



# **The future is today**

## 3rd BID Meeting of Design training centres

Forum organised by  
Central de Diseño and DIMAD, Asociación Diseñadores de Madrid  
(Madrid Designers' Association)/ Fundación Diseño Madrid

➤➤➤ November 28th to 30th 2011



bienal  
iberoamericana  
de diseño

## Supported by

Fundación ONCE  
Ministerio de Asuntos  
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- AECID, Agencia Española de Cooperación Internacional para el Desarrollo.

Ministerio de Cultura

Ministerio de Industria,  
Turismo y Comercio

- Dirección General de Política de la Pyme a través de la Empresa Nacional de Innovación, S.A. (ENISA)

Ayuntamiento de Madrid



# An education gathering within the framework of the Ibero American Design Biennial (BID)



- The BID is the largest exhibition of Ibero American Design held every two years in Madrid.
- It is one of the most significant events for the promotion of contemporary design in Latin America, Spain and Portugal.
- It has turned Madrid into the capital of Ibero American design..
- This BID is not a gathering just for designers but for society as a whole..
- It sketches a map of design that highlights the trends in the region's design, publicizing the most representative, outstanding, avant-garde proposals.
- The BID is: A large exhibition of practitioners' work + students' samples + fringe exhibitions .
- Various institutions and practitioners take part in the event which turning it into a forum for the management of ideas and exchanges among well-established and emerging practitioners in the sector.
- Its main venue is the Central de Diseño -Matadero Madrid, with the addition of various institutions in Madrid such as the Museo Nacional de Artes Decorativas (National Museum of Decorative Arts), the Casa de América (House of America), the Instituto Cervantes (Cervantes Institute), the Instituto de México en España (the Institute of Mexico in Spain), the Escuela de Arte Diez, the Universidad Europea of Madrid, among others.
- It fosters the generation, dissemination and transfer of knowledge and technologies to address essential problems in social and economic development from the viewpoint of design.
- It updates and modernises design education systems in order to promote social inclusion and labour integration.



# The BID composition

## Advisory Committee

Mr Rubén Fontana

**Argentina**

Mr Adrián Lebendiker

**Argentina**

Ms Ruth Klotzel

**Brazil**

Mr Giovanni Vannucchi

**Brazil**

Mr Gonzalo Castillo

**Chile**

Mr Carlos Hinrichsen

**Chile**

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**Colombia**

Mr Oscar Pamio

**Costa Rica**

Mr José Cuendias Cobre-  
ros **Cuba**

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**Ecuador**

Mr Alberto Corazón

**Spain**

Mr Manuel Estrada

**Spain**

Mr Frank Memelsdorff

**Spain**

Mr Félix Beltrán

**Mexico**

Mr Oscar Salinas Flores

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**Paraguay**

Ms Marita Quiroz

**Peru**

Mr Henrique Cayatte

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Mr Joao Machado

**Portugal**

Mr Francisco Providência

**Portugal**

Mr Stephen Kaplan.

**Dominican Republic**

Mr Carlos Rodríguez

**Venezuela**

Mr Álvaro Sotillo

**Venezuela**

Mr Ignacio Urbina

**Venezuela**

## The BID's teams

Mr Fernando Navia

Ms Susana Machicao

**Bolivia**

Ms Marisela Ávalos

Mr Carlos Ferrufino

Ms Stella de Arias

**El Salvador**

Mr Ovidio Morales

Mr Carlos Valladares

**Guatemala**

Mr Mario E. Martín

Mr David Beyl

Mr Blandino Bayardo

**Honduras**

Ms Rina Rodas

Mr Eduardo Vanegas

Mr Jorge Bonilla

**Nicaragua**

Mr Jaime Yau

Ms Erika Schnitter

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Mr Ricardo Ortega

Mr Ricky Salterio

**Panama**

Mr Alvaro Heinzen

Mr José Dos Santos

Ms Rossana

Di Marco

**Uruguay**

Ms Sofia Sáez Matos

Ms Natalia Pi

**Puerto Rico**

Ms Julia Pimentel

**Dominican**

**Republic**





## 3rd BID Meeting of design training centres

### Forum organised by

Central de Diseño and DIMAD, Asociación Diseñadores de Madrid (Madrid Designers' association) / Fundación Diseño Madrid

Date: November 28th to 30th 2011

## The future is today

Design, training, enterprise

Design, innovation

Design and society

Design thinking

New business initiatives

Experience Lab

### Length

Three days in morning and afternoon sessions

### Venue

Central de Diseño de Matadero Madrid

### Participants

Outstanding special guests + members of the training centres' network within the Ibero American region linked to the BID

### Supported by

Spanish Ministry of Foreign Affairs and Cooperation/ The Spanish Agency for Cooperation and Development (AECID)

Ministry of Culture

Ministry of Science and Innovation, through ENISA (Spanish Innovation Enterprise)

