

School of Design

A Blueprint for the School of Design at Delhi University

Committee Chairperson - Professor Ashoka Chandra
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1 Introduction

A committee was constituted by the office of the Vice Chancellor of Delhi University to study and recommend the form of the school of design to be set up within Delhi University. The committee met four times from June to September 2003 and carried out the rest of the drafting and consultation work over email. The result of the deliberations is the document — *A Blueprint for the School of Design at Delhi University*.

The task before the committee was to give shape to the correct form for education in Design. In the process of developing the vision for design education – the committee reviewed the historical progression of design education in India. This is presented in the document as an understanding of the historical and contextual underpinning of the present form of design education in India.

The committee recognizes that the profession of design has matured and needs to be brought into the university. The contemporary perspective of design has been seen in two ways. One incorporates the needs of the stakeholders namely the student population, the practitioners (the professional society of design), the industry-employers (client groups which use as a fundamental input into their enterprise) and finally civil society where design is the fundamental principle of a life that is beautiful.

Two, design has been seen as either a measure of progress, and hence necessary, or as a feature of an economically and culturally defined society. The size of the professional society of designers can be viewed as an indicator of the stage of development of a particular society or as an indicator of its relationship with the global marketplace. The vision that the committee articulates is a manifestation of a larger vision and concerns itself with the larger picture of ‘what should be the form of design education in India’. The report then locates the design programme in the Delhi University by visualizing: the need, the form of the institution, the curriculum, the structure of education, the nature of linkages with DU and the resources and the form of the school.

The report is recommendatory and a result of deliberations of the committee. The vision and the detailing that is provided in the report brackets and classifies the programme. It also provides the basis for the next step in the setting up of the school. As such it is imagined that the structure contains sufficient room for the ideology and passions of the educators, who in the future will participate in the functioning of the school, to find expression.

2 Members of the Committee

Professor Ashoka Chandra, was appointed as the Chairperson of the committee and the Dean of Planning of Delhi University represented the university position. The three subject experts were faculty members teaching design at the Indian Institutes of Technology, Delhi and Mumbai, and the National Institute of Design. The committee can be referred to hereafter as the Ashoka Chandra Committee. Given below is the composition of the 'members of the committee'.

Chairperson

Professor Ashoka Chandra

Chairman – Engineering Council of India, New Delhi

Members

Professor Vijaya S. Varma

Dean Planning, University of Delhi, Delhi

Professor U.A. Athavankar

Indian Institute of Technology, Mumbai

Professor M.P. Ranjan

National Institute of Design, Ahmedabad

Member Secretary

Dr. Soumitri Varadarajan

Indian Institute of Technology, New Delhi

3 Summary of Recommendations

The committee recognizes the specific nature of the profession of design in India. And in this direction makes the recommendation for the setting up of the school of design at Delhi University. The salient points of the recommendations are as given below.

1. This Committee recommends that a school of design be set up. Approach emphasizes that the school be seen as integral to Delhi University and the Campus.
2. The school will make design accessible. Both through the availability of seats and through affordable fees.
3. The unique strength of the school and the determinant of its character in the early years will be its undergraduate education programme. The school would adhere to the structure of education described in the following progression 10+2+3+2+PhD.
4. The school will be residential. Thus providing space for students, both from outside Delhi and local students, to participate extensively in the life on campus.
5. The school will interact with the other academic programmes at the University. And thereby define design continuously in context, in step with progress and change in other disciplines. This will make the programme robust and relevant.

In addition on the details of the form and structure governing the school the committee has taken note of practices in educational institutes of design in India, the institutes teaching art and music in Delhi University and of the rules and norms governing existing educational institutions within Delhi University. The committee therefore recommends:

1. That the school have 5 specializations at the undergraduate level. These would be — Visual Communication, Space, 3D Design, Fashion, and Craft.
2. That the undergraduate programme be open to students from all streams; both arts and the sciences.
3. That the school have a post-graduate programme in two streams: Design and Design Studies.
4. That the post-graduate programme in Design be open only to students with a first degree /diploma in design.
5. That the post-graduate programme in Design Studies be open to students from all the disciplines with a basic undergraduate degree/diploma.
6. That the school have a PhD programme. Open to students from all disciplines.
7. That the programmes at the undergraduate and post-graduate level be started in phases.
8. That the laboratories and workshops be set up simultaneously and not in phases.
9. That the requisite number faculty members be hired to teach in the programme.

10. That the required qualifications for faculty recruitment be appropriate to the discipline of design. That professional experience is considered important; the diploma from the design academies is taken as a sufficient qualification; and that the PhD in Design is a rare qualification among design professionals in India.
11. That the programme awards be the Bachelor of Arts, and the Master of Arts in design.
12. That a specialization-wise panel of experts be set up to advise the school and teach courses in the early years.

4 Part I: Need

In its assessment of the need for design education the committee looked into the past and future of design education in India. To contextually comprehend Design Education in India the committee looked at the place of 'design in India' in the global context. These deliberations are presented in this section as:

- University education in Design, which looks at both the absence of design in Universities and imagines the scenario where universities in India begin to offer educational opportunities in design.
- Design Education in India has a specific character. (The first was the colonial focus on 'art in Industry' and in the 60s the focus was on 'design for development'. More recently the biggest growth has come in fashion design.) The way into the future is imagined in the context of the past history of design education in India.
- The Need for Design Education becomes articulated from the need for more design professionals and FFFFF on design is seen as fundamental to progress and the development of a good quality of life.

4.1 University Education in Design

Universities today are an essential feature of our civilisation. It is almost as if developed human societies cannot do without them. They are a necessary provision for the education of our future citizens. They are at the forefront of our quest for new knowledge and an integral part of our civic life. Universities have now been with us for centuries and remain largely unchanged in their major objectives. By now, it is almost axiomatic that every great city has at least one good university.

Universities admit to their environs the best minds and nurture them to a more extensive, deeper, and more analytic understanding of the issues around them and the milieu they live in. Their students acquire not only knowledge but undergo an intellectual, social and cultural development that is unparalleled in its scope and depth. Universities are not mere training grounds for the world of work. They attempt to create individuals who are confident, intellectually able and motivated. They strive to create learners who are socially alive and articulate. They educate their students for better citizenship and train them to be responsible and tolerant members of increasingly plural societies.

4.1.1 *The University of Delhi*

The University of Delhi, which serves as a role model for other institutions of higher learning in the country, is known for being at the forefront of imparting quality higher education. In the pursuit of this objective, the University constantly addresses itself to the creation of academic excellence in areas of knowledge that meet emerging needs. It is an internationally competitive, research-oriented institution that also takes pride in nurturing the minds of future leaders, thinkers, artists and creators of our nation.

The development of human resources through institutional support systems is critical for anticipating the future and this falls squarely within the agenda of any university. Moreover, in the ultimate analysis, the spread of education depends upon universities. Specialized institutions that impart professional education are important complements but cannot be substitutes for universities. The University of Delhi is a vibrant institution with a total enrolment of over 300,000 students with 11,500 in the professional stream and the rest divided between the regular and the informal streams in the ratio 2:3. By virtue of its history and scale of operation, it is unique both in the way it conducts its education as well as in its interpretation of contemporary needs.

The present initiative responds to the changing context and addresses three significant issues:

4.1.2 *Apprehending the changing nature of knowledge requirements*

Delhi is an ideal setting for a design school. Design, for its commercial viability, must be located in an urban context, which Delhi provides. Design thinking grows by interaction with cultural and business processes. Setting up a new discipline within an established university will create interesting interactions between disciplines. It will be possible to share courses and use existing faculty from other departments, allowing exchange of ideas and thought. It will also be more economical to set up a new discipline within an existing university rather than establish an independent institution. At the very least, it will allow infrastructure to be shared.

