

SURAT TUGAS

Nomor : 168-DK/FSRD-Untar/ST/VII/2020

Dekan Fakultas Seni Rupa dan Desain Universitas Tarumanagara, dengan ini menugaskan kepada :

Maitri W. Mutiara, S.Ds., M.M.

Untuk menjadi pembicara pada Pertemuan anggota ICO-D “International Council of Design” yang diselenggarakan tanggal 7 Juli 2020, pukul 09.00 – 11.00 Montreal time via Google Meet.

Demikian surat tugas ini dibuat untuk dilaksanakan dengan sebaik-baiknya dan melaporkan hasil penugasan kepada Pimpinan Fakultas Seni Rupa dan Desain Universitas Tarumanagara.

Jakarta, 8 Juli 2020

D e k a n



Kurnia Setiawan, S.Sn., M.Hum.

Tembusan :

1. Wadek
2. Kabag. Tata Usaha
3. Kasubbag. Personalia

contact list

SPEAKING DELEGATES

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Applied Science University	JORDAN	Mahmoud Abushawali	m_abushawali@asu.edu.jo
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ICO-D REPRESENTATIVES

President 2019–2021	CANADA	Johnathon Strebly	jstrebly@ico-d.org
Managing Director	CANADA	Ana Masut	md@ico-d.org
Events Manager	CANADA	Elizabeth Carbonell	ecarbonell@ico-d.org

**International Council of Design
Educational Members' Meeting
07 July 2020**

Rough Meeting Notes
(for internal use only)

SPEAKING DELEGATES

American University of Beirut [Lebanon] *Maya Saikali*
Anant University [India] *Amit Sheth*
Applied Science University [Jordan] *Mahmoud Abushawali*
Asociación Colombiana Red Académica de Diseño (RAD) [Columbia] *Andres Paez*
Deakin University [Australia] *Tonya Meyrick*
Industrial Design Center [India] *Ravi Poovaiah*
Instituto Profesional Duoc UC [Chile] *Alexandra Faille*
INTI International College Subang [Malaysia] *Tong Yin Ang*
Izmir University of Economics [Turkey] *Zeynep Arda*
Ravensbourne [United Kingdom] *Lawrence Zeegan*
Stellenbosch Academy of Design and Photography [South Africa] *Ian Marley*
Tarumanagara University [Indonesia] *Maitri Widya Mutiara*
Universitas Multimedia Nusantara [Indonesia] *Mohammad Rizaldi*
University of Alberta [Canada] *Susan Colberg*

ICO-D REPRESENTATIVES

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Events Manager [Canada] *Elizabeth Carbonell*

OBSERVING

Asociación Colombiana Red Académica de Diseño (RAD) [Columbia] *Leonardo Pez*
Central Academy of Fine Arts of China (CAFA) [China] *Autum Jing, Liujun Liao*
Deakin University [Australia] *Nicole Prowse, Russell Kennedy*
Instituto Profesional Duoc UC [Chile] *Pablo Briones*
INTI International College Subang [Malaysia] *Chee Keong Lee, Mohd Sufi Ismail, Yuling Ting*
Stellenbosch Academy of Design and Photography [South Africa] *Barbara Fassler*
Tarumanagara University [Indonesia] *Augustina Widayani, Edy Chandra, Kurnia Setiawan,*
Universidad Autónoma de Occidente [Colombia] *Cristina Peñafort*
Universitas Multimedia Nusantara [Indonesia] *Darfi, Rizkavirwan, Ken Natasha Violeta*

RAPPORTEUR

Communications Officer [Canada] *Alisha Piercy*

INTRODUCTION

Ana Masut [ico-D]: Here in North America we are in month five of the 'new reality'. Today we are going to look at how these changes impact designers and their curriculum and how we are preparing to go back to school.

You had the option to share your contact with the other speaking delegates and that will be available at the end of the meeting.

TOPIC 01 ADAPTING CURRICULUM

Johnathon Strebly [ico-D]: We are now planning ahead for where we need to be and what that means for curriculum.

