

A GLOBAL PERSPECTIVE, A KEYWORD FOR DESIGN EDUCATION FACING XXI CENTURY¹

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ABSTRACT

Globalization has brought a great effect to human life either economically, politically, socially or culturally. The free market and the development of information and communication technology have made the job competition become strict. This effect has also influenced the education field especially for the design education. In facing the challenge of the 21st century, the design education should make some restructuring as anticipation.

This paper will explain about the importance of the education that implants the global perspective view towards the student. Substantial and Perceptual dimension brings some challenge that force the educators to prepare more innovative and new approaches for their teaching method. The studio learning method that surely brings benefit to the student-centered learning will become the focus of the design education. Thus, besides stressing on the importance of the academic subject that can shape the student's attitude and competency in facing the 21st century's challenge, Petra Christian University also does some trials towards the problem-based learning and case-based learning system for its studio teaching and learning process.

Keywords: globalization, global perspective, design education, design education in 21 century.

ABSTRAK

Globalisasi membawa dampak yang sangat besar bagi kehidupan manusia. Globalisasi tidak hanya berdampak pada masalah ekonomi saja, tetapi juga berpengaruh pada dimensi politik, sosial dan budaya. Globalisasi juga membawa ekonomi pada sistem pasar bebas dunia, demikian juga kemajuan teknologi komunikasi dan sistem informasi membawa persaingan pasar dan lapangan kerja yang sangat ketat dimana-mana. Kondisi ini juga berdampak pada dimensi pendidikan, demikian juga halnya pada pendidikan desain. Menyongsong abad 21 pendidikan desain juga harus mulai mengadakan restrukturisasi untuk mengantisipasinya.

Tulisan ini akan mengulas pentingnya pendidikan yang menanamkan kepada peserta didik, pentingnya perspektif global dalam menghadapi globalisasi ini. Dimensi substansial dan dimensi perseptual sebagai unsur perspektif global membawa tantangan tersendiri bagi para pendidik untuk menyiapkan sistem pendidikan yang lebih inovatif dan memerlukan pendekatan-pendekatan baru dalam proses belajar-mengajarnya. Model pembelajaran dengan sistem studio diyakini sesuai untuk pendidikan desain di era global yang berdasar pada student-centered-learning. Model ini dijalankan oleh Universitas Kristen Petra dengan metoda Problem Based learning dan Case based learning pada sistem studionya disamping tetap memberikan penekanan pada kompetensi dan pembentukan sikap menghadapi abad XXI.

Kata kunci: globalisasi, perspektif global, pendidikan desain, pendidikan desain abad XXI.

¹ Kertaskerja ini telah di presentasikan dalam 2002 *International Design Conference* di Dongseo University Korea tanggal 18 Mei 2002.

...give someone a fish and you feed him or her for a day.
Teach them how to fish and you feed them for a lifetime.

WELCOME GLOBALIZATION!

There is no word, which is as popular as the word 'globalization' in this time. So many different people in so many different contexts and for so many different purposes use it. Globalization apparently has become the buzzword today used by journalist, politicians, business executives, academics and others. The fact that it is not only influencing our economics lives, but also impinging on our political, social and cultural systems, should strongly imply that our education system is facing formidable challenges, and that accordingly universities as a pioneer in social change should give immediate and appropriate responses.

Globalization has greatly affected our lives and that the realities of life are changing so fast indicate that a flexible and adaptable people force is becoming a necessity. Economically, with the integration of global economy, capital, labor and goods are now moving much more rapidly across national borders, unleashing much fiercer international competition. Globalization is not only opening an opportunity for our graduates to enter global market, but also inviting a threat on the entry of well-trained professionals from other country. The free flows of capitals, people and goods and easy access to modern communication and information devices may bring democratic and egalitarian values, which in turn may raise people's awareness of human rights and change their notion of citizenship and nationalism. Socially, globalization may change the social structure from socialist to capitalist or from community to individuals. Today focus has shifted from the state to the individual, a time, which Naisbitt and Aburdene refer to as the era of the triumph of the individual. The social impacts can be favorable if individualization means freedom, initiative, creativity and so forth. Although globalization is usually associated with economics, its impacts on culture are greater than on economics, because exchange in global economy is increasingly in symbolic commodities and human services than in raw material (as cited in Burbules & Torres via Ibrahim 2001). The increasing dominance of media and communication technologies over the human lives and the increasing global movement of ideas, images and people (often

from developed nations to less developed nations) may lead to the spread of a single global lifestyle or homogenization around western (or more narrowly American) norms and culture at the expense of national and traditional cultures (Ibrahim 2002)

