EXPLORING THE POTENTIAL OF VISUAL COMMUNICATION DESIGN EDUCATION:
TRANSFORMING EDUCATION PARADIGM

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Abstrak

Bidang desain komunikasi visual (DKV) telah berkembang dalam beberapa tahun terakhir, dengan kemajuan teknologi dan munculnya alat yang lebih canggih untuk membuat media visual. Baru-baru ini, tren dalam model studi komunikasi visual bergeser ke arah pendekatan yang lebih interdisipliner, menggabungkan elemen desain tradisional dengan teknologi, psikologi, dan studi media. Terlepas dari peningkatan luar biasa dalam jumlah program desain perguruan tinggi, universitas, dan sekolah seni selama dua dekade terakhir, sulit untuk memaksakan formula yang memastikan kurikulum inti yang solid, dan buku pegangan umum tentang bagaimana desain komunikasi visual harus diajarkan dan dipelajari. Tulisan ini berusaha menggali potensi pendidikan desain komunikasi visual untuk mengubah paradigma pendidikan yang ada. Ini akan memanfaatkan literatur saat ini untuk membahas tren yang muncul dan aplikasi pendidikan VCD, mengeksplorasi bagaimana jenis pendidikan ini dapat digunakan untuk menciptakan pengalaman belajar yang bermakna yang relevan dengan perubahan kebutuhan peserta didik saat ini.

Kata Kunci: Desain Komunikasi Visual, Pendidikan, Paradigma Pendidikan

Abstract

The field of visual communication design (VCD) has been growing in recent years, with advances in technology and the emergence of more sophisticated tools for creating visual media. Recently, the trend in visual communication study model is shifting towards more interdisiplinary approaches, combining traditional design elements with technology, psychology, and media studies. Despite the tremendous increase in the number of college, university, and art school design programs over the past two decades, it's has been difficult to impose a formula that ensures a solid core curriculum, and a general handbook for how visual communication design should be taught and learned. This paper seeks to explore the potential of visual communication design education to transform existing educational paradigms. It will draw on current literature to discuss the emerging trends and applications of VCD education, exploring how this type of education can be used to create meaningful learning experiences that are relevant to the changing needs of today's learners.

Keywords: Visual Communication Design, Education, Education Paradigm

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INTRODUCTION

Visual communication design (VCD) education has long been recognized as an important element of the creative industries, and its potential to inform, inspire, and innovate is undeniable. The field of visual communication design has been growing in recent years, with advances in technology and the emergence of more sophisticated tools for creating visual media. The shift from graphic design to visual communication design is a result of the growing importance of communication and storytelling in the design industry. Graphic design traditionally focused on creating visual elements such as logos, typography, and illustrations, while visual communication design is a more holistic approach that takes into account the entire user experience.

Visual communication design takes into consideration the context of the user, the message the designer wants to convey, the target audience, and the best way to present that message in a visually compelling manner. This approach often involves the use of multimedia elements, such as video and animation, to create a more immersive experience. Visual communication design is becoming increasingly important as businesses strive to create a better user experience and engage their audiences in meaningful ways. Presented in positive sense, design can be considered as a problem-solving tool and a visual language with the ability to activate "a critical sensibility instead of merely triggering buying impulses" (Bruinsma, 2022:59). Art school and university art departments have been slow to realize that design is not simply a commercial application of fine arts ideas and processes (McCoy, 2005). As such, there is an increasing need for educators to be equipped with the knowledge and skills necessary to effectively teach visual communication design.

Recently, the trend in visual communication study model is shifting towards more interdisciplinary approaches, combining traditional design elements with technology, psychology, and media studies. Design as a discipline crosses many subject and discipline areas and is embedded in countless facets of life (Fuad-Luke, 2009). This approach allows students to take a holistic approach to understand how visual communication works in the modern world. Furthermore, as technology advances, Visual Communication Design students are expected to have a deep knowledge of the new media platforms available and how to use them effectively. The inter discipline possibilities able to be explored through Visual Communication Design study are vast and ever evolving. It creates opportunities for student to collaborate with a wide range of professionals in the field.