4.1.3 *The Introduction of Design into the University*

As of the moment there is no University programme in design anywhere in the country. The location of the School of Design within a University would be beneficial for both the School and the University. While on the one hand it would help to narrow the divide between the academic and what is often

perceived as the vocational, it will also bring into academia the energy and complexity of design practice. The fact that there is no university programme in design becomes significant for the discipline of design too. The entry of design into universities would trigger greater emphasis upon the research aspects of design and upon the study of design itself as a subject from the perspectives of other disciplines.

The University of Delhi already has a small Faculty of Music and Fine Arts. A School of Design will add to this dimension and perhaps act as an impetus for the development of the discipline of aesthetics within its precincts. The introduction of a School of Design into the University environment would enrich and expand its existing focus on art, aesthetics and culture. It would initiate an enduring exchange between the rest of the University and the School, each drawing deeply on the language of the other.

4.1.4 The desire to address the education needs of students entering university

The education needs of students entering university are unique and differ from those articulated for technical schools or the existing postgraduate programmes in Design. Located within the University of Delhi, the School will cater to students from across the country. This has been the particular characteristic of the University, and the introduction of design within its campus would thus have an effect not only upon the region but also upon the country as a whole.

This, as well as the requirement of the availability of resources to students at all hours, makes it imperative that the School have residential facilities available for all its students and staff. This school is envisaged as conforming to the 10+2+3+2 system and ultimately would offer not only Bachelors and Masters degrees but also a Doctorate in Design.

4.2 Design Education in India

Design education in India has a very specific character. In the first four decades after independence there were only two institutions offering courses in Design. The National Institute of Design (NID), in Ahmedabad, offered courses in Industrial Design and Visual Communication at the Undergraduate level and the Indian Institute of Technology Bombay (IITB) offered an Industrial Design course for graduate architects and engineers at the Post Graduate level. This has changed in the last ten years beginning with the setting up of the institutes — both state and private — of fashion technology. Today many institutions offer courses in Design, though none of these are at universities.

4.2.1 Undergraduate Education in Design

The significant points that characterize design education in India are listed below. This forms the backdrop to the recommendations outlined in the blue print.

4.2.1.1 There are very few seats for students wishing to pursue a career in design

Three institutions offer professional courses in Design at the undergraduate level. Exclusive. These are the National Institute of Design in Ahmedabad, IIT Guwahati and the Srishti School of Design in Bangalore. The combined intake of the schools is less than a hundred students per year. The competition for these seats is intensive. This situation needs to change, and there is a need for more seats in design programmes.

4.2.1.2 There are few design schools in the northern region offering undergraduate education

The above three schools are in the east, west and the south. The north has no schools of design, which offer different specializations like Industrial Design and Visual Communication. A few specialized schools that have come up in the 1990s to serve the needs of companies in the region are the Footwear Design and Development Institute (FDDI) and the Jewellery Design and Technology Institute (JDTI) in Noida. Fashion institutes too in their first decade were located mainly in Delhi and served a local need. The sector of fashion design has already shown that focusing on the education of design talent can create a vibrant industry. DU is ideally located to create new professionals to address this need. In a way, it will give push to the development efforts in this region and create new jobs potentials.

4.2.1.3 There are no design courses in Indian Universities

The first design institutes were the initiatives of the Government ministries. The NID was set up by the Ministry of Industries to serve the needs of the small-scale industry, and the NIFT was set up by the Ministry of Industry to support the sector of Garment Exports. These efforts are part of a larger picture where ministries have set up key educational and research institutions to support the relevant sector of Industry. The focus in these institutions, because of the nature of objectives – being focused upon industry support, is orientated towards training and serving the needs of and lacunae in specific sectors of Industry. Design as a subject in these institutions is primarily focused upon the founding goals and stresses skill development, or proficiency in practice above all else. This has resulted in the privileging of Industrial Design above all other disciplines and its alignment with engineering. Furthermore in this milieu Design is not primarily an academic subject. These institutions tend to be isolated from the university system and as a consequence from the other academic disciplines. It is therefore necessary to set up design programmes within universities for the full and wholesome growth of the profession.

4.2.1.4 The need for design education is being filled by private institutions offering courses

There is a growing and frequently unfulfilled desire among school leavers to study design. The three schools, IITG, NID and Srishti, have far fewer seats than the number student applicants. It is here that many private institutions, like Amity and the Rai Foundation in New Delhi, have stepped in to meet the demand for design education. Both these institutions offer diploma courses in many branches of design, like Visual Communication, Fashion, and Product Design. Among the teachers in these two institutions are graduates of NID and NIFT. The advertisements of these institutions carry claims of affiliation with international, usually British, universities. Offering thereby the students a sense of quality and accreditation, and the opportunity to either do a year's study abroad or get a certificate with the name of a western university.

It is early days yet for these claims of accreditation to be validated or to even counter the criticism from the established schools about the quality of educational experience in these schools. This highlights the need therefore for a nation wide and rationalized structure and content of design education for India. This would additionally settle many of the issues of accreditation and equivalence between the various design certificates available in the country. This would demand a definitive standard for evaluation and an irreproachable university programme typically could provide such a standard.

4.2.1.5 Undergraduate Design Programme duration and content is not rationalized

The course duration for an undergraduate qualification in design varies in different institutions and even within an institution varies between different disciplines. The figure below shows the various institutions, the courses offered by them and the duration of these courses. It can be seen that while NIFT offers a diploma in Fashion Design after 4 years of study, the Srishti school offers the same after 2.5 years. Similarly, the Textile design programme is 4 years while at Srishti it is 3 years long. When compared with the two private schools we see that product design and visual communication courses are both either of two and three year's duration.

No.	Institute	Location	Programme	Duration (Years)	Certificate
1	NID	Ahmedabad	All Programmes	4	Diploma
2	NIFT	Delhi	All Programmes	4	Diploma
3	Srishti	Bangalore	Fashion	2.5	Diploma
			VC	4	Diploma
			Textile	3	Diploma
			Furniture	4	Diploma
4	FDDI	Noida	Footwear design	3	Diploma
5	JDTI	Noida	Jewellery	2	Diploma
5	IITG	Guwahati	PD and VC	4	BDes Degree

Undergraduate Design Education: The various institutions in India, the courses offered by them and the duration of these courses

The two programmes of design at the NID and IITG are both of 4 years duration. This has to be seen in the contexts of: the absence of opportunities in India for design graduates to pursue postgraduate education; the other degree programmes being of four years duration at IITs; the historical background to the NID programme being a professional diploma of five years duration similar to programmes in architecture and engineering in the 1960s. Thus, the four-year undergraduate programmes have to be seen contextually in the context of their being not just one part of a design education but the definitive and probably sole certificate and professional qualification to practice design. This context has substantially changed and as the table shows the available programmes in design extend from 2.5 to 4 years. This structure needs rationalizing.

We can see elsewhere, for example in the case of the United Kingdom shown in the figure below, that the different specializations offered by different institutions are of the same duration of three years. The British design academies are presenting this structure before the Bologna convention that seeks to rationalize educational structures and content across the European Union.

No.	Institute		Programme	Duration (Years)	Certificate
1	Surrey Institute of Art and Design	Farnham, Surrey	3D Design	3	BA
			Interior Design	3	BA
2	Central St. Martins	London	Ceramic Design	3	BA
3	DeMontfort University	Leicester	Ceramics and Glass	3	BA
			Fashion	3	BA
4	Manchester Metropolitan	Manchester	Textiles	3	BA

The different specializations offered by different institutions in the United Kingdom are all of the same duration of three years

Based upon the above two scenarios a rationalized undergraduate programme of three-years duration can be considered as the norm for all the specializations. This would provide the appropriate undergraduate education to precede the master and PhD programmes. The master's programme in design would provide the added scope for specialization and make the expert training in design a total of five years long. Furthermore, this would in consonance with the international norm and thereby facilitate exchange of students and form the basis of equivalence with other programmes internationally. Also the similarity of the structure with the other undergraduate programmes at the university would permit academic sharing with other disciplines, attract graduates of the arts to the masters programme in design studies and provide design graduates with the option of changing career tracks after three years.

