

Art - Design - Education - Exchange with Africa

Papers presented at ADEEA-seminar (Art – Design – Education - Exchange with Africa) 14-15.6. 2001, University of Art and Design, Helsinki

**Department of Art Education
University of Art and Design, Helsinki
2002**

Edited by Satu Miettinen

Contents

Preface, Satu Miettinen, MA

Welcome speech of Professor Yrjänä Levanto, vice-rector of the University of Art and Design Helsinki

**Speech of Kari Toiviainen, Director for Eastern and Western Africa
Ministry of Foreign Affairs**

1. Ugandan Indicators to Finnish Collaborators, Philip K. Kwesiga, Director of School of Industrial and Fine Art at Makerere University, Uganda and Catherine Gombe, Ph.D, Art and Design Department, Institute of Teacher Education

Kyambogo, (ITEK) Uganda, Rev. Fr. Dr. Kakuba Kapia, Ph.D, Uganda

2. Art and Design in Makerere: Education through the Visual Imagery, Philip K. Kwesiga, Director of School of Industrial and Fine Arts at Makerere University in Uganda

3. Indigenous Crafts Joining Hands with Economic Empowerment in Uganda, Ph.D, Art&Design Department, Institute of Teacher Education Kyambogo, (ITEK) Uganda

4. The Relationship between religion, art and culture in Uganda, Rev. Fr. Dr. Kakuba Kapia, Ph.D

5. Mismatch in Design Education: At the University of Nairobi, JP Odoch Pido, Ph.D, University of Nairobi, Kenya

6. Maasai Art and Society: Age and Sex, Time and Space, Cash and Cattle, Donna Rey Klumpp

Preface, Satu Miettinen

Goal of this publication is to offer access to papers presented at ADEEA seminar in June 2000. Through internet information and networking between people and projects is getting easier and easier even between continents.

Papers presented by the African lecturers and speeches of Yrjänä Levanto and Kari Toiviainen are more or less as presented in the seminar. Of course in the seminar there was vivid conversation after each paper and themes outside the papers were raised. One of the most interesting themes discussed was: "Who or what is African?".

Speeches of Yrjänä Levanto and Kari Toiviainen express the openness and experience in long-term co-operation between different African countries. Still it is clear that in the cultural field co-operation is sometimes not co-ordinated enough. Importance of cultural understanding is stressed also in official development policies.

First paper about Ugandan Indicators to Finnish Collaborators deals with framework for Finnish-Ugandan co-operation. It is paper that gives some ideas for further discussion and it stresses the importance of educational, cultural and practical points of view. Ability to adapt to and accept the local culture is the key point of this paper.

In Philip K. Kwesiga's paper Art and Design in Makerere focus is in the historical development of design education in Makerere University. Colonial history and changes in society are reflected in the development of design education. In the conclusion of his paper Kwesiga points out that: "Today the channel for an artist's or designer's self-expression lies both in the medium he uses and in the subject matter, but unlike much contemporary western art, most of the work executed in Uganda makes the medium subservient to the demand of the artworks content." This could be an opening for more thematic conversation about craft design in the North and the South. The other important point is the lack of resources both in the art and design education and preservation and conservation of artefacts.

Catherine Gombe's paper deals with indigenous crafts production. Paper points out how Gisu pottery is profitable business for the local community. Paper focuses on production and sale processes. Crafts production is bread and butter of many indigenous communities and research information that illuminates these processes is strategic. Paper gives information especially for grass root projects and development of crafts production and marketing.

Relationship between religion, art and culture in Uganda is illustrated by Kakuba Kapia. This paper presents different ways how traditions and cultures are expressed through religion and arts. This paper is important as it gives more background understanding for Ugandan culture.

Odoch Pido's paper about Mismatch in design education is written in very personal and also in professional matter. This paper smoothly combines the practical development of both the student and education. Paper points out the weak points in art and design education and problems of ethnicity that can play an important role in the education. Lack of resources already in the basic education is already a major obstacle.

Donna Pido's papers Considering Indigenous Design Paradigms in Education is based on her long term experience of the material culture of Maasai. She is looking at the pervasive use of quadric solids in Turkana design from an outsider's point of view. Her paper gives new ideas about how material culture in Africa is perceived by outsiders. Ethnographical material gives a good support for a reader in a process of understanding the concept of quadric solids.

All the papers together give information and picture of how complex concept culture and co-operation in cultural field is. There isn't just one Africa but networks formed by different cultures, customs, history and people who are looking forward to working together.

Welcome speech of Professor Yrjänä Levanto, vice-rector of the University of Art and Design Helsinki

May I have Your attention, please.

To open this ADEEA-seminar, on the behalf of the University of Art and Design, I firstly welcome all our guests coming from different countries and from Finland and especially I welcome our African lectures. It is most valuable for us and for this University that You have come this far, to northern Europe, to share with us your experiences, expertise and knowledge concerning art, design, education and cultural exchange. We have an interesting program for this seminar and I'm sure that these two days will deepen our knowledge on each others cultures and opinions and will give an even firmer foundation for our co-operation for years ahead.

To give You some background concerning the relations of this University with different countries or cultures in Africa I'll mention a few examples. The relations have been either institutional or personal: In nineteen sixties and seventies many of our teachers visited or spent some time in Africa: Immi Tiivola in Kenia, Catharina Cajander in Tanzania as well as Harry Moilanen and Teemu Lipasti. Rector Yrjö Sotamaa worked as a researcher in Kenia and Tanzania in 1972-73. In 1988 African Crafts -congress was held in the University of Art and Design by commission of UNESCO. Mikko Merikallio established his glass studio near Nairobi (I think it was in nineteen eighties). The studio is still functioning. Stefan Bremer has been teaching in Durban. Inkeri Huhtamaa in Namibia. At the Embassy in Namibia, there has been a trainee working at the Embassy. Her graduate work was approved just a couple of months ago. And before her several other students have dealt African cultures in their graduate works. Our University has an agreement on co-operation with the University of Nairobi and we have had some negotiations with the University of Pretoria in South-Africa.

Several teacher-student -groups visited and enjoyed the facilities at Rufisque in Senegal, for instance Satu Tamminen, Olli Tamminen, Matti Rautiola and Sari Anttonen. And now some of our students and at least one teacher have already been able to spend some months at Villa Karo, the new Finnish cultural centre in Grand-Popo, Benin. The University has been an active supporting member of the Villa Karo-project right from the beginning.

The problem of all this co-operation has been and still is that it tends to be sporadic. The wish and the aim of the University however is, that all exchange and co-operation with our connections and partners and friends in Africa would, of course, be regular and continuous.

This seminar, which is organised and realised by The Department of Art Education is based on Departments several years interest, experience and work in several countries in East-Africa. It is our wish that this two-day seminar will further strengthen the ties between our African participants and us, promoting mutual understanding of our cultures and especially orientate us in the circumstances and vital questions concerning art, design and education in East-Africa.

I heartily welcome you all.

**Speech of Kari Toivainen, Director for Eastern and Western Africa
Ministry of Foreign Affairs**

Mr. Chairman, Distinguished Vice-Rector, dear African and Finnish artists and designers, ladies and gentlemen,

My unit, Unit for Eastern and Western Africa, deals with all bilateral relations between the Government of Finland and the Equatorial Africa from Dakar to Dar es Salaam. We handle political affairs, trade relations and development Cupertino in that huge area.

In our development co-operation the issue of culture has become more and more important. On one hand we should understand what development is, in order to be able to promote development and on the other hand we should understand the essence of culture in order to be able to deal with cultural issues. And there we meet a big dilemma: in our policies and guidelines for development co-operation we state that we should respect the endemic culture and take the local culture into consideration when making decisions concerning the implementation of our projects. However, at the same time we realise that the ultimate goal of our co-operation is to introduce a drastic change into the local culture and behaviour. How to strike a balance between these conflicting goals?

It is clear that we have to understand the local culture in order to be able to carry out any projects and to have sustainable results. When I was working in our Embassy in Nicaragua (and not knowing much about the Latin culture) I used to organise cultural sessions in our Embassy for our project field workers. One of the findings of those sessions was that we realised how difficult it is to really understand foreign cultures. As a matter of fact, we realised how difficult it was to understand even one's own culture.

Culture can be described as an iceberg: only a small portion of the iceberg is above sea level and visible, the main part is under water and difficult or impossible to see. Also only a small portion of culture is understandable and can be described and the huge bulk of it resists all our attempts to get hold of it. Here the arts come to our rescue. By different manifestations of art (music, dance, sculptures, paintings etc) we may get some understanding of the essence of different cultures. Therefore it is extremely important to support all kinds of attempts to rescue different forms of local culture and revive ancient forms of art that are at the brink of disappearance. And of course, in order to bring about understanding of foreign cultures, we have to support attempts to bring together representatives of different cultures.

Therefore, Mr Chairman, we stress very much the cultural dimension of our development co-operation.

The tools we have at our disposal are:

- multilateral support to UNESCO
- bilateral cultural agreements
- bilateral development co-operation including so called Embassies' local support
- and independent initiatives by non-governmental organisations and individuals.

Cultural exchange within the framework of cultural agreements covers e.g. international interaction in the field of education, science, arts, cultural policy development and survival of cultural heritage. Finland has cultural agreements with more than 40 countries, one them being Tanzania, although only a few of these agreements are signed with developing countries.

These agreements are rather formal and signed between the governments, but the aim is to encourage direct contacts between cultural institutions, organisations and individual experts. This seminar represents a good example such an approach.

Mr. Chairman,

co-operation between artistic organisations here in Finland and developing countries is important - both in order to facilitate the spread of artistic influences and to increase the appreciation and understanding - and tolerance - between peoples from different cultural background. We think that this seminar also

serves this purpose and is beneficial to all parties concerned - both Finland and our partner countries in Africa.

One of the themes of this seminar is "to find out how religion, art and culture can empower people in Africa to overcome various problems, obstacles and challenges". We find this theme extremely interesting, because we have realised the fact that the lack of cultural sensitivity has been a major factor resulting in development programme failures. We are convinced that this seminar will - among other important aspects - convince us that investment in cultural analysis is a justified investment when planning our development interventions with our partner countries in Africa.

Thank you, Mr. Chairman.

1. Ugandan Indicators to Finnish Collaborators, Philip K. Kwesiga, Director of School of Industrial and Fine Art at Makerere University, Uganda and Catherine Gombe, Ph.D, Art and Design Department, Institute of Teacher Education Kyambogo, (ITEK) Uganda, Rev. Fr. Dr. Kakuba Kapia, Ph.D, Uganda

Contribution to discussion regarding the art and design education co-operation/collaboration between the Ugandan/Kenyan and Finnish parties:

1. Educational Views.

Based on the Uganda government's White paper on the educational planning, the emphasis in education is that on research, practical and vocational approach that can help the individual nation as whole to meet the challenges of unemployment so to alleviate crude poverty.

2. Eastern African Cultures and Societies

- Culture and art are interwoven and are communal. African Culture puts more emphasis as are community and commonality visa-versa the individualistic approach of some cultures.
- Artistic tastes are different in that they are influenced by out culture of togetherness.

Finns when trying to collaborate with Eastern African Cultures should be ready to learn and unlearn. (Rev. Fr. Dr. Kakuba Kapia, Ph.D) Be ready and prepared to be surprised and shocked by the novelty of African/Ugandan experiences and some culture shock.

N.B. One should recognize that a great part of Ugandans/our academic upbringing in formal art and design comes from secondary schools and university education which is heavily western (developed countries). Presently, we are making efforts to localize/indigenes the outlook and approach to art and design within the context of out cultures forging identity. We are warning up, enjoying the role of art in capacity building.

3. Areas of exchange/collaboration

All areas of exchange/collaboration are viable in developing countries, Uganda in particular but the broadest and mostly that encompose all possible fields in educational exchange.

Educational exchange (EP)/collaboration is interwoven, connected with other fields directly or indirectly embracing areas like:

- Research on varied cultural topics
- Teaching and learning exposure
- Planning and evaluating curricula
- External examining
- Income generating projects in practise of art and design (commercial)
- Marketing art products from Finland and Uganda in both countries
- Exchanging of competent capable professional people as volunteers from Uganda and Finland in capacity building e.g. retires/semi-retired professionals from both countries.

All that mentioned above is in collaboration in the development of individuals and a given nation as whole.

N.B. The exchange of persons in educational programmes preceeding the commercial projects will enable us Finns and Africans to appreciate one another as persons. To us, that is the axix/pivot of all other co-operations and collaborations. It is an indicator of success in our valuye in cultural system as Ugandans were togetherness of people takes precedence over programmes.