Visual communication design education has the potential to make a significant contribution to the creative industry. It can provide a platform for students to develop the skills and knowledge required to create innovative and engaging visual designs for a range of media. This includes the ability to use typography, colour, layout, and other design elements to create effective visuals. Visual communication design education also encourages students to think critically about the way visuals are used in different contexts, from advertising to web design. VCD education can also give students the opportunity to explore their creativity and develop their own style. By learning from experienced professionals and engaging in projects, students can gain an understanding of the principles of visual design and how to apply them in different contexts. In addition, visual communication design education encourages students to stay abreast of the latest trends and techniques in the industry and helps them to build an impressive portfolio. Overall, visual communication design education has the potential to play an important role in the creative industry. By providing students with the skills and knowledge they need to be successful, it can help them to stand out and make their mark in the industry.

Despite the tremendous increase in the number of college, university, and art school design programs over the past two decades, it's has been difficult to impose a formula that ensures a solid core curriculum, and a general handbook for how graphic design should be taught (and learned) has eluded those who have made valiant attempts to quantifiably define it (Heller, 2009). This paper seeks to explore the potential of visual communication design (VCD) education to transform existing educational paradigms. It will draw on current literature to discuss the emerging trends and applications of VCD education, exploring how this type of education can be used to create meaningful learning experiences that are relevant to the changing needs of today's

learners. It will also consider the role of visual communication design education in helping to prepare students for the creative industries. Finally, the paper will explore how visual communication design education can be integrated into existing education systems, and suggest ways to ensure the effective implementation of visual communication design across multiple disciplines.

In recent years, there has been a growing trend towards a new paradigm in art education. This new way of teaching art emphasizes creativity, collaboration, and critical thinking, rather than rote memorization and reproduction of art styles. This shift in thinking is being driven by the increasing awareness of the importance of art in our culture, the rise in technology and media affecting the way we learn, and the need for art educators to use new strategies to engage and inspire young artists. This new paradigm in art education is centered around the idea of a "creative maker space" – a place where art can be explored, developed, and shared. Through hands-on activities, creative exploration, and open dialogue, this new model of art education challenges students to think creatively, to push boundaries and to develop their own unique style and approach to art. This paper will explore the concept of a creative maker space, the impact of technology and media on art education, and the strategies necessary to ensure the success of this new paradigm.

METODHOLOGY

This paper seeks to explore the potential of visual communication design (VCD) education to transform existing educational paradigms. It will draw on current literature to discuss the emerging trends and applications of VCD education, exploring how this type of education can be used to create meaningful learning experiences that are relevant to the changing needs of today's learners. The paper will explore how visual communication design education can be integrated into existing education systems, and suggest ways to ensure the effective implementation of visual communication design across multiple disciplines.

RESULT AND DISCUSSION

This section will draw on current literature to discuss the emerging trends and applications of VCD education, exploring how this type of education can be used to create meaningful learning experiences that are relevant to the changing needs of today's learners. It will also consider the role of visual communication design education in helping to prepare students for the creative industries.

1. Visual Communication Design Education

The international world knows the design school through the Bauhaus School of Design, a design school in Germany that was founded from 1919 to 1933. The school was founded by a German architect, Walter Gropius who at the time merged the Weimar Academy of Arts and the Weimar School of Arts and Crafts. Bauhaus became a design school and a mecca of modern design styles that are still one of the guidelines for designers. In its time, in addition to being regarded as a movement; The Bauhaus as an educational institution has formulated a foundation of subjects and various approaches in design, especially the flow of modernism. The Bauhaus combines elements of fine art and design education (Winton, 2016). The curriculum begins with a six-month introductory course taught by two people: an artist who emphasizes theory, and a craftsman, who emphasizes techniques and processes. Students are taught carpentry, metal, pottery, stained glass, frescoes, weaving, graphics, typography, and stage art.

Currently, design education, especially Visual Communication Design is no longer dominated by state universities. If before 1990 visual communication design education was dominated by state universities, currently there are many private universities that organize visual communication design education at various levels. The popularity of DKV Education is of course marked by the increasing number of applicants for this study program in line with the increasingly rapid development of technology. The competition on each campus is also very competitive. Each campus offers its own peculiarities and advantages. In his book entitled Integrated Visual

Communication Design, Yongki Safanayong (2006) argues that integrated visual communication design has become a demand and imperative in the 21st century. To realize it requires a new approach in the visual communication design education industry. One method that can be done is to create multi-disciplinary classes to combine design, business and social sciences involving lecturers and professional practitioners.

