

Designing Better Designers Transcript

Organised by: British Council in association with the Royal Society of Arts (RSA) in India

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About the event:

“The government supports design education when it has a financial imperative; this causes the education to be industrially or technologically focussed. The government needs to be educated on the value of educating young people on the process of thinking” – M P Ranjan

“We all want to design better designers and I suggest we all need to design better design users, and purchasers. Design requires good clients as much as it requires good designers” – Andrew Summers

The British Council in association with the Royal Society of Arts (RSA) in India organised “Designing Better Designers”, a forum to explore Design Education. The event, which was held on 25 Feb 2012, at the British Council, New Delhi, served as a platform for design educators, students and policy makers, to relook at design education and the role it plays in a rapidly growing India. The event also aimed at building collaboration between India and UK to fill gaps in their current education models.

The event which was supported by Sushant School of Design and University of Arts London was held in three parts:

1. A discussion on “Design Education in India: where is it heading?”
2. Workshop for school students on “What is design? And how it can change your life?”
3. Event for design students and educators, “What I wish they taught in a design school.”

The first event brought to light, issues in teaching practice and pedagogy, as well as explored how they could shape future ready, empowered and original designers. It generated an insight into opportunities for design students through scholarships and collaborations as well as promoting design education in schools. The paraphrased transcript of this event is as follows:

What is design?

Andrew Senior (chief executive of the design council in UK from 94 to 2003)

- Design with a small d and a big D

Design is a term which could begin with a small 'd' or sometimes with big 'D', describing a huge number of activities.

Design is frequently understood in its disciplines:

- Product design and Industrial design

Jonathan Ive, a RSA alumnus, designed the iPad from the inside as well as the outside. iPad is currently one of the icons of industrial design that brings together both the aesthetic and the practical, to give an outstanding user experience.

- Engineering design

This includes what we don't see outside, but whose intricacies are very important to our lives- such as the Royal Royce turbo engine when we are flying.

- Graphic Design/Communication Design/Branding
- Fashion Design
- Environmental Design/Architecture

Design is distinctive for three things:

- Firstly, design is a process that turns ideas into reality. The generation of idea is rightly important, but also the ability to make it real, to turn it into product/communication or whatever is the design process.
- Design shapes products in a way no other process does. It gives them life and form.
- Critically important, good design creates added value for the user or for the audience.

- The importance of design as a driver for economy

Many countries in the world have especially in the last 10 - 15 years understood the importance of design for economy and quality of life. A significant statistic comes from the global competence survey. It is now 10 years old but it's still highly relevant.

The World Economic Forum looked at the relationship between competitive nations and their design capability. It showed that the top 25 countries in design are also the top 25 global competitors. That does not necessarily mean that there is a causal relationship. But the fact that the top 25 countries in design are also the top 25 in global competitiveness is an absolute driver for people considering economic growth- for what their key policy should be within their country.

Some countries have developed a national design policy like India. In Korea, they are into their 5th five year design plan. Korea has credited their huge and successful economic growth to the way they have invested hugely in design and design capability – both of their own designers but also of the industry. In other countries including UK and Japan, design policy effectively comes through an organization and there isn't a stated design policy.

- **The Design Council**

The design council in the UK was formed as a way of expressing and getting together people in the communities of design, government, industry and policy making. It is constituted mainly on two tracks: the first is design as critical to innovation, and the other as a part of creative industries.

Design as critical to innovation

Design is a driver for innovation, both for industrial growth and to improve quality of life. The European Commission was trying to design a European Design Policy, and in the report which was published in 2008, the European Design Commission reports that design is a tool for innovation.

There were four characteristics of what does design deliver uniquely to innovation.

- Design is human centred

Many policies set in the UK believe that innovation is all about technology and science since much innovation is technology and science driven. However innovation is about people. Design is the characteristic and the driver which connects technology with people. Human-centred is one of the critically important characteristic of design for innovation.

- Design is problem solving

It is not design for the sake of design; it is not technology for the sake of technology. Design takes issues and problems, and uses the design process to solve problems of real life.

- Design is about co-creation

Design involves users and audiences in the results. One can't design anything in isolation without the interaction with people. All designers need to be very oriented towards how people are going to react and their input into it is what makes it an example of co-creation.

- Design is not about what is now; it's about what is possible in the future.

Design is about finding a way in which you can get from now to some vision of the future.

Design as a part of creative industries

This route is not to suggest creative industries as an alternative to innovation but actually as one of the other key policy making areas. The creative industries have been recognized now as being an important factor in economic growth as well as for quality of life, in a way they weren't ten years ago, but they are now around the world. The 'creative

industries' is sometimes a rather loose term to denote together a whole series of groups of different activities and industries.

In the UK, the creative industries represent about seven percentage of their GDP. That's probably the highest percentage in the world anywhere.

The core creative fields – are often called the arts – which is to denote creativity in its various manifestations. That often spawns the cultural industries. The cultural industries being those such as art galleries, museums, libraries, subsidized theatre and so on. The characteristic of the cultural industries is that they are not self sustaining without government funding or some sort of external funding. Cultural industries by their nature require government intervention and government support.

The cultural industries then spawn the creative industries which include design, advertising, music, TV, video, games, publishing – which are all self sustaining industries – some more profitable than the others. They don't generally require government interventions or government support. They influence the rest of the economy.

So the rest of the economy is influenced by the creative industries.

Dinesh Korjan (Design Educator and Partner at Studio Korjan & Visionfirst)

- **Design as elegance and the power of design**

- Essentially design is about elegance, it's not only in expression, but also elegance of being. For example, an elegant mathematical solution that goes beyond expression. So design is about bringing elegance in everything.
- Design is about creation, and at the end of the design process, you have actually created something. Even today where we have gone beyond products and we are looking at experiences and services, at the end of it there is a difference which is specific. The expertise is going to move to where the creation happens but fortunately creation doesn't mean always tangible creation. There can also be intangible creations.
- Then the third thing, which is very important, is that a creation can be a way to solve very large complex problems. Such as the introduction of the countdown counters at the traffic light - it's a simple design but does many complex things together. Once you know that you have to wait for 90 seconds at the signal, you can bring pollution down because you can switch off the engine. You can bring your adrenalin down because you know you have to wait. Whether it's a trained designer who put that there or not, it is a design decision. They created something and have solved multiple problems with that design act. We need to discover the power of this kind of design action. It is possible for designers to do whatever they are doing and achieve transformation at a systemic level.
- The root of design is the process. The process of actually designing and the rigor of that process will enable the outcomes be achieved.

Anjan Das (Confederation of Indian Industry & Indian Design Council)

- **The problem of defining the scope of design**

Indian Design Community needs to articulate in a very straightforward manner how design matters.

- Earlier technology and scientific community were a priority, as it was thought to be the solution for commercialization, social impact, economic development and everything. In the last five years this has transitioned into innovations. 'Innovation' seems to be a package that encompasses many things – it used to be a certain process but now it's all unclear. The problem with design is that design also tries to encompass everything. There is a need to create a domain. The position of design has to be focused – it can't be everything.

Design is a tool for innovation and it cannot be said that everything is design, nor that design is a very small component in innovation. And due to this conflict, when articulating why design matters, and what is the design in the whole space, it is very important to demystify it.

- Second point is inclusiveness and government thinking. Even though we talk about government systems and engage with them, there is a misunderstanding of the space we are talking about. It is still not understood. It is a different section of people who understand design and why somebody should pay premium for design, such as policy makers, and people who have drafted or facilitated national design policy. It is a simple question of where we position design in the whole domain, from the point of view of the policy maker, the users and the community. How could design help in a government program, such as designing water tap on the side of the street that cannot be stolen? Can Design make it happen?

