

POSSIBILITY AND PROBABILITY OF DESIGN EDUCATION IN HIGHER EDUCATION

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Abstract

Design education in higher education or college are required to be able to produce graduates who are appropriate, have the skills qualifications, and knowledge needed by the world of work, along with the very rapid growth in the Indonesian creative economy industry. The most basic needs are human resources. The increasingly widespread industry has triggered sharp competition from the products it produces. The rapid advancement of science and technology, leading to increasingly thin difference in the quality of products. One element of the most potential as a marketing tool in the competition is a design element. Design appears as a determinant in decision making in choosing creative products. This study tries to criticize proportionally the current situation based on literature studies in the form of laws, government regulations, and other references, using qualitative methods and analytical descriptive approaches. The study shows that the development of Indonesia's creative economy industry always grows positively every year and contributes to the Gross Domestic Product. The three biggest contributing sectors in the creative economy industry are fashion design, culinary, and craft. This positive growth is inseparable from design support. Quality designs can be produced by designers who graduate from Design College. Construction of productive relationships between campuses Design with creative economy industries is mutually beneficial. As long as the creative industry grows and develops, the existence of Design Higher Education institutions will still be needed.

Keywords : *Design Colleges, designers, creative economy industries*

PREFACE

Design education in higher education or college are required to be able to produce graduates who are appropriate, have the skills qualifications, and knowledge needed by the world of work, along with the very rapid growth in the Indonesian creative economy industry.

If referred to by Law No. 2 of 1989 concerning education, stating education is a conscious effort to prepare students through guidance, teaching and / or training activities for their role in the future.

This understanding tends to direct education in its abstract meaning, and tends to be philosophical in nature, so it is difficult to make objective measurements of its success, this results in controversy in seeing the success of an education.

However, in its application the meaning of education is more inclined to the dimensions of teaching or learning which are more pragmatically narrowed down to institutions such as schools, campuses, or other equivalent forms.

Changes in social, economic, political and cultural conditions, the increasing movement of human migration, the process of globalization, digital-based information and communication technology, knowledge-based economy and so on into the 21st century (Delors, 1996) indicate the challenges of human life are increasingly high and complex.

Recent developments in the field of education seem to refer to the four pillars of UNESCO education, namely learning to know, learning to do, learning to be, and learning to live together. Therefore management of learning also needs to accommodate all these trends, considering the learning process with all aspects and dimensions is the core of the education process, and success in its management is one of the important indicators of achieving educational goals. Especially education in the field of design as a support for the future of Indonesia's growing creative industry.

"The future of Indonesia will be in the handicraft industry or creative industry," said President of the Republic of Indonesia, Joko Widodo. Armed with this belief, President Jokowi formed the Creative Economy Agency or Badan Ekonomi Kreatif (Bekraf). This body is responsible for the development of the creative economy in Indonesia (Jessica, 2017). This opportunity makes the design department more desirable. This is in line with the development of communication patterns that currently tend to be visual rather than audio or textual. The Design College then became the backbone of producing skilled human resources in various creative designs.

Next, how does the Design Higher Education institution capture this possibility and probability in institutional development and learning? This will be reviewed through this study.

METHODS

The method used in this writing is compiled using a literature study approach to obtain supporting data and look for a theoretical framework to strengthen the results of writing. From the theoretical framework obtained, the analysis is done by comparing it with data on real conditions.

DISCUSSION

The most basic needs in creative industry are human resources. The increasingly widespread industry has triggered sharp competition from the products it produces. The rapid advancement of science and technology, leading to increasingly thin difference in the quality of products. So, one of the most potential elements as a tools of competition in marketing is focused on design elements. Design appears as a determinant in decision making in choosing creative products. All of this certainly cannot be separated from the elements of Design College as institutions that produce designer resources.

THE ROLE OF COLLEGE DESIGN

Rapid changes are being experienced by universities wherever they are. Globally, change is seen in the form of developing information and science-based information societies. Such a situation requires that mastery of knowledge by individuals and / or institutions will be a prerequisite and basic capital for self-development efforts and institutions in increasingly competitive situations.

In such a society every person and / or institution is forced and forced to always update their knowledge and skills if they want to stay alive and develop. This situation is caused by the rapid changes in the competency needs of individuals and institutions in a world full of change and competition.

Those conditions require a proactive response from all stratum or levels in society, especially the Higher Education of Design as a center of excellence, clearly must do well-planned repositioning in the context of the external environment, well-implemented internal restructuring (well-actuated), and continuously well evaluated (well-controlled) in the frame of continuous updating spirit.

