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Motilal Nehru National Institute of Technology Allahabad
Allahabad ó 211004 (India)

Advertisement No. 02/TEQIP-II/Design/2014 dated 30-12-2014

Walk-in-Interview for Position of Officer (Design) under TEQIP-II, Govt. of India, MHRD, New Delhi.

Motilal Nehru National Institute of Technology Allahabad (MNNIT Allahabad) is looking for an experienced dedicated and qualified person for the following position:

Officer (Design) under TEQIP-II: Honorarium will be paid on monthly basis normally in the range of Rs. 30,000/- to 40,000/- per month consolidated. Higher salary may also be paid to exceptional candidates. Deserving visiting faculty may also be provided accommodation in International House/ PG hostel/Girls' hostel depending on availability. Visiting faculty will be appointed on full time basis on contract for 4-11 months.

Out station eligible candidates for the position of Design Consultant will be paid single return sleeper class railway fare or equivalent but fare for attending the interview on production of proof of journey. Candidates not possessing required qualifications (as specified) or not providing full information in the prescribed format may not be reimbursed fare.

Schedule for Walk-in-interview for position of Officer (Design) under TEQIP-II:

Walk-in-Interview for Officer (Design) position will be conducted in the Administrative Building of the institute as per the schedule/details given below:

S. No	Department/Specialization	Date of Personal Discussion	Reporting Time
1.	Design Centre under TEQIP-II	19 th January, 2015	12:30 PM

Qualification and Experience:

1. For Officer (Design): First class Graduate/ Post Graduate degree in Design from a reputed Institute/ University.
2. Preferred 2 years experiences

Scope of work: The tentative scope of work of the Officer (Design) is to develop a road map for the following-

- i. Design & construction of a signature structure of the institute
- ii. Establishment of an engineering exhibition cum museum in the institute which would also include a gallery about 50 golden years journey of MNNIT Allahabad.
- iii. Spatial planning & design of spaces for future developments in the Institute.
- iv. Aesthetic and proper landscaping, lightening and signage design decision for the institute.

The detailed background note is attached herewith as annexure.

R. K. Kivoolam

Coordinator-TEQIP-II

1. Background

Post-independent India, as early as 1958, showed a remarkable foresight in envisaging the increasing role of design thinking in nurturing a young generation of creative problem solvers, besides constructing an usable and aesthetic environment expressive of the Indian ethos. India Design Report by Charles and Ray Eames, formed the basis of the first Indian Design School on the Bauhaus episteme of functionality and simplicity, seeking to integrate the craftsman and the artist into the designer. Later the, the Ulm school of design, 1953 also influenced the course of Indian design pedagogy. Design then, was still a nascent field with its origins dating back to the aftermath of the post-industrial revolution that marked a division between skills of the mind from that of the hand. As production was determined and restricted by the machine, the limitations of the machine itself became the aesthetics of the designed product. Thus, designs were not only reproduced but were also designed for reproducibility.¹

The early design pedagogy approached design through specializations in individual streams- Product Design, Visual Communication, Industrialized Building, Information and Filmmaking. This resulted in an academic program with a common Foundation course, followed by introduction to consolidated theoretical disciplines, today famously known as the Ulm model. Other forces such as social factors or psychology of the users were placed on the periphery of the pedagogy.

Since 1980s, the field of design has changed tremendously in its approach, towards itself as well as vis-à-vis the external world. From form and function, designers have moved on to designing meaning, sense and experience. The Bauhaus approach of functionalist design has been broadened to include semantics, strategy, culture and experience amongst others. The on-going shift from product to systems and services and from linear toward networked design processes is changing the conceptualization of design product as well as its practice². This is reflecting in the shift in design problems from product casing alone to interfaces and experiences as well as the areas of design intervention itself. The designer's arena has moved from consumption to include sustainability, cultural diversity, immersive environments and lateral problem solving to name a few; thus making it truly inter as well as multi- disciplinary. Thus the Stanford Design School "... draws on methods from engineering and design, and combines them with ideas from the arts, tools from the social sciences, and insights from the business world".

In a developing country like India, these changing design notions become even more significant not only because we have the largest market but also the *largest diversity for design intervention* which reflects in our unique needs. Broadly speaking, the country requires not only affordable production with an aesthetic sensibility but also cultural acceptability, sustainability and inclusivity of the diverse user segments. Wide spread adoption of smart touch phone is a case of universal design in point. But is Indian design thinking as well as design pedagogy reflecting this changing complexity?

