

RETHINKING ART, DESIGN, AND CULTURAL HISTORY FOR THE INDONESIAN DESIGN EDUCATION AND CREATIVE ECONOMY

Michael Nathaniel Kurniawan

Designer & Design Entrepreneurship, Universitas Ciputra
Citraland CBD Boulevard, Made, Surabaya 60219, Indonesia
michael.nathaniel@ciputra.ac.id

Received: 01st April 2019/ **Revised:** 10th April 2019/ **Accepted:** 25th April 2019

How to Cite: Kurniawan, M. N. (2019). Rethinking art, design, and cultural history for the Indonesian design education and creative economy. *Humaniora*, 10(2), 135-143. <https://doi.org/10.21512/humaniora.v10i2.5465>

ABSTRACT

The research used extensive literature reviews of the history of Design HE, Art and Design History, Creative and Cultural Industries, Cultural Heritage Studies, and Design Studies to rethink the history, concepts, and common teaching practices of Art, Design, and Cultural History within the Design HE curriculum, especially for the Visual Communication Design Undergraduate program as it contributed to almost all of the creative industries' sub-sectors. It is discovered that since the Industrial Revolution, the Design HE, the art and cultural museum, and the economy actually shares a strong correlation that has long been rejected and mostly forgotten. Exploring this correlation helps to determine the role of cultural heritage in the creative economy and to position Indonesian cultural heritage as central in the design curriculum. On this account, Art, Design, and Cultural History subject(s) should encourage designers to create new designs as active efforts to preserve past cultural values that also function as creative and critical interventions towards the global creative economy phenomenon.

Keywords: art history, design history, cultural history, design education, creative economy

INTRODUCTION

Art and design shape the world that people live in and the contemporary cultures that people practice. They live in a global cultural phenomenon in which heritage is omnipresent (Harrison, 2013). It is a period of retrophilia where designers have plundered the past and separate design from its history only to feed the population's obsession with the past without a real understanding of its history (Hewitt, 1990). Jameson (1991) has said that in this world greedy for the past, people condemn to seek history by way of their own pop images and simulacra (an image or representation of someone or something) of that history, which itself remains forever out of reach.

In the age of creative (and cultural) industries where the past is heavily commodified, the pendulum also swings to the urge to preserve the past and to resist the idea of the commodification of cultural heritage. It is the tension between the drive to create and to preserve. Hewison (1987) has said the past as a cultural resource where the ideas and values can be the inspiration for fresh creation. However, because people have abandoned the critical faculty for understanding the past, and have turned history into heritage, then they are no longer know what to do with it, except obsessively preserving it.

Jameson (1991) in Hewison's (1987) critique towards the UK's cultural industries along with Hewitt's (1990) argument on Art and Design History have highlighted a common fault in abandoning critical thinking in the study of the past. The past is indeed a form of cultural resource for designers and artists to create anew; however, the problem lies with the critical faculty that have been marginalized in favor of economic values driven by market's demands. It is a market that is created by the industries, nurtured and regulated by the government creative economy agencies, and educated by the creative and cultural learning institutions, such as the art and design school, and the museum.

They all take part in this global cultural phenomenon, but designers are the main actors. Designers are responsible for the artifacts, systems, and environments that make up the social world (Margolin, 2007). Consequently, the Design Higher Education (HE) must think and rethinks seriously the notion of 'critical faculty' mentioned here. The need to rethink the Design HE for the 21st century has been expressed by Findeli (2001) who has argued that the shared belief becomes the foundation of the design educational, political, technological, scientific, legal, and social systems that operate without ever being questioned, discussed, or challenged. Moreover, the question is whether it is also true with the Indonesian Design HE.

In the discourse concerning Indonesian creative economy, there is a general awareness that Indonesian cultural diversity is a key resource for the creative economy. This notion has been expressed many times over by the President and other government officials, such as stated in the 2016 Indonesian Policy and Strategy for the Creative Economy Development published by the Ministry of Coordination for the Economic Affairs Republic of Indonesia. Nevertheless, the same document which acknowledges Indonesian cultural heritage as key resource apparently also denies its role within the synergy of institutions and departments for the creative economy. The document shows that Indonesian Creative Economy Council (BEKRAF) who is in synergy with the Ministry of Research, Technology, and Higher Education does not have any direct coordination with the Indonesian Ministry of Education and Culture nor with the museum sub-sector under the authority of the Ministry of Education and Culture. This may simply be a matter of bureaucracy but one that raises a serious issue on whether or not the Indonesian government and the design HE understand the role cultural heritage and the significance of critical faculty towards Indonesian cultural heritage for the creative economy.

At this point, it is imperative to acknowledge that eight out of fourteen Indonesian creative industries sub-sectors are closely related to the Visual Communication Design or what used to be called Graphic Design discipline; design, print and publishing, video, film, photography, television, interactive games, and advertising (BEKRAF, 2019). Visual Communication Design program as an academic institution is responsible for the creation of knowledge, which entails to the creative contents and designs that it produces. However, there is no consensus on how Indonesian Design HE should teach art, design, and cultural history for the creative economy. The foundation of the Indonesian design educational, political, technological, scientific, legal, and social systems also operate without (ever) being questioned, discussed, or challenged. Therefore, this article tries to address the following problem; “How should the Indonesian Visual Communication Design undergraduate program design its Art, Design, and Cultural History subject(s) for the creative economy?”

