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Art and Design Education for the 21st Century International Conference

Sallis Benney Theatre,
University of Brighton, UK
Friday 6 and Saturday 7 February 2009

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***Art and Design Education for the 21st Century
International Conference***

**Sallis Benney Theatre,
University of Brighton, UK
Friday 6 and Saturday 7 February 2009**

This international conference is being held as part of the 150th anniversary of the founding of Brighton School of Art, the ancestor of the current Faculty of Arts & Architecture at the University of Brighton.

Conference delegates will be invited to a Reception and Private Viewing of the *From Art School to University: Art & Design at Brighton 1859-2009* exhibition in the adjacent University of Brighton Art Gallery.

The ways in which approaches to art and design education have changed over the past 150 years are a matter of historical record. Although this conference acknowledges the radical changes that have been enacted in the past, its focus is unambiguously forward looking.

The role and significance of art and design education in the future, economically, socially and culturally, as well as the challenges that it will confront, will be the focus of this important event.

The selected international speakers are leaders in their fields and will speak from a variety of perspectives.

Professor Sir Christopher Frayling, Rector and Professor of Cultural History at the Royal College of Art, London, is also a writer, historian and broadcaster whose views are further informed by the experience of chairing two major British cultural organisations, the Design Council and the Arts Council.

Anne Burdick, Chair of the graduate Media Design Program at Art Center College of Design in California, a leading US design institution, is dedicated to developing research within graduate level design education in an American context and defining the future of design as both a discipline and a practice. Renowned for her design of complex text-based projects across a variety of media environments, she is one of the most feted transmedia designers in America, having won a wide range of awards including the Leipzig Prize for the Most Beautiful Book in the World and *I.D. Magazine's* award for interactive design. Her own research addresses the relationship between language, technology, and cultural practices.

Speaking from the context of one of the world's major emerging design economies is **Dr Darlie O Koshy**, the Director General of Education and Training Initiatives of the Apparel Export Promotion Council, sponsored by the Ministry of Textiles, Government of India. He has taken on this role in the context of the huge skill development thrust that is under way in India. Until recently Dr O Koshy was Director of the National Institute of Design, Ahmedabad, India; he also spearheaded the drafting of the National Design Policy approved by the Indian Government in February 2007.

Professor Darren Newbury from Birmingham City University brings a further dimension to discourse relating to design education for the 21st century. He has played a significant national role in developing visual research methods and the publication of research training resources for postgraduates in art and design. He is also the editor of the electronic publication *Research Issues in Art, Design and Media* (RIADM) and of the international journal *Visual Studies* and has a research background in photography and cultural studies.

Professor Elaine Aston, Professor of Contemporary Performance at Lancaster University, will lend further disciplinary insights. She has published in the fields of feminism, theatre, theory and performance and was a founding member of the Feminist Research Working Group of the International Federation of Theatre Research (IFTR).

The UK Research Councils have exerted a powerful influence on the shape and nature of current art and design education, as well as influencing its future. **Professor Bruce Brown**, the University of Brighton's Director of Research Development, has fulfilled roles on national and international bodies and has been a key figure in the UK's 2008 Research Assessment Exercise for which he had major responsibility for overseeing the work of review panels for Art and Design, History of Art, Architecture and Design, Drama, Dance and Performing Arts, Communications, Cultural and Media Studies and Music. He will address the future prospects for art and design.

Sir David Watson, Professor of Higher Education Management at the Institute of Education, University of London, has published extensively in the field of higher education policy and practice and is a regular keynote speaker at national and international conferences. He was Vice-Chancellor of the University of Brighton from 1990 to 2005 and was knighted in 1998 for 'services to higher education'. He was a member of the National Committee of Inquiry into Higher Education (Dearing Committee) and he edited *The Dearing Report: ten years on* (Institute of Education 2007), with Michael Amoah. His current professional roles include President of the Society for Research into Higher Education and Advisory Board Member, Higher Education Policy Institute (HEPI).