The curriculum as a learning program tool is one of the important inputs in the education system (Sudira, et all, 2012). The visual communiqué design curriculum not only provides students with skills that only include visual exploration through practical classes, but is also related to the importance of the theoretical foundations of visual communication design, cultural and social aspects. "The existence of visual communication elements that make the curriculum of this study program must also be based on scientific principles and empirical research from other disciplines such as human communication, semiotics, information theory. psychology of perception, sociology and aesthetics" (Safanayong, 2006:14). Visual communication design includes 2D design and currently also develops 3D design in it sourced from the study of anthropology, culture, communication, history, psychology, sociology and even educational science.

Visual Communication Design (VCD) is a field of study that combines the principles of design, technology, and communication to create visual solutions for a wide range of challenges. Examples of challenges addressed by VCD include: communicating complex ideas visually, creating engaging user interfaces for software applications, designing effective visual displays for marketing and advertising, and creating meaningful and memorable visual identities for organizations. Students of VCD learn how to apply visual principles to create effective and engaging designs that can be used in a variety of communication contexts. They also learn to develop the technical skills needed to create digital and interactive designs, as well as understand the dynamics of multimedia communication.

The current VCD classes are not only focused on practical classes, but also theory classes. For theory, it means being involved in the creation of graphic design, not only as a means of critical reflection on work, but a critical intervention in work. For practice, it means rethinking the definitions and limitations of graphic design, not only to add a little intellectual to everyday practice but to finally understand graphic design as a form of social practice (Blauvelt, 2005).

The role of associations in the preparation of the curriculum is also considered important. In the context of the preparation of the formal education curriculum of the design school, professional associations are authorized to be collaborative and peer partners for design educational institutions in providing formulation, input and criticism regarding the substance of the curriculum and teaching. It is hoped that the curriculum can be positioned beyond industries that prepare prospective professionals and scientific experts in the field of design (Nugroho, et all, 2019).

2. The Chancing Landscape of Education

The world of art education has gone through a variety of changes over the years, and with the recent economic crisis, there has been an increased focus on the need for art education to provide a competent human capital. In this paper, a new paradigm in art education will be proposed which combines economic and educational objectives. This new paradigm will seek to provide an adequate economic return for students, while still allowing them to engage in meaningful artistic pursuits.

With advances in technology, the availability of online and distance learning, and the emergence of new art forms, art education is becoming increasingly accessible and diverse. At the same time, art education is becoming increasingly competitive. As the demand for artists and art professionals continues to grow, art education programs are becoming more focused on preparing students for careers in the arts. As a result, students must be creative, dedicated, and knowledgeable in order to stand out in the ever-changing landscape of art education.

Visual communication design (VCD) education has become an increasingly important part of the modern educational landscape. It is an integral part of the learning process, and its potential

to help students develop their understanding and knowledge of the world around them is ever-growing. This potential is increasingly being explored by educators and researchers, as they look to develop new and innovative ways to use VCD in educational settings. The potential of VCD in education is not limited to simply providing visual representations of content. It also has the power to enhance the learning environment, increase student engagement, and foster creative expression. With its ability to create compelling visual narratives and convey complex information in an easily accessible way, VCD can be used to help students develop deeper understanding of their subject matter. Additionally, VCD has the potential to promote critical thinking, encourage collaboration, and help students develop a sense of ownership and pride in their work.

In order to fully explore the potential of VCD in education, educators must first understand the different aspects of VCD and how they can be used in the classroom. VCD can be used to create visuals for lectures and presentations, as well as design activities and projects to engage students and help them better understand their subject. Additionally, VCD can be used to create engaging visuals for assignments, student portfolios, and other educational materials. In order to maximize the potential of VCD in the classroom, educators should focus on creating an environment where students feel comfortable and empowered to experiment and express themselves. This can be done by encouraging students to take ownership of their work and allowing them to explore their creative potential.

