre-Project CDI.**

DOCUMENT SELECTION		
THEORETICAL INSIGHT	1a. Pedro Figari and Industrial Design	Overview on Pedro Figari's Industrial Arts School project, from 1910, with a detail explanation on the role of the educational institution, the student's conception and its idea of education anthropology. Compilation of original texts from Figari and interpretations from Anastasia, creating a bridge between Industrial Arts and Industrial Design.
	1b. School and Design	Publication with written by the 'Italian experts'. The publication consists of a compilation of articles related to Industrial Design as development tool, and the role of Industrial Design Schools in the developing process of a country.
SCHOOL PROJECT	2a. Pre-Project CDI	Theoretical framework for the foundation of the school. With explanation on what is Industrial Design and its role for/in society. Market survey for evaluating potential effectiveness of the CDI-School. Explanation of the student and disciplinary profile determined for the CDI-School. Institutional aims and role of Industrial Design for the Uruguayan industry.

Table 1_ Final Document selection

2.2 Document Analysis Process

Coming from the stance that qualitative research approaches can be modified regarding the *disciplinary context* (Shanthi's et.al 2015, Tamboukou 2017), an adaptation of Ruth Wodak (2011) Critical Discourse Analysis CDA triad (Explanation/Interpretation/Critique) was outlined.

The research dynamic was 'from micro to macro'. That is to say, each of the three steps was translated into a research level, and the entrance to a new level of investigation implied the incorporation of new analysis material. Consequently, instead of getting into particulars while moving on, each step will increase the research scope by increasing in complexity.

In an overview, the discourse analysis will be performed by understanding the impact of subjectivities on the formation of narratives, by attending to the *structuration* instead of the *structure* itself. This way, narrative will be considered a "cognitive process by which the subject constructs meaningful realities" and therefore an essential aspect of the existence of knowledge (Tamboukou

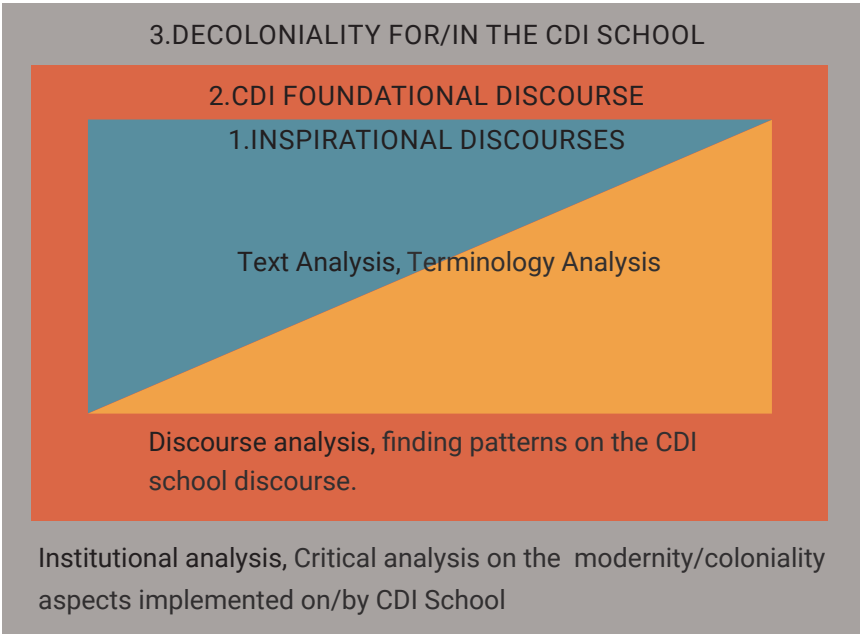
2017:41). This research therefore aims to depict structural meanings that are only present in the background of the written material, to find the hidden meaning behind the foundation of the CDI.

For such a process, the texts (and consequently the terminology) were addressed as *documents* that have a historic value and position (Foucault 1979). They will be considered *language-in-use*, as creators of identities, and as mediators of ourselves and our reality (Starks & Brown Trinidad 2007), that define the aforementioned *structuration*.

A continuous acceptance of the power relations surrounding these documents was required for performing the analysis, and was also required for its understanding. The *decoloniality* chapter will provide specific aspects, taking into account the analysis.

Considering this work as a design research, it is inspired by the ideas of Tunstall (unpublished manuscript) on ‘*hybrid forms of academic knowledge*’ and the importance for designers to combine

Table 2_ Summary on the exponential research process and how each of its stages has been approached. Starting by analyzing the inspirational discourses that may have been relevant for the CDI's foundation. Up to understand the world and power conceptions, for which the CDI's Industrial Design proposal stance for.



text production with visual resources. The use of color-coding complemented my methodology for presenting my findings. Each document was assigned a different color that would appear alongside the analysis. This makes the processing of my findings more tangible for myself as a researcher, and allowed me to provide my readers with more familiar results.

(Explanation) **Inspirational Discourse**

This section consists of a first encounter with the selected material, beginning by *coding* the material and then looking for *patterns, sense making, and structure* (McKinnon 2014), which is significant for the research question.

The documents involved are **1a** and **1b**. The process consisted of performing a **terminology analysis**, from which the notion of institution and consequent institutional discourse presented on each document were shown.

From this, a set of terms were selected (see Table 3 pp26). The selection of terminology was determined by the *worldview*. Following the CMP organization presented in Chapter 3, the terminology first covered the notions of *knowledge, institutions and people*; as well as a list of terms considered important to *modernity/coloniality* discourse.

(Interpretation) **CDI Foundational Discourse**

For the interpretation, a third document will be included: **2a. Pre-Project CDI**. The main objective of the interpretation is to find a connection between the institutional models presented in **1a** and **1b**, and the CDI foundational discourse. This means analyzing CDI's foundational discourse, and presenting the *patterns* found in the connection of all the documents.

By extracting the *codes for patterns*, a reduction of the information is achieved, allowing the more important relationships to be depicted (Starks & Brown Trinidad 2007). Then, the interpretation will become a more solid argumentation, the beginning of a theory, which will

TERMINOLOGY				
1.a				
LEVEL 1	Industrial Art School	Industrial Design	Industrial Design School	Representing educational institutions
LEVEL 2	Modern progress Science Universal	Modern Development Science Universal	Modern Development Modern progress Science Universal	The second level corresponds to a compendium of terms taken from the worldview, as the most characteristic aspects of modern discourse
LEVEL 3	Man-Artist Workers Students Knowledge Art Industrial Art	Designer Students Knowledge Design Industrial Design	Designer Students Knowledge Design Industrial Design	The element people, is represented simultaneously by the student (for dealing with educational institutions) and the future professional e.g Man-Artist , Industrial Designer The idea of knowledge is represented by the union of the corresponding discipline in each document, together with the word knowledge it self.

Table 3. Terminology Selection, Seeking to understand how to use language as research material, I attended a series of workshops on decolonizing translation. In a round table together with translators, linguistics and anthropologists, the importance of re-contextualizing terms - echoing Foucault - unfolded through a discussion on 'language trends', concluding the importance of tackling language from a time-context perspective: accepting that different terms can transmit the same idea at different historical moments. In this sense, and thinking of the time difference of the text to be analyzed, some ideas would be associated with different terminology. Terminology Selection: Seeking to understand how to use language as research material, I attended a series of workshops on decolonizing translation. In a round table together with translators, linguistics and anthropologists, the importance of re-contextualizing terms - echoing Foucault - unfolded through a discussion on 'language trends', concluding the importance of tackling language from a time-context perspective: accepting that different terms can transmit the same idea at different historical moments. In this sense, and thinking of the time difference of the text to be analyzed, some ideas would be associated with different terminology.

provide a starting point for an answer to the research questions posed (McKinnon 2014).

(Critique) **Centre of Industrial Design: A School of Methods.**

As final step for the analysis, I will approach the material in a *self-reflective way*, in order to “explain and criticize communicative actions” (Wodak 2011), aiming to critically approach the patterns found in the three documents.

This section will serve as the discussion. As such, it involves a union between the research material and the research *worldview: decoloniality*.

By finding key aspects that let me extract the colonial/modern aspects of the CDI, I will highlight a hidden social structure that has been shaping design discourse in Uruguay since the 1986. Thus, language will be approached from an analytical perspective, which requires *recontextualization* (Foucault 1979) when comparing different historical times and positioning on a particular perspective when building a cultural critique.

2.3 My Role as a Researcher

Starting from the idea that we can not research events *in isolation*, and that our experience will delimit certain positions and levels of understanding toward our research material, I made use of my subjectivity (Tamboukou 2017) by drawing upon the positive effects of being immersed in the context of the research (Flyvbjerg 2006).

I positioned myself as researcher, as a Uruguayan and as an industrial designer who graduated from the CDI. Moreover, I positioned myself as a Global South designer, educated in the tradition of design as being structurally European.

CHAPTER 3

DECOLONIALITY **IN/FOR** **DESIGN STUDIES**

"Difference must be not merely tolerated, but seen as a fund of necessary polarities between which our creativity can spark like a dialectic. Only then does the necessity for interdependency become unthreatening. Only within the interdependency of different strengths, acknowledged and equal, can the power to seek new ways of being in the world generate, as well as the courage and sustenance to act where there are no charters"

A.Lorde 1977

3 Decoloniality for/in Design Discourse

The concept of *decoloniality* was first introduced by the Peruvian sociologist and political theorist Aníbal Quijano (2000) in the early 1990s, with the publication of the Colonial Theory of Power. Quijano presented a study of the cultural repercussions that colonialism has caused in Latin America through the implementation of the dualist model of “superiority/inferiority between dominant and dominated”. This dualist model was based on the distinction of races being assigned different roles/positions within the social structure. For example, the only people allowed to work in Arts and Crafts were the Spanish and Portuguese colonizers. *Decoloniality* thus addresses the historical devaluation of Latin American cultures in relation to modernity.

According to the professor of decolonial studies, Gurinder K Bhambra (2014), the biggest difference between decoloniality and postcolonialism lies in the temporal position each points to. While postcolonial discourses are more engaged with the reconstruction of local knowledge, *decoloniality* is positioned from the arrival of the colonizers onwards (i.e. in the 15th century), thus establishing its field of action as resulting from the mixing of local cultures with the colonizers.

In line with *decoloniality*, Mignolo & Wannamaker (2015) suggest that it is through the rational universalization of the modern era that the hegemonic perspective/form of colonialism has been perpetuated. Thus, “there is no modernity without coloniality”; they are rather constitutive. Therefore the written form: modernity/coloniality. The authors explain these colonial reminiscences through the so-called ‘Colonial Matrix of Power’ (CMP), an organizational form of modernity/coloniality as the entanglements between *knowledge, people and the institutions that create and maintain knowledge*.

Adapting the CMP for my research question, *institutions* will be addressed through the notion of design studies, that is to say educational *institutions*, and will be positioned at the core of the chapter, while *people* and *knowledge* will appear as constitutive of educational *institutions*, and thus as supporting information.

While the main references will come from current global south design discourses, scholars coming from the humanities will serve as support.

3.1 Decoloniality in/for Design Studies

Current global south design discourses stress the importance of broadening perspectives to address the complexity of design education problems from the stance that it is normal to approach content as a means of “customizing” studies through the implementation of localized curricula. Decolonial design discourses take a counterposition, advocating the acknowledgement of institutional structures being as important as content (Tunstall 2019, Escobar 2017, DDG sf).

For Latin America, the prevalent model of Industrial Design Studies was, according to the Decolonizing Design Group (DDG), implemented “through an almost uncritical, blind-borrowing of curricula taught at institutions across Europe and North America”(DDG sf). This emphasizes the replication of “the same curriculum, the same authors, and the same disciplinary divisions that dominate universities in the West” (Schultz et.al 2018). This uncritical form has led to an extensive replication of the European modern/functionalist expression of design studies, entrenching itself as the hegemonic or universal model.

Such a form has created a dependency on *methodology* by withdrawing reflection from the scope of these institutions, positioning themselves as “incapable of producing ideas but as mere consumers of them”. Teaching students in the global south therefore not only to depend on knowledge *produced elsewhere* but to understand local knowledge as *inferior*, and turning into *problem solvers* through the application of an unquestionable functionalist method (DDG sf).

Methodology-dependent design studies have created an *obsession* with continuously *catching-up with the West* (DDG sf) by incorporating all the new technologies and tools of the global north (Escobar 2018). This dependency results a *traumatizing* experience for students by means of reproducing a single perspective or model. Instead of

forcing global south students to confront established inequality, it creates the disillusion of not being part of such hegemonic expression (Tunstall 2019).

For the design researchers Akama and Yee (2019), inequality in academia should also be tackled from inside institutions: “We have an obligation to be mindful of our own participation in dominance and displacement”, that is, to critically address one’s own privileges in pursuing the common good.

In this respect, Tunstall (2019) advocates for *respectful design*, meaning connecting our academic and professional practice by bringing “our principals into what we design”, bridging our position for the existence of different expression of design.

This is intended to create a space in which the student can achieve a better critical positioning of their self and their practice, and a tolerant projection of/on the world.

For Ahmed Ansari, it is not until we involve *marginal perspectives* in discussion of modernity that we will be able to understand “the binary of centre and periphery, that we can then begin to tackle the productive task, from each of those peripheries, of designing plurally again” (Schultz et.al 2018). It is only when different realities are involved in the discussion that design (as a discipline) may transfer the pluriversal nature of the world to its discourses.

From a worldwide perspective, Mbembe (2015: 21) stresses the role of mobility in such *pluriversal* studies, claiming that extending the *student exchange* to all academic institutions will empower plurality of perspectives by shortening the hierarchies which rule institutions. Thus, creating a *transnational engagement* based on “radical sharing and universal inclusion”, a collective stance which could enforce the redistribution of academic privileges by creating a horizontal academic discussion/practice worldwide.

Fry (2018b) adds that the only path by which institutions can achieve a *societal* level is through collectively practicing knowledge.

In this constellation, decolonizing design is presented as a politically positioned project and, as such, should not be misread

as a method for *improving the status quo*. On the contrary, it attempts to differentiate “between designs that facilitate the productivist drive towards devaluing and appropriating human and non-human natures, and designs that facilitate a process of delinking and redirection into other modes of being/becoming” (Schultz et.al 2018). Decolonizing design is a contextualization of design in/for a pluriverse world. This also explains its assistance on the continuous form (-ing), as it is perceived as a process, and as such can present changes and variables.

De-schooling as means of un-learning the institutions

The universal aspect of western knowledge is, according to Ivan Illich (2002), reflected in educational institutions through the *detachment* of students from their personal histories. It is by *schooling* the student’s imagination that the institutional form of an idea serves as a way of standardizing a set of values, normally related to a single perspective and presented as universally applicable (Illich 2002:35). Therefore, students are not supposed to make use of their political and social perspectives in the context of education. Contrarily, institutions control - through curricula - the problems to be discussed, up to the point at which institutional aims start to define student perspectives.

Illich (2002:34) argues that institutions do not function in isolation. Rather, they reflect socio-economic structures by resisting “the concentration of privilege on those otherwise disadvantaged”. This is to say that *de-schooling*, can be seen as medium for diminishing the division between global north and south educations in terms of validity, through un-learning the hegemonic institutional form present in design education.

Such un-learning should challenge respect for educational institutions by openly tackling the concentration of access-privilege in the middle class. As this has direct repercussions on current dominant design discourse (DDG *sf*, Escobar 2018).

In relation to access, Mbembe (2015: 3) introduces the idea of *de-privatizing* institutional structures: namely depriving educational institutions of aspects/forms inherent to ‘private property’, in

order to create a structurally *public* education that can guarantee *common* access.

Moreover, making *education common* among peoples, should not just involve the right to be educated, but the right to define why/how to be educated.

Arturo Escobar (2018:139) highlights the connection between *institutions* and *epistemic boundaries*, arguing that design should function outside such existing institutions in order to find a way to introduce different expressions and forms of knowledge. In other words, in order to un-learn dominant design knowledge, we should de-school design studies.