Please log on to our website to find out more about the conference and other aspects of the 150 anniversary project.

www.brighton.ac.uk/arts150

Contact us at arts150@brighton.ac.uk

Art and Design Education for the 21st Century Programme

16.00 – 17.30	Registration and refreshments	Sallis Benney Entrance
17.50	Professor Jonathan Woodham <i>Professor of Design History</i> University of Brighton	Welcome
18.00	Professor Julian Crampton <i>Vice Chancellor</i> University of Brighton	Introduction
18.15 – 19.00	Professor Sir Christopher Frayling <i>Rector</i> Royal College of Art	The New Bauhaus – an art and design institution for the 21 st Century
19.15 -20.30	Reception and Private Viewing 150 Anniversary exhibition	Grand Parade Gallery

Saturday 07 February

09.30	Refreshments	
10.00 – 10.45	Professor Bruce Brown <i>Director for Research Development</i> University of Brighton	Art schools for the 21 st century
11.00 – 11.45	Professor Darren Newbury Birmingham Institute of Art and Design	Making the path as we walk it: the present and future of doctoral education in art and design
12.00 – 12.45	Dr Darlie Koshy <i>Director General Education and Training Initiatives</i> Apparel Export Promotion Council, India	Designing Design Education for 21st Century India
13.00 – 14.00	Lunch	Grand Parade Restaurant
14.00 – 14.45	Professor Elaine Aston <i>Professor of Contemporary Performance</i> Lancaster Institute for Contemporary Arts	Creative Futures Creating Futures
15.00 – 15.45	Anne Burdick <i>Chair of the Graduate Media Design Program</i> Art Center College of Design, California	Design Without Designers
16.00 – 16.30	Refreshments	
16.30 – 17.15	Professor Sir David Watson <i>Professor of Higher Education Management, Institute of Education, University of London</i>	Plenary
17.15	Close	

ABSTRACTS

The New Bauhaus – an art and design institution for the 21st Century **Professor Sir Christopher Frayling**

If a New Bauhaus, a new school of art and design, was being founded from scratch in 2009 – knowing all that we now know – what would it be like? What would it be for? How might it relate to the contemporary practices of art and design? The 150th birthday of Brighton School of Art seems an excellent moment to be asking these questions.

This lecture sees *The New Bauhaus* as

- an agency of professional education
- a research institute
- a radical academy
- a place for learning through art as well as to art
- a place of convergence
- part of knowledge exchange rather than just the supply chain
- an MIT for design.

The New Bauhaus looks at art and design education in the UK at the turn of the last century – when the system thought it was facing the challenges of the new twentieth century, but was in reality embedded in Arts & Crafts thinking – and then reappraises the legacy of the original Bauhaus of 1919-32, puncturing some of the myths and taking a look behind the outstandingly effective branding.

The lecture then, bearing these cautionary tales in mind, explores in detail *The New Bauhaus* as a genuinely contemporary expression of life within the academy.

I'm sometimes asked "what do you make?". This is, of course, a reference to how much one earns. But if you'd asked this of a British student of 1900 or a student of the original Bauhaus in the 1920s, he or she would probably have replied "I make things, and I try to make things very well". If you asked this of a student at *The New Bauhaus*, he or she would probably say "I make a difference".

And they'd be right.

In other words, from 'art, design and craft' to 'art, design and culture'.

Title to be Confirmed
Professor Bruce Brown

Since their inception in the mid 19th century the academies of art and design have evolved in response to influences and pressures that were economic, social and political. This presentation will track the key points in their evolution with an emphasis on the half-century of intense, and often turbulent, change between 1960-2009. It will also consider public misconceptions of this period to suggest that, far from their 60's stereotype as elements of radical instability within the system, the arts schools have been surprisingly stable entities throughout a period when many modern universities have branded and re-branded themselves beyond any decent form of recognition. The presentation will also consider how the intellectual and creative capital of art and design education has evolved within the HE system to remain vibrant and challenging. In particular, those models of learning and teaching that are distinctive to the creative arts will be considered alongside their relationship to definitions of, and approaches to, research. Based on knowledge production (rather than knowledge transmission) the link between learning, teaching and research in art and design education may unite students with their teachers — as co-learners engaged in critical enquiry — in ways more typical of a “classical” education than might at first appear. Having evolved through the phases of art school, polytechnic and modern university the presentation will consider what academies of art and design could now aspire to be and achieve in this first half of the 21st century.