4. Blind spots of the Europeans planning and facilitating cultural project in Africa/Uganda

- MISUNDERSTANDING OF THE CONCEPT OF TIME: African time-concept is watch/clock plus the events surrounding that given time. The events could influence the watch/clock time and visa-versa (shock to European culture but normal to African culture)
- Unplanned participation, African culture, Uganda in particular, expects one to get involved at some stage during event.
- Unplanned welcome. At whatever time one arrives is never an embarrasment to the host. This could be a facilitator to what is known as corruption.

5. Sustainability from African/Ugandan point of view

- The biggest capital is resource persons though these need to be facilitated, nurtured initially in projects. This may need injecting in funds to build the capacities of these persons. (Apprenticeship)
- Cultural values like loyalty in ownership in programmes/projects without creating negative dependency.
- Production of marketable items/goods/knowledge/skills sustaining acquired markets and soliciting new ones.
- Locating and evaluating opportunities so as to expand and teaming with others of similar interests.
- Constant evaluation SWOT analysis within and without.

2. Art and Design in Makerere: Education through the Visual Imagery, Philip K. Kwesiga, Director of School of Industrial and Fine Arts at Makerere University in Uganda

Introduction

Art and design is old as civilisation of human kind. Before recorded history, before our ancestors could read or write they developed one of the most certain forms of expression that mankind has ever achieved. They developed the faculty of artistic creativity. These faculties did not grow in isolation, nor did they grow unless there was some purpose in their development. The pictorial symbols later developed into a form of communication, which later was to represent a point of departure in education and its systems. These symbols took on a new meaning as characters were developed basing on the development in Mesopotamia and Egypt. The symbols were later instrumental in the development of writing letters and numerals.

The theme we are addressing this week is concerned with meeting the challenges posed by new developments in Art and Design Education Exchange with Africa. This is clearly a subject of huge importance for all of us. The great artists/designers as well as educators of the 19th century wrestled with the moral implications of ideologies and their implications for society. Today we are reminded that the aim of art and design education is knowledge not of fact, but of values. We shall not be able to duck the issue here, as we address the impact of new approaches on the way young people today are to be equipped to shape the world of tomorrow.

Uganda's system of education in general and that of art and design in particular stems from the colonial system of education where originally the training was focused on art education. This saw the introduction of the School of Fine Art (SFA), now known as the Margaret Trowell School of Industrial and Fine Arts (MTSIFA). The founder, Margaret Trowell spearheaded the talent but mostly dealing with African narrative art, and graduates as art educators. It was a daunting task, which required a rare mortal of great vision, personality, intellect and sound artistic background. Many of the undergraduates lived with some sense of strain and anxiety about their work and have not the sense of security, economic or academic (Bunsen, 1958). The numbers then were hardly a score and entrance determined by talent.

The Art School where most of the contemporary art trainers revolve since 1939, owes its existence in the first place to modern Africa's need for improving the lives of the people. Furthermore as a centre of study of Art in Africa it became a focal point for art, design education that was relevant for the natives of the time. It covered the Eastern and Southern Africa region with quality education. The students covered art and education curricula in their four-year course, which originally offered Teacher Certificates and later Diplomas.

The art, design and educational needs of the 20th century society are incredibly diverse (Kingdom, 1983, 5) and the versatility required of artists has obligated the school to develop a very broadly based programme. Further supported by the Uganda national Cultural policy, where "artistic and intellectual creation which contributes to the development of societies shall be encouraged and strengthened. Due attention shall be given to plastic arts, crafts, design, architecture and performing arts (Draft, 1988, 16).

Uganda got its independence on October 9, 1962. The pre-independence art and design mainly featured political, magical and religious subjects as evidenced in the Platinum Jubilee, Art Exhibition at the Makerere Art Gallery (1997). Though much of the contemporary art and design education in Uganda is attributed to the formation of the Art School (Makerere University) and some other higher education institutions most of the elements have been planted by the various religious missionary activities especially Christian missionaries. Worthy noting also is that the art school once housed the Uganda Museum after it had been shifted from Old Kampala Hill (Fort Lugard) to Makerere Hill. This somehow had an influence on education since the collection in the museum served as inspiration to educators and artists alike. The Director of the Museum was also head of the School of Art.

Art and Design Education are the biggest assets that a country can be proud of. With art, illiteracy can hardly take on the African continent (Sengendo, 1997, 9). The roles played in society are the functionality and availability of its art and design programmes. Functionary to the continent of Africa owes art education an irrecoverable gap (Ndabagini, 1963). "The Slaughter" by Edwin Ogen, 1997 has a strong story to tell about peace and animal rights in Africa. The first graduates of Fine Art Diplomas in East Africa

were in 1957. These included Elimo Njau and John Kisaka. Their two African teachers included Gregory Maloba and Sam Ntiro who had trained in the United Kingdom's Corsham Court and Slade School respectively.

The ideas of art/design in Uganda

Before independence, Uganda was divided into small feudal states headed by kings and chiefs. These main kingdoms were Chwezi, and later Buganda, Bunyoro, Ankole, Tooro, while Acholi, Teso, Lango, Alur, and Busoga were segmented societies headed by chiefs. These various kingdoms were at constant play to see who was supreme to the other. This in some cases would be portrayed in the terms of art like the Hima hut decoration. Education at that time was limited to family norms and cultures. The Chwezi kingdom is believed to have been the largest of its time in AD 1300 with the most artistic exploits of the time (Niane: 1984, 498): Cultural leaders in Uganda in particular and Africa in general employed a vast range of symbolic and political regalia, including figures, staffs and other emblems of office, special cloth and dress, and formal jewellery.

The region where Ugandan artists lived has been characterized by wars. Prominent of these was the Bunyoro-Kitara in 1898, the World War II in 1939-1945 and last of the kingdoms being the Kabaka crisis in 1966. The most recent are the 1979 Liberation Front war between Uganda and Uganda's "Guerillas"/Tanzania and 1985/86 National Resistance Movement (NRM) war. All these wars has a major devastation on the economy of Uganda. These wars meant activities in art, design and education had to be affected since most of the country's budgets will be focused on defence. Uganda today is still faced with insurgence in some parts of the country like the north, some areas in east (1995) and most recent Kasese in the west. These occurrences meant that art and design activity not forgetting appreciation would be at its lowest.

Art and design Education in Uganda today

Because of the education set up which my colleagues from the Institute of Teacher Education (ITEK) in Uganda would best discuss, art and design teaching has not been given the due attention. Art and design education is taught at all levels of school from pre-primary to post primary. Art and design continue to be a supplementary subject. This has been mainly due to the costs involved in the teaching of art, which goes beyond chalk and talk. Most schools have abandoned its teaching. There is also less interest by primary teachers who claim they don't have enough training to administer the teaching of arts and crafts.

To make it worse the education ministry with its wisdom has classified art and design as an aesthetic subject in the new restructuring. It had been hoped it would best fit in practical and vocational subjects. This is yet to stand the taste of time. On the global scene like the other East African countries, Ugandan art does not have much on record. This is because of the competition from more traditionally known areas like Central and west Africa.

The 1970's, the the post colonialism era, to a larger extent seem to have been years of decline in Art and design in Uganda (Makerere University School of Fine Art) (Kwesiga 1998, 6). Art seems to have lost a sense of direction, not only in painting, sculpture, ceramic and graphics but also in history of art. Although Cecil Todd had recruited many lecturers, including Africans, by 1973 most of them had left the School of fine art due the reign of terror of Idi Amin. The Africans who remained at the School tried their best to the courses running, but teaching conditions were not favourable. Between 1972-1980, art at Makerere School of Fine Art had lost its glory, and one would say that the 1970's were lost years of art in Uganda. Today the art school boasts of a staff more than 30 and growing strong.

Although it is true that education, entertainment, advertising and international propaganda use photography, they also rely on art and design to focus an image and to intensify an illusion, thus use the mass media to their full advantages. Today artists have found themselves in a dilemma of having to stand up to their artistic integrity (Namono, 1991, 125). They have at the same time to cope with the overwhelming external pressures forcing them to practice what they did not believe – producing "tourist art". The function of such images may be simply to concentrate information or to promise amongst other things excitement, escape or flattery. Whether applied to the needs of the individual, society, commerce, politics, art today is frequently employed in the exploration of self-image and in the expression of various insubstantial concepts of identity.

Art works in painting, sculpture, design and ceramics in the 70's and 80's did not seem to inspire people of that time to reject injustices (Segendo: 1997, 16), but rather they accepted suffering as everyday life. Is this the art and design protest? One can credit the artists of this period for having produced art pieces that recorded political, social and economics upheavals of our society during these two decades.

The power of African education

Whereas the 1970's were lost years of art, the 1980's saw the beginning of recovery of art training at Makerere University. Factors that lead to this were partly due to conducive political atmosphere. Artists expressed themselves more freely during this period and were able to dig out what they had feared to paint during the reign of Amin. Important celebrated works of art included Mathias Muwonge's mural at Makerere Art Gallery, Ifee Francis's mural at the UNDP offices Kampala, paintings and sculptures of George Kyeyune and Robert Ssempagala in private collection. In the art works of this period, the most important thing to note is the subject matter, though colour is well understood. Ceramics was dominated by the likes of; Bruno Ssrunkuuma, John Mugisha and Philip Kwesiga, who produced very colourful, traditional African pottery design with very strong bold lines. Where human figures appear, the Egyptian application of drawing is employed. Graphics division of space. Elongated compositions borrowed from: Mannerism, Gothic and Rococo art also influenced the artists in Graphics art and design.

Conclusion

In Uganda today and East Africa as whole there is need to widen the scope of our studies in art and design in general and the contemporary art in particular to elude the ever increasing tendency to think that there was and there is no art in East Africa.

Today the channel for an artist's/ designer's self expression lies both in the medium he uses and in the subject matter, but unlike much contemporary western art, most of the work executed in Uganda makes the medium subservient to the demand of the artwork's content. There is also an urgent need of manpower training at all levels of education including the institutions of higher learning like Teacher Training Colleges (TTC) Institute of Teacher Education Kyambogo (ITEK) and Makerere University's Margaret Trowell School of Industrial and Fine Arts. Trainers must not only know what they have, but should also learn what their neighbours have to offer in terms of knowledge. Trainers of art and design must become the flagship of excellence before those they train. An institution's academic excellence is not only known through undergraduate programmes, but more so in postgraduate studies – research. Let the institutions also strive to improve their postgraduate programmes for the good of East Africa.

There is need for preservation and conservation of artworks in Uganda. The only few galleries and museums have been left for support by external donors who no longer have much interests since they acquired the best works artists ever made. The safety of the work is also a major question where government divested all the powers to the local and cultural authorities. Some important works have ended up in wrong hands at give away price by corrupt individuals who were meant to be custodians.

The School of Industrial and Fine Arts has undergone many changes during the last 60 years. It has grown from simple unit into regional school of 3 departments. Its art and designs has a desire to spread across the continents of the world.

Throughout this evolution, art and design has remained a subject of central importance to the school. As you would expect, for art and design (it has been said) is the transmission of civilisation. We can refer art and design as the cement that binds together the building blocks of humanity. We recognise that art and design is an essential element of human resource development and it is therefore not surprising that, from the earliest days of humanity, art and design constituted a major component social, political and economic spheres.

However, art and design has another very important role to play, and one that is perhaps only now beginning to be fully recognised. It holds in common a collective body of knowledge and values based on a shared experience of history and culture; the pursuit of consensus on contemporary issues and ideals; and a sharing of aspirations and goals. In essence, this shared body of knowledge is constantly

accumulating. It is in circulation and exchange of this generated experience and accepted knowledge, in a spirit of inclusiveness that this collaboration maintain it's living and evolving identity.

Consequently, we must accept and welcome the challenge that is posed by the changing world, and especially by the growth of the new information and communication technologies. The very way that information and knowledge are acquired, maintained and circulated is undergoing a fundamental revolution. The university must adapt to these new mechanisms if it is to continue making fresh and vibrant contribution to today's global agenda.

I would also like to acknowledge the important role played by the UIAH, in organising this seminar. Their willingness to take up this challenge, and the thoroughness, professionalism and vigour, which their staff had shown in carrying it through, deserve our greatest admiration and gratitude.