4.2.1.6 Entry criteria and procedures for testing are unique for each institution

There are different entrance tests for the different institutes. The thinking is that since an aptitude for design cannot be ascertained from a student's performance in the school leaving board examinations, the schools would need to have an entrance test for admission. A student wishing to take up a career in design has to typically apply individually to each of the institutions directly. At the masters level however most of the schools, with exceptions like the NID, use the score of the Combined Common Entrance Examination for Design (CEED), conducted by IIT Bombay, as a significant criteria for selection. Significantly, the CEED score functions to set up a rating of aptitude for design and is seen by graduate engineers and architects as a valuable tool for students to assess themselves. There is need for a similar universal or standardized score for design aptitude at the undergraduate or school leavers level.

4.2.1.7 Undergraduate Design education in India offers Diplomas and not Degrees

Undergraduate design education in India, except for the BDes Degree offered by IIT Guwahati, offers diplomas. In the past, this has tended to limit the educational opportunities for students who have studied design. Entry to both masters and PhD programmes in India is not available as an option to design graduates. This is due to both the non-availability of accreditation for the diplomas and the absence of an officially certified equivalence of these diplomas with other professional qualifications. One consequence of this, the absence of ready opportunities for further study, has been the tendency to view this design education as a full and complete qualification resulting in a longer process for certification. It is necessary today for this to be rationalized, and the perspective of the student taken into account in the vision of design education. What this means is that the undergraduate education in design has to be seen as just one part of the total educational career of the student. A view that is antithetical to way the design schools in India presently view design certificates, but a view that is inherent in the university's way of looking at education.

On the other side in the past students with diplomas, wishing to study further have all had to seek admission at courses abroad — USA, UK and Australia being preferred destinations — where diplomas were an acceptable qualification. This option was significantly available to only those with the appropriate financial and social means, or to students with a significantly meritorious academic record of accomplishment.

4.2.1.8 Design is among the more expensive of academic options for students

Design education is among the more expensive education option available to school leavers. Fees at private institutions are high, and even the NID fees today are in the region of rupees one lac per year. A postgraduate qualification in design — such as a certificate from the IITs — is obtained after six years of study. Four of these would have been spent acquiring the architecture or engineering degree. And given that in the job market there is equivalence between the UG and PG certificate holders, the total expenditure required for a design certificate is similar in all the institutions and is in the region of a minimum of rupees four lacs. This is too high and places design education out of reach of a significant part of the population. There is a need therefore of affordable educational programmes in design. The university is admirably suited to address such a need.

The curriculum design must take into account the development of skills and knowledge at a sound level within the three year framework and this is possible if the design foundation is built on a firm footing in the early years and it is followed with a broad content of knowledge and skills that would help the student cope with either professional or academic situations after their first degree at the end of the third year in the programme. Further the intake of students must look at the interest that each student has shown in their school career for hand-on work with materials and media and the aptitude for the kind of structural and visual explorations that design education needs to be based upon. It will help the programme a great deal if the school level curriculum too includes some design related learning as is the case in the new curriculum being offered to students in the UK through the design and technology streams that has become one of the most popular streams of study in the UK school system today. The second stage of the Masters Degree that follows would help build the capacity for independent thinking and action in the areas of specialisation and a number of domain specific skills and knowledge would be offered to the students at this stage to prepare the student for independent practise of the profession at the end of the programme.

4.2.2 Post-Graduate Education in Design

UG education difficult to set up but easier to set up programmes and depts within existing programmes. As off shoots of existing initiatives. This carries with it the danger that the true requirement of the profession will not be addressed but instead the profession will be transformed to privilege those parts of the profession which find resonance in the new context (mech engg) or only certain disciplines can come up.

4.2.2.1 Education in Design in the past four decades has been focused upon the Postgraduate qualification in Design

From the 1970s and until a few years ago educational programmes in design were primarily being set up at the master's level. These are the three IITs, Bombay, Delhi and Kanpur, the NID, the Indian Institute of Science and the NTTF in Bangalore, the School of Planning and Architecture in New Delhi and more recently an architecture school in Nagpur. All these post graduate programmes catered to graduate engineers, architects and artists. These were 'conversion' programmes aimed at providing opportunities to these graduates to add to or change their qualification and take up another profession – design. The curriculum was thus tailored to provide design education within two years, and it drew heavily upon the essential elements of the undergraduate programmes in design.

While this was good for graduates from other disciplines to get a first degree in design it did not provide an option to the graduate of an undergraduate design programme to pursue a second degree in design. For

this he had to go to a university or school abroad. Over the years, a significant number of graduates have pursued higher education with many in this process also settling abroad. Options for the second degree in design are only now coming up and that too only at the NID.

4.2.2.2 A significant number of design programmes are located in the Institutes of Technology

Of the masters programmes a significant number of them are located in Institutes of technology. This has many effects. One is the focus upon the training of graduate engineers with only a minor role for graduate architects. This affects the curriculum and determines to quite an extent the importance given to the first degree in course formulation. Two, is the technology focus both in the formal curriculum and in the peer association and learning on the campuses of these institutions. One manifestation of the technology focus is the stress upon innovation – something that is common to the NICs and is commented upon as the focus of design for society in East Germany in the 1960s (Zachmann 2002) — while another is the approach to aesthetics from a behavioural science tradition. Three is that the graduate engineers bring their career obsessions, for a job in a large company, into the design programme. This transforms the educational experience of design, their own and those of their peers, and focuses it quite distinctly upon portfolio worthy projects. This results in a slew of manufacturer funded projects in Product Design focused upon the redesign of existing products. This is a characteristic of the newer programmes and their singular focus upon manufacturing industry.

4.3 The Need for Design Education

Need can be addressed from many different perspectives; however an appreciation of the historical trajectory and the contextual requirements would go a long way to bring wisdom to these speculations.

4.3.1 *Historical Trajectory*

The path to the present state of design education is not unlike that travelled by many other disciplines (Er 2001). The description below is to highlight the fact that the discipline has matured and is at a time when it needs to be considered for incorporation into University education.

4.3.1.1 **Design education to improve the quality of manufactured goods**

The first school for education in design was the Government College of Art in Calcutta in 1854 (College 2001). This was 20 years after a commission was set up in Britain, referred to as the South Kensington initiative, to inquire into and recommend steps to improve the quality of industrially made goods. The solution proposed was to introduce artists into industry to determine the form and shape of the produce of industry. The recommendation resulted in the setting up of institutions of 'art in industry'. Called plainly 'schools of art', as in the Glasgow School of Art, these institutes taught the basic skills needed to understand and practice within the environment of the industrial enterprises of that time (Sundar 1995).

The Government college of Art in Calcutta and the other colleges of art set up in the 1850s in Lahore, Mumbai, Delhi and Madras were each headed at some stage by faculty from the South Kensington school, which later became the Royal College of Art, a prestigious school of design today. The colleges of art in India followed the curriculum of art in Industry and taught courses like design for manufactures. Attached to each school was an Institute of Art in Industry, which had its own Journal of Art in Industry (Adarkar 1954). These three institutions together constitute the manifest form of the vision to improve the produce of industry. By the 1890s owing to pressure from the parents of urban students, who disagreed with and objected the focus of the 'art in industry' curricula on hand work, these schools began to offer a specialization in fine art (Guha-Thakurta 1992; Mitter 1994). At the time of independence, the focus on 'art in industry' had become a minor area. At Independence, the connection of these schools with the Institutes and the Journals of Art in Industry was severed. The schools were hence to be known as schools for the education in fine art. The institutes of 'art in industry' meanwhile came within the ambit of what later came to be referred to as the office of the Development Commissioner Handicrafts and were renamed as Design Centres (Nanda 2002). The journals survived for a time, in Calcutta till the 60s, and are to be seen no more. This was the first initiative to begin training in design to support industry.