MP Ranjan (Independent Design Academic and Design Thinker)

- **Six Models for Understanding Design and Orders of Design**

To prove six models there are six words:

- **Fire:** It's a system, a total; it includes air, environment, material and combustion. Any one design can be seen in that way. Without control it is a disaster, design can actually cause disaster. If a design is misused it can make a mess in industry
- **Iceberg:** In Design, what is visible is very small. The intention and strategies gone into it are invisible. They are embedded into the design which one does not understand, this is also the problem of design.
- **Seed:** It is the potency, the idea or synthesis, which is not visible until one accepts it and plants it. It nurtures and grows, and then ten years later there would be a forest. This seed, the government doesn't understand. It is to be nurtured with water; we in India have zero water. What investment has been made in design in the last fifty years in India, versus the investment in science and technology? The ratio is one to ten million or hundred million. It was invisible in the first CII Design Summit.

- Value: This shows a multilayer thing. Value is not a proposition which we think is the buck in the bank, there are many value systems which come in relationships and unfold, which are not visible. Then there are processes that show multiple layers. It is multistage, because there are iterations which you can perceive and deliver.
- Order of Design:

We have *three orders of design*.

 - First is Material, form and structure.
 - Second is communication layer, the messaging the design brings.
 - The third order is not visible; it could be political, legal, spiritual and so on, which design actually embodies in the society. This is very philosophical, but one part is really understood and another is not at all understood by the designer community; and they cannot, because some of the design lies outside the design school, such as legalities.

Dinesh Korjan

- Design and Innovation

Design is a part of innovation, and innovation is a part of design. People are very comfortable with innovation. Design deals with 'you'. Ask the question, 'what' you want to bring in; you have to answer 'why'. This is very important. 'How' comes much later, because you know why you are creating, and what you are going to create. 'How' you can create, depends upon the resources you have. Today problems have come out of innovations, so I think design is a better goal than innovation.

Where does the leadership in design lie that promotes a shared vision and advocacy for the sector?

Penny Egan (Fulbright Commission)

- Role of RSA in the UK

The RSA's role in the UK began at a very crucial time- it was at the cusp of Industrial revolution, and its role in the society focused on the encouragement of arts, manufacturers and commerce. The organization recognized that for a wealthy (in full sense of wealth and not only monetary) and healthy society, it needed to not just create money but also to look after the well being of its citizens.

The organisation set up a series of premium prizes on an identified problem. One of the very practical problems was that if you have a fire on the second or the third storey of the building, how do you go and rescue the people. This formed the premise of one such competition and the winning entry was the extending ladder that can be extended to the third floor. There were hundreds of prizes over the years and some of them were very

relevant design like inventing the jacquard loom and a huge variety of solutions for very practical problems were found.

In 1851, the RSA was a sponsor of the Great Exhibition, which was an amazing opportunity for the world to come together and show its design potential. It was an extraordinary exhibition and it actually made money which is extraordinary for exhibitions. The exhibition led to the formation of South Kensington institutions such as the Victoria and Albert museum and importantly for design, the Royal College of Art.

In the 1930s the RSA again felt that design was a very important profession; it wanted to support design and it set up the Royal Designers for Industry. It has worked well in terms of championing design in UK where you have a cadre of designers voted by their peers to this accolade, and RDI is a series of initials that designers in the UK can add to their names as well as honorary RDIs overseas.

The RSA also set up a student design award scheme which has been immensely influential. Jonathan Ive was recognized at an early stage through the program. Each year industry comes in to sponsor and each industry has a different set of challenges. The student award has moved over 75 years, it has been in existence to address the current challenges.

Andrew Senior

- UK Parliamentary Design Commission

To design better designers, we all need to design better design users, and purchasers. Design requires good clients as much as it requires good designers. The understanding of design by everyone, something of the process and characteristics of design, is important as well.

- In the UK, a parliamentary design commission was set up **last** year. The UK Parliament has a group on design and innovation that was set up fifteen years ago. This year a design commission made up of parliamentarians and people of the industry was set up. UK strongly recommends a national design policy. Although there is a strong design council but it can't do everything. What has been found is that some other areas of the government, not intentionally, have as unintended consequences started to exert certain powers that have actually been against the benefits that design can bring to the community.

There is at the moment a move to develop a national design strategy, to ensure all parts of government actually have a common goal, as well as the resources and leadership behind that to make it happen. In India there is a well expressed design policy, but not the resources and leadership to actually make things happen.

- The second is about rethinking design in schools - maintaining design within the curriculum. In UK design has been a part of either 'Art and Design' or 'Design and Technology' as a subject taught in schools. 'Art and design' as taught tends to be very arts focused, while 'Design and Technology' as taught tends to be very craft or computer based, and one doesn't get much of the real essence of design.

To make sure it doesn't fall at the bottom of the school curriculum, we need to re-think design in terms of the way it is positioned. Typically in the school curriculum there has been recently a very strong emphasis on Language, English, Mathematics and Science. But as a result of that, Creative Education including Design has gone down

the list. It's not to say one is more important than the other, but it is the unintended consequence of that strategy.

- The third is expanding further education *groups*. The higher education *groups*' degrees have been well developed in the last 10 – 15 years in the UK, especially with the previous polytechnics becoming full universities. But there has been a gap especially for vocational *groups* related to the skills and the qualifications for below higher education, below degree level. There lies a gap in the UK of any qualification, which needs to be filled. This is not going to be of higher education level, but is often for technicians and practitioners.
- Finally, design education in UK requires strengthening of centres of excellence which have actually recently seen reduction in funding. Higher education funding in UK is increasingly becoming fee based and non government funding based. There is a need for government to support education at centres of excellence as well as to be able to provide funding for design programs and courses which are quite labour and space intensive, and quite expensive for universities to actually create and run.

That briefly is what has come out of the UK parliamentary design commission report which UK government is listening to. There has already been an announcement about the change – a view about how the school curriculum is going to develop, relooking at the higher education funding for centres of excellence. It is the beginning of people coming together to create that (change in design education).

Anjan Das

- Indian Design Community should lead from within

The Indian Design Council is a virtual mechanism that has been created with reluctance. The designer community in this country has to take the lead, when we say leadership then who are we waiting for? This is a point that the community should discuss, and decide how it should go. Neither is the designer community represented well nor is it directed or led as it should. The current leadership of the design council includes CEO's, designers and academicians, and this comes from the positioning of design in the whole matrix.

MP Ranjan

- National Design policy is too industry focused

- The National Design Policy in India is a deficient policy because it is too industry focused. Perhaps because it came out of the department of industry promotion and productivity, with the help of CII and NID which also think that they produce designers solely for industry. But there is a need for looking at design in a much broader way.

We tend to reflect on technology and for every problem we think technology is the answer. Of course we've got to have technology, but eventually the answer may not always be a new technology – it could be an age old technology – like standing in a line to create order. If you don't have that in your bus stand, if you don't have that when you are engaging with a service, you miss the technology.

- The second issue is that we tend to value science, because it works on general principles, and we under value design because they are dealing with particular or the very ultimate particular. If a thing works in a particular location or a particular context, it

does not matter what the world has seen, this is the right answer for today and now. The government is unable to recognize this particular solution. One of the reasons that we get missed out in our discussion is because of the gap of understanding. There is a celebration of the general $e=mc^2$, but if we solve the problem in one street in one village, it will be unheard of because the same solution doesn't work in the next one, we have different solutions

Every engineer says I am a designer, they don't know about it, they have a different notion of design, and the design of engineering is very rigorous, but the design solution by designers cannot be created in any laboratory. There are situations which can only be proven in the market place, or in use. They are not visible.