But, if we have learned anything in the last Century, it is surely that there are few, if any limits to the inventiveness of mankind – the point earlier captured and the pace of technological change is constantly increasing. Thus, as we now peer forward into the new century, the one thing that we can be certain about is that we will need equip our future generations with a restless and prehensile openness of mind and a capacity for flexibility – to go on being able to learn new skills throughout their lifetime if they are to stay abreast of constantly changing technological landscape. If we are successful this week, perhaps these future art and design generations will see Finland and East Africa a better place to live.

References

1. Awoonor, George (1963), *Transition*, Vol. 4, No. 101, Ten Poems from the Poets, p1
2. de Bunsen, Bernard (1958), Report for the year 1957/8, Makerere College, English Press Ltd, Nairobi, p3
3. Kingdom, J. (1983), *Makerere Art Gallery, A Collection of Contemporary African Art*, Makerere University, p5
4. Kwesiga, P. (1998), *Art in the Eyes of the Ugandan Artist*, paper presented at the Biannual Conference in Havana, Cuba, p6
5. Mudimbe, V. Y. (1994), *The Idea of Africa*, Indiana University Press, Bloomington, p17
6. Namono, Catherine (1991), *Contemporary art in Kenya, Tanzania and Uganda between 1930's and 1980's*, MA (FA) Research Thesis, Makerere University, p1
7. Namono, Catherine (1991), op. Cit. P125
8. Ndabangini, Sithole (1963), *Transition*, Vol. 4, No. 10, African Nationalism and Art, p37
9. Niane, D. T. (1984): *A general History of Africa*, Vol. IV, p498
10. Philostratus, F. (1614), *Les Images*, Translated by Blaize, New York and London, Garland reprint 1976, p135
11. Sengendo, P. N. (1997), *The Paltinum Jubilee, Art Exhibition*, Makerere University, p15
12. Trowll, M.K. (1953), *Classical African Sculpture*, Faber and Faber, London, p16.

3. Indigenous Crafts Joining Hands with Economic Empowerment in Uganda, Ph.D, Art and Design Department, Institute of Teacher Education Kyambogo, (ITEK) Uganda

Introduction

Massive poverty and persistently low income in developing countries, Uganda in particular, are largely caused by several interwoven factors as high birth rates, constant internal conflicts, lack of basic education to the majority, low levels of resource utilisation, scarcity of job opportunities and brainwash. Most affected by the foregoing factors are the people in the rural areas who form the major population of developing nations. Challenges or threats posed by poverty are many and solutions to alleviate the situation should be found in all possible fields. (Gombe 1995)

Government and people of Uganda are, therefore, compelled to work together so as to find means of creating sustainable income opportunities and self-reliant projects in order to uplift the standard of living of the majority poor nationals. Uganda government issued White-Paper (1994) stressing the importance of research, practical and vocational education at all levels of learning. Such approach is intended to enhance quality education that is hoped to equip learners with motivation, knowledge and skills of self-employment and thus self reliance.

On the other hand the rural people in Uganda, within their environment, continue to engage in utilising local resources for raw materials and the needs of the community to make indigenous crafts such as mats, pots, baskets, bark-cloths that suit the rural requirements and development. The abundant use, even in urban areas, of these indigenous crafts produced by largely illiterate people in rural areas, signifies that these crafts as viable sources of income.

One of the major concerns of teacher-trainers in art and design in Uganda is to sensitise those that are training to become teachers about the diversity and use of indigenous crafts as a resource in teaching as well as economic empowerment. This, however, involves research about the totality of each given craft in terms of materials, tools, techniques, uses, cultural aspects, impact on the environment and economic possibilities. It also involves organised planning and preparation of appropriate educational programmes that diversify the existing indigenous knowledge and skills so as to broaden the scope of learning that incorporate the same into modern developments. Ocitti (1990, 1994) and Brennan (1990) drew the attention of educators to the values and virtues of indigenous crafts in third world development efforts. In Uganda, poverty alleviation through education, employment and income generating avenues is a strong move.

Search for avenues to alleviate poverty

A group of four women, who are trainers of teachers and teacher trainers at Kyambogo Institute of Teacher Education (ITEK) from different disciplines academically, but with a common concern, carried out a research on the indigenous pottery among the Gisu community. The group was searching for viable and possible avenues as well as inspirations that could be applicable in quality education and in creating jobs for the youth of Uganda without losing site of environment, cultural and aesthetic aspects. The research was an attempt to address one of the desired goals of the White Paper as outlined earlier.

The findings, however, were hoped to contribute the following:

- Preservation, appreciation and revitalisation of knowledge and skills embedded in the culture of indigenous crafts.
- Badly needed reference when teaching and learning history and culture in order to balance past and present so as to select and reject for cultural identity.
- Teaching and learning of art and design regarding inspirations and diversity in search of designs, technology, availability and use of resources within the immediate environment.
- Bank of human and natural resources possible for diversity in terms of learning and self employment.
- Identification of one of the avenues practicable for self-employment projects to generate income for both self and the national development.

What follows are the findings that support indigenous pottery as an economic empowering avenue in rural areas of Uganda, Gisu community as the case study.

Gisu pottery as economic empowering avenue in rural setting



Gisu pottery

The research group found out that the indigenous pottery of the Gisu community in Uganda is one of the economic empowering avenues in the rural area and therefore a valuable craft to be taught, particularly in primary schools that form a major formal education level in rural areas. Various types of indigenous pots for different uses are on demand without Gisu community thus creating a market. Although the actual number of hours spend on pottery activities per day was not investigated, it was observed that the majority of potters interviewed, men in particular, spent most of the working time on pottery than other activities. Women, however, were observed to be more limited in the utilisation of a day on pottery than men due to the household chores and “shamba” work.

The evidence gathered showed that procurement of raw materials was neither costly nor a problem. The major raw materials for the pottery making such as clay for forming, tools for shaping as well as decorating, and wood for firing items made were available within the immediate environment and not bought. Although 22% of the potters claimed to have paid for the clay, the research group learned that land in Gisu community belongs to the whole clan and no money should be collected from anyone who wish to make use of it. The forming and decorating tools are either picked or made by the potter from the immediate environmental resources. The findings revealed also that not only wood is used to fire the clay items but also dry cow-dung, dry woven banana leaves, dry underground part of banana stems, dry bark of trees are used. All these are, at present, abundantly found within the potter’s local environment.

The market that buys the products is at and because up to (92%) are rural dwellers, (Mugisha, 1994:68-69) who need the appropriate and affordable indigenous clay items. There is a wide spread demand of indigenous pots that are used for cooking sauce, storing drinking water and brewing beer. A reasonable sector of people in Uganda believe that sauce cooked or water kept or beer brewed in such pots has better flavour and taste than that where modern items are used. It was observed that Gisu pots have demand beyond Gisu community that some are taken and sold as far as Kenya. The traders in Nakawa market in Kampala city, reported that Gisu pots are delivered by lorries at least once a week, thus indicating a high demand in urban areas as well.

Also the research team was interested in the modes of selling used by each potter, and therefore Table I (Appendix A) shows the selling modes against the number and percentage of potters who use each given mode. It was observed that the modes of selling used by the potters were optional to each individual, because there was no central organised system. Each potter had to decide on a mode of selling her/his pots either monetary or barter or both at a given time and situation.

It could be observed from Table I that the two main modes of selling pottery items in Gisu community are cash and barter. The majority of the potters, 72%, were using the cash mode while 28% used both cash and barter. However, none of the potters interviewed used the barter system only, suggesting that in a money orientated economy, cash transaction is the most convenient mode of selling and buying. The interviewees expressed that money received from the sales could easily be used to purchase items required in the household. On the other hand the barter system was said to be difficult to implement in totality because the needs of the two parties concerned were rarely at par. Another consideration to dispel the barter system is that when the pottery items are sold in the market, it is easier to go home with money rather than carry bulky goods, which could even involve paying for transportation.

Whether a full-time or a part-time, whether cash or barter selling system, pottery making provided employment to sustain homesteads and therefore a sustainable income-generating avenue to potters. Table II (Appendix A) shows the income brackets of money generated by a given bracket of potters per month. The income brackets used in Table II are comparable to those of teaching service in the Ministry of Education pertaining at the time whereby.

- Grade III teachers who are Certificate holders earned Ushs. 70 000/month. These are primary school teachers of O level with a training of two years at Primary teacher Training Collage.
- Grade V teachers who are Diploma holders earned Ushs. 105 000/month. These are secondary school teachers or PTTC tutors of A level with a training of two years at the National Training Collage or Grade III teachers who have up graded to become tutors in PTTC respectively.
- Graduate teacher earned Ushs.150 000/month. These are holders of a first degree with education.

On the whole the income levels of the potters per a month were low, since 59% of them fell in the bracket of Ushs 5 000 - 70 000 whereas the majority were full-time potters. Thus putting the majority of the potters interviewed in the lowest income bracket when compared the salary of Grade III Teacher. On the other hand 24% of potters fell in the Ushs. 71 000 – 100 000 income bracket that the research team considered as a moderated income where the majority of primary school teachers fall. The remaining 17% of the potters that fell in Ushs. 101 000 – 150 000 income bracket was considered as the highest therefore the richest bracket among potters interviewed. At the same time it compared favourably with income bracket of both Grade V and Graduate teachers of all secondary school teachers.

However, it was observed that traditional potters working at home, had an added advantage of owning a subsistence sector, which most teachers do not have access to. Teachers are usually posted far from their ancestral homes and are often transferred from one school to another that they cannot plan permanency in one place. The potters through the subsistence sector, do produce their own foods while the teachers have to buy food. The potters have a higher opportunity to save on food and other “shamba” produce than a teachers.

Conclusions

Basing on the above, the research team concluded that indigenous pottery-making in Gisu community provided the much income for homesteads and therefore a worthwhile craft for socio-economic survival and development of individual and communities. The foregoing conclusion was supported by the potters' interviewed who perceived pottery making as a viable economic activity in terms of satisfactory procurement of raw materials and selling modes as compared to other sources of income such as farming. All the potters who participated in the study stated that the money obtained from the sale of pottery items valuable because it assists to meet the basic needs in their homesteads, for example paying for school fees, bride price for their sons and buying essential commodities like clothes, sugar, salt, soap, paraffin and others.

Recommendations

Education regarding indigenous crafts as means of economic empowerment is therefore worthwhile. The trend of crafts being produced by illiterate people should be reversed such that this knowledge and skills are introduced into the formal schooling for individual and national development (Kajubi, 1997). Therefore education planners, curriculum developers, educators, art and design technology in the third world should revive, popularise, encourage, promote the learning of indigenous crafts within formal education. The knowledge, skills, culture and inspirations embedded within such crafts are educationally and economically viable today and tomorrow. The role of local universities and international bodies to encourage and fund researchers to document, systemise and teach such crafts cannot be overstated. This approach will create reference materials for teachers and learners of art, design and technology in particular, so as to spread the appreciation, and knowledge understanding of indigenous crafts. The indigenous people themselves, however, must provide a strong support base for their crafts by understanding and appreciating the real value, virtues and possibilities of each given crafts sa as to convince outsiders.

As we shift into areas of cultural tourism, there are aspect of our culture that can contribute not only positively about Uganda cultures and identity in development efforts, but also provide advantages for the economic upliftment of rural population and the nation as a whole.

Appendix A

Table I Mode of selling

Selling mode	Number of potters	%
Cash sales only	13	72
Barter only	00	00
Both barter/cash sales	05	28
Total	18	100

Table II Income brackets

Income bracket in Uganda shillings per month (where 1000 = 1\$)	Number of potters per income bracket		Total potters	%
	Full-time	Part-time		
5000-70 000	06	04	10	59%
71 000-100 000	03	01	04	24%
101 000-150 000	01	01	02	12%
151 000+	01	-	01	05%
Total	11	06	17	
%	65%	35%	100%	100%

References

- Brennam, B. (1990). Indigenous learning Revisited. Journal on Adult Education and Development No.35
- Gome, C. (November/December, 1995). Open letter to Members. NSEAD Newsletter.
- Ojok, F., Sekandi, G. And Senoga, M. (1999). Traditional Pottery Among the Gisu, its technology and contribution to employment. Unpublished research report
- Mugusha, O.R. (1992). Uganda Districs: Information Handbook foundation publishers ltd Kampala, Uganda.
- Ocitti, J.P. (1990). Indigenuseducation for today. Journal on Adult Education and Development No 35.
- Uganda Government (1994). White Paper. National development Plan. Uganda Printing and Publishing Cooperation

4 . The Relationship between religion, art and culture in Uganda, Rev. Fr. Dr. Kakuba Kapia, Ph.D, Uganda

Introduction

In this paper we shall design and weave the vision of culture and religion emphasising their relatedness. We shall also show how ecumenism can build Africa with a multi-coloured diversity that is open learning and unlearning.