2. Need for Deconstructing Design

¹ Benjamin, W. *The work of art in the age of mechanical reproduction* 1936

Changing multidisciplinary context and the digital world we live in, is deconstructing the present concepts of design confined to that of production through mainly engineering and technology juxtaposed in a binary relationship with design as aesthetic. This tends to make design a supplement to a dominant discourse, usually engineering or management and that in fact lends meaning to design as functionally efficient and experientially satisfying structuring of process and product towards a pre-determined end. But if Design aims at changing existing situations into preferred ones³, then its pedagogy needs to shift from mechanistic views of production geared to a preconceived end to wicked problems⁴ that are explored in-reflection. There is a need to liberate the concept of design from narrow mechanistic world views and industrial motifs of production.

Design then is an epistemological concept and not just a technical, or perceptual issue involving certain skill sets. In fact the choice of forms, techniques and medium of design are determined by the episteme that the designer engages with. Deconstructing design should enhance the influence of the creative potential of cognitive processes. Therefore, we need to beware of the notion of design as the + of other educational forms as these have a reductionist effect on the creative potential of cognitive processes.

Finally, design embeds subtle assumption of human values. Design mirrors and in turn generates images of what society should value.⁵ Designs then are not neutral but have the potential to manipulate needs, manufacture desires, influence markets, economy and culture, aestheticize ideology⁶ and this makes design a complex epistemic.

3. Re-Designing Design education in India

The conceptual underpinnings of design as discussed above indicate the need to restore to it the significance of a transforming cognitive process sensitized towards apprehending human problems. Time has come to envisage design education as a holistic entity not only in the sphere of its application but also in its theory as pervasive of all cognitive aspects of science and technology. Within our educational institutions⁷, there is a need to not only improve upon the skill to produce, but also demonstrate the relevance of the thought process generated there within. Design as a research discipline can be a managerial one capable of offering to all other areas the means to attain greater transversality, a greater humanity, and to bring with it a conscience that exact sciences do not inherently possess.⁸ This may require highly porous boundaries between established disciplines and design. Besides porosity of boundaries, an innovative academic process needs to be encouraged creating tools of enquiry capable of self- interrogation⁹ moving towards an inter-textuality of curriculum.

This can position design thinking as a cognitive process central to all disciplines.

³ Simon, Herbert A. *The Sciences of the Artificial*. Cambridge: M.I.T., 1969.

⁴ Rittel, H & Webber, M. Dilemmas in a General Theory of Planning, pp. 155-169, Policy Sciences, Vol. 4

⁵ Berger, John, *Ways of Seeing*, 1972

⁶ Eagleton, Terry, *The Ideology of the Aesthetic*, 1990

⁷ Design education in India is confined to a few pockets – most notable being NID in Ahmedabad, IDC at IIT Bombay and Design Department at IIT Guwahati; of course there are several fine arts school and architectural institutions dealing with design – but the focus is quite different.

⁸ Guellerin, C. Research: The credibility condition to ensuring recognition in Design. 1st International Symposium for Design Education Researchers Paris Chamber of Commerce and Industry, Paris, France 18-19 May 2011.

⁹ Derrida, Jacques, *Of Grammatology*, 1967, and the deconstruction of Levi's concepts of *bricolage* and the *bricoleur*, "Structure, Sign and Play in the Discourse of the Human Sciences"

Here, Design studies needs to ground itself not as an extension of engineering or as an engineering+ discipline, but as an independent multi-disciplinary school that teaches design as a cognitive process, that informs whatever the mind applies itself to. The basic premise of the approach to Design education in this note therefore, is to regard design as an autonomous and interdisciplinary study with a strong cognitive base for open ended applications. Interestingly, design thinking is not limited to a conception and its representation on a drawing board/screen alone. It has the advantage of knowing through hands to shape a design as a part of the studio pedagogy of design education; not as a compliment to its theory, but as a theory by itself.

Translated into an academic structure, this would require dissolving the divisions between humanities, science and engineering, and to construct an innovative academic process that integrates these into a single curriculum, not a bundle of different curricula. An inter-textual curriculum that develops capabilities to link cross-sector thinking with specialized needs of particular contexts can lead to a holistic design thinking that can form the basis of any problem solving endeavor. Here, issues and concerns need to be derived from the experience of the community which further informs the construction of its curriculum and pedagogy in a way that critically reflects upon its own tools even as it uses them to evolve solutions.¹⁰ Thus, here is a unique opportunity to reinvent engineering departments together with humanities and liberal arts to recast them as part of a design education complex¹¹.