- **Design organizations and councils**

The society of Indian Design was set up in early 90's. The organization was recognized by industry. Now there is a new organization started and recognized by government bodies, and another, and so on. Why is there fear among the design community? Raising questions about policy, I ask as a non-representative, how does the India Design Council go forward? Why does it perform the way it does and what is it doing? Why does the council not talk to all of us (design community) who are there, who may be able to contribute. But they don't have the channels through which we can contribute.

So we formed another channel, the four of us are on a group called Visionfirst. We have taken on the huge Government of India- Dinesh had put up a blog and they had to listen- they were putting 100s of crore in the four new NIDs and had put in a call for a tender, where private industry would come in, and we (design community from NID) wash our hands off it.

We disagree; it's just not for industry, but for a larger role. If that larger role has to be performed, there had to be another role that the government could continue to play. And they took sense. We got support from Sam Pitroda, who helped us talk to the Planning commission and in the end the DIPP gave us audience. There was a decision after that, the tender would be stopped. It happened. But now there is a process, and how does one go about it?

Tapan Chakravarty (Pearl Academy of Fashion)

- **Architect as a label**

Coming from an architectural background, we have a council of architecture and we have an institution of architects. Council of architecture supposedly gave us leadership - you have to be a registered licensed architect with the council. The moment you become a registered licensed architect, you can focus on things on which you can put your stamp signature. Architecture has started becoming very streamlined. Eventually drawings of a building are submitted to a municipal corporation, to be checked by a diploma engineer, for which an architect has to put in a stamp.

What this process did was that it gave the architect a label whether or not better architecture! So 'society' – as a collective is a wider term; 'guild' comes from business and commerce.

Is there a rising demand for Designers in India and what are the factors determining or limiting that?

Penny Egan

- **Design and manufacturing**

The industry has migrated to India, to China or elsewhere; it is just a small gap, a small lag, when these countries take on the design excellence that has been with Britain for last few years. If you are closer to where it is being produced, you are actually going to have the experience and the expertise – what's the point of having good designers in Britain if there are hardly any factories left – these are some things we (UK) have been discussing and debating. We were having a discussion on rebalancing the economy and recognizing we have lost our manufacturing.

MP Ranjan

- **Opportunities for Design**

When we studied opportunities for design, we looked at a number of institutes that do not have design. Similarly we have a literature of 230 sectors of our economy that need design, but do not know that they need it. And there are no institutions that are providing it, which means, there is an opportunity here. There is an opportunity to create those 230 institutes-whether architecture or design or whatever- to create services.

The railway minister came to visit the NID, and to other design schools, and asked what design could do for the railways. The answers were vague because the design schools had no idea what the railways need. We may have been travellers in it but we have not addressed our mind from the bottom to the system level - what all can you provide for the railways? Does the railway need help what it is today? Are you looking into next 20 – 25 years?

In Sydney I saw this little bus, going up in the sky on pillars – very thin pillars. And I said, My God, our chaps in Ludhiana can build this. We can put a pillar and a rail, and a monorail bus can go on it. It can go through any of our overcrowded districts. We don't need the infrastructure the politicians are arguing for. If you have 10,000 crore investment in the bank, you can do an infrastructure project. But can you build it in your neighbourhood in a back end of Meerut, and do it in a modular way- where a carpenter can fit it together and make a public transport system? The answer is yes, you can do it but nobody is interested in it.

Tapan Chakravarty

- **Industrial economic model of Design**

The industrial economic model has been the major problem with design. Once industry took over understanding of design, all attributes of industry have seeped into the overall understanding of design.

There are two important things which should be looked into:

- Industry cannot be taken into technology, somehow industry and technology has got into the mind as one theme. Design seems to have become problem solving. Problem solving is the reason for technology, you have a problem you innovate technologically and you go ahead, I have heard it everywhere.
- Design has to do with opportunities. Opportunities are around in the society, they are all over. Rather than waiting for problem to happen, I think we should be able to see opportunity where education and meaning of design should start coming in, and we should be getting out of the industry.

Sangeeta Shroff (ex IICD, ex NIFT)

- **Is Design Exclusivist?**

Design is constantly asking for design commissions to be set up, to be heard by the government. While design is so intrinsic to material culture and to human life, it is not understood. So is design activity exclusivist? Why is it that engineering or art is so much a part of people's life - people know about it? They go to study in art or engineering schools or financial business schools.

While designers' products and services are for society, as a profession, as a faculty – it is not so much known by society. So besides media and talking to media, are the design community exclusivist and elitist? Are we integrated with the larger life, the larger community, the larger industry or is design still patron centric in contemporary world?

Rajesh Dahiya (Codesign)

- **Promoting and Understanding Design**

We keep talking about letting others know what design is and understand the importance of our profession, maybe we are targeting towards governance so that people in the government should know and hence policy should support it. The media plays an important role, and we don't seem to reach out to the media to tell them what it is. In most newspapers, design is covered as fashion design. It's as if all design is fashion design. Just as we would love to reach out to governments, have we ever made an effort to reach out to media and tell them what design is?

Simon Hamilton (BIID)

- **Design needs to include**

Design is about being inclusive, and the only way to progress, is to actually include people in process and be visionary about what we are trying to achieve. This includes media and the general public to make them understand design. It touches everybody's life – the room we are sitting in, the chairs we are sitting on, the clothes we are wearing have all been designed, and I think that's a really crucial message to get across, so that people understand that it's not something that you have to have a lot of money for, but it is something that everyone is involved in, in some way- and that makes it important.

Nien Siao (Pearl Academy of Fashion)

- **Fashion Design and broader acceptance**

There are two kinds of education in India what we term under design. Fashion is one of them and the other is broadly design which includes everything in design – be it communication, interiors, products etc.

If we look at fashion it's a design area which is related to by most people very easily. It's a language which is understood by everybody because people use it and they are very involved. I see that people who belong to other streams of design seem to be having a little attitude about fashion. Fashion is treated as a no brainer: very commercial and for mass appeal. So somewhere along the line are we inclusive where other design programs or other design fields are concerned? Are we making a little too much of discussion about what design means, because ultimately design has to relate to people, it has to be useful to people and has to be understood by the masses and be used by them. Because only if they understand and use it, will it be useful for all of us to be a part of that stream, and would they require so many designers.

Freek Jan Frerichs (Embassy of the Netherlands)

- **Towards Solution: Identify stakeholders, problem solvers, resource persons**

There is need to identify a problem owner- who has the means to invest in solving part of the problem. If you do that, and if you define that, whether it is the government or the industry or the private sector looking at design, the stake holders will come to a solution. It could be schools that want to offer a design curriculum, or general people on the streets demanding a better living environment, or a better design of public services.

How can we nurture and develop the designers of the future?
What are the pedagogical, training and infrastructure issues being faced?

Penny Egan

Clearly everybody has alluded to the demand and people feel there is a need to create more professional designers. If there was more collaboration between UK/ Dutch/ whatever universities and colleges, what would be those benefits to design in terms of collaborative models? Are there some models that can already be seen working either here or elsewhere, that could be replicated?

There aren't enough students of school age who have had enough experience of design. There isn't anyone clamouring to go into higher education in design. It still feels like an elite opportunity. It's expensive, so how do we increase demand from school age children? How do we give every university an opportunity to have a design input in some way, such that design has the opportunity of interacting with the other disciplines, not as a separate exclusive unit? How do we include skills in craft, recognizing that the design education is about attitude?