It is not surprising that Indonesian Design HE shares a similar situation, as mentioned by Findeli (2001) because the Indonesian Design HE has been influenced by the western system of Art and Design education. The current Art and Design History subjects within the Visual Communication Design program are dominated by western images, designs, culture, ideology, pedagogy, technology, theoretical concepts and literature, and it operates in the image and the interest of western concept of economy. This research believes that there are fundamental flaws in the way much western design HE teaches Art, Design, and Cultural History. Among these flaws are like separate the past, the present, and the future; antagonize preservation and commodification of cultural heritage; and compartmentalize the art, design, and culture; and that the Indonesian Design HE has inherited these flaws. The objectives of this research is to criticize and rethink the hegemony of western cultural, economic, and educational paradigms in the Art, Design, and Cultural History for Indonesian Design HE and to propose a different perspective on cultural heritage in the Art, Design, and Cultural History subject(s) that would support the effort of creating a sustainable future for Indonesia’s cultural heritage in the midst of globalization.

METHODS

This research uses extensive literature studies on the history of Design HE, Art and Design History, Creative and Cultural Industries, Cultural Heritage studies, and Design Studies to criticize the existing concept and practice of Art, Design, and Cultural History in the Indonesian Visual Communication Design undergraduate program and to propose a different perspective towards Indonesian cultural heritage for the creative economy. Research on the history of Design HE and the history of Art and Design History is needed to put into perspective the relationship between Design HE and the economy, both globally and locally.

Further research on the creative and cultural industries concept and policies along with (cultural) Heritage Studies helps to understand the role of culture in the creative industries and how the Indonesian government and the Design HE could perceive cultural heritage for the creative economy. Examining references on the history of Art and Design History and Design researches provide a foundation on designers’ role and how designers could approach cultural heritage for the creative economy. The findings of this comprehensive literature researches provide a solid foundation for the Design of Art, Design, and Cultural History subjects in the Visual Communication Design for the creative economy.

RESULTS AND DISCUSSIONS

This research shows the explanation about criticizing the relationship between the (creative) economic system and the Design HE system. A study on the history of the Victoria & Albert (V&A) museum and the Royal College of the Arts, London shows how art and cultural museum once functioned as an integral part of the design HE. It facilitates designers to create new designs based on art, culture, and its artifacts in the interest of the Industrial Revolution. The V&A museum was founded following the Great Exhibition of 1851 with a specific mission to educate designers, manufacturers, and the public in art and design. Henry Cole, the V&A first director, has proclaimed that the museum should be a ‘schoolroom for everyone’. The history of V&A museum has stated that the museum’s collections are initially founded as a teaching resource for the Government Schools of Design that is now known as the Royal College of the Arts, London (Victoria & Albert Museum, 2019). Now, the V&A has claimed itself to be the world’s leading museum of art and design which houses permanent collection of over 2,3 million objects that span over 5.000 years of human creativity which functions as the greatest resources for the study of architecture, furniture, fashion, textile, photography, sculpture, painting, jewelry, glass, ceramics, book arts, Asian art and design, theatre, and performance.

Nevertheless, the current relationship between the museum and Design HE in the UK creative industries is somewhat ambiguous (Reynolds, 2012). One possible explanation according to Hinton as stated in Reynolds (2012) is that, at one time, the V&A was gradually becoming less accessible for design students as the V&A had other purposes of their own and was no longer primarily concerned with design education. This event marks the start of how the museum gradually loses its educational role. The ‘gap’ between the museum and the Design HE since then

becomes wider because there is also a culture of resisting the establishment to undermine orthodoxy and create anew without the museum (Reynolds, 2012). Kurniawan (2017) has discussed the relationship between museum and art and design education. He believes that unknowingly Indonesia has mimic and adopted the UK's concept of the creative economy without understanding the close history shared between design HE, the museum, and the discourse concerning the role of cultural heritage in the creative industries. It eventually leads to the shift towards a creative economy.

An overview of the Indonesian creative economy sub-sectors (BEKRAF, 2019) will show that cultural heritage is omitted as it were with the UK and Hong Kong creative industries which were used as the benchmark for the literature studies for the design of Indonesian creative economy. The Ministry of Trade Republic of Indonesia still refers to the Creative Industries Mapping Document 2001 (CITF, 2001) to quote the UK's creative industries sub-sectors (Departemen Perdagangan Republik Indonesia, 2008). However, it does not take into consideration the following sentences of that document, which recognizes the close economic relationships of those sub-sectors with other sectors such as tourism, hospitality, museums and galleries, heritage, and sport which is excluded from the creative industries sub-sectors. As policies changes over time, the 'Creative Industries Economic Estimates January 2015' that is made by the Department for Culture, Media, and Sport (2015) has reported that since 2014, the museums, galleries, and libraries have been fully included and separately identified as a category of the creative industries. It also acknowledges curator as one of the creative occupations. The report, however, has also stated that it is proven to be difficult to measure the value of the museum's output that directly contributes to the creative economy. These findings show that the UK government (DCMS) is still trying to explore the potential of cultural heritage through the museum, and they have yet to be successful in bridging the role of the Museum and the Design HE on this matter.

Kurniawan (2010; 2017) has asserted a similar critique by saying that Indonesia is struggling with how to position its diverse cultural heritage for its creative economy. One evidence to support this argument is the lack of museums in Indonesia. Data published by the Indonesia Ministry of Education and Culture (2015) have showed that Indonesia has only 300+ museums. It is a relatively small number in comparison to the numbers of museums in the UK, which according to the Arts Council England has more than 2.000 museums and art galleries (Arts Council England, 2015). These findings should prompt the Indonesian creative economy to rethink the position of cultural heritage for its creative economy, which entails to defining the relationship between the Design HE and the museum.

The industrial revolution is a key moment that defines modern art and design (Sofiana, 2014b). During the industrial revolution, design HE and the museum work on cultural heritage to produce mass culture. Something wrong happens by how the elite uses these creative and cultural institutions solely as a means to establish social-economic classes through the production of mass-culture for financial. It is gained by controlling and commodifying cultures while marginalizing critical faculty, as previously stated by Hewison (1987). This phenomenon has prompted the UK to shift from using the term 'cultural industries' to 'creative industries'. Fast forward to the post-modernism era, the boundaries between art and design become a blur, and artists/

designers are facing a critical dilemma. In which, on one side, they are creative content producers, but on the other side, they realize that designers are products of the capitalist system (Adiwijaya, 2011). By reflecting on history, they might be begun to see how the current Design HE is trying to achieve the same thing for the current creative economy. Does history bound to repeat itself? How should Design HE approach cultural heritage for the creative economy?

