

## Exclusión razonada del diseño de interiores en la currícula de la Facultad del Hábitat, UASLP

*Reasoned Exclusion of Interior Design in the curricula of the Faculty of  
Habitat, UASLP*

*Exclusão racional do design de interiores nos currículos da Faculdade de  
Habitat, UASLP*

**Claudia Ramírez Martínez**

Universidad Autónoma de San Luis Potosí, México

[claudia.ramirez@uaslp.mx](mailto:claudia.ramirez@uaslp.mx)

### Resumen

**Introducción:** El conocimiento del diseño de interiores se incluye en los contenidos de las diferentes universidades y escuelas de diseño en México. Su planteamiento implica ciertas críticas, pues a menudo es percibido como una subdisciplina del diseño o como un conocimiento de nivel técnico. Explicar las nuevas tendencias del diseño internacional, que incluyen en sus planes curriculares los asuntos de interiorismo, no puede quedar de lado en las instituciones mexicanas. **Objetivo:** La presente investigación tuvo como objetivo la reflexión de las inclusiones o exclusiones que se han propuesto en los diferentes planes curriculares de la Facultad del Hábitat de la Universidad Autónoma de San Luis Potosí, al ser una de las instituciones con un reconocimiento de 45 años de formación. **Método:** A través del estudio documental se abordan los enfoques que se han dado en los planes de estudio de las diferentes carreras propuestas en la Facultad del Hábitat; se analiza y detalla cronológicamente el abordaje y las razones por valores de exclusión o inclusión que el interiorismo ha tenido en cada una de las carreras, particularmente en las carreras de arquitectura, diseño urbano y del paisaje, así como diseño industrial. **Resultados:** A partir de la revisión se logró establecer las diferentes razones e implicaciones conceptuales dadas en figuras y mapas conceptuales en su uso de los diversos planteamientos. Se relacionaron

las materias y cursos implementados en los años de existencia de la Facultad del Hábitat.

**Conclusiones:** El desglosar y obtener las razones que permiten identificar las materias con contenidos de interiorismo deja ver que, si bien la Facultad del Hábitat actualmente no plantea directamente una licenciatura en diseño de interiores, su aprendizaje y transmisión a los estudiantes se ha dado a lo largo de su historia curricular. La inclusión de las tendencias del diseño de interiores se trata a través de las temáticas propuestas y de su adecuación en el campo profesional de cada una de las formaciones.

**Palabras clave:** currícula, diseño industrial, diseño de interiores, México, universidades.

## Abstract

**Introduction:** The knowledge of interior design is included in the contents of the different schools and universities and design schools in Mexico. His approach involves some criticism, once it has also a perception as a sub-discipline of design or as a technical level knowledge. Looking at the international tendency that includes in its curricular plans the subjects of interior design, Mexican institutions of design cannot put aside it. **Objective:** This research aims to reflect the inclusions or exclusions proposed in the different curricular plans of the Facultad del Habitat of the Universidad Autonoma de San Luis Potosi, being one of the institutions with a recognition of 45 years of existence. **Method:** Through a documentary study, this paper shows the approaches given in the curricula of the different careers proposed by the Facultad del Habitat. Diverse approaches were considered as same as the reasons for values of exclusion or inclusion that interior design has had in each one of the careers; very particularly in the careers of architecture, urban and landscape design as well as industrial design, all of them were analyzed and chronologically detailed. **Results:** Since the review of the curricula, we establish the different reasons and conceptual implications given by figures and conceptual maps in their use of the various chronological approaches. The subjects and the courses implemented in the 45 years of existence of the Facultad del Habitat were also revisited. **Conclusion:** The disaggregation and the obtained reasons allow us to identify the courses with interior design contents showing that although the Facultad del Habitat does not currently directly raise a degree in interior design, its

learning and transmission to the students has been given throughout its curricular history. The themes proposed and their suitability in the professional field of each one of the formations shows that the Facultad del Habitat considers diverse trends in interior design.