THE IMPLICATIONS OF GLOBALIZATION FOR EDUCATION

Today's post-industrial economies, societies and companies rely more on universities for training and research and development due to rapid economic and social changes, which will render worker's skills and competence soon outdated. One of the issues in design education is the relationship between the subjects taught at schools and the skills required for successful practice. The changing realities engendered by globalization naturally necessitate universities' immediate responses. According to Tye (1992 via Ibrahim 2001) Global Education as that involving (1) the study of problems and issues that cut across national boundaries, and the interconnectedness of the systems involved economic, environmental, cultural, political and technological, (2) the cultivation of cross-cultural understanding, which includes development of the skill of perspective-taking, that is being able to see life from someone else's point of view.

Since the key element of global education is a global perspective (Tye 1992, Case 1993, Begler 1993 via Ibrahim 2001) the development and promotion of a global perspective is essential. Case identifies two dimensions of a global perspective: 'substantive' and 'perceptual'. The substantive domain consists of 'knowledge of various features of the world and how it works', which contains five elements: universal and cultural values and practices, global interconnections, present global concerns and conditions, origins and past patterns of global issues, and alternatives future directions in global issues. The other dimension, the perceptual domain refers to 'various intellectual values, dispositions, and attitudes', which provide the viewpoints from which the substantive domain or global content is perceived, Case identifies five constituents of perceptual dimension: open-mindedness, anticipation of complexity, resistance to stereotyping, inclination to empathize and non-chauvinism.

A GLOBAL PERSPECTIVE AS A KEYWORD FOR DESIGN EDUCATION XXI CENTURY

As an agent of social changes, university has the responsibility to prepare its students and community to face the strong current of globalization and world free market. Just like the other organization, company or industry, university should find its location, market, human resource and other affordable but good quality facilities. As a global institution, university should not stick only to traditional location; it should be mobile, flexible and adaptable in facing any new possibility and challenge.

These attitudes also occur to design education since this education puts its stress on the flexibility, know-how skill, open-mindedness, long life training, individual autonomy and creativity. The design education graduates must be equipped with many kinds of abilities that will help them to cooperate in teamwork. They are trained to cope with various kinds of human being in their setting (culture, religion, race, and ethnic). In addition to that, the design education graduates are prepared with high-level thinking skills and language competence for the global language especially English—interpersonal communication and communication skill—as well as the decision-making skills.

Design education has to prepare its students by planning a certain curriculum which will serve as an integral system that contains goals, outcomes and standards. To meet this system a curriculum that can accommodate the world's development and innovation will be needed. Some network and cooperation with associated design education as well as local and international organization of profession need to be formed. This networks and cooperation will enable the graduates to gain certain standard of performance so that they can be accepted by the international qualification.² The shaping of the students' attitude in forming their global perception is very crucial. This global perception will enable them to view every problem that appears holistically and integrally.

Modern learning system should be performed in order to elaborate the student's knowledge, skill and attitude. Teacher is not the source of learning anymore (teacher centered learning) because the system is now oriented towards the student. Thus, rather

² The new world order, based on the open market system endorsed by WTO, has been adopted by many governments, including Indonesia and other Asian countries. In the current global order, in the borderless, interconnected economic world in one country related to or influenced by system and professional policy of the other country.

than being ‘a sage on the stage’, s/he should be ‘a guide on the side’ (Ibrahim 2001). Using modern pedagogical technology also require that teachers relate academic disciplines to student’s actual experience.³ For this reason, the studio learning system is the most appropriate system to the design education at this time. What is studio actually? a room with rows of drawing tables and chairs, with enough light where the student can do their design day and night? Physically yes, the connotation of studio is a room for drawing. But in term of designing, actually studio is more than a just a room for drawing. Studio is a place for learning, enriching the idea by chatting, feeling, touching, and doing. Thus, for design education, it is must be treated as studio without wall (Arifin 2002). Studio without wall is surely the answer for the challenge that the era of the information and globalization has offered. The students and tutors are not only learning about the most recent innovation and technology (as the globalization’s demand) but they also can access the information around the world more easily.

