Artisan communities:
A role for Designers in the stimulation of creative processes for the sustainability of knowledge and identity –Experience in Colombia.

Paola Cabrera Viancha

Key Words:

Abstract
The paper points at my concerns about the complex cultural, economical and sustainable dimensions and possibilities in the relationship between design–designers- and development within artisan communities. It simply aims to call for attention towards the field of Design applied to Crafts, which I believe has not been yet explored enough, needing and deserving to be enriched with all diverse perspectives of professionals, thinking and acting global (means), to re-think and re-act local (ends). There is a main role to be played by designers in the stimulation of creative processes for the sustainability of knowledge and identity, role on which the domain of Artisan communities and Craft is depending upon.

Essentially, the paper aims to suggest alternatives for designers and other professionals, for ways of putting their knowledge to serve social –more fair- development, through shared knowledge-building. In doing so, I respectfully present and describe main features of the superior mission fostered by Artesanías de Colombia governmental Institution for the progress of the Craft sector of my Country. My enthusiasm derives from my experience at the Design Laboratory of this Institution in Consultancy in Planning, Delivery, Monitoring and Evaluation of projects in Product Research & Development, involving policy work and fieldwork during 5 years, from October 1997 to August 2001.

Firstly it is necessary to consider crafts as highly valuable objects which are vehicles and recipients of cultural heritage, therefore capable of generating identity. Therefore we may consider design a contemporary practice whose knowledge should then be applied to the rescue, preservation and development of crafts; in a symbiotic relation, we must understand that there is knowledge in crafts as well: in the oficio or Craft-trade, in the way it is transmitted, and therefore of course, in whom is transmitting it, namely the artisan.

Currently we all are actors immersed in ruling globalizing economical and organizational systems with which we comply. So is the craft sector. Therefore, necessarily I will present the matters within the parameters of such systems, as well as use the terminology devised mostly in the ‘developed world’, indicators, facts and figures, which (are supposed to) measure, for instance, the ‘grade of development’, or ‘under development’ of a certain
group; productivity, efficiency, competitiveness, those which define the relevance of private or public investment
or intervention in a certain cause or business, as well as its impact, e.g. number of population i.e. dedicated to
crafts production. In this sense we assume a positive understanding of the word development, and its' implications, in terms of ‘improvement of quality of life’. In this sense, the crucial role of the craft sector in sustainable development and poverty reduction becomes obvious. The activity of Artesanías de Colombia –and the Laboratory of Design-, as a governmental institution for the economical, social and cultural development of the artisan sector in my country, has also one commercial objective in order to sustain the project, and of course, the sector.

In this setting one main indicator of ‘success’ is the growth of the GNI per capita; and this related to amount of sales, number of visitors to fairs, etc.; nevertheless when we are referring to one single human being, with dreams, needs, competencies, hopes and will, I would rather not reduce those to meaningless –or too meaningful- number-tags: if one (design) intervention makes a difference in one person’s life, then it has been worth the expenditure, whatever it may have been. So we will, for this once, to refer less to numbers.

In this context of high speed and real-time economies, amidst ICT, I wish to propose designers to consider more ‘slow’ down-to-earth grass roots alternatives, where to put their competencies not only at the service, for instance, of the (growth of the) dominant national and international corporations; or perhaps to serve the ego and its wishes for stardom; but to question about putting those at the service of more fair development in the world. Basically, I pose the question: what is each of us doing to bridge the gaps? What is our role? Are we playing one?

Artisan communities and Designers: the subject needs settled common grounds for discussion. Therefore, and to deliver my suggestions that are in turn motivated by my experience, I introduce the methodology on which that experience is grounded, namely, the methodology of Design applied to crafts, developed and delivered by Artesanías de Colombia. Working with this Institution during five years, I had the opportunity to take part in the re-elaboration and extension of the Manual of the Design Unit in 1998 (in Spanish, unpublished); and was in charge of the technical and methodological development of the (most recent) version of the Manual of the Laboratory of Design in 1999-2000 (in Spanish, unpublished, 2000). In capitalizing the experience, it is with deference that I contribute in the diffusion of the Institution’s relevant activity, leader and pioneer in the constant development of the field of Design applied to Craft, with over 26 years of experience working for the sector. I have done a free-form translation from the Spanish to the English language, of some most relevant parts of the latter document noted, as well as from the Institution’s web sites; this in turn furthers the possibility of reaching wider audiences.

