

## Scaling Up Design Education In India: Importance Of Higher Education In Design.

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### ABSTRACT

Design, in the Indian society and culture has still not gained the prominence that students are taught in design schools. The question is, "Is design actually considered a subject"? This paper shall discuss the prominence of design as an individual subject in higher education for the design students. Design has always been misinterpreted to be a subject of Visual arts by the Indian Societal norms of education even by the University Grants Commission-National Eligibility test Examinations. However, not many people in India know the translucency of the two subjects that is between "Art" and "Design." As a design student it is onerous to single out the elective for higher studies in obedience to the UGC/ NET examination subject list. UGC/NET examination list holds 102 subjects including Visual arts (which includes sub electives as applied arts, drawing/painting, sculpting, History of arts, fine arts, and graphics) <sup>1</sup>. Design is a boundless subject to be categorized under visual arts. This option of "Visual Arts" defalcates the students from their own skill, knowledge, and hard work they have put so far to set foot at this level of higher education (PhD.) in the field of design. "Design solves problems while art raises questions. Design motivates, art inspires. Design is understood, art is interpreted. Design typically starts with a message; art starts with a blank canvas. Design should leave audience with one clear action, sentiment or idea, art should leave audience with a multitude of impressions. Design joins function with aesthetics, art uses aesthetics and self-expression. Design is all about taking business need and finding a solution in a creative and compelling way. whereas, art is all about expressing an inner feeling and showing that to the world," says Dale Addy in an interview at Rasmussen University (Kristina Ericksen, 2017) <sup>2</sup>. In the frame of reference of this conversation with Dale Addy, it is of paramount importance to discrete Design from Visual arts and provide it an autonomous identity as a subject under UGC/NET examination list. Parallel to the design curriculum that is followed by most of the design schools in India, this paper shall further ventilate the structural pattern of the design syllabus for the design subject and the electives of design. The paper shall also examine the records related to design education and discuss the literature review of the previous researchers and educators on the same. With the flourishing future of design education and the sky rocketing demand of students to opt for this subject as their career, it has become predominant to structuralize the subject of design under UGC/NET examination list.

**Key words:** Design, Design Thinking, Design Education, Design Subject, challenges

### Introduction

"When the Great Reality is not known the study of the scriptures is fruitless; when the Great Reality is known the study of the scriptures is also fruitless." These golden words of wisdom by Adi Shankaracharya remind us of the reality check that needs to be brought back to the society. There are several studies and thesis given by researchers in the field of design education and upscaling of the same. However, there are very few theories that have been applied in the field of design education. A few of them, being Mr. MP. Ranjan (co-editor of the famous book Handmade in India), who conducted research and the author of the topics, "NID revised curriculum flow charts 1994", "IICD Jaipur curriculum document 1997", "NIFT Accessory design curriculum proposal 2002", "Advanced creative curriculum assignments LR Masters 2012", etc. We have design graduates in almost all the sectors of our society, but we still lack amongst one sector and that is education. Education sector is one of the largest economic sectors of India. A path of entering the field of design academics is still ambiguous. The design curriculum followed by various design institutes in India is area specific instead of being universal. Design is an open source of economy but it does hold an identity of its own. Different institutes use design according to their specific fields like engineering, Architecture, Art, for their economic growth and define design in their own perspectives. However, Design graduates still lack in identifying their own field as they do not understand the universal nature of design and somehow choose to be area specific. Although, designers are provided with identified Design degrees as per the education policies but it is not yet recognized by the University Grants Commission of India and National Eligibility Test list according to Indian standards. Hence, it is Onerous for a design graduate to single out the elective for higher education in design in obedience to UGC-NET examinations. There is an urgency to understand that not all design graduates aim to get into the industry but many wish to contribute in academics and research sector. The

scope of this research is to study the curriculums followed by top recognized design institutes across India and further plan a curriculum/ syllabus that can be proposed to the University Grants Commission of India. This shall pave a smoother path for the design graduates to select an appropriate topic and qualify for higher education through a national level examination on a fair base. The aim of this paper is to maintain objectivity throughout the research, that signifies the research paper has an open end for suggestions and additional information that may be added as per the design committee's decision. A singular feature of ancient Indian or Hindu civilization is that it has been molded and shaped in the course of its history more by religious than by political, or economic, influences, religion, as the ancient Hindus understood it, partially dominated every sphere of their national life.