Globalization can also rise the issue of global paradox which is proven through the studio learning system that has opened up the chance to make the local (traditional) potency become global. With this studio learning system, students can learn the wisdom, strength and the richness of their local culture. The students are not only shown the example of how great “Jurassic Park” is, but also how beautiful the *Toraja* traditional puppet is (also shadow’s puppet, *wayang golek*). Music does not always mean how energetic and lively Britney Spears is, but also how attractive and beautiful the traditional dance is (for example *Kecak* dance, *ngremo* dance, Aceh Traditional Dance, *Sundanese Calung* Music, *Manado Kolintang* Music). Why should the design of a great France designer (like Chanel, Piere Cardin or Gianni Versace, Donna Karan, Iyev Sint Laurent) that is being presented to the audience while the traditional garment also has its own attractive side? (we have an romantic’s *kebaya*, we have *tenun ikat*, we have *Baju Minang*).

Through the studio learning process, students can also combine and unite Charles Jenck’s literature with the traditional architect’s masterpiece (*Hasta Kosala-kosali* concept from Bali, *Petungan’concept* from *Jawa*, *Feng Shui’s* concept from Chinese

³ Knowledge that is not made personally relevant is soon forgotten; engage students in exploring the complexity of the issue or problem, not merely providing them with the result; teach them how to learn independently, how to view world from various perspectives, and how to apply their knowledge to problem in their day-to-day lives.

Descendent etc). Besides David Karsen's graphic design style, the local design and ornament are also interesting to be explored and applied to the students' work (Jepara decoration design, Dayak ornamentation, Asmat ornamentation from Irian Jaya). In addition to the magnificence of foreign animation film, the wisdom and attractiveness of folktale can also be applied to the concept of the students' work.

Since the subjects we have studied will continue to expand and change, our knowledge of those subjects must expand and change as well. There are needs to be an imperative shift from an instruction to a learning paradigm in education. Learners must be learning-enabled so that they are 'market-ready' and capable of autonomous, life-long learning (Pan, Daphane 2000 via Aditjipto 2002). It means that lecturer have to encourage the students to learn effectively, and to become active learner, put the students as the center of their learning process, this method is commonly refers as a student centered learning.⁴ Teachers should employ learner-centered approaches in their teaching and expose students to various kinds of teaching techniques and learning activities (not only lecturing) and to various sources of information (not only textbooks).

Design Education need to pay more attention the development of general knowledge and competencies in addition to specialized knowledge and skills, which have been their chief concern so far. The wide, increasingly and complex world also implies that students need to have expanded horizons (a global perspective) and that they need to know how to live and work with people from diverse cultural backgrounds.

The General Study Course, which usually considered as insignificant,⁵ in this globalization era will become very crucial. It will be the basic for shaping of the student's attitude. In this globalization era, the scientific knowledge is not enough. The attitude's

⁴ The possibility of implementing Student centered learning: Problem-based learning and Case-based Learning, has been discussed at Petra Christian University especially in Architecture Department. In order that teaching and learning processes take place effectively, Selby and Pike (cited in Ibrahim) suggest that teachers do three related things: adopt 'transformation' instead of 'transmission' as their mode of instruction, employ 'activity-based learning', and maintain 'an appropriate rhythm of learning'. The word transmission here refers to the mode of instruction mainly characterized by the following: teacher-centeredness, teachers distribute knowledge and student learn passively; skills involved are just listening, reading and memorization; personal ideas, emotions, and contributions are not expected and encouraged, and there are clear distinctions between the role of teachers and that of students. Transformation, on the other hand, refers to the mode of instruction characterized by the following: learner-centered, students take charge of their own learning; it caters not only their cognitive but also emotional, moral, spiritual, and aesthetic needs; knowledge comes not only from teachers but also from students and various sources of information; and 'teaching' and 'learning' are interchangeable, that is, teachers and students can teach and learn simultaneously.

⁵ The General Study Courses in Indonesia are consisted of Basic Social Science, Basic Cultural Science, Basic Natural Science, Ethics, Professional Ethics, Religion, State Ideology (the five basic principles of the Republic Indonesia), State Defence Principle (Kewarganegaraan), etc.

shaping (intellectually and emotionally) is important to the student in forming their perceptual dimension according to Case (as cited in Ibrahim).⁶ Being the sons of the era is not that easy, the challenge to do it is very heavy, especially in facing the tight competition of this global era.

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⁶ The perceptual dimension comprises elements such as openmindedness, anticipation of complexity, inclination to empathize, interconnectedness, holistic thinking etc.