Engineering schools are ideally placed to undertake this innovative re-integration of curriculum as they combine inductive and deductive enquiry. Engineering design when it moves from structural functional fields to intersect with human usage needs to understand the profound cultural influences of the medium that mediates it. The cultural human dimension is important and informs design choices in a meaningful way, without which the processes/products would for all their inventiveness remain sterile on account of insufficient use to society. But at the same time it is equally important to avoid moving unthinkingly, in the name of human/cultural resources towards design as decorative elements that only spawns consumerism and artificially enhances costs. In the context of these real tensions in the interpretation and application of design, it is important to foreground the discussion of engineering knowledge with notions of sustainable human development, with capacities to discriminate rationally between intrinsic and instrumental value and between individual and collective good.

4. Workshop on Deconstructing Design

With the exuberant growth of new design schools in the last decade and the increasing acknowledgement of design and designers by the Indian industry, a discourse on contemporary design pedagogy would prove helpful for charting a new course and vision for Indian design education in institutes of technology. Therefore, in light of the emerging Design departments in the various new IITs, IIITs and other technical institutes, one of the key objective of the proposed workshop is to explore how the overall impact of engineering pedagogy can be enhanced by Design; how can one position Design as a part of the cognitive thinking process among technologists and scientist.

¹⁰ Derrida, Jacques, *Of Grammatology*, 1967, and the deconstruction of Levi's concepts of *bricolage* and the *bricoleur*, "Structure, Sign and Play in the Discourse of the Human Sciences"

¹¹ It is worth noting that this change has occurred in management schools, where design thinking is consciously introduced to students as an alternative way of thinking and problem solving.

With the aim of envisaging a new wave of Indian design, a conscious deliberation on the changing design pedagogy for the needs of the Indian situation from the point of view of learning, upgrading and at times reviving could help focus on a discourse that is relevant to all stakeholders of Design. Thus, this workshop proposes the design intelligentsia to deliberate on *how, what* and *why* of design education in India, that will have a national as well as global impact. The points for discussion mentioned below are only suggestive and by no means comprehensive.

- a. Approaches to design thinking as a cognitive tool that is shared by multiple disciplines in education at all levels.
- b. Deliberate upon possible frameworks in which Design education could be situated in technical institutes.
- c. Design as a route to technology innovation.
- d. Design thinking in non-Design disciplines.
- e. How can design be made impacting?
- f. Discuss content of a design curriculum from the Indian perspective, as well as, the world in general.
- g. Brainstorm on how to reduce the divide between engineering and design education/thinking
- h. Pedagogy of studio based hands-on practices
- i. Any other aspect that could elevates design pedagogy and creation of a design ecosystem.

It is hoped that deliberations on these themes will indicate different approaches to design and encourage an analysis of their comparative interpretations, so that given borders can be challenged and new relationships and possibilities of re-designing design education may unfold to address inter-contextual and multi-perspectival design problems.



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Personal Information Form [For Officer (Design) under TEQIP-II]

Name of Candidate :

Post Applied :

Full Name :

Father's Name :

Category : General/OBC/SC/ST Sex :

Date of Birth :

Address for Correspondence

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Phone No. (Resid.)	Phone No. (Office)	Mobile No.	Fax	E-mail ID

Educational Qualification

SN.	Examination Passed	Board /University	College/Institute	Year of Passing	Percentage /Grade	Discipline/Branch /Specialization
1.	Secondary					
2.	Higher Secondary					
3.	Graduation					
4.	Post-Graduation					
5.	Doctoral					

Experience details in chronological order starting with most recent one:

(Add details in separate sheet if required)

Post Held	Name of the Employer	Date Start	Duration in Years	Pay Scale and Present Basic Pay

Note: All the information have to be provided without ambiguity.

Teaching Experience (in number of years) :

Research Experience (in number of years) :

Industrial Experience (in number of years) :

Number of Publications : (Add details in separate sheet)

Conference	Journals	Books

Number of Thesis/Project Supervised:

Post Graduate (in number)	Ph.D. (in number)

Sponsored Project Coordinated (in number)*:

Consultancy Project undertaken (in number)*:

Number of Patents Held*:

Any other (Achievement / awards / contribution)

DECLARATION

I hereby declare that information furnished above is true to the best of my knowledge and belief. If at any time I am found to have concealed any material information or given any incorrect data, my appointment, if made, may be terminated without notice or compensation.

Date:

Place:

List of Enclosures:

Signature

* Kindly furnish details if any (in separate sheet).