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**CRAFT AND DESIGN IN
A DIGITAL AGE**

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Abstract: The objective of the article proposes a social project of design and culture to strengthen cultural identity and the exchange of knowledge between two great agents of change, on the one hand the artisans and on the other Peruvian designers in a digital age. This project has been carried out in Peru in the city of Lima since 2018, but since 2020, due to the pandemic, a redesign of the projects has been generated in an online version. This article is divided into the following topics: (1) introduction; (2) Project description; (3) Identity; (4) Cultural expressions and (5) The digital age. Finally, the proposal of this project in the sociocultural and affective values is pertinent, to become aware and contribute to strengthening the cultural identity of the students, through respect for cultural diversity that is a key element of the Peruvian idiosyncrasy.

Keywords: Identity, design, handicraft, Peru, digital era.

INTRODUCTION

Phinney y Rosenthal (1992), describe the development of cultural identity in adolescents, emphasizing the importance of achieving a secure sense of self as a member of a cultural group and a commitment to one's cultural identity. In Peru it is currently recognized as a country with a great cultural heritage, but even so there are Peruvians who struggle with their own identity, since they have adopted that of other cultures as their own due to the lack of it. Culture gives man the ability to reflect on himself. This is why it makes human beings rational, critical and ethically committed.

Likewise, they can discern values, express themselves, become aware of themselves, question their own achievements, tirelessly search for new meanings and create works that transcend it (Unesco, 1982).

Taking into account the above, cultural

identity reflects the common and shared historical experiences of cultural codes that provide us with a territory. Cultural identity is a matter of 'becoming' as well as 'being'. It belongs to the future as well as to the past. It is not something that already exists, it transcends a place, time, history and culture. But, like everything that is historical, it is constantly undergoing transformations. Far from being eternally fixed in some essentialized past, they are subject to the continual flux of history, culture, and power.

There are many factors that influence cultural identity, such as external macroeconomic factors, as well as social, cultural, political, historical and economic ones. Factors such as the number of immigrants or ethnic minorities, the area of their residence, the rights and resources they enjoy, and their relationships with other groups.

It is from these findings that the Tapuy project was designed in 2018, where the volunteering of young graphic design students was created so that they can collaboratively work with an artisan to improve their visual identity, likewise, they are workshops training to improve the sale of handicrafts through good design management, due to the current context due to the covid-19 pandemic, the entire change was made to an online version, which allowed reaching many provinces in Peru, since these workshops were carried out in person in the capital Lima.

CULTURE

Culture and identity occupy analytically distinguishable aspects of social processes. The relationship between these two aspects cannot be presupposed and generalized in all cases. Some cases can be found in which a group grows or decreases along cultural and identity boundaries, or others that have all possible combinations of culture and identity

(Grimson, 2011).

Boas (1939), as cited in Martínez (2000), stated that culture represents the diverse social practices of a people, in which the perceptions of man are demonstrated and how the customs of the collective are affected by the different activities. that are done.

Culture is also considered as the dominant sense in conservative thought that perceives it as the essence of national being, as an ethical center whose repair would admit admitting identity. Even so, cultural identity can be perceived as an open development, as a historical identity that is in constant change and whose meaning establishes the permission of self-recognition, the development of autonomy and endogenous dynamics. There are numerous definitions, but in general they all agree on one idea: culture is what gives life to the human being (Molano, 2009).

In conclusion, it can be stated that the concept of culture has undergone many modifications since the eighteenth century, when the word appeared in Europe in intellectual discussions. In the 19th century, a plural concept was observed, recognizing that there is not a single culture due to the differences in seeing and living life in the various peoples of the world. The discussions continued to enrich over the years and it has gone from being an anthropological definition to a transversal concept related to development.

IDENTITY

Etymologically, the word identity comes from the Latin term *identitas*, 'atis'. The latter derives from the Latin *idem*, which means the same or the same. Identity is generally the name of each subject or object to differentiate one from the other. According to the Royal Academy of the Spanish Language, the word identity is defined as "the set of characteristics of a human being or group of human beings

that differentiates them from others, self-reflection that people have to be themselves and different from others. "(RAE, 2009, p. 46).