The Decolonizing Design Group (DDG) (Schultz et.al 2018) published a document in which they tackle the topic of un-learning, in a format rather uncommon for academia. In the paper “*What Is at Stake with Decolonizing Design? A Roundtable*”, the authors published a roundtable in which different notions of *un-learning* are presenting in the form of a discussion. The Turkish design researcher Ece Canli (Schultz et.al 2018) positions the idea of *undoing* structures and institutions that are conditioning the learning process, while for Danah Abdulla a decolonizing perspective should concentrate on the “subversion and transformation of Eurocentric thinking and knowledge; a knowledge produced *with* and *from* rather than *about*” (italics in reference, Schultz et.al 2018). This speaks of changing how we perceive the individual, from a ‘receptor’ to a ‘partner’.

Pedro Oliveira highlights the importance of confronting the idea of design as related to “a set of skills, methods, and research imperatives” when these are representative of modern design expression (Schultz et.al 2018). Structures are pregnant with content, and content need structures in order to be “functional”, and it is necessary to understand both as constitutive in order to critically address a disciplinary change.

Discussing the connections between structures and content, and how current academia sustains *white coded* dominant discourse (Sadie Red Wing 2019, Tunstall 2019, Luiza Pardo in Schulzt et. al 2018), the Lañóta designer Sadie Red Wing (2018) highlights the quotation system imposed by academia as a segregating structure

which prohibits the existence of individuals as knowledge creators by refusing personal reference. A striking aspect of decolonization is *self-ownership* and *relationality* (Mbembe 2015): decolonization can be understood as a way to include different people in the knowledge creation process.

One could say that the core of decolonizing design discourse is that, in order to accept different knowledge(s), peoples needs to un-learn most of the epistemological structures embedded in academic studies, to question the status quo (Escobar 2018, Decolonising Design Group *sf*, Tunstall 2019, Fry 2018).

Furthermore, for people to see themselves as part of a global configuration, the central objective should henceforth be “creating and promoting pluriversality” (Mignolo & Wannamaker 2015). Echoing Foucault’s architecture of knowledge, a decolonial perspective brings the possibility of simultaneously addressing *content* and *form*: ‘what’ do we accept as (valid) knowledge, and ‘what’ are the organizational structures such knowledge(s) require.

3.2. Design Ontology: The Entanglement Between People(s) and Knowledge(s)

The Occident/Orient dualism has played a major role in Latin America knowledges. Being by means of this dualism, that regional knowledges was classified as barbaric and therefore deprived of veracity. Thus, through the distinction of races considered inferior and through the implementation of modernity/coloniality as part of the past (Baker 2015).

This was carried out by a process of *indoctrination*, through which the colonized were subjected to a knowledge conception that neglected the existence of their own cultures (Quijano 2000).

Changing the paradigms of understanding knowledge requires adopting a much broader position towards it. In this research, knowledge is thought to exist in relation to different peoples and the worlds in which they live. In this regard, Design Ontology (DO), with a relatively new but prominent appearance in global south design, is considered a way of advocating alternative systems to rationalism (Schultz et.al 2018). Emerging from philosophy,

Ontology is a branch which is dedicated to the understanding of the human being. As such, it can bring the ability to de-standardize the 'human way' to design.

Tlostanova (2017) argues that design is ontological in itself as it is, by means of its creations, a creator of human ways. Consequently, Fry (2018) sees DO as a way of *understanding and of practicing design*, focusing on the awareness of what a design object *brings into* the relation with peoples and worlds.

Escobar (2018) builds upon Fry's idea of *understanding*, arguing on the need for *decolonial thinking* at the core of design, questioning ones own praxis through the introduction of ethics, and arguing that we need a *DO* as a way of defining *our design nature*.

For Ahmed Ansari, DO can only be useful when being used to critically address the political connections that support the modernity expression of design. This requires an understanding of the reduction of cultures to the categories of *periphery* and *centre* by imposing a one human conception. DO could help to *place* global south designers "on a spectrum of ontologically conditioned modern world system beings", understanding the necessity of leaving their role of *marginal perspectives* by being incorporated in the creation of design discourses (Schultz et.al 2018). Only by means of an opening to *marginal perspectives* can an understanding of tolerant design discourse be reached.

3_The Uruguayan philosopher Mario Sambarino (1918-1984) dedicated his work to the study of post-colonial Latin American cultures with a special presence of the classic emancipatory intellectual ideas of the Uruguayan academy. All his work has been published under public domain and can be downloaded from the platform:

www.mariosambarino.org

The Uruguayan anti-colonial philosopher Mario Sambarino³ (1980) argues that it is in fact the classification of peoples imposed by colonialism that has determined the development of cultures/ knowledges in Latin America. Stating the dependence created by the idea of *clear origin* as means of *autenticidad* (*authenticity*); *origin* as a biologically traceable thing. Consequently, post-independence cultures, born from a mixture of *origins*, are considered non-authentic, and classified as unworthy of a discursive space. Latin American peoples are therefore, due to their *mixed origin*, despoiled of *authority upon cultural criteria*, creating an eternal dependency on the *origin* (colonizer). Subsequently, the colonizer culture is turned *original/authentic* (Sambarino 1980). Shifting the idea of *origin* into a tool of eternal subordination, the relationship between cultural *authenticity* and a historical cultural *authority* is exposed.

The idea of *autenticidad* follows the modernity/coloniality idea of a one (rational) human conception. Latin Americans are discredited as owners and creators of their post-independence culture by means of 'tracing-back' the roots of any cultural aspect developed in these countries.

By combining Sambarino's parallelism between people/culture and the idea of DO as means for the inclusion of *marginal perspectives*, it is possible to argue that if the perception towards the plurality of humans ways changes, the acceptance of knowledge would find its way.

In this sense, DO requires *transitional thinking* about history in design discourse, leading to a conception of knowledge much broader than that of the ruling rationalism by including collaboration and *autonomía* (Escobar 2017)

3.3 *Autonomía* as a Means for People(s) Participation

The idea of *Autonomía* has long been linked to liberation and anti-colonial movements in Latin America. The Strategic Design Research Journal published a full edition in May-August 2018 on *Autonomías*, in relation to a pluriversal design idea in which different knowledges/cultures and human conceptions can find a liberated design form.

Autonomía is seen as a way of *enabling* the development of culturally based design, by means of enabling the acceptance of modern knowledge in combination with local knowledge; and from the logic of its subordination in pursuit of the common good (Testori & d'Auria 2018; Escobar 2018).

In a very similar argument, Mazini (2018) argues that it "is an autonomous attitude that brings people to choose to collaborate, joining forces with others and working together. (...) when one grows so does the other, and vice versa", showing *autonomía* as a force of collaboration between different cultural expressions. This has a strong connection to Escobar's (2018) notion of OD as plurality enabler.

Consequently, for Andrea Botero (et al. 2018), *autonomía* requires a contextualization of *thinking, sensing and acting* that would shape it in different manners. Hence, results difficult to define it. In fact, Botero suggests that the combination of *autonomía* and design “might run the risk of instrumentalizing it and therefore producing the very same issues it is meant to highlight”. It is necessary not to interpret it as a design branch, so as to avoid its relation to certain forms and methods.

In line with this argumentation, Nold (2018) points out a misleading potential for the practical applications of *autonomía* and DO, questioning the possible postulation of these as broader understandings of user-based design and translating these into mere *platitudes*.

On the contrary, Nold details the importance of introducing morality and political postures into what is designed, suggesting that it is not about how to designed as a common manner but first and foremost a question of the objectives with which a design is thought and how the worlds for which it is designed are understood, positioned and respected.

Diversity is not Enough

Diversity and inclusion have become key words for contemporary design discourse. However, far from promoting a plurality of design expressions, both notions have been shaped into an invitation to indoctrination in a single hegemonic *form* of design.

Elizabeth (Dori) Tunstall (2019) refers to this situation as the *Benetton Diversity Model*, a way to promote the inclusion of diverse peoples in the hegemonic white-coded design model. In this scenario, Tunstall sees *diversity* as an invitation to be present but not to give meaning; and *inclusion* as an offer to participate in an already-existing space. She advocates the establishment of *culturally-based design thinking*. Arguing that what we ought to do is enable multiple practices through the inclusion of new ways of organization, *culturally based design thinking* could serve to cut off the *traumatizing* feeling of non-being, by means of accepting differences.

Tim Ingold (2015) brings an etymological disparity between *diversity* and *difference* into the discussion. Stating that while diversity is grammatically expressed by the *and*, meaning the addition of separate agents; *difference* can be defined by *with*, meaning the continuous recreation of additional, new agents. Thus, *difference unites and diversity divides*. Ingold claims that the world should shift into an ontology of differentiation and continuity, which would allow us to comprehend culture and knowledge as a continuously-forming thing.

3.4 Summary and Discussion

Something that is found in common with all the scholars referenced in this research, is that decolonial thinking is a stance for shortening the gap between the real world and academia. As they understand the current academic structure as only representative from a 'universal' way of society: Euro-occidentalism, translated into design in the form of functionalist/modernism.

They all share an understanding of the co-existence of perspectives into the process of future academic accepted knowledges. Sharing concerns about increasing our tolerance into different ways of expression regarding culture and knowledge, as two major factors for design as discipline. Hence, giving a common understanding of the world, divided into *form and content*.

The connection between cultural inequality and educational structures seems to be evident. In this sense, the pluri-factor perspective of decoloniality allows the visualization of the entanglements that build up the problematic addressed. I will offer a selection of the key aspects considered when addressing the case study:

1. The idea of de-schooling as search for alternative systems: As seen previously, the idea of un-learning is of great relevance to the decolonial design discourses. In this particular case, I would like to focus on the idea of educational aims and institutional forms, and how they work hand in hand. This considers *de-schooling* as a way to *un-learn* the institutional forms of design education,

when critically addressing the different educational institutions presented in the documents. Consequently, by tackling hierarchies regarding their “origin”, I will establish the importance of **alternative systems** in the so-called *peripheries*.

2. Different design(s) through *autonomía*: when it comes to defining methods of participation, we need to think about who participates and under which conditioning, bringing in political and social stance of our personal lives into our design practices by means of tackling the culturally assigned roles in the design discipline.

From a current global south design discourse perspective, I will understand *autonomía* as a means of **collaboration**. Which in this research comes as a counter expression of ‘cooperation’, cutting off the dependency on schooling systems and methods from the global north that have ruled design institutionalization in Uruguay.

Autonomía thus presents the possibility of a human basis of acceptance through a collaboration between different peoples and worlds, where a conception of common-equality not associated with a one stipulated form of practice, is possible. Understanding that the universalization of processes is not a possibility is the conception of a pluriverse world.

3. Design ontology as means of *autenticidad*: I intend to see *autenticidad* as means of liberation/independence from Occidental control over modernity, specifically using this when addressing the relationships between design and industry, and methods and culture.

Showing the existence of different modern cultural expressions, and assumes that there is no intent of proposing a culturally ‘way back’ by means of erasing historical traces.

This requires the inclusion of *marginal perspectives* as medium for opening a discussion that includes the redefinition of peoples/ knowledges.

CHAPTER 4

BACKGROUND **OF THE CASE STUDY**

"A country can have no folklore and still have expression.

The truth is that by now our [Uruguay] impossibility of encountering the autochthonous is already becoming dramatic"

M. Benedetti 1960

4 Industrial Design Education in Uruguay

While design can be found in a variety of places nowadays, both in the public and private sectors, the notion of design as a discipline in Uruguay is still new. Design is tightly related to industrial production, a common understanding of which has been influenced by ideas introduced by the first (Industrial) Design institution: The Centre of Industrial Design (CDI). Therefore, it is not surprising that the term Industrial Design is commonly used to refer to design in its wholeness.

Following Cecilia Ortiz de Taranco's (2008) division between craft design and industrial design, I will offer an overview of Uruguay's design history.

4.1 Craft design

Uruguay's Art and Crafts movement emerged quickly from the country's independence, and was quickly institutionalized through the establishment of the National School of Arts and Crafts (Escuela Nacional de Artes y Oficios) in 1878.

Perhaps its most relevant figure was the artist, pedagogue and national author Pedro Figari, who took over the direction of the institution in 1915. Introducing a modern vision on the Art and Crafts related to the fusion of Art and Science as means for socioeconomic independence, he referred to craftsmen as the *artist men*, resulting from the union between artist and worker. Figari defined artistic teaching as a *point of view* that must be applied to the work, arguing that a crafts education dedicated to preparing *qualified workers* for the industry's demands, is a school destined to train professionals who will find frustration in the job market. Moreover, he would argue that only through industrial progress could Uruguay gain *autonomy* from colonial policies (Figari 1910:20-32).

Joining art and pedagogical ideas, Figari laid out an educational project directed towards industrial production: the Industrial Arts School, a concept that could be assimilated to that of Industrial Design. The Industrial Arts School program, even when discussed at a parliamentary level in 1910, would never be institutionally consolidating. Nonetheless, Figari would introduce some of

its aspect to the Arts and Crafts School during his directorship, but would not find fully support for a structurally new institution (Anastasia 1975).

Figari's educational philosophy was conceptually modern through its scientific nature and cutting-edge on its methods. He encouraged the admission of women and poor people as students. One of the main aspects of Figari's 1910 parliamentary writings was the need for an industrial arts school with free access. Criticizing the bourgeois style of the classical art academies, with restricted admission, he argued that the entire population must be educated in aesthetics and form, in order to build up a common understanding on the importance of industrial production through politically engaged artistic expression (Figari 1910). An essential part of his educational curriculum was using autonomous thinking as a means of achieving industrial emancipation (Anastasia 1975).

The transition between the craftsmen and the industrial designer was enabled by the introduction of functionalism in the 1940s. With a strong connection to artistic activity, one of the most representative examples is the work of the national artist Joaquín Torres García in the field of furniture design. One particular attribute of modern production in Uruguay is the implementation of modernist-functional aesthetic to artisan construction processes, which even reached the automobile industry (Ortiz de Taranco 2008).

Image 3. Permanent exhibition of student works from the Arts and Crafts School. Dated 1910-1915. Source: National Archive, Centro de Fotografía de Montevideo (photographic exhibition to the 140 anniversary of the foundation of the Art and Crafts School)



4.2 Industrial Design

The notion of industrial design in Latin America gained popularity in the 1960s, and was intimately related to industrialization processes of modernity. Through the implementation of “programs of international technical cooperation for the development of small and medium-sized industry, industrial design was explicitly included as a discipline in order to raise the quality of manufactured products for both domestic and foreign markets” (Bonsiepe 1989). Therefore, design education was introduced as a strategy for improving local industry, mostly for exports. This would involve the implementation of *design programs* that would come to open up a space for new careers at an educational level.

In this sense, Uruguay is different from the region surrounding it. After being the most proliferating and independent capitalist democracy for over two decades⁴, in 1955 Uruguay would (due to a monopolized production model) suffer an economic crisis; serving as an excuse for the entry of foreign capital. And a long history of economic dependence on the USA began with the first IMF bank loan, in 1959 (De Sierra 1991).

Industrial Design had its first forays in Uruguay within the Faculty of Architecture, through the Institute of Design (Instituto de Diseño, ‘IdD’), created in 1952 with a specific focus on furniture. The IdD brought along the idea of design production and design methods from the Bauhaus, starting on the path to the creation of a national design discourse by introducing publications and conferences around the topic. The most significant of these was perhaps Tomas Maldonado’s 1964 conference on new ways of education in design and architecture, in this case the HfG Ulm was of big relevance (Ortiz de Taranco 2008).

Decolonization worldwide and the success of the Cuban Revolution influenced the development of a new narrative in Uruguay’s university, which became a place of political-intellectual asylum⁵ (Martinez Larrechea, Chiancone Castro 2012).