4.3.1.2 **Design education to support the Small Scale Industries**

The next initiative resulted in a commission to investigate the design needs of small-scale industry in the late 1950s. The result of this commission was the India Report, which recommended a postgraduate educational programme for Architects to enable them to work upon products of industry (Eames and Eames 1997). However the institution that resulted had the following features: it was a five year undergraduate programme for school leavers, the curriculum was substantially based upon that of the design school at Ulm in Germany, and it was attached to the Ministry of Industries. The small-scale industry focus meant the education was orientated towards building the ability in the designer to single-handedly take a product from conception to production (Bicknell and McQuiston 1977; Bonsiepe 1977; Breakwell and Newport 1977; Nadkarni 1977). This involved transgression upon the domains of other disciplines such as the development of technical capability being necessary to do the job not being done by an engineer. Two programmes that are manifestations of this vision are the Industrial Design programmes at NID and the Industrial Design Centre at IIT Bombay (Nadkarni 1977). This was the

second initiative where design is drafted into answering the goals articulated in the five-year plans (NID 1979). Finding expression to train design talent to support industry.

4.3.1.3 Design education for global compatibility and relevance

In the contemporary scenario, taking the example of the Industrial Design Stream forward, many of the companies have set up or brought to Indian industry global practices of product development. This has meant that to staff their offices and studios they require designers whose capabilities are similar to that found elsewhere or in other words is the norm the world over (ISCSID 2002). Which makes it imperative that the future vision of design training cannot be based only upon the specific needs of specific sectors of Industry at specific junctures in time. But that the vision propose design as a discipline of study that complements the other related areas of academia, significantly and uniquely contributes to the pool of knowledge in universities and is a significant agency in the construction of a future society. This essentially means recognizing that the discipline of design has grown and become established as an area of study. It is therefore time for design education to be seen not as an area of interest for specific and isolated institutes but as a component of general university education.

4.3.2 Contemporary Perspectives: The demand for design education

“The role of design is increasing in importance both for economic competitiveness and for improvement of the quality of life”(Sorrel 1994).’

Contemporary society has realised the importance of design for its improvement and for the economy of the country. The education for supporting design is now being acknowledged by society as an area requiring intense investments and development. Not until now has design played such an obvious role in the success or failure of companies.

New household products, a rapid growth of lifestyle products and the demand for high quality industrial products has ensured that the requirements for trained designers in India are growing. This has created a social need for talents and expertise in design for structures, products and services. Our higher education system has not so far addressed this need adequately.

4.3.2.1 The need for designers in different sectors of the economy is very large and growing

India has a big industry and a big population. So, the number of designers per capita should also be large. The situation however is that the population of designers was negligible till the late 50s, within 100 in the 60s and even today too small to service the needs of or to exist as a function within the manufacturing and service industries. The real need for designers in different sectors of the economy is very large and growing. This can be gauged by looking at the national accounts of India.

The national accounts picture illustrates the size of each of the sector of relevance to the different disciplines of design. A brief overview from the national accounts of India shows the following picture for Handicrafts, Manufacturing Industry, Textiles, Ceramics, Leather and Furniture. Each of these sectors has its specific need for design inputs. The areas un-serviced by design are relatively large. A few things become relevant here on the study as mentioned below.

- (a) The focus on manufacturing industry alone in the definition of ID, as has been the practice in the past few decades, has more in common with the preoccupations of a western country (like Germany). An India specific scenario would look at the nature of manufacturing activity and will privilege slightly different sectors (of the industry).
- (b) The alignment of ID with engineering is also incorrect. The areas of ID that are significant require different approaches in contrast to the previous attitudes. For example, Transportation design, by the way it has evolved the world over and the way the auto companies define this specialization as, is

styling. That is to say, the art orientation **arrogates** the technical orientation. Strangely, design in India is seriously deficient in recognizing this specialization and the difference in precedence, despite the fact that the auto industry in India is amongst the largest in the world.

4.3.2.2 Country's level population of Designers: Global comparisons.

In comparison with other countries, India needs to have between 4 to 20 times the number of designers it presently has to make Design a viable profession, proportionate for the size of industry and for the quality of products, services and aesthetics of everyday life to improve. Though India has a large industry, by the standards of most countries the world over, it has in proportion very few Designers.

The assessment of designers with respect to the size of the country was an indicator of this **inequity**. In the search for data relevant to this study, The US department of labour cited very high numbers, while the JIDPO study gave more modest figures. One reason for this difference is that the department of labour was focussing upon skilled manpower population and JIDPO was looking at professionally qualified designers of a standard that defines a certain kind of institution, an education, which is what we should look at.

4.3.2.3 Design education for the future

With the changing landscape of today's career options, Design emerges as a discipline a large number of students aspire to pursue. The success of the Fashion Design and Technology schools as well as their impact on the industry and the economy has further established Design as a viable profession. This change is not limited to the fashion industry alone, it applies to all other sectors of design.

The focus of the social sciences on design, fashion, and product evolution has a long history. Looking into the future, it is imperative that institutions imparting education in Design be situated in a multi-disciplinary community like a university to effect this focus. In India, however the absence of the linkages between the design and the arts has meant that the study of contemporary material culture in India is a marginal phenomenon. Similarly, 'culture studies' has not developed as an area of study in India. Both these streams mutually strengthen and make the design culture more robust and also feed into the manufacturing enterprise that actively uses the insights of social science to sharpen and characterize the focus of design solutions.

Technology focus encloses only certain parts of design – predominantly on PD. In this case VC and fashion are part of art and Design. And also part of art and design would be Ceramics, Jewellery and Furniture. Many schools (UK) separate DFI and 3D design as the two trajectories with DFI having a 'mass production' product focus. The identified options for the future of design education are stated below.

- a) Orient ID as 3D design with an art and design focus inside the school. This means that Industrial Design should have a more art centred approach than a mass production focus.
- b) Separate out ID from the art focus. This implies that this route should be well covered by existing schools and would be more effective if covered as specialization at the master's level in the University scheme.

The committee does not reckon the option that all disciplines go into an engineering college/IIT like context (Ex. IITB) workable. The suggested solution would be to separate ID from the rest of the design education and either be aligned with engineering in engineering college departments (Ex. USA, Hong Kong) or architecture (Ex. Italy, turkey, Australia) or all design disciplines should be integrated into a common school of design (Ex. NID, Britain, USA).

5 Part II: Blue Print

The three design faculty members involved in the preparation of the blue print were all industrial designers. They recognise their common shared background in their sympathy with a particular model of design education. Their effort here has been to think afresh about the school from first principles. It is for this reason that they have set down the “approach to the University programme in design” as a fundamental articulation of what the guiding principles of the new school ought to be. This was articulated as the three issues of Access, Academic Context and the school as primarily a Centre of Learning. The Blue Print in the following sections details out the vision for the design programme.

5.1 Approach

It is with the above background in mind that the group/committee drew up a vision for the university orientated academic initiative in design. An education, which would result in a diverse, socially representative and able student population experiencing an education, that is intellectually demanding and provides relevant skills for the future. Working with students to provide the best environment for their education and well-being

The significant points of this approach are outlined below.

5.1.1 Access to design education

As provider of access to learning, the university would offer educational programmes in design that would be accessible to a large section of society. This would be achieved in one part through the provision of a large number of seats at both the undergraduate and post-graduate levels. In addition, in the other by keeping the price of education low enough to be affordable to a large section of the population. At another level the design programmes would be open to students from other disciplines to acquire a masters or doctoral qualification. Alternatively, in-fact to take individual subjects from the design programmes to add to their learning experience. By being compatible, in structure and content, with other programmes of design the world over the school would provide access both to international students and scholars to work at the university in India and to students and faculty from India to study and work at universities abroad. A combination of both the semester system and the credit system, for example, would effectively to put a lot of this access in the hands of the students and scholars.