Madrid City Council

### Ideas clave

- Training
- Design and innovation
- Development and social inclusion
- Connections between training + business + institutions
- Access to employment and social mobility
- Training future trainers: policies, programmes, projects
- Local development areas
- Strategies to lay down cooperation bases.
- Design as a tool for competitiveness and development.
- Linking and articulating the industrial sector



## Lectures and speeches

## Work tables

## Introducing some businesses

## Workshops

## Know how patterns

- The third BID Meeting of Design Teaching intends to reflect upon the management and training process of design relating to business, institutions and administrations..
- Keeping design training up to date requires us to stop and analyse, compare and lay down the strategic functional and operating lines depending on specific job opportunities.
- Design, as a cultural factor lays down values and can moreover generate wealth: It manifests itself through its contribution as a creative industry to the gross domestic product.
- Design training centres must not be mere transmitters of knowledge but centres linked to society, its demands and the market, becoming connecting and articulating vehicles with businesses and industries.

### General Outline for development

- Schedule for activities with closed work tables for practitioners and lectures open to the public.
- Working sessions (morning and afternoon) with three speeches lasting between 10 and 15 minutes each, each session lasting between two and two and a half hours per session..
- Lectures of between 30 and 40 minutes given by the guest participants. Videoconferences
- Speeches by businesses and the public administration.
- Health centres development. Workshops - trainers and consultants' awareness and training Know how patterns
- General conclusions – Closing of the event.





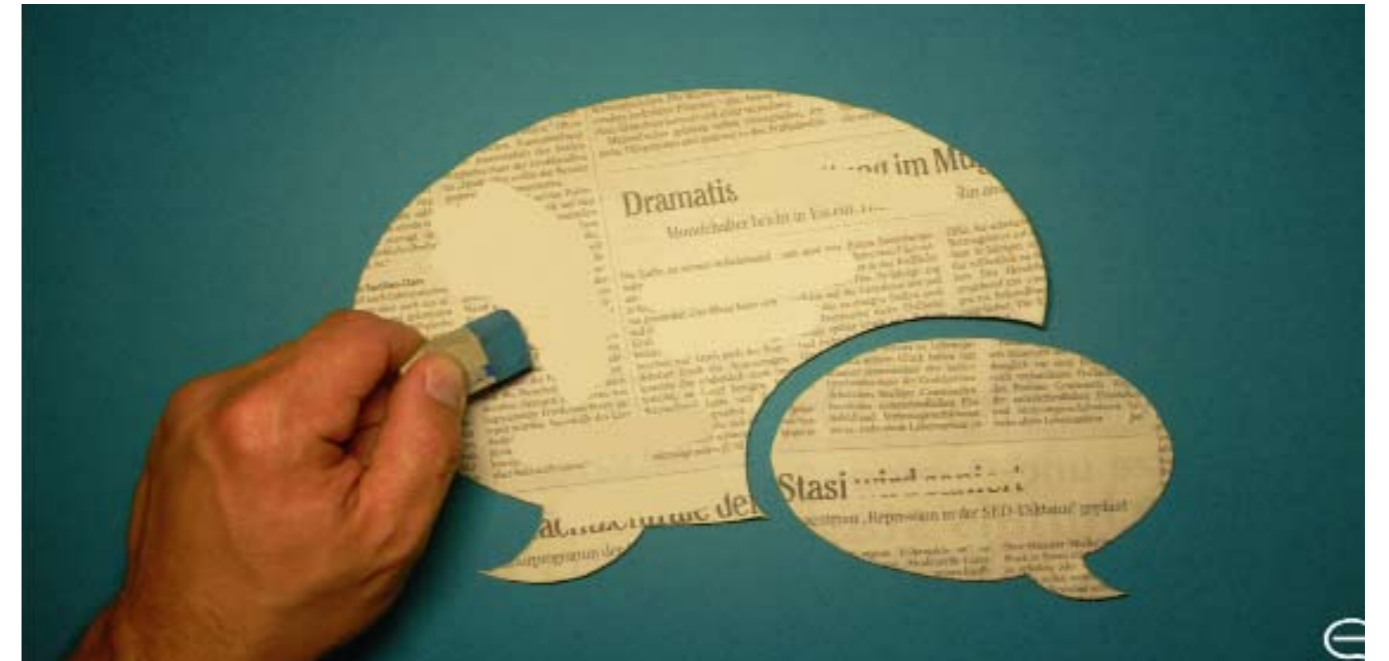
## Target participants

Design practitioners, academics, pedagogues, consultants, post graduate design students, businesses, entrepreneurs and small and medium enterprises, design promotion centres, design research centres, design managers, representatives of public institutions and the general public interested in this subject.