### Ancient Indian education system

Ancient education system of India has been acutely opulent to provide the basics of arts and communication, through which, today we have ample number of allied subjects related to arts and electronics/mechanics. Defining Technology in simple words:

Techno means Techniques and Logy means Study. Hence the study of techniques is called technology (specifically for industrial purpose). According to the Oxford dictionary, the scientific knowledge and/or equipment needed for a particular industry and its study is called technology. Hence forth, design in simpler words, is a study of techniques to apply art and creative thinking into producing energy efficient products or equipment to suit daily lifestyle of human beings. So, indirectly design is a Technological field.

Now let us have a look at the artistic side of the field of design. Visual art is a Subject that gives rise to a vivid range of sub- subjects. According to the University Grants Commission, the subject of design is counted under Visual arts, as Applied arts, and Graphic design.

The subject list of University Grants Commission, National Eligibility Test (UGC-NET)<sup>3</sup> subjects as decided by the ministry of education is as follows as shown in the figure 2.1.1., 2.1.2., and 2.1.3.

According to the Vedic Indian philosophy and education (Brahman education system) states the distribution of subjects in a vast variety. It is best summed up in the conversation between Narada and Sanatkumara (one of the four sons of Brahma) who were the devotees of Vishnu<sup>4</sup>. While in between the conversation, Sanatkumara tells Narada, “You are omniscient, you know everything. You are also a famous devotee of Vishnu. Tell us about the mysteries of Vishnu. Tell us about the methods whereby meditation becomes successful.” Narada then narrates to Sanatkumara about his Specializations in different subjects where he also talks about art and crafts as a part of the Indian education system. Narada states that he had studied subjects like the Rig Veda, The Yajur Veda, the Sama Veda, the Atharva Veda as the fourth and Itihasa (History; इतिहास)- Purana (पुराण; ancient literature at present day) as the fifth Veda, Grammar (Vednam Vedam; वेदनाम वेदम) also called the Veda of the Vedas, Biology (Bhuta vidya; भूत विद्या), Arithmetic (Rāshi; राशी), Divination (Daiva; दैव), Chronology (Nidhi; निधी), Dialectics (Vakavyam वक्व्यम्= Tarkashastra; तर्कशास्त्रम्), Politics (Ekayana; एकयन), Theology (Deva Vidya; देव विद्या) or Exegetics (Nirukta; निरुक्त, as explained by Adi Shankara), The Doctrine of Prayer (Brahma Vidya; ब्रह्म विद्या), which Shankar Adi Shankara explains as the Vedangas (वेदंग) of Shiksha (शिक्षा, teaching) (Phonetics), Kalpa (ceremonial, कल्प) and Chhandas (Metrics, prosody, छन्द), Necromancy (पितृयज्ञ), Military Science (सैन्य विद्या), Astronomy (Nakshatra vidya, नक्षत्र विद्या), study of snake venoms (Sarp vidya, सर्प विद्या), and the **Fine arts (Devajana Vidya, Devajanavidyā (देवजन विद्या):**—[deva-jana-vidyā] (Śatapatha-brāhmaṇa; Chāndogya (छन्दोग)-Upanishad)), explained by Shankara to mean Nritya (dancing, ), Gita Vadya (Music vocals and instrumental, ), and other arts, Shilpadi (शिल्पादी); but Ranga Ramanuja (Sri Ranga Ramanuja Muni, one of the most celebrated scholars of Vishishta-Adwaita, was a native of Velambur Village in North Arcot District of Tamilnadu)<sup>5</sup> takes it as Deva vidya (देव विद्या) (Gandharva Shastra, गन्धर्व शास्त्रम्), or music and Jana vidya (जन विद्या) or Ayurveda (medical Science). Said Narada: “These subjects sir, have I studied. Therefore, am I learned in the Atma (आत्मा) (Atma-vit, आत्म विद). Yet have I heard from such as are like you that he who knows the Atman vanquishes sorrow (Mookerji, 8th reprint 2016).