Within these challenges we need policy development to revamp curriculum in three main ways:

- 1 Institutions need to reconfigure curriculum for students and staff – mostly all online
- 2 Longer term impact of rapid implementation in terms of faculty capacity, infrastructure, hybrid distancing and fully online,
- 3 Now is the time to be proactive. This shift in the economy and in society means future designers need to be prepared to address a new definition of professional design practice

in terms of economics have been exposed. Our failure to address multiple problems is *With an absence of clarity of what the resources are, institutions are expected to plan for a post-Covid future on the basis of a pre-Covid mind-set. Curricula redevelopment is the highest priority and the implications of this must be understood prior to decision-making. Planning ahead is essential to avoid wasting resources.*

The sources of the crisis are human. The solution requires a change in human behaviour. We speak of a post-Covid return to normal, but the fragilities caused by over-consumption, climate change, and societal stratification tied to our consumption-based model: a growth based economic model + unfettered production/consumption = unsustainable.

We need to reflect on the fact that we are a

system that depends on designers:

- Designers design products
- Designers design messages
- Designers create desire for consumption

This enormous designer capacity at every level grew through the evolution of design as a profession.

Now we are redefining design:

- Rethinking the designers' role
- Looking closely at what 'good design' means and whether we adhere to the quadruple bottom line (considerate of the social, cultural, economic and environmental factors)
- Positing the designer as professional

It is up to education to start this professionalization process.

How?

Though design curricula:

- Give designers a more holistic view of their obligations.
- Emphasise responsibility to humankind
- Define the lines that cannot be crossed – these must be outlined clearly and follow Codes of Conduct

Good design follows a holistic approach rooted in a professional ethos and code of conduct with designers having multiple expertise and in collaboration with the international design community.

QUESTIONS

How can educational institutions support designers in the recognition of their skillsets?

What is professionalism in design and how can it be a level for addressing the 'after-Covid' question?

What is the future role of the designer? How do we build for that today?

Ravensbourne [United Kingdom]

Lawrence Zeegan: [I'm the Provost Chancellor of research and innovation for a small bespoke university with 2.5k students, mostly undergraduate spanning disciplines. We count about 30% of our students as students of

colour which is rare in the UK.] What I thought of instantly while reading the questions, was whether we should be taking full responsibility as representatives of our academic institutions for the future of design. It's probably a contentious question. I want to emphasise that we need to think about 'mindsets' as well as 'skillssets'; what is increasingly important is the mindsets of our students. What is it they want from a design education? From a London-centric perspective, the marketisation of education has happened and we are supposed to propel our graduates to be assimilated into the industry. Yes the movers, the shakers and the disruptors will change things, but when they graduate with tens of thousands of pounds of debt, we need to also think about how they will fit into the industry and whether they are able to get a job as a designer. This is also at the forefront of our minds.

Three years ago, in Pasadena [ico-D Platform Meeting 2016] I made a presentation called *Mindsets and Skillsets Manifesto* which is baked into our curriculum now. There are five principles, set out in brief as:

- 1 *Cultivate*: This puts the individual at center of a holistic experience that goes beyond the discipline itself;
- 2 *Collaborate*: Influenced by ico-D becoming multidisciplinary this acknowledges the necessary 'mash-up' of disciplines, understanding the cross-overs, the shape-shifting adaptations, and how we are creating new practices and new practitioners;
- 3 *Integrate*: Be informed by and inform industry;
- 4 *Advocate*: Bringing our designers to be citizen practitioners, moving from the individual to the collective;
- 5 *Originate*: This refers to the crossover of technology and design to deliver creativity in an environment we hadn't imagined yet.

Soft skills are now integral, we are approaching the world with open eyes, yes we have a responsibility taking our students on this journey but it can't solely be ours but also that of industry— to recognise the practice has to change. Johnathon's statements are designed to rile us up a little ☺ We need to also consider the massive weight of change on the shoulders of young designers, the top 10% or realistically the top 1% of which will be leading this change.