## Aims

- To foster reflection on design as a cultural and creative sector in which aesthetics and the economy converge.
- To cooperate in the transmission and exchange of economic, political and cultural integration experiences which have taken place in the Ibero American countries in the field of design, fostering knowledge democratisation and ensuring equal education opportunities and social equity.
- To cooperate in the dissemination of a kind of culture which, without ignoring the different countries' idiosyncrasies and peculiarities, incorporates modernity codes to foster the assimilation of international scientific and technological developments, thus increasing the value of the individual cultural identity and benefitting from the different manifestations that arise from their accumulation.
- To update and modernise design education systems in order to promote social inclusion and labour integration.
- To bring design trainers into contact with new concepts and dynamics around design as a cultural industry which contributes to the social development of more disadvantaged groups.



- To set up joint-action networks between practitioners and institutions.
- To disseminate and promote the information, models and cases presented here and the conclusions of this Meeting in a printed edition.
- To consolidate an Ibero American design community.

- To cooperate in the development of a cultural policy on design which promotes the social inclusion of vulnerable sectors, giving priority to a human rights approach and trying to strengthen within every individual their condition as citizens by ensuring their cultural rights.
- To strengthen design as a factor for the consolidation of an individual and collective identity which tends to improve the standard of living within the community, on the basis that design as a cultural industry is a socio-cultural device for social development which can contribute towards the reconstruction of the social fabric.



## New systems to generate knowledge

This third gathering, scheduled for November 2011, intends to resume reflection upon the management and training process of design relating to business, institutions and administrations, end holders of the students' learning process based on theoretical contents and projects.

- Taking into account the needs originating from these years of world economic restructuring and the need to seek new professional and social resources, to stop and analyse, compare and lay down the strategic functional and operating lines depending on specific job opportunities should be a priority aim for cultural industries. Design, as a cultural factor lays down values and can moreover generate wealth: It manifests itself through its contribution as a creative industry to the gross domestic product.

This is why the design training centres must not be mere transmitters of knowledge but centres linked to society, its demands and the market, becoming connecting and articulating vehicles with businesses and industries.

As the conclusions from previous gatherings have pointed out, the most valued training processes are hands-on and innovative. In this line, it is worth taking into account the considerations arising from the 2009 and 2010 gatherings.

- Training experiences which are directly linked to business and market processes are sought-after. At the same time, in the real business generating project, students' skills and competences are valued and developed as also is, and this is very significant, their personal satisfaction.

- In the field which concerns us, that of design, the combination of local, national and international contexts are strategic training factors.

- Thinking and doing, as interrelated processes in the development of real projects are the best generators of students' skills and of the development of their competences.

- In the project, now understood as "design is business" lies the development of team work, multi-curriculum and cross-curriculum, turning the traditional organisation of the subject (graphic, industrial, interior and fashion design) into a difficult to define prospect.

- "Design thinking" is gradually taking root, incorporating into the project discipline engineering, new technologies, the economy and business management, and design as an integrating discipline of project thinking.





## Work topics

- The role of design as a cultural industry.
- . New systems of generating knowledge. Exchange of education models: training processes (approaches, strategies, paradigms, network setup)
- Education experiences, policies, protocols and their implementation.. Exchange of education models: Training processes ( approaches, strategies, paradigms,...) connected to productive criteria: Teaching that trains for the working life fostering labour inclusion.
- Identification of models for good training practice
- . Education and development Design as an agent for social change and development.
- . Academic scope and labour market reality: relationship between profession and professional practice.
- New technologies as a means and tool in the education process.
- . Education and innovation:: education-learning- On line processes – Virtual classrooms.



## Proposal

It is not possible to think of design today without linking it to social and cultural needs and to the economy. As a discipline, it is a tool that joins together creativity and innovation, being at the same time an advantage to differentiate and transmit both the tangible and intangible qualities and attributes of products and services.

Training in this subject should consider how to train individuals who will look for solutions in a flexible cross-disciplinary fashion and the body of knowledge to deal with should be closely linked to the needs of future practitioners so

that they can address the real specific demands of their societies.

Ibero American education policies in the field of design are very different, with a longer or shorter history, with achievements and failures, but enriching and instructive in their diversity. In spite of this world recession, societies in the Latin America area are experiencing a steady growth and their greatest challenge is how to join a highly competitive labour market. Faced with this problem, debates and proposals linking education concerns and social problems should go beyond the theoretical framework and be held in situ in a pragmatic, effective fashion.

## The training centres as innovation generators

This 3rd Meeting intends to resume from 2009's starting point and deepen into the appropriate strategies for the participants to implement the fundamentals of a linked-to-reality design in their respective areas and regions. A kind of design that is taught, learnt and developed in accordance with the philosophy, theory and practice of the training Centres and that strengthens knowledge via its connection with institutions and businesses.

The BID is in favour of promoting the training centres as generators of fresh innovative ideas, training centres that provide the right environment for individuals to offer their creative skills and know-how to business and institutions. Creative industries require cultural policies that look after the material and immaterial heritage of their societies and the momentum provided by their various creative manifestations. They must contribute to the generation of employment and wealth addressing the citizens' needs and key demands.