Making the path as we walk it: the present and future of doctoral education in art and design

Professor Darren Newbury

It may seem strange to introduce a paper by stating what it is not about, but I hope in doing so to begin to clarify my intentions. First, I do not intend to dwell on the history of doctoral study in practice-based fields; I have deliberately omitted the past from my title. This is principally an attempt at self-discipline. Many presentations on this area (some of my own included) begin with a discussion, usually starting at some point in the 1970s, on the first art and design doctorates and proceed from there. I am not arguing that the history of the field is not important, but I would like for the purposes of this paper to try to avoid this starting point determining our thinking, and especially its emphasis on the pioneering specialness of research in art and design. I think the rapidly changing research context that confronts us demands our attention in ways that mean this looking back does not provide answers. Second, as I hope the first part of my title makes clear, I do not intend to provide any programmatic solutions. In my view, the debate around the PhD in art and design has suffered from rather too many attempts to define in the abstract what an art and design doctorate should look like; at its worst this has led down a cul-de-sac at the end of which are university regulations. I recently had a discussion with a supervisor who felt that the earlier redrawing of their regulations, supposedly to suit practice-based PhDs, now left them with a format that was constraining rather than enabling. I wonder if others have found themselves in the same position. What I do want to think about in this paper, therefore, are two questions: where are we now and where are we going? I will offer a brief survey of the research and research training landscape as I see it, and the challenges and opportunities that exist. Among the challenges I think one must include the different positions of design and fine art. By most indicators, in the UK at least, the former has struggled to establish a clear sense of its identity as a research field. In comparison the latter has embraced the idea of research with enthusiasm. But I also want to think about the interdisciplinary nature of this landscape and the opportunities this presents. The language of practice-based research has escaped from the studio and the potential for engagements across disciplinary boundaries have grown considerably in recent years. What is the contribution of doctoral education in art and design within this landscape? This leads into a discussion of what doctoral education in art and design is for; what is it that we and our students need to know? In keeping with the position I have set out, I do not intend to provide definitive answers, but merely to suggest some possible directions in which we might start walking.

Designing Design Education for 21st Century India: Contexts, Concerns & Challenges

Dr Darlie. O. Koshy Ph.D (IIT)

As in most fields of academics today, Design Education is also facing tougher challenges as the 1st decade of 21st Century ends in turbulence on many fronts. The approach to design education in the post independent India had been Crafts and Skills oriented set very much in an apprenticeship mode. India is now in the throes of change in many spheres and the deep socio-economic changes portend a new India on the anvil. The sweeping winds of change affect advancement of the profession of design as well and therefore the approach to both under-graduate and post-graduate design programmes need to be redesigned as we prepare GenNext designers.

The first decade of the 21st Century has shown that it is the context that defines and redefines designs which conceptualise products, systems, and also arbiters culture and emotions. Although, India is on an upsurge now, in the past, the country was rather content being a protected economy and by and large gave creativity, innovations and original designs a miss. The Indian Design Education had its roots in the Craft Design centres established first in Calcutta (now Kolkata) and later in few other cities. Industrial design education in India when it took shape in late 50s and early 60s was heavily influenced by Bahaus and Ulm traditions and the education continued to be guided by “Form follows function” dictum and strangely was boundaried and protected from the commercial and mass production system though the very essence of Industrial design is ‘mass manufacturing’ and ‘marketing’. Unlike Management and technology which had also its birth in India in 1950 and 1962 respectively, the design education which saw its beginning in 1961 failed to influence the mainstream education in India either at School or under-graduate levels. Design education remained very much a niche and the earlier generations of faculty members were also responsible somewhat for the state of affairs as they stood against any kind of expansion which they believed would dilute so called “quality”. Design education’s orientation was of practice and not necessarily knowledge creation and during ‘licence raj’ and years of Hindu growth rate Indian design languished as copycats flourished. The fact the NID which was the pioneering design education institution was not given status of a University but was only a Vocational Institute which did not offer any post graduate programmes held up a reality check on the State of Indian design education. The population of designers had been so small in numbers that they did not influence either the industry or the education.