**See chat window notes that follow this thread at end of document.*

Deakin University [Australia]

Tonya Meyrick: I want to reiterate some of those key aspects, particularly how educators are representatives for changing mindsets. We are preparing students by benchmarking their degrees with high standards and trying to bridge gap between education and practice. The node of 'professionalism' is a key aspect and must be integrated as you would welcome a newbie at a studio — demonstrating compassion, acceptance of difference, helping them to find common ground to systematically start them thinking about what they will be launched into — especially in the frightening post-Covid environment. The future of designers depends on things like inviting industry producers of material and products into our zoom spaces to share new the tech they will produce so our students can react and embed this. We cannot design for the past any longer.

Ana: Designers get out of school and are competent, but then there is this other aspect about where do you see yourself in society in general? Are you a gatekeeper or do you have a role to set boundaries around what you will and won't do as a designer: professionally, ethically, and so on, advising, as a lawyer would to a client with: "I don't advise you to do X, Y and X, in order to proceed with caution..." As a design student, I was never taught that I could say 'no'— which could have meant saving certain clients hardships later on.

Tonya: Interesting point, I've always contributed 10% of my work to community organisations and you are right: we can say: "No, that's not legitimate or acceptable." A foundational way to make that change is through small actions. We've set up collaborative unit 'pairing' between students and not-for-profits to offer design services. This engages students with those 'behind them' not just 'in front'.

Izmir University of Economics [Turkey]

Zeynep Arda: [I am from the Faculty of Fine Arts and Design and I am head of Visual Communication Design.] Mindsets are very important not just in Covid crisis, but also with

the Black Lives Matter crisis. I graduated with a degree in city planning, concepts alien to other discipline as our focus was on the **public good**. This should be taught in all design fields. Even going beyond, to the global good. Our social media platforms, the apps and the search engines have algorithms that create tunnel vision and for young designers, this can be blinding, causing difficulty in seeing the bigger picture. We need to burst the narcissistic bubble. Schools should go so far as to **teach critical thinking**; we need more of an intersection between sociology and design. The role of user interface can help shape our behaviour and how we communicate. Imagine that fifteen years ago we didn't have a 'raise your hand' button or zoom for that matter, or sharing images of ourselves with others over our morning coffee; it happens because of the design of these interfaces!

Industrial Design Center [India]

Ravi Poovaiah: [From Mumbai, last year our school celebrated fifty years, we are on campus nestled in between lakes and hills, with leopards visiting us right now.] We are learning that 'place' is not a criteria, you can be anywhere which has great implications for institutes of design. Our semesters are not that flexible, but we have TV channels devoted to education. 20 years back we had 60 design institutes, now we have over 1000 and that may double in coming years. Online programmes have amplified this potential and India will become a location where a lot of designers will be trained.

Ana: Access to online is interesting, and can provide new education methods to teach core things like sketching, and methodology but what about teaching designers the ethical framework of design? Or will that get lost?

Ravi: Being physical in a place where you learn design is important and all students want that. They don't like learning at home. Access to affiliating with workshops like carpentry or new technologies, you totally miss this when you are at home. You cannot do this online. Online is realistically only suited for small groups and critical subjects — history of design, for example. The rest is a big question mark right now.

INTI International College Subang [Malaysia]

Tong Yin Ang: [Dean of INTI based in Kuala Lumpur, our programme offers four major disciplines and a franchise degree programme linked to the UK] We agree that certain skillsets can be changed, and that we to focus on the mindset of students, emphasising how to use design for positive change as a professional responsibility, encouraging our students to have dialogue with stakeholders like healthcare ministries or more directly with their communities, to use design to help make change. Collaboration is a key thing we encourage, but we need to reorganise it to suit the current situation due to physical and logistical constraints. We continue to have staff and students stay flexible, and be resourceful and willing to explore new tools and ways of working, and to recognise these as opportunities. We believe in interdisciplinary collaboration and this hybrid shift between online and in-person is important to stay relevant. A key initiative we have is a weekly commons lab where students from different programmes come together to work collaboratively to share practices.

Applied Science University [Jordan]

Mahmoud Abushawali: Professionalism ethos at the university are simulated in the classroom, emphasizing: soft skills, ethics, consideration for the environment and social and economic considerations. In reality, after students graduate, how can they sustain and update and adapt for the changes? It's an obligation to the profession to develop this and have great consideration for the holistic surroundings. How this happens in practice, in the classroom, during the pandemic is a challenge because students are limited in tools and social ethics if they cannot actually join in the social world, interact with peers and/or mentors in the studio. The professional aspect typically requires an apprenticeship, and this will be limited in terms of relationships if they only communicate by screens. How to deal with online engagement with students will be a great challenge for them as they become professionals in the future.