**Keywords:** curricula, interior design, design, Mexico, universities.

## Resumo

**Introdução:** O conhecimento do design de interiores está incluído nos conteúdos das diferentes universidades e escolas de design no México. Sua abordagem envolve certas críticas, como muitas vezes é percebida como uma subdisciplina de design ou como um conhecimento de nível técnico. Explicar as novas tendências no design internacional, que incluem questões de design de interiores em seus currículos, não podem ser deixadas de lado nas instituições mexicanas. **Objetivo:** O objetivo desta pesquisa foi refletir sobre as inclusões ou exclusões que foram propostas nos diferentes planos curriculares da Faculdade de Habitat da Universidade Autônoma de San Luis Potosí, pois é uma das instituições com reconhecimento de 45 anos de treinamento. **Método:** Através do estudo documental, as abordagens que foram dadas nos currículos das diferentes carreiras propostas na Faculdade de Habitat são abordadas; A abordagem e os motivos dos valores de exclusão ou inclusão que o design de interiores teve em cada uma das carreiras são analisados e detalhados cronologicamente, particularmente na arquitetura, no design urbano e na paisagem, bem como no design industrial. **Resultados:** A partir da revisão, foi possível estabelecer os diferentes motivos e implicações conceituais dados em figuras e mapas conceituais no uso das diferentes abordagens. Os assuntos e cursos implementados nos anos de existência da Faculdade de Habitat foram relacionados. **Conclusões:** A desagregação e a obtenção dos motivos que permitem identificar os materiais com conteúdo de design de interiores mostram que, embora a Faculdade de Habitat atualmente não propor diretamente um diploma em design de interiores, a sua aprendizagem e transmissão para estudantes foi realizada ao longo de sua história curricular. A inclusão das tendências no design de interiores é abordada através dos temas propostos e sua adaptação no campo profissional de cada treinamento.

**Palabras-chave:** currículos, design industrial, design de interiores, mexico, universidades.

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## Introduction

This article revolves around a possible assimilation of courses, approaches, proposals or content that the career of interior designer or its content existed since the seventies in the Faculty of Habitat of the Autonomous University of San Luis Potosí . Part of this study falls on the contents of the career of industrial design and, to a lesser extent, but no less relevant, in those of architecture and urban design. We also question whether from these proposals came a perception of interior design as a simple technique of execution or of lower value in knowledge. For the development of these two hypotheses, the found content of eight unpublished manuscripts of the Faculty of Habitat is covered.

The knowledge of interior design is included in the contents of the different universities and design schools in Mexico. His approach involves certain criticisms, as it is often perceived as a subdiscipline of design or as a technical level knowledge. Explaining the new trends in international design, which include interior design issues in its curricula, can not be left aside in Mexican institutions.

Throughout the 45 years of existence of the Faculty of Habitat of the Autonomous University of San Luis Potosí (hereinafter UASLP) has had six bachelor's degrees, a specialty, a master's degree and a PhD that include in various ways the contents of what today is conceived as interior design. The degree courses offered in 2017 are architecture, graphic design, industrial design, building and construction management, urban and landscape design, and furniture restorer and conservator. The history of the Faculty has been worked on occasions of celebrations (Kasis Ariceaga, 2014, Lastras Martínez and Pérez Barragán, 2012, Palau, 2000), but the reasons for their changes are rarely explained,

such as the design proposals of interiors, an issue that concerns all races. While it is true that, if we look at any study plan of interior design schools of other Higher Education Institutions, the courses in their content are slightly different from those presented here, they move away with respect to the rationale and their reasons for being in a historical moment of Mexico.<sup>1</sup>

The first career of the Faculty was that of Architecture that depended one year of the Faculty of Engineering. This would be separated from the technical intentions that would have generated to be ascribed to the engineering areas, since in the 1972 study plan it was intended an Architecture career with a strong charge towards the technical part (Lastras Martínez and Pérez Barragán, 2012, p.108).

The approach of the architectural career step, recently detached from the Faculty of Engineering, is indicated in an unpublished manuscript, attributed to Sofía Letelier and Santelices, (Letelier & Santelices, s / f). Palau mentions that a young Chilean couple was invited by the architect Pedro Gabay to be part of the academic plant. The architect Martín Luis Gutiérrez would also collaborate in the conceptual beginnings (cited by Palau, 2000).

Regarding the name, the document stated: "Habitat Unit", and almost immediately the "del" would be added; later, School of the Habitat and, already with the creation of the Institute of Investigation and Posgrado, Faculty of the Habitat.

The curriculum for the "Habitat Unit" of the Autonomous University of San Luis Potosí, Letelier says, faced several challenges: the first one was the amount shown in a growing enrollment in the first bachelor's degree income (architecture only); and the second challenge consisted of a continuing concern of Chilean architects and local participants for the small professional field where the graduates would play. Obviously they would look at the quality of the presented approach the third challenge.

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## **Objective**

The present investigation had like objective the analysis of the inclusions or exclusions of concepts of design of interiors and / or interiorismo, that have been proposed in the different curricular plans of the Faculty of the Habitat of the UASLP, to the being one of the institutions with a recognition of 45 years of training.