 <b>UNIVERSITY GRANTS COMMISSION</b> NATIONAL EDUCATIONAL TESTING (NET) BUREAU	
Results	Marks
Previous Question Papers	Syllabus
Archive	
<b>SUBJECTS</b> The list of NET subjects along with their respective codes is as given below:	
Subject Code	Name of the Subject
01	Economics
02	Political Science
03	Philosophy
04	Psychology
05	Sociology
06	History
07	Anthropology
08	Commerce
09	Education
10	Social Work
11	Defence and Strategic Studies
12	Home Science
14	Public Administration
15	Population Studies*
16	Music
17	Management
18	Malithili
19	Bengali
20	Hindi
21	Kannada
22	Malayalam
23	Odia
24	Punjabi
25	Sanskrit
26	Tamil

Fig 2.1.1.

27	Telugu
28	Urdu
29	Arabic
30	English
31	Linguistics
32	Chinese
33	Dogri
34	Nepali
35	Manipuri
36	Assamese
37	Gujarati
38	Marathi
39	French
40	Spanish
41	Russian
42	Persian
43	Rajasthani
44	German
45	Japanese
46	Adult Education/ Continuing Education/ Andragogy/ Non Formal Education
47	Physical Education
49	Arab Culture and Islamic Studies
50	Indian Culture
55	Labour Welfare/Personnel Management/Industrial Relations/ Labour and Social Welfare/Human Resource Management
58	Law
59	Library and Information Science
60	Buddhist, Jaina, Gandhian and Peace Studies
62	Comparative Study of Religions
63	Mass Communication and Journalism
65	Performing Arts ♦ Dance/Drama/Theatre
66	Museology & Conservation
67	Archaeology
68	Criminology
70	Tribal and Regional Language/Literature
71	Folk Literature
72	Comparative Literature
73	Sanskrit Traditional Subjects (including Jyotisha/Sidhanta Jyotisha/ Navya Vyakarna/ Vyakarna/ Mimamsa/ Navya Nyaya/ Sankhya Yoga/ Tulanatmaka Darsana/ Shukla Yajurveda/ Madhva Vedanta/ Dharma Sastra/ Sahitya/ Purana-Itihasa/Agama/Advaita Vedanta)
74	Women Studies **

Fig 2.1.2.

60	Buddhist, Jaina, Gandhian and Peace Studies
62	Comparative Study of Religions
63	Mass Communication and Journalism
65	Performing Arts ♦ Dance/Drama/Theatre
66	Museology & Conservation
67	Archaeology
68	Criminology
70	Tribal and Regional Language/Literature
71	Folk Literature
72	Comparative Literature
73	Sanskrit Traditional Subjects (including Jyotisha/Sidhanta Jyotisha/ Navya Vyakarna/ Vyakarna/ Mimamsa/ Navya Nyaya/ Sankhya Yoga/ Tulanatmaka Darsana/ Shukla Yajurveda/ Madhva Vedanta/ Dharma Sastra/ Sahitya/ Purana-Itihasa/Agama/Advaita Vedanta)
74	Women Studies **
79	Visual Arts (including Drawing & Painting/Sculpture/ Graphics/Applied Art/History of Art)
80	Geography
81	Social Medicine & Community Health
82	Forensic Science
83	Pali
84	Kashmiri
85	Konkani
87	Computer Science and Applications
88	Electronic Science
89	Environmental Sciences
90	International and Area Studies
91	Prakrit
92	Human Rights and Duties
93	Tourism Administration and Management
94	Bodo
95	Santali

\*The candidates with Master ♦s Degree in Geography (with specialization in Population Studies) or Mathematics/Statistics are also eligible to appear in the subject ♦Population Studies ♦ (Code 15).

\*\*The candidates with Master ♦s Degree in Humanities (including languages) and Social Sciences are eligible to appear in the subject ♦Women Studies ♦ (Code 74).