Although not included in this paper, it is intended during the Conference to expose specific examples in the application myself of such methodology.

Generally, the Design Laboratory of Artesanías de Colombia, through direct contact with the –indigenous, rural, and urban- artisan communities, is in charge of research and development of the Craft product; intervening on indigenous, traditional and new Craft, it strives to increase its’ appreciation and conquer markets providing it with a contemporary character, yet incorporating representative elements of identity for the strengthening of Colombian culture.

The work in the Design Laboratory combines areas related to innovation, development and diversification of Craft, but also interventions in the rescue of the activity itself through a design-oriented approach. The labour is developed through continuous and direct work with Colombian communities dedicated to Craft production. As Designer and Cultural Manager my focus included helping the communities involve design-thinking in their traditional development, reinterpretation of products with contemporary aesthetics, bringing them closer to new
emergent markets, but respectful of their cultural background. The propositions are developed in their sites of origin, based upon research, with the communities themselves, using the materials of the region, traditional production techniques and/or new technical developments to improve working conditions, productivity and quality. The overall full approach covers design and production of the goods as well as graphic visual-products for the marketing of the craft-shops and their outputs.

*It is pertinent to proceed now with selected technical criteria and classifications of the Methodology.*

**Artisan nucleuses, communities and the Craft-shops**

The *artisan nucleus* comprises three components:

- one as a determined geographical area.
- one as community, constituted by a significant number of artisans, identified with a specific Craft-trade
- a third-one given this Craft-trade constitutes its’ main source of income.

Example 1: San Jacinto, Bolívar, in the town and its’ outskirts most of its’ women and many of its’ men work in the Craft-trade of weaving in vertical loom. Traditional distinctive product: hammock. Important indigenous legacy.

Example 2: La Chamba, Tolima, in the town and its’ outskirts most of its’ population work in the Craft-trade of ceramics. Traditional distinctive product: kitchen and tableware. Important indigenous legacy.

Three artisan nucleuses are established:

- indigenous
- rural
- urban

**Indigenous artisan nucleuses:** These comprise the indigenous communities with distinctive ethno-cultural characteristics, located in politically organized reserves. Traditionally these communities have elaborated pieces and objects with materials of their surroundings, with utilitarian character for everyday, ritual or festive-use, as expression of their culture.

**Rural artisan nucleuses:** These comprise the communities located in rural zones which traditionally have generated income with the elaboration of objects and pieces with materials of the natural surroundings to satisfy everyday or festive –use, with important components of expression of cultural identity and generally of collective creation with individual characteristics. In this communities predominates the family Craft-shop and generally it is combined with agricultural and domestic activities.

In turn, these Rural nucleuses comprise 2 different typologies, a and b:

Nucleuses with mixed participation in the activity. Where the participation in the artisan activity is of both male and female genders, in similar proportions of time dedication.

Nucleuses with priority of the participation in the activity of the female gender. Where the level of dedication and participation of women is principal.
**Urban artisan nucleuses:** These comprise those groups of population located in urban zones, particularly in the major cities, which have been dedicated to the elaboration and manufacture of utilitarian and decorative objects. These groups according to their motivations and working characteristics may be divided into 3 typologies, a, b and c:

Traditional urban artisan nucleuses. Those located in urban zones conserving those traditional Craft-trades of the cities, such as cabinet-making, forge, glass-work, masonry and like, generally of colonial or republican origin. These nucleuses operate as family Craft-shops and combine their activity with jobs of urban character.

Nucleuses of urban artisans deriving from academic processes. Comprise those who for artistic, academic or research motivations, find in the Craft an activity that enables Design expressions. These groups generally keep a close relationship with the current dynamic of national and international markets.