Gradually we shall call members to a vision of African Ugandan dance as participational and the relevance of this in Africa-Uganda.

Finally we shall conclude that Art can bring us hope out of present double poverty in “having” and “being” on our pilgrimage to the new earth and new heaven through our daily agonies.

1. Culture

Culture is a pattern of Values and meanings artistically expressed through images and symbols, which is transmitted by a human society, and which enables human beings to communicate and develop their understanding of life. Actually in belief culture is a way of life of being a Ugandan, a Finnish or an African.

I am interested in the two levels of culture:

- a) The practical level which is concerned with behaviour, language and technology
- b) The level of the mind which concerns, ideas, meanings and beliefs.

Culture is always learned, and individuals are inserted into their culture through cultural education, and I am looking forward with the eagerness of a painter and a potter to both learn and unlearn in the Finnish culture.

Cultures are not static. They develop and change. There is a commercial trade in goods but also a “trade” in ideas, techniques and norms of that behaviour that may lead to an Afro-Ugandan Finnish Commerce. As new discoveries of art were never end in themselves but were used to bring new meanings of their subjects, so culture trades are not ends in themselves they enrich each other hence an “Afro Finnish” religion-culture piece of art or entity.

If one culture dominates another – this is an abuse because everyone has a right to his or her culture. Cultures like Art is a human right and cultural aggression or artistic aggression that sees some form of art or religion as THE REAL THING and the rest as rubbish is a denial of the above human rights.

A healthy religion-cultural trade produces benefits for both cultures involved in the shape of the new surplus meaning which gives both Ugandans and Finnish people new insights into life and countries/worlds.

2. Religion and Culture

Religion, Christianity, Hinduism, Islam and for my personal interest as an African, African Traditional religion (I am a lecturer in this subject in ITEK, Institute for Teacher Education, Uganda) is a mode of cultural behaviour, and religious beliefs and practices themselves from a mosaic of cultural systems: Christians sit praying, Moslems bend, Jainists cover their faces, and African Traditional Religious people look to the origin of their ancestors! What an artistic creation! The reason for this creation is due to the fact that people experience God through inherited systems of images, of symbols, of colours, of signs and concepts which make their faith imaginatively credible to them and some times to the rest – shall say Finnish – in a uniquely realistic – or artistic manner cf.: First images of our Lady of Saints! There is an initial trying in Africa/Uganda to re-establish images, symbols, colours, signs which artistically make our faith imaginatively credible to us as Africans – Ugandans and Christians. With that effort however, there is resistance as many church leaders in Africa – Uganda have Western imaginatively credible images of God, the Angels, the Saints etc. This is due to their (our) Western University incubations. My undergraduate studies were in Makerere University while post graduate studies were in the Vatican and

Bristol University. I am a good sample of an African academic, artistic and religious highbred! So many leaders are! This is both a challenge and an opportunity. A challenge that something must be done, may be my being here will help; and an opportunity to speeding up and trying successfully to breath new life into the old images and symbols instead of discarding them all together. Hence a new Pentecost coming with many colourful flowers which adore the paradise of imagination.

1. Ecumenism, Art and African Fellowship

The drama of Christian decision is part of almost every family in Uganda. Two members of a clan may be Roman Catholics, one a Lutheran, three Ugandan Orthodox and one Anglican with the last born being a member of the African Christian Independent Church. These members are usually united together at the solemn occasion of the extended family as a culturally united mosaic. Although united by the clan and married relationships they are strangers to each other from the point of the divided Christian religion. Traditional African Ugandan tolerance, however has prevented a break of clan systems according to Christian denominations. This is a fair ecumenism on which we can build a future African Ugandan Christian fellowship which accepts diversities as different colours of mosaic.

There is a notable African proverb that says "Firm friendship comes from prior blows." Our past fighting and mutual accusations and prejudices may now turn into mutual friendship, appreciation and common action as we see ourselves as MOSAICS enriched in diversities of African Christianity – through a colourful spirituality/art which motivates us into opening up new chapters of mutual acceptability and reception.

2. Dance and Art in African – Ugandan Culture

In African/Ugandan culture dance emphasises both the body as a smart part of art and rhythm. For us rhythm is life. Our bodies are banks where life flourishes and also manifests itself through rhythm regulated by diversified musicians and the on onlookers.

Dance is a concentrated dramatisation of life lived by the individuals who is dynamically inserted into society through initiation ceremonies. our life is dynamically lived among people and is controlled and smartly sustained by the people. So it is a dance. To dance alone in Africa/Uganda is strange. Actually people who dance privately alone are called night dancers – they are curse to society. While dancing in a family, community – and of recently in Christian Churches is a blessing to the society/church.

a) DANCING OCCASIONS

African dancing as an art takes on special meaning according to the occasion in which it takes place. When there are big people to be entertained the dance is especially addressed to them! If it is a war dance the spears are pointed towards the dignitaries and especially the chief guests. Spears as pieces of art have different value systems. To the enemy, they are deadly. However, to the chief they are a sign/symbol of authority and power.

In our churches, in our new African Christian liturgy the word of God as Food for life is carried in a smartly designed artistic pot and dancers follow those carrying the pot with spears to the altar – dancing with a strong vital rhythm. Again after consecration, the spears are raised up with a strong rhythm!

b) PARTICIPATION AS ART IN DANCE

As for onlookers, they are always moved, in rhythm! Their spirits are raised by the rhythm, drum, clap, music and dance! They are also moved by multiple artistic colours of the dresses of the dancers, by the loud body language gestures – hence as the dancers' vital forces are raised in dance, worship and reality so are the participants who also silently sweat in vitality cf. mass.

c) ANCESTORS ART AND DANCE

When life is acted out in our artistic dance there is a mystical happening being re-enacted. We dance dances which were performed by our ancestors. Some times we dance these dances in the very same

artistic ways our ancestors danced them. In this context, it is our belief, that the life of the community is rewarded by the intercession of our ancestors who live near God and dance their dance – our dance now! Some dances lose meaning if the dancers are not artistically dressed in the very same way our ancestors did. Some dances can be only carried out by a particular people because of their seriousness.

d) THERAPEUTIC DANCES

In Africa/Uganda we believe that people are healed differently. When someone is sick people come and dance around him/her as part of cure. This in our belief, is a way of increasing his or her vital force. These therapeutic artistic dances, in addition to healing and increasing vital forces, also increase spiritual, religious and social cohesion.

e) FUNERAL DANCES

Funerals in Africa are carried out in religious ways. They are not carried out for death sake but for life. These dances carried out at burials and second funerals act out two important lives of the deceased. The earthly one and the life hereafter. The hereafter, it is in our belief, is the continuation of the earthly one. In our tradition dead people are called those who “WENT” rather than those who died.

Funeral dances powerfully demonstrate the life of the dancing “moaning” community whose larger number and presence of children and especially through the heir, one who takes over the clan role of the one who died (I mean “went”) is a sign that the community is stronger than death. It also shows the death which is the cause of the gathering instead of weakening the community that has in fact strengthened. This is so strong in us Africans that we travel long distances and leave important commitments (like this one) to join the ceremony which is literally called destroying death or dancing with rhythm empowering drums.

3. Dangerous Double Ugandan Poverty

My experience of poverty

I was born in an Ugandan village in 1947. Fed up with our material poverty I rushed to the streets of Kampala our capital city and did odd jobs. Finally I was helped - made it to university and finally went to “heaven” that is postgraduate studies to Ph.D. I had made it to the top the Vatican, London, New York, California, Sydney, Bombay, and finally to Africa. I came with zeal to help my people out of poverty. They worked out of poverty now they are poor because having is not necessarily being-hence double poverty.

I discovered that poor people are not holy, like you and me. They are liars, thieves, angry etc. However, I am discovering a new painful resource by leaving someone with leprosy, drunkard, deaf etc. I have seen any a new humanity coming up; a new way of celebrating of death and resurrection, of struggling as a humanity challenged to be human and divine. In this struggle and solidarity I have at times almost gave up, quarrelled and became angry. I have left and challenged myself, repaired where I have been wrong, asked forgiveness against our culture where big do not ask for forgiveness from small ones. I have come live and love a spirituality of a community of holy sinful people in joys and cries, in hell and heaven.

I am calling for a real solidarity among the poor, oppresses, them and us: as I believe that everyone is in good and bad, holy and sinful. In this vision and solidarity we shall “paint”, a new humanity, a new pot, a new old Art and design of both local and international pilgrimage. We shall become new communities in solidarity dancing new and old songs towards a new earth and heaven will also pass through the daily agonies of pain and hell. However, we must optimistically and dance in hope that the new will weave, paint design hopes beyond the agonies of the day.

5. Mismatch in Design Education: At the University of Nairobi, JP Odoch Pido, PhD, University of Nairobi, Kenya

Introduction

Directors of several advertising agencies around Nairobi say that design graduates (of the Department of Design, University of Nairobi) need further training before they can undertake professional work commensurate with the monthly salaries they receive. Supposing the directors were correct, one probable explanation is that the disparity between the money the graduate makes and wants to receive dictates against the employment of such graduates. My own current and ex-students used to complain that the design education they receive does not meet the rigors of or is outright irrelevant to design practice. Perhaps, it is true that the education we in the Department of Design give is inadequate in one way or another. First years students join the Department hoping to design motor vehicles that competes with Japanese Toyota, Datsun and Mitsubishi or discover some strange products which will change life for millions of people. Maybe, the Department of Design is not yet prepared to meet the expectations of first year students. Consequently, students often express disappointment to find that their education does not deliver them to the world of Hugo Boss and other famous houses of design around the world. My own colleagues say that our new and continuing students join and continue at levels which are sub-standard to university education. From the opinion of such colleagues, it is possible to deduce that pre-university design education does not prepare adequately well for design education at university level. Development agencies are unhappy about the high rate of failure in craft-related projects. Through the above opinions and my own work-experience, I can see gaps existing among design education, design practice and development concerns.

As a design educator, I cannot stop getting disturbed over this state of affairs and trying, if only scholarly, to explain the goings on. One such explanation is that design education at the University of Nairobi experiences a mismatch which is why it is neither exact to professional practice nor accurate in meeting national development goals. Before design education is more relevant and useful as desired, locate, explain, find means of reducing the negative effects of the mismatch and boost the efficacy of design education. This paper is one small step in that direction; it is a description and analysis of my own experiences to reveal mismatch in design education. Though my experiences [as a pupil in primary and secondary schools] fall outside design education at the University of Nairobi, I include it as it suggests that mismatch in design education begins long before university education.

From this very outset, I want caution that the opinions expressed in this work has more to do with my position as a scholar but neither as the current Chairman, Department of Design, nor as an employee of the University of Nairobi. Let me also say that design education at the University of Nairobi is the only one of its kind in Kenya and East Africa; it has been home to many of today's highly successful design professionals throughout the region. Despite the high level of success, I see weaknesses, which need to be corrected before realising even greater success for a long time to come.

Primary School Art Education

Without knowing that design would be my career destination, I began a journey in 1954, at Mucwini bush school which was initiated by the Lutheran Church. For one reason or another, Christ Missionary Society (an organisation of the Protestant Church of England) took over and continued the works of for the Lutheran Church. Native Anglican Church elevated the same school to a full primary school in 1957. Once upon a time I asked one of the men responsible for initiating the school, to tell me why they made the effort. The man, who was the first headmaster of the school, told me that his experience in Kings African Rifles (KAR), suggested that education was the bread and butter of the future. He said that any people who ignored education would remain behind in the race towards development. He even intimated that we in Africa were already behind Europeans because we did not have school education. I did not know about design at that time; so, I could not ask him why he and his friends did not initiate a design education primary school instead of a general one.

Our primary school was not a design school; its design education was via education in Fine Art. Orthodox views on what is Art-materials negated the development of drawing skills essential to our training to become designers. We had plenty of sticks and soil, enough to exhaust our appetite to learn drawing, but stick and soil were considered unfit for Art. The desirable paper, pencils and colouring

materials were in short supply. No one considered it prudent to make paper from millet stalk, banana fibre or any other materials we had in abundance. Neither did anybody consider making charcoal pencils from the wood we had nor devising colours from the vegetation or soil around us. It seems those who sought to address matters of Art education in the primary school located the source of Art materials outside our own surroundings.