Within this framework, this Gathering plans to hold meetings, debates and workshops that present, question and analyse management patterns and experiences on how business and institutions become integrated into the dynamics of the Training Centres. Also, how students take part in research and innovation projects, thus allowing new and different



The BID intends to support and spread good practices that show how to clearly articulate design creative energy and its qualified implementation to create a better society. Design must conquer a key role as a creative strategy, as a creative agent of change in the pursuit of a more humane, genuinely productive society.

When the BID thinks of design for development it does so to identify the areas where professional design may make a difference. Its role, therefore, is to try and move design practitioners into working in those areas and expanding the benefits of design to the population who has no access to properly designed materials, to objects, tools and life environments that can make their lives easier. To this end, the BID will call reputed and outstanding practitioners linked to design and design training, to innovation, business and the cultural industry both within the Ibero American scope and from other countries where successful cases and policies are implemented in this field.

levels of professional competence which are connected to the productive system of the different countries.

Design training should incorporate plans ensuring that the formative offer includes work experience and inclusion into the labour system. It is essential to reduce the gap

between training in design and its current implementation and professional aim. Likewise, it should foster innovative initiatives that help young people to find their first job.



## Design for everybody/ Universal Design at the 3rd BID Meeting of design training centres

Design without barriers, accessible design and support technology

- Diversity awareness
- Commitment with usability and accessibility
- Principles of responsibility and living together
- Actions promoting and fostering Design for everybody
- Cases of good practices within the Ibero American regions.
- Workshop on the White Paper of Design for everybody at the University.



### Aims

- Raise awareness among design teachers in its various branches — graphic, digital, interior, product/industrial, fashion — of the need and social responsibility of designers regarding Design for everybody in its creative, productive process.
- Share knowledge and experiences among training Centres on strategies to follow.
- Seek synergies and cooperation among stakeholders to contribute with guiding resources in the quest for information.



# BID Meetings of design training centres

## Background

### 1st Meeting

November 2009

**Aim:** To share and discuss experiences and patterns for the relationship between training centres and public administrations, institutions and private enterprises.

**Participants:** 60 Design Training Centres from 12 countries in Europe and America.

### 2nd Meeting

November 2010

**Aims:** To exchange information, consolidated experiences and proposals on contents, processes and how higher education in design is structured within the BID's Ibero American community, at a time when many Centres, Schools and Institutes are growing and developing as are the strategies, proposals and design training courses.

**Participants:** 50 training centres from 13 Ibero American countries.



Organised around lectures by invitation and speeches by various participants by enrolment, both events presented the situation in the Ibero American region regarding the teaching of design and put forward possible strategies for training development, taking into account that a designer has the advantage of being a creative practitioner and an entrepreneur.





**Relationship with public administrations and private enterprises**  
**Innovation patterns and experiences facing the 21st century**

**Date:** 23th, 24th & 25th November 2009

**Venue:** Central de Diseño, Matadero Madrid

**Organised by**

Central de Diseño y DIMAD, Asociación Diseñadores de Madrid / Fundación Diseño Madrid

**Supported by**

Fundación Banco Santander

Secretaría de Estado para Iberoamérica (SEI)

Organización de Estados Iberoamericanos para la Educación, la Ciencia y la Cultura (OEI) - AECID

# 1st BID Meeting



**Target participants**

Design practitioners, academics, pedagogues, post graduate design students, business people, design promotion centres, design managers, representatives of public institutions and the general public.

**General Framework**

The schedule was organised around a set of reflecting and disseminating activities, spread over three days in morning and afternoon sessions, with the aim of analysing and discussing proposals on design as a subject and its connection with training and the labour market within the Ibero American framework. To this end, closed work tables for practitioners and lectures open to the public were organised.

**Proposal**

Design has turned into a tool to innovate, differentiate and communicate both the tangible and intangible qualities and attributes of products and services. Design plays a new social role and as such it requires a new body of –flexible, cross-cutting and open-knowledge and attitudes that are in greater agreement with social demands and it must take imperatively and particularly into account the reformulation of the whole curricula, but above all the design curriculum.

The BID Meeting on Training and Design was held in Madrid and was organised around a set of reflecting and disseminating activities, spread over three days, with the aim of analysing and discussing proposals on design as a subject and its connection with training and the labour market within the Ibero American framework.

This work proposal called, among other practitioners, for the Ibero-American Design Biennial chair to set up strategies for the following edition around the topic of training and design as a profession in times of crisis. At the same time, their participation in the seminar training activities contributed towards the development of that area of active reflection.

The aim was to analyse Ibero American education policies in the field of design and to foster debates that link education concerns to social problems. Finding out what the foundations are for design training in Ibero America so as to set forth the bases for a design which is linked to social and cultural needs and to the economy.