The blue print would need to address issues of access outlined above in the recommendation of fees to be charged, transparency of the academic structure and contemporaneity of the curriculum.

5.1.2 Academic Context

The location of design education within the university has the potential to make the discipline more robust and contextually relevant. Collaborations, locally, nationally and internationally, with other disciplines would ultimately make the design knowledge at the university internationally competitive and profiled. The blue print would need to address the need for interconnectivity with other programmes in the arts at DU and with the other disciplines like technology, arts and management. At the academic level, this location would bring with it the benefits of the latest developments and knowledge.

The blue print would need to bear in mind the positive benefits of the location within the university campus, and provide for a robust climate of academic exchange and collaboration.

5.1.3 Centre of design learning

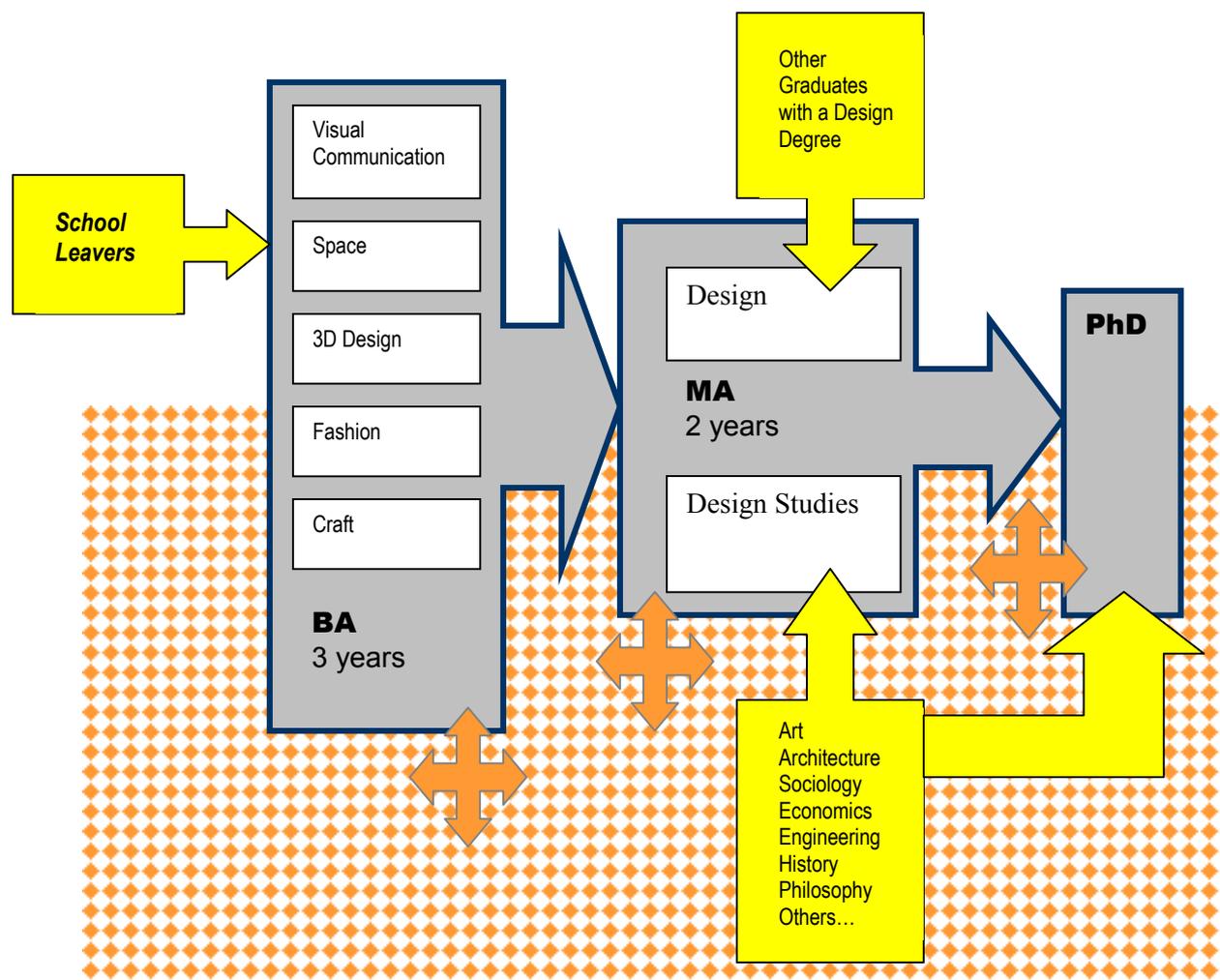
The design school would be seen as not just a training institution for design professionals but would instead be seen as a centre of design learning at all levels; UG, PG and PhD. In light of this, the education should address the whole field of design, and not just a few specializations. The school would therefore function as a research-intensive centre for learning combining individual scholarship with focus, critical mass and thematic areas of activity.

In recent years Design the world over has emerged as a branch of learning with a robust masters and PhD profile. The profession is has refereed journals on design and contextual studies and history. This has resulted in a stronger definition of the field of design. No longer is design extracted either from art, or technology (Dilnot 1989). And the justification for its existence is not called for either in the context of nation building or in its service to industry with a strong consumer study focus. In its contemporary form design itself is the subject of study by the social sciences as in the STS group at Lancaster working upon case studies of products developed by manufacturers (Shove 2003). Design interacts with other disciplines in defining important areas of contextual study that need to be focussed upon such as Material culture, Linguistics, Psychology, Management, and Technology.

It is this realisation of the school of design as an attractor of talent, both among school leavers and among scholars, with an interest in the study of society and the processes of change effected by design, that will ensure its place as a centre of learning.

5.2 Academic Structure

In keeping with the structure of education at the University, the School of Design would offer programmes at the Undergraduate, Post-Graduate and PhD levels. The progression of education on offer would therefore be 10+2+3+2+PhD.



5.2.1 Level I: Undergraduate Programme

The undergraduate programme is to be of three years duration. The school would offer undergraduate education in five specializations. These would be: Visual Communication, Space Design, 3D Design, Textiles and Fashion, and Craft. (See Page 9 for description of the specializations). The intake in the first year is to be 50 students, leading, at the end of three years, to the school strength of 150. This could grow in time to an intake of 200 students per year, totalling up to a maximum strength of 600 students for all the three years. Admission would be open to students completing schooling (10+2) with any combination of subjects.

5.2.2 Level II: 2 Year Postgraduate Programme

The postgraduate programme is to be of two years and would consist of two streams: Design and Design Studies. The first, the Design stream, would only be for students with a first degree in Design — either from the Undergraduate Programme of the school or with an undergraduate qualification in design from another university/school of design — and would offer specializations in Design and the possibility of Design by research.

The second, the Design Studies stream, would be open to graduates with a Bachelors Degree in the arts (history, sociology, philosophy, economics, management), architecture, and engineering. This stream would involve the study of Design as an academic discipline.

5.2.3 Level III PhD

The school would offer a PhD degree in Design. Entry to the PhD programme would be open to disciplines like the arts (history, sociology, philosophy, economics, management), architecture, engineering and students with a first degree in Design. In special circumstances, other deserving and talented candidates would also be admitted. For MA and PhD we are taking students from other disciplines. These students would support the research needs of the different sectors. And also constitute the body of theorists engaged in the understanding of the role of design in society. Faculty collaborations, jointly administered PhDs, supervision of PhDs in other departments of DU etc can be explored.

5.3 Specializations

In India we have a very large number of sectors that need design expertise and design action on a regular basis. These five areas represent the typical media, scales, material and special capabilities that are generally sought after by design clients and the proposed areas are broad enough to accommodate the variety as well as provide the depth of expertise that would be expected from a young graduate while entering the profession upon graduation. 5 specializations implies sharing courses and knowledge. This will be a unique feature.