Stellenbosch Academy of Design and Photography [South Africa]

Ian Marley: We engage in content, knowledge and cognitive skills but also a sense of purpose for students, when they leave the institution. This is linked to the country we are in, where we have multiple social economic problems, which the current crisis has exacerbated. A sense of place is important. The danger is, when in isolation you lose that sense of place and purpose. As staff, how do we talk about that when they leave the institution and how do they live and actualise that?

Ana: Here in Canada, one of my frustrations when all this happened was how badly things were dealt with. The services in Montreal, for example, involved testing for Covid in small spaces with hundreds locked together, because they hadn't planned properly. I was deeply frustrated from my designer perspective, asking: why not engage designers to assist with thinking through these things? Part of the problem is, we haven't positioned ourselves as having those competencies so that governments would automatically request our counsel. In terms of how we educate designers, perhaps the positioning of design also means having a clearly identified professional standard.

Ian: I don't think we have positioned ourselves in that way. Rather, we have allowed industry to determine these roles. Now we need to take more ownership over what we are willing and not willing to do. In a recent forum, I asked a high profile agency if there was something they would not be willing to do [ethically] for a client. And they couldn't answer the question. Designers and communicators must be able to be in the position to own and empower what they can and won't do.

Ana: What role do universities have in empowering themselves?

Ian: This way of thinking has to be part of curriculum, training students to be critical thinkers, understanding the visuals they make and what they mean. I'm amazed at how some things pass through so many hands and arrive to the public and only then are noticed for being problematic. Theory must uphold practice.

Johnathon: Asking the question, when do we teach or empower designers core values and principles to say 'no'. How do we be the

ambassador to our community? Then these students become the teacher, and bring this new rationale to further the conversation so that the client doesn't go to someone else who will say 'yes'.

Asociación Colombiana Red Académica de Diseño (RAD) [Columbia]

Andres Paez: I'm from Bogota, from an association that gathers academic associates in design and I represent them. I've had the luxury to speak from an academic perspective. The university is a special place from which to think, and rethink. The restrictive context of design now must be understood from this place of reflection, evaluating consumption issues as well as the relationships between the services we provide and their impact. We need to put it in words. And the academy is the place to carry out these reflections and make them tangible by writing them down. And this means we need to change the mindset of the teachers first. Then transfer this to students making them aware that these are the new priorities they should have. They are going to be in a different world, maybe not forever, but for a very long time. This is a great time to rearrange priorities. The dual part of design studies: technical part (easier to do remotely) and reflexive part (requires talking, recognizing that person to person communication that can never be replaced by human touch.)

Universitas Multimedia Nusantara [Indonesia]

Mohammad Rizaldi: Educational institutions can create more workshops, organising local or international forums that can encourage students and designers to show their skills and cultivating professionalism in design to deal with fellow designers. During Covid this could help by sharing issues they could face during this period and sharing on how they found solutions to overcome this stage — to help designers work in different environments based in different experiences. The role of the designer is increasingly important, to use digital media and obtain news, to set up a safe medium for distanced communication. This will force designers to have a new mindset to develop curriculum. We are trying to encourage our students to extend their knowledge and

experience in these fields.

Anant University [India]

Amit Sheth: Also from India, I'll mention that we have the youngest population in the largest numbers so changing the mindset is critical. A lot of our institutions are mindful that 80% of the population live in villages (working in farming and related fields). A huge number of craft and artisans are also thriving in these villages. A lot of design teaching is tapping into issues of sustainability with hopes to stop these skills from vanishing. Here we have a lot of courses and a totally different set of people emerging in our students that care about different things, pushing us for the cause of alleviating Covid issues. A curriculum needs to be flexible, we are learning how to do this and I see a better future for design education. We cannot remain in the old state we were in earlier.