Identity is the product of various social practices and relationships, which generate a symbolic fabrication that occurs in the past and that, to this day, continues to change. In conclusion, people constitute an unfinished product (López et al., 2011). On the other hand, culture is known as the accumulation of traditions that a certain space has, and that represents an important meaning in the life of a person due to the sense of belonging to the place and its growth over time (Molano, 2007).

People react creatively when solving a problem in their daily lives, and in doing so, create content based on their experience, hopes and desires. But, despite naturalistic and fossilizing ideologies, changes in identity are constant and their qualitative transformations occur in crisis processes. For this reason, identity implies similarities and differences through referents, this is how each person creates their own version of identity and is unique.

CULTURAL IDENTITY

Identity and culture are two elements that will always be linked, which is why cultural identity is an open process of formation and transformation. Identity is understood as all that element that allows an individual to be identified and characterized, and as well as to show what he has in common with other people and what differentiates him from other peoples. On the other hand, when speaking of culture, reference is made to material and spiritual elements, which have been organized with logic and coherence, where the knowledge, beliefs, traditions, art, morals, law and customs that were acquired by a socially organized human group; recognized or marginal, whether we understand it or not,

it is culture (Huisa, Hualpa, and Godinez, 2009).

The Ministry of Culture (2012) argued that the preservation of heritage must be appropriated by citizens, in a way that reinforces local identities and inserts economic and social development policies. Molano (2007), for his part, stated that the concept of cultural identity encompasses a sense of belonging to a social group with which cultural traits are shared, such as customs, beliefs, traditions, cultural expressions and ancestral knowledge. For the author, identity is not a fixed concept, but one that is recreated individually and collectively, and is constantly fed by external influence.

Hall (2003) stated that the development of identity occurs through language, history and culture, and is formed according to the accumulated experiences of each individual. Likewise, he stated that culture comes from the raw material, because it will only be understood when it is lived. Consequently, the cultural identity of a people historically stems from multiple aspects in which culture is shaped. Some of these aspects are: language, social relationships, ceremonies, rites and collective behaviors, which constitute systems of values, traditions and beliefs (González, 2016). Likewise, the cultural identity of a society is considered a set of activities based on the historical milestones that were reflected in its customs and traditions.

The way of life that determines a culture is made up of the values, beliefs, practices, traditions and objects that give meaning to a community. In this context, cultural identity can be received as the process of building the meaning of a community in relation to some of the cultural elements (Castellanos, 1997). In short, the implications of cultural identity are an important need, because they involve educating young people to identify with and respect their culture.

CULTURAL EXPRESSIONS

Unesco (2005) pointed out that “they are the expressions resulting from the creativity of people, groups and societies that have a cultural content” (p. 156). For his part, García (2011) stated that traditional and popular culture as a cultural expression must be safeguarded by and for the family, professional, national, regional, religious and ethnic group. Likewise, traditional cultural expressions are considered to be all tangible and intangible forms of artistic and literary expression, or a combination of both, and include the following forms of combination: (a) verbal expressions, (b) musical expressions, (c) bodily expressions and (d) tangible expressions (World Intellectual Property Organization [WIPO], 2012).

HANDICRAFTS

Handicraft is an art made by a person, through their creativity and skill, original and manually made with raw materials (García, López García, Santacaloma Moro, Riol Blanco, & Parra García, 2006). The crafts are related to culture, traditions, customs, beliefs, social issues, etc.

Crafts play a very important role in Peru, due to its cultural diversity in the Coast, Sierra and Selva. Their customs and traditions are very diverse and in different ways depending on the culture and the territory. They are considered as products of the ancestral heritage of indigenous peoples and thanks to their great quality and beauty they are highly admired worldwide.

When craftsmen design their handicrafts, they generally use the materials they find in their regions and implement them in their handicrafts. Peruvian artisans have learned various techniques from their ancestors, they are knowledge that is transmitted from generation to generation and a mixture of their own creativity to implement it in objects.

THE DIGITAL AGE

The arrival of a digital age together with the impact of new technologies has developed an unprecedented technological growth, considered as the Second Industrial Revolution. There is talk of an industrial society, known as the information or knowledge society (Franco, 2005).

The set of new technologies today marks the production and communication processes worldwide, designated as the Digital Revolution. Energy was the engine of the industrial revolution and now information is the axis around which the technological revolution revolves. In 2005, Campo pointed out that technological advances have produced an acceleration in the history of communication.