## **Method**

Through the documentary study the approaches that have been given in the curricula of the different careers proposed in the Faculty of Habitat are addressed; The approach and reasons for values of exclusion or inclusion that interior design has had in each of the careers are analyzed and chronologically detailed, particularly in architecture, urban design and landscape careers, as well as industrial design. Each manuscript was read and broken down into its structure and content. Based on this gloss, they were classified in general documents of the School and Habitat Unit and in documents related to each career. Among the manuscripts, no specific contents of each course were found, but rather they were addressed in each of the aforementioned careers. The aspect of the present text was limited to the content of the documents, excluding their treatment in the material aspect.

## **The first manuscript**

In the first located manuscript, the activity of the architect was characterized in the document by his attitude of synthesis:

[...] manifests in the need to order different elements in coherent and harmonious wholes as we could describe a house, a building, a chair or the urban space. This attitude is required by extension in all the careers that would be generated in the unit, which are born from a School of Architecture.

This brief conceptualization of the initial career involved developing the attitude of synthesis both in the student and in the teacher. The study plan aimed at "a structure for the Habitat Unit that constitutes itself and in synthesis, involving the student in this attitude and encouraging the teacher actor interdisciplinarily" (Letelier and Santelices, s / f, p.1).

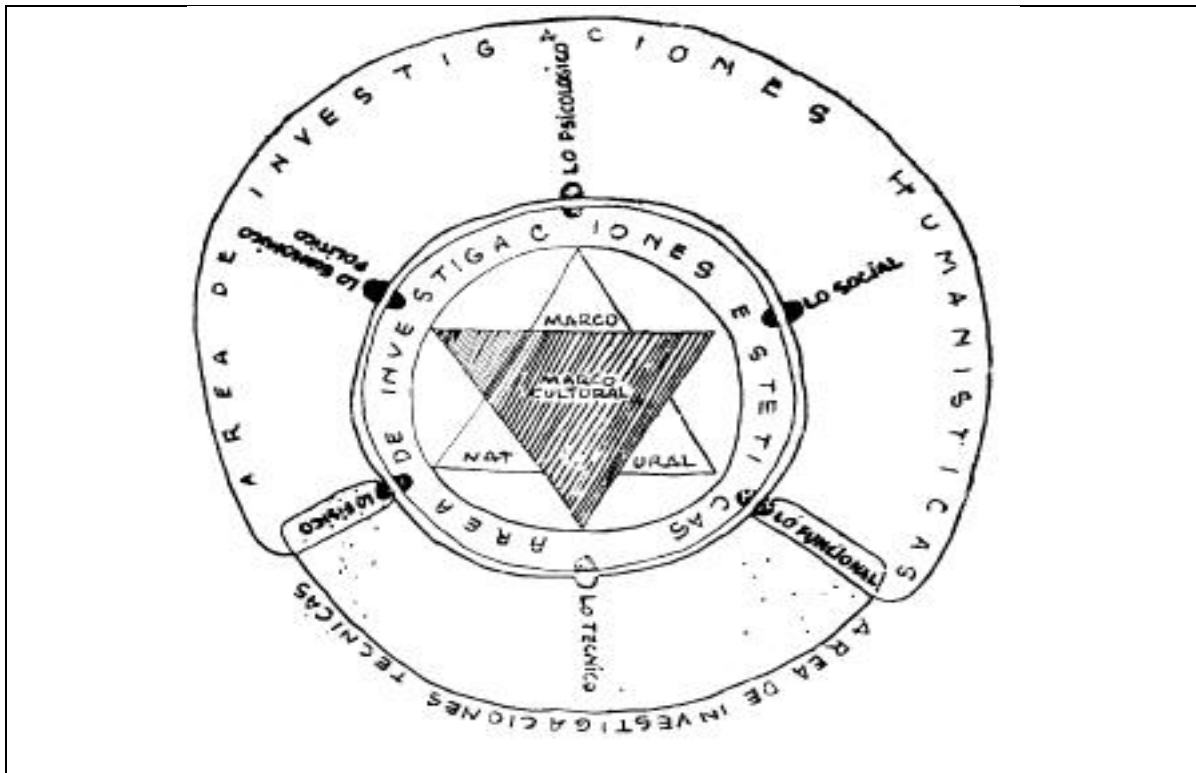
### **The structure**

The foundation was, in part, mentioned as a concern of the unit in the transformation of the habitable environment of man and society, of its creation, its development and realization, facing a formation of people in which they consider themselves antecedents of the natural frames and cultural aspects that include psychological aspects such as functional and physical in the first case and economic social political and technical aspects in the second.