To answer it, the researcher needs to revisit the discourse concerning creative industries, especially the shift of terminology from 'cultural' to 'creative' industries which originated from the United Kingdom and has influenced the creative economy of many countries (Cunningham, 2002; Garnham, 2005; Hesmondhalgh & Pratt, 2005). As the Indonesian creative economy mimics the UK's creative industries among several other nations (Departemen Perdagangan Republik Indonesia, 2008), there is much to learn from this specific event.

Hesmondhalgh and Pratt (2005) have eloquently told the history of cultural industries as the commercialization of cultural products that begins in the 19th century in societies which shifted from feudalism to capitalism. This commercialization is intensified by advancement made during the industrial revolution since the early 20th century onwards. The rise of cultural industries is very much related to the rise of 'mass culture', a phenomenon which received much criticism from 20th-century intellectuals. According to Garnham (2005), mass society theorists at that time saw that there are two problems with 'mass culture'. They are (1) they see that the commercialization of culture for the masses is something vulgar because the masses' lack of education, hence the museum becomes the tool to educate the masses' taste. (2) 'Mass culture' is an ideological manipulation and mystification created by the bourgeois who owns and controls the channels of mass communication.

Opposing that view, Adorno and Horkheimer (1979) in Garnham (2005) have coined the term 'cultural industries' for polemical reasons and to emphasize the paradoxical correlation between culture and industry. For Adorno and Horkheimer (1979), there is only one problem with 'mass culture' that is the commodification of cultural products and the alienation of artists and cultural producers as wage labors at the point of production in an increasingly concentrated large-scale corporation (Garnham, 2005). They actually promoted the term 'cultural industry' as a critique or to draw critical attention to commodification of art that were being controlled by the elitists at that time.

Hesmondhalgh and Pratt (2005) have explained how in the second half of the 20th century, the cultural industries accelerated along with technological development in mass communication, such as television, and that by the 1980s it was becoming increasingly difficult for cultural policymakers to ignore this growth. They acknowledge that it was UNESCO who began to recognize an economic dimension to culture and its impact on development during that time. Hesmondhalgh and Pratt (2005) have concluded that because of a political agenda which at that time wished to distance themselves from the left-wing movements, the UK opted to shift to 'creative industries' and abandoned the term 'cultural industries'. For the UK government, 'creative industries' is being portrayed and heralded as democratizing and anti-elitist. On the other hand, other countries such as Canada, Australia, and New Zealand have developed more coherent approaches to cultural industries, based not only on acknowledging the economic value of the cultural industries but also of the importance of the construction and defense

of the national culture. These countries are utilizing cultural industries to create space for local cultural production and consumption and to challenge ‘Americanization’ via the market (Hesmondhalgh & Pratt, 2005).

In comparison to what happened in Indonesia, Indonesia is colonized for 350 years in which local cultures are seen as indigenous cultures needed to be civilized by western cultures. The industrial revolution is introduced to the Indonesian, along with the education system of that time. Even after independence, study and the development of local cultural heritage are being controlled by the government, supposedly for the sake of building the national identity. Stanley (1998) has viewed that it is a great symbolic, cultural, and political tool to promote a nationalist doctrine of that unified the diverse Indonesian cultures, called ‘*Bhinneka Tunggal Ika*’ (unity in diversity). Taman Mini is a cultural theme park as viewed by most (Wulandari, 2012), but with a strong socio-political agenda which many does not realize.

Indonesian cultural diversity is the identity; it is who Indonesian is, and it is their common resource; thus, it is the common responsibility to manage our cultural heritage for the greater good of the Indonesian people. This argument is in line with the UNESCO perspective, which believes that cultural heritage has the potential to create wealth and bring development to a local area (UNESCO Institute for Statistics, 2009). UNESCO even has stated that cultural diversity is central to creativity and innovation. The commodification of culture is not a taboo. The lesson that should learn from the UK is that cultural industries should not be controlled by a single entity for the interest of a group of individuals or corporations. Indonesian could and should develop their own culture as a way to resist the hegemony of foreign cultures via the global creative economy, such as the ‘Americanization’, or even against the present ‘Korean Wave’, also called ‘*Hallyu*’.

Some critics have argued that ‘creative industries’ have disregarded specific cultural content and ignore the distinctive attributes of both cultural creativity and cultural products (Cunningham, 2002; Galloway & Dunlop, 2007).

Concerning mass culture, all industries are involved in the production of goods and services which directly or indirectly become part of the culture. This is why Hesmondhalgh and Pratt (2005) have argued that the most likely way to produce a coherent definition of cultural industries. It is to see the boundaries between the symbolic, aesthetic, cultural production, and other ‘non-cultural’ types of production as porous, provisional, and relative; to think about these boundaries in terms of the relationship between the utilitarian and non-utilitarian functions of symbolic goods. In other words, the categorization of the production of goods and services is not stable and to define something as cultural products, they should think about the utilitarian and non-utilitarian (artistic/aesthetic/entertainment) functions behind the creation of such product (Hesmondhalgh & Pratt, 2005).