Fig. 2.1.3.

The education system in ancient India was highly advanced and comprehensive, encompassing a wide range of subjects and disciplines. Education was an integral part of society and was deeply intertwined with cultural, religious, and philosophical traditions. Here is a detailed overview of the ancient education system in India:

#### 1. Gurukul System:

- The primary mode of education was the "Gurukul" system, where students lived with their teacher or guru in an informal, familial environment.
- The guru imparted knowledge not just in academic subjects but also in ethical and moral values. The relationship between the guru and the students was based on respect, devotion, and mutual trust.
- Education was personalized, and students received individual attention according to their aptitude and interests.
- Gurukuls were situated in serene environments, often in forests, away from the distractions of urban life.
- Students learned through discussions, debates, and dialogues, fostering critical thinking and deep understanding.
- Physical, mental, and moral discipline were integral parts of the education process.



Fig. 2.1.4. <sup>6</sup>

## 2. Vedas and Scriptures:

- The education system revolved around the study of sacred texts, including the Vedas, Upanishads, and other religious and philosophical texts.
- The Vedas were chanted and memorized, preserving their oral tradition and intricate phonetic nuances.



Fig, 2.1.5<sup>7</sup>

The schools were known as Darshanas (दर्शना) in the late Medieval age (ca. 1000-1500) and were identified into two types, orthodox (आस्तिक) and unorthodox (नास्तिक) schools according to the Indian philosophy.<sup>8</sup>

## 3. Subjects of Study:

- Higher curriculum was divided into two main categories: "Apara Vidya" (अपार विद्या, lower knowledge) and "Para Vidya" (पार विद्या, higher knowledge).
- Apara Vidya included subjects like mathematics, astronomy, grammar, logic, and medicine.
- Para Vidya encompassed the study of philosophy, metaphysics, ethics, and spirituality.

## 4. Ashram System:

- Life was divided into four ashrams (stages): Brahmacharya (student life), Grihastha (householder life), Vanaprastha (retired life), and Sannyasa (renunciant life).
- Education was primarily imparted during the Brahmacharya stage, which focused on acquiring knowledge and skills.

## 5. Transmission of Skills:

- Different families or communities specialized in various crafts and skills, such as metallurgy, architecture, music, and more.
- These skills were passed down through generations within families or apprenticeships.

These skills bring around their mention in the Shilpa Shastra (शिल्प शास्त्र) of Sthapatya (स्थापत्य वेद) Veda in Atharva Veda (अथर्व वेद). Sthapatya Veda (स्थापत्य वेद) is an ancient system of knowledge that sermonizes the connection between people and the buildings in which they live and work. This concept is very similar to the Chinese concept known as Feng Shui. Here Sthapatya (Sanskrit) literally translates to establishment. This further gives rise to the field of Architecture in the modern times.

## 6. Universities and Centers of Learning:

- Ancient India had renowned centers of learning like Taxila (तक्षिला), Nalanda (नालन्दा), Vikramashila (विक्रमशिला), and Ujjain (उज्जैन), which attracted students and scholars from around the world.
- These institutions offered advanced studies in subjects like philosophy, medicine, mathematics, and astronomy.

## 7. Women's Education:

- Women had access to education, albeit within certain societal norms and restrictions.

- Women's education was often focused on domestic and cultural skills, although there were exceptional cases of women pursuing scholarly studies.

#### 8. Holistic Approach:

- Ancient Indian education emphasized the holistic development of an individual, including physical, mental, emotional, and spiritual aspects.

The ancient education system in India is still known across the world for its holistic approach, personalized learning, and the integration of various aspects of life. It played a significant role in shaping the intellectual, philosophical, and cultural foundations of Indian society and continues to influence educational philosophies all over the world.