Additionally, teachers should provide students with the tools and resources they need to create effective visuals. At its inception, most of the teaching staff was teaching based on their industrial experience and design practice, but research has since become an important component of staff expertise (Voute, et all, 2020). This includes providing access to software and hardware, as well as providing instruction on how to use them. The potential of VCD in education is vast, and educators must continue to explore new ways to use it in order to maximize its potential. In doing so, educators can help students develop a deeper understanding of their subject matter, foster creative expression, and create a more engaging learning environment. By exploring the potential of VCD, educators can help to transform the traditional education paradigm and create a more holistic learning experience for their students.

3. Purposed Paradigm

The purposed paradigm will refer to quintuple helix innovation model by Carayannis, Barth and Campbell (2012). The Quintuple Helix innovation model is a framework for understanding the interplay between different stakeholders that are involved in the innovation process. It is based on the concept of the Triple Helix, which proposed that innovation occurs when universities, businesses, and government collaborate. It provides a holistic perspective on the various stakeholders involved in the innovation process, including industry, government, academia, civil society, and the individual. The Quintuple Helix expands the Triple Helix model by adding two additional stakeholders: citizens and civil society.

The Quintuple Helix innovation model is relevant to developing new paradigms in visual communication design education due to its focus on collaboration between academia, industry, government, and other social partners. This model emphasizes the importance of bringing together multiple stakeholders to create innovative solutions, which can be applied to the field of visual communication design education. By incorporating the perspectives of all stakeholders, the Quintuple Helix model encourages a more holistic approach to design education that can take into account the needs of the industry and the individual students. This model also encourages students to think outside the box and come up with creative solutions to problems, which is essential for success in the field of visual communication design.

By recognizing the different roles that each of these stakeholders plays in the innovation process, this model can help to create an environment that is conducive to effective collaboration and innovation. Furthermore, the Quintuple Helix model also promotes a culture of openness and transparency, which can facilitate the dissemination of knowledge and the production of new ideas. Additionally, it encourages a more holistic approach to problem solving, which can lead to

more sustainable and equitable development solutions. The Quintuple Helix model seeks to facilitate the development of an environment in which innovation can occur, through the promotion of collaboration and the recognition of the importance of all five stakeholders in the innovation process. The model is an attempt to move away from the traditional linear model of innovation, which has been seen to be ineffective in many situations. It encourages innovation through the engagement of all stakeholders in the innovation process, and through the utilization of their unique resources and capabilities to create an environment that supports innovation.
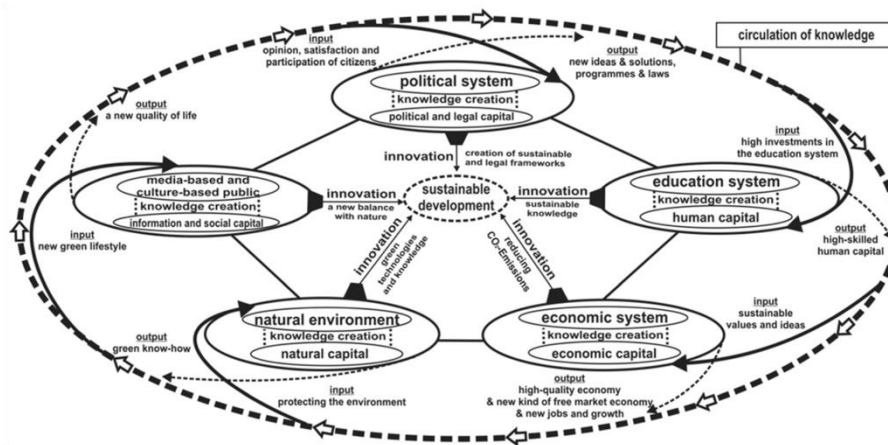
Quintuple Helix Innovation model
Carayannis, Barth and Campbell (2012)

The Quintuple Helix model suggests that innovation is most successful when these five stakeholders are given equal recognition and resources. Each stakeholder brings different strengths and capabilities to the table, which can be used to create an effective and efficient innovation process. Universities provide research and development, businesses provide capital and resources, government provides policy and regulation, citizens provide ideas and feedback, and civil society provides an unbiased platform for collaboration. This model is used to identify and solve problems related to innovation and technology. It can be used to address issues such as the development of new products, services, and processes; the commercialization of new technologies; and the adoption of new business models. The model helps to ensure that all stakeholders are involved in the innovation process and that their contributions are taken into account. This cycle of knowledge aims to create a sustainable development.