In line with the argument concerning cultural industries, UNESCO (2009) actually has championed the term ‘creative and cultural industry’. As a foundation to understand the role or the potential of cultural heritage in the creative and cultural economy, it could be looked at UNESCO’s framework for Cultural Statistics for developing countries, such as Africa and Asian nations (see Figure 1). It provides the conceptual foundations for evaluating the economic and social contributions of cultural heritage. According to UNESCO, culture is increasingly perceived as a means for development, as it promotes and sustains economic development, and as an effect of development, as it gives the meaning of existence for a group of people. Culture influences people’s behavior, their contribution to the process of economic and social development, and their well-being (UNESCO Institute for Statistics, 2009). From the framework, it could be seen how culture, in terms of intangible cultural heritage, can be made manifest in many of the creative industries sub-sectors. Tangible cultural heritage changes over time, that is why UNESCO emphasizes on the continuation of intangible cultural heritage and also the reason UNESCO acknowledges Batik, Keris, and Wayang, among other Indonesian cultural heritages as oral and intangible heritage of humanity from Indonesia.

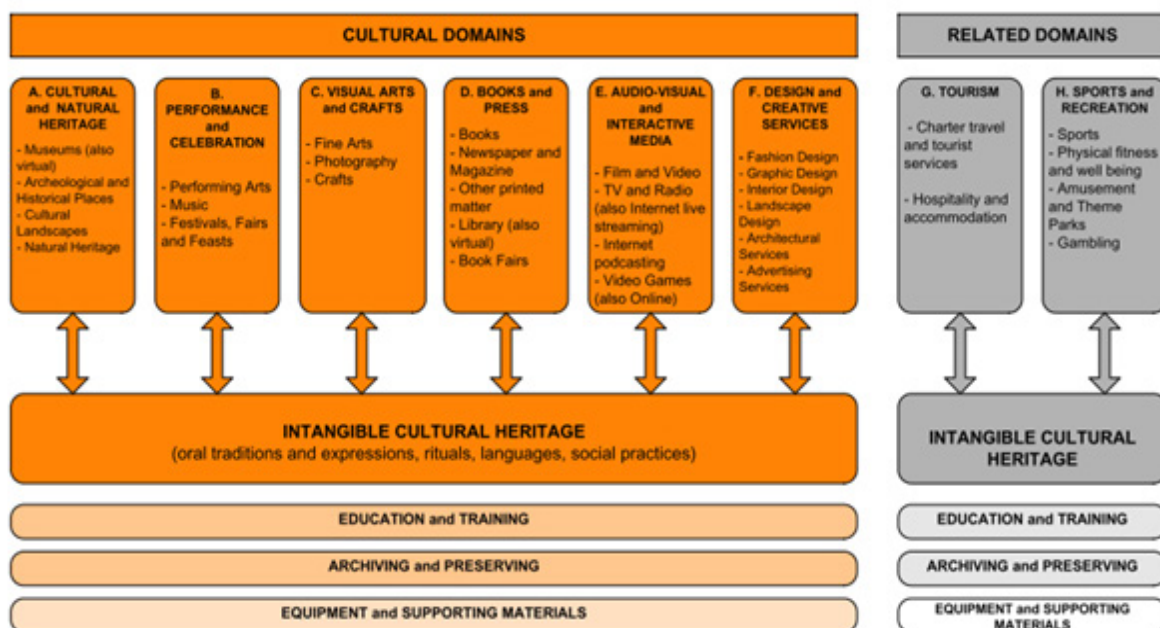


Figure 1 Framework for Cultural Statistics Domains (2009)

From the discipline of cultural heritage studies, Harrison (2013) has defined (cultural) heritage as an active process of creative engagement with the past in the present in the production of the future. It is more than just preservation, but an active and informed process of assembling a series of objects, places, and practices that can be used as a mirror to the present, associated with a specific set of values that wish to take with them into the future. Through these arguments, this research wishes to give cultural heritage a central position in the discourse of the Indonesian creative economy and consequently promotes the importance and the potential of Cultural History for the Indonesian design HE. With this new perspective, there is a possibility to explore once again and re-define the relationship between design Higher Education and the museum of cultural heritage and the values that could be created for the creative and cultural economy.

The western concepts of design HE and the creative (and cultural) economic system are the walls of the box that confines people. The Indonesian graphic design industry was established during Dutch imperialism and colonialism, which had brought printing machines of the industrial revolution to Indonesia. It continued to grow in the mid 20th century during and after the fight for independence which partly prompted the founding of Institute of Technology Bandung's (ITB) art school and the Indonesian Art Academy (ASRI). These Art schools made way for the establishment of the latter design schools (Wibowo, 2011). It was R.J. Katamsi, a graduate of the Academie voor Beeldende Kunsten, Den Haag that became the founder and the first director of ASRI and the man who introduced Art History to the art and design curriculum.

Along with Art History, ASRI also taught Cultural History. As the graphic design school stemmed from the Art school, many design educators were artists and art educators (Kardinata, 2014), inevitably understanding Art and Art History are deemed important in the design curriculum (Felix, 2012). A very similar condition which happened in Britain's design education in the early 1970s, where Design History is the child of art schools and that Design History teachers were drafted from other fields, such as the History of Art (Margolin, 1995). Both Hewitt (1990) and Margolin (1995) have argued that one of the errors of Design History is to view it as an appendage of Art History and Cultural History as mere supplemental.

For the Indonesian Design HE, the Art and Design History is a very western minded concept, by which the students essentially learn about western art, design, and culture and compliments it with Indonesian Art and Culture history subject(s). Just as described in the big books of World Art History; Art and Design History, whether it is delivered as one or a series of subjects, it usually starts with the cave paintings, the pre-historic to the great civilizations, the indigenous arts, then goes on to the arts, contemporary arts, architectures and ends with graphic design styles and the birth of computer graphics. A small portion of the Indonesian art and cultural history usually fits in the Indigenous art chapter of these big books, along with other Asian, African, and other non-western cultures.

Margolin (1995) has noted in Sir Nikolaus Pevsner's book that he considers to be the first narrative for Design History that has been heavily criticized for being subjective and not objective (Margolin, 1995). The content of these books is driven mostly by western perspective and taste, while it should have included much wider topics, such as objects of daily life used by ordinary people and designs

from all parts of the world. It could be that the Indonesian Design HE unconsciously considers Indonesian Cultural History not as appealing as the (western) world of Art and Design History. It is because of the hegemony of western literature that they use and the desire to meet the market's demand for foreign and global designs. Such an opinion has been argued before by Hartanti and Nediari (2014).