These aspects were related to each other in different ways: the psychological, the political economic, the social, observes man in his cultural context and also incorporates the physical and functional, relates that cultural context to the environment. Letelier said that if you want to establish nominations, you could call this field humanistic research area. It should also be noted that Gabay mentions the intervention of the Lasallian School in the formation of the proposal of Letelier and Santelices (Gabay cited by Palau, 2000), with which the humanistic part would occupy a preponderant place in the new approach.

The technical aspect also defined a field of research of its own that, by sharing the physical and functional with the aforementioned field of humanistic research, would allow linking the technical to the study of man himself. With this design idea, six aspects mentioned incidents in their process are distinguished: the area of aesthetic research must work with all of them, and implied that the two previous areas were constituted in support in the latter and that the division in these only represents reasons practices of handling the subjects and that only thus should be understood the proposed departmentalization of knowledge that Sofía Letelier would empty in graph one.

Figure 1. Interacción marcos natural y cultural.



Source: Letelier y Santelices, s.f., p.2

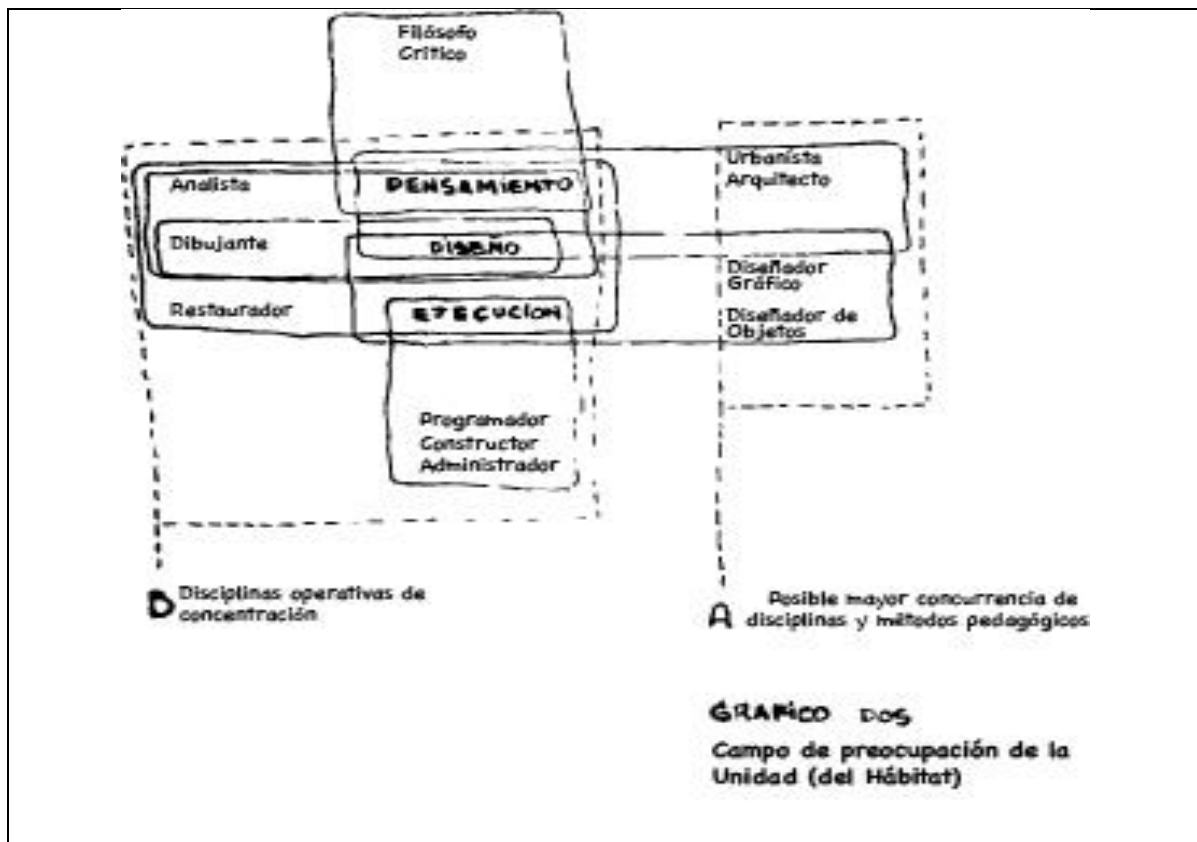
Figure 1, known in other publications as graph one, describes the interaction of natural and cultural frames; slightly modified by Palau (2000), continues to be used in historical references when it comes to explanatory aspects of the functioning of the Faculty of Habitat.