5.3.1 Undergraduate Specializations

The school would initially offer education in five specializations. Undergraduate education in design needs to be as broad based as possible since the general language of design being a common base for all these disciplines there is a need to keep an external relation to the active industry and government sectors that would seek to align themselves with one or the other specialisation according to their need.

UG Streams	Areas Included
Visual Communication	Animation, Web design, Graphics and Printing.
Space	Exhibition, Merchandizing, Set Design and Museum Design.
3D Design	Furniture, Ceramics, Products and Transportation.
Fashion	Textiles, Fashion, Accessories and Jewellery.
Craft	Material based and Technology based areas

The five specializations are listed below with the column on the right describing the components of each specialization.

5.3.2 Post Graduate Specializations

The five areas of specialisation suggested for the School of Design at the UG level will carry forward to a higher degree with further specialisation within each area being possible. The post graduate specializations would be opened up at a later date. It is suggested here that the decision on the kinds of specialization to be offered by based upon the context and need. In this sense the masters/PG programme would be a stage of specialization that is professionally orientated and links up with the larger world of the design profession in India.

Examples of this would be:

PG Streams	PG Specialization Options
Visual Communication	Animation
	Digital/ multimedia Design
	Graphic Design
Space	Exhibition Design
	Retail Design
	Set Design
	Museum Design

3D Design	Transportation
	Universal Design
	Furniture Design
	Design Management
Fashion	Knitwear Design
	Performance/Sports Wear Design
	Accessory Design
	Jewellery Design
Craft	Cane and Bamboo
	Stone Craft

5.4 Curriculum

The curriculum structure is described in the chart below. The structure is visualized assuming a semester system. Additionally the school could also follow the Credit System, and the system of Elective courses.

5.4.1 Undergraduate Course Structure

The subject areas are described below in the columns as: Skills, Design, Art, Humanities, Technology and the Major and Minor areas. The Major area refers to the main specialization chosen by the student and the Minor area refers to an additional or secondary specialization. The course structure has been visualized as a progression in three stages each comprising one year. Each year seen as a stage is in fact distinctly different

5.4.1.1 Year I

Semester	Skills	Design	Art	Humanities	Technology	MAJOR area	MINOR area
1 Foundation	Drawing	Elements of Design		Language Skills: English	Materials and Processes		
	Photography	Basic Design: Form colour texture		History of Civilizations			
	Presentation skills	Design Theory		Humanities and Social Sciences			
2	Presentation skills	Methodology	Appreciation: Music, art, film	People Studies: Design in Society	Materials and Processes	Design Task	
				Language Skills: English			

The first year would build competencies in skills and lay the intellectual foundations for the rest of the course. It is for this reason that this year focuses upon skills and humanities in a significant fashion. Another feature of the curricular plan is that this phase is faculty driven and the students has to go through a diverse range of courses. The design task at this stage is introductory and preparatory to taking up projects actively in the following years. The emphasis is imagined on methodology and ways of doing design projects.

5.4.1.2 Year II

Semester	Skills	Design	Art	Humanities	Technology	MAJOR area	MINOR area
3	Presentation skills	User studies	Aesthetics and Art	User studies	Materials and Processes*	Project I	Project I
		Detailing		Elective I			
		History of Design					
4		Form I	Elective II	Management: Marketing and Product Planning	Materials and Processes*	Project II	Project II
			Independent Study I				

**Materials process or presentations skills are generic terms and will become specific to the area of specialization.*

The second year would open up the student initiated learning events. All course work would have a strong project orientation. The emphasis in this year is on the design subjects and upon the projects. In this year the technology stream would be specific to the specialization. The design task at this stage is introductory and preparatory to taking up projects actively in the following years. The emphasis is upon simple projects in the specific areas. The projects are to be done in a Major area and a Minor area as for example a student could choose a Major in textiles and a Minor in Craft. Project work would be required in both the Major and Minor areas, with greater weight-age for the project in the Major area.

5.4.1.3 Year III

Semester	Skills	Design	Art	Humanities	Technology	MAJOR area	MINOR area
5	Presentation skills	Form II	Independent Study II			Project III	Project III
6						Project IV	Project IV

The third year would focus upon finishing and refining the design skills of the student. The major component of this year would be the projects. In addition the student would take a course in presentation skills form and art.

5.4.2 Postgraduate Programme

The specific curriculum for the master's programmes has not been articulated. However, some general comments are offered. The postgraduate programme in the two streams will be different. Faculty advisors to be appointed for students to supervise the students course plans. Design Studies students will take compulsory courses in Design Appreciation and Introduction to design.

5.5 Student Issues

We give below details of the issues relating to students. General rules like working hours and calendar would be similar for both UG and PG students.

5.5.1 *Name of Degree*

The degree awarded for this course of study would be a BA in Design with the appropriate specialization at the UG level and an MA in design with the appropriate specialization at the PG level. Eg: BA (3D Design)

5.5.2 *Number of Students*

The undergraduate intake is mentioned as 25 in each discipline for the starting years. This can go up over the years to a maximum of 50 students per discipline. The postgraduate strength is imagined to be a constant 100 students per year to begin with, this is computed as four specializations with 25 students in each specialization. However over time the number of specializations in postgraduate studies would open up, and each of those specializations would each have 25 students.

5.5.3 *Intake Criteria UG*

The committee discussed at length the process for selecting students for the programme from among the applicants. It was felt that the school leaving certificate merit list was an inadequate basis for short-listing deserving candidates, as it does not recognise the talent in the students for design. It was therefore agreed that some form of selection procedure would need to be formulated and put into place. The committee felt that the school could devise a test which it would conduct. The committee discussed the two possible options for such a Test. One was to view the test as an entrance selection process exclusively for the School of Design. In such an approach the test would be conducted to coincide with the entrance tests of the other institutions at Delhi University. Another option was to view the test as an aptitude evaluator. In this case the test, such as a Design Aptitude Test, would give the candidate undergoing the test a score of his abilities. This score would become the basis for the selection of the candidate. Such a test would be conducted a good six months before the actual application process, and could form the basis for selection of candidates to other UG schools of design through out the country. The Design Aptitude Test would test issues not addressed by the school leaver's examinations. These would be the aspects of — artistic and creative ability, conceptual skills and problem solving and analytical abilities.

De-linking the actual application and selection process from the aptitude test would have the advantage of both freeing the students from taking one more admission test after their school examinations. In addition the integrity of the selection process, in guarding it from undue pressure or efforts to influence outcomes and selections, could be ensured. The second option also imagines a leadership role, as a precedent setting institution, for Delhi University where the school administers the definitive design aptitude scores at the undergraduate level. On the cautionary note the committee wishes to point out that the very existence of a competitive test creates institutions training students to do the test. While this is not a reason to not have tests, it is a fact that must be recognised and kept in mind by the school personnel administering the tests.

5.5.4 *Intake Criteria PG*

For the postgraduate admissions the entry procedures for the two streams would be different. For the Design Stream the school could consider adopting the CEED (Common Entrance Examination for

Design) test conducted by IIT Bombay or fashion a similar test to be taken by graduate designers. In addition the student should be required to submit a plan of what the student proposes to do in the MA. This would be evaluated by the selection committee alongside a presentation of the portfolio of past work in the specific design area.

For the design studies stream, the student has to submit a proposal of what he/she plans to do in the course. The past academic records of the student along-with the proposal would form the basis of the selection procedure.

5.5.5 Hostels

The campus has to be a residential one. Hostel rates will be as per DU practice. Accommodation will be required for 50 students in the 1st year, will increase by 50 every year reaching 150 at the beginning of the 3rd year. Thereafter it must keep pace with enrolment at the postgraduate and research levels. There should also be provision for on campus housing for the staff and faculty.