Models and experiences were presented with regards to:

- the Training Centres' philosophy, theory and general practice
- the ways in which it affects students at the different training stages, in particular,
- technological and non-technological research and innovation (inclusion of ICTs into the training processes as an instrumental value and as content in the changes at work in the conception and development of design itself).

**21 Lectures by invitation**

**24 Speeches by enrolment**

**60 Design training centres**

**12 European and American countries**



## Framework topics:

- Design in times of crisis: New systems of generating knowledge.
- Exchange of education models: training processes( approaches, strategies, paradigms,...)
- Education experiences, policies, protocols and their implementation.
- Identification of models for good training practice
- Education and development. Design as an agent for social change and development. Commitment with education
- Quality Education – Training for innovation
- Academic scope and labour market reality: Relationship between profession and professional practice.
- Inclusion of real society into the training processes.
- New technologies as a means and tool in the education processes. Technologies and tools requiring to be made democratic and used according to social development.
- Education and innovation: Education-learning- On line processes – Virtual classrooms.
- Valuing the social function of design.
- The role of design as a cultural industry.
- The new social role of design and the setting up of training networks.

## Aims

- To foster reflection around design as a cultural and creative sector in which aesthetics and the economy converge.
- To promote non-technological innovation as a means of sustainable development.
- To generate cross-generation meetings
- To strengthen pedagogical approaches in order to achieve quality design training as a social value.
- To set up joint-action networks between practitioners and institutions.
- To consolidate an Ibero American design community.
- To consolidate the BID's university projection: Increase connections with the training institutions, teachers and students' network.
- To disseminate the BID's motto and its projects.
- To set up strategies for the 2nd BID (November 2010)



## Invitados especiales

**Enric Satué** (Barcelona, Spain), **Alex Beitia Nafarrate** (Universidad de Mondragón, Guipúzcoa, Spain), **Manuel Lecuona** (Universidad Politécnica de Valencia, Spain), **Oscar Salinas** (Universidad Nacional Autónoma de México), **Giovanni Vannucchi** (Istituto Europeo di Design de São Paulo, Brazil), **Ruth Klotzel** (Fundación Arnando Álvarez Penteado y Facultad de Comunicación y Artes de Sao Paulo, Brazil), **Hugo Kogan** (Universidad de Buenos Aires, Argentina), **Oscar Pamio** (Universidad Veritas, Costa Rica), **Henrique Cayatte** ((Portuguese Centre of Design of Lisbon (CPD) and University of Aveiro), **José Cuendias** (Oficina Nacional de Diseño Industrial (ONDI) e Instituto Superior de Diseño Industrial (ISDI) of La Habana, Cuba), **Andrés Villela** (Escuela de Diseño DuocUC, Chile), **Félix Beltrán** (Universidad Autónoma Metropolitana Metropolitana of México and Universidad Altos del Chavón, Dominican Republic), **Tomás Dorta** ((School of Design and University of Montreal, Canada), **José Luis Ortíz** (School of Visual Arts, New York, USA), **Maggy Cuesta** (New World School for the Arts Miami, USA), **Carmelo di Bártolo** (Design Innovation, Italy), **Lily Díaz** (University of Art and Design UIAH (TAIK), Helsinki, Finland), **Pekka Kumpula** (University Alvar Aalto, Aalto Design Factory, Finland), **Juan Manuel Álvarez Junco** (Faculty of Fine Arts of Universidad Complutense of Madrid) and **Miguel Angel Mila** (Fundación Centro de Diseño Castilla La Mancha), among other practitioners linked to the world of design.

## CENTRAL DE DISEÑO di\_mad



## Participants

Likewise, schools and training centres were invited to take part and were represented by academics, design practitioners, design managers, sociologists, economists, etc. This is why this event gathered together 60 Design Training Centres from 12 countries in Europe and America around the Central de Diseño - Matadero Madrid.

## Member Centres- cooperating bodies (moderators)

- Escuela de Arte no. 4. Madrid Interior Design (Spain)
- Escuela de Arte no. 10. Madrid (Spain)
- Escuela de Arte no. 12. Madrid (Spain)
- Escuela de Artes Decorativas de Madrid. (Spain)
- Escuela Superior de Publicidad (Spain)
- ESNE Estudios Superiores Internacionales (Spain)
- Antonio de Nebrija University ( Spain)
- Universidad Europea of Madrid (Spain)
- Universidad Francisco de Vitoria (Spain)



## Guest Centres

- Aalto University. Seos Design, Design Factory (Finland)
- Centro Português de Design. Lisbon (Portugal)
- Design Innovation (Italy)
- Escuela de Diseño DuocUC (Chile)
- Fundación Centro de Diseño de Castilla - La Mancha (Spain)
- Istituto Europeo di Design (IED). Madrid (Spain).
- Istituto Europeo di Design (IED). São Paulo (Brazil)