#### 9. Degree System:

The concept of degrees was on no account in Indian education system. Although there were various ritualistic ceremonies performed throughout the growth period of every individual. These ceremonies are called Sankaras (संस्कार). There are 16 Sanskaras (ceremonies) that are performed during the lifetime of an individual from their birth till the death. In the Sanatan Dharma (सनातन धर्म), rituals/ ceremonies/ sanskaras are the milestones in an individual's life and they hold a sacred stature. The Vedic scriptures identify 40 sanskaras. The 16 major sanskaras, known as the "Shodasha samskara" (शोडश संस्कार) are the most pious ones.<sup>9</sup> Shodasha means sixteen. Each Samskara has its own logical significance. Following are the 16 Samskaras in order of their performing time:

1. Garbhadhana Samskara
2. Pumsavana Samskara
3. Simantonnayana Samskara
4. Jatakarma Samskara
5. Namakarana Samskara
6. Nishkramana Samskara
7. Annaprashana Samskara
8. Chudakarana Samskara/ Mundan Samskara
9. Karnavedha Samskara
10. Vidyarambha Samskara
11. Upanayana Samskara
12. Vedarambha Samskara
13. Samavartana Samskara
14. Vivaha Samskara
15. Vanaprastha Samskara
16. Antyeshti Samskara

Out of the above mentioned 16 samskaras, 11<sup>th</sup> Samskara, the Upanayana Samskara is the most important one.

The Upanayana ceremony was a crucial part of the ancient Indian education system and was an important step in a young child's journey toward acquiring knowledge, wisdom, and moral values. This ceremony emphasized the role of the guru in shaping the student's character and intellect. It is also known as the "sacred thread ceremony," is a traditional Hindu ritual that marks the initiation of a young child into the study of the Vedas and other sacred

texts under the guidance of a guru (teacher). The sacred thread is called Janu (जनेयु). This ceremony is considered an important rite of passage in many Hindu communities and symbolizes the beginning of the formal education and spiritual journey for the child. The ceremony was performed by both the genders. It has regenerated its system and in present time the Upanayana ceremony is only performed for the males in any family.

The Upanayana ceremony is typically performed when a student is of a certain age, often between the ages of 7 and 16. It is a significant event in the life of the child and his family, and it involves various rituals and symbolic actions that hold deep cultural and religious meanings. The overview of this ceremony is as follows:

1. Selection of Guru: A suitable guru or spiritual teacher is chosen to guide the young boy's education and spiritual development.



2. Preparation: The boy undergoes preliminary rituals and preparations, which might include purification rituals and fasting.
3. Investiture of Sacred Thread: The central aspect of the Upanayana ceremony is the investiture of the sacred thread (yajnopavita, यज्ञोपवित) around the child's torso. The thread is worn diagonally from the left shoulder to the right side of the waist (till the navel level and not below the navel). This thread is symbolic of the student's commitment to learning, discipline, and adherence to spiritual values.
4. Initiation into Gayatri Mantra: The guru initiates the child into the chanting of the Gayatri mantra, a revered Vedic hymn that is considered a source of spiritual wisdom and enlightenment. The mantra is taught to the child during the ceremony and is expected to be chanted daily.
5. Munja (Sacred Grass) Ceremony: The child is often required to wear a belt made of three strands of sacred grass called "munja." This belt serves as a reminder of his student status and is worn during certain rituals and prayers. It also symbolizes that the child is free from the materialistic world.

Figure 2.1.6. and Figure 2.1.7., depict the performing of Upanayana Ceremony at present time in India. The ritual here in the picture is performed in a Kashmiri Pandit family. This ceremony is called Mekhal (मेखल) in Kashmiri Hindu culture. Figure 2.1.6 shows the complete attire that the person wears during the ceremony. The attire is usually an unstitched garment (in present day it can be loosely stitched garment) wrapped around the naked body. This symbolizes leaving behind the materialistic world and getting in the new Brahmacharya phase of life (learning phase of life).

Figure 2.1.7 depicts the Munja (Sacred belt made of three strands of Munja Grass).



Fig 2.1.6.<sup>10</sup>



Fig 2.1.7.<sup>11</sup>

6. New Hairstyle and Clothing: As part of the Upanayana ceremony, the boy typically gets a new hairstyle and wears

special traditional clothing, marking his transition from childhood to student hood.