5.5.6 Fees

The fees have to be reasonable and the IIT Model can be evaluated for precedence. The highest fees in the University are charged for the B.Sc.(H) Computer Science course because it is supposed to be self-financing and they total to Rs22,000/- annually not including hostel charges. Given that expenses for materials have to be borne by the students themselves, which may be considerable in some of the specializations, it is necessary that the fees be appropriately low, probably lower than the figure stated above, to make the education affordable.

5.5.7 Hours of Work

The programme of study depends heavily upon project work. Each project would be an individual student's responsibility. This usually means that the student would require to be provided access to the school at any time. This is usual in design schools. The curricular plan could be either 5 or 6 days a week depending upon issues of sharing with other programmes in the university. A figure of 35 hours per week is proposed as the space for the curriculum to be implemented.

5.6 Faculty Issues

The faculty of the school would be drawn from the pool of practicing designers in India. It is recommended that at the initial stage an academician of international repute be made the head of the school. This could be a person with a history of design teaching and administration at a university abroad. The larger pool of faculty drawn from within the country would have certain distinguishing characteristics; in the area of qualifications, expectations from employer/ conditions at workplace, and the freedom to continue design practice in addition to teaching. In this, the Delhi University could follow selectively upon practices common to the other institutions of design. The committee however highlights the following points that may be unique to the school.

5.6.1 Faculty Positions

The three faculty positions would be that of Professor, Reader and Lecturer. The relative strengths of these positions would be in the ratio of 1:2:4. The relative number of teaching hours would be as per norms at Delhi University. The faculty members would be in two streams teaching design courses and supporting courses.

5.6.2 Qualification

The qualifications for Faculty positions would be in line with those in the Department of Music and the College of Art as given in the Ordinances of the University. Thus candidates must possess a good academic record with at least a second class Bachelor's Degree or equivalent Diploma in the relevant subject.

In addition, Professors would require 10 years experience at the university level, Readers 5 years, and Lecturers 2 years. Or candidates should be outstanding practitioners with established professional reputation in the field who have made significant contributions over equivalent periods of time. Also, eminent professionals with good experience can also be considered. It may be mentioned here that the PhD is not a common qualification in design. Evidence of this can be seen in the IITs, Mumbai and Guwahati, which have a precedent of appointments up to the level of professors of faculty members without PhD degrees.

It is recommended that the positions at the school be only for design faculty and all other staff may be on contract.

5.6.3 Adjunct/ Visiting Faculty

In addition to the core faculty, a number of other faculty members would need to be on the rolls of the School. These would be adjunct faculty or visiting faculty drawn from very specialized areas.

5.6.4 Disciplines

The minimum number of faculty members has been determined based upon the teacher student ratio of 1:20 for undergraduate and 1:10 for postgraduate education. The total faculty strength is estimated to be between 50 to 70 faculty members. The larger figure would account for the non-specialist faculty members, artists and others focused upon the foundation programme and other bridging needs of the curriculum, and for excess capacity in faculty to support research and consultancy.

No	Level	Ratio	Number of Students	Number of Faculty required
1	UG	1:20	375	18.75
2	PG	1:10	200	20
3	PhD	All faculty	20	10
Total			40 - 50 Faculty Members	

5.6.5 Research, Consultancy and Professional Work

The faculty members should be encouraged to take up professional projects. Further mechanisms to encourage consultancy need to be set up, as in the department Industrial Research and Development and the Foundation of Innovation and Technology Transfer at IIT Delhi. The issues related to fees would need to be resolved and formulated as a streamlined system. Research work by the faculty has to be encouraged. Publication by the faculty has to be encouraged.

5.7 Resources

The present facility, it is assumed, is to be located at Dhaka, with faculty residences, a guest-house and students' hostels. Ideally, the requirement would be for about 10 acres of land but considering the tight situation in Delhi, a minimum of 5 acres will be necessary.

- The initial set-up cost is estimated to be Rs. 30 crores.
 - Of this the building is estimated to be Rs. 12 crores and
 - The workshops are estimated to be Rs. 18 crores.
- The annual running expenditure is estimated to be Rs. 4 crores.

The details and break up of this is presented in the tables below. The figures are indicative and draw upon the student to space ratio norms of the IITs. These figures are presented here to facilitate planning. It is imagined that a detailed assessment of the programme of requirements for space planning, facilities planning and annual financial expenses would have to be undertaken at a subsequent time.

5.7.1 Monetary Resources

The monetary resources would have to be worked out in better detail by a committee set up specifically for this purpose. However, a rough estimate is given of both set up cost and of the annual recurring expenditure.

The Set up cost

no	Item	Unit cost	Total Crores
2	Building		12
3	Workshops		18
Total (30 crores)			30

Annual recurring expenditure

no	Item	Unit cost X100K	Total X100K
1	Salaries (Faculty and staff = 100 people) per anum	3	300
4	Recurring annual expenses		100
Total (4 crores)			400

5.7.2 Facilities

The school would need the following discipline specific workshops. A rough estimate is provided here of the cost of equipments for these workshops.

No	Workshop	Equipment Budget (x100K)
1	Animation studio	20
2	Computer studio	50
3	Print lab	25
4	General purpose workshop: wood, metal, plastic	30

5	Ceramic Workshop/ studio	15
6	Loom, printing, dyeing, sewing workshops	15
7	Jewellery workshops	10
8	Craft workshop	10
	Total (17.5 crores)	175

5.7.3 Building

The building requirements have been tentatively worked out as shown below.

No.	Space	Area assumption	Unit (sqm)	Total area (sqm)
1	Studios	20 studios for 40 students each (15 studios at UG and 5 studios at PG level)	100	2000
2	Lecture rooms	25 unique slots or a minimum of 20 lecture rooms	50	1000
3	Animation studio		100	100
4	Computer studio		100	100
5	Print lab		100	100
6	General purpose workshop: wood, metal, plastic	4 workshops	100	400
7	Ceramic Workshop/ studio		200	200
8	Loom, printing, dyeing, sewing workshops		400	400
9	Jewellery workshops		200	200
10	Craft workshop		200	200
11	Library	For a student population of 900	400	400
12	Presentation areas	Common area		500
13	Faculty rooms	50 faculty members, with additional visiting faculty = 70	10	500
14	Canteen	For the whole school		400
15	Hostels	To accommodate 800 students	10	8000
	Total A			14500
16	Circulation	40% of total		5800
	Total B			20300
17	Building structure	20% of total		4060
	TOTAL			24360
	Total Building cost	At Rs. 5000 per sqm	Rupees	121800000

6 Part III: Appendices

Consolidated Curriculum

Number of Designers Country-wise

Contact Details of Committee Members

Resource Persons

6.1 Appendix I: Consolidated Curriculum

Semester	Skills	Design	Art	Humanities	Technology	Project	
						Major Area	Minor Area
1 Foundation	Drawing	Elements of Design		Language Skills: English	Materials and Processes		
	Photography	Basic Design: Form color texture		History of Civilizations			
	Presentation skills	Design Theory		Humanities and Social Sciences			
2	Presentation skills	Methodology	Appreciation: Music, art, film	People Studies: Design in Society	Materials and Processes	Design Task	
				Language Skills: English			
3	Presentation skills	User studies	Aesthetics and Art	User studies	Materials and Processes	Project I	Project I
		Detailing		Elective I			
		History of Design					
4		Form I	Elective II	Management: Marketing and Product Planning	Materials and Processes	Project II	Project II
			Independent Study I				
5		Form II	Independent Study II			Project III	Project III
6						Project IV	Project IV

6.2 Appendix II: Number of Designers

Country-Wise Comparisons

The committee discussed the numbers of designers in different countries. The data available to the committee was drawn from:

- Published studies and reports
- Newspapers and magazine reports.
- US Deptt of Labour statistics.
- Questionnaire to faculty in design programmes in the NICs. These were estimates by faculty in design schools/education and design magazines

6.2.1 *What is the kind of data available and what are the problems in working with the data?*

A while back the Business Week carried a report that said that China had 8000 designers. And the reason for the growth and success of Chinese industry was attributed to the large number of Designers in the country. The assessment of figures by university faculty is much lower. Herein lies one problem. That the estimate of the population of designers in a country is not a well-recorded fact and even when studies have been done they tend to give wildly different figures. As in the figure for the number of designers in the US Deptt of labour statistics (total designers 190,000) and that given for one stream in the JIDPO study. This is due to the different definition of who constitutes a designer. In the Deptt of labour/Business Week reports the designer is one who is doing the job of the designer, whereas in the JIDPO study it is based upon the assessment of numbers of graduates for accredited design schools and universities.