Lalage Prabhu (Founder-Director of Pathways World School)

- **Design in schools**

IB (program at Pathways) does include design in its curriculum, but generally speaking, everybody is a designer but they don't see themselves as a designer. When you talk to someone and they say they are going to do engineering, they do not see the design part of engineering. If they are going to be a doctor, which is again a very popular kind of choice, they don't see themselves as having a role in design. Even if you are going into scientific research, you are designing something because you are solving a problem. And similarly, the big thing that everybody seems to go in for today in schools, they see economics, business and management, and management is hugely creative, so you have to do something different all the time.

Design needs to be come down to the school level so that students understand that whatever subjects they are actually studying in depth, there is a design or creative development to them, and it should be celebrated, rather than being criticized as a waste of time as not in the curriculum.

Bani Jha (Dean, NIFT)

- **Introducing Design with CBSE in Schools**

The National Institute of Fashion Technology (NIFT) is exploring with **CBSE** on how to introduce some amount of design or fashion education in schools, such that it creates certain amount of added interest or forges some kind of bridge.

Nisha Berlia (Member Management Board, Apeejay Stya Education Research Foundation)

- Interdisciplinary

Design has been exclusive because we have silos, and we have institutes who are silos. Very rarely do we see designers as regular part of the university. People, who study in Indian education, go for management and medicine or law, and they don't actually interact with design schools or designers.

As such the silo institutes don't interact with different fields. What we have tried to do at our university, is making design a part of every student's curriculum. We are trying to mention about various people on various occasions. We are having a workshop open to academicians and industry on various tracks, so that design is interdisciplinary. In the example of the creator of iPad, he had to work with scientists, designers and psychologists, to see how it is going to be attractive. This will not happen if there are silo institutes or silo ways of working.

MP Ranjan

- Design inside the university, across departments

How many universities do we have in this country? Close to 500 at least – not a single one has a design department. Why is it so? It's also because design is not a visible thing. It's like glue or an interdisciplinary thing - it doesn't fit easily into any department.

There have been efforts elsewhere- such as an online platform that has been hosted in the UK called (JISC?) design list. That has about 1600 professors dealing with design online, and in 2004, there was this issue of building a new university in California- looking at whether design can be one of the central branches. It was inconclusive, because it finally did not reach fruition.

- The strategy which perhaps we have to use – is how do we put design inside the university not to make designers? *Because the problem is, calling them designers. We want to put design – separate the two things - don't confuse designers with design education.* Because we need to spread design education in the country – we need to be sensitive toward it. Now what is this design education? It is the ability to think in a certain way - very open, and connected with reality on the ground
- The second is the sense of what is right opportunity - how you sense it. It's not like being told, do this and therefore you'll do it. Seeing gaps and options.
- The third is their ability to do. This is absent in our universities. Drawing, model making, prototyping, building absent completely from the Indian education system. It is not possible to build anything of design without that making. For instance, you walk through the university, except a technological university with engineering, they have engineering workshops but no prototypes come out. Architecture? Where do those prototypes get built? – Under the table, at home? Your facilitation is poor; infrastructure for prototyping, model making, and experimentation is extremely poor. The finest school of architecture in this country has very poor *infrastructure*. If a young kid is saying I want to put electronics and clay and putty and string together in a lab and do it, they'll say this lab is for wire, this lab is for clay - you cannot put it all in one place. That's not the way you can build new things. *The dirty place that doesn't exist.*

- **Team Work vs. Individual Demonstration**

There is another dimension to Design Education: that whole examination system. Unfortunately, it has crept in to NID as well.

Why does the institution want to get accredited? Why does it want to be the best in the world and who will it get accreditation from? What is it talking about? In the first twenty - twenty five years, NID was amongst the best in the world. Teachers like Buckminster Fuller, Charles Eames, Hoffman who were the teachers, be it anywhere in the world and we were their students. If that is the case, what is the UGC going to give us? So here the idea that design education is a team work. This is something that we need to inculcate. It's not an individual's major domo.

About Design Concepts and Concerns (Ranjan's course at NID): If you don't feel, it doesn't matter how well you think, and what you can do. How do we bring these value systems in to a team?

So we actually got a class of 25 or 30 people into batches of 6, and no individual breaks in my class – there were only collective breaks - it was a group. It was terrible for the administration. I said I'm trying to build a student who will know how to work, and how to value the little things another person does. For instance, a person who is perhaps very poor in English could be the one who turns the whole project around. He actually does it by his presence there and not saying anything, but then coming in at the right time and giving an input. Or saying, no, you are not going in that direction, I am taking you in another direction.

And this part of design of being interdisciplinary, being able to work with a variety of things and everything, is an experience. The schools unfortunately are not built to work in that mode. You have to give an individual exam and then pass - this is nonsense, complete nonsense. You can't do project then.

- **Thinking, Feeling and Doing- Design Solutions to Local Needs**

Basically design education is about thinking, feeling and doing. It is about iteration, being open to say that I will iterate many times through this cycle of thinking, feeling, doing and trying out- And then come out with answers based on your own work rather than being authority driven. Finding right answers on your own, setting up challenges and meeting localized needs.

There are 600 clusters of handicrafts in this country. The idea is that no school knows. They have a central curriculum but they don't have a curriculum to talk to their local craftsmen. If you are in Kerala we have lot of coir- that coir does not appear in the curriculum of that local community. Similarly you go the north east we have bamboo but it is not in the curriculum. So things like this can happen in India – India is not one place.

Tapan Chakravarty

- **Design as life skills- attitude building**

- As a service, If there is enough hunger for design, then there would be hunger for designers. Is design training good training as life skills whether you practice design as designers, or whatever you're going to do, but do it better.
- Design education should get out of skill building. Once we get into skill building, we sort of point out which skill for what purpose. It should be more of an *attitude building* than skill building which will also mean that perhaps an institute will not have to have very skilled teachers who have the skill very well done, so that they can pass it on to youngsters.

Skill also needs a huge amount of back up - it needs equipments and tools. The education costs more because we have a huge set up to be able to make a small change? When we talk about inclusive, we talk about *socially not just relevant, but a part of the society*, it's basically an attitude building that will help.

- Can we propose a small program that can go into any university in this country? What is it that we would talk about design to try and introduce it to every university or would we want to limit it to every engineering college in this country – what is it that we will take to an engineering college and excite the young students there?

Sangeeta Shroff

- Relevance of skill along with attitude

- In design, you can't just have education that deals with attitude. Skills and material working is very important otherwise you will become Brahmins of design.
- Second is, that a lot of students from industrially developed countries want to come to India. At the Indian Institute of Craft and Design, the experience has shown that in just two years' time we have had fifteen to twenty universities of Europe and America who want their students to come and spend an entire semester at the school. In many countries in Europe, manufacturing industries are not there. In India there is a tremendous opportunity to work with materials, to work with communities which actually produce things.

Penny Egan

- Design as a general skill in schools

In the UK people do not train as accountants, which could be a fantastic foundation for all sorts of other careers. Could Design Education be a foundation for different careers, because it has a particular way of problem solving? It could be a fantastic foundation for many countries in the 21st century. You could have that in schools as well as higher education - it could be fantastic grounding.

Monisha Gupta (British Council, Education UK)

- Design as Management?

Management education - it's also an attitude building, there is no particular skill, it is a generic education. Could design education be thought of as similar to management education- it's very popular because of its generic nature; it can go into any industry management and so is design – there is a lot of similarity. When introducing a program for design education in the universities – can we think of from that angle?