Such attempts towards moulding a local design discourse and design education from the IdD would be frustrated by the military coup d’état of June 1973, thus establishing a dictatorship that would last until 1985. During this period, education was

4_During the world wars, the economy of Uruguay itself benefited. Most of the exports went to Europe and most imports come from the USA. During this time, the level of industrialization in the country was one of the highest worldwide (De Sierra 1991)

5_Due to regional instability, the Argentine Peronists, the Paraguayans who escape Stroessner’s military coup and even João Goulart himself (who was removed from his presidential position in Brazil) would come together in Montevideo.

restructured, especially in the humanities with the printing of new material concerning history and literature. This marked the beginning of the decline of a history-heavy education system (Palomeque 2017).

Design education would nonetheless enter into political discussion over the course of the first democratic government. In 1986, the first design educational institution was founded: The Centre for Industrial Design.

4.3 The Centre for Industrial Design (CDI)

CDI negotiations started in 1986 as part of a cultural-economic exchange treaty between Italy and Uruguay. This treaty involved two programs for so-called 'development'.

First was the Italian program *Cooperazione Italiana*, run by the Italian ministry for foreign affairs. Described on its webpage as a way of

6_Original text in Italian: "Questo scambio tra pari, oltre che far crescere la conoscenza reciproca necessaria a comprendere le reali necessità delle comunità locali destinatarie degli interventi, favorisce relazioni finalizzate ad una crescita economica (...) consolidando il ruolo e l'immagine del nostro Paese nel mondo."

*"increasing the mutual knowledge necessary to understand the real needs of the local communities to which the interventions are addressed, favors relations aimed at economic growth (...) consolidating the role and image of our country in the world"*⁶ (ESTERI 2019)

7_The classification 'experts' appears in legislation relevant to the cultural treaty between the countries. It is also used in documents/publications relating to the foundation of the CDI. In this research the expression is not considered appropriate, however for reasons of academic reference it should be followed. As a consequence, it is quoted in a textual form in parenthesis, in order to show dissatisfaction with the terminology.

The *Cooperazione Italiana* programme would be in charge of the projection and planing of the CDI. This was done through the selection of '*Italian experts*'⁷ that provided the knowledge and experience required to define the school, its aims and possibilities. In addition, they would be in charge of carrying out consultancies during the first years of the CDI's operation, as a way of evaluating the performance of the institution.

Second was the United Nations Development Program (UNDP) which:

"advocates for change and connects countries to knowledge, experience and resources to help people build a better life for themselves. It provides expert advice, training and grants support to developing countries, with increasing emphasis on assistance to

the least developed countries. It promotes technical and investment cooperation among nations" (IATI 2019).

UNDP gave the money to cover the costs of project ideation (e.g. machinery and '*Italian expert*' consultation), while Uruguay covered all the expenses for the institution from its foundation onwards.

In 1986, Uruguay was in a particularly bad political situation. Defined by the industrial designer and CDI professor Victoria Suárez Ceretti (2011) as "*transition, restoration and reform*": transition to democratic life, restoration of institutionalist and reform in various sectors"⁸. After almost 10 years of military dictatorship and the implementation of neo-liberal policies, the national industry was in a very bad state.

8_Original text in Spanish: "como de «transición, restauración y reforma»: transición hacia la vida democrática, restauración de la institucionalidad y reforma en varios sectores"

The CDI's foundation was driven by the consequences of the military dictatorship that affect the *institutional, economic, productive and social* aspects of the country, as well as the implementation of neoliberal policies of educational privatization (Suárez Ceretti 2011). It is noteworthy that the educational reform policies of the dictatorship had led to the decline of high school education and public universities, suffering from, among other things, the substitution of professors (under charges of insurrection) by pedagogically unqualified personnel (Nahum in Suárez Ceretti 2011).

The CDI's foundation was even considered *controversial* by the Uruguayan economist Rama Vitale (2017), arguing that at the same time, a discussion about University and higher education was being held in Uruguay. There was great interest in breaking the so-called '*monopoly*' of the public university, carried out by private academies seeking to gain university status. This petition was denied through the legal argument that it was not possible to have another university institution according to the current constitution.

However, the CDI was granted the status of a higher education independent institution. Still, without explanation or particular justification the CDI was, back then, the first educational project carried out in the country's new democracy. It brought about new, foreign, institutional perception and *form* for Uruguay.

Implementing in the beginning a limited number of admissions,

9_The admissions steadily increased. Today, the so-called 'massive generation' sees up to 200 students per year. As for the age limit, no information could be found as to when the regulations became obsolete. However, in the curriculum reform of 1994 the age limit appears ratified.

10_In conversation with Maria Ferreira Litowtschenko, former student and professor of the CDI, I was told that indeed this career was for many years -along with architecture- one of the most expensive in the country. In this context, it is important to highlight that Uruguay, does not count with a national system of scholarships for everybody, as from a welfare state. For which it is common among university students to work.

11_Over the course of this research I attempted to contact Franca Rosi, explaining the research that was being carried out and the interest in expanding the historical context of the CDI's foundation. Over a period of approximately two months, repeat telephone calls were made, as well as different e-mails and messaging on digital platforms. Up to the date of publication, there has been no reply.

starting with 30-40 students per year, and age limitations⁹, applicants must be under 25 years old (Suárez Ceretti 2011). These limitations reached curricular regulations, such as discipline correlations, which made separate exams unfeasible. This placed the school at a level of bureaucratic requirement which was unfamiliar in the country. The former CDI student and professor Maria Ferreira Litowtschenko points out that in its first years of activity, the institution would not allow students to repeat a course. In fact, repeating the same academic year more than twice meant the loss of study rights, and expulsion from the institution.

These are contradictory features when thinking of Uruguay's higher education, as free access, an unlimited number of exam repetitions and re-inscription are national characteristics of Uruguay's higher-educational system.

In addition to this, the CDI implemented a full-time career system (similar to the high-school one), thus preventing the entry of people who had to work. Though the CDI did not have tuition fees or course expenses (due to the characteristics of the national education system mentioned in the introduction), this was a career that required a great expenditure for prototyping materials.¹⁰ This created a middle/upper class student body, that would help the growth of a design expression which was partially representative of society. This demonstrated the different vision regarding discipline when compared to Figari's project, in which an explicit focus was made on the entry of the working and poor class as part of a national solidarity program.

The cultural treaty between Italy and Uruguay (Law 15.831 from 29.09.1986) stipulated an organizational plan for the foundation of the CDI, for which a group of '*Italian experts*' would be in charge of *operative* and *consultancy* activities (IMPO, Law 15.903). The person leading the delegation was the Italian Architect Franca Rosi¹¹, who was given this position due to previous experience in Costa Rica. Franca Rosi appeared as the '*expert*' in charge of the CDI's Curricula project (Document 2a on this research).

At the beginning of the CDI's establishment there was a shared direction between Uruguay and Italy. The former was responsible for administrative matters and the latter for technical and didactic decisions, as well as teacher training by providing the necessary *knowledge* for the establishment of such an institution (Suárez Ceretti 2011). '*Italian experts*' would be in charge of defining the

institutional profile, academic aspects and study curriculum. The first director assigned would, in turn, be Franca Rosi.

From its beginning, the CDI was accepted as a higher education institution, creating a degree certificate which was accepted in Italy for applications in masters and post-degrees studies (Suárez Ceretti 2011).

For the CDI foundational framework, it is worth noting that the main evaluating measure was a *feasibility survey* carried out by the private industrial sector. The student design profile and its basic characteristics were determined here (Rosi sf).

4.4 Design for Development: Industrial Design for Latin America

The history of design education is one associated with various disciplines and ways of understanding design meaning. According to Jacob (2008), design history can be traced through its different education institutional forms, starting in the art academies of Germany, where it was incorporated into *applied art*. Then, it became part of the so-called *Werkkunstschule*, which had a more technical profile, in which design was conceived as a craft.

In the case of Latin America, 1960 marked the beginning of big changes for design education. Tomas Maldonado would, through his relation with Swiss concrete art, introduce the idea of aesthetic materialism in Argentina and Brazil. This had a significant influence on the ESDI Escola Superior de Desenho Industrial in Brazil (the first design university in the country), the foundation of which in 1963 was strongly influenced by HfG Ulm. From the early 1970s to the early 1980s, due to military coups in the region, design education would enter a 'stand-by' situation. The return to democracy would come along, with the implementation of neoliberal policies and privatization of public services. This fostered the privatization of design activity and education through the foundation of private design academies, a model imported from the USA (Leon & Montore 2008).

In 1985, the University of Buenos Aires (UBA)¹² launched two new courses: Industrial Design and Graphic Design (Fernandez &

12_It is worth saying that by the time I was studying design in Uruguay, the UBA was a well-known institution for its solid academic structure and experimental design profile.

Bonsiepe 2008). Two years before, the CDI had been founded in Montevideo.

The inclusion of design in higher education would bring with it the notion of academic design, shaped by the appearance of design publications.

The nineties introduced the idea of interdisciplinary studies in Europe, which would go hand in hand with “international” study projects through design academies. This generated not only an exchange in terms of specific knowledge, but reinforced the general profile of the modern designer. This modality was taken from marketing schools (Jacob 2008).

Such institutional mutations had a direct influence on the formation of Uruguay’s design discourse. The institutional *form* most similar to the CDI was that of the *Design Academy*, which was connected to the ‘design for development’ expression, related to public and production policies for international projection. This positioned Industrial Design (ID) as the most successful design expression in Latin America (Leon & Montore 2008; De Ponti & Gaudio 2008).

Gui Bonsiepe (1989) refers to Latin America’s ID as an activity run by “corporations controlled by outside capital”. He defines it as a “strategic activity, a key player in business that was introduced through industrialization”, which was intimately connected to the idea of modernity and development. Such industrialization was mostly under the control of trans-national capital coming from Europe. This would provoke a separation of industrial production and design activity. Thus, design was confined to the headquarters of the companies remind as a northern activity, while Latin America would be granted the role of industrial planning and producing (Bonsiepe 1989). ID can be translated as a dependency tool for Latin American design expression based on European design *forms*.

In a publication issued by the *Cooperazione Italiana* for the foundation of the CDI, it is stated that while every country can embark on their own path to development, this must always be based on an understanding of the *natural* conditions of each *type* of country: “it remains, however, to be confirmed that even in this phase of the passage from underdevelopment to development, it

13_Original text in Spanish: "queda, de todas maneras confirmado que aún en esta fase del pasaje del sub-desarrollo al desarrollo, es el bajo costo del trabajo quien determina la competición"

is the low cost of labor that determines the competition",¹³ as well as involving the commercialization "of raw materials that can be immediately exchanged, even without the participation of the host country" (Rampelli et al. 1990:29-32). In other words, the idea of 'design for development' is based on a pre-established industrial organization that seeks out the economic goods of the global north. Through *cooperative* structures, the global south's (consider as underdeveloped) political dependence is increased by cutting off the possibility of industrial autonomy. Moreover, one could claim that the aftermath of this can be seen in what is now called extractivism, which Latin America is currently facing.

Accordingly, ID has defined its educational aims as "raising the quality of manufactured products for both domestic and foreign markets". This is because the notion of *volume* appears to regulate Latin America's design through the quantity that local industry is given. This results in a position of economic weakness when compared to that of Europe or the USA (Bonsiepe 1989). Due to an uneven production *volume*, local industry remains oppressed by multinational corporations, and consequently lack investment in design. Design thus remains a global northern expression, even if it is being produced in Latin America.

In this particular scenario, Bonsiepe (1989) shows the importance of differentiating between design and design discourse for Latin America's ID agenda.

For Bonsiepe, Latin America lacks a *design discourse as part of its culture*, for which the implementation of a European-influenced *appearance-based* perception of products "renders its importance superficial and secondary" (Bonsiepe 1989). In other words, the methodological and foreign-aesthetic approach of ID prevents the formation of a Latin American Industrial Design discourse.

In line, Bruce Archer (1979) refers to design methodology students as being "exclusively concerned with procedures". They are not able to find information on nor understand their own field, but simply replicate another procedure lacking reflection and inventiveness.

ID is closely related to industry and has a strong connection to the idea of development. "The future of Latin American industrial

and graphic design is not in the reduced precinct of specialists in professional design, but in the ample space of Latin American commercial concerns” (Bonsiepe 1989). The main intention behind the introduction of ID in Latin America was not a disciplinary one, pedagogically speaking, but commercial. In this constellation of design and industry, the industrial designer is perceived as a *problem solver* (Schultz et.al 2018). Confining industrial design knowledge to a toolbox of skills (in relation to material and techniques, logistics and management) presented in the form of ‘solutions’ that will increase profit for the private sector.

It is arguable that the notion of ID implemented in Latin America was a replicable one. Bonsiepe advocates the industrialization of design: “When we remain attached to traditional distinctions, we impede our ability to free design from the snares in which it is caught in Latin America” (Bonsiepe 1989). Hence, not only advocates methodology, but the overlapping of traditional ID methodology. Consequently, and by being attached to ‘others’ methodologies, Latin American design would not be able to create its own design discourse.

From an Indian perspective, professor of design history and theory Alison J. Clarke (2016) addresses the functionalist expression of Industrial Design in relation to the ‘design for development’ agenda. Arguing that it is, in fact, the combination of *one version of development* and the notion of design as solution, that fostered the neocolonial expression of replication in design studies from the cold war onwards. In which a clear intention towards cultural and productive control was at the top of the agenda.

CHAPTER 5

DESIGN FOR DEVELOPMENT
**THE CENTRE OF INDUSTRIAL
DESIGN IN URUGUAY**

“Those who fail to reread are obliged
to read the same story everywhere”

R.Barthes 1974

5 Development Through Design: The Foundation of the Centre of Industrial Design (CDI) in Uruguay.

14_Original text in Spanish: "el envío al Uruguay de expertos italianos que podrán desarrollar funciones operativas o consultivas"

In researching legislation relevant to the founding of the CDI, I came across a particularly challenging expression: '*Italian experts*' ["*expertos Italianos*"]. The "Treaty for Cultural Exchange Between Italy and Uruguay" argues that such cooperation would be accomplished by "the provision to Uruguay of Italian experts who may perform operational or advisory functions"¹⁴(IMPO-Law-15.904).

This was the first and most visible pattern I had found: the word *expert*. Repeated in documents, publications and even curricular works by CDI student, the word refers always to Italians, hierarchically positioning Italians over Uruguayans. During the following documentation analysis, I will try to see if this *expert*-based categorization was relevant for the foundation of the CDI.

Taking the narratives and stories as interchangeable *terms* (Tamboukou 2017:38), this chapter is not intended to be read as a new story but rather to *reread* -echoing R.Barthes- a story which Uruguayan design has been hiding. In the following table, there is a detailed list of the research tasks realized in the respective order and with the objectives and results of each one.

	ANALYSIS	OUTCOME
1.INSPIRATIONAL DISCOURSES	Terminology analysis 1a	Institutional discourse of the Industrial -Art school
	Terminology analysis 1b	Institutional discourse of Industrial Design school
	Compare documents 1a and 1b. Based on preliminary results compare the notions of development and progress.	Differences between development and progress as social-political discourses.
	Based on the previous result. Evaluate the impact of the discourses on the notions fo knowledge and student presented by documents 1a and 1b.	Reflections on the relationships between discourses and institutional decisions in relation to knowledge and students.
2.CDI FOUNDATIONAL DISCOURSE	Terminology analysis 2a	Institutional discourse of the Center of Industrial Design-CDI
	Based on the preliminary results, show which of the two school models studied in the 'interpretation' is most similar to the CDI. Show similarities by comparing notions of knowledge, students, disciplinary institution.	final results of discursive relations between 1b and 2a. As well as the differences between 1a and 2a
3.DECOLONIALITY FOR/IN THE CDI SCHOOL	Analyze the CDI's discourse through the notions of decoloniality presented in Chapter 3.	Comparison between the foundational discourse of the CDI and the selections of decolonial aspects summarize from chapter 3

Table 4_ Overview of all research tasks with their respective correlation to the documents, by means of color coding. The colour black corresponds to the notions of decolonial extracted from chapter 4

5.1 Inspirational discourses

The text analysis started with the organization and categorization of the material. Each document is presented with a document card, on which the basic information can be found, accompanied by a short written description.