6.2.2 *How to approach a study of design?*

On the one hand the committee arrived at an understanding of the state of design education in India in the global context. This served to portray in broad terms how design intensive India was. This was drawn up from the published material on number of designers country wise. This portrayal provided broad strokes and such a Macro perspective provided insights to the question ‘what is the importance given to design as branch of learning in different countries’.

And on the other it arrived at an understanding of the future trajectory of design education. Assessing how design education in India was growing and how this compared with similar figures for countries in a similar stage of growth did this. This provides a picture of the significance of design for development and economic prosperity, figures as indices tying design to growth, and develops the scenario of the ‘need’ for design education. This portrayal provided detailed estimates and such a Micro picture provided insights to the question ‘how many designers, and institutions of design are needed in India and what should be the overall growth profile of the design profession’.

6.2.2.1 Approach II: Study from Published sources and reports

The most useful study for the purposes of reflecting upon the design populations of different countries was the report of the study done by the Japan Industrial Design Promotion Organisation (JIDPO). The JIDPO study "International Survey on Design Promotion", Japan Industrial Design Promotion Organisation, Osaka, 1980(JIDPO 1980) involved a survey covering 20 countries. The main points of the study is summarised in the tables below. It must be mentioned here that though the study covers only one stream of design, Industrial Design, it may be possible to use these figures as representative and extrapolate ratios of design streams to arrive at actual figures. But this may not be necessary if we are looking purely at ratios.

Table 2-1 Birth of Design Education

Period	Countries
By 1945	Finland, Czechoslovakia
1945-1960	Sweden, USA, E.Germany, Spain, W.Germany, Japan, Norway, Mexico
1960>	India, Ireland, Austria, Switzerland, Argentina, Hong-Kong, Korea

Table 2-2 Number of Designers/ Million Population.

Designers/ Million Population	Country
1	India
<10	Philippines, Argentina, Mexico
< 50	Switzerland, Ireland, Spain, Korea, Austria, Norway, USA, Israel
<100	W. Germany, E. Germany, Japan
> 100	Finland

Table 2-5 Year of Initiation of Design Education

Period	Countries
1900-1930	Finland, Czechoslovakia, Japan, E.Germany, W.Germany
1930-1960	USA, Korea
>1960	Spain, Mexico, Austria, Argentina, Israel, Hong-Kong, India, Sweden, Norway, Ireland, Philippines

Table 2-6 Number of Design Institutions.

No. of Institutes	Countries
<= 10	Hong Kong, Norway, Argentina, Austria, Israel, Ireland, Philippines, Sweden, Czechoslovakia, Germany (D.R), Finland
<= 20	Spain, Korea, Japan
<= 30	German (F.R), USA

Table 2-8 Number of Graduates per Year.

Grads/year	Countries
<10	Mexico, Argentina, Philippines, Hong-Kong, India, Israel, Austria, Ireland, Sweden
<100	Norway, Finland, Czechoslovakia
<500	Korea, E. Germany, W.Germany
>500	USA, Finland

This data is old but it does show the number of designers in the industrialised and newly industrialised nations and India in 1980 had a very low penetration of designer creation.

Though Hong-Kong and Korea socially recognized Design as a field deserving education after India did and initiated the program around the same time as India, they have more graduate designers than India over a 20 year time span.

Hong-Kong and Norway had fewer design schools (1 each) compared to India (2) and Korea (16). Finland on the other hand, one of the firsts to recognize design education, has only 4 schools but the

designer density is the highest there with 126/million pop compared to Korea (16/ million population), India has only 1 designer/ million population.

6.2.2.2 Approach 1: Contemporary Study

The objective here was to develop a portrayal of total Population of Industrial Designers 2003 in 4 countries with a similar trajectory of development as India. These countries were China, turkey, Korea and Brazil. The data are contributions by professors of universities in each country. The figures are estimates for the current year 2003 and for 10 years earlier, which can be used to extrapolate the estimate for the future.

No.	Country	No. of Industrial Designers	
		1993	2003
1	China	< 100	2000
2	Korea*	400 (in1997)	800
3	Turkey	800	3000
4	Brazil	Na	Na
5	India	400	700

* These are figures for registered designers (KAID). The figure given by KIDP is 23,104 Industrial Designers.

From the figures above, it can be summarised that:

1. India has fewer designers than other countries in the same development trajectory.
2. The growth in number of designers in 10 years is less than the other countries.
3. China, being in the similar stage of development and also with similar total population, has 2000 designers

Comparison with other countries in the world shows that India needs to have between 3 to 4 times the number of industrial designers it presently has to be a - viable profession/ correct number for the size of industry/ for the quality of products, services and aesthetics of everyday life to improve to a standard consistent with these NICs. Though India has a large industry, by the standards of most countries the world over, it has in proportion very few Designers.

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China: Tong Huiming, Design Professor, Design College, Guangzhou Academy of Fine arts, China and Benny Leong, Hong Kong Polytechnic, Hong Kong.

Korea: Gil Ye Gyung, Design Monthly, Seoul.

Turkey: Dr. Alpay Er, ITU Istanbul and Dr. Fatma Korkut, METU, Ankara

6.3 Appendix III: Contact details of committee members

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6.4 Appendix IV: List of Resource persons

The list of resource persons given below draws upon designers practicing and teaching in New Delhi. It is suggested that these groups or similar groups be formed for each specialization. It would then be the task given to these groups to meet and discuss the detailed curriculum and resource requirements of each specialization.

Specialization	No	Name	Area	Organisation	Phone	Email
Visual Communication	1	Itu Choudhary	Graphic Design	Itu Choudhury Design	26223993/4	mail@icdindia.com
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	4	Pawan Buragohain	Animation	Freelance Designer	26124327	shern@vsnl.com
	5	Madhu John	Web and Multimedia	British Council		
Space	6	Lolita Dutta	Exhibition Design	Design Habit	26563818	
	7	Amar Deep Behl	Museum Design		9810024264	dhabit@del3.vsnl.net.in
	9	Sumant Jaikrishnan	Sets	Freelance Designer		
3D Design	10	Niladri Mukherjee	Retail Design	Whisper Design		
	11	Alex Davis	3D Design	Indisign	26421462	
	12	Kristine Michael	Ceramics	Potter	26491673/ 26492375	
	14	Ajay Sharma	Transportation	Maruti Udyog Limited	98110 77113	AjaySaran.Sharma@maruti.co.in
Fashion	15	Pratyay Chakrabarty	Product Design	Nexus Design	9811371045	
	16	Rohit Bal	Fashion	Abraham and Thakore		
	17	Jatin Bhatt	Accessories	NIFT	98100 85430	jatinbhatt55@hotmail.com
	18	Ashok Rai	Textiles 1		26872944/ 26143899	
Craft	20	Beate Steinfeld	Jewellery		9818223917	
	21	Laila Tyabji	Textile	Dastkar	9811346342	lailaty@vsnl.com
	22	Michael Boy	Metals/ Furniture		9829015262	michaelboy@eth.net
	23	Vibhor Sogani	Stone Crafts		9810085430	
	24	Mukul Goyal	Misc. Materials			
	25	Jogi Panghaal				panghaal@hotmail.com

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