We, who attended the school in the nineteen fifties, did not have very clear understanding on what school was about; consequently, why we went to school was not entirely obvious. But there were several vague reasons why I attended the school. I went to school because that is what my friends did; I wanted to discover what my fellow children were doing in the school simply to make sure I was not missing anything awfully amusing. The school offered another and different lifestyle; I went to school when it was time for it and stayed at home during the holidays. It [the school] alternated with home in the same way modern and exotic alternate with old and traditional. This alternation provided change adding juice to life and making it joy and fun since school or home alone was boring. More importantly, alternating school and home taught me to live and think in Acholi and Western cultures.

I also went to school simply because that was what my parents and senior relatives wanted. We, the children of those days, could not afford to disappoint our parents since to do so was like breaking a big-size taboo; children whose parents did not fancy Art could not study that subject as doing so was seen as disobedience. Within the first few days in the school, we learned that the school was the way to become future leaders. To be leaders of tomorrow essentially meant accepting to be civilised and modern but never stagnant nor retrogressive. Future leadership was conceived in the context of Christianity; any child who aspired to be a leader was Christianised while one who did not accept Christ was expelled from school and denied the prospect of becoming a leader of tomorrow. Neither my parents, close relatives nor friends made their reasons for the school crisp and clear; not even the school explained what its education was about. However, it was rather obvious the school was about spiritual and intellectual transformation for the good of something unknown. Before embarking on the process of transformation, the school ignored our experiences; it assumed that we were ignorant.

After assuming that we were ignorant kids, the school started its program by teaching us to read, write and resolve mathematical equations; it taught us History, Geography and Science. All these subjects may have overt or discreet bearings on Design and may have helped in my journey to design. Educators often put Art and Craft at the root of design education and force every child, with or without any inclination towards design, to study the two practical subjects. When I got to upper primary school, I found that neither Art nor Craft was offered; this interrupted my design education for nearly four years. Preference was given to Mathematics and English, classified as core subjects which we all had to pass to proceed to secondary school education. At the time, there were distant rumours of Independence in 1962; the prospects of Independence excited us enough to make Civics or Political Education popular because we all aspired to be politicians or civil servants. The role of design, in the politically emerging Uganda were not yet clear enough to be popularised; this is probably one reason why school authorities gave Art practically no attention or swept it under the carpet altogether.

Though Art has been at the beginning of preparing pupils for a career in Design, the lack of materials, equipment and teachers afflicted education in this subject. I first learned to draw before going to school; I drew on the soil using sticks and without anybody dictating on the subject of my exercise. Whereas there was no shortage of materials when I used soil and sticks; problems arose when I began using pencil and paper. I always used a short and blunt pencil to avoid cost. Without intending or knowing but with a sense of being helpless, I always lost a pencil and sharpener within one week. To avoid losing the whole thing and costs, my mother cut my pencil into four or more units and dished one portion per week and the pencil was always blunt because its sharpener, too, was often lost. Variation in the hardness of the lead was beyond our idiom of Art, we used only HB pencil because it was said to endure time and inexperienced use. Meanwhile, our Art paper often came from pages ripped off a notebook bearing lines ruled parallel or square. The nearest source of water to our primary school was a river lying two miles away from the school; that is why we tried to learn painting without water. Water colour, multicoloured crayon or felt-pens were not yet a part of our Art vocabulary while coloured pencils was a thing for the rich or those who lived in urban or semi-urban centres. Given the lack of water, equipment and materials, the closest we got to colour was by way of a hard pencil we called kopi. This pencil turned iodine-purple on contact with water; to get some simulation of colour we licked the pencils before application and got purple tongues at the end of Art lessons.

In Craft, we attempted to make utilitarian objects using locally available materials. Girls made pots and other food-processing utensils while boys made ropes and related products. As education for designers, concentrating on the known and skill were major contradictions to design practice where thinking, not doing, of the extraordinary is the emphasis. At any rate we were only children who were competent in toy making and playing. To expect us to craft objects for adult use was rather overly ambitious of our teachers who, we thought, were interested in Handwork merely because it gave them things to use without have to pay for them. The way we learned Craft did not help us develop skills because it was pitched at a level higher than own. We kids were fluent at the level of making and playing toy, not crafting objects for adult use.

Amid all these problems, however, lessons in Agriculture taught me that good craftsmanship is essential to good design. In this practical subject we cultivated fields and planted crops which our teachers harvested and consumed without letting us have even a small amount of it. We did not learn about good crop husbandry but we learned the value of a well-crafted hoe in cultivation which took place every Thursday afternoon. On this day of the week and during the afternoon assembly the teacher would pronounce "farming" and prompt us to race for hoes, proceed to specified location, cultivate a field and plant a crop. Those who were more able got to the hoes faster and picked the best-made leaving the worst-made hoes for us who were younger and less physically ready to jostle for the best. Using badly-fixed hoes was a very taunting exercise as the hoe blade kept swinging out of position making it difficult to cultivate; in the end I clearly saw the need for a well-crafted object and a design which works.

As I said on page three above, the school assumed we knew nothing; by ignoring our experiences, school education dislocated our journey to design, becoming professionals. We came to school proficient in chasing chickens and found ourselves at a loss when forced to chase a football, pieces of leather joined together with air trapped inside. There was some fun, sense of achievement and food in chasing chickens while football was a mere physical exercise and group work instead of individual challenge. We chased chickens to stop them from destroying *moyo* (items of food spread on the ground to dry in the sun); to catch one and prove that we were strong and healthy; and to make sure there was a favourite food befitting a favourite visitor. Football had no spiritual connection while the stroke of a chicken beak on a sick man's feet was said to cure his ailment or change his misfortune into fortunes.

The above immediate paragraph indicates that the school had an attitude towards our level of intellectual development; it considered us ignorant which is why we had to begin our education from scratch. It was difficult to understand why our teachers made us say "this is a man, woman or cow" in Reading classes. Though we came to school knowledgeable and productive, the school returned us to *lukuce iburu* (toddlers, kids who know nothing but to roll themselves in ash). Through *ododo* (tales) we were fluent in oral expression, history, geography, religion and were experienced in image-making; yet the school ignored this and proceeded to teach strange techniques of making images we found meaningless. As a part of our lessons in Drawing, our teachers required us to draw pictures of Europeans, square house sitting on square compounds. Colour rendering of motor vehicles speeding down dusty roads was the other favourite subject for composition from memory. The problem with type of subject matter is that I not yet seen a European by the time I came to school; I had not yet seen lorries, buses nor cars. The only square houses were those in the school compound, the nearest trading centre and those I saw in town whenever my dad took me to the hospital.

Ultimately, I hated Art because it capitalised on my ignorance and poverty. I could not excel in composition from memory since there was little to remember; rendering in colours or pencil proved difficult because I did not have the required colours nor experience to do a good job in pencil. In the end of it all, I got low marks in Art which made me dislike the all too frequent examinations in school education. Getting low marks complicated matters further since doing so lowered my average grade and positions in class and made me look bad before my rivals and people I sought to impress. Though my parents were poorly literate, their knowledge of text and figures was good enough to translate my school reports. In short my parents could get to know which subjects was the wedge between me and a bright student; since Art was this subject, I did not like it because it gave my parents a chance to "advise me". To be advised by parents was something we children tried to avoid for advice, especially when delivered frequently, signalled *mingo calo cet* (utter lack of intelligence).

Overall, my friends and I struggled against the school, especially its attempts to interfere with our creativity. We made catapults used them to kill birds which we ate to supplement our food supply; yet the school mistook catapult to be the reason why some boys missed school and banned it. Since the school did not provide us with lunch, we saw the banning of catapults as a way of interfering with our creativity to ensure survival. We even made explosives from match-sticks and exploded them for fun; our teachers considered this the most terrible act punishable by expulsion from school. Again, stopping us from exploding harmless explosives made us think the school was hell-bent on interfering with our creativity to generate fun and enjoy our childhood. These two and many other examples made the school appear to prevent us from thinking for ourselves and proved a mismatch in our efforts to learn Art, in general, and to enhance our creativity, in particular. Attempts to block our creativity met with resistance in that we struggled against the school. As the result of the struggle, some of my classmates got expelled from school for "disobedience", others dropped-out on account of what school authorities mistook for laziness while others performed so badly or got pregnant and "earned" the excuse to leave school.

Almost parallel, opposite and alternate to school education there was the traditional education which took place at, in and around the home. This is the form of education which continues to emphasise Acholi knowledge on what is correct, right, proper true and beautiful leading to chauvinistic devotion to all that is Acholi. Learning to be and do as Acholi went through toy making and playing, games and folklore, especially *ododo* (tales). Education begins with toddlers, children at the age of two to six years; this view of education makes it difficult to indulge into socialisation into being Acholi. For the purpose of general reference and putting indigenous education in context, let us note that birth, seclusion, exiting seclusion and other birth-related rituals form a part of the process by newly born children are socialised into being Acholi. Besides, there is learning to verbally and non-verbally speak a language and become a person who can communicate with other members of the community.

As a toddler I made toys from and played toy with grass-hoppers, grass, leaves, broken pots and broken calabashes. I made houses by first packing damp soil on my foot; after removing the foot, the mould left behind is what I considered to be my house. With the first success in hand, I made more and more houses until I made a homestead. I kept myself busy but I also I learned to conceive a house in relation to other houses; I learned that vertical and horizontal social relations determine the position of a house vis-avis other houses. I also learned to make sure that the door never faces directly East or West since doing so would allow the sun to shine on the fire place; sun and fire never meet. I learned to build away from rivers or forest because evil and dangerous spirits were said to live by rivers and forests.

In the same way toy making and playing did, games also taught me theories on the life ahead, how to behave and live as an adult; for example, I played; *lawala* (a game based on a wooden ring). In this game there were two opposing teams who sought victory over one another; victory was not decided on scores rather than on *lwala* (taunting). Whichever team failed to persevere taunting, gave up and was considered a loser. Both winners and losers had fun, exercise and learned to persevere hardship or pleasure; they also learned never to give-up. The game trained us to throw spears accurately; a technique which was an asset in hunting or war using spears. In short we learned offence, defence and hunting through this game. Making and playing toy, or games, was culturally important to us which is why we held it close to ours chests.

Secondary school design education

Secondary school education has, in general, been seen as a divide between indigenous and contemporary African life-styles. I attended secondary school education beginning nineteen sixty two and ending in nineteen sixty seven. As was the case with other kids who reached secondary education, I was seen as cultural long-distance runner who left his African traditions far behind. Leaving my Acholi culture behind has never been total and at once. At the beginning of secondary education, I was a fresh teenager who was only smarting out of his primary school education and indigenous traditions. It is at this time when I was examining the meaning of leaving my African tradition; I was particularly concerned with where I was going. I remember playing in the dark when I was still at home and learning that "inside of the future is dark as night", meaning, danger is never clear ahead of time. This saying encouraged me to leave one foot in my native tradition and put the other in secondary education and its Jim Reeve and other country music, a symbol of Western culture.

With one foot in place and excited at my steadily inching towards being a future leader of Uganda, I began secondary education. It was not long before I got confused by the goings on. First there were all these kids who looked like me but spoke Atesot, Lugishu, Lukiga and Lunyoro all of which are Uganda languages I had not met before and could not understand. There were also other kids who spoke Madi or Akaramojong which I had met but did not understand; and there were those who spoke Alur, Kuman and Adhola which I could understand because they were close to my own DogAholi. Secondly, lack of freedom to learn, teacher arrogance [teachers behaving as if they alone know everything], oppressive regulations and examinations persisted. The first month of my secondary education felt like a life-long jail because I did not know the geography my school, Teso College Aloet in Soroti, Eastern Uganda. I did not know where to go to steal ripe mangoes or conduct another mischief as a way of dealing with oppressive circumstances and having a story to tell my age mates.

Lessons began at seven in the morning and ended at two in the afternoon, the rest of the afternoon was free for sports and other extra-curricular activities. The reason for this kind of time-table is because of the weather, Teso is hot as the semi-desert in neighbouring Karamoja, South Sudan or North Kenya. As if to resolve my confusion and surprise at the continuation of things I found hostile in school, I slept most of the afternoons. My afternoon siestas prevented me from studies and it nearly brought my education to sudden stop; I narrowly escaped discontinuation in a system designed to punish poor examination performance. Missing elimination by the hair of my tooth jolted me into Art classes; I believe that some students undertake Art education to occupy time, run away from danger or to save their skins.