This is followed by a terminology analysis, for which a list of terms (see Table 3 pp26) covers the notions of *knowledge, institutions and people* (following the CMP organization), as well as a list of terms consider representative of *modernity/coloniality* discourse.

Terminology Analysis

Through studying terminology relations, the most important ideas regarding the educational model promoted by each document were shown. The terminology analysis thus allowed for a deeper level of reading, in order to gain an understanding of the differences and similarities the documents show to one another. Therefore, in Section 5.X a comparison of the two first documents is offered, in form of a written dialogue.

The terminology analysis consisted of searching through the documents for the selected terminology and noting down the context - either a word or phrase - they are associated with. From a qualitative research approach, the aim is to contextualize the terminology in its discursive context, not to measure appearance.

Once having the completed list, I organized the terminology into different levels regarding their role in the documents. The terminology was organized in 3 interconnected levels. LEVEL 1 one corresponds to schools/institutions, LEVEL 2 to the notions/ ideas that compose a modern discourse, and LEVEL 3 the notions of knowledge and people. A selection of the concepts that appear with an emphasis on the documents was made. WhichThis is presented through a visual piece,¹⁵ as support for the following written analysis.

Both terminology analyses (**1a** and **1b**) are followed by a written dialogue, as a means of comparison between documents, and between institutional models.

¹⁵The complete material and accurate referencing information can be found in the Appendix.

1a

PEDRO FIGARI AND THE INDUSTRIAL DESIGN

AUTHOR	Luis Víctor Anastasia
LANGUAGE	Spanish
PUBLISHER	'Cooperazione Italiana' - Centro Analisi Sociale Progetti S.r.l
STYLE	Academic material - Narrative/descriptive/hisotric
DATE	1990 (Based on a book written in 1975)
DESCRIPTION	<p>Publication divided in 8 chapters. Composed by a combination of Anastasia's text and original material from Figari (text, pictures and drawings)</p> <p>Chapters:</p> <ol style="list-style-type: none"> 1. The innovative position of Figari, the idea of Industrial Art. There is a special mention to the anti-colonial aspect of Figari's work, by highlighting the importance of critically educated society. There is a section in this chapter written by Franca Rosi on the "European backgrounds" from Figari's ideas. 2. Figari's action in 1910, fundamental aspects of Figari's educational proposal regarding the institutional structure. Legislation fragments. 3. "Art, aesthetic, ideal".The idea of modern aesthetics, science-art, and art pedagogies. Finishes with a series of poems and drawings from Figari. 4. Figari's work between 1915-1917, the relation between art and industry as a path to emancipation for the country. Mention to the use of natural resources and education to the working class. Series of photos taken by Figari from the Arts and Crafts school 5. 1918 "Industrial Education, Industrial learning" 1919: "Industrialization of América Latina. Autonomy and regionalism" 1925: "Towards the best American art" the role of education in the context of democracy from the perspective of América Latina as 6. The aim of his paint. (1925-1927) the chapter is sub-divided in 8 sections. Following Figari's writings. For each section, there is an original fragment, followed by Anastasia interpretation. At the end of the chapter there is a series of images related to the texts. 7. Autobiography 8. Reproduction of the Utopia "Kiria's history" 1930 short description of Figari's book "Kiria's fantasy land"



Document Description 1a "Pedro Figari and Industrial Design"

This document is presented in a narrative style, and belongs to a series of publication released by the *Cooperazione Italiana* cooperation program. Is structured in eight chapters chronologically attending to Pedro Figari's work. Written by Luis Víctor Anastasia, it presents a combination of interpretations and explanations from the author, as well as original fragments of Figari's project for the *Industrial Art School* of 1910.

The words 'Design' and 'Industrial Design' are used constantly by the author when referring to Figari's work, although Figari never mentions design in his own work, only *Industrial Arts*. This terminological parallelism is neither explained nor substantiated.

The publication starts with a short introduction on the author's relationship to Pedro Figari, in which previous works are mentioned.

The main focus is on describing Figari's pedagogical approach towards Industrial Arts. He is introduced as a visionary, who sees modernization as a form of economic and cultural emancipation for Uruguay. As well as an anti-colonial author with strong political convictions.

Chapter 1 has a sub-section written by Franca Rosi describing the *European backgrounds* from Figari's ideas. Neither clear references nor accounts of Figari's relationship to European ideas are presented: it is rather written from a chronological perspective, assuming the inspiration process. Accounts of Figari's paintings and poems are included in the last chapters of the publication.

Terminology Analysis: 1a Pedro Figari and Industrial Design

The Industrial Art School appears to be defined as a "critical" space, aiming to support student "inventive" through "**liberation**": a space with no admission restrictions, because it is the space of the "**newindependence**" [nuevaindependencia], a space where the masses could gain "democratic equality and social justice". Consequently, the Industrial Art School is presented as "**providing services**" to students.

The student (Man-Artist) appears to be the school's main concern, associated with ideas such as of "**freedom**", "**a free being**", or "**able to reason**" when referring to students from the working class. This allows for recognition of the work as valid experience for studying at this institution. While the workers bring experience from their professional occupations to the institution, the school provides a liberating space where it is possible to explore the "**self-inventive**" through art.



Knowledge is presented as a process or even an evolving agent. It is not associated with any skill or discipline but rather **“as a means for”**. In turn, it is mostly associated with **“culture”**, and thus perceived as an **“experience”**, **“form of life”**, **“manifestation of life”** or even **“organizational solidarity”**. Where an intention to treat culture as knowledge can be grasped, the intent is placed on developing one’s own knowledge for achieving political independence from Europe. Consequently, knowledge is perceived as being applied for social or common processes: **“when obtaining knowledge, it strives to apply it for the good of life”**.

This way the Man-Artist is consolidated as an essential agent in the path to **“democratic equality and social justice”**. Is as well the main reason Figari advocates the understanding of mass Industrial Art education to **“all those who demand more”**. The **Man-Artist** is therefore conceived within the idea of a **critical thinker**, able to think of methods for self-liberation from operational work.

A modern/scientific perspective in relation to **“culture”**, **“industrial development”** and **“autonomy”** is pursued, arguing for modernism in Uruguay’s situation, in which science is conceived as **“serving the human”** by enabling **“equality”**.

By putting together the ideas of knowledge, culture and **freedom** from the document, the Industrial Arts School’s role in/for society could be described as striving for independence in a production-based system, with political discourse framed by the notion of **progress** as a means of political and social **autonomy**, related to the notion of **solidarity** and **democracy**. This finds its main institutional characteristic in an interest in mass education.

1b

SCHOOL AND DESIGN

AUTHOR

Ernesto Rampelli- Head director of I.S.I.A-Rome
Giuseppe Chiatti- chief inspector of the ministry of culture of Italy
Filipo Alison- University Napolés
Roberto Politi- Professor at I.S.I.A-Firenze

LANGUAGE

Spanish

PUBLISHER

1990 (Based on a book written in 1975)

STYLE

Academic material - Narrative/descriptive/hisotric

DATE

'Cooperatzione Italiana' - Centro Analisi Sociale Progetti S.r.l

DESCRIPTION

The publication is composed of a series of seven academic short publications. All of them refer to design in the context of its education:

1. The Design School and its Objectives in Society
2. Design as a measure of salvation for underdeveloped countries
3. Competition
4. The Design School as a Cultural Self-Reference
5. The Design School as a Solution to Structural Problems
6. Experiences of Italian design in furniture and decoration
7. Italian Jewelry Design



Document Description 1b School and Design

Belonging to the same series of publications as document 1a, this document is presented in a narrative style, with a co-authorship of four male authors, all related to activities of design education or culture in Italy. Although the language is Spanish, there are several grammatical errors and translation problems, with some words even left in Italian.

The publication is composed of 7 short essays. The main interest is that of presenting the idea of design for development, as solution for economic and social problematics. A stark division between developed and underdeveloped countries is made, with special focus on the disparities concerning educational opportunities and design understanding. Developed countries are shown to be the following model.

Design is described as being associated with methodological work and culturally linked to Europe. This positions developed countries

as those that develop the ideas for design education, that is to say the *'experts'*; and underdeveloped countries as those that implement them.

Terminology Analysis: 1b School and Design

The notion of **development** has a major presence here, being associated with the idea of **"methodologies"** as a means of increasing production. Design appears to be connected to the idea of **"new-innovation"**, **new** creations and ideas that appeared as solutions to economic problems directly related to private industry.

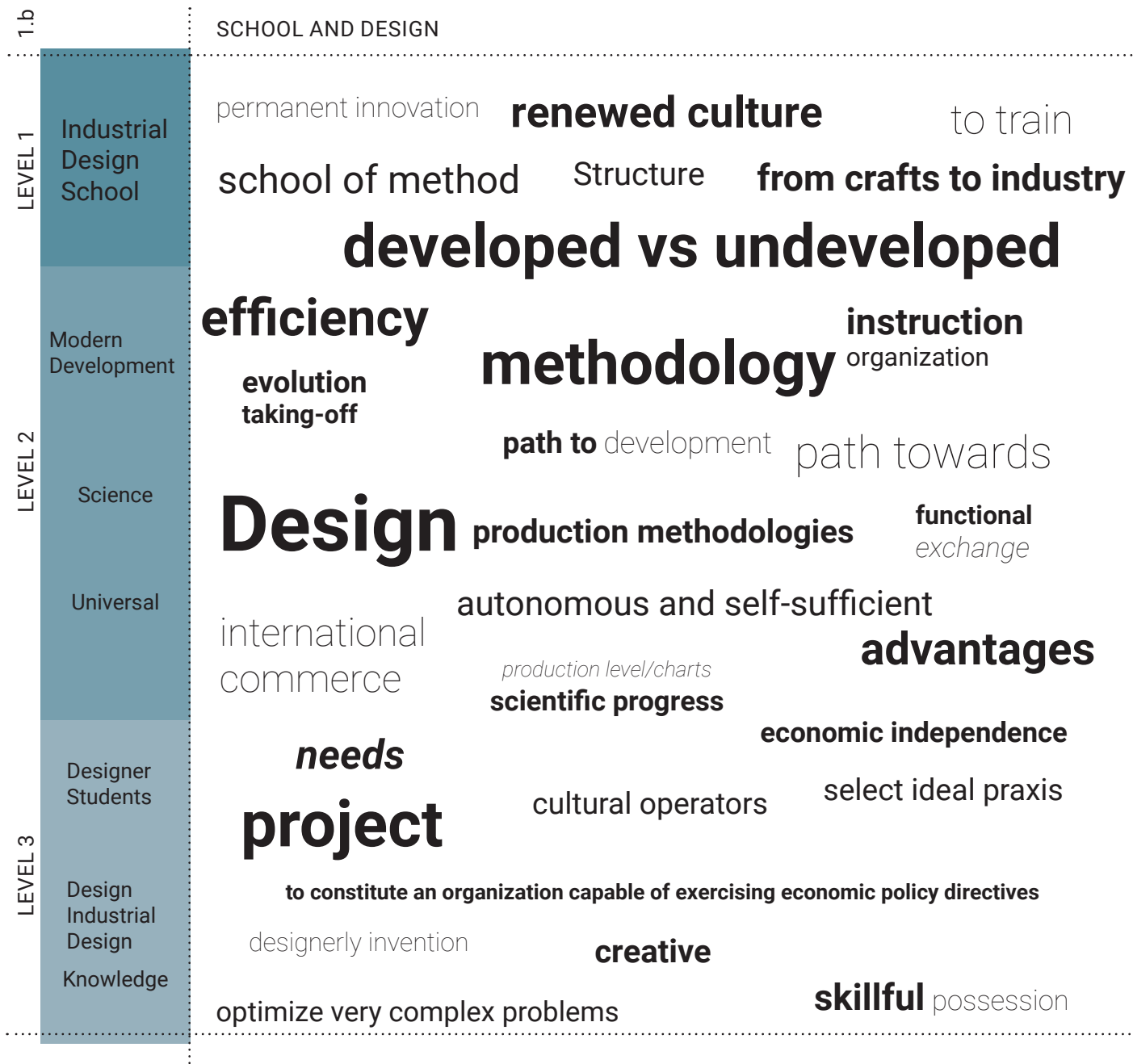
The design school is framed by a constellation of dualism: **developed/underdeveloped**, professor/student, **modern/old**, **design/craft**. With a specific intention towards looking to the future, a commercial/industrial profile is strongly present in notions such as **"permanent innovation"**, **"production"**, **"new capital"**, **"methodological rigor"**, converging in the definition of the design school as the **"school of method"**.

This **school of method** is connected to industrial production through notions such as **"market situation, new capital, transferring production from crafts to industry"**. Moreover, the use of method(ology) frames a competitive aim: **"produce better than the others"**, regulated by **production level/charts** that measure **development**.

For the notion of knowledge, it can be built upon the notions of **"set of skills"**, **"skillful possession"**, **"immediate effectiveness"**, **"designerly invention"**, **"to turn situation"**, **"project"**; in line with the idea of method(ology). There is no mention of design knowledge, as such.

The idea of method(ology) is recurrently displayed with the figure of the Industrial Designer as a **solver**; a generalist that is capable of **"optimizing complex problems"**.

In this context, the designer is seen as someone who can translate culture into scientific method(ology): a **"cultural operator"**. This operator will undertake the transfer of local expression (craft) into



industrial production (industrial design), thus enabling the mass commercialization of local expressions.

The notion of “culture” appears in an industrialized role, whereby a proposition for “renewed” and “adequacy” is made. This results in an organizational or perhaps even methodological expression of culture, with the main aim of being replicable: “transfer production from crafts to industry”.

All this leads to an understanding of scientific methodology as part of the idea of development/production. The overall idea grasped from this constellation is that of a great interest on the increment of production/commerce.

The terminology analysis gives results showing that industry (and therefore methodological production) is the main part of the ideas presented in the document.

In terms of discourse, it can be seen that it is the promise of **development** that fosters industrialization. The **development/underdevelopment** comparison shows the hierarchies of culture, and the roles which each one should take: development stances such as “path”, “taking off” or “turn to”, and giving the idea of a process moving towards “future”, “evolution”, “progress”, “economic independence” or “to turning the productive system autonomous and self-sufficient”.

Thus, turning into the main discursive aspect by positioning design is established as the means the aforementioned developing path.

Preliminary Discussion: Development vs Progress.

Terminology analysis helped in understanding the discursive structures in which each document was embedded. A contextualized understanding of the texts was grasped by specifically searching for patterns. While Figari's document is related to **progress**, the ‘*Italian experts*’ refer to the concept of **development**. This differentiation contributed to the understanding of a political and social difference regarding the notion of modernism. Even when sharing interest in industrial production,

it appears to have been conceived from dissimilar angles and pursued different aims. This reveals that a discourse is not only built on words, but intentions, socially and politically speaking.

The encounter with such varying terminology was a trigger for the understanding of discursive formation in the context of these two school models. Therefore, the following section offers a discussion between the notion of *development* coming from the *Industrial Design School (1b)*, and the intention of *progress* purpose by the *Industrial Art School (1a)*, serving as a stimulant for laying out the findings by means of a written dialog.

Progress/Modernism/Development

As mentioned before, the ideas of *progress* and *development* differ greatly in their purposes. However, both are positioned as modern approaches, and aim at an increase in industrial production as a means of improvement. A clear starting point would be to set up the conception of modernity which each of these ideas stands upon.