- Instituto Superior de Diseño Industrial (Cuba)
- Mondragon Unibertsitatea (Spain)
- New World School for the Arts. Faculty of Fine Arts. Miami (USA)
- School of Visual Arts - Pratt Institute. New York (USA)
- Universidad Autónoma Metropolitana of Mexico (Mexico)
- University of Aveiro (Portugal)
- University of Art and Design of Helsinki (Finland)
- University of Buenos Aires. Faculty of Architecture, Design and Urban Planning. FADU/UBA (Argentina)
- Universidad Complutense of Madrid. Faculty of Fine Arts. (Spain)
- University of Montreal. Industrial Design School (Canada).
- Universidad Nacional Autónoma of Mexico - UNAM (Mexico)
- Universidad Politécnica of Valencia. Escuela Técnica Superior de Ingeniería del Diseño (Spain)
- Pompeu Fabra University of Barcelona (Spain)
- Veritas University. Product Design School (Costa Rica)

## Speaker Centres (by enrolment)

- Centro Español de Nuevas Profesiones (CENP) (Spain)
- Escuela de Arte nº 4 de Madrid. Interior Design (Spain)
- Escuela de Arte no. 10. Madrid (Spain)
- Escuela de Arte no. 12. Madrid (Spain)
- Escuela de Arte y Superior de Diseño "Antonio López" (EASDAL) of Tomelloso-C. Real (Spain)
- Escola Superior de Disseny de les Illes Balears (Spain)
- Escuela Superior Internacional of Murcia (Spain)
- Escuela Universitaria Politécnica. Universidad of Malaga (Spain)
- Universidad Autónoma Metropolitana of Mexico Unidad Azcapotzalco (Mexico)
- Universidad de Castilla-La Mancha (CIDI). Faculty of Fine Arts. (Spain)
- Universidad Complutense of Madrid. Faculty of Fine Arts. (Spain)

## Centres attending the gathering (by enrolment)

- Escuela de Arte de Corella. Navarra (Spain)
- Escuela de Arte de Pamplona (Spain)

- Escuela de Arte de Toledo (Spain)
- Escuela de Arte nº 2 de Madrid (Spain)
- Escuela de Arte nº 10 de Madrid (Spain)
- Escuela de Arte y Superior de Diseño "Pedro Almodóvar" of Ciudad Real (Spain)
- Escuela de Arte y Superior de Diseño "Antonio López" (EASDAL) of Tomelloso-C. Real (Spain)
- Escuela de Arte y Superior de Diseño de Segovia (Spain)
- Escuela de Arte y Superior de Diseño of Soria (Spain)
- Escuela de Arte y Superior de Diseño of Zamora (Spain)
- IE School of Architecture (Spain)
- Istituto Europeo de Design (IED). Madrid (Spain)
- Natural Formación. Escuela de Artes Gráficas y Tecnología. (Spain)
- Universidad Autónoma Metropolitana. Unidad Cuajimalpa (México)
- Universidad Europea of Madrid (Spain)
- Universidad Politécnica of Madrid. Facultad de Agrónomos (Spain)
- Universidad de Valladolid (Spain)
- Saint Louis University of Madrid (Spain)
- Casa Pasarela (Spain)
- Goom Services (Spain)



## Conclusions

At DIMAD, Madrid Designers' Association and the BID's Organisers, we believe to have met our double aim of:

- 1.** Discussing how to manage and generate processes that incorporate enterprises, institutions and administrations into the Training Centres' dynamics within the framework of the needs arising at the beginning of the 21st century.
- 2.** Setting up strategies for the next edition of the Ibero American Design Biennial around the topic of training and design as a profession in times of crisis and change.

From its beginnings, the Meeting well surpassed our expectations due to the huge demand for participation. This generated a tight, intense schedule of 21 conferences by invitation and 24 papers by enrolment.

The participants spent more than thirty hours spread over three days, getting familiar with and discussing models and experiences (work tables) which, being impossible to summarise, will be uploaded in audio format onto the BID website ([www-bid-dimad.org](http://www-bid-dimad.org)). The texts and visual materials of the speeches and lectures, after their revision by the authors and later publication, will also be uploaded onto the website.

The argumentation lines, which appear as the common denominator throughout the Meeting, helped as conclusions and axes for reflection with the next Ibero American Design Biennial in mind:

- The connection between private enterprises and institutions seems to be one of the axes in design training processes which moves their centre of activity from inside to outside, turning the training centres from transmitters of knowledge into training centres linked to the market. This trend seems to increasingly reassert itself and it is also more and more valued by students.
- the most valued training processes are hands-on and innovative. Training experiences which are directly linked to business and market processes are sought after. Producing real objects (reality is linked to market) is the best training to learn design.
- In the real business generating project, students' skills and competences are valued and developed as is, and this is very significant, their personal satisfaction.
- The combination of local, national and international contexts are strategic training factors.