Art in Teso College was a subject for those who were interested enough to join and remain in it as committed club members. For my part, I found consolation in the school's Art club. The teacher was mild, friendly, comparatively informal, made us feel we also possessed knowledge and tried to assist in resolving some of our problems lying beyond Art. This time round, we had a teacher who was also a friend; we had our seniors who helped us develop drafting skills whenever our teacher was busy with another student or something else. Going for Art lessons was like going home to visit family. Life-drawing was liberating because it gave us public views of nakedness which is often seen in private and enabled us to understand Biology which we learned through inorganic diagrams. In some ways we found Art to be similar to Chemistry or Physics where learning was through experiments. Like Literature and Drama, Art gave us some freedom to speak on subjects school did not want to hear about.

Restriction on expression through Art came out clear when we were at level three of secondary school education. This was when Joel, one of my classmates, painted a picture of a woman in the nude. He displayed his completed work on the chalkboard in the classroom where other students were busy reading or doing homework in the evening. The display set the classroom 'on fire'; there was a lot of noise produced by students who shouted in excitement or laughed in amusement. The noise attracted prefects, the master on duty and the deputy headmaster who rushed to the scene and removed the painting cum source of noise and disturbance when we looked on helplessly. The next day, Joel was expelled from school. He took his guitar with him but Art and its other followers remained in the school but in a disturbed state.

Joel's expulsion introduced fear and questions. On the surface there was silence from all of us, his colleagues and friends, who were too frightened to say a word. Below the surface, however, there were questions on whether or not it was worth continuing with Art. At the same time, we secretly marvelled at the power of pictures and saw it as a weapon against our school authority. At the more intellectual level, however, we wondered what the school expelled; the student or was it freedom of expression. Since the painting was of a lady, we began mistaking nakedness for a crime, at least something anti-school.

At the end of secondary school education was advance level or pre-university education. Any kid who joined Advance secondary school education was seen as someone who "arrived" at future leaders. To 'arrive' meant a promise of a career of choice and a good job. Almost as a rule, to be a medical doctor was the career of choice for science students; this was followed by interest to become veterinary doctors, farmers and general scientists. I was basically a science student; my colleagues in Science and I greatly concerned ourselves with Mathematics, Biology, Chemistry and Physics; sometimes we also considered Geography and Health Science. Art was not highly placed among science students unless it was to provide some relaxation after a hard day's work in the laboratory dissecting a toad to reveal its nervous system. Some of the science students who studied Art saw it as a thing for the upper class; these students, in most cases, came from well-to-do families.

Remember I continued secondary education with one foot in my Acholi traditions and I still spent my end of year holidays at home in the village. School holidays, spent at home, made it possible for me to keep in touch with my age mates most of who were either at home or attending schools elsewhere in the country. I also found it an opportunity to perform traditional dance; I was into get-stuck dance like my equals who did not attend the school. I never composed a popular song nor did I learn every song of our time because my time was divided between school and home, time was never enough. However, I sang the composition of my age mates because we shared and lived as a community within a community. Teenage songs expressed feelings about love and hate; they also made philosophic statements of opinion on life. The songs and its dance was entertaining and a way to let-off steam, seduce a spouse to marry, have children and continue our family lines.

I tried my hands on musical equipment but did not go far because African culture was already mistaken for a primitive occupation. At the time, many people found me excessively daring to perform get-stuck-dance, a traditional teenage dance. I feared the society would dismiss for a lunatic if I ventured into traditional musical equipment. However, I built myself a couple of houses and perfected my traditional Architecture; I even made grain stores and a couple of items before I moved on to the present level of life where there is not time do anything of personal interest.

The jolt I received at the end of the first term in secondary school woke me up and drove me towards Art. I performed well in the second term and my education moved from bad to fair and good but the success story brings to light a mismatch. Kids who study Art sometime tumble on the subject and may undertake to study the subject merely because it is there. Goal-oriented behaviour is nowadays the way to do personal and public business in health, marketing, management, education, food production and transportation. Though there is not telling, for sure, whether or not this [goal-oriented behaviour] I deliver Art education, I wish I knew what I wanted out of Art; perhaps I would have done better quickly, efficiently and more.

Why I mistook Art for a subject befitting only academic dwarfs remains opaque. However, let me propose examination-oriented education as one possible reason. The great desire to be someone important took a firm hold on me at this level of education, after I gained some insight into how who makes what works for whom. I already knew that only those with some formal education got employed and enjoyed the national cake; besides I also knew that ignorance, disease and poverty were my enemy number one. To pass examinations in order to gain upward mobility was an unquestionable goal in education. To be sure that I passed examinations implied choosing subjects where I could find answers to examination questions. Art lack definite answers to its questions asked; consequently it could not be a prime choice.

I also saw Art as befitting academic dwarfs because I aspired to be a scientist; to be a scientist required hard work to know what experts already know and be like them. In this part of the world people valued a thing which came through pains and suffering; thus other students admire those who performed well in Mathematics or Science because the subjects are confusing, difficult to understand and require some mental torture to master. Science and Mathematics were also seen a *mazungu* (European) thing requiring intellectual surrender before it can be mastered. Many of the science students were those who did not want to know anything else by their narrow field of interest. Perhaps, seeing as Art as a subject for academic Pygmies was a way to tolerate lack of creativity, willingness to toe the line and instead of tackling change.

Comprehensive Art education, in our time was expensive. Part of the curriculum, which required a student to study painting or drawing, was not too expensive. But the part which required one to design book covers, seasonal cards and illustration were more expensive because the school did not provide materials for the option. The same option was difficult because our teacher was not competent and comfortable with the option forcing us to wonder why the those people in the Ministry of Education did not send us another teacher to cover the option and enable us to do well in examinations. No such a teacher was posted to our school. The question is not the teacher rather than whether or not people manning the headquarters of the Ministry of Education in Kampala knew about Art and were concerned about its welfare. Lack of adequate knowledge on Design is another mismatch in design education; design education is likely to suffer some set-backs if the people draw education policies do not know and do not care about design.

Neither I, the student, nor my teacher, the career director, understood design. Even without any accurate knowledge on design, I went on with Art to the end assuming that it would land me somewhere, with a bachelor's degree in Architecture, Design or Fine Art. Again and as I have already said before in this work, inaccurate knowledge is sometime important in charting-out a journey which is as important as education to become a designer. In this case the lack of knowledge on design made it impossible for us to have informed choice and learn design with a sense of purpose.

Design education at university level

The Department of Design, University of Nairobi opened its doors to pioneer design students in October 1968; its goal was to train designers to accelerate progress towards development. More specifically, the goal was to train industrial designers whose principal role was to create and facilitate the manufacture of products en masse and for mass consumption in this region, East Africa. I was a pioneer student who was still in a state of confusion because I was dizzy suffering from one secondary school hangover and I had not yet fulfilled the sense of adventure which brought me to Kenya. But I felt a sense of entitlement to university education. I joined university education because I met the admission requirements which included one principal pass and two subsidiary passes one of which must be in Fine Art studied at 'Advanced' level of secondary education. We were fifteen who qualified and were admitted to the program; all fifteen of us were either Ugandans or Kenyans for there was no Tanzania in our group. In essence, I joined university education because I qualified for it, there was a place for me and I was admitted.

The secondary school hangover I suffered was attitude towards Art. Having been basically a science student, I had not yet forgotten the opinion that Art was a subject for academic weaklings and I was afraid that I would never get to be an intellectual strong-man. My efforts to follow my prejudice in favour of science met with disappointment when the Dean of the Faculty of Architecture Design and Development denied me the permission to inter-faculty transfer. My secondary school classmates who were admitted to the sciences refused to let go their interest in having me on board the ship of science. No doubt, I became a rope in a tag of war between the administration and my friends. On account of the feeling that nothing is ever without a value, I decided to continue with design education and resolved to make the best use of it. I obtained my Bachelor of Arts (Design) in 1970 but I am not sure what in my education helped me become a designer and how much of it did.

As already stated above, I was still a confused pioneer student because I had not yet fulfilled my sense of adventure which drove me to Kenya. University education is the principal reason why I came to Kenya; but a sense of adventure and efforts to run away from my own culture drove me to Kenya, my present country of residence. I first heard about Kenya from my own relatives who worked in the military, Uganda Railroad, East African Postal Services or East African Ports and Harbours. I came with the intention of checking-out what a British Colony looked like. To see a big city and verify for myself the validity of the story that, in Nairobi City, buildings were as many as trees in a forest while the streets remained constantly clean, enough for one to lick it. I also wanted to see how White settlers lived in houses, cultivated fields of crop, milked their cows as we did in northern Uganda.

My anxiety to fulfil these and other senses of adventure soon expired when I quenched my thirst. Today, several years afterwards, I wonder how much energy and time it took me to return to the main goals behind my coming to Kenya. I am somewhat disappointed that it took me nearly three months to reclaim my senses and get on with being a student, the very reason why I came to Kenya. On the other hand, however, I feel I did well because other students took longer or got lost altogether. Anyway, I returned to lectures only to realise that the lectures I received [in Economics, Management, Sociology and Culture] were not directly relevant to professional design practice. I also turned my attention to studio courses and met with failure because the course was not about skill development. On the whole I felt that my design education was inaccurate in one way or another.

As a pioneer student I was interested in the history of the Department, to find out the reasons for its inception and why it existed. In the process of trying to satisfy our interests, we learned that design education at the University of Nairobi was the vision of Mvusi, a South African refugee who was teaching in the then Royal Technical College, Nairobi. He, the late Mvusi died in a road accident in 1967, one year before I became the first of first year design students. My fellow students and I could not help feeling unlucky. Despite the tragedy, design education continued froth with diverse opinions on what is, isn't

design as opposed to art, industrial or product design and African or non-African design. How much the differences of opinion affected our education needs a separate piece; for now, I can say that it consumed time, energy and derailed some of the students from perusing design as multi-disciplinary education.

Before touching on African and non-African design, let me first admit that I and other students were beginning to be influenced by African literature, Song of Lawino provide a key example. Conscious of our self-assigned cultural, professional and intellectual responsibilities, we pecked at our professors to see whether or not they understood African and non-African designs. We discovered that our professors had only a romantic and superficial understanding of African design; perhaps, this is what encouraged us to stop at pictorial images, not reach functional meanings, of African designs. Though we could see that African design had a place in the world market, we never learned how it did so and how long this was to be.

We also learned that the Royal Technical College was built with money donated by the Asian community of East Africa and the colonial authority to train middle cadre and technical expertise to serve the Kenya Colony. From this piece of information we could not figure-out whose idea produced the Royal Technical College and what was to follow after the College met the reasons for which it was built. We could not even explain why the University of Nairobi was born out of the Royal Technical College, whether or not it was a matter of mere convenience was the question. But we figured out that higher education, at the level of the then Royal Technical College, was mistaken for a struggle against colonialism, especially racism. Since racism perpetuated itself by using education to classify people into first, second and third class citizens, the Asians thought educating Africans and Asians would swipe a big blow at colonialism and its racism. We also figured out that education, in general, and design education, in particular, is in the service of a master. It is out this realisation that we began to prepare for where to we would work, who we would serve and what skills we required to serve our bosses. This is when we realised that we possessed little design skills [creativity, crafting, managerial and marketing skills].

We scrambled for design skills without much success for we were not sure of how and where to acquire the skills but failed to get it; our failure to acquire skills needs to be seen in a backdrop of the white-collar-job nature of university education of that time. Our teachers were either professors or saw themselves as professors whose concern was questioning on why and why not. Our professors did not view themselves as technicians whose concern was the translation of idea into concrete forms. Design education, too, was an aspect of university education, not a technical training as was the case during the days of Royal Technical College. In short, we were raising questions on the relevance of our education to professional design practice in Kenya; our questions met with a blank wall because we were mistaken for trying to reverse the trend of design education. Beginning from the end of the nineteen sixties, education, in general, was intended to realise high-level man-power and white-collar workers.

As I already alluded to above, design education comprised attending lectures and working in the studio. Now that I have briefly discussed development of skills as one mismatch in design education, let me turn and address design ideology as one difficulty in design education. Our lecturers and us, students, together with our imagined clients wanted African designs but we did not know what it was and we were not sure how this could be achieved. Though we students were mixed Africans and Asians, we lived African lifestyle without realising African design was in the centre of the life we lived every day. We were also in a transition, leaving our native lifestyles for the more exotic, modern and Western lifestyle. Given that our professors had only a superficial and romantic knowledge of African design; they could only narrate tales on African colours, describe religions and tell which objects were used where and when. Even the general public could not provide the key to African design because they, too, were busy living instead of asking intellectual questions. Failure to find African design encouraged seeing it as utopian and using images instead of principles of indigenous design; in the end design was like *poromon* (faking woman-hood); meaning, acting but not performing like experts. These views of design did not help us, students who took design seriously and were aspiring to be professionals who act with finesse a sense of purpose.