Silvia Ojeda García (Academic Director, Raffles Millennium International, New Delhi)

- **International standard and higher number of students in design**

What is done at Raffles, a Singapore based design school:

It has come to spread over South East Asia and in India - they have seven schools already. They are very new – just starting their third year in most of their schools – colleges actually. They give bachelor degree in design and advance diploma in design- degrees over six different streams.

They came up with international faculty, to actually provide some international standard education to Indian students, broadening their perspective of what international design is about, and hence have faculty from all over the world, coming to their schools and working there.

Pointers:

- The first is *bench marking*, and how to take design education as we see it in India towards some sort of standard, which in Bachelors degree would be a bit of a first thing?. Doing that firstly by taking some students abroad for short field trips, to get to know others design standards and cities, events. Some of them have come to India last year and would continue to do so.
- Second point: numbers. They are training 1000 students and we (in India) need 7000 - seven times what we have now. There are two points on that - first how we are going to do it college wise? I don't know whether the infrastructure would be prepared for it, but I understand that those numbers come from industry, and industry will need 7000 designers. But the gap is actually down - from high school to design school, there is a huge gap there. How do we interest those 7000 students at the high school level and prepare them for getting them into design school with the proper support they need – layers. So that they can access this international standards and become designers.

Tapan Chakravarty

- **Benchmarking and Collaboration**

- There is this huge talk about international in India. It seems to be India and the rest of the world. There is some benchmark and I that Indian designers will have to reach a certain level, which we don't know where it is. There is no benchmark. Design is an attitude is an attitude is an attitude. We don't have to build up anything. Right now this whole thing about international is like an arrowhead which has been coming from one direction.
- On collaboration, in our institutes we don't have anything for which to attract somebody from England to come and spend one semester or one month here. But there seem to be a lot of things in UK or in France for which Indian students want to spend even one

week. We have to figure out a way that in today's global world, there aren't any boundaries any more. It's not a question of that university coming here or we going there to study it. It is something that now has to mix up. It doesn't really matter who goes where and how, that should not become the target. When we talk about *co-creation*, we can also see co-education is also something that we can look into rather collaboration. Collaboration is again a very industrial word, a very commercially motivated word.

Bani Jha

- Collaboration Issues

As an institute, NIFT has seven collaborations with institutes all over the world and several with the UK. The prime thrust of these MOU's is student exchanges and possibility of faculty exchanges, joint projects etc. but over the years the collaboration has been more in the nature of student exchanges rather than any collaborative work.

Sangeeta Shroff

- Commercialization of Formal Higher and Professional Education a deterrent

- Higher education and professional education has become very expensive so it's limiting the kind of students coming in or even if you get students from across classes, the intention after you graduate is to somehow get back the money you have invested. From where will you get that money back? So somewhere we should also address the issue of higher education, professional education be not so *expensive*. The tuition fee is getting higher and higher.
- If you are looking at *collaboration* between international schools with Indian schools particularly from countries of Europe and America, to have a political view on it. Education has become a commercial activity and the collaboration is for a gain, obviously. *So can collaborations become more equitable?* Can really collaboration between international school come for across cultural pollination. When all of us talk of design as being people centered, community centered - is that what is going to bring collaborations? Is that going to be the reason for collaborations to happen?
- So somewhere education is also a highly commercial activity today and when you are talking of preparing 7000 designers taking design education to universities, taking it to state or public sponsored institutions and then the third area we should look at the *collaboration of design education with communities, with the manufacturers*. Like in the 50's, post World War II, it started in Europe. All the industrial clusters invited designers and design community to collaborate with them to bring back the industry. Can design grow through a non forma education or practice?
- That kind of questions **what the role of a design school is?** And that might be the question for us all today because it seems that although these are the ideas which we all hold and there is a lot of value to them and they are in everyone's mind but *practice that, it would be incredibly difficult day to day ground.*

Role of Design Institutes in attracting and retaining design students and educators

Simon Hamilton

- Professional pathway, guidance through careers

The British Institute of Interior Design – maybe should be called the British Institute of Innovators – it is not a little box of interior designers – but very inclusive. It offers a program that is called the professional pathway. And it is something that has been on the table for five years. It's going to be launched later in September and the idea here is that it is a support system for designers.

Once they graduate, they know that here is a way of guiding them through their careers- they are not just thrown straight out in the wide world and feel “oh! I have got a job I am lucky to get a job what do I do now? “. Actually it's a different module; it's a complex program but it's something like a support system, and could be used earlier on in education. So to increase number of students, you might get that if people think there is a future for them.

If there is some way of mentoring student or schoolchildren and they know there is a Pathway they might think it is worth doing this course. It is worth staying, because I am going to get a job at the end of it. I am not going to be left on the side, I am going to have a career path, I am not going to be supporting myself, but there is the community itself - the design community is going to support me- Introducing this way of thinking.

In India, fortunate position, for there are many more job opportunities for designers and not enough design students as compared to UK where far too many designers and lesser work opportunities.

Nien Siao

- Meet needs of industry, train larger number of students

I just have another issue which I will bring up here. As we are to make design popular, we can meet the needs of the industry. There are a lot of students. The earlier method of designers working with design students was very different. It was rather one to one, very tutorial based, a lot of attention maybe one mentor to five students. I think these are the methods which may have to change.

We have to come up with innovative methods looking at training large number of students and let's not sort of turn our face away and say we are only used to teaching very special students in a special environment in a very special manner. So these are issues which we should address if we are looking at training larger number, maybe training them in real environment, bringing about some reality into our education.

Anjan Das

- Industry Point of View: Human Resource Quality

We have to deal with Indian industry's quality of human resource issue with our human resource development base. Engineering and technical education has mushroomed up in every corner, every village. What industries, companies, industry members otherwise are spending on human resources to get adjusted to the system is huge - their budget in human resources orientation training.

In India even today higher education primarily still is directed or triggered as an economic decision. All the designers would have possibly been forced into a direction of something which is money making. But they have listened to their passion.

This particular profession ultimately cannot be just another stream people learn. Here an attitude is required and you need that quality coming out of this particular education. Whether contributing to industry or social and other areas wherever. It cannot be just one option out of many for anybody to pitch for and that's where that quality of higher education is very important. One thousand out of seven thousand is fine but out of this seven thousand, it should not be that six thousand five hundred are of a quality you cannot use.

Private companies are today both an investor in education, building education systems and also are users of the output of the education system. Now both are private sectors and there is a bit of conflict.

The question is how you are going to make sure, as this is a very specialized, passion driven, different attitude, different quality area for people to get into, how will you ensure that out of this seven thousand, 90 percent are going to be really passionate, quality designers? And they are going to serve whoever they are going to serve well.

Tapan Chakravarty

- Accepting Situation

We, in India, will have a lot of design institutes mushrooming. There is a huge short fall of designers. Looking at our population and the size of our country, the number of designers is zilch. There will be, in a few years, a mushrooming of design institutes because designers will be required. Now because we have lack of designers, we can't expect to have a lot of design teachers. So it's something that's not really a problem. This is the situation, this is the condition, and this is a transition. We will right now not have enough teachers. We will not be able, forget about quality, we will not be able to even satisfy quantity. We will have to go through it.

Globalization basically means that if we can merge those borders, merge those visa related borders, these things can be worked out but we don't have a problem - this is a state of affairs.

- **Situation in China with new schools, mapping India's design community**

In China, they have set up 400 schools. There is a lot of debate about the quality of schools but there are some of them doing excellent work and producing excellence. Initially it was all international designers working with Chinese companies. Now you have the phenomenon of Chinese designers working with Chinese companies producing world class products.