Rapid changes that occur in the community and changes in the creative industry market need to be addressed appropriately and quickly by conducting in-depth reflections on the role of Higher Education Design that has been played now. It needs an in-depth analysis of the actual conditions and predictive analysis of possible future roles by understanding the current trends. This is clearly very important so that the role of Higher Education Design can still be maintained, although this might require a change in its position of existence compared to now.

Philosophically, the development of science and technology is very fast, further strengthening the notion of pragmatism-utilitarianism. This notion tends to see things from the point of benefit and practical uses for life. This phenomenon also affects the understanding and orientation of education in a pragmatic direction. If previously education was seen more ideally as an effort to mature people through transmission of culture, value, and norm, without or not paying attention to the practical impact or more specifically the economic impact on people's lives.

This phenomenon of pragmatism-utilitarianism influences the shifting demands of the community towards educational institutions including Design College, from idealistic demands to more practical-pragmatic demands, especially in the very dynamic field of creative design in this millennial era.

It is undeniable that the current economic dimension has dominated the demands of society for the world of education, educational institutions whose graduates easily get jobs are in great demand. It is not wrong even very rational. Design college need to react appropriately, because people's consideration rests on the dimension of the present with a partial scope, while design education institutions must also consider the dimensions of success, so that it is more holistic.

The middle way to respond to the above, efforts are needed to enable Design Colleges to become pioneers in fostering and developing integrated human resources in order to meet (1) the ideal community-oriented needs of education, through creating a conducive environment for the growth of a dynamic academic spirit, and can be a vehicle for socializing norms, values, and an independent attitude, and (2) pragmatic oriented community needs through readiness to educate students who can later be absorbed by the creative industry world according to their specifications.

All of that will fundamentally affect the implementation of the learning process in the College of Design and for the accuracy of responding, then an understanding of the educational paradigm needs to be observed, so that education in Design Colleges can continue to play a role and be able to reach various groups of people who need it.

The International Commission on Education for the Twenty-first Century in UNESCO (United Nations, Educational, Scientific and Cultural Organization) looking at the importance of a paradigm shift from education as an instrument to the educational paradigm as a whole human development. Based on this, UNESCO launched four pillars of education which include: (1) learning to know, (2) learning to do (3) learning to be, dan (4) learning to live together (Wikipedia, 2019).

Learning to know: learn to gain knowledge and to do further learning. This pillar has great potential to produce young people who have high intellectual and academic abilities.

Learning to do: learn to have basic competencies in dealing with different situations and teams. This second pillar provides intelligent new generation opportunities to work and has the ability to innovate. The aim of this second pillar is the ability of the young generation to support and enter the industrial economy (Soedijarto, 2010).

Learning to be: learn to actualize themselves as individuals with personalities who have scales and personal responsibilities. Be a master of knowledge and skills which is a part of the process of being yourself, which is to become a professional creative designer.

Learning to live together: learning to be able to appreciate and practice the conditions of interdependence, diversity, understanding and internal peace between nations. This pillar will develop an attitude of sympathy, empathy, tolerance, teamwork, and character of respecting fellow nations in the world. This pillar is the culmination of the three previous pillars of education.

The Role of Design Colleges as higher education institutions in the field of design is an important component as a provider of supply of human resources in the design industry that is inseparable from the creative industry. However, there are 3 (three) major obstacles in Indonesia's creative HR (Departemen Perdagangan RI, 2008), namely: (1) artistic-based creative human resources do not yet understand the context of creativity in the era of the creative industry as a whole, so that society sees the artistic world as an exclusive and non-populist world; (2) Non-artistic based creative human resources (science and technology) are too microscopic to see their profession, so that sometimes they are too mechanistic in thinking, and then they become less innovative. In working these people are more motivated to work for large companies that make them drown in their daily routines and have limitations in expressing the creativity within themselves; (3) Creative human resources, both artistic and non-artistic based, lack the tools for experimentation and expression so that their work is less developed.

The solution, it is necessary to plant a creative mindset that is more contextual and applied in all aspects of life, both in terms of education, culture and entrepreneurial motivation. Here the role of Design Higher Education institutions is very important in building a creative mindset. The expected direction (Departemen Perdagangan RI, 2008) that educational institutions can go to the education system can create: (1) competitive competence. In this context, competency requires practice, so the design education sector must multiply field-oriented activities, experimentation, research and development and conduct multidisciplinary collaborative projects consisting of various sciences, from art, science, and technology; and (2) Multidimensional Intelligence. Intelligence theories have now acknowledged that not only rational intelligence (IQ) is a reference for the level of human achievement, but humans also have emotional intelligence (EQ) and spiritual intelligence (SQ). Placement of the same portion in all three dimensions of intelligence in the formal education pathway is expected to produce high-intelligence human resources with high rational creativity. The existence of a creative design industry, also makes the design profession exist. The design profession is there because there is a creative design industry; because there is a design profession, then there are design education institutions that educate someone to become a particular design profession.