Before ending this paper, let me give a brief history of design education at the University of Nairobi. As I already said before, design education began, for real, in October, 1968 and began on account of industrial design; but it did not continue on the same premise. Lack of professors and non-academic or support staff frustrated the realisation the late Mvusi's dream of an Industrial Design Department at university level of education. A number of factors accounted for the lack of professors and technicians. First, the

establishment was not well-conceived from the onset; increasing the establish as and when expedient prove difficult because the university protocol has been rigid and hostile to creativity. Second, suitable academics and non-academics were difficult to find and recruit forcing the Department to continue with "let us make do with what is possible". Three, education needed attachment, training on life-projects and in life-situations as existing in design-related industries. Industrialists looked at design students with suspicion of young adults who were good only at the troubles they made. In some cases industrialists saw attachment as a waste of time and money which was already in short supply. Even if attachment and been a success story, the existing industrial policy did not match the training of industrial designers. At that time, perhaps even up to the present, multinational manufacturing companies had their designs undertaken abroad, in countries of Europe, while Kenya accommodated only their factories.

In addition, smoke-stack factories as an ideal in industrialisation did not match local technological know-how. Even if the industrial policy and ideal of industrialisation matched their counterparts, to implementation could not match goals in the curriculum. Design education at the time attempted to cover the history of design in Europe and America without considering its bearing on Kenya. The mismatch is that the social-cultural factors which produced design ideals and schools remain peculiar to Europe and rather alien to Kenya and many other parts of the continent. One needs to look at the political temperature of that time, especially attitude towards colonialism. Students with their roots in Kenya or African culture found it difficult to follow Design Theory, History of Art and Design because they were like another process of colonisation, of the mind.

It was clear that the Department of Design was not ready to mount the course on high technology industrial design; design educators of that time did not think of low-technology industrial design. That East Africa was full of indigenous craft did not prompt design educators into devising and industrial design program based on craft. In the absence of industrial design, Graphic and Textile Design formed the centre of the three-year course leading to the Bachelor of Arts (Design). Graphic design emphasised skills and employment in advertising agencies, government departments, were emphasised as a part of general design program until the first group of 8-4-4 reached university education.

Specialisation into Graphic, Interior, Textile, Industrial and Illustration design began when 844 system of education entered university. Students' work over-load leading to superficial coverage of the curriculum and inadequate skill development were some of the reasons why specialisation was chosen over generalisation. One may need to inquire whether or not things have going well for the last ten or so years, the time specialisation has been on boar. No is the answer to the question; lack of equipment, materials, more positive attitude are possible explanations. Students join university hoping to do paper work instead of soiling their hands with paint, dyes and other materials. Though lack of computers deprive students of a state-of-the-art equipment, they [students] mistake computers for something which can think and create designs allowing students to take a back seat.

University education has been about well-rounded-off graduates, while design education is about producing a narrow-minded professionals who focuses on creativity and strange-looking products as its outcome. Differences in university and design education ideals is another mismatch in design education. Most importantly, university students see knowledge as a special tool they educated people alone possess; design graduates often feel a sense of discomfort with their education it does not deliver them a special and higher position in society. Whether or not this sense of disappointment should or should not matter to design educators lies outside the scope of this paper. However, I cannot help seeing it as a greedy and an unfair sense of entitlement. illusion to find that they do not have any control over the type of knowledge or skill people who are not 'well-educated' have.

More often than not, the leadership of the Department provides a sense of direction for all to follow. When the Department was young, in 1968, there was emphasis on becoming as big as a school of design containing departments. This sense of direction was influenced by the assumption that anything big is efficient and good; this is probably why the Department of Design and Fine Art were expected to move to present-day Kenyatta University, located north-east of Nairobi City. Differences in opinion [on what is or is not design] failed the plan of a joined relocation at Kenyatta University and helped draw a sharp line between Art and Design. Between 1971 and 1974, the Department went through an identity crisis and administration disasters which threatened it with closure. 1975 is the year when the Department found its footing and began to deliver some education; the 1976-1999 period was devoted to quiet leadership. More recently, the Department seems to forging a close relationship with industry, especially low-

technology industry. It is also opening itself to contacts with institutions concerned with art and design education.

Summary

Concerns comes from different sources

1. Practising designers say that design graduates demand unrealistically high salaries
2. Some ex-students say their education did not prepare them to work
3. Fellow educators say new and continuing students are sub standard in preparation
4. Both my own experience and current experiences indicate gaps between training and practice, between design and national development goals

Primary School Art Education

1. Primary school education is basic and general, not particular to art
2. Though art education is froth with lack of trained teachers and materials, it lies at the roots of design education
3. Children enter primary school without knowing why they attend school
4. The school ignores the child's home education and preparation
5. Though art education lacks materials and trained-committed teachers, it nonetheless lies at the root of design education
6. Critiques, low marks and other school settings discourage creativity

Secondary School Art Education

1. Secondary school education, in general, creates a dichotomy between natal culture and imposed culture
2. Lack of materials and trained-committed teachers persists
3. Opinion of art as a thing for crazies and academic weaklings begins
4. Art was for the art-room and visual only, not outside nor performing
5. Links between art and design and related careers were unclear
6. Career awareness develops but few art-related options are presented

University Level Design Education

1. Lack of material and trained-committed teachers persist
2. Some students join design education only because they qualify for it, hardly because of interest or potentials
3. Destructive inquisitiveness about the institution and life in general
4. Unfulfilled professional dreams and disappointed expectations
5. Retrospective attitude toward efficacy of African design which has never been well-defined nor well-understood
6. Hazy and unrealistic Departmental visions
7. Lip service to the design-development relationship

Questions to be answered

1. On curriculum- What is the ideal curriculum for formal education, self-training and training of poor urban and rural dwellers
2. On course content- What should be taught
3. On implementation- How should we teach
4. On learners- Who should we teach
4. What direction should art and design education take

6. Considering Indigenous Design Paradigms in Education and Practice, Donna Pido, PhD

Artists, designers and educators in developing countries often overlook or give only superficial consideration to indigenous design. In an effort to bring to educators' attention to some subtleties of East African cultural systems, let us look at two examples of design and aesthetic paradigms systems among two Nilotic peoples of Kenya, the Maasai and the Turkana.

One long term but superficial study identifies the pervasive use of quadric solids in Turkana design from an outsider's point of view. A second, equally long term but more extensive study examines the details of the simple binary system that structures the Maasai universe (Klumpp:1987). Finally as a single example of applicability, we will see how a symbolic aspect of the Maasai color system informed the design and constructive critique of educational materials related to AIDS in Kenya (Pido:1998).

In professional practice as well as in teaching art and design over three decades in Kenya and the US, the author has repeatedly remarked on the tendency to pictorialize as a way of dealing with the need to incorporate what is 'African' into art and design. Art teachers, designers and architects more often than not, use images of African people and animals and objects rather than seeking and applying the principles that underlie African forms and meaning. Even African-trained designers and trained African designers fall back on making images of objects like combs and headrests when creating products that have other functions than grooming or neck support or the original function of the object being depicted. Students regularly make necklaces from tiny carved combs while one student designed a very cumbersome 'compact' wall storage unit in the shape of a Turkana headrest.

When designers look to African social and cultural systems to inform their work the results are not always right on target. The author lives in a house that was designed by a Scandinavian to accommodate African social structure while ignoring the simple fact that Africans do not enter their homes through the toilet (Q.V.) The architect won an international award for low cost housing.

African designers and artists often ignore what they know about their own systems in order to satisfy the professional requirements of their academic and professional fields. Graphic designers regularly create images and layouts that look good to other professionals but do not transmit the desired messages to the target audiences.

Observation with only shallow ethnographic detail has revealed the ubiquitous use of forms based on conic sections in Turkana material culture. For reasons even the Turkana have not yet explained, they form much of their material world using hyperbolic paraboloids and hyperboloids in one and two sheets. They use these forms as solids and in elevation for both structural and decorative purposes. In so doing the Turkana exploit the little known engineering properties of a class of quadric solids all of which are generated by a pair of algebraic formulas. In mathematics texts, the chapters on quadric equations look like a catalogue of Turkana design.

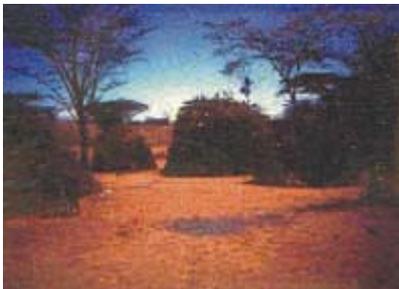
A hyperboloid is generated first by cutting a plane through a cone and then by rotating the hyperbolic curve that is defined on the cone's surface. If the base of the cone is horizontal, rotating the curve on a vertical axis creates the dome like shapes of the hyperboloid in two sheets. Rotation on a horizontal axis generates the catenoid shape or hyperboloid in one sheet.

Hyperbolic paraboloids are generated by moving the hyperbola along a curve thus defining a shape with a sort of arched cross section.



Turkana people are a fairly recent offshoot of the Karamojong Cluster, a group of semi-nomadic pastoralist communities living in the area where Uganda, Kenya, New Sudan and Ethiopia meet. Their land is very dry and their local technology simple in appearance. They use quadric solids to maximize function while minimizing material for economy and portability. Elevation images of quadric solids are the most important decorative elements of the objects formed of the solids.

The typical Turkana house is a dome like structure of stakes and branches, grass or palm fronds when temporary. It can be seen as the grounded half of a hyperboloid in two sheets.



As a structural feature of several kinds of headrest, the hyperboloid in solid form and elevation provides maximum support for weight and maximum distal surface for support of volume.



It enables material parsimony thus reducing weight and bulk for people who have to carry everything with them.

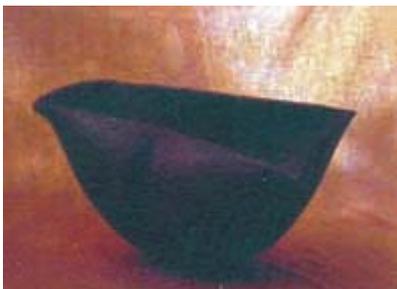
The saddle shape of the hyperbolic paraboloid lends itself to good neck support while the same form creates a substantial base for balance.



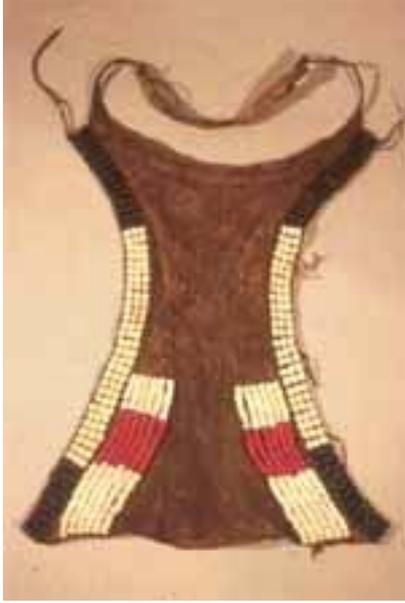
Structurally, the Turkana wooden milk bottle is a stack of hyperboloids joined together in gentle curves. The cap lifts off to act as a drinking goblet while its narrow top creates a counterpoise to the heavy globular container bottom.



The rounded bottom of a Turkana food bowl enables the vessel to rock on a rough floor without spilling precious liquid. The rim in the form of a hyperboloid inhibits sloshing while providing a thumb grip and three spouts for pouring.



Turkana women wear front and back aprons that tie around the waist. The hyperboloid elevation in flat form allows correct coverage while freeing the muscles of the upper leg. Its wide bottom margin accepts a broad beaded decoration that weighs the apron down and prevents embarrassment.



Even the woman's back apron is in the form of a hyperboloid elevation with hyperboloid elevation panels and flaps at the bottom decorated with hyperboloid elevation shaped beaded emblems that signify the wearer's status and also weigh down the skirt. The very flared lower margin of the back apron serves as a work surface when the woman sits on the ground.



Some Turkana suggest that the ubiquitous hyperboloid elevation forming decoration and ornament may be a representation of the human torso. Human images are difficult to find in Turkana art but one, incised on a dancing stick contradicts this suggestion. However the configuration of the person's legs looks very much like the legs of a headrest.



The Turkana romance with conic sections remains a mystery for further study. For teachers and designers it points out how a single type of form can be worked into many uses and explored for various purposes.