The aforementioned refers to the central area of concern of the Unit (of the Habitat). Now, in terms of training to be provided, in the scientific and aesthetic and the operational and instrumental exercises, four types of training in the mechanics of teaching and learning were demanded: 1) training in social responses; 2) training in making feasible decisions; 3) aesthetic synthesis training and 4) critical training. The first three, determinants of the research areas; the fourth, a consequence of the general teaching-learning process.



Then, Figure 2 emerged, also contemplated in other historical references of the Habitat Unit, although to a lesser extent than figure one, there is presented the possibilities of the exercise with the proposed areas of knowledge. It would be currently quite debatable, since it would be necessary to bring the careers of restorer, graphic designer and industrial designer (of objects) closer to critical thinking; In the meantime, the executing part of the architect and urban planner should be approached. If we consider the activities proposed to be developed by the unit for the transformation of the habitable environment and in relation to what has already been proposed for the areas, conglomerates are observed in the activities of thought, design or execution (see Figure 2), which corresponded to the curricula before 2010.

**Figure 2.** El llamado gráfico dos donde se mostraban el campo de preocupación de la unidad del Hábitat.



Source: Letelier y Santelices, s.f.)

The first manuscript mentions the establishment of subject plans with emphasis on some of these activities or combinations of these, and that a range of careers contained in the Unit (of the Habitat) could be offered.

A. Those who participate in the three activities:

Regional urban planner

Architect.

Urban designer

Architectural designer

Designer of objects (industrial).

Interior designer and landscaping.

Graphic designer.

B. Those that have an emphasis on two activities:

Architecture Critic

Restorer of buildings.

Program analyst.

Execution and administration of works.

Architecture assistant.

The unit aimed to contemplate the training of generalists and technicians, in addition to allowing training in concentration activities. The three types of activity would be retaken in the plans where the stages of knowledge would be declared, marking the cuts of the races. Such cuts refer to covering all the subjects of a specific conceptual level, before being able

to take courses of a new level.

The duration of such training or training must be adjusted to each career in a specific way (undergraduate or graduate) (Letelier and Santelices, s / f, p.4). However, there were no documented graduates or higher university technician levels.

The structure would also allow, following the document of Letelier and Santelices, "channeling the spill of students who are lost and who currently, in a rigid structure of training of architects, may be due to a vocational problem, but which ultimately always redounds in an economic loss for the State and the university. The vocational problem could be solved in a short period, channeling the students to different curricula that will give them different activities."<sup>2</sup>

### **The areas and the departmentalization**

In the vision of the academics in charge of preparing the plan, from the beginning three areas of research were proposed: humanistic, technological and aesthetic. Each of these areas was then assigned a departmental and administrative division. These areas have been preserved to a greater or lesser extent, with greater or lesser efficiency.

The area of humanistic research was included in the initial proposal by the humanities, behavior and media departments; the one of aesthetic investigations was divided in the departments of theory, expression and design. The one of technical investigations was divided in the departments of accomplishment, structures and auxiliary disciplines.

Administratively, the research areas would be headed by an area manager, who would propose department managers and teachers for their nomination by the management. They also specified the secretaries or group of secretaries that each department would have.

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<sup>2</sup> No se conocen más datos al respecto, salvo los proporcionados por el Dr. Alejandro Galván (mayo 2017).

We find in the second and third manuscripts, where the departments are already beginning to point out, that the specific laboratories, such as photographic, resistance materials, etc., would also depend on those of the research areas.

The areas assumed, then, general objectives, that for the area of humanistic researches the study of the set of knowledge about man was raised, which affect the attitude, behavior and activity of adaptation and proposition of habitable physical environment, as well as the study of the effects that this causes on man.

As particular objectives, it was intended for the humanities department to understand the moment lived in time and space; for the department of behavior, the understanding of behavior, its ultimate and contingent reasons; for the middle department, the understanding of the physical environment, its effects and consequences.

This would determine that the department of humanities would remain at the conceptual level to a greater degree and the department of behavior and the environment at an instrumental level. This declaration is important, since afterwards it became blurred, making the reason of being departmentally incomprehensible. In the same way the credits of the corresponding subjects to area of humanistic investigations were treated

Among the general objectives of the area of aesthetic research was a necessary training for "the making of scientific plastic" poured into the practice of an aesthetic synthesis training that requires conceptual support. This area would be created in order to implement this conceptualization providing the theoretical aspect and the fertile medium for aesthetic research, as well as providing a structure that would mark the guidelines of teaching for creation.