Instituto Profesional Duoc UC [Chile]

Alexandra Faille: I'm in charge of community engagement and international affairs at our school. I agree with everything said so far, it's a big challenge we face. Our students get skills online, but we are concerned about making them real professionals within their communities, with associations, and as future entrepreneurs. One big challenge is the sociological aspect — not being with or working with other people. Last year we had a social crisis, and now we have this crisis, how will students have to have their professional skills developed in real-life collaborations? There will be a delay in this aspect, in getting jobs as well. We have to incorporate this lack into our curriculum.

Ana: Do you think in the city or in the countryside in Santiago, where governments needed to set things up quickly... would there be any opening in Chile to work on real life projects with the students?

Alexandra: Yes, I think there are ways of doing this on small scale levels, or with local organisations, but it won't affect students as much and we are working on developing those contacts.

Tarumanagara University [Indonesia]

Maitri Widya Mutiara: Our faculty has two departments, Interior Design and Visual Communication Design. Since the change in our government last year, before Covid, our new Minister of Education is a young person with high entrepreneurial strengths and interests, and we will soon launch a new curriculum focused on answering the holistic needs of industry. We need to provide skills, expertise and ethical considerations and we have to collaborate with industry. Our students have knowledge from practitioners who make suggestions for our curriculum.

Ana: Does your government think of design studios as small businesses?

Maitri: They are beginning to think of design as an industry that should be of importance to the creative industries in our country yes.

University of Alberta [Canada]

Susan Colberg: We have Industrial and Visual Communication and what is termed more generally 'Design Studies'. We have 7 professors, one of whom is the first Canada Research Chair in Design. I wanted to speak to the point of how do we get designers to enact what they are able to do in different spheres — it's an old problem, people don't know what designers do. At the university here we try to infiltrate institutions so people know what our skillsets are, we teach students to get involved in food banks city-wide or on campus to put their skills to use in micro-contexts so people are exposed to how designers think. On a larger scale, professors are involved in city committees and international organisations and we keep them informed of what we do. That behaviour is then modeled by our students and when they graduate they surprise us with their proactive community engagement by actively looking for places where they can be useful.

TOPIC 02 RESPONDING TO CURRENT CRISIS

QUESTIONS

How is enrolment being planned for 'Fall' (or next) semester?

How are you addressing issues like faculty composition in the changing environment?

How has the transition to online teaching worked out? How are you retro-fitting current installations? Are you trying out hybrid models for lab and workshop?

What are your projections for the next 6 months to one year?

Alexandra: We are a very large institution, last year we had a social crisis which had big impact on our enrolment, with students having trouble in their family life, with work issues, and now its worse. We begin our semester in March and we wondered, what has happened in the northern hemisphere? How have you managed enrolment, are students coming back? Postponing? What is the scenery of return and how is it being managed financially?

Susan: Our undergrads are mainly from the region, some even from within the city. Some will stay in remote rural areas where broadband isn't great. For graduates, we have mainly international students. Some have decided to stay here, but graduate residences are mostly empty. We will see how that works. Some international students applying incoming were given the option to defer by one year. Some are starting right away. Many have decided to defer while maintaining online learning. So for us it seems like numbers haven't really changed all that much.

Ravi: We have different groups and they are each handled differently. Bachelor degree students in-coming are shifted for a six months deferral. Masters is going completely online, off-campus. Same for doctoral students: first six months online. Existing students of all levels, courses are held online for a semester. We've built in flexibility so students can drop a course easily, for example.

Tong Yin Ang: In Malaysia, colleges have multiple intakes per year. We have the April intake, which was when the pandemic started, and people were insecure and not ready to sign up causing a delay. But our August intake is different, students are realising this is a new reality that we are prepared for, and more are signing up. New international students have

travel restrictions so they have the option to stay in their country or they choose to stay in Malaysia or travel to their home town. The mode of delivery for the August semester is still going online. We consider that students who are not in Kuala Lumpur need support online, so we adapt to the differing needs depending on the student's location. The challenge is to think of alternative assessment methods, for example, breaking the groups into smaller groups (rolling enrolment) so these can return to campus potentially. Moving forward we have to really consider the health and safety, social distancing, hygiene and so on.