Turning to the Maasai people of the plains in southern Kenya and northern Tanzania we can see a binary design paradigm that permeates belief systems, materials culture and social structure. The basic division colors, people, places and forms into pairs of mutually exclusive alternating opposites is the foundation of Maasai aesthetics and life.

The two alternating aspects of God form the black heavens and the red earth.



Enkai Narok is the benevolent black/blue aspect of God living in heaven. His counterpart, Enkai Nanyoki is red, unpleasant and lives in the earth. Black/blue is the color of goodness, health, peace, the cool and wet while red represents danger, sickness, disturbance, the hot and dry. Enkai Narok sent cattle from heaven and made a covenant with the Maasai. In exchange for God's gift of heavenly livestock the Maasai turn away from the earth and shun the earthly wild animals as food. They also disdain breaking the surface of the earth thus protecting the fragile grassland savannah ecosystem from destruction.

The Maasai binary system allows for the inclusion of third elements where needed. The small baby's toy necklace includes in the central stations a gourd top which is red and symbolizes the earth, two blue glass beads symbolizing God in heaven and to make the universe very complete the white cowry shells represent the sea.



When Maasai women got many glass beads near the end of the 19th century, they expressed the Maasai aesthetic ideal in color code in their beaded jewelry. Through out the Maasai ornamental system black/blue opposes white which is represented by green-red-white-blue-orange. Green/yellow and red, blue and orange are pairs of mutually exclusive alternating opposites that others know as complementary colors (De Grandis: 1976). They complete and enhance one another just as do right and left hands, male and female, adults and children, day and night, domestic and wild animals.



The concept of alternating opposites plays itself out in the placement of ornaments on the body as seen in the black/blue alternation of this woman's beaded hemline and her anklets.



Maasai use color in beadwork to express form in aesthetics, belief and society. The warriors and elders shown here are the juniors and seniors of a pair of age sets. The older men are more powerful and are sponsoring, guiding and leading the young warriors. The warriors provide military support and herd management while the elders impart the knowledge of many years' experience to them. Together they form a social unit based on contrast and mutual support.



Taking the Maasai understanding of the colors red and black/blue we find a pan-African unity of thought in the association of those two colors with opposite states of security, health and well being. (Thompson: 1976; Fraser:1974)

Throughout Africa south of the Sahara people refer to the triad red, white and black/blue (Turner: 1967, 1975) and specifically associate red with danger, heat and ill health while associating black/blue with security, the cool and good health.

In designing and critiquing educational materials for AIDS awareness the author has had occasion to use red and blue to advantage.

For industrial and craft designers, the product either sells or it does not, giving immediate but sometimes costly feedback. Graphic designers in the advertising industry find out how effective their work is when sales of the client's product change for better or for worse. In the health education field, the designer's feedback is usually more subtle and takes longer to come through. Often funding patterns make it impossible for the designer or the agency commissioning the design inputs to go back and test impacts. Medically trained clients are a difficult lot for designers to work with because they know that they are always right and they tend not to be sensitive to nuances in communication. But for the graphic designer, those nuances make the difference between success and failure.

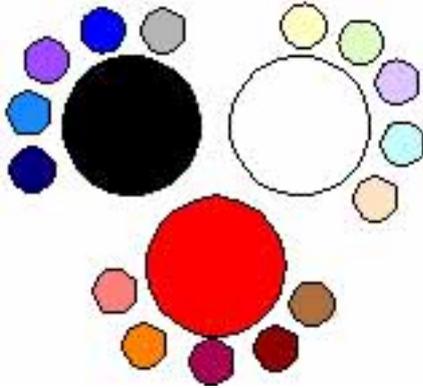
The social marketing of behavior options for better health is done through in Information, Education and Communication Materials, known as IEC. These can be anything from pop music, to theater, to T shirts, and other print materials.

There are several vehicles for message delivery in IEC materials. Among these are composition, text, image and color. In addition to the direct and open messages delivered in IEC materials, there is a variety of subliminal possibilities that can either reinforce and verify or mitigate and contradict the direct messages. Professionally trained materials developers often neglect consideration of subliminal messages in favor of the more direct aspects of images and text. In Africa they also tend to follow the dictates of their non-African oriented professional training. Designers from the temperate zones often want to use stark black and white images to portray ill health without realizing that the use of black indicates a healthy condition. They want to use bright colors, especially red and pink to indicate good health, and bright prospects.

A 1998 study focuses on the use of color to deliver subliminal messages to Kenyan audiences through long term observation of color use and also limited scientific testing. Findings indicated that, in spite of extensive social, cultural and generational change in Kenya, the fundamental symbolism of color remains intact and is an important factor in viewers' interpretation of messages regarding STD/HIV/AIDS.

A cultural universal in Africa from the Sahara to the Cape, is the division of colors into three basic categories, black, white and red. (Berlin and Kay: 1969)

Greys, bluish purples and all blues are in the BLACK category
pale and relatively pale colors are in the WHITE category
Pinks, oranges and browns are in the RED category



Kenyans tend to wear black, blue or grey when they want things to turn out well,



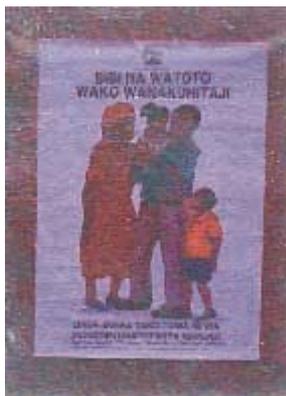
Paint doors and windows blue



Deliver bad news in red.



Poster images illustrate unintended gender bias as well as mitigation of messages through color. In the poster shown, the husband/father is being admonished verbally to use condoms to protect his wife and children from AIDS. However, his blue/grey coloration indicates that he is healthy while the red and yellow spotted coloration of his wife's dress give the strong subliminal message that she is dangerous and diseased. Even their small daughter is dressed in a partially red outfit while the son at least has blue shorts and black shoes.



Using the red/black(blue) dichotomy as an analytical tool, the subliminal messages another poster indicate strong contradiction. The image portrays two people gradually dying after a sexual encounter. It is neutral in placing responsibility on either of the victims. The coloration does not attribute more or less responsibility for infection to either gender. However the colouration does present conflicting messages about health and illness. Each of the two characters is dressed in healthy blue with unhealthy red accessories. The proportions of red and blue on their bodies do not change as they become ill and die.

The entire image is set in a blue ground indicating that there is nothing wrong or amiss, and that, in fact, the whole environment of the story portrayed is one of pervasive well being.



The verbal messages presented in Kiswahili and English are contradictory in colouration. *Tumia Mpira/Use Condoms* and *Ukimwi Huua/Aids Kills* are presented in alternating red and black. *Tumia Mpira* and *AIDS Kills* , through their red colour, both indicate danger while *Ukimwi Huua* and *Use condoms*, imply well being, safety and good health through black.

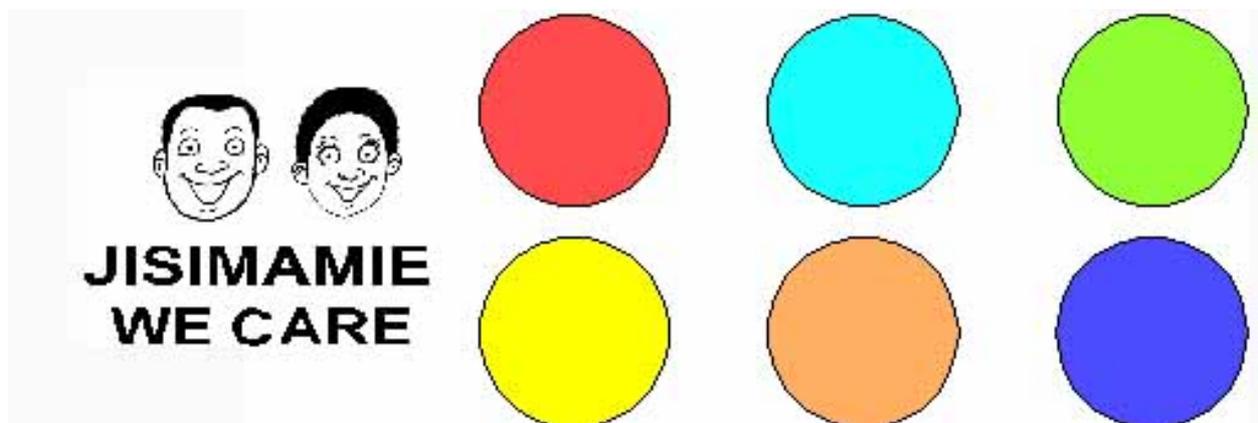
Dressing people in blue or setting messages and images in blue, grey or black should indicate a positive message about their health or the healthy qualities of the activity portrayed or invoked. Using red and may tell the African viewer subliminally, below the level of conscious understanding, that the person or activity represented is somehow unhealthy, defective and risky.

Testing became possible during the design phase of the JISIMAMIE Campaign an AIDS education intervention with six target groups in Western Kenya.

JISIMAMIE materials were a set of posters, booklets, leaflets, comic books and a badge aimed at six target audiences in Nyanza Province, Kenya. They were developed in a series of workshops including Ministry of Health staff, some target audience participants and consultant. They were pre-tested extensively in Nairobi and throughout Nyanza Province in 1997. Pre-test samples were selected from the relevant target audiences for each material and from Ministry of Health staff. In this way, reports were received regarding self-image as well as professional judgment on the materials.

Two materials among the JISIMAMIE set offered good opportunities to test colour and gender bias. These were the health workers' badge and a poster for youth out of school.

The image on the badge represents a male and female equally. Since the same image was repeated on circles of six different colors, the only test was for color preference. About 50 health workers, both male and female were asked to choose the badge they liked best.



The overwhelming preference of both male and female health workers was the darker blue badge with the sky blue second. The choices of other colors were insignificant.

The image of a young man and woman holding condoms also presented the two genders equally without any pictorial or verbal interference in the viewers' evaluation of either gender. The target audience pre-test sample was small: 10 males and 10 females. Respondents were asked to look at the two images shown here without text and to choose the one they liked better. All of the males chose the man in blue and woman in red. All of the females chose the woman in blue and the man in red.



When asked why, all of the respondents said that their choice just looked better or that they liked it better for no particular reason. This was the only pre-test in the JISIMAMIE set that yielded 100% agreement among all respondents. Each gender preferred, if given the choice, to see itself as healthy and the opposite gender as unhealthy or dangerous. (Pido: 1996 a&b)

Following the JISIMAMIE test and publication of the results, the National Aids and STI Control Program of the Kenyan Government repainted its roadside billboards changing the mother's dress from red to blue.



By looking at design paradigms in two East African cultures we have seen that there are formal and ideational components to indigenous design that call for a great deal more study and incorporation into our work as teachers, artists and designers. We have also seen that these components are alive and well and that they can and must inform all phases of design in Africa and elsewhere. Turkana designers saw the efficacy of the hyperboloid elevation long before the designers of the Palm Pilot. The Maasai expression of a flexible binary system enables infinite variation on a stable foundation of thought. In spite of several generations of attack from outside belief systems, African understanding of certain symbolic meanings remains intact and is helpful in efforts to communicate with local audiences about the treat of a killer disease.

If one researcher has found so much in only two ethnic communities in one country, what of the other fifty or so communities in Kenya alone? What of all the other cultures in all the other African countries?

Bibliography

Berlin, Brent, and Paul Kay

1969 Basic Color Terms. Berkeley: University of California Press

De Grandis, Luigina

1986 The Theory and Use of Color. New York: Harry Abrams

Fraser, Douglas ed.

1974 African Art as Philosophy. New York: Interbook

Klumpp, Donna (Pido)

1987 Maasai Art and Society. PhD Thesis, Columbia University, New York, UMI

Pido, D.

1997a Consultant Report on JISIMAMIE for Kenya Belgium STD Control Programme

1997b Consultant Report on AIDS Calendar Pre-test for Kenya Belgium STD Control Programme

1998 Subliminal Messages in IEC Materials: Color and Pattern. A Paper presented at the Second National Conference on HIV/AIDS, National AIDS and STI Control Programme, Ministry of Health, Mbagathi Conference Center, October 20-30.

Thompson, Robert F.

1976 An Esthetic of the Cool. African Arts. Vol IX #2 Spring

Turner, Victor

1967 The Forest of Symbols. Ithaca: Cornell University Press

1975 Revelation and Divination in Ndembu Ritual. Ithaca: Cornell University