Urban artisan nucleuses emerging from processes of informal economy. Those nucleuses which access to Craft as an alternative for income and operate with family or enterprise-like Craft-shops (in contractual relationship). These groups generally motivate the design of their products in circumstantial market dynamics, such as fashion, with permanent renovation of manufactured objects. They employ modern techniques and technologies combined with traditional techniques, which may provide originality to the products. Some of these groups may be compared with the micro-enterprise.

**Identity in Craft**

Artesanías de Colombia applies 3 ranges for determining identity in Craft. The frontiers among the 3 may dilute since in one piece might converge common elements, given that Craft does not constitute a static process and possesses its own dynamics. The ranges are as follows:

- Indigenous Craft range
- Traditional Craft range
- Neo-Craft range

**Indigenous Craft range:** Comprises the Craft work realized by an indigenous community where can be easily appreciated its’ relationship with the surroundings, and on which an own technology is applied, fusing in it material, functionality, cosmo-vision and beauty, achieving the harmonic coexistence of the elements.

**Traditional Craft range:** Comprises the work deriving mostly from the fusion of the American, African and European cultures, elaborated by the people in anonymously with elements transmitted from one generation to another.

**Neo-Craft range:** Comprises the work currently being developed among the artisan circles, on which are incorporated elements from different cultures, as well as new materials, techniques and elements of Design.

*It is pertinent to proceed now with Basics of Artesanías de Colombia and the Design Laboratory*

Artesanías de Colombia has as frame of action, a mission and a vision, a clear policy, objectives and strategies, develops actions and consolidates instruments for its work. Particularly, the policy of Design for the economical, social and cultural development of the Colombian craft sector is executed through its Design Area, constituted by the 3 Units of the Design Laboratory –in the cities of Bogotá, Armenia and Pasto- and the Unit of the
Expoartesanías craft-product-fair project. The general purpose of the Design Area is to contribute to the development of the Colombian artisan sector increasing its’ competitiveness with quality, through integral processes in market-oriented product development with innovation. The general objective of the Area is to project and carry out development plans in consideration to the needs of the artisan population and those of the Institution itself, aiming to strengthen the craft production and the development of differentiated products, with cultural identity.

Among the 10 different implantation strategies of the general policy of the Institution, for the accomplishment of the Design component the main 2, which constitute the specific objectives of the Design Area, are: (1) innovation and technological improvement and development for the productive processes, enterprise management, and commercialization, and (2) research and development of products; involving the linkage of the tacit knowledge, technology and techniques of the artisans with new technologies.

The strategies of the Design Area
Eight strategies with specific activities (and results) have been established for the Design Area:
1. Determination of the limits of action of the activities of Design applied to Crafts.
   Activities:
   - To define the craft product in terms of function, aesthetics, and symbol.
   - To research and organize information regarding the different Craft expressions.
   Results:
   - Normalization of technical aspects and finishes for the craft product.
   - Reproduction of the technical-didactical material to direct the developments of the work.
   - Conservation and recovery of the artisan tradition.

2. Involving the concept of design in the artisan production
   Activities:
   - To carry out joint works with artisans, designers and other experts.
   - To develop new products based on the demand of different markets.
   - To promote innovation in the artisan communities.
   Results:
   - Development of differentiated craft products with added value for specific markets.
   - Increase of offer of craft products.
   - Increase of utility margin per product for the artisan.
   - Improvement in the exploitation of physical and economical resources.

3. Promotion of training and specialization programmes in the area of Design applied to Crafts.
   Activities:
   - To promote academic programmes in Design faculties and organizations interested in the development of the sector.
   - To participate in the national systems of design.
   - To permanently update information regarding national and international design tendencies.
   - To hire design professionals to develop specific activities.
   Results:
   - Consolidation of groups of professionals in Design applied to Crafts.
   - Consolidation of a consulting organ to assess projects in the different aspects of craft production.

4. Strengthening of the identity of the craft product.
Activities:
- To establish **origin** and **hand-made** certificates.
- To define product image (brand identity and label).
- To develop adequate packaging and packing.
- To define the technical and practical specifications of the craft product.