Regarding the pedagogy of Design History, Hewitt (1990) has argued that much of it is still taught in the traditional art historical timelines by which objects are grouped according to their shared formal characteristics, be given style labels, and explained as part of the artist's/ designer's oeuvre. It would be uncritical if this research generalizes the pedagogy of teaching Art and Design History in Indonesia, but it is safe to say that as a design graduate, the researcher was once positioned as an empty vessel to be filled with narrated contents through memorizing. Moreover, as a design faculty, the researcher once used the same method to teach Art, Design, and Cultural History. With the growing bodies of Visual Communication Design program in Indonesia, there is no accordance on the terminologies governing these subjects, which makes these subjects common to be found under various names and have been taught in different ways with various objectives. Some programs have chosen to offer a series of these subjects, and others have chosen to use a more integrative approach by offering just one or two of these subjects to support a more practical design studio.

More than a decade ago, the Visual Communication Design Department of Universitas Pelita Harapan (UPH) offered Western and Eastern Art History complimented with History of Indonesian Art and culture 1 and 2, Art Appreciation 1 and 2, Graphic Design History, Design Appreciation, Aesthetic 1 and 2, and Cross-Cultural Design. These days, it still offers an array of these subjects in different names but more towards visual, material, cultural, and design studies, namely Indonesian Visual Culture; History of Art and Civilization 1, 2, and 3; Design History, Aesthetic, and Design, Media and Culture. On the other hand, Institute of Technology (ITB) offers only the History of Art, Design & Craft and the Art, Design & Craft Studies to support the Applicative Visual Communication Design studio which focuses on understanding design styles and the concept of mimesis (Institut Teknologi Bandung, 2013). At Universitas Ciputra's Department of Visual Communication Design, many of the subjects mentioned above are currently being integrated into just one subject under the name Art and Culture, supposedly to inspire the creation of new creative contents.

As an entrepreneurship university in the age of creative economy, the idea to utilize creative capacity and talents to create innovative and valuable products is the foundation upon which the School of Creative Industries was established and operated. Design entrepreneurship education believes that the designer has the capacity not only to be 'problem-solvers' but also 'content producers' (Heller, 2001). Just as Heller (2001) has pointed out, the School of Creative Industry of Universitas Ciputra also realizes that not every design students will be an entrepreneur. However, having the creative ability to problem solves, produce creative contents, and marketing them are key abilities to be a design entrepreneur. Entrepreneurship in the Visual Communication Design discipline is in line with the definition of creative industries and directly entails to the potentials for designers and the Design (HE) to contribute to the creative economy (Wibowo, 2013).

By considering all of that, should the lecturer maintain the segregation of art, design, and culture? Should lecturer teach them as separate subjects, a series of subjects, or as one subject? Should the objective be to memorize the past, or to appreciate art and design from its aesthetics and functional values, or to understand how an object is made and for whom, or to understand how art and design industry works, to identify design styles and to use them as design inspirations? When and where an object is to be called an art, an artifact of a culture, or a design, just as Hewitt (1990) argued? Is Batik an artwork, a cultural artifact, or a design? In this hegemony of western art and design education and economic system, how should people define the study of Indonesian art, design, and cultural heritage? Should the lecturer teach it in the discipline of history, as something that existed in the 'past' in order to preserve it, or in the spirit of cultural studies with a focus on examining and criticizing how cultures are constructed, organized, and evolved over time, or as a treasure chest filled with inspirations just waiting to be unearthed and sold to satisfy the market's hunger for the past?

If people accept the notion that Cultural History is as equal or even more central than art and Design History in the context of Design HE for the creative (and cultural) industries, then the next question to be addressed is: should it be taught separately or as an integrated subject? To answer it, it is needed to challenge the conception regarding Art and Design History, to revisit its history and to look at its subject matters from different perspectives.

There is a distinction between the object of art, design, and culture. Coles (2005) has described how the words 'art', 'design', 'technology' are closely related so that one term can not be conceived without the others. This notion brings back to the discourse of the industrial revolution and the creative industries. It is the modern bourgeois culture of the mid 19th century who made the distinction between art and technology. As this split becomes irreversible, the word 'design' becomes the bridge between the two. Design is the meeting point between art and technology to produce new forms of culture; thus, the role of design is important to the vitality of the arts (Coles, 2005).

Hewitt (1990) has argued that Art and Design History should no longer be focused solely on the need to identify an object and to uncover the meaning behind an object's appearance by means of classifying objects based on historical order, by its shared formal characteristics, its date of production, nor in any particular designers' oeuvre. The meaning of an object is no longer meant to be discovered, rather be produced coherently based on different elements that present in the relationship between the object and the viewer; and between the object and the wider context. Design History should no longer be an inquiry about objects but a study to what objects do, what assumptions they support, what values they confirm, what power relations they have in this contemporary world where there are no aesthetic absolutes. Therefore Design History is not something given; instead, it is produced (Hewitt, 1990).

Hewitt (1990) has eloquently explained that Design History is an active process to create knowledge, not an idea of categorization; neither is it a distinctive methodology that belongs to the discipline of Design History. The distinction between Art History and Design History is also something that is produced by text and institutions, and not the product of the object of discourse itself. The common perception that gives art a status beyond the mundane concerns of daily life and design as a form of the object is concerned with

more mundane matters. A product created to fulfill a certain function is a dichotomy that has real implications on art and design practices and education but does not actually exist in the object to which it is applied. An object can be perceived as an artwork or a design depending on the location and institution where it is located, displayed, and interpreted by surrounding body of texts and not least by the academic disciplines into which it is placed. The most common site for the production of knowledge concerning Design History is in the schools and departments of art and design.