Figari presents a differentiation between *modern spirit* and *modern expression*. The *modern spirit* is presented as a medium for overcoming inequality: “the modern spirit is characterized principally by decentralization, democratization and the greater diffusion of the sciences and the arts, as the most estimable social goods”¹⁶ (Figari in Anastasia 1991:24). The *modernist spirit* is the understanding of industrialization as a *universal* possibility, but not in a *universal* form. Moreover, it is considered fundamental for the country’s economic-political emancipatory process: “only with industrial development will liberation from colonial policies be achieved, however, there will be no industrial development for as long as the models are dictated from outside”¹⁷ (Figari in Anastasia 1990:12). Modernism can be an impulse for colonial liberation only when based on self-invention, meaning having the freedom to locally apply the *modernist spirit*, e.g. the industrialization process, as a regionally rooted one.

16_Original text in Spanish: “el espíritu moderno se caracteriza principalmente por la descentralización, por la democratización y por la mayor difusión de las ciencias y las artes, como bienes sociales los mas estimables”

17_Original text in Spanish: “Sólo con desarrollo industrial se lograra liberación de las políticas coloniales, pero no habrá desarrollo industrial mientras los modelos nos sean dictados e impresos desde el exterior”

On the other hand, *modern expression* is defined through the notion of the *certified technique* [técnica consagrada]. The

certified technique is, for its dogmatic nature, presented as the greatest problem of modern education. Arguing that it serves as an excuse for institutions to show students that their one *certified* vision is *unbeatable* [insuperable]. This generates an infertile teaching space, which leaves the student's *faculties* [facultades] out of the academic curriculum, an educational model based on repetition (Figari in Anastasia 1991:31).

When exploring the aspects of modernism described by Figari the idea of *progress* is the result, due to its relation to a *combative* and *autonomous* industrial production, more related to that of the *modernist spirit* (Figari in Anastasia 1991:9).

The '*Italian expert*' perspective of modernity is associated with the notion of *development*, which advocates for the *mandatory industrialization* [industrialización obligada], as well as being associated with the idea of *certified technique*, criticized by Figari.

For the idea of the *mandatory*, the *universal validity* [validez universal] of industrial production by means of introducing *operational methodology* is referred to, as developed in the sphere of Industrial Design. The Industrial Design School is presented as a way "of changing radically, and through institutions, the orientation of society by preparing it gradually but methodically for the assumption of new responsibilities"¹⁸ (Rampelli et al. 1990:53). This assumption is explained by presenting design as *part of a developed country's culture*.

18_Original text in Spanish: "modificar radicalmente y en vías institucionales, la orientación de la sociedad preparándola gradualmente, pero con método, para la asunción de nuevas responsabilidades"

It is argued that developed countries have an education system - from primary school onwards - that creates a common understanding of design as an *organizational way of transmitting culture*. *Underdeveloped countries* do not count, with an expression of design coming neither from their own cultures nor from a good education. In fact, primary schools in underdeveloped countries, in the '*Italian expert*' view, fail to *ripen* the individual personalities of the students, displaying hereafter *consequences* by being educated in design (Rampelli et al. 1990:46-49).

Such differences concerning the education system are explained as consequences of *economic colonialism* and western *cultural superiority*, the *only way out* of which is to produce like the *others* (Rampelli et al. 1990:49): to produce like Europe. Design

19_Original text in Spanish: "iniciativa de cooperación en el desarrollo"

education, in underdeveloped countries, should function as and with a *regulatory structure* that would be given by "an initiative of cooperation in development"¹⁹ (Rampelli et al. 1990:28). The so-called *cooperation* programs are run by *developed countries*, showing an understanding of development as a stipulated process.

The idea of *cooperation* is stated as the helping hand needed in order to transition through the *long and tiring experiences* of the developing process. The Industrial Design School serves as space for *common culture*, in relation to other communities' experiences (Rampelli et al. 1990:45). In other words, Industrial Design appears not just as a path through development but as a particular way of directing this path: a cultural assimilation towards Europe.

20_Original text in Spanish: "introducir aquí, en un medio tan distinto, los mismos tipos de enseñanza del viejo mundo, porque sí, es casi seguro que han de dar un mal resultado, aún cuando allá lo dieron bueno"

Contrarily Figari (1a) criticizes the implementation of foreign education structures: "to introduce here, in such a different environment, the same teaching from the old world, with no clear reason, it is almost certain that it will give a bad result, even if done well there"²⁰ (Figari in Anastasia 1991:17). This shows a consciousness of the impact *forms* have on education, by means of their aims. Figari advocates the *progress* of local educational *forms* suitable to Uruguay's necessities.

In conclusion, I would argue that modern is, for Figari, an overall structure that perceives and allows everybody in the world to access the same participation and decision-making. Thus, it is intrinsically connected to the idea of *progress* as something that one can choose and define. The idea of universal is perceived from a conception of *access opportunity*, and therefore the idea of a worldwide *certified technique* is rejected. Instead, he advocates a *universal national type*: this means a national expression that can be generated for all citizens.

Meanwhile, in the '*Italian Experts*' document, modernity is presented as universal in the sense of 'one way' of doing something. Moreover, the idea of Modernism/Development is transmitted as a standard every society wants to reach, represented by a rational expression of productive comfort, and driven by the industrialization and consequent massive consumption. The idea of *development* comes to defines the 'basic' universal standard of the life everybody 'needs'.

Therefore, while *development* reproduces a horizontal and hegemonic power structure, due to its conditions of a *universal truth* dictated and regulated by the '*Italian Experts*', *progress* is presented as a stand aiming for a worldwide *autonomy*. This is done by highlighting the *critical thinking* potential that can be enforced upon everybody.

Consequently, the *Industrial Design School* is shown as a necessary agent for the production matrix of development, with a schematic and replicable-based idea of the *Industrial Design* discipline. *The Industrial Art School* appears to be a space free of disciplinary pre-conceptions, for which an interest in the *student faculties* and thus proposals/ideas is presented.

Both Educational Institutions and Their Notions of Knowledge and Students

After developing the differences between the two discourses, I am presented with the following question: What is the impact of progress and development as socio-political discourses on the projection of the Center of Industrial Design?

To this end, I continued making a more exhaustive analysis of the notions of student and knowledge, corresponding these to LEVEL 3 of the constitution of a modern design school in this research.

The Notion of Knowledge

The term 'knowledge' does not have a principal appearance in either of the documents. In turn, the notion of knowledge was built upon the description of the disciplinary aims and the consequent prerequisites the student should follow in achieving these aims.

Overall, one could claim that the '*Italian experts*' have a more technical approach, while from Figari's texts it is possible to grasp a processed understanding of knowledge, differences that can be well exemplified through a comparison between the *anthropology of education* [antropología educativa] and *mental gymnastics*.

Figari's *anthropology of education* positions education as a medium for social organization through understanding. In one such context, Industrial Arts education is positioned as an *expression of solidarity* between people, as an empowering platform for the country. In this sense, there is an idea of achieving things through education, meaning that education is a medium and not a goal in itself.

"A *philosophy of education*, an artistic and philosophical education that thinks of a *country* capable of *organizing*, through its new application, with a modern education (modern for its *artistic and industrial contents*, modern for its *open democratic participation*, modern for the rank given to *the worker* as being concerned, exalted, artists and creators of industry from the country's natural resources) a cohesive consciousness of *identity* founded on art and science, work and industry, as a rational expression of *solidarity*"²¹ (Figari in Anastasia 1991:15)

21_Original text in Spanish: "vemos una filosofía de la deducción, una educación artística y filosófica que piensa en un país capaz de organizar, a través de su nueva educación, con una educación moderna-moderna por sus contenidos artísticos e industriales, moderna por su abierta participación democrática, moderna por el rango que se da al obrero como ser consciente, enlatado, artista y creador de industria a partir de los recursos naturales del país; una cohesionada conciencia de identidad fundada en el arte y en la ciencia, en el trabajo y la industria, como expresión racional de solidaridad."

This shows how, in Figari's view, knowledge is directly related to people. This emerged during the Terminology Analysis, when referring knowledge to *ways of life*. Through the explanation of *anthropology of education*, it becomes obvious that the student -that is to say, the person- has great relevance to knowledge, both as a creator of knowledge and as a comprehender (and therefore user) of knowledge.

It is important to emphasize that people appear as a collective expression, in reference to *organization*, *democratic participation*, *solidarity* and *country*. There is no reference to personal interests but rather to the combination of each *student* faculties for a *common interest*.

The idea of collectively working reflects the relevance of the Industrial Arts for the country's political and economical projection. Thinking of industrial knowledge as a common good positions it as an enabler of *autonomy* and *emancipation*, where industrial production and the state come together. In addition, the state appears to be represented and empowered through the education of the working class.

As mentioned before, the '*Italian experts*' refer to *mental gymnastics*, showing a technical approach on Industrial Design, knowledge as linked to the notion of *methodology*.

"The complexity of the *designerly methodology* derives principally from the fact that it is *not a homogeneous discipline*, or even a well-coordinated discipline in terms of principles and their interconnection, but of a practice or *mental gymnastics* that, in part, must train to gather and evaluate the extensive amount of information and *elements* of judgment necessary to avoid neglecting the variables apparently less significantly for the design theme, it has to become accustomed to the designer to carry out a series of choices, *successively irreversible*, through which the *formal solution* proposed finds its definitive accommodation"²² (Rampelli et al. 1990:49)

22_Original text in Spanish: "La complejidad de la metodología diseñativa deriva ante todo de la circunstancia de que no se trata de una disciplina homogénea, y ni siquiera de una disciplina homogénea, y ni siquiera de una disciplina bien coordinada por lo que atañe a los principios generales y a su interconexión, sino de una práctica o gimnasia mental que en parte debe adiestrar a recoger y evaluar la amplia cantidad de información y elementos de juicio necesarios para evitar de descuidar las variables aún aparentemente menos significativas del tema diseñativo, en parte tiene que abitar al diseñador a efectuar una serie de elecciones, sucesivamente irreversibles, a través de las cuales la solución formal por él propuesta, encuentra su acomodamiento definitivo"

Design is defined as a chaotic conglomerate of aspects belonging to different disciplines with no *coordinated* elements and no *principles*.

On the contrary, the notion of methodology has a recurrent role, mostly connected to that of *skills* or *skill possession*. In turn, expression such as *strategies, creative and technical aptitudes or methods* are used to explain the meaning of such design skills, up to the condensation of design skills as one *ideal* (and replicable) *practice*: a *universally* applied *designerly methodology* (Rampelli et al. 1990:16).

Hence, the *designerly* comes to substitute the lack of *principles*. Since the *principles* find their ambitions in a discursive formation with reflective intentions, this is opposed to that proposed by the '*Italian experts*'. The perception on the importance of *formal solution* appears to define the nature of Industrial Design. That is say, design knowledge turns universal by applying the same method(ology) *successively* (Rampelli et al. 1990:51). Moreover, the incorporation of the notion of *gymnastics* gives the idea of 'exercise' as something that can be improved or learned simply by repetition.

The different approaches to knowledge can be summarized by the disparity between **aims** and **intentions**. The first relates to a specific goal that must be accomplished, for which a certain amount of technical methods or procedures should be known. The second, as reflected in Figari's writings, allows for the combination of different and common aims. Thus, **intentions** also requires **understanding**.

The student

Just as when analyzing the **intentions of Industrial Art** and the **aims of Industrial Design**, when looking at the student profiles of both institutions, a contradiction was found.

The **Man-Artist** is presented as the liberation of the working class, determined by their **own criteria** which would, through the encouragement of the **spirit**, empower national-solidarity by means of controlling industry (Figari in Anastasia 1991:24). The **Industrial Designer** is perceived as an **operator**, able to **optimize complex problems** related to private industrial production for increasing mass consumption (Rampelli et al. 1990:15).

"The school must try to develop the **student's faculties**, teaching them **to reason**, to compare, **to judge** for themselves, to order, to harmonize, to adapt, to adapt within their temperament, within their **personality**. The student does not have to abdicate their **own individuality** in order to submit to the academic type uniform."²³

23_Original text in Spanish: "La escuela debe tratar de desarrollar las facultades de la alumno, enseñándolo a razonar, a comparar, a juzgar por sí mismo, a ordenar, armonizar, adecuar, adaptar dentro de su temperamento, dentro de su personalidad. No tiene el alumno que abdicar de su propia individualidad para someterse al uniforme tipo académico"

In Figari's view, the student is based on the notion of **understanding**. Through the use of words like **reasoning** and **judgement**, the intention of accepting students with **temperament** can be found, perceiving the students as politically defined and socially engaged, reinforced by the notions of one's **own criteria** and **critical thinking**.

24_Original text in Spanish: "se debe enriquecer la experiencia común de los hombres con algo que no había antes"

In the case of the '*Italian experts*', there are no clear descriptions of the student profile nor of the designer. The profile was rather constructed by uniting small fragments which appeared in the document, positioning the student as secondary for the institution. In addition, no mentions of learning or teaching are to be found, instead just *training*.

The figure of the *Industrial Designer* appears mainly to be reflected on the aims and operations of Industrial Design activity. In this sense, the main duty appears to have been defined as "to enrich the common experience of men with something that did not exist before"²⁴ (Rampelli et al. 1990:47). This accentuates the ideas of *innovation* and *re-thinking* presented before. A primary image of the Industrial Designer is presented as someone who "must be able to optimize very complex problems". Through the use of the word *optimize*, a connection towards the idea of *method(ology)* is established.

25_Original text in Spanish: "Esta escuela de método con el andar del tiempo, mejora la calidad del hombre y del ciudadano, porque, una vez adquirida, la forma particular que deriva será útil mucho más allá de los sectores y de los intereses específicos a los cuales estaba originalmente dirigida"

A technical idea of the Industrial Designer is presented through the notion of *operator*. Since it is understood that the methodology *acquired* in the *school of method* "will be useful far beyond the specific sectors and interests to which it was originally directed"²⁵ (Rampelli et al. 1990:53). That is to say that the Industrial Designer is an *operator* able to apply a replicable *method* in as many situations as possible.

Besides, the '*Italian experts*' advocate for the refusal of '*ideological-demagogic*' and '*post-radical*' (defined as *utopian*) understandings of design. These are described as attempts against the *design innovative* necessity of *re-thinking* everything, by introducing *pre-constituted consensus* of what design means, by framing design's aim socially (Rampelli et al. 1990:11). This serves as a medium for separating the student from the knowledge, by presenting the second as technical and neutral.

Moreover, this separation appears related to the notion of the *versatility* required by the Industrial Designer, capable of specializing *case by case* due to their scientific ability to *rationalize problems*. The *versatility* drives the designer to change work constantly, thus the no commitment at a personal ideological level is needed in order for the designer to move forward. This exercise

of changing is referred to as *mental flexibility* (Rampelli et al. 1990:48).

In Figari's writings, there is a refusal of technical knowledge, as *least suitable*. He refers to the technician as a *pedant*, with an *initial learning* [aprendizaje inicial] (Figari in Anastasia 1991:17-25). Meaning educating people that 'believe' in technique is educating people to simply reproduce. When someone has a high-technical knowledge that can not be critically addressed, a feeling of superiority is instantly created. Therefore, technicians have neither a critical understanding of their own activity nor the capacity to understand other's positions. A mechanical response to *protect* such technic is thus generated.

Technical knowledge is positioned as a *means of exteriorizing ideas and concepts*. One should not rely on technology or methods, but rather stimulate the understanding of these. Technical knowledge could be used to unfold the students *own criteria* through understanding, providing the student with understanding for deciding which technology or methods to use, or even create new ones for local situations.

As an overall appreciation, even when both documents present the student as able to understand a variety of things, the expectations are very different. While Figari talks of the *stimulation of independent thinking*, the 'Italian Experts' advocate a general, basic or *superficial insight for several disciplines* involved in the industrial production process.

As a preliminary result of this first analytical step, two discursive proposals can be presented: *progress* and *development*. By comparing both, it was possible to demonstrate that the differences in their social-economic purposes have a great impact on the projection of the educational institution (*The Industrial Art School* and *The Industrial Design School*), as well as shaping different perceptions of knowledge and student profiles, which in both cases accord with the discursive *intentions/aims*.