Amit: Enrolment hasn't been a big issue. 85% of our capacity is already filled up, all will be done online. In terms of our faculty, this has given us an opportunity to seek out international candidates to give talks, lectures and workshops online which is a major change. Students who are from villages where connectivity is a problem means we need to factor in the cost of computers, printers, since a lot of kids are joining classes through a mobile phone which doesn't work. We need to get soft loans and computer companies to give us a good price.

Mohammad: We will have full courses online for next semester. To prepare the fundamental courses in design is our biggest challenge. How to build interest in the future of design requires a story about the future role of designers. And we need to figure out how to make curriculum reflect this so we need this strategy in place before the semester starts. We want to also reduce tuition fees and provide soft loans to students. The challenge, of course, is also how to build interpersonal relationships. This is easier for senior students we already know, but less possible for new students.

Mahmoud: In Jordan in the academic year we have two semesters: October and end of February, with an optional summer semester which begins next week. The whole country is in lockdown, with no students allowed on campus. We have the approval of Minister of Higher Education to hold practical courses on campus and theoretical ones online, with the week divided into two. For our October semester, we await governmental decisions. Hybrid models for labs and workshops allow us up to 25

people in distant learning with the rest on campus.

Ana: Do you have an idea if the enrolment is more or less than usual?

Mahmoud: Not clear yet as it depends on decision of government to allow students to come to the campus or not.

Lawrence: Our prime minister promised us a world beating testing app, it got pulled. We have a well beating death rate, and we are doing our best to kill lots. That's the context here in the UK, we reopened our pubs but not our gyms, schools or pools. In this country, the culture of university is about drinking yourself into a stupor, and so the link between socialising and school is a strong one. The Creative Industries Federation estimated that the loss will be 400k in job losses. So a student considering this is not feeling good about employment, as well as the fact that they've been in lockdown with their parents for past four months and they want to get back to their studies underway. I copied a piece in today's Guardian discussing this sentiment, of 'what else are you going to do — you may as well go to university!' Would I come to London to study given our death rates? Likely not. We've moved to hybrid delivery, and our students gave us a lot of leeway in the last term recognising that things changed overnight. Practice based aspects are really important in workshops labs and hybrid is all that other stuff and we've seen attendance rates skyrocket for early morning classes versus travelling across London. We know they enjoy that. What it means is we feel good that our application rates are still very high. Ravensbourne has a reputation for getting students jobs when they leave, so if you're beginning to panic about what will happen after you want to choose the right school.

Ana: How about your teachers? One of the problems is for profs in their 70s facing teaching 20-30s who may not be social distancing; a lot of older profs are worried about being in the same room.

Lawrence: Good question. We are fortunate in that we have a new building designed on principle of breaking down boundaries between disciplines; screens can go up, there is modular

factor where the space is open but can change quickly. We think now there will be 500 students in the building per day. Social distancing our workshops will be getting through in groups of ten. Design is probably more youthful than physics, and I'm feeling like there are people waiting to push me off the conveyor belt 😊 Most of our faculty are not overly concerned. Work from home unless you have a reason to be in the building and that's practice. We've all got zoom headaches.

Maitri: Our plans for the coming semester are fully online lectures as the spread of Covid is still high. After four months, our colleagues are quite used to this method and we can meet with students once a week online to check in. How has transition worked out? Strategies related to the platform ensured that all people can use it and our university provided the platform. Going forward though we have to improve our systems and have policies that bridge for this.

Ian: Our next student intake is in January and we hope to get more students on campus. Otherwise we are all online. Our faculty composition has not changed much, but now we connect with creatives all over the world, which is positive and new, and inspiring for students. We transitioned quickly and we are 300 students, a private university, so that was possible. What is important as managers is to note how hard the staff are working, twice as hard, to take on every challenge possible, so our students are getting great service and I believe this is true all over the world. But things like hands-on classes are lacking and we are hoping to get more students on campus when lockdown levels lift. Not sure when this will happen.

