CORRESPONDENCES FOR AN AUTONOMOUS TZELTAL DESIGN: PRACTICES IN A DESIGN LABORATORY FOR TEXTILE CRAFTERS IN CHIAPAS

ZITA CAROLINA GONZALEZ GUZMAN, Mestre | UFMA

RAQUEL GOMES NORONHA, Dra. | UERJ

1. INTRODUCTION

The role of the designer within a community may vary according to the approach of design as theory and practice, by the designer being able to act as mediator in different cases.

The following study (Document for obtaining a Master's Degree in Design) addresses theories about design forms and their practices, as well as their actors involved within the process in design, to promote correspondence practices from conversation devices and tools as drivers of speeches and autonomous practices in a social experiment, in a semi-autonomous artisanal community of Yochib in the highlands of Chiapas. Also, it seeks to generate spaces for dialogue, democratization, and collaboration among designers and artisans, trying to understand how the presence of the designer in co-creation processes, can collaborate in the realization of an autonomous design -understood as "a design praxis with communities with the objective of contributing to its realization "(ESCOBAR, 2016, p. 209) - by Tzeltal artisans of fabric for the generation of income in their families and also to presenting the traditional 'know-how' of the communities in southern Mexico.

2. DEVELOPMENT

For this, in theory other forms of design are approached besides the autonomous design, revealing the differences and the approaches that each form of designing with communities has. Thus, this corroborates the reflection on the role of the researcher in the process of co-creation with the artisans in the community, through a design laboratory, in which discourses of the community's textile making and their role as artisans are reflected and triggered, to achieve autonomous design and finally to question participatory design practices as design praxis in the encounter with autonomous and semi-autonomous communities.

3. FINAL REMARKS

There are three principles that underpin the correspondence, which were used to analyse our practices in the laboratory: habit, agencyment, and attention.

Accordingly, the final considerations were created using the idea of corresponding to the correspondence made in the laboratory, based on Karasti's (2018) reflexivity. Thus, the reflections on the moments in which autonomous design was

achieved during the meetings were developed, taking into account laboratory tools and conversation dispositifs.

Finally, the developments that the research brought to the artisans were known, such as the production of different pieces of fabric, the standardization of measures with the singularity of doing this process through their own knowledge.

In addition, it was also thought about the production of new things from their (craft women) perspective, facing the market outside the community, exempting external knowledge from them, and valuing their processes in the elaboration of new things, thus being evidence of a sustainable design and an autonomous design.

160

Conclusively, this research allowed opening a channel where the artisans themselves could share knowledge, thoughts and experiences with each other, leaving out competitiveness and embracing collaboration.

REFERENCES

ANASTASSAKIS, Z; SZANIECKI, B. **Conversation Dispositifs**: towards a transdisciplinary design anthropological approach. In: SMITH, Rachel Charlotte;

VANGKILDE, Kasper Tang; KJAERSGAARD, Mette Gislev; OTTO, Tom; HALSE, Joachim; BINDER, Thomas. (Org). **Design Anthropological Futures: exploring emergence, intervention and formation**. 1ed London, New Tork: Bloomsbury, 2016, v.1, p. 121-138.

ESCOBAR, A. Autonomía y diseño. **La realización de lo comunal**. Popayán: Universidad del Cauca. Sello Editorial, 2016.

INGOLD, T. **Knowing from the inside: correspondences.** University of Aberdeen, 2017.

INGOLD, T. On human Correspondence. **Journal of the Royal Anthropological Institute.**23 (1), 9-27. 2016.

KARASTI, Helena; PIHKALA, Suvi. **Reflexive engagement: enacting reflexivity in design and for 'participation in plural'.** 2016. 21-30p.