DESIGN EDUCATION FACING THE NEW WORLD

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Abstract
At least until the eighteenth century it was impossible to separate the artistic content of work of art from its technological structure, for they formed a harmonious and integrated whole. Since the industrial revolution however, much of art has become somewhat removed from every day culture and from the technological base of contemporary society. Ironically, it is one of the most amazing pieces of technology ever invented that provides the most hopeful prospect of rebuilding the bridge between art and science and the future. Design education is the answer.

Keywords: design, education, system, globalization

Abstrak
Setidaknya hingga abad ke-18, memisahkan muatan artistik dalam suatu karya seni dari struktur teknologinya adalah mustahil karena keduaanya membentuk suatu keharmonisan dan terintegrasi secara menyeluruh. Namun demikian, sejak Revolusi Industri banyak karya seni seperti telah terpisah dari budaya keseharian dan dasar-dasar teknologi masyarakat di jamanannya. Ironisnya, ada satu dari sekian banyak hasil teknologi yang paling mengagumkan pernah ditemukan dan yang memberikan prospek paling menjanjikan dalam membangun kembali jembatan antara seni, ilmu pengetahuan dan masa depan. Pendidikan desain adalah jawabannya.

Kata kunci: desain, pendidikan, sistem, globalisasi

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INTRODUCTION
Separating design from many other kind of creative human activities is difficult. It is relatively a new profession stemming some would say, from the Industrial Revolution with its central focus on the material culture of the man-made environment. From this stand-point, it is gradually developed a body of knowledge represented by the view that there are things to know, ways of knowing them and finding them out that is specific to design and distinct from more scholarly and scientific methods.

The designate way of knowing has been identified in the attempt to understand how designers work. It is suggested designers sharing a soluble focus strategy which allows them to learn about a particular problem largely by generating a set of possible solution to it. This is different from the more scientific definition of solution as the result of a process of optimization or formal analysis.

DESIGN EDUCATION
The progress of future design lies in art and design education which results in the growth of a new generation of artists and designers. Designers must have a responsible professional spirit and comprehension of environmental ethics. They should work for the benefit of society as a whole, try to carry out strategies contributing to the overall quality of human needs. Art and design education must expand its concerns that an open system of knowledge should be set up. It is the goal of the education to make a student able to learn, research, express and organize.

Each design student should be educated to be open-minded to take the benefit from the new technological advances, sustain the culture and create on the basis of professional knowledge. The process that we call design as painting, craft, sculpting and so is an analogous operation. We have an idea however fuzzy it might be and struggle against transforming it to others or for ourselves. Design is a process guiding the construction of an artifact from a fuzzy idea to concrete form.

This process can take place in writing, drawing, photography, film, craftsmanship, sculpture, etc. Computers are understood as tools, electronic pencils which depend on the men.

The objectives of learning are:
1. To expose students to the process of informative data collection
through literary research on site investigation, human interaction and case studies.

2. To allow students to independently manage their design-related tasks and complete them with the given time frame.

3. To expose students to each stage of the design process from the inception to completion and guide them in resolving design-related issues effectively.

4. To expose students to the legal and statutory requirements in aspects of planning and designing for the incorporation in the scheme.

5. To expose students to various design approaches and principles and guide them in respect of their applications.

6. To draw students’ attention to the fact that commercial real-life projects must be economically and financially viable which could provide the required financial return.

It is necessary to reemphasize the idea of designers as coordinators whose business is to unite various formal, technical, social and economic problems that arise in connection with the utensils only. I believe that new design is to dominate a far more comprehensive sphere than tool means today.

From the investigation of the details, we shall advance towards an even wider and pro-founder conception of design as one great cognate to the whole. The development of it requires both analysis and integration but now the focus should be on the integration.

The introduction of a general design theory does not require designers that they should be professionals with all abilities but suggest them having better professional knowledge, a better philosophical way of localization, internationalism and nationalism, universal thinking in order to be better problem-solvers and theory-developers. We are facing a world full of contradictions. The contrasts between globalization and individuality, flexibility and stability acts are to increase for keeps.

Tomorrow or in the future, the development of art and design needs our comprehension and process of those contradictions. Any contemporary design can be regarded as a collection of the contradictions above. Every designer has to deal with this contradiction professionally to decide
between freedom and rules, art and science, traditional and modern, heritage and innovation, technology and place, assimilation and diversity acts.

The general theory of art and design is a dialectical process of these circumstances. Finally, we look forward to the caution and optimism to the historic duty of designing the 21st century human habitat. Yet, we are set for a new exploration and methodology to publicize them. From this stand-point, we look forward to the future and this mission that will reshape the future.

CONCLUSION AND RECOMMENDATION

At present, design education seems to face the dilemma that students are hard to find desirable jobs and the lack of demands for design is cited as the major reason. Educational institutions are expected to make efforts to create fields in the area where design demand has already emerged by offering appropriate courses and practical training opportunities. In particular, they must present the students a clear image of what is originally on design in the context of the country identity and role in the global market.

Design education especially in Indonesia, is expected to go beyond rationalism and functionalism emerged from Bauhaus and look into the future on the role of design education in the new millennium.

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SELECTED REFERENCE