If one accepts that Design History is not given but produced, then one has to accept that the knowledge is also produced outside academic institutions as it is difficult to sustain a division between the academic and the non-academic, the commercial, and the aesthetic (Hewitt, 1990). People are easily entangled in differentiating and classifying art and design objects that forget design is a problem-solving process to enhance the quality of everyday lives (Sofiana, 2014a).

Art, design, and culture are embedded in every facet of everyday life. Recent progress in Art and Design Education has acknowledged that the practice of making art and design object is actually equal to a scientific process that is called 'Practice-based Research' (Adiwijaya & Rahardja, 2015). As these arguments adhere to the concept of the creative and cultural economy has previously described, this research asserts that Art, Design, and Cultural History actually do not have to be taught as separate subjects. It might be taught as a series of integrated subjects but not as separate subjects. The process of designing, including creating the culturally-inspired design produces new knowledge. This notion justifies designers effort such as Lintang Widyokusomo, Grace Hartanti, Amarena Nediari, and many others who find their design inspirations in Indonesia's diverse cultural heritages (Hartanti & Nediari, 2014; Widyokusumo, 2010).

Designers have roles in creating creative and critical interventions based on the past for the future. Rethinking Art, Design, and Cultural History for the Visual Communication Design program is crucial because designers occupy a dialectical space between the world that is and the world that could be. Designers' work is always informed by the past, the present, and the future, in which they utilize their unique ability to create interventions in material and immaterial forms (Margolin, 2009). As Cultural History looks to the past to derive meaning, Cultural Studies explores how contemporary culture evolves. Cultural Studies as a social and political intervention is very much related to and important for the Visual Communication Design discipline (Luzar & Monica, 2014). Humans look to the past through myths and folklores to understand its place in the world and how the world works around them. It aims to derive the meaning of their existence and to define the norms that would guide them; thus, it regulates the behaviors of people within certain communities which form a culture (Angeline, 2015). These are the shared values which form a cultural identity that many have tried so hard to defend in universalistic globalization. Could it be that the tension between preservation and creation is actually not about preserving the past but preserving and expressing our cultural identity in new forms and new mediums as time progresses?

Sharing the same opinion as Hewitt (1990), concerning Design History's subject matter, has argued that the content of Design History should not be confined solely

to objects which have a distinctive quality of modernity as it was promoted by early design historian, such as Sir Nikolaus Pevsner. In the attempt to classify objects that embodied the true principles of design, Design History excludes all mass-produced objects of daily life that are used by ordinary people as well as the diverse products of contemporary popular culture, not to mention the exclusion of design outside of Western Europe, the UK and North American, such as design and craft in Asian, Africa, Latin America (Margolin, 1995). Within the Design History, there is an emphasis on discriminating taste, but the problem is whose taste? Who has the right to practice this connoisseurship on design objects? This might explain the hegemony of Western Art and Design History that still affects how Indonesian design HE teaches Design History for young designers in the shadow of the 19th-century mind, which focuses on classification.

Margolin (1995) has made clear that 'design' does not signify a class of objects and that designing is an activity that is constantly changing; thus it does not have a fixed subject matter, preferably a really broad subject matter. Designers actually invent the subject matter of their profession as they have gone along. This statement is so true in the light of the rapid development of design technology and medium in recent decades, which prompted designers to design new objects beyond their respective design field. Designing is an act of invention that is continually creating new products that are impossible to be clearly marked out and claimed by Design History. Therefore, Margolin (1995) has further asserted the need to shift from 'History' to 'Studies'. In accepting that design is very broad, the definition of design, according to Margolin (1995), is the conception and planning of the artificial that broad domain of human-made products. It includes material objects, visual and verbal communications, organized activities and services, and complex systems and environments for living, working, playing, and learning (Margolin, 1995).

Margolin (1995) has suggested that design educators approach to design as a subject for study using a larger domain of the term 'artificial' as the basis of inquiries about design. Design as 'artificial' objects gives room for crafts that are excluded in Design History. He defines Design Studies as a field of inquiry concerning how people make and use artificial products in their daily lives and how they have done so in the past. It encompasses issues of product conception and planning, production, form, distribution, and use. It also considers these topics in the present as well as in the past. Hewitt (1990), Margolin (1995), and Cole (2005)'s arguments are in line with the definition of heritage as proposed by Harrison (2013). It is understood that the process of designing artificial products happens in the present, inspired by the past, and forms new cultures that will be our heritage for the future.

Margolin (1995) has urged to have a broader spatial and temporal vision of the past, one in which the past always have a place in the present because history is a permanent dimension of the human consciousness, an inevitable component of the institutions, values, and other patterns of human society. It is a process of (social) directional change, of (social) development or evolution as he referred to what Hobsbawm (1997) as cited in Margolin (2009). In addition to Hobsbawm's argument about historian as someone who can provide holistic frames for imagining future social actions and projects, Margolin (2009) has introduced material and cultural life as integral components of any social model, because he believes that there is no human activity that is

not embedded in material culture. In other words, Margolin (2009) has brought material culture into the discourse of social history and agrees to Dilnot (1984) argument that design cannot be fully understood without considering its social dimension. Dilnot (1984) has argued that Design History has many forms and varieties, and it should be relevant to the broader intellectual project of exploring the significance of design as a fundamental human activity.

As a step further from Harrison (2013)'s definition of heritage and the arguments that have been presented, this research wishes to assert that learning history should not serve solely as a process of understanding the past, and how it affects the present, but as an active process of co-creating the future. In this active process, the design is an integral activity. Kurniawan (2017) has asserted that creating anew heritage based on past values is a form of preservation. As designers produce social, cultural, and economic interventions, creating a new heritage could be a creative and critical response to this global cultural phenomenon. Within the Design HE Visual Communication Design curriculum, the integration of Art, Design, and Cultural History subject could be the ideal platform to do so. On this matter, Margolin (2009) has warned that in directing the teaching of Design History for the creation of the future makes history more engaging for future designers. However, it would simultaneously obscure the relation of such practice to another field of design and the broader history of society. Therefore, a design historian needs to provide holistic frames for imagining how the design would mediate future social interactions and for examining moral and ethical issues related to design (Margolin, 2009). This could be the 'critical faculty' that many designers and design educators have marginalized thus far.