It's also true in India we have a very vibrant design community doing excellent work. It has not been mapped, it has not been studied. CII has done two expensive reports in the last year. We need another consulting organization to do a study before the industry comes in saying these are the kinds of benchmarks. We require a report, where you name, you have a list of design professionals, how many graphic designers in the country, what is the value of the work that they are doing etc. This is what UK has done, Scandinavia has done, Germany has done very well because of that visibility grows. There are a lot of people whom we have trained who are doing phenomenal work but it has not been recorded. Even the design associations and institutions have not done it; the government department that deals in design has not done it – then who will do it?

MP Ranjan

- **Informally trained designers**

There are people saying we are producing 1000 designers. It's wrong. Because we produce a whole lot more, or else the industry would have collapsed long ago. There is an informal channel through which designers are coming. Many of our design offices are producing designers of calibre. Some of them are and now creating their own offices and are considered leaders – they never went to school. So we have this body of people – we have not bothered to look at them, and the societies that have been set up keep barriers for these guys to enter.

In fact we believe that every one of our craftsmen in this country – a skilled and innovative craftsman, is a designer, who can produce and provide value. And they are the foundation of the creative economy of the future – to borrow a term that the UK has been using very effectively, and very well, but we misunderstand.

This is the reason that this community of over 6 million people in this country who can read, who can make things, who can transform material, goes through government grants, but not support systems.

- **Educate Government**

Design Education (in India) is supported by the government when it has a financial imperative, that is, it makes money at the end of it, either for the participant or for the industry. That is why so often it is technologically and commercially focused. It is the beginning of – it's an irony - trying to educate government to understand the value of the process of thinking and (that) there is a value in educating young people in the process of thinking.

In '91 I was involved with Rajasthan government to setup a school, which Sangeeta then headed for a few years as director. It is a school for community of craftspeople to become formal designers. It is creating a body of knowledge for these 6 million people. There is not a single institution in this country that has the mandate to provide new knowledge for this sector. Not even Shantiniketan, it is an art-oriented institution.

Nisha Berlia

- Recognizing Craftsmen: Tertiary level Certification

Prof. Ranjan raised a very good point of craftsmen. UK has lost its manufacturing base, and actually in India because we don't recognize our craftsmen, we don't have a certification program; they can't go get a loan, they don't have that respect in society, that base has actually shrunk. So today if you look at Kashmir, the arts are dying out. We need to do something, so that the support system in design is actually going to be there in the future.

We tend to only focus on higher education and not at this tertiary level, which actually when we are talking about models, Germany does very well- Germany has an entire system where they recognize their craftsmen, they have an education programme and government recognition- we need to do something like that in India also, so that our basic support base is there for the future.

Bani Jha

- Awarding Degrees and Organizing Clusters

Where earlier NIFT was awarding diplomas, they now run their own Graduate, Undergraduate, Bachelors, Masters and Doctorate programs.

Recently under the chaimanship of Mr. Sam Pitroda, National Innovation Council, NIFT has been exploring, and is on the verge of finalizing clusters, where students will, as part of curriculum (design and technology streams), adopt or work with certain clusters over a period of five years.

NIFT has fifteen centres. Each centre works over a period of five years going through the entire chain - from diagnostics to product development, to looking at technology and innovations in terms of material and process, and taking it through into marketing.

As a design community, they are concerned that crafts which have been such an important part of our nation are dying out, whereas we can do a lot with the advantage of crafts in large numbers. Why are such schools not being setup?

MP Ranjan

- Support to Designers as Entrepreneurs and not Job Seekers

This is an increasing trend now –designers becoming entrepreneurs and not job seekers. This is being encouraged in some of the schools. It is a strong way forward but there are no systems where you can get venture funding. The support system is incomplete. If that structure is brought in, it will be a very attractive proposition, specially design and fashion design or any other- because they can build their label and demonstrate their worth.

- Support for Research, Scholarship

Researchers need support as well. That is also important. There is a lack of research grants for design research.

The younger community of designers, the younger group of scholars has accused the seniors of not communicating adequately what design can do. There are Indian design teachers and people – there is very little scholarship. Very little written material is available that they can take away which could tell that this has been done Indian Design Context. There are no case studies. There are many successes and one cannot say there is no work done. There are thousands of projects which are of huge value but there is no reportage of that and no reflection or debate on that.

Sangeeta Shroff

- Significance of good educators

Government and industry, both to invest not only in infrastructure, but in training trainers and increasing their number

o Good Educators to popularize Design Education

A fairly young school of crafts had to depend on 100 visiting professors to come and teach, because it was a problem to get good full time teachers. During admission drive to attract students, a lot of students who eventually joined the school were asked why did they join the school, was it because of crafts?

There were varying answers. One was that they did not get admission in a design school which had a brand so they went to a younger school. Some said they came because of crafts but a lot of them said they came to the school because some very good teachers names which were there. So design education may even become popular by having very good quality teachers.

- ***Opportunities for Growth of Educators***

Pearl Academy is able to attract teachers or any other school which is able to attract teachers, either the remuneration is good or there are opportunities for growth, for learning. The government will pitch in if you really want to increase the number of designers in the country and to benefit the industry.

- ***Quality and Role of Educators***

The quality of design educators will have to grow. Even well established institutions like NID today, the brand is eroding because the quality of teachers is also eroding. The reason is that because the institute has not put its attention to its teachers. That's one and attrition of senior teachers is also because as teachers work in an organization, they not only play a role in education but they also play a role in institution building and sector building. They would like an onus in the running and the managing of the institution, they want to voice in the institution. When that voice is not there, then there is attrition.

In several institutions there is a tug of war between the academic faculty and the management and the administration. At NIFT professors who became senior professors could have had an opportunity to go and set up another school and become the head of the school. But the bureaucrats who ran the institution did not want that to happen. Perhaps the quality of educators that we will develop will help the design activity and design profession ultimately. Also in institution building, if the teachers don't have a shared vision or a shared philosophy, the school will never build up. Increasingly, in institutions, the teachers don't have a shared ideology or a shared vision.

Bani Jha

- ***Providing Creative Freedom to faculty in institute***

We work under the aegis of the ministry of textile as an autonomous body. We find that sourcing and identifying faculty who are committed, experienced, and knowledgeable and understand fashion is difficult. Even though- as Rajesh rightly pointed out - the media focuses more on fashion design rather than anything else, which is kind of true, unfair but true, we do have a problem in identifying faculty, getting them to come in and join us, and be with us.

We seem to find that after a point of time, we are unable to hold on to very good faculty. People, who are that experienced, perhaps need not just the monetary aspect but also creative freedom. The space to think the way they want to, to innovate the way they want to and to improvise so they can bring in the latest into the classroom. Perhaps as an institute maybe I don't know if we are giving them, the experienced faculty, that kind of space.

Tapan

- Training the trainers

I am trainer to some youngsters, now somebody should train me? Who will train him who trains me and backward? This whole thing about a trainer of a trainer of a trainer will never end. Education has to get out of the word of training and coaching and mentoring. It doesn't work like that.

The institution should become more open ended, where people who are elders in the profession are there with the absolute infant. They are spending time together. It's not that I am a designer so I am something great. Design does not stop after four years or the learning. We all understand that. In fact after four years you don't know anything; actually you start learning by getting into the market. So we can't have trainer kind of attitude, we have to look this education business in a very different way.