In a decade of painful change and metamorphosis (2000-2009), technology driven education infrastructure, introduction of post graduate programmes, setting up of new campuses and above all

a massive effort towards, mobilizing public opinion about design and initiating new disciplines for creating encounters with the other knowledge streams and the advent of a National Design Policy in 2007 ushered in a paradigm shift in Indian design education and the scene as a whole. Concurrently there has been also a determined effort to bring about a research focus to design profession alongwith an IPR orientation.

Even if the designers come out with new ideas for breakthrough products, services and systems, there has to be a large skilled labour force and design technicians to realize the new ideas and concepts. India has had earlier a large base of skills and techniques in handloom, handicrafts, matel, wood etc. but has eroded this advantage by not protecting these skills or upgrading them to contemporary standards. By the time, India design shifted its axis from “Roti, Kapda aur Makaan” (bread, cloth and a roof above head) to Quality of Life and other dimensions, skills have already begun to disappear rapidly. Today, the various exports-led industries and even domestic industries are affected by severe talent and skill crunch which affect the productivity and efficiency apart from generating many last mile issues. The Hon’ble Indian Prime Minister’s “Skill Development Mission” and the increasing efforts being made on skills development by the Central & State Governments indicate the gravity of the “National Deficit” of a multitude of Skills including designing, modelling etc.

Engineering, Technology and Design need to coexist in the 21st Century. Modern technology and Engineering Education need to therefore absorb some of the power and beauty of creative and lateral thinking emanating from art and design especially for “differential” creating ability and the enduring values. The core design values of harmony, ethics, consumer delight, quality, functionality, visual culture, aesthetics etc. can help to add great value and to the Quality of life of 21st Century. The dynamics of globalization and its socio-economic consequences have prompted educators and thinkers to critically appraise the role of design in enhancing and delivering the Quality of Life in a more accessible, equitable and inclusive manner. Technological leapfrogging especially in the IT and Communication Sectors has done a lot of good to a developing economy like India for upgradation of a common man’s life as it has happened through mobile telephony in India. The onus is increasingly on Design Education to create Gen Next designers and design managers for emerging economies like India who are different in “kind and degree” “Designing design education” has thus become a priority not only in India but also in other emerging and developed economies to manage the present from the future.

Creative Futures/Creating Futures: Close Encounters of the Practice Kind

Professor Elaine Aston

Working in the arts, whatever the subject base, singles us out from cognate areas of study in the humanities or in fields of cultural study on account of our attention to practice: our concerns not just with critical thinking about work, but with the processes and practices of creating, making work. Compared to scholarly activities, in recent years it is practice that has come under closest scrutiny, given the various ways in which practice has needed to be argued for in research terms. My purpose in this presentation is to offer a series of reflections on future directions for practice-based, creative subjects from this point in our creative histories when practice has been (more or less) legitimised and encouraged as a research activity. These reflections or 'encounters' begin with rehearsing a need to get closer to each other's ('strange') practices in the interests of interdisciplinary exchange and dialogue. Thereafter, examining the historical divide between the artist who makes work and the academic tasked with making meaning out of the work, I move to reflect on ways in which this divide is shifting: moving towards artist and academic encounters of a more productive kind. This involves me in the consideration of the new/next generation of practitioner-scholars and encounters of a closer kind between the academic's field of interdisciplinary theory-led enquiry and the professional artist's practice. My final reflections centre on the role and future of the creative arts in engaging with the politics of 'imagining, making, changing' (Lois Weaver, Split Britches Theatre Company): with counter-cultural, resistant practices. To illustrate and to substantiate this series of reflections, the presentation will draw on material and examples taken from the AHRC-funded project 'Women's Writing for Performance', 2003-6 .