Regarding departmentalization, this obeyed the three interacting factors at the time of the synthesis: prior knowledge, "make" (syntax) and communication (semantics), which were nominated as follows:

a) Department of theory. Its objective was a conceptual position on the problem, as well as the methodological-scientific training to approach complete solutions. Develop, in addition, the critical capacity and evaluation, from the objects to the ecumene.

b) Design department. Its objective was to provide the means for design research, how to do it, its mechanics of perception, gestation, transmission of the teaching-learning binomial, as well as to propose the appropriate topics for the synthesis workshops, as well as to develop evaluation guidelines.

c) Department of expression. It would deal with the practical theoretical aspects of communication and its expressive-semantic means (meanings and means of expression, logical, axiological and psychological understanding of the form).

The technical research area had as its general objectives the tectonics of the object (or space), its geometry, its resistance and its physical constitution.

Letelier wrote that the point of view of the possible of objects by availability of material and technology, characterizing a society and a time, showing in turn the necessary interrelation of the research areas.

The investigations focused on a historical framework, analyzing structures as "geometric adventures in relation to physical characteristics of materials and the use of these from their intrinsic possibilities (Letelier and Santelices, s / f, p.22)".

The technical area would consist of three departments: department of auxiliary disciplines, intended for conceptual support; the department of structures, of training, and the department of execution techniques, of execution support.

Originally the areas were conceptualized as partial fields of knowledge thus established in the curriculum to be able to be manipulated properly. The three areas of research fixed the time of concern for the habitat unit. It was mentioned that the field of the unit should be reviewed once a year by a permanent commission composed of representatives from each

of the areas and appointed by them; field that constitutes the general conceptual basis of the Unit (of the Habitat) and its specific aspects (Letelier and Santelices, s / f, page 39).

In addition, as part of the obligations of the areas: design of plans and study programs; design of teaching material; reagent design; bibliographic preparation, leaving mention in the curriculum of the circumscription of the role played by each area in the whole of the Habitat Unit, in order to avoid redundancies and interferences, as well as the duplicity in research and advice.

Likewise, among the responsibilities of the areas were nominating and preparing courses, conducting research and granting consultancies in accordance with the mechanics of the curriculum. They also added to give advice to area teachers, advise the synthesis workshops in an interdisciplinary mechanics specified in the curriculum, give advice to students according to a mechanics set in the department, give seminars and establish bilateral coordination of the areas by the departments. It would also be the duty of the departments to appoint synods for the exams in title and teachers for each exam.

In the role of the departments it was observed then a greater independence of the department of auxiliary disciplines and a greater bilateral interrelation between the two departments.

### **The race proposals**

In the same document, careers were mentioned later, mentioning the figure of one coordinator per career. This was by its own right permanent member of the academic commission and would be supported by a secretarial team.

Regarding the plan of racing subjects in point D2, four races were established for the moment, which Santelices and Letelier indicated in the document "neither unique nor last": 1. Architecture 2. Graphic Design 3. Interior Design and Landscape. 4. Execution and Administration of Works (unpublished document, s.a., page 27). This observation is important, since the career of industrial design was not yet included, but the design of

interiors and landscape. The study plans with the detail of subjects are unknown. For what is mentioned here, it is intuited that the manuscript must date from around 1973-1974.

### **The basic course**

The basic course was conceptualized as a common base of fundamental knowledge of the careers of the Habitat Unit, at the same time that it would allow a time of maturation and vocational orientation. Apparently due to the previously established problems of desertion, other requirements for the basic course were specified, such as interaction between areas and careers for the formation of said content, a vocational guidance system and a mechanism for determining the quota of the four careers, depending on the physical and teaching capacity, as well as the occupational field in the professional market. It was, then, to limit more effectively the entry to the careers, considering different possibilities in the baccalaureates coming from the candidates as well as to regulate the administrative and academic processes of the Habitat Unit. Once the precarriers basic course is finished, students will define their abilities in relation to other courses offered by the areas in a final exam. Each race specified, thus, the profile of the student for each particular career. Another point constituted in the same document are the rights and obligations of the social service semester.

Like all curricula, the initial proposals established the functions of the academic commission. Among the points indicated, were:

- a) Establish admission quotas; the basic course, number of students and subject groups.
- b) Establish pedagogical systems and general conditions for the proper functioning of the teaching-learning binomial.
- c) General evaluation systems for the different subjects that make up the career curriculum.
- d) Establish the basic course material package.

- e) Establish the curricula of the races for the acceptance of the same before the directive council.
- f) Accept the theme of the synthesis workshops.
- g) Nominate teachers in charge of the basic course.
- h) Accept contents of the subjects that form the basic course.
- i) Coordination of the dosage of the courses of the races.
- j) Semester fixation of the contents and dosage of the multidisciplinary credits package in the synthesis workshops.
- K) Approve teacher schedules of the areas for the different races.
- l) Appoint a secretary of the Academic Commission in charge of implementing the decisions of the commission, serving as a link with the secretarial team that depends on the administrative secretariat.
- m) Suggest three to the address for the nomination of an area manager.