- Thinking and doing, as interrelated processes in the development of real projects are the best generators of students' skills and of the development of their competences.
- Curiosity, attention and perceptive understanding are the basic qualities to access learning in design, within a conceptual framework under which the most significant features of design are learnt rather than taught. The development of human skills comes before instrumental or technological competences.
- In the project, now understood as "design is business" lies the development of team work, multi-curriculum and cross-curriculum, turning the traditional structure of the subject (graphic, industrial, interior and fashion design) into a difficult to define prospect.
- "Design thinking" is gradually taking root, incorporating into the project discipline engineering, new technologies, the economy and business management, and design as an integrating discipline of project thinking.



The questions which come up, following this line of thought, as the common minimum denominator in the increasingly dominant trend in design training are:

- Are we facing financial opportunism? Is design training an appetising market? Is there unfair competition with recent-graduates?
- Are we facing an expansion of the concept and an enriching project and design thinking or is it rather a trend towards the loss of identity?
- Are we facing the transformation of concepts such as rationality and knowledge or are we stripping them down?
- Is design a soft discipline which can be moulded depending on the circumstances or is it that all disciplines are becoming softer in this new century?
- That is, does the School of Design lose its character as a place for experimentation and autonomous reflection to transform itself into a place accommodated to the market?



The continuity of the BID Meeting on Training and Design was ensured by setting up an on-

line network for debate and communication among its participants, as part of the training-oriented activities at the 2nd Ibero American

Design Biennial, which was held in Madrid in November 2010.



# 2nd BID Meeting



**3** Lectures  
**30** Speeches  
**50** Design training centres  
**13** European and American countries

## Contents, processes and how Higher Education in Design is structured within the BID's Ibero American community

**Date:** Wednesday 24th November 2010

**Venue:** Central de Diseño - Matadero Madrid

### Organised by:

Central de Diseño and DIMAD, Madrid  
Designers' Association

### Supported by:

Fundación ONCE (ONCE Foundation)

Spanish Ministry of Foreign Affairs and  
Cooperation via the State Secretariat for Ibero-  
America , the Spanish Agency for Cooperation  
and Development (AECID).

Ministry of Culture

Ministry of Science and Innovation, through  
ENISA (Spanish Innovation Enterprise), Madrid  
City Council.

Design, within its gradual positioning as a first class discipline, is facing the impact caused by new needs and the complexity of 21st-century society. Specifically, it must accommodate to the changes generated by the new technologies and the constant changes of the "information, communication and online conversation society".

According to "Informe Horizon, edicion 2010 para Iberoamerica" (see the following link: [http://openaccess.uoc.edu/webapps/o2/bitstream/10609/2661/6/NMC\\_HorizonReport\\_IB\\_2010\\_def.pdf](http://openaccess.uoc.edu/webapps/o2/bitstream/10609/2661/6/NMC_HorizonReport_IB_2010_def.pdf)), the transformation of digital technologies and the Web into a communication tool that connects the players in the teaching and learning process will mean that physical and virtual environments will merge as areas where students can take part in a continuum and their use in cloud structures. This involves abandoning the concept of memory files as in the next few years the use of experimental tools such as increased reality or semantic Web will become more extensive.



In Europe, the Bologna Process has generated expectations, frustrations and realities in the definition of the European Space of Higher Education, as was discussed at the Regional Meeting of ICOGRADA held in Madrid on 23th June 2010. In Spain, the Organic Act on Education and its statutory development by the Ministry of Education has produced contradictory and conflicting situations when it has collided with the already performed and foreseeable statutory developments of the Organic Act on Universities. More specifically in Madrid, the statutory development and the decisions taken by the Autonomous Region, which is competent in the matter, have introduced polemic and conflictive elements where the Ministry was causing doubts and uncertainties.

All the above made it convenient to exchange information, consolidated experiences and proposals on contents, processes and how higher education in design is structured within the BID's Ibero American community, at a time when many Centres, Schools and Institutes are growing and developing as are the strategies, proposals and design training courses.

The 2nd BID Meeting on Teaching was carried out in a morning and afternoon session.

This Meeting divided the various contributions around three thematic blocks covering "Contents, processes and organisation of higher education in design".

Within the first thematic block "Implementation or reorganisation of higher education in design. Bologna and the ESHE" the challenges regarding the implementation



of graduate design studies in Spain were analysed, together with the contradictions between theory and practice, the financial problems caused by the current situation of crisis, the various alternatives on institutions and planning presented in Valencia and Galicia Autonomous Regions as examples of how to implement the legislation taking into account their particular situation.