7. **Brahmacharya Vrata:** After the Upanayana ceremony, the young boy is expected to observe a period of "Brahmacharya," which involves practicing self-discipline, celibacy, and devotion to learning.

The Upanayana ceremony's exact rituals and practices can vary based on regional and community traditions within India. While traditionally associated with the "twice-born" castes (Brahmins, Kshatriyas, and Vaishyas), the Upanayana ceremony's practice has evolved over time and is now also embraced by other Hindu communities. In modern times, the Upanayana ceremony continues to be performed by families who wish to follow these traditions and impart spiritual and moral values to their children. It is a way to connect the younger generation with their cultural and religious heritage, while also emphasizing the importance of knowledge, discipline, and ethical living.

### 3.1. Visual Arts

Visual arts in India encompass a rich and diverse range of artistic expressions that span a long history and a wide array of cultural traditions. Visual arts refer to creative works primarily intended to be appreciated through sight and often involve various forms of visual media. In the Indian context, visual arts hold deep cultural, religious, and historical significance. They include but are not limited to:

1. **Painting:** Traditional Indian painting styles include miniature paintings, Mughal paintings, Rajput paintings, and Tanjore paintings. These artworks often depict mythological, religious, or historical themes using intricate details and vibrant colors.
2. **Culture:** Sculptures in India have a significant role in religious practices and cultural heritage. Ancient temples and monuments are adorned with intricate stone and metal sculptures representing gods, goddesses, mythological beings, and more.
3. **Architecture:** Indian architecture is renowned for its diversity and grandeur. This includes styles like Indo-Islamic, Dravidian, Nagara, and more. Temples, mosques, palaces, and forts showcase the architectural brilliance of different periods.
4. **Textile Arts and sciences:** India is famous for its exquisite textiles, which often feature intricate patterns, embroidery, and weaving. Traditional textiles like silk, cotton, and wool are transformed into garments, saris, shawls, and decorative pieces. The scientific approach of this field includes textile science which involves material science like fiber and yarn studies.
5. **Cinema (Performance arts):** Indian cinema, commonly known as Bollywood, is a significant aspect and an adjunct of visual arts. It is characterized by its colorful storytelling, music, dance, and often features elaborate sets and costumes. Drama and stage performances and short poetic narrations in the form of stage performances and street performances (often called as Nukkad Natak, नुक्कड़ नाटक) are the adjunct of performance art.
  - **Music:** Indian classical music is a complex and intricate system with two major traditions: Hindustani (North Indian) and Carnatic (South Indian). These traditions involve ragas (melodic scales), talas (rhythmic cycles), and improvisation, often accompanied by vocals and instruments like the sitar, tabla, flute, and veena.
  - **Dance:** Indian classical dance forms, such as Bharatanatyam, Kathak, Odissi, Kuchipudi, Manipuri, and Kathakali, are deeply rooted in mythology and spirituality. They combine intricate footwork, expressions, and gestures to convey stories and emotions.
6. **Theatre:**
  - **Traditional Theatre:** Indian theater has a rich history of traditional forms, such as Sanskrit drama, Nautanki, and Yakshagana, each with unique narrative styles and performance techniques.
  - **Contemporary Theatre:** Modern Indian theatre reflects both traditional elements and contemporary themes, often exploring social, political, and cultural issues.
7. **Photography:** Contemporary Indian photographers capture a wide range of subjects, from documentary to art photography. They often explore socio-cultural themes, landscapes, and human experiences.
8. **Digital Art:** With the advent of technology, digital art has gained prominence in India. Artists use digital tools to create innovative and experimental visual works.
9. **Folk and Tribal Art:** India is home to numerous indigenous art forms that are deeply rooted in local cultures and traditions. These include Warli paintings, Madhubani art, Pattachitra, Gond art, and many more Folk arts and traditional paintings. These art forms are specifically practiced by individual communities (sometimes categorized as tribal communities) residing in different states of India. The art works are practiced on the purpose to symbolize



celebration and spirituality amongst people in inter community and intra community, residing in the villages of the states.