Imagining the center of this helix is education system especially visual communication design, means this model is shifted to focus on education point of view. The academia role in the Quintuple Helix refers to the role of universities and other higher education institutions in the broader innovation ecosystem. Higher education institutions play a key role in research and development, knowledge transfer and innovation, and in creating an environment conducive to the development of new ideas, services, and products. They also provide an important source of skilled labor, which is essential for successful innovation. Higher education institutions also play an important role in the development of the Quintuple Helix, by providing the necessary infrastructure, resources and expertise to facilitate collaboration between the five key stakeholders. Finally, they also provide an important platform for dialogue, debate, and exchange of ideas, which can help to identify new opportunities and foster innovative solutions.

Education is the foundation of an innovative society and is essential for providing the knowledge and skills necessary to foster innovation. Education is also a key factor in encouraging collaboration between the public, private, and academic sectors in order to create an environment that is conducive to innovation. Education also plays an important role in driving the development of industry-specific technologies and services. Finally, education provides the opportunity for

individuals to develop the skills and knowledge necessary to become entrepreneurs and innovators in their own right. Education also provides the opportunity to build trust between the public and private sectors, creating a platform for collaboration and joint problem-solving. Education also creates a space for dialogue, which is essential to the development of innovative solutions to societal problems. Additionally, education can facilitate the dissemination of information and the sharing of best practices, thus expanding the reach and impact of innovation. Finally, education helps to ensure that there is a steady supply of well-trained and knowledgeable individuals to contribute to the innovation process.

The visual communication education role in the Quintuple Helix model is to provide the necessary skills, knowledge, and expertise to enable effective communication between the five elements of the model. Visual communication can play an important role in the Quintuple Helix model by providing a visual language to aid in the collaboration between different stakeholders to develop solutions to complex problems. This can be done through the use of visuals, such as infographics, charts, and diagrams, to illustrate the interconnectivity between the five elements of the Quintuple Helix model. Visual communication can also help to create a shared understanding of the problem, its context, and the available solutions. By providing a visual language to support collaboration, visual communication education can help to foster innovation and collaboration in the Quintuple Helix model. This helps to ensure that the innovation process is as effective and efficient as possible. The Quintuple Helix model is a relatively new concept, but it is gaining traction as an effective way to ensure that innovation is inclusive, balanced, and equitable. By incorporating all stakeholders in the innovation process, the Quintuple Helix model can help to create an environment that is conducive to innovation and technological advancement.

CONCLUSION

Visual communication design education has the potential to make a significant contribution. It can provide a platform for students to develop the skills and knowledge required to create innovative and engaging visual designs for a range of media. The current VCD classes are not only focused on practical classes, but also theory classes. For theory, it means being involved in the creation of graphic design, not only as a means of critical reflection on work, but a critical intervention in work. Despite the tremendous increase in the number of college, university, and art school design programs over the past two decades, it's has been difficult to impose a formula that ensures a solid core curriculum, and a general handbook for how graphic design should be taught (and learned) has eluded those who have made valiant attempts to quantifiably define it.

The world of art education has gone through a variety of changes over the years, and with the recent economic crisis, there has been an increased focus on the need for art education to provide a competent human capital. In this paper, a new paradigm in art education will be proposed which combines economic and educational objectives. Visual communication design (VCD) education has become an increasingly important part of the modern educational landscape. It is an integral part of the learning process, and its potential to help students develop their understanding and knowledge of the world around them is ever-growing. This potential is increasingly being explored by educators and researchers, as they look to develop new and innovative ways to use VCD in educational settings.

The Quintuple Helix innovation model is relevant to developing new paradigms in visual communication design education due to its focus on collaboration between academia, industry, government, and other social partners. This model emphasizes the importance of bringing together multiple stakeholders to create innovative solutions, which can be applied to the field of visual communication design education. The visual communication education role in the Quintuple Helix model is to provide the necessary skills, knowledge, and expertise to enable effective communication between the five elements of the model.

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