Maya: Until now we planned for a hybrid model. We moved photo classes to winter term, for example, hoping things will lift. Some labs in chemistry are taking place on campus with maximum strict safety measures. Lebanon is in a huge crisis which was reinforced by the Covid, with tremendous poverty and a government and political ruling class that are not supportive. We are worried about kids who cannot afford education at all next year. Our numbers are therefore lower and the purchasing of equipment is impossible so going online is worrisome as well. Everyday there is a new

surprise and questions around how do we pursue a hybrid model when electricity is not reliable? Generators cannot handle the growing needs. There are students at home who don't have electricity and want to go campus just for that. We have daily struggles but we keep coming up with solutions. How can we really go online if we don't have broadband? Anyone who has ideas on this please share!

CONCLUSION

Ana [ico-D]:

→ note that the release of ico-D's Professional Code of Conduct, a basis of design ethics for your students, will come with our new website in September.

→ a googledoc was created to share surveys, reports

→ rough meeting notes will be circulated

→ possibility of a next meeting to continue the discussion Every two months for meetings.

→ note: upcoming ico-D Promotional VR meeting will be open to Professional Members to discuss Design Award Competitions based on our new Best Practice papers DATE August. Please attend!

Johnathon [ico-D]: Wishing you all the best as you continue to adapt and respond and we look forward to working with you better in the future. We feel your passion and response and drive. We are in a challenging time and need to challenge ourselves further and no better place to be in the powerful position of education. Let's work towards this together!

TRANSCRIPT OF ZOOM CHAT

International Council of Design (ico-D) [Canada]

David Grossman: Lawrence, you differentiated between the 1% (or 10%) of 'influencers or leaders.' 90% are focused on serving 'industry' (to pay debts). Are the 10% practicing a different designing? Are they a different profession? Should we call them something else? Do the two groups require different curricula?

Lawrence: Hi David — good point... At best 10% at worst 1% will create/make real change — this is about choice and circumstances, I think... Designers need to understand how they design for the 3 x Ps... Design for People, Design for Planet and Design for (dirty word coming...) Profit... However, we are one discipline — we are design... unfortunately while we were busy filling the world with desirable designs... business stole creative thinking repackaged it and now making profit from 'design-thinking' and also another whole new industry called Service Design entered our world too and grabbed some land from us... it all happened while we were busy applauding the Carsons and the Brodys of this world when we should have been paying more attention to the Maedas, and the Maus of this world... as for 2 x curricula... the choice is there for the student when they make their applications to design schools - which best fits their approach and their beliefs...

David: Thanks Lawrence. I am not sure I agree with you. (But that is not a bad thing.) I always enjoy our disagreements...

Lawrence: I do believe that design has a responsibility, of course, and I do believe that design has not exactly done a great job of positioning itself well enough... this is possibly more the result of rampant capitalism and consumerism... but time for a change, for sure — we have youth now disconnected and disempowered from same choices of the previous generations... and with less opportunities Gen Z are demanding real change - BLM / Sustainability and the Circular Economy etc...

Deakin University [Australia]

Russell Kennedy: Statement in response to Johnathon's comment: *The International Indigenous Design Charter* is an example of where instead of saying 'no': designers can use the *Charter* document to inform, persuade and educate their clients about issues of surrounding ethical and respectful representation of Indigenous culture. Indigenous representation has been highlighted in recent times with the racist statue issue in Montréal and Canada regarding their so-called colonial heroes. See: *International Indigenous Design Charter*: https://www.ico-d.org/database/files/library/International_IDC_book_small_web.pdf

Zeynep: I couldn't figure out how to post a question :) so I'll put it here. In the emergency online teaching period we've figured that it is actually more difficult to have the theoretical courses online, contrary to common belief. Because in the studio courses the students have to interact more, share their projects, ask questions, get critiques, etc. However, the lecture courses are quite 'boring' — also for the professors, it feels automatic to make the lecture courses online, but I don't really think they are working... What do you think?

Russell Kennedy (Deakin University): Thanks Lawrence, and thanks for the questions Alexandra, education is Australia's 4th largest export. Those universities that have had a large reliance on the international students are in a bad way. At Deakin, we've found our international numbers are down yet we do not have a high level of reliance on International numbers, however our domestic numbers have increased due to the similar reasons that Lawrence outlined. We are still looking at Job losses. All our facilities are closed, and have been from April. Part opening for practice is in discussion.

Alexandra: It was great hearing what your schools are facing and doing for design students!