**10. Modern and Contemporary Art:** Indian artists have made significant contributions to modern and contemporary art movements. The Progressive Artists' Group and subsequent generations of artists have blended traditional Indian elements with global art trends.

**11. Street Art and Graffiti:** In urban centers, street art has gained popularity as a form of public expression, addressing social, political, and cultural issues.

Overall, visual arts in India reflect its diverse cultural heritage, religious beliefs, and socio-political context. The combination of traditional and contemporary elements creates a vibrant and constantly evolving artistic landscape. The subject of Visual art according to the modern colonial system and UGC dissevers the following sub- subjects:

- Elective 1: Art History
- Elective 2: Drawing and Painting
- Elective 3: Applied arts
- Elective 4: Print making (Graphic art)
- Elective 5: Sculpture

In the electives mentioned under the Visual arts subjects, Art history and Drawing and Painting are the sub- subjects of Fine arts as per the UGC designations and accreditations to all state universities across India. However, applied arts is the subject that defines the Understanding of fundamentals of visual art (space, form, size, shape, line, color, texture, tonal values, perspective, design, and aesthetic) in relation to print making.

### 3.2. Applied Arts

Applied arts explains the functional usage of art. Art is a conceptual and philosophical subject which can further be modified to bring out solutions for the problems by applying the concept of arts into practical use. Pottery was once a functional art. People used to make utensils with the techniques of pottery and used the products to store various daily life products like water, grains, etc. The technique of pottery is now considered amongst the subject of Sculpting and sculpture making and not Applied arts (it is not functional anymore but a decorative art). Is Applied arts not Design? If not Applied arts, then what is Design?

The gap arises when one asks about the origination of the subject of Design in India and the significance of this field. The origination of design curriculum and its origin is still undivulged. Today we have plenty of prestigious institutes and universities providing the degree of design to Undergraduates and post- graduates. However, Doctorate of Philosophy in Design is still a very difficult task to achieve. Not because it is difficult to practice, but it does not have a curriculum defined under the National eligibility Test syllabus/ subject list.

### Review of literature

There are many emerging researchers and design educators facing the issue of the individuality of design as an autonomous subject as well as the origin of the subject in India. This module discusses various literatures given by renowned researchers and educators about the gaps identified in the study of Design as a subject and its individuality.

### Conclusion

The growth of design education in India is witnessed amongst the young generation in India including upcoming designers as well as the educationists, but only from the perspective of economy. The lack of a stable curriculum is one of the major gaps in the stabilization of the subject of design and defining the individuality as an autonomous subject in India. Design in various universities and institution focuses on the industrialization of design and contributes in the same by grooming students and preparing them for mass markets, businesses and to become entrepreneurs. The academic clause is far left behind in the race of economy. Several design colleges are making an appearance in this field and many already existing universities and institutes are adopting design departments for their economic growth in the market. Design, yet does not have its own autonomous identity in the market and hence is an open source of economic growth for all the other departments existing in the society. Design does not have a fixed definition of its own, an architect would define design in his own perspective, an artist in his own artistic perspective and similarly an engineer would define it in his own technical perspective. Hence, for any design student it may be difficult to define design with an exact definition. Because a design student who graduates from a design college, studies all the aspects of design and yet often get confused while opting for the appropriate subject for further research in design. Design universities do groom and prepare their students for the industry but not as academicians for further growth in the education system of design. **The lack of proper curriculum in design is the basic stumbling block for many design students in India** who wish to pursue their career

and contribute their knowledge in design academics and education.

To imagine a good design industry in India, the country should first and foremost have a good design system and education with an appropriate structuralized module pattern. We organize Ted talks and seminars to discuss about the future of design in India and sustainability in design; however, there is hardly any interaction with the youth of our country about design and design education. This is one of the primary loopholes in the Indian society that creates a barrier for the design students to move ahead and have a philosophical perspective towards design, art, and education. **The importance of this research is to engender a smooth path for the design students and post graduates appearing for higher education through the UGC/NET examinations. This shall help the students to choose the correct design elective without defalcating from their skills, proficiency of their field and knowledge.**

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