Technology is given a transforming and revolutionary role at all levels, allowing the multiplication of communication possibilities with data flows unimaginable until today.

BRAND DESIGN

The image around which a whole system of mental associations related to an entity or a product is going to be generated is known as a brand or logo. The graphic designer uses representative signs on a given subject to create a brand that can be identified. According to Costa (2003), a brand is a coordinated set of visual signs whereby a certain target audience instantly recognizes and memorizes an entity or a group as an institution.

Adobe Illustrator and Photoshop are computer programs created as digital tools to create very high quality designs. The first is used to create high-resolution vector images such as graphics, logos, fonts, among others, and the second is used to edit any type of high or low quality photography to be used in various graphic pieces as visual support. Both programs are created to be used by graphic designers or related careers.

DESIGN DEVELOPMENT OF A BRAND WITH A CULTURAL APPROACH

The design development of a brand with a cultural approach is based on the recognition of concepts about identity, customs, cultural expressions, traditions, history and its relationship with a business idea. For the development of the graphic proposal, a comparative analysis must be generated with ancestral visual references and other tools; also a direct emotional analysis of the product and apply various strategies to develop graphic images of the case with its own style.

For Margolín (2016), design is a bridge between the world we have and the one we want to have. For his part, Ledesma (2018) revealed the polysemic character that social design has had under four dimensions “[...] the first is applied to characterize the vocation of design to deal with the whole of society; the second uses the concept as a euphemism to refer to action in favor of dispossessed groups and the third refers to actions linked to development” (p. 12).

DIGITAL VOLUNTEERING: TELEMENTORING

Digital volunteering is a new form of volunteering considered democratic and accessible to all as it opens fields and spaces beyond the geographical ones. Allowing to bring remote solidarity to the whole world.

Telementoring is a collaboration through virtual tutoring, through the use of the internet and different digital media, such as online meetings, emails, skypes, webinars, etc.

The tutorials take place between a volunteer who plays the role of tutor and a particular beneficiary who needs specific support.

However, it is considered that there can be modalities where two or more volunteers play the role of tutors.

PROJECT DESCRIPTION

Currently, education and learning are not limited only to collecting information and knowledge, but also propose solutions for the living conditions of students. For this reason, it is important to use all the accumulated experience, the different knowledge and the ability to act and interact throughout the life development process to generate a model that integrates the following points: knowledge, action and social and integral interaction, and self-knowledge from a holistic and dynamic perspective. Therefore, skills-based education is important in order to design and test a new educational model. It is also important to consider the educational model according to the environment of human development.

In order to progress around the goal of generating inclusive education, the need to promote new strategies to improve intercultural education policies for all within university management is proposed. In this sense, educational institutions must support the development of intercultural skills of students to strengthen their cultural identity. Therefore, it is proposed the need to propose a volunteering of graphic design students who can get professionally involved with a vulnerable population so that from their knowledge they can boost the sales of Peruvian artisans.

Peruvian artisans are part of the Peruvian identity. Their work makes Peru recognized as one of the richest countries in art and culture, but they continually require wide channels that allow them to reach more customers and further and further. The project presented in this article called Tapuy from the Lima Oculta organization opens these paths so that through education and collaborative work with designers our Peruvian crafts continue to be part of our pride.

For 2 years, the Tapuy project was carried out as face-to-face workshops with educational

institutions, the presence of the Ministry of Tourism and Foreign Trade and certain public institutions that supported social work as alliances. In 2020, due to the covid 19 pandemic, they had to migrate to a 100% virtual remote project, where all the content, methodologies, and applications would be from home. This opportunity gave us a change in the participants at the national level, having a clear approach to a much broader community of designers, like the artisans, because before, we worked with the volunteer designers of the institution that sponsored the workshops and artisans who lived only in the capital Lima, since everything was face-to-face. By opening the field to virtuality, this allowed us to make a massive call to graphic designers from any educational institution and artisans from various regions of the country, since they only had to attend through the Zoom tool.

In Lima there are many Peruvian artisans but the vast majority are migrants, they come from various regions of the country, this means that our vulnerable population are the artisans located in all regions of Peru. It is very important to recognize that the pandemic forced us to design this virtual platform and build a new project from empathy, creativity and design that would reach the artisans who need it most, those whose fixed income was through tourism and who needed to learn and position their products to a local market through good design management.