All this left in the air the idea that the process of creating a European space of higher education is an opportunity not lacking in obstacles and adapting the general criteria to the particularities of each geographic area is representing a complex, confusing outlook which is not easily understood by society and public opinion. The examples of the Universidad Autonoma of Mexico and the Universidad do Porto in Portugal provided guidelines on the organisation

of masters in design as future challenges. The lack of articulation of education in Puerto Rico, together with the view of how to adapt higher education in design to the needs of professional people contributed to sketch an outlook which requires consideration so as to avoid improvisation and taking legislative measures that disregard where we are going and where we are coming from.

Within the second thematic block "Challenges for the teaching of design: Social, economic and professional changes", the various contributions concerned changes in the market, historical transformations and the huge changes in fashion and design, the need for and the values of design, how to teach it and the connections between symbolic production and economic production. The conclusions reached at the first BID Meeting

on design education in November 2009 were taken into account at this round.

The 2nd Meeting on design education seems to be concerned with a specific aspect of this topic to be discussed more thoroughly.

In the afternoon, the contributions, covering the third thematic block on "Methodology, processes and resources of the teaching of design" dealt with specific contents in the teaching and learning process. Particular significance was given to the speeches on type face, the changes in the teaching of drawing during the Internet era or the role of the ICTs and of the professional magazines in the professional practice of design teaching.

The meeting closed with the presentation by the ONCE Foundation of its publication "The Curricular training of design within the higher education disciplines of Architecture, Design, Computer studies and Telecommunications, Industrial Engineering and Civil Engineering" and the speech on the curriculum of Design by the coordinator of the publication.

This has been carried out by an extensive professional team and it is of great value for the development in society of the principles behind "Design for All" and to achieve good design in the best ethical sense of the word "good".



### Speakers

This 2nd Meeting called for 2010 carried on with the conclusions, questions and problems presented at the first meeting held in 2009 (<http://www.bid-dimad.org/userfiles/participantes/ConclusionesEncuentro BID09.pdf>) and analysed the Contents, processes and organisation of Higher Education in Design within the scope of the Ibero American community (<http://www.bid-dimad.org/node/1419>).

### Participant Centres

The event brought together different design practitioners from the BID community and from the following training centres:

- Campus CTD, Corporación de Tecnologías Digitales, Ecuador
- Centro de Diseño Arquitectura y construcción CEDAC, Spain
- Centro Español de Nuevas Profesiones, Spain
- Centro Superior de Diseño de Moda de Madrid - CSDMM, Spain
- Education Council of Xunta de Galicia, Spain
- EASD Escuela de Arte de Segovia "Casa de los Picos", Spain

- EASDAL – Art school "Antonio López, Spain
- Escuela de Arquitectura Pontificia University, Puerto Rico
- Escuela de Arte de Corella, Spain
- Escuela de Arte de Pamplona, Spain
- Escuela de Arte Nº 10. Madrid, Spain
- Escuela de Arte Nº 2. Madrid, Spain
- Escuela de Arte Nº 3. Madrid, Spain gloria
- Escuela de Arte Nº 4. Madrid, Spain
- Escuela de Arte y Superior de Diseño of Segovia, Spain
- Escuela de Arte y Superior de Diseño of Zamora, Spain
- Escuela de Artes Aplicadas in Segovia, Spain
- Escuela de Comunicación Mónica Herrera, El Salvador
- Engineering Schools. Universidad of Malaga. Spain
- Escuela Universitaria Centro de Diseño, Uruguay
- Faculdade de Belas-Artes da Universidade de Lisboa, Portugal
- Faculty of Architecture, Design and Urban Planning. – Universidad Nacional del Litoral de Santa Fe, Argentina
- Faculty of Fine Arts. Malaga, Spain.
- Faculty of Fine Arts. Universidad Complutense, Spain

- Facultad de Ciencias de la Información de la Universidad Rey Juan Carlos, Spain
- Facultad de Humanidades y Ciencias de la Información of Universidad San Pablo CEU, Spain
- Facultad del Hábitat de la Universidad de San Luís Potosí, Mexico
- Faculdade de Engenharia da Universidade do Porto, Portugal
- Higher Colleges of Technology, Abu Dhabi, UAE, Honduras/Emiratos Arabes Unidos
- Instituto de Diseño Darias, Venezuela
- ISEACV Instituto Superior de Enseñanzas Artísticas of Comunidad Valenciana (Valencia Autonomous Region) Spain
- Natural Formación, Spain.
- Antonio de Nebrija University, Spain
- Universidad Autónoma de Occidente, Cali, Colombia
- Universidad Autónoma Metropolitana Azcapotzalco, Mexico
- Universidad Dr. José Matías Delgado, El Salvador
- Universidad Europea of Madrid, Spain
- Universidad Francisco de Vitoria, Spain
- Universidad Nacional of Mexico, Mexico
- Universidad Nacional Experimental del Yaracuy, Venezuela
- Universidad Ort, Uruguay
- Universidad Rafael Landívar, Guatemala
- Universidad Veritas, Costa Rica