5.2 CDI Foundational Discourse

For the second part, a third document was included: **2a Pre-Curricular Project.**

With the aforementioned preliminary results, the second phase of the analysis concentrate on finding similarities/disparities between the two institutional discourses already analyzed (Figari **1a**/ '*Italian experts*' **1b**) and the **CDI** foundational discourse. This is done in order to unfold the meaning of the relational scenario (Starks & Brown Trinidad 2007), starting with a terminology analysis to find the institutional discursive structure in furtherance of the comparison between **1a** and **1b** institutional discourses, and consequent notions of knowledge and student.

2a	PRE-CURRICULAR PROJECT
AUTHOR	Franca Rosi (the author is referred as <i>Expert</i>)
LANGUAGE	Spanish
PUBLISHER	Programa de Cooperación Italia-Uruguay (Cooperation programm Italy-Uruguay)
STYLE	Project for the implementation of a design studio in Uruguay
DATE	sf
DESCRIPTION	<ol style="list-style-type: none"> 1. Introduction explaining the content (p.1-4) 2. Feasibility (factibilidad) divided into four section (p.12-31): <ol style="list-style-type: none"> a. Introduction to the problem of Industrial Design (p.12-15) b. National Development Policy in relation to the I.D (p.16-22) c. Market Survey with results analysis (p.23-28) d. General Scheme of some sectors of Uruguayan industry (p.29-31) 3. Introduction to Industrial Design, description on what the CDI objectives are, area of action, student professional profile, general aspect on the Industrial Design instruction (p- 36-46) 4. Design study, description on the educational profile, professional/working projections. Study profiles, list of seminars (p55-58) 5. Seminar description, Organization of the courses in the four years of career, general objectives of each course, class hours, evaluation system implemented (p.59-114) 6. Knowledge areas, description on the organization of seminars by 'areas', organizational graphics (p.115-136) 7. Resources, detail list of human and material resources needed for the implementation of the CDI School (p.136-164) 8. Implementation strategy (p.168)

Document Description 2a Pre-Curricular Project

The document corresponds to the first written material available to the project for the Centre of Industrial Design in Uruguay. It is published by the '*Italian expert*' Franca Rosi, with no date. Nonetheless, in the library records it is dated as 1986.

It is structured in two main sections. The first starts by introducing the situation of design in 1986, as it is strongly related to the idea of solving problems, for which Industrial Design (ID) appears as the most accurate branch. Consequently, ID is presented as a necessity for modern production by means of uniting utilitarian and aesthetic products. Rosi states that due to the *economical crises*²⁶ Uruguay is suffering, Industrial Design should be seen as means of revitalizing production and thus bettering the economic situation of the country. This argumentation is followed by a *Feasibility Section*, on which a Market survey in the areas of textiles, ceramics, packed food, packaging, electronics and the milk industry (only in the private sector) was done. The results are presented so as to give a positive response towards the inclusion of design in the production chain. The second section of the document corresponds to the *Plan for the CDI*. Starting by framing objectives, Industrial Design as a discipline and the student profile by presenting

a description of the abilities/skills requires by an Industrial Designer. This is followed by *Seminar Content*, which is organized into four *areas of knowledge*: 1) Design and Creativity, 2) Humanities, 3) Theory and Methodology, and 4) Marketing. For each course, a form with the following information is filled in: Name, Year in the degree program, Hours per week, Requirements, General Objectives, Course Description, Form of Grading

The document finishes with an *implementation plan* for the first 5 years, in which a detailed list of all necessary resources is given.

Terminology Analysis: 2a Pre-Curricular Project

The notion of Industrial Design is (through discipline, school or designer) related to that of these solutions: "to **solve** the problems of direct use between man and object", "**solve** the technical physical

²⁶ There are no mentions to the political situations that led the country to that economical crisis. The Military coup does not appeared, even though the document was written less than one year after the democracy was reinstalled. Which creates from the very beginning a separation between Industrial Design activity and politics.

and aspect of the object”, “to **solve** problems relating to mass production”, “**solve** market problems”, “**solve** formal product problems”.

The idea of solving is bridged with industrial activity through words like **market, products, object** and even **mass production**. The connection between design and industry is related to a broader layer of problem-solving: the “**socioeconomic sphere**”. For which “**industrial planning**”, that is to say a “**rationalization of production**”, is presented as a medium.

The industrial designer is presented as the enabler of such solving processes, as “**an indispensable instrument in the development of a society**” who “**gives a service to the industry**”.

Defined as a **technician**, the Industrial Designer’s activity appears related to a rationalized and schematic process. Their duties are defined as: **detecting problems-finding solutions, increasing production, optimizing use of matter and efficiency**, with a clear interest in results, e.g. solutions. It is possible to summarize the Industrial Designers and their work processes as input-output, or in Industrial Design terms, **problem-solution**.

This notion of solving or having a result is associated to the idea of **skills** and **operative methodology**, referring to the student profile as directly defined by the **occupational market’s** requirements. The connection to **industrial production** is used to explain the **interdisciplinary** nature of the design activity. This is reflected in the conception of Industrial Design knowledge, organized in **areas of knowledge**. Mirroring an understanding of simultaneous knowledge’s ‘domains’ (disciplines), unfolding the **interdisciplinary** context the Industrial Designer works on, and shaping the Industrial Designer into the one **organizing work groups**.

Nonetheless, the notion of the **design process** itself is defined as **individual**. The idea of **intervening** gives a particular intention to the designers activity: that of taking part in an existing situation, with a clear objective.

Moreover, Industrial Design and the Industrial Designer are presented as **instruments** or **tools** for **developing** countries. Development is proposed as a solution for **competitiveness in inter-**

national markets, new sources of employment, stopping migration, and social and economical development.

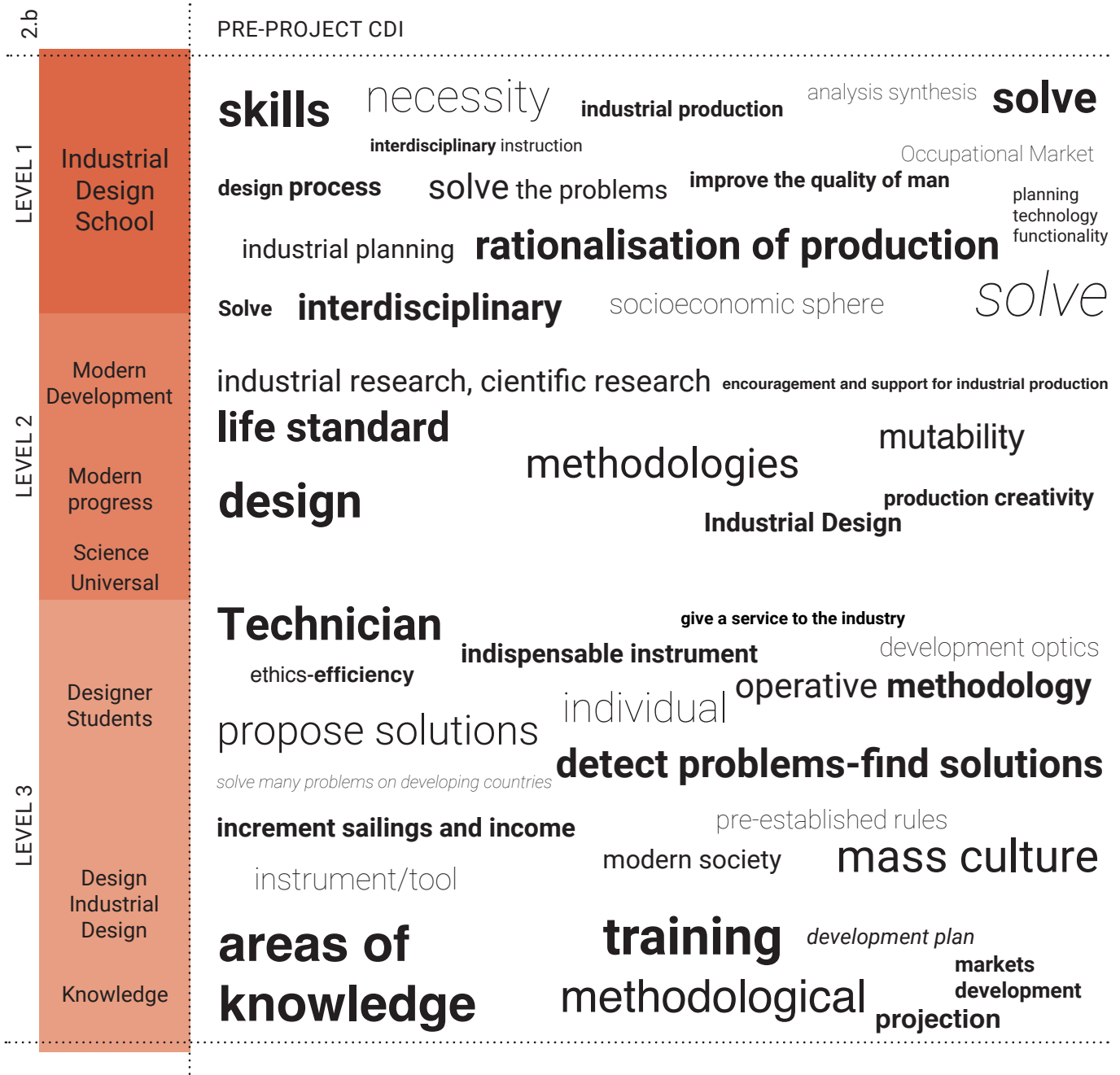
The requirements for reaching out to development can be condensed in the notion of *productive process's demands*, which appears to shape development as a stipulated form or level. The use of vocabulary in its singular-noun expression confirms the stipulated status. Showing a lack of flexibility, this creates a dependency on a set of hegemonic notions: *the modern society* as a stipulated/standard construction, that requires taking the *development optic* for the *development plan* to be performed.

The idea of *developing*, far from being related to a processual or locally rooted situation, is related to the idea of *international market* and modern mass-consumption as a means of improving people's *living standards*, and as such, is essential.

There is a recurrent relationship between Industrial Design and the notion of culture.

Culture is presented as *aesthetics quality, policy, pre-established rules* or *mass culture*. The use of such technical-industrial terminology when referring to culture gives an understanding of culture strongly related to the production-industrialization rather than to people or society. No comment on culture as belonging to people is made.

The Industrial Design School is essentially presented as nexus between industry and culture, positioning the Industrial Designer at of the insertion of the culture in industrial production. The *Centre of Industrial Design's* main purpose appears to be "*increasing sales and income*" for which a "*rationalization of production*" through "*industrial planning*" is required.



Centre of Industrial Design: A School of Methods.

While performing the CDI's Institutional discourse analysis, a set of relations to **1a** and **1b** appeared. The terminology analysis unfolded the discourse in which the document is embedded, helping to find the relation between notions and their importance/representation to the CDI's conception. The similarities with **1b** were clear from the beginning, positioning the CDI in the 'design for development' discourse. Nonetheless, a new notion was found, that of cooperation. There were neither clear references nor similarities to the **Industrial Art School discourse**, raising uncertainties in relation to **1a's** publication in the context of the **CDI's foundation**.

I will start by positioning the school in the 'design for development' discourse, and follow with an analysis of the repercussions of such discourse on the notions of knowledge and the student fostered by the CDI.

The CDI as Means for Development

The idea of **development** fostered by **CDI** is directly related to the international market. Far from representing an **autonomous progress** for the local industry, in terms of decision making, it is associated with a standard that has been stipulated through the so-called **mandatory industrialization** of **modern society**.

The **mandatory industrialization** is presented as inevitable consequence of the **big social and technological changes** the world is facing, thus shaping Industrial Design's main target of **industrial planning**. This pushes design as being a universal expression that can not only be applied everywhere, but which is necessary for everyone.

"It should provide those bases at the level of **training**, which help professionals to understand and give **specific contributions** to the **problems** relating to the socio-economic sphere of **any type of society**, whether it is highly developed or in the process of development"²⁷ (Rosi *sf.*42)

27_Original text in Spanish "Deberá darse en ella aquellas bases a nivel de formación, que ayuden a los profesionales comprender y dar aportes específicos a los problemas que se refieren a la esfera socioeconómica de cualquier tipo de sociedad, sea ella altamente desarrollada o en vía de desarrollo"

The universalist perspective of societies shown in **CDI discourse** is related to the notion of **cultural imperialism** as being an existing problem. This problem is tackled through equating the production of all countries to that of **developed countries**. That is to say, the countries that determine the expression of the dominant culture.

The same explanation proposed by the '**Italian experts**' about the relationship between educational systems and development countries is induced by the **CDI**. In turn, the **CDI** is positioned to fill the Uruguayan educational **huge gap**, as an underdeveloped country (Rosi sf:18). By means of **ripening** the students understanding of the **common culture**, an entrance is provided to the **path to development**. For this, the notion of an **autonomous institution** is created. Such an **autonomous institution** responds to the necessity of a modern production that has no precedent in Uruguay. A multi-disciplinary approach and a high level of **rationalization of production** is needed; a situation that cannot be achieved by means of **traditional education**.

"Uruguay has excellent human resources, but **no national mentality** towards industrialization has been created yet"²⁸ (Rosi sf:16)

28_Original text in Spanish "Uruguay cuenta con excelentes recursos humanos pero no se ha creado todavía una mentalidad nacional hacia la industrialización"

Uruguay is constantly discredited as modern or industrialized, thus as capable of planning its own industry, for which the historical dependency on European ideas is replicated. The dependency appears hidden within the frame of a **cooperation program**, where **experts** help those willing to improve. Such one **cooperation program** is represented by the idea of a **developed country** (Italy) giving advisory services to an **underdeveloped country** (Uruguay). When the former has the experience (and therefore authority) to make decisions related to the Discipline/Institution/Student profiles, the latest implements all these suggestions in order to improve its own situation.

This appears in line with the premise that design is **part of developed countries' cultures**, for which these are granted the role of trusted **experts** in the field; like the '**Italian experts**'. Due to a lack of design expertise and low educational level, for design education to succeed in **underdeveloped countries**, it must function under a

regulated structure, based on other's experience. Then, the **autonomous institution** can be translated as independent of the existing educational institutions in the country, in order to have the possibility through a new regulatory contract of controlling the institution. It would have not been possible to direct nor project the educational curricula-profiles as '*Italian experts*' did, neither in the university nor in the crafts schools of the country.

Besides, the designer has an indispensable **new professional role** that can lead the country towards **development** (Rosi sf:42), highlighting the importance of counting on a school that can deal with such **high social implications** of entering the **common culture**.

"The Centre of Industrial Design has the main goal of giving a **service** to society with the design of objects, and **aiding industrial production**"²⁹ (Rosi sf:36).

29_Original text in Spanish: "El Centro de Diseño Industrial, tiene como proposito principal dar un servicio a la sociedad con el diseño de objetos, y ayudar a la producción industrial"

Although it is possible to find a similarity to idea of **service**, the notions of service presented by both institutions differ in objectives. While the **Industrial Art School** is concerned with a **service for the student**, the **CDI** focusses on private industrial production. In fact, the **CDI's** institutional profile was framed by results obtained from a market survey carried out to evaluate the feasibility of the institution in the country. Such a survey was conducted in the private sector, to be considered the main beneficiary of future industrial designers (Rosi sf:38).

Thus, the **CDI** appears to be in line with the **private industry**, the **service** of which is to **increase business revenues** and **exports** (Rosi sf:36-37), positioning the CDI in a similar place to that of **improving international competitiveness**.

The Notion of Knowledge

The idea of design knowledge presented by the **CDI School** is closely linked to that of **skills**. The nearly description to design knowledge presented is: **skills required in professional exercise at the occupational market level** (Rosi sf:6). As for the '*Italian experts*',

an understanding of non-discipline is presented when referring to design education as an *inter-disciplinary instruction*, meaning a compendium of technical aspects from several disciplines.