This series of points reveals, on the one hand, the importance of the basic course in this curricular proposal and, on the other, the multidisciplinary intervention in the synthesis workshops, a proposal that the Faculty of Habitat currently maintains.

### **Implementation, 1974**

The initial proposals of the Habitat Unit were modified almost every year, the first ones being those of 1972 and 1973 for the Architecture career, comprised in three areas of humanistic, aesthetic and technological (Lastras Martínez and Pérez Barragán, 2012). In 1974, two cuts in the Architecture program were proposed in response to the dropout rate, one in the passage from semester III to IV, which corresponded to the transition from the conceptual to the instrumental level and the second from semester VI to VII, corresponding to the passage of the instrumental level to the specification level. In this program it is



possible to visualize the name of subjects, and surely this was the case with its content, according to the areas. In the architecture program of 1977 changes are observed such as the substitution of courses in semesters 9 and 10 for social service and receptional work respectively. From then on and until the 2006 plan a similar structure was maintained, with more or less differences by common subjects, optional subjects and with the designation of different validations of credits.

The graphic design career began in 1977, with a similar structure divided into three areas: humanistic, aesthetic and technological; starting equally for the basic course and with the cuts in the steps of semesters III to IV and VI to VII, corresponding to the same conceptual, instrumental and specification levels. Semesters IX and X corresponded equally to social service and receptional work.

The career of industrial design began as the graphic design with the curriculum of 1977 (Lastras Martínez and Pérez Barragán, 2012). In this they were proposed in the humanistic area that corresponded to the proposal of interior design as they were the subjects of Recovery of the natural and artificial environment, Applied Climatology, Urban Planning, Vernacular Legacies of Mexico, Latin American Manifestations; in the aesthetic area: Perspectives and shadows, Topology and Decision Theory; and in the technological area: Lighting technology. The plan was presented with similar cuts to the Architecture and Graphic Design careers, in the steps from conceptual to instrumental and to specification levels.

In the 1982 curriculum of the same industrial design career, several of these subjects were proposed as electives or were eliminated; In addition, others were added, which also had to do with the interior design proposal, such as facilities, planning and organization of works, urban design and botanical workshop. In the 1985 plan, subjects such as urban and construction legislation, norms and regulations and acoustics continued to be added. The 1991 plan would focus more on the line of what is now conceptualized as industrial design. Regarding the 1998 plan, it was updated with subjects such as cybernetics, video, printing techniques, illustration, graphics and computer design; these, among others of the

technological areas and of the graphic design. The curriculum of 2006 had minor changes, adding to the names of the subjects "for industrial design", but with similar content.

Moreover, interesting was the proposal of the nineties in response to the approach to handicrafts within a career of Mexican industrial design, since the approach of 1995 tended more towards productivity and industrialization itself. Somehow, there was a concern for the inclusion of ecological issues in the Industrial Design program, although it was not well known whether the designs would be exploitable or not.

Little by little, the race was detached from the interior design sense and it has been until the last generations that some students expressed their intention to do interior design in which the theme has been taken up, but without going any further in the proposals than the presentations in design congresses.

In manuscript six, a little later than that of Letelier and Santelices, probably from 1977, the concepts and words previously recorded in the Chilean text are repeated. (Plan of study of the Habitat Unit Presentation., S / f) This manuscript was already presented with its respective letterhead, so it is assumed that the training proposal of the Habitat Unit had already been officially accepted. It is not too important to point out the importance that was given to the pre-career basic course, as a duty of the three areas as a whole, constituted in the academic synthesis, for which it was located at the initial level. In the mentioned document the offer of four careers is mentioned: Architecture, Graphic Design, Industrial Design and Building and Works Administration.

### **Other manuscripts**

In the manuscript six, a document found in the papers of the Faculty, the objectives of each of the careers offered by the then Habitat Unit are described. This document is related to the proposals that existed and that we retrieved here from each of the careers, corresponding to documents fourth to eighth.

Objective of the Architecture career: that the professional graduated from the Architecture career of the Habitat Unit be able to approach the problematic of the design of the built space, to specify the spaces to satisfy the environmental needs of a way of life as a commitment humanistic, technological and aesthetic in his training as a professional of architecture (s / a, s / fa).