Results:
- Recognition of the craft product as material culture, part of the cultural heritage.
- Positioning of the craft product in the different segments of the national and international markets.
- Consolidation in the markets of a specialized and permanent demand of products.
- Increase of opportunities in the commercialization of the craft products.
- Development of reinvestment-of-utility projects in the communities.
- Duty benefits.

5. Promotion of the conservation and transmission of the craft-trade’s skills in the communities.
   Activities:
   - To produce **diagnoses** of the Craft-trades.
   - To research on processes regarding techniques, dimensions, finishes and the use of tools.
   - To make the Craft-trades attractive and lucrative.
   
   Results:
   - Permanence of the Craft tradition
   - Amplification of the historic memory of the Craft-trades.

6. Impulse the conservation and renovation of the natural resources involved in the craft production and the adequate application of the processes in obtaining raw materials.
   Activities:
   - To establish covenants with specialized institutions in the management of natural resources.
   
   Results:
   - Rational use of natural resources.
   - Protection of the environment.
   - Promotion of sustainable development.

7. Production –and participation- of/in events such as fairs, exhibitions, competitions and like, to promote crafts nationally and internationally.
   Activities:
   - To favour an appropriate infrastructure for the exhibition of Craft products.
   - To work in coordination with the Area of International Cooperation, the Commercial Area, and the Development Area of the Institution.
   
   Results:
   - Amplification of the demand of craft products.
   - Recognition of the craft products as differentiated items.
   - Consolidation of strategies of commercial and cultural promotion.

8. Develop mechanisms for the planning, monitoring and evaluation of projects.
   Activities:
   - To introduce the necessary correctives in the realization of the activities in the short, medium and long term.
   - To establish participatory-planning workshops in the craft communities, the organizations and the designers among other groups.
Results:

-Efficacy and efficiency in the execution of the actions of Design.

These latter strategies are described further in terms of the Instruments the Design Area has established:

-Planning
-Research
-Memory of the Craft-trade
-Diagnose
-Technical assistance
-Course-Workshop
-Seminars
-Educational tour-Mobile Workshop
-Consultancy in Design
-(Delivery), Monitoring, and Evaluation

**Planning:** Permanent instrument that allows the administration of physical, technical and economical resources for the realization of specific actions in time, based on the Projects and Development plans of the Institution.

**Research:** Through this instrument knowledge is provided about the craft sector in technical, social, identity, esthetical, symbolic, practical, productive, commercial aspects and like.

**Craft-trade Memoir:** This instrument allows recollecting the aspects regarding a specific craft activity which is worth to be researched and published given its cultural value.

**Diagnose:** This instrument of fixed validity allows the qualification and synthesis of the situation of the craft activity in a community, a craft workshop or an artisan, and the state of the craft piece to be intervened. The diagnose should originate from previous researches, considering all the factors which may affect the product, its production and commercialization, so as to determine the type of action to deliver.

**Technical assistance:** This instrument is oriented to optimize technical processes involved in the craft production. It is provided to the craft nucleuses in technical aspects as well as in appropriation, adequacy and development of technologies.

**Course-Workshop:** This training instrument contributes to the integral education of the artisan, qualifying the aspects of craft expression, natural resources management, technique perfecting, technological development, product design and craft-enterprise management. It is developed with the presence of a Master artisan, a technician, or a professional e.g. form the design field, in a process of creative exchange to widen knowledge and improve quality.

**Educational tour or Mobile Workshop:** This instrument is a pedagogical strategy based in the exchange of experiences among artisan groups from different craft-trades. Given that the artisan nucleuses develop their activities in a context of local tradition and in the ambit of the customary, this strategy is aimed at the surpassing of factors of change-resistance, or in organizing processes in production, design, technological progress, development and market strategies. It contributes as well to the appraising of existing cultural components and identity values through the recognition of difference and the others.

**Seminar:** This instrument fundamental for the Institution enables permanent activation of the training processes and feed-back from the institutional action within and without. It allows the confrontation of processes and research methodologies, planning, group-organization, training, production and craft marketing, with the intermediary organizations -in the delivery or finance- and with the base organizations.
Consultancy in Design: This instrument enables the application of Design to Craft, based on the joint work of artisans and designers on aspects previously detected in areas of the craft or the artisan groups where it may be applicable or necessary; such, in accordance to the results of the researches, the craft-trade memoirs, the planning and the diagnoses.