CONCLUSIONS

The Art and Design History subjects in Indonesian Visual Communication Design Program are dominated by Western culture, ideology, pedagogy, and in the image and interest of the Western economic system. Now, many countries are using the same engine of the creative economy to establish their dominance in the Indonesia economy. This is the norm of globalization, thus, rethinking Art, Design, and Cultural History for the Indonesian design HE as Art, Design, and Cultural Studies may not be enough. To only examine, probe, and question the role of design in shaping the past and present personal and cultural values, and especially in shaping our future is not enough. In the hegemony of either western or even other Asian cultures that come through the global creative economy, such as the rise of Korean Pop culture in Indonesia, it might not be enough for the Indonesian design HE to just passively examining, probing, and questioning the impact of other cultures towards Indonesia culture.

Hopefully, this research helps to think over the boundaries and the division of Art, Design, and Cultural for the past, the present, and the future; commodification, creation, and preservation. This research asserts the need to move one step beyond design studies by promoting and facilitating the creation of design interventions that will affect the creation of contemporary cultures and become the future heritage. As heritage is co-produced by stakeholders, which include the government, the academic institution, the industries, and the communities; co-creating anew creative contents based on own cultural values is an active method

of learning in order to preserve our cultural heritage in the present for the sake of the future. The ‘fresh creation of the past’ must be accompanied by an appropriate critical faculty. Creating design interventions could be facilitated in the integration of Art, Design, and Cultural History subject within the design HE which is focused on creating creative entrepreneurs, especially within the Visual Communication Design curriculum which affects most of the creative economy’s sub-sectors.

As an academic institution, the Visual Communication Design and Design HE, in general, has the responsibility for the creation of knowledge that comes in many forms, including in the form of contemporary popular cultures that help to create. The co-creation of sustainable heritage is the contributions that design HE could and should bring to the Indonesian creative and cultural economy. Thus, this research suggests that the Indonesian Visual Communication Design entrepreneurship education should give more emphasis on the study of Indonesian cultural diversity with an understanding that creation is a way to preserve. Through making anew heritages, design education in collaboration with the museum can empower native communities to define their place in the social, economic, and political phenomenon of present time societies. Learning from the history of the V&A museum and the Royal College of Art, London, an alternative to Art and Design History for the Visual Communication Design Entrepreneurship education in Indonesia might even be to establish a museum for art, design, and cultural heritage studies within the university. It would function as a design laboratory to facilitate the creation of such interventions.

The Design HE can not avoid the burden placed on its shoulder to contribute to the creative economy. However, it should do so in its full capacity and responsibility as the main actor in the production of contemporary culture that would become Indonesia cultural heritage for the future. Art, Design, and Cultural History is the space not only to examine the past as treasure trophies of design inspirations but to produce new knowledge by actively making creative and critical interventions through the co-creation of new creative contents between design HE, design students, creative entrepreneurs, and cultural institutions.

REFERENCES

Adiwijaya, D. R. (2011). Semiologi, strukturalisme, post-strukturalisme, dan kajian desain komunikasi Visual? *Humaniora*, 2(1), 803-813. doi: <https://doi.org/10.21512/humaniora.v2i1.3099>.

Adiwijaya, D. R., & Rahardja, A. (2015). Practice as ‘research’ within the context of art and design academia: A brief excursion into its philosophical underpinnings. *Humaniora*, 6(3), 325-333. doi: <https://doi.org/10.21512/humaniora.v6i3.3357>.

Adorno, T., & Horkheimer, M. (1979). *Dialectic of enlightenment*. London: Verso.

Angeline, M. (2015). Mitos dan budaya. *Humaniora*, 6(2), 190-200. <https://doi.org/10.21512/humaniora.v6i2.3325>.

Arts Council England. (2015). *Major partner museums*. Retrieved from <http://www.artscouncil.org.uk/our-investment-2015-18/major-partner-museums>.

BEKRAF. (2019). *Subsektor*. Retrieved from <http://www.bekraf.go.id/subsektor>.

CITF. (2001). *The creative industries: Mapping document: 2001*. Retrieved from https://webarchive.nationalarchives.gov.uk/20021028022013/http://www.culture.gov.uk:80/creative/mapp_background.htm.

Coles, A. (2005). On art’s romance with design. *Design Issues*, 21(3), 17–24. <https://doi.org/10.1162/0747936054406744>.

Cunningham, S. (2002). From cultural to creative industries: Theory, industry, and policy implications. *Media International Australia Incorporating Culture and Policy*, 102(1), 54–65. <https://doi.org/10.1177/1329878x0210200107>.

Departemen Perdagangan Republik Indonesia. (2008). *Pengembangan ekonomi kreatif Indonesia 2025: Rencana pengembangan ekonomi kreatif Indonesia 2009-2015*. Retrieved from <https://www.slideshare.net/andrietrisono/buku-2-rencana-pengembangan-ekonomi-kreatif-indonesia-2009-2015>.

Department for Culture Media & Sport. (2015). *Creative industries economic estimates January 2015*. Retrieved from https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/394668/Creative_Industries_Economic_Estimates_January_2015.pdf.

Dilnot, C. (1984). The state of design history, part I: Mapping the field. *Design Issues*, 1(1), 4–23.

Felix J. (2012). Pengertian seni sebagai pengantar kuliah Sejarah Seni Rupa. *Humaniora*, 3(2), 614-621. doi: <https://doi.org/10.21512/humaniora.v3i2.3405>.