MP Ranjan

- Systemic support needed for Design Educators

A design teacher in India is paid one third of the technology teacher, and maybe one tenth of the management teacher. Because of the systems which are available to support other incomes, a management teacher is also encouraged to be a consultant and therefore has a revenue stream that comes in. While most design teachers by virtue of their employment in the few government-run design schools, were not allowed to have private practice for all these years so there is always a disparity in position. Now who will come into a design school to be a design teacher- Unless one really wants to do this?

Tapan Chakravarty

- Private Schools

There are private schools which are doing different models and there are designers who are practicing while teaching.

Jitender Shambi (Head of Department, Sushant School of Design)

Design Teachers in Private Schools are not that well paid either.

Nisha Berlia

- **Rigidity of Rules and Regulations at School Level**

At school level, one of the difficulties is that you want somebody who is either a practicing artist or a practicing designer and they have to have some space to be able to do that. So they have to come as some part time consultant to teach in school or in college as well. And they can't have the same kind of rules that your regular teacher has. It is difficult because of various government rules and regulations for employees or staff.

Lalage Prabhu

- **Rules and Regulations of Visiting Faculty vs. Permanent Faculty**

It's probably more the way schools are run rather than actual regulation. It's a new idea. One of the schools had a drama teacher come in as a teacher-in-residence. That means that the drama teacher comes in and teaches and goes away again. Sometimes that has ramifications with other members of staff on a regular teaching pattern. One might say, why I can't do that - I am only teaching two periods this morning so I am going out after that.

Usha Iyer (Dean, IILM)

- **Flexibility in Routine**

People who are in the industry are very happy to come in as visiting faculty but it's very difficult to get any of them on board as a regular faculty because none of them want to get into the fixed routine timings. It's almost like the industry where one has to walk in and log in by 9 o'clock and get out at 5.30 and not two minutes before that. It really limits and the only thing is there are times when there are no students or there is nothing happening so there is nothing for educators to do and they really can't practice. As permanent faculty, they would be unable to do anything actively because it's not allowed.

Bani Jha

- **UGC Requirements**

Another problem is that as far as UGC regulations are concerned, the best designers can't be hired as faculty because they are not technically qualified as they don't have PhD.

Matt Corral (New Business and Marketing Manager, CADA DESIGN GROUP)

- **Possible Solution to Teaching Prerequisites**

Due to the change in political direction after 1994 and having a huge proportion of the population not officially recognized as being of value in terms of their skill set, they introduced something called Recognition of Prior Learning. This was a system by which you could apply to be an educator within a university if you deemed to have a skill which had an international equivalent or a national equivalent- as though you had gone to a university. It was a very positive thing for South Africa. It really empowered people that don't have the official title of PhD's or Masters.

MP Ranjan

- **Performing Subject at DU**

Delhi University wanted to start a school of design and the question of qualification came up. The Vice Chancellor suggested that you don't go to the route of academic disciplines. Go the route of the art and music department which says that performing qualifications are valid and in design being a performing subject put that as your criteria and you won't have a problem. The university has a way to deal with it but the moment you make it an academic discipline you are stuck in the academic guidelines. There is a way out but no university has done it so far therefore, we don't have that experience.

Tapan Chakravarty

- **Male speaker : Need to Break Bars**

When we make a table, stratification - vertical and horizontal, create bars and therefore creating barriers.

An educator who had been teaching for the last twenty five years, when he applied to one of the university colleges of architecture, he couldn't get in because he didn't have a PhD. There is a process by council of architecture which says that if you do certain kind of architectural projects, it will be taken as PhD. But that does not include 25 years of teaching. So teaching is not considered a profession.

Those kind of barriers need to be broken. There used to be a college called TVB School of Habitat Studies which tried to dilute certain barriers. It did not have division between permanent faculty, full time faculty, part time faculty, temporary faculty. There were part time permanent faculty who were part time but were permanently there, teaching for 8 years, 10 years but that definition does not come under the normal set of definitions. There are too many definitions which we have broken up into pieces. Generally part time teacher or a visiting faculty or a guest faculty is not involved in the discussion of academics – only the full timers.

Sundar Subramaniam (IDC and Association of designers of India)

- **Understand designers' background**

When you have people who have done physics in different universities, they have normally learnt the same things. One has to first understand what they have learnt. Because they are different they are not the same. Between Srishti and M.S Ramaya they could be completely different designers but they are both called designers and also the skill sets are different.

Sangeeta Shroff

- **Confusion in requirement of Design Faculty**

There is a contradiction in the requirements that can't be solved that easily. We want them to be expert in their field, we want them to be practitioners and have certain success. We want them to be good at teaching. As we are actually raising designers and helping them in their process, we want them to be present always and keep up to date. There is not much flexibility for the designer to practice, to teach and to overlook somebody else's learning process at the same time. So how do we deal with that without going back to master apprentice sort of thing. I practice while you learn from me - that can't be done that way right now but it still seems to have the same kind of requirement.

Nisha Berlia

- **Who is a good teacher?**

One thing that we also need to address is that the best teachers are not the best designers and vice versa. Sometimes the people who are the best in their work and have had the opportunity to learn from Nobel laureates and they are not the best teachers, even though they are at the cutting edge of their work. At the school level you are required to have bachelors in education or some training - that's missing at the higher education. There is no sort of training that is required.

Bob Masterton (Director, International Centre, UAL)

- **University of Arts in London: Solution for training and balancing practitioner and permanent faculty**

We operate roughly with five, to use the term, 'practitioner' faculty or visiting faculty to the number full time faculty that we have. Some of those people may come in once or twice to give a guest lecture or whatever. Some of them may work 250 – 350 hours with us in the course of a year. In terms of the full time staff, we do expect them to be practitioners, and I think it is a very good point, they're not necessarily the best designers but they need to be part of the art or design or the subject field that they are involved in. Because being

a university, they're also expected to be researchers, which is just another complexity to add to.

But the way that has been addressed with us, and in collaboration with the Royal College of Art, we offer a program called the Centre for learning and teaching art and design which offers a post graduate diploma in teaching and learning art and design. Over the last 8 years, we have required our entire permanent faculty and those of our practitioner faculty who teach more than 350 hours to go through the post graduate diploma in learning and teaching art and design. This is the way we are trying to upscale their skill as teachers. That's been very successful and it has leveraged the quality of the teaching. It can be done in a variety of modes, most people do it as a three day course, then you go and do some practice, you write up your practice and there is another three day course and so on over the course of a year. And that has worked extremely well for us.

They are expected to be there and this is one of the problems we find with having such a high proportion of practitioner faculty, is that the students begin to say, "I can never get hold of them". So we're actually adjusting the balance, we're appointing more full time permanent faculty whose role it is to manage the learning of the students and to give the curriculum and the pedagogic structure to what is being taught using practitioner faculty to deliver particular specialist elements. Those people are there which means that they can be contacted during office hours or whatever. So it has worked extremely well but you have to get the balance right otherwise you end up dissatisfied as students.

Nien Siao

- Strategies for design faculty to have growth in institutional environment

- One of them being is to look at training them thoroughly when they come in. So training is a long period. There are specific formal programs which they have to undertake. Those who are not willing to undertake it immediately display an attitude about teaching. They undergo a whole year of training in different phases.
- Secondly, to not look only at the best designers from the best schools coming into teach because design as a profession has different hierarchy in the industry and in different areas. So it's very important for the industry and the education field to really start identifying these different hierarchies. Designers don't need to be only thinkers. You need designers, who are particularly good with technology, designers who look at management and understand the management systems, designers who are probably more skill based. These, need to be placed in job profiles in the industry and the same definitions should be understood by the industry and the same by the education. So that we know what kind of designers we are preparing.
- The other point is that we need to celebrate the fact that there are many kinds of design schools in India. It of course started out with parent like NID and another organization set up by the government, fashion technology institute. These are the parent companies which started with a lot of support but there are also a lot of private institutes who are giving lot of input at a realistic level and doing a lot of things which need to be recognized. We need to look at the association of designers looking at all these institutes and include them into what is happening development of design policies of the country.