Three fundamental stages are considered in the Product Development, which generally should be addressed as product lines: Design, Production and Commercialization.

The Design stage considers the definition of products. The Production stage should complement and update the information presented for the first stage, and wholly define the product, and in productive terms. In the Commercialization stage the product is provided with the indispensable requisites of promotion and handling, i.e. for image (identity seal), package, packaging, exhibition, both to hand over the product to the Commercial Area of the Institution, and to facilitate the artisan’s commercial efforts for other marketers and events.

Hence, it is established that in addition to the Modes of Intervention to be explained next, during the Consultancies intervention is required as well in defining graphic image and its’ applications (for corporate or product line identity), packaging and packing, cost and price fixation, definition of market segments, and product exhibition.

The Modes of Intervention
In order to reactivate or expand demand, and according to the analysis of the experiences in the field of Design applied to Crafts, 5 modes of intervention have been determined as follows:

1. Rescue
2. Betterment
3. Redesign
4. Diversification
5. Creation

In general, to define the Mode of Intervention to apply and to determine the (type of) (line of) product to be developed several main matters are analyzed:

- The type of community to be intervened, related to the range of Craft, namely Indigenous, Traditional, Neo.
- The products traditionally elaborated.
- The Referent(s), those taken as starting point in a design process. May a referent be the “original” Craft piece without recorded intervention in any way; it may be as well a sample product in process, or an intervened piece or product or these altogether: a historical event or whichever inspirational element of the surroundings of the community, striving to identify and add values of identity.
- Evaluation of design and quality of the products.
- Commercialization
- Markets
The 5 Modes of Intervention are explained as follows:

**Rescue:** Consists in the recuperation of valuable techniques and pieces that have been lost or are in danger of loss, due to shortage of a natural resource or raw material, technological substitution, change in the function, acculturation, and/or lack of market. It involves diverse recording techniques for documentation, which would enable appropriate re-production of the technique or piece.

Examples:
- Pre-Columbian ceramics and jewellery or pieces of traditional local cultures.
- Rallos—for washing clothes at the river. Artisan community of Aguacatico, Istmna, Chocó. The piece had been used as Referent for Diversification, but had not been itself recorded for recuperation.

**Betterment:** On the original piece faults in the formal, functional or esthetical level are corrected. This should not be mistaken with technical problems derived from the inefficient execution of the Craft-trade. In this case training is practiced initially to qualify the process and then move on to, if necessary, a Design intervention.

Example: Mochila—sisal bag from Atanquez, indigenous community.
- Application of ochre-shades color-palette, extracted from natural sources (with guaranteed fixation)
- Use of low gauge sisal threads to obtain higher fineness

**Redesign:** The original piece (Referent) with a specific use that is in essence maintained, is intervened in shape with innovation, introducing aspects that enable it to re-ingress markets, or reach others.

Example 1: Batea Baharequera del Chocó—Traditional wooden shallow concave container for gold-extraction since black-slavery times, which hence had been losing market-share.
- Incorporation of feet, carved in the same block of wood
- Product Line of 7 different configurations for the feet

For both the Referent and the New Bateas:
- Introduction of colors
- Prevention of cracking due to temperature/environment changes (by technical assistance in Course-workshop).

Example 2: Filigree jewellery from Mompox, Bolivar. Traditional technique applied in conventional antique-looking pieces.
- The technique is applied to design jewellery with a fresh contemporary aesthetic.

**Diversification:** Starting from a specific technique or piece, new alternative products are designed, preserving the characteristic elements of identity, as well as the materials and the techniques; it may involve combination with other materials or techniques.

Example: Sombrero ‘vueltiao’ in Caña Flecha from the Zenú indigenous reservation of San Andrés de Sotavento, Córdoba. Traditional hat in Caña Flecha palm fibre

- Conservation of the raw-material techniques and mounting techniques: diverse flat braids, natural dying, and mounting of the parts by machine-sewing.
- Proceeding from parts of the original product (hat) new products are conceived:
- From the spiral weavings are obtained mat rushes, carpets, place mats and coasters, berets.
- From the straight weavings are obtained mat rushes, carpets, place mats and coasters as well as parts for other products like the ‘tulas’ or bags.
Creation: Based on market demands, research and experimentation with materials, techniques, products with craft character or even craft-trades are created.