LIMA OCULTA

In 2018, Lima Oculta was officially born. The LIMA OCULTA Civil Association is a non-profit civil organization dedicated to education and cultural development aimed at disseminating the expressions of Andean Amazonian art and culture of Peru.

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culture, but they continually require extensive channels that allow them to reach more customers and further and further now in the midst of the covid-19 pandemic. Lima Oculta opens these paths so that through education and collaborative work with graphic designers, Peruvian crafts continue to be part of national pride.

The proposal is based on the fusion between crafts and graphic design from a digital reality, where they come together for a common good. Presentation of 5 projects created under design management within the pandemic in order to boost sales of Peruvian handicrafts from a context complicated by covid-19.

Its five projects work with artisans from all angles: Tapuy, are participatory workshops where collaborative work between volunteer artisans and graphic designers is proposed, to improve the sale of handicrafts through good design management. Idukay, are training workshops aimed at the artisan to provide them with the necessary knowledge to insert the artisans into a digital context. The craftsman's house offers you a virtual store to promote your craft products. Allpa, aimed at visiting artisan communities throughout the country in order to develop specific workshops. Artesanía en Acción that was born to solve economic problems of artisans thinking about the current context, it is a virtual learning space that connects you with a live artisan from his workshop to your home. And the last project, Kultur, is the cultural management where we take care of managing and looking for job opportunities for trained Peruvian artisans.

We renewed ourselves and grew from a very hard time for everyone from the best we know how to do, DESIGN CHANGES. In this article we are going to present our biggest project called Tapuy.

TAPUY

Tapuy is a program that has been working for the development of Peruvian crafts through design management. It seeks to position Peruvian artisans and their cultural expressions through contact with professionals specialized in graphic design, who through collaborative work will promote the business development of each of the participants. This time, it will be 100% online.

The objectives of the Tapuy program are:

- Train artisans on the digital tools they need to be able to position their products.
- Merge the work of the craftsman and the designer to generate sustainable development, in which both can join forces and reactivate local crafts.
- Promote the sale of handicrafts through design and digital platforms.
- Include young Peruvians by generating a group of designers with social responsibility.
- Strengthen the cultural identity of young volunteers.

THANKS

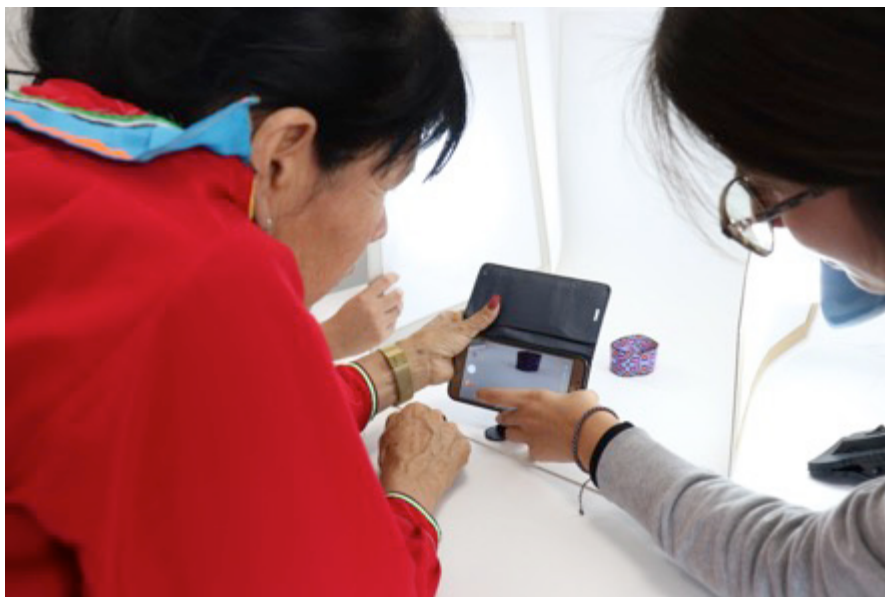
I want to thank the original Peruvian peoples who teach me about their diversity and strengthen my identity every day, the young designers who have committed themselves to this project and research, and lastly, the artisans who are guardians of our culture.

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