ABSORPTION POWER OF THE DESIGN INDUSTRY FOR DESIGN GRADUATES

The current high demand for design education, it seems, is only seen as a mere economic potential for the education industry regardless of the industrial design interests of its users. Even if it is not examined it will have an adverse effect on the design industry and Design Higher Education institutions in the future.

Symptoms of excess graduates have begun to be felt at this time, including: (1) low bargaining position of design graduates with the decline in the first salary standard compared to the rate of inflation. If in the past design graduates got first salaries far better than graduates at the same level from other fields, but now that privilege does not happen again. The industry also wants to find graduates who have complete expertise, but do not think about the standard salary provided; (2) the waiting time for getting a job is getting longer. If it used to be so easy for students and design graduates to get a job, now it's no longer; (3) the doubt of the competence of design graduates begins with the difficulty of obtaining human resources that are in accordance with the needs of the industry, although the number of design graduates from year to year is increasing. This is very felt by the user industry, which is very difficult to find design graduates who are in accordance with their needs.

Seeing these symptoms Design Higher Education institutions must introspect if they do not want to lose their appeal. Design colleges must also think about the continuity of the design industry while also maintaining the existence of professions relevant to design. Because this also means that it will maintain the continuity of the design education itself.

Some things that can be done by the Design Colleges, including: (1) conducting research of industrial needs including the type and industrial absorption of the Higher Education Design products, so that it can determine the type of specialization and how many students must accept and pass. This is done to maintain supply and demand so that the value of human resources is maintained; (2) see globalization and free markets as opportunities in expanding workplaces for the education market and the distribution of graduates with global standards without forgetting domestic workplaces; (3) more dialogue and collaboration with design professional associations (immediately forming design professional associations for several design fields that do not yet exist), and the design industry to jointly maintain the continuity of education, industry and professions related to design; (4) if needed can form the Association of Design Universities to facilitate coordination and cooperation between design education institutions related to education management, curriculum, and other design education standards, as well as creative industry actors and design professional institutions.

Work Prospects for Design Graduate in the Creative Economy Industry

The Creative Economy Agency (Bekraf) divides 16 sub-sectors of the creative industry in Indonesia, namely: applications and game developers, architecture, interior design, visual communication design, product design, fashion, photography, crafts, culinary, music, publishing, advertising, performing arts, television and radio, fine arts, as well as film, animation and video.

Head of the Creative Economy Agency (Bekraf), Triawan Munaf believes that all lines in the Indonesian creative economy industry always grow positively every year. Triawan predicts that every year the creative economy industry grows around Rp. 70 trillion, then it is predicted that in 2018, it will exceed IDR 1,000 trillion by referring to the contribution to the Gross Regional Income (GDP) in 2016.

In 2016, creative industries in Indonesia accounted for 7.44 percent of GDP. The three biggest contributing sectors in the creative economy industry are fashion design, culinary, and craft. The percentage of contributions from creative industries in Indonesia at that time was still below the United States (11.12 percent of GDP) and South Korea (8.67 percent of GDP), but there was above Russia (6.05 percent of GDP), Singapore (5.7 percent of GDP), Philippines (4.92 percent of GDP), and Canada (4.5 percent of GDP) (Putera, 2018).

This phenomenon is apparently also supported by the results of a survey conducted by Career Builder and Emsi, which showed that there was an increase in career choices for workers in the creative industry. There are 10 professions in the creative industry that are always needed, namely: interior design, graphic design, Video Editor, Website Designer, Digital Strategist, Social Media Specialist, Mobile App Engineer, translator, content writer and Public Relations Officer (Jessica, 2017). This shows that there are seven out of 10 professions that are directly related to the design field.

Actually the job prospects of a design graduate are wide open in the fields of art and design, as written on easyuni.com, as follows: (1) the arts, among others: musicians, artists, actors / actresses, photographers, museum curators, teachers / lecturers, choreographers, cinematographers, creative writers, music composer, music director, dancer, make-up artist, and program director; (2) design fields, including: interior designers, graphic designers, web designers, UI / UX designers, animators, fashion designers, teachers / lecturers, illustrators, art directors, and producers such as: TV, film, radio and printing (Anonim, 2019).

CLOSING

Between design educations, the creative industry and the design profession (designers) have a very close relationship, for this reason, cooperation and collaboration must be developed. Design Higher Education Institutions must help maintain their industry if they still want design professions or designers can thrive and contribute significantly to national development, specifically the creative economy industry. Construction of productive relations between Design Colleges with creative economic industries is mutuality. As long as the creative industry grows and develops, the existence of Design Higher Education institutions will still be needed.

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