Findeli, A. (2001). Rethinking design education for the 21st Century: Theoretical, methodological, and ethical discussion. *European Journal of Arts Education*, 17(1), 5–18. <https://doi.org/10.1162/07479360152103796>.

Galloway, S., & Dunlop, S. (2007). A critique of definitions of the cultural and creative industries in public policy. *International Journal of Cultural Policy*, 13(1), 17–31. <https://doi.org/10.1080/10286630701201657>.

Garnham, N. (2005). From cultural to creative industries: An analysis of the implications of the “creative industries” approach to arts and media policy making in the United Kingdom. *International Journal of Cultural Policy*, 11(1), 15–30. <https://doi.org/10.1080/10286630500067606>.

Harrison, R. (2013). *Heritage critical approaches* (1st Ed.). Oxon: Routledge.

Hartanti, G., & Nediari, A. (2014). Pendokumentasian aplikasi ragam hias Toraja sebagai konservasi budaya bangsa pada perancangan interior. *Humaniora*, 5(2), 1279–1294. doi: <https://doi.org/10.21512/humaniora.v5i2.3271>.

Heller, S. (2001). *The education of a design entrepreneur*. New York: Allworth.

Hesmondhalgh, D., & Pratt, A. C. (2005). Cultural industries and cultural policy. *International Journal of Cultural Policy*, 11(1), 1–13. <https://doi.org/10.1080/10286630500067598>.

- Hewison, R. (1987). *The heritage industry: Britain in a climate of decline*. London: Methuen Publishing Ltd.
- Hewitt, J. (1990). Producing the goods: Design history and the production of knowledge. *Journal of Art & Design Education*, 9(1), 71–84.
- Hobsbawm, E. (1997). *On history*. London: Weidenfeld & Nicolson.
- Indonesia Ministry of Education and Culture. (2015). *Permasalahan dan tantangan pengembangan museum*. Retrieved from <http://kebudayaan.kemdikbud.go.id/ditpcb/2015/05/11/permasalahan-dan-tantangan-pelestarian-museum/>.
- Institut Teknologi Bandung. (2013). *Dokumen kurikulum 2013-2018, program studi Desain Komunikasi Visual*. Retrieved from <http://lp4.itb.ac.id/wp-content/uploads/Kurikulum-Desain-Komunikasi-Visual-2013.pdf>.
- Jameson, F. (1991). *Postmodernism, or the cultural logic of late capitalism*. Durham: Duke University Press.
- Kardinata, H. (2014). *Garis waktu desain grafis Indonesia*. Retrieved from <http://dgi.or.id/in-depth/history/garis-waktu-desain-grafis-indonesia.html>.
- Kurniawan, M. (2010). Branding a culture; An entrepreneurial approach in the age of creative and cultural industries. *Indonesia International Conference on Innovation, Entrepreneurship, & Small Business. Bandung, Indonesia*. pp 265–273.
- Kurniawan, M. (2017). *To make anew: Heritage, museum, and design education in Indonesia and United Kingdom*. Dissertation. London: Institute of Education-University College London.
- Luzar, L. C., & Monica, M. (2014). Penerapan cultural studies dan aliran filsafat dalam Desain Komunikasi Visual. *Humaniora*, 5(2), 1295-1304. doi: <https://doi.org/10.21512/humaniora.v5i2.3272>.
- Margolin, V. (1995). Design History or Design Studies: Subject matter and methods. *Design Issues*, 11(1), 4–15. Retrieved from <http://www.jstor.org/stable/1511610>.
- Margolin, V. (2007). Design, the future and the human spirit. *Design Issues*, 23(3), 4–15.
- Margolin, V. (2009). Design in history. *Design Issues*, 25(2), 94–105. <https://doi.org/10.1162/desi.2009.25.2.9>.
- Reynolds, R. (2012). *Museums and design education: Looking to learn, learning to see*. In B. Cook & C. Speight (Eds.) (1st Ed.). Farnham: Ashgate Publishing Limited.
- Sofiana, Y. (2014a). Pemahaman critical thinking, design thinking, dan problem solving dalam proses desain. *Humaniora*, 5(2), 649–654. doi: <https://doi.org/10.21512/humaniora.v5i2.3120>.
- Sofiana, Y. (2014b). Pengaruh Revolusi Industri terhadap perkembangan desain modern. *Humaniora*, 5(2), 833–841. doi: <https://doi.org/10.21512/humaniora.v5i2.3144>.
- Stanley, N. (1998). *Being ourselves for you: The global display of culture*. London: Middlesex University Press.
- UNESCO Institute for Statistics. (2009). *2009 UNESCO framework for cultural statistics*. Retrieved from <http://www.uis.unesco.org>.
- Victoria & Albert Museum. (2019). *The V&A story*. Retrieved from <https://www.vam.ac.uk/>.
- Wibowo, H. B. (2011). Relasi antara Perguruan Tinggi Desain Komunikasi Visual (DKV) di Indonesia dengan industri DKV. *Humaniora*, 2(1), 662-674. <https://doi.org/10.21512/humaniora.v2i1.3081>.
- Wibowo, H. B. (2013). Desainer grafis yang menciptakan dan menjual produk berupa barang. *Humaniora*, 4(2), 723–734. doi: <https://doi.org/10.21512/humaniora.v4i2.3498>.
- Widyokusumo, L. (2010). Purwa Gagrak Surakarta (Sebagai inspirasi Desain Komunikasi Visual): Hasil dan pembahasan sejarah Wayang di Indonesia. *Humaniora*, 1(2), 402–414.
- Wulandari, A. A. A. (2012). Taman Mini Indonesia Indah sebagai bagian dari fenomena Taman Budaya Dunia. *Humaniora*, 3(2), 455-464. <https://doi.org/10.21512/humaniora.v3i2.3345>.