If teaching or academics is so important, there are certain skills required to make it successful. A lot of designers intuitively do it very well and there are a lot of other good designers who are really good otherwise in the industry are terrible at it. But we invite them because they are well known. So put design education itself, even during the program to help some students who would like to get into academics; to develop those kinds of skills. One could maybe take it up in the latter part of the program.

Jitender Shambi

- **Model for Design Education for academics**

There is actually a model for that. RIBA has an architecture degree, the undergraduate B.A or B.Sc. - it can be RIBA accredited or not accredited. Students who are studying a 3 year degree in architectural studies could be unrelated to practice. There is that within architecture, not here in India, but it's a relevant point because actually it's about building capacity not just of practitioners but also educators. One might not go into practice to come out back into education; one might actually go into research and education.

- **Teach First**

It has been incredibly successful in the UK raising the status of teaching as a profession. It is a fast track opportunity for very able graduates who are not necessarily going to be teaching for the rest of their lives but they have a summer so they try it. They haven't been trained as teachers, they have got their degrees, very good degrees and they have been offered this chance to go and teach in some of the most difficult schools in UK. The reason it's been so successful is in the way it's been promoted. People really want to do it – they look at it as something that would look good on their CVs later on. And it might be that Indian young designers who essentially may not want to stay in teaching forever or may want to be visiting professors when they practice - that is a model that has worked extremely well.

MP Ranjan

- **The culture of teaching**

In the early days of the 90's, it was common for this to happen. There were no teachers available so the only way to find the best student amongst your students. And then how do you rope him in. They would send you abroad for a few days and then sign a bond for five years. And all of us got hooked into it one way or the other. And you love it, it's a wonderful thing. Ultimately it's not only the salary, but finally you're not going to leave it because of the salary. It's the culture; it's the energy which comes out of the young

people you are meeting all the time. These are the values which are there in a good culture of education this can be presented properly. **(Tapan)** I think its happiness.

Dinesh Korjan

- **Some practice essential to Teach**

Design and cricket! You can't be the coach of a cricket team by being a PhD in cricket. I mean you have to play the game. So some amount of practice is essential to teach. And now many practitioners are scared of teaching so there could be some ways to attract them, not necessarily as permanent faculty but there is a lot they can contribute as skilled practitioners. And those policies where you cannot practice if you are a teacher, I think they have to be reconsidered or abolished.

Jitender Shambi

- **Practicalities in training**

You have to be practical because when you work on collaborations, you worked a lot with the UK where there is a design department and it is always from department to department. When you are talking of training the trainers, it would be great if we could have some sort of collaboration with schools of education. Where you actually see how you approach a discipline, how you approach training and it's not just design its design and education.

Jitender Shambi

- **Connecting different Types of Practitioners**

In India, there are many types of practitioners as compared to the other parts of the world, and while we have a large designer community, we also have practitioners who have been practicing for generations, and a number of fixers who are always trying new products. The intention to sell often creates a process.

There are number of groups, and one question which has come up in a design school, is the need to start connecting these groups.

In Britain we were working with kids from two years to fourteen-fifteen years of age, and groups of people who were coming to the end of their lives- seventy to ninety years- implanting ideas of everyday. The point in this big rumble is the big question- what do we do with design schools, and how to share knowledge, how to build relationship? We

expect to interview students with different portfolios, articulations and interviews. Having said that, students don't get back to education, so as design school do we start relationship with schools? Not industry centric, but four or five relationships which are equal.

Sangeeta Shroff

- Problem with scattered forums, Design Education for academics

In India, there are maybe just 8000 designers in the country and there are 4 or 5 forums. And then they need to be members of each one. That is a little ridiculous because one wouldn't want to say the same thing across the board. **(Nien)** There is need for one forum where everyone participates, than separate forums.

Sundar Subramaniam

- IDC and design education

IDC had a group to look into design education. There was a group set up for and there was a debate whether the design council should get into accreditation or should it establish some guidelines. **(Dinesh)** A design commission can be a very good idea

Penny Egan

- Example of one forum: SHED, UK

In the UK, there is an institution forum called SHED and they get together every so often. They were a part of this forum which lobbies as one voice to the government on design education. That's one forum and the other forum is more to do with individual practitioners and mutual support and to share opportunities very informally.

What is the possible role of Government?

MP Ranjan

- Acknowledgement of Indian Design

And not a single one of those have been awarded by the government. So for the past fifty years, designers have been doing work of remarkable quality. If they have been awarded, it has been under the art umbrella or the technology umbrella – not under design.

- **State instead of National level**

Some state level design councils are also possible if the states are large enough then they don't have to go to the central government. IICD would not have been possible if the chief secretary and industry secretary of Rajasthan government would not have taken an interest in design. They approached NID to say that they recognized that design has something to contribute to crafts and explored what could be done and supported it. We need some leadership within the government to take this forward and that need not be in centre. It could be in Orissa, it could be in Bihar. If that happens, everybody will copy it.

We need to find out where the opportunity is, where they actually have an interest, the smaller the better but let's build some modules that they can then copy. There are efforts to open a design university. Ambedkar University also announced and put a format for a design program. It was an interesting model, not product design but service design and some interesting ways for design to be taught inside the university. It is also a challenge to figure out how to fit a design school within a university that can connect with the anthropology department, with the technology department and sociology department and use it as strength.

Penny Egan

- **Acknowledgement model from RSA**

At RSA, recognition of design spans across crafts at one end and hi-tech design or engineering at the other. Could that be implemented in Indian Context along with case studies?

MP Ranjan

- **Learning**

The suggestions include that both India and UK lack sufficient articulation of the importance of design to society.

There is a need to upscale Design in India and also the body of craft makers, who have been lost in UK centuries ago. This looks like an opportunity not to be overlooked. How to incorporate those designers and the informal design sectors into what needs to be done.

Questions were raised on how to celebrate success and case studies and make these people more visible. The issue of school children was raised, addressing the bridge between the potential and the professional. Design education at school level is yet to be stimulated.

In terms of design –should design be within all the universities or number of universities and how do you make it in touch with all the other disciplines so it becomes an

interdisciplinary opportunity. There is a need to relook at education for designers and addressing barriers in maintaining faculty.

There is a need to tap opportunities, to inspire things through different means of bringing people in – whether they are fantastic educators or wonderful practitioners or young people in course or part time teaching while they are in practice.

- **Comments**

These kinds of discussions are needed to help the cause of Design Education in India. British Council's initiative could actually help in the process of rediscovering what design is in India. It's a vibrant activity in India, but to show to Indian Design Community what it is, sometimes a foreign hand helps a lot.

UK is bringing this debate because people don't know that there is experience, a whole body of work the Dutch have put together. It's not that Indian Design Community is incapable of doing it, but somebody has to put in the effort and money into it.

Let's enumerate all the designers, let's enumerate the schools, what is their work – good, bad or ugly, name and put it down. We haven't done it, and we need to do it year on year. Because bad schools suddenly become good schools when a couple of people have gone in and energized that place, and suddenly they are winning all the competitions. How is that happening? So we have to really look into ourselves.