There is no suggestion of a body of knowledge and principles of design as a discipline, rather to *areas of knowledge*, thus giving the impression of design applying knowledge from other disciplines (areas) rather than developing design knowledge in itself. In turn, it is complemented by the notion of *skills*. In fact, such *skill-based instruction* stems from the connection between industry and design, which appears to be reduced into the *operational complex: planning, technology, functionality and aesthetics of the products* (Rosi sf:43), presented as the universal industrial design process.

This reduction of the Industrial Design process follows the *methodological rigor* of the *Industrial Design School*. This creates an expectation of repetition for a *technician* or *operator*. The idea of a replicable *design methodology*, that is to say a *designerly* way of organizing industrial production, appears to be reinforced by the notion of knowledge as an acquisition that can be applied in *changing circumstances* (Rosi sf:19).

Perhaps the most literal coincidence between the *CDI* and the '*Italian experts*' is that of rejecting idealistic forms of design. In line with a critique of *utopian* design, a critique of 'anti-design' and 'radical design' as *unsuccessful trends* that, far from representing an *alternative*, became a *sterile intellectual exercise* (Rosi sf:12) with no significant change for the design practice. This justifies the importance of a *rigorously* scientific expression of Industrial Design, arguing that by practicing design in a *very theoretical* or *idealistic* way, there is a risk of *a lack of adequately train professionals* (Rosi sf:46). This opposes Figari's ideal of the *critical thinker*.

This understanding of Industrial Design -with several similarities to that of *mental gymnastics*- was as well-used as argument for the existence of an *autonomous institution*. Arguing that Industrial Design requires a new disciplinary perception is contrary to institutions that claim that *humanist and technological education are antagonistic*. This runs contrary to the university and its disciplinary separation into humanity faculties and technological careers.

The combination of a new, different (*autonomous*) form of institution and the introduction of Industrial Design as a means for development advocates moving from the *old-fashion craft activity* to *modern activity* by the inclusion of *production methodologies* (Rosi sf:13-14). All production technique that lacks a *methodology* would be understood as *old-fashion*, thus craft as knowledge would not take place inside the CDI.

This serves to stress the position of the CDI as a *school of method*, contrary to that of the *Industrial Art School* being presented as a *service to the student*

The student

Although the three student profiles (*Man-Artist*, *Industrial Designer* and *CDI student*) are connected to industrial production, the differentiation appears to be in the role they are given. By role, the *aims/intentions* they rely on is implied.

It is through the understanding of the CDI's *aims* that similarities between the CDI student and *Industrial Designer* become evident. Similarly, the CDI student does not play a major role within the school. On the contrary, student/designers are a necessary instrument for reaching the institutional objective.

The *CDI student* is presented as a *tool* for the industrialization process. Their dependency on private industry creates a necessity for success and speed that would find its form in the admission exam. By regulating entrance, the CDI will enable the institution to find 'those' who can accomplish the aim: *give a service to the industry*. The selection criteria were based on the *ability of the candidates*. Thus, the selection/admission process will follow on the first year of career, as to *detect with anticipation* those who are *misguided* (Rosi sf:52). Contrary to the *Man-Artist* as part of a *solidarity* project that could only be achieved by means of a *mass-education*, the *CDI' student* selection profile must follow a very specific criteria because of the conditions of the *leader* (Rosi sf:42).

The difference between *ability* and *faculties* results crucial. While *ability* refers to a pre-fixed state the applicants should have when

entering the institution, *faculties* refer to the natural capacities of each person. It is important to highlight the difference between the use of the singular in the first and the plural in the second.

As seen before, the aims of institutions shape the student profile, from a free *critical* personality working for the '*newindependence*', to the methodological *operator* willing to *increase* industry *income*. The *CDI student's* activity (as defined by the CDI project's feasibility market survey) is defined as *solving problems of mass production*. Moreover, is describe as specialized in *detecting problems-finding solutions* (Rosi sf:18-20). The designer is expected not just to solve problems, but to find the problems to be solved. That is to say, not to simply *improve production* from a methodological way, but to increase sales, whether by improving existing objects or by creating *new market realities* (Rosi sf:15:40).

In general, the *CDI's student* has a rather *technical-physical* profile, mostly related to product/production's *formal problems* (Rosi sf:18).

5.3 Discussion of the Modern/Colonial Aspects of the CDI

As seen in the last section, the CDI is clearly positioned in 'design for development' discourse. Far from a methodological-scientific perspective on industrialization, as presented in the documents, it is a political and social stance that has been shaped by an uncritical design discourse as a means of reproducing a historical division between **north as creator** and **south as consumer** (DDG sf). Moreover, the CDI example shows how educational institution are used to reproduce socio-economic differences, by fostering the concentration of privileges in specific regions (Illich 2002), meaning Italy is granted the privilege of ideating and controlling the industrial planning through design education, generating a productive dependency in Uruguay.

The dualism of developed-underdeveloped plays the role of determining a relation of dependency from Uruguay to Italy, by framing the differentiation of roles between countries through the **distinction of cultures/people** (Sambarino 1987; Quijano 2000, Baker 2015).

The above-mentioned **distinctions** are evident through the dependency of Uruguay on the *effective method* as *mandatory* for a better *future*, reinforcing not only the **consumer** role, but the disillusion of not being the creator (Tunstall 2019). This holds, in effect, the system through which the Uruguayan designer -as a global south designer- strives to become a *developed* designer.

The CDI -as institution- appears to have been presented as a solution in itself, linked to a discourse that resemble 'the truth' by *language in use*. This, through the positioning of *experts*, can drive the implementation of a *blind-borrowing* form of design studies (DDG sf).

The idea of *training* discloses a lack of pedagogical intent on the design education presented by the CDI, in as far as pedagogy has an interest in learning or the student (Figari in Anastasia 1990). There is an interest in the fast practice of techniques, in order for Uruguayan production to reach the *international market*. Through neglecting *ideological utopian* positions, that is to say through the implementation of a full methodological study that withdraws reflection, the Uruguayan designers had been shaped as **problem-solvers** (DDG sf), reinforcing Illich's (2002) argument about the *detachment* of students to knowledge, by *schooling* designers through methodology.

This idea of *service* in relation to the industry pursued by the **CDI** comes with the importance of *improving international competitiveness*, the notion of *standards* and *pre-established rules*. These are some of the arguments used for the blind incorporation of technologies and tools coming from the global north (Escobar 2018), creating the feeling of *catching-up* (DDG sf) with ideas as if they are representative of the future, and thus better than ideas from Uruguay. This way, the role of '*Italian experts*' brings back the division of **dominant/dominated** (Quijano 2000) by means of constantly discrediting Uruguay as modern/industrialized, and able to plan its own Industrial production.

By positioning design as part of a *developed countries' culture*, a dependency on Italy as the origin of design is created. Thus, through the notion of origin, Uruguay is deprived of the authority

upon design, recreating a verification loop towards Europe as means of **autenticidad** (Sambarino 1987).

This dependency takes the institutional form of **cooperation programs**, where **experts** help those willing to improve. Such a **cooperation program** is represented by the idea of a **developed country** (Italy) giving advisory services to an **underdeveloped country** (Uruguay). While the former has the experience, and therefore authority to make decisions related to the discipline-institution-student profiles, the latter implements all such suggestions in order to improve its situation.

In the overstated recognition of **methodology** for the mandatory industrialization, it can be deduced that the interest in knowledge pursued by the **CDI** improves private industry, showing how the institution **imposed** its aims on students as the one true perspective (Illich 2002). However, these aims are not from the institution itself, but they follow the logic of an institution as part of a development project where a 'top-down' policy model is forced by means of asserting a universal way of perceiving human life (Clarke 2016)

Through the refusal of politically and socially engaged design expression (e.g. 'anti design' and 'radical design') due to their being dangerous to design practice, and instead advocating the implementation of **rigorous methodology** and **operation instruction**, it is possible to see an intent to *detach* knowledge from students, by means of dissociating their personal life from that inside the institution (Illich 2002; Mbembe 2015; Sadie Red Wing 2018). In doing so, and by postulating the CDI as a **school of methods**, the **institutional structure** becomes a determining frame for the expression and ways of knowledge that are accepted as academically valid (Sadie Red Wing 2018).

The postulation of **methodology** as a unique way of solving ID problems is derived directly from the aforementioned relationship with the scientific and **the rational**.

The substitution of **old-fashioned craft activity** - modes of production belonging to Uruguay's culture and history - for **modern activity** - modern as a universal expression - implies a process of cultural replacement, by means of introducing a 'new' non-

compatible method as the bearer for a better future. Industrial Design assists modernity as a means of **indoctrination** (Quijano 2000), by separating the student as an individual from the disciplinary activity/knowledge (Mbembe 2015).

Finally, the relationship towards private industry is the major beneficiary of such a **technical, operational training**. This way, the idea of **de-privatization** as a means of students liberation through the creation of *common* educational opportunities (Mbembe 2015: 3) is crucial in the foundation of CDI discourse.

Discussion for a Decolonial CDI

Following the discussion on the colonial/modern aspects of the CDI as educational institution, this section intends to discuss certain counter perspectives that were presented through the decolonial *worldview* framed for this research. As decoloniality is understood as attending to the particularities of the objects of study or discussion, such perspectives are taken in the particular context of Uruguay. This is done by showing a parallel with Figari's ideas, which were not taken into account during the foundation of the CDI.

Along with the analysis process, notions of knowledge and people overlapped each other on several occasions, to the point where it was impossible to separate them. Figari's attempt on Industrial Arts knowledge as **forms of life** comes as a way of understanding knowledges/cultures/peoples as constitutive. Thus positioning the idea of incorporating an ontological perspective into design for accepting **different worlds** within the discipline (Escobar 2018).

Moreover, to understand that since cultures - and therefore knowledges - are a human creation, human plurality can be seen as a necessary step towards the acceptance of different cultural expressions (Escobar 2018, Sambarino 1987), or different *forms* of design.

In turn, making use of human **differences** (Ingold 2017) in the context of knowledges, opens up a discussion about disciplinary division. Weighing up the different appearances **1a** and **1b** are

granted in the CDI's foundational discourse, a perception on disciplines as closed formations can be seen. This relates to the idea of 'experts' through the notion of **origin/authenticity** stated by Sambarino (1987). On the contrary, Figari's notion of **modern spirit** and **cultural autonomy** appears to be in line with that of **differences**, opening up to a pluriversal-disciplinary perceptions where different forms of a common discipline coexist.

Fry's (2018b) notion of a **societal level** of institutional perception of education appears to be possible when advocating **free and mass** admission as presented in the **Industrial Arts school** plan, whereby the separation of society and design schools can be overcome. This generates a version of design education for/from Uruguay's different social realities. Consequently, thinking about a design education for **all of those who demand** it is a counter position to the limited access model the CDI implemented, which is translated into a student body that is not representative of the society as whole but rather an overrepresentation of a **white coded middle class** (Sadie Red Wing 2019, Tunstall 2019, Luiza Pardo in Schulzt et. al 2018), reproducing peculiar political and social interests.

By putting together the lack of representation and the possibilities of a pluriversal understanding of people and design in Uruguay, the notion of structurally **de-schooling** (Illich 2002) is presented in order to start moving on a path for inducing the outline of a local-rooted design education/discourse.

Figari's pedagogical approach of the student as a **critical thinker** in the projection of an **autonomous** education can be seen as a medium for **un-doing** (Schulzt et. al 2018) development/cooperation structural divisions. This could be done by critically understanding the political and economic interest for Italy in such cooperation program, rather than reproducing the naïve idea of helping Uruguay as a country.

CHAPTER 6

GENERAL **CONCLUSIONS**

6 General Conclusions

This research aims to understand the role of institutions in the formation of design knowledge in Uruguay, by positioning the CDI foundation in a decolonial *worldview*.

In this way, my *worldview* took an important role in the process. Decoloniality was presented to me as a form of understanding for aspects of my profession, and therefore the design discourse in which I have been immersed, with which I never felt truly represented. Perhaps the most appealing aspect of such one understanding is its evolutionary form, which does not adhere to any particular method or way of practicing design, but rather it was presented to me as a *re-reading* of historical aspects that shaped the present, and therefore everything people can create, likewise design. This leads to an all-encompassing spectrum, not of quantity, but of complexity for human systems.

Comparing two models of institutions from a discursive perspective allowed me to see how educational institutions function within a regulatory framework of social and political interests. Moreover, understanding the crossovers between 'design for development' as a global structure and the particular case of the CDI in Uruguay made me consider institutions role as that of supervising knowledge. Such supervision, whether called acceptance, curriculum or discipline, ends up shaping the (in)possibility of a free knowledge process fostered by students.

The blending of research methodology and personal experience was satisfactory. Working with (written) language as a research material was a challenge for me as a designer, nonetheless the encounter with a methodology such as the CDA triad allowed me to approach the text from a structural perspective. The materialization of ideas found in the documents let me acknowledge discourse as a cultural agent, by unfolding the political and social power of the *language in action*.

As a former CDI student, I never had the chance to reflect upon institutional aims and their social and political influences. Unfolding the CDI foundational discourse let me see the importance of addressing the institutional history as related to the notion of cooperation and 'design for development'. Re-reading the role of the '*Italian experts*' showed me that the experts did not simply intend to

help Uruguay, nor did, does or will need Uruguay the conditioning help of European ‘experts’ to frame design’s societal role. I would conclude that Uruguayan design could strongly benefit from a critical re-reading of the CDI’s foundation, while the opportunity for **autonomous** design discourse can be made possible by regaining confidence in locally-invented educational forms. In addition, this allowed me to realize the impact that the ‘design for development’ discourse had on the institutional form, up to the point discourse/institutional form can be consider as constitutive.

Consequently, the admission exams creates among CDI students a feeling of ‘success’, coming from the notion of **ability**. Nonetheless, studying at the CDI should stop being misinterpreted as a personal achievement nor proof of great ability. It is rather a privilege that is supported by an institutional form that segregates a great part of the population by creating a European-coded design discourse; a full-time study scheduling that leaves out working class people without the monetary privilege not to work while studying. In other words, studying at the CDI should be understood as a privilege.

As well as accepting the privileges with which we are born and those that we acquire in society. Would enable to reflect on how we, as designers, manipulate the (dis)privileges of others by continuing to sustain a functionalist/methodological design expression, based on the overrepresentation of the rational white man in design discourse.

To understand that design and knowledge are components of a cultural formation, and as such cannot be treating as independent, allowed me to captured the difficulty of speaking about **autonomía** and **autenticidad** for CDI discourse without looking at Uruguayan cultural formation itself. The historical dependency of Uruguay on Europe as its only ‘cultural origins’ should be tackled inside the design school as determining factor on the country’s design practice. Uruguay might, in this way, be able to accept Uruguayan design as **authentic** and **autonomously modern**.

I would argue that Uruguay should transit a self-inclusive process, by means of Uruguayans integrating them self in the creation of a Uruguayan design discourse, by accepting the plurality of cultures that have historically converged in the Uruguay cultural formation, as medium for a **‘newindependece’**.

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<https://autores.uy/>

APPENDIX

FULL DOCUMENT CARD

PEDRO FIGARI AND THE INDUSTRIAL DESIGN

1a

AUTHOR
LANGUAGE
PUBLISHER
STYLE
DATE
DESCRIPTION

Luis Víctor Anastasía

Spanish

'Cooperazione Italiana' - Centro Analisi Sociale Progetti S.r.l

Academic material - Narrative/descriptive/hisotric

1990 (Based on a book written in 1975)

Short introduction on the author's relation to Pedro Figari. Publication is divided in 8 chapters, each with a specific topic. Combination of Anastasia text and original material from Figari (text, pictures and drawings)



1. The innovative position of Figari to the idea of industrial art as an innovative idea. There is a special mention to the decolonial aspect of Figari's work, by highlighting the importance of critically educated society.

There is a section in this chapter written by Franca Rosi on the "European backgrounds" from Figari's ideas.