In document seven, referring to the career of graphic design, the objective is mentioned to a professional capable of satisfying the needs of communication in the living space, through the codification of visual signs (s / a, s / fb) . The graphic designer establishes a relationship of harmony between man and his environment through visual communication.

The document of the career of Building and Administration of Works seems to have more content than the others similar, because it gave a broad justification of the career as the professional executor of work (s / a, s / faith). It was intended that students exercise the profession through:

1. Knowledge of the fundamental theoretical principles that underpin their profession.
2. Develop the skills necessary to solve practical problems.
3. Solve problems by applying the theory.
4. Develop techniques in the search for new solutions.
5. Take into consideration the value of the human element as an integral part of a working group.
6. Understand the social, economic and moral structure of our country, for its best location.

The field of work in which the student would develop, graduated from the career of Building and Works Manager, is designated as a Constructor. It is said that, however, this field is limited solely to the construction of buildings inhabited by man (Habitat), leaving the construction of civil works out of reach.

## **Industrial environment designer**

The eighth manuscript found is that corresponding to the Industrial Design of the Environment career. There, it is described as objective to achieve that the professional is able to create the environments through the design of the elements that integrate the habitat in the architectural and urban spaces, adapting the response to the basic needs of man, taking advantage at all times of the material natural resources and technological, that solve the problems of a world in constant change (s / a, s / fc). The industrial design in its pages is presented as a creative discipline whose purpose is to determine the formal properties and structural and functional relationships of the elements that make up the habitat, conditioned by industrial production. The industrial designer projects these products based on:

1. The knowledge of man in its anthropometric, economic, psychological, social, cultural, philosophical and human ecology aspects.
2. The understanding of the relationships established between space-man-object in the perceptual and the aesthetic.
3. The application of a technological thought based on the knowledge of the problems and the resources for its solution.

In the field of work intended, it is mentioned: in the industry as a designer of physical elements that make up the architectural space and urban furniture; infrastructure elements, installation systems, electrical, hydraulic, sanitary, etc .; structural elements, beams, metal structure, etc .; Elements of overwork, blacksmithing, decoration, furniture, etc.

Seen this way, the race presented a clear focus of an extension of what is lacking in architecture or building works. Apparently, this perception made it necessary to define industrial design in the same document (without the complementary part of the environment). In this, design is to create optimal solutions to human needs by means of the appropriate satisfactors, using rationally the available resources, considering fundamentally the technical, functional and aesthetic aspects. Understanding the technical aspect as the structure and production of the design object; the functional aspect as the relation object-

user-work and the aesthetic aspect as the reference to the appearance and expressiveness in relation to the function. The industrial designer was proposed in these pages as the professional who has the characteristics, skills and knowledge necessary to provide optimal solutions to the needs of the environment that surrounds the human being, through an intellectual, normative activity, conditioned by poetic intelligence that would allow him to detect and analyze those needs.

The curriculum documents for the years 1986 (s / a, 1986), 1987 (s / a, s / ff) (s / a, s / fd), 1987-1988 (s / a, s) were located. / fd) and 1994 constituted unfortunate and solely by the subjects, leaving aside all the justification that had been presented in the previously described documents. The issues of the credits would be referred to in the Preliminary Examinations (s / a, 1987). This situation leaves open the possibility of exploring other sources, which in this case constituted conversations with former directors and teachers of the Faculty of Habitat.

## Conclusion

Like the other institutions of design in Mexico established in the seventies, the Faculty of Habitat was produced through the theoretical construction of architecture professionals, with Chileans, Americans and Mexicans, who achieved a decidedly multidisciplinary contribution, starting, of course, of the architecture curricular proposal. The attempts to open different careers at the beginning of the Habitat Unit, such as the interior design career were not simply eliminated, but they were involved or merged through the observation of the different subject plans. The evidences presented in the first proposal of the industrial design career of the environment stood out. Although this mention would last a short time, the fact of having presented it shows that a concern of the first trainers towards the trends of interior design.

It is not possible to show what has been studied here that interior design would have been perceived at some point as a minor discipline of design, and the possibility of exploring the generations that work in the field of interior design or that have made proposals in interior design studies. The discussion with other authors is not evident, since the topic has not been addressed so widely. However, it has been interesting observation and in his case the interest of students of different degrees, for the lines of interior design.

The bases promoted from the first attempts reveal essential concerns such as the student entry / exit ratio; an austere work reality, based on the intention of solving both problems in the initial foundation. Such foundations of the careers of the Habitat Unit, School of Habitat and later Faculty of Habitat, have certainly questioned the inclusions and exclusions in certain moments of its history; However, the critical perspectives have allowed solid formations in design through sensitivity to local, national and global problems.

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