Example 1: Creation of small-scale replicas of facades of the very particular coffee-growing region architecture.

Example 2: Implantation (in Colombia) of the Craft-trade of Coal carving. An integral project is developed to offer an alternative for the eradication of child labour in the coal mines.

Example 3: An intervention based in synergy principles: integrating 2 neighbouring indigenous communities -one producing low-quality Ceramics, the other with experience for a reduced local market in broom production in Chiqui-Chiqui palm fibre- and thirdly incorporating the roll-technique of basketry, a new line of craft expression is created. The products of a first line: ceramic containers and table coasters, holding great cultural identity values.

(Delivery), Monitoring, and Evaluation: This instrument enables verifying and evaluation of the results of the activities and actions delivered. In particular, the application of the Instruments is monitored and evaluated, including reports, proposals and products, the professionals e.g. designers and their performance; also involves procedures of evaluation and selection of products for fairs; diverse methodologies, under permanent adjustment, are followed.

The fieldwork and the horizontal processes
The work at the Design Laboratory is realized through dynamic processes that allow permanent construction of methodologies, striving for efficiency and results of greater impact. The labour of the Design Laboratory is chiefly characterized by:

- fieldwork carried out directly in the intervened communities.
- the generation of interactive horizontal processes in the development of the activities related to the artisan and the artisan communities, in which the individuals are in the same level, and share their knowledge and experiences.

Therefore, as interdisciplinary teamwork of different levels is developed at the centre i.e. Bogotá (or Armenia or Pasto), the individual labour that the designer confronts at the communities to generate teamwork, is crucial and fundamental.

But is not that simple
At the field the Designer is challenged with the very unique characteristics of each community and its context, moreover of each artisan, aside health and weather and climate conditions, social and political circumstances and like. In order to convey his entire message he should balance and harmonize the similarities and differences between himself and the community he is sharing with; divergent cultural, social, educational and familiar backgrounds, heterogeneity of the group, preconceptions and misconceptions, are part of the learning environment the group -i.e. designer and artisans- is confronted with.

As we noted earlier, we consider Design as a contemporary practice whose knowledge should be applied to the rescue, preservation and development of crafts; in a symbiotic relation, we understand that there is knowledge in crafts as well: in the Craft-trade, in the way it is transmitted, and in the artisan. How do we communicate within the artisan groups and share our knowledge? The success of the interventions depends on the grade of
engagement that we all accomplish: we all should share a common vision.

To perform in the terrain of esthetical judgement is demanding; some degree of compatibility in the value-systems as well as in the sensibility may be taken into account: since it is necessary to come to terms with what IS Craft and what is NOT Craft, namely handicrafts\textsuperscript{xi}; what contains elements of identity, what does not; when an intervention may imply distortion or impairing of a Craft piece or Craft-trade; ultimately what is beautiful and what is not.

A basic proposal

In the described context, for the activities of Design applied to Craft, an effective learning environment is required. In this sense, the end-result -e.g. the product- should become the means and hence the means become the ends (e.g. the methodology, the necessary information, the raison d’être of the interventions, the meaning, the identification). People become most engaged when emotionally-involved and emotionally-motivated. Design -the designer- should be particularly able to generate synergic processes.

I hope that in suggesting this various themes and issues you may be able to find all those connections, to appreciate and reinterpret the ample relevance of the involvement of designers in the wide field of Craft development.

A couple of issues I would like to put forward and leave open for discussion and further development:

-The importance of the development of pedagogical tools to facilitate the interaction between designers and artisans: How to better share the valuable knowledge of those who account on their assets with ‘formal education’, and the one of those who count with ‘other’ ‘different’ types of knowledge, in the case of Craft, chiefly tacit knowledge.

-How to promote the sustainability and building of knowledge through such interaction, in a creative approach, which does not disrupt but strengthens cultural identity.