2. Figari's action in 1910. Fundamental aspects of Figari's educational proposal regarding the institutional structure. There are fragments of the education law written by Figari in 1910

3. "Art, aesthetic, ideal". A description on the political value of art based on Figari's 1912 "Art, aesthetic, ideal" work. The idea of modern aesthetics, science-art (through the idea of rationality, evolution and education) and art pedagogies. Finishes with a series of poems and drawings from Figari.

4. Figari's work between 1915-1917. Figari's work from 1915 to 1927, the relation between art and industry as a path to emancipation for the country. Mention to the use of natural resources and education to the working class. There is at the end of the chapter a series of fotos taken by Figari from the Arts and Crafts school

5. 1918 "Industrial Education, Industrial learning" 1919: "Industrialization of América Latina. Autonomy and regionalism"

1925: "Towards the best American art" the role of education in the context of democracy from the perspective of América Latina as

6. The aim of his paint. (1925-27?) the chapter is sub-divided in 8 sections. Following Figari's writings. For each section, there is an original fragment, followed by Anastasia interpretation. At the end of the chapter there is a series of images related to the texts.

7. Autobiography

8. Reproduction of the Utopia "Kiria's history" 1930 its a short description of Kiria's fantasy land from Figari. A country in which everything has a school logic. A country that reached autonomy through a critical-massive education. The description of this country is pretty similar to Uruguay. According to Anastasia, Figari makes a metaphor concerning América Latina's colonial history. Finishes with pictures and drawings from Figari.

It is chronological organized publication. It goes through Figari's work in relation to the art and crafts school. Mostly with a narrative style, it has some quotes and documents fragment. But is majorly an interpretation. The word design and industrial design are used constantly by the author when referring to Figari's work, although Figari never mention design in his own work but Industrial Arts. The terminology is attributed to him, in a way to create an instant parallelism, that has neither explanation nor position why the author consider ID and IA to be the same.

**RESEARCH
 FOCUS**

The idea of modern 'spirit'.
 Student, and the
 life as knowledge.

1.a		COMPLETE TERMINOLOGY PEDRO FIGARI AND THE INDUSTRIAL DESIGN	
LEVEL 1	Industrial Art School	<p>"The purpose of the school is the teaching of science and art, in their industrial applications" (:14), "emancipation, with a new independence (nuevaindependencia)" "develop the student's inventive faculties" (:14) "to prepare good labourers" (:16), "shape personality" (:20), "the purpose of education is the student" (:24), "the school provides services" (:24), "own criteria and autonomy", "liberation from work itself" (:25), "model of a Democratic Republic of Labour" (:26), "pedagogy of participation" (:26), "freedom" (:56)</p>	
	Knowledge	<p>"culture, experience, organization", "the forms of life" (:32), "What drives the artist better and safer" (:33) "manifestations of life" (:34), "Organization solidarity" (:37), "creative conception" (:71)</p>	
LEVEL 2	Modern progress	<p>"combative, autonomous, critical, unprejudiced, personal judgement" (:9), "descentralización, democratización, Social goods" (:24)</p>	
	Science	<p>"just like art, it also aim to serve the human", "science is evolved art", "result of the artistic effort" (:28), "integral truth", "egalitarian nature", "produces freedom and produces equality" (:30)</p>	
	Universal	<p>"national type" (:12), "workers artists creators of the technique" (:12), "an educational pedagogy that unites" (:14)</p>	
LEVEL 3	Man-Artist Workers Students	<p>"know how to interact actively with different institutions, people, disciplines and regulations" (:15), "Person able to reason, to deliberate, to conduct the search for the best solutions." (:17), "democratic equality and social justice", "no nd more and more." (:24), "a free being" (:25), "producer" (:12,:16,:20,:26), "knowing how" "having the freedom" (:26) , "the man-artist is the one who, when obtaining a knowledge, strives to apply it for the good of life" (:39)</p>	
	Art Industrial Art	<p>"multiple applications to the industries" (:11), "Small industries" (:11), "cultural and industrial development" (:11), "a factor of industrial development and creator of national culture" (:12), "rational, science" "autonomy, cultural expression" "history, critique and philosophy" (:12), "essentially useful" (:28), history (:29), "civilization" (:31)</p>	

1b

FULL DOCUMENT CARD

SCHOOL AND DESIGN

AUTHOR

Ernesto Rampelli- Head director of I.S.I.A-Rome
 Giuseppe Chiatti- chief inspector of the ministry of culture of Italy
 Filippo Alison- University Napolés
 Roberto Politi- Professor at I.S.I.A-Firenze

LANGUAGE

Spanish

PUBLISHER

1990 (Based on a book written in 1975)

STYLE

Academic material - Narrative/descriptive/hisotric

DATE

'Cooperazione Italiana' - Centro Analisi Sociale Progetti S.r.l

DESCRIPTION

Compilation of texts regarding the importance of design for a country in developing and the role of education in the process.

1. Aspects and didactic problems of a design school Short explanation of which design means in the context of the publication. Detachment of the discipline from "ideologies" or "discursive" branches, by stating that the design aim is that of producing in a better effective way. There is a strong emphasis on the designer as a qualified technical professional; associated to a scientific valid design practice. The idea of "own design" (diseño propio) is introduce.

2. The development in the dynamic of production and goods exchange comments on the difference between developed and under-developed countries. The idea of development is position as a general aim for all nations in the world. And even though it is said that the way to reach such development is related to specific situation (culture, economy, etc.) There are some necessities that are universal. This is related to do with the political-economical model. Attending to a model on which the private industry has a strong activity that is supported by the public policies as a way to invest on innovation. The school is proposed as the institution capable of sorting out the most gifted people.

3. The competition parameters, an explanation on economical competition based on the categorization of countries between those that have raw materials, and does which can compete with cheap work.

4. The design school as instrument for the cultural self-fulfillment of a society Reflections on the role of design in the content of culture. The history of Europe is presented as an example to follow for the underdeveloped countries as a path to the success.

5. The design school as a method for solving structural problems definition the concept and action of design, and therefore that of the design school. Design is define as something structurally new that searches always for innovation. It is presented as a Euro-modern construction that goes hand to hand with the idea of progress and development.

6. Inquiry and experiences on Italian furniture design and interior design

7. Recent experience from Italian jewellery design



RESEARCH FOCUS

Development vs underdevelopment.

Design and methodology.

1.b		COMPLETE TERMINOLOGY SCHOOL AND DESIGN
LEVEL 1	Industrial Design School	<p>"permanent innovation" (:11), "a structuring of organized circuits in order to transmit renewed culture" (:12) "human and pedagogical attention from the teacher to the pupil" (:14), "an art school is not a school of design even though there is an unquestionable affinity between them" (:16), "production" "raw material", "products" developed vs undeveloped, "adaptation and proportioning" (:31), "instrument" (:40) "innovations" which change the market situation", "new capitals" (:43), "and a more suitable instrument (...) to share the common cultural experience", "Critical evaluation" (:45), "Structure" "methodological rigour" "produce better than the others" (:46), "to prepare professionals", "to improve international competitiveness", "to train cultural operators", "to transfer production from crafts to industry" (:51), "to constitute an organization capable of exercising economic policy directives" "immediate effectiveness" (:52), "school of method" (:53)</p>
LEVEL 2	Knowledge Modern Development Science Universal	<p>"versatility" (:15)</p> <p>"Future-oriented" (:20), "evolution" "taking-off" that allows to overcome the underdevelopment UMBRAL" (:26) "literacy and instruction" "organization efficiency" "the possibilities and modalities for individualizing" "international commerce" "exchange", "functional", "the possibilities and the modalities", (:28) "advantages" (:30) "the path to development" "progress" "Instruments of economic politics" "instrumental goods's infrastructure" "economic independence" "to turn the productive system into autonomous and self-sufficient" (:31), "methodology" "production level/charts" (INDICES) (:32), "rigorous policy in scientific research" (:33), "technological level" "competitive in a competitive market" "Organization of a scientific research" "Design" "designers operators" (:34) "path towards" "complexity" "effect or typology" (:42) "production methodologies" "marketing campaigns oriented towards production/publicity" (:43) "intellectual curiosity" (:44), "scientific progress" (:49), "long-awaited take-off" (:52), "liberation and independency" (:53)</p> <p>"research" (:33), "progress" (:49)</p>
LEVEL 3	Designer Students Design Industrial Design	<p>"individual structure educated and solid, experimentation, concentration, professional, individual" (:14), "must be able to optimize very complex problems", "possession of ability and versatility of philosophical order, technical strategic, intuitive, creative, etc.", "qualified to specialize on a case-by-case basis.", "must be able to optimise complex problems" (:15), "to make situations scientific, "select ideal praxis" (:16), "formulate new operational proposals" (:48)</p> <p>"design certain environmental structures designed to increase collective well-being" (:12), "needs, cultural adequacy and operator" (:13), "extraordinary field of designerly invention" (:14), "human science" "skilful possession" (:15), "collective", "to turn situation" (:16), "project" "projecting" (:14, :17, :23), "scientific principles" (:47), "immediate effectiveness" (:52),</p>

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FULL DOCUMENT CARD

PRE-CURRICULAR PROJECT

AUTHOR
LANGUAGE
PUBLISHER
STYLE
DATE
DESCRIPTION

Franca Rosi (the author is referred as *Expert*)

Spanish

Programa de Cooperación Italia-Uruguay (Cooperation program Italy-Uruguay)

Project for the implementation of a design studio in Uruguay
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An introduction of what aspects were taken into account to define the designer's profile and therefore the form of the career in development pathways. It is separated into the following sections:

1. Introduction to the problematic of industrial design ID, setting that DI discourse has been changing due to a strong critic towards consumption and sustainability. The Anti-design and Radical-design movements are discredited as "sterile intellectual exercise" ("estéril ejercicio intelectual":12) with no repercussion in the discipline. It is said that the design reached underdeveloped countries. However it can only work under a good framework of "economic-social policies, technology and culture" ("políticas económico-social, tecnológica y cultura":12). DI is presented as a tool for solving problems. It is said that the model of an already industrialized country should not be copied, and that the implementation of licences as a way of generating dependency. DI goals: link the old craft way with the modern one. To create utilitarian/aesthetics products. Specific education as a cultural analysis/synthesis methods for designing for the specific context. Represent the own culture. There is special mention to the Graphic d. Area as important in the communication/selling moment.

2. National politics on the development in relation to ID, even though Uruguay has an interest on the scientific and technological research (for considering this as means for productivity) Rossi argues that there is not a national perspective towards industrialization. This would happen to the implementation of a strong scientific-technological base production, for which it is needed to educate new professionals: Industrial Designers.

3. Market research, a market standard is presented as a way of showing the real needs of the industry. This is only done in the private sector. Percentages are presented in relation to local industry and the role of "local designs" (44%) or "designs copied from outside" (45%). There is a positive response to the idea of the designer figure. It is suggested that companies may propose candidates for ID education, as a way to assure effectiveness. There is a mention of an elevated number of semi-professionals in design and they are proposed as candidates for further training.

3. General outline of the Uruguayan industry, Percentages in relation to the exports, production and work positions in the areas of Textile, Ceramic, Packed Food, Packaging, Electronics, milk industry.

4. Objective of the CDI, design as a discipline for "to complement real human needs by means of object artifacts" ("complementarlas verdaderas necesidades humanas por medio de artefactos objetales" :36)

a description of the abilities/skills of the ID educated in the CDI : problem solving (in a human-social scale as to consider the interaction between people and object and in a technic-formal one as to knower of technics and production).

He is presented as a generalist, who always works in a team with specialized experts. The architect is presented as a similar profile, but from which the ID has already taken autonomy.

According to a DI profile propose as "social

DI activities are defined under the parameters of: ethics, efficiency, avant-garde, analysis and creation. Through this, the final operational set of the DI profile is determined, as: planning, technology, functionality and aesthetics of the products. Resulting in the structuring of the career in four areas of knowledge: humanistic, theoretical-methodological, management and design and creativity.

5. Special aspects the curricula,

Graphic computer, as it is a technology that is used in developed countries, it is essential that it is used in those in the process of development.

Semi-precious stones, as a local raw material that has no use on industrial production.

Organization of the curricula, time extension and seminar -workshops divisions.

6. Content of each course (seminar -workshops)

The courses are organized according to the areas of knowledge mentioned above.

For each course a form with the following information is filled in:

Name, Year in the degree program, Hours per week, Requirements, Co-Requirements, General Objectives, Course Description, Form of Grading.

RESEARCH FOCUS

The idea of modernity as means for development. Development-industrialization as the only means for welfare
Definition and aims of design: DI as tool. Designer as problem solving and not as reflecting practitioner.



2.a		COMPLETE TERMINOLOGY PRE-PROJECT CDI	
LEVEL 1	Industrial Design School	<p>"necessity", "industrial production" (:5), "field of action" (:6;7, "interdisciplinary", "skills required in professional exercise at the Occupational Market level", "specific occupational characteristics" (:6), "can contribute a lot to any kind of society" "tool" (:12), "service to society" (:36) "a praxis and a discipline" (:13), "Specific professional education" "analysis synthesis", (:14), "intervenes to improve the quality of man" (:37), "to solve the problems of direct use between man and object", "solve the technical-physical aspect of the object", "to solve the problems relating to mass production", "Solve market problems" "solve formal product problems" (:38), "general knowledge" "participate in teamwork" (41), "intervene in the social context" "socioeconomic sphere" (:42), "Operational complex: planning, technology, functionality and aesthetics of the products" (:43), "rationalisation of production" "industrial planning" "design process" (:45), "influence (...) on the environment" "interdisciplinary instruction" (:46) "autonomy" (:49)</p>	
	Knowledge	<p>"seminar content", "to fulfil the Institutional" (:13) "research with projection to society" (:48), "areas of knowledge" (:47-48) "scientific-technological" "theoretical-methodological" "humanistic-scientific-technological-management" (:48)</p>	
LEVEL 2	Modern Development	<p>"big importance" (:4), research, industrial research, scientific research" "the big problem of licences" (:13;15;17), industrial, design, production methodologies, creativity, (:14), "to better the life standard of the population", "stop migration of good scientific" (:17), "process of industrialization of the dependent countries" (:18), "encouragement and support for industrial production" "social and economical" "mutability" "Industrial Design" (:19), "major social and technological changes on the industrial scene" (:45)</p>	
	Modern progress		
	Science Universal		
LEVEL 3	Designer Students	<p>"technical-physical aspects of the product" "problems of serial production" "formal problems of the products" "improvement of man's life" (:18), "individual" "Professional", "an essential instrument in the development of a society", "Technician", "guided by a directed creative process", "team working", "give a service to the industry", "detect problems-find solutions" (:20) "new professional role" "create new designs for the national market" "create designs to take advantage of waste" "present the products through graphic techniques", "design packaging" (:27), "tool fo the industrialization process", "aesthetics quality", "increment production", "increment sailings and income" "optimal use of matter" (:36), "functionality" "serial production" "standardisation" (:38), "ethics- efficiency" "operative methodology" "scientific- technological studies" "the capacity of organizing work groups" (:42) "cultural, conceptual and operational acquisitions" "propose solutions" "to give a COHERENT FORMAL UNIT" (:43), "remain external to the industry" "to carry out an innovative discourse" (:49) "have a thorough knowledge of the country's own raw-materials" (:49)</p>	
	Design Industrial Design	<p>"research-oriented training" (:4), "needs that exist at the market level" (:5), "object of study for the last few years" "economic-social, technological and cultural policy" "solve many problems on developing countries" "instrument/tool" (:12) "close relationship with man's life", "material culture" (:13), "utilitarian", "market reflex", "pre-established rules" "mass culture" (:14), "integrate productive process demands" "development plan", (:15), "development optics" (:18), "competitive in international markets", "new sources of employment", "social and economical development", "the modern society" (:19), "packaging" (:23), "has great social implications" (:42)</p>	