Culture is a dynamic entity that needs to be nurtured, rethought and recreated. Not only by e.g. governmental instances, but mainly through the empowerment of the main actors and creators, i.e. artisans, through designers. The strengthening of the social network through the strengthening of the grassroots ‘small-scale’ creators and potential creators is vital. “A strong belief in what one does, understanding its value, makes one strong”.

Notes

\textsuperscript{i} Which become products when acquiring a trade value in the market economy.

\textsuperscript{ii} The Spanish word Oficio, gathers all the specifics of the processes involved in the production of a particular raw material and/or kind of product, including the natural resource, its obtention and conservation, processing (into raw material), and the making of a final piece; oficios are then e.g. weaving, basketry, cabinet-making, bamboo-work, carving, coconut-shell work. Artesanías de Colombia has identified and described so far, 53 oficios. To refer to the Oficios, I will use the term Craft-trade(s), as in English is the word trade which describes it: ‘Trade: the skilled practice of a practical occupation; “he learned his trade as an apprentice”’ (WordNet ® 1.6, © 1997 Princeton University, in URL Dictionary.com, 01.2003. ‘An occupation, especially one requiring skilled labour; craft: “the building trades, including carpentry, masonry, plumbing, and electrical installation”’ (The American Heritage® Dictionary of the English Language, Fourth Edition, Copyright © 2000 by Houghton Mifflin Company, in URL Dictionary.com, 01.2003).
In contrast, one important issue is to think of alternative economies, a broad relevant theme, for another time, in which designers should also take part. Consider for example indigenous communities which trade with goods, and do not use or need any type of ‘occidental’ currency, and then, how they necessarily become involved in the market economy and all its’ implications.

Development with empowerment for autonomy, to devise tools and parameters from ‘within’ communities, not imposed from ‘without’, where people may decide -if they wish to do so-, for instance what conditions mean ‘improvement’.

Gross National Income per capita. Since 2001, the World Bank refers to the GNP per capita as the GNI per capita. ‘GNP (gross national product) per capita’. It is the dollar value of a country’s final output of goods and services in a year (its GNP), divided by its population. It reflects the average income of a country's citizens. Knowing a country's GNP per capita is a good first step toward understanding the country's economic strengths and needs’ (http://www.worldbank.org/depweb/english/modules/glossary.html#g).

Which in any case may be consulted.

ICT / CAD technologies and such.

Good examples are the dyeing workshops and the creativity workshops.

In the ‘graphic sense’, I will use the term graphic image of corporate identity to refer to the graphic image to be developed for the artisan enterprise or craft-shop.

The groups may be often illiterate; resistant to change.

I propose to discriminate Craft in the terms it has been used in this document, from handicraft, as a product done mainly by hand, resulting from imitation processes hence lacking originality, uniqueness, identity elements and perhaps and ultimately beauty. E.g. those done based on instructions from decoration magazines; the hand paint over a mass-produced Mickey-Mouse casted-plaster figure.

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Brief biography
Paola Cabrera Viancha
Department of Product and Strategic Design, UIAH-University of Art and Design Helsinki, Finland)

Paola Cabrera Viancha. Born in 1970, Colombian Product Designer and Cultural Manager. I studied Product (Industrial) Design -6 year degree career- from 1990 to 1996 at the National University of Colombia, where the degree project was the pioneer research “Fragments for a history of objects in Bogotá, 1900 - 1930”. Subsequently at Artesanías de Colombia governmental Institution, during 5 years I developed expertise in the field of Design applied to Craft. During 2000-2001 I followed a Specialization in Cultural Management at the University Colegio Mayor de Nuestra Señora del Rosario of Colombia where the degree project was “Museum of the alive Indigenous Cultures of Colombia: Center of Information, Material Culture and Existence”. Currently I am studying my Post Graduate Master studies at the University of Art & Design Helsinki – UIAH in Craft Product Design, with specialization in International Design Business Management –in cooperation with the University of the Helsinki School of Economics - HSE.

e-mail: pcabrera@uiah.fi
culturamaterial@hotmail.com

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Paola Cabrera Viancha