

Jul 15th, 9:00 AM

## Transformation and consequences: Do change and divergence in the premises of Bachelor of Design educations in Norway today reveal a need of a General Plan for design educations?

Målfrid Irene Hagen  
*Buskerud University College*

Follow this and additional works at: <https://dl.designresearchsociety.org/learnxdesign>



Part of the [Art and Design Commons](#)

---

### Citation

Hagen, M.I.(2013) Transformation and consequences: Do change and divergence in the premises of Bachelor of Design educations in Norway today reveal a need of a General Plan for design educations?, in Reitan, J.B., Lloyd, P., Bohemia, E., Nielsen, L.M., Digranes, I., & Lutnæs, E. (eds.), *DRS // Cumulus: Design Learning for Tomorrow*, 14-17 May, Oslo, Norway. <https://doi.org/10.21606/learnxdesign.2013.063>

This Research Paper is brought to you for free and open access by the Conference Proceedings at DRS Digital Library. It has been accepted for inclusion in Learn X Design Conferences by an authorized administrator of DRS Digital Library. For more information, please contact [dl@designresearchsociety.org](mailto:dl@designresearchsociety.org).

# Transformation and consequences: Do change and divergence in the premises of Bachelor of Design educations in Norway today reveal a need of a General Plan for design educations?

Målfrid Irene HAGEN\*  
Buskerud University College

**Abstract:** *This paper presents a small pilot study on Bachelor of Design educations which initiates a larger research on some problems within design educations and consequences of changes and school reforms in Norway during the last decades. Design programs of study are popular and the number of schools which offer these programs in Norway has increased since the 1990s. However, the premises for what a design study program should include as well as criteria for getting entrance to higher design educations have changed. This is particularly the case with newly established design educations at several University Colleges. While some study programs are labeled design without actually being that, other design programs are watered down by subjects less relevant to design, to make the education more profitable. Such tendencies may obstruct the concentration on design subjects and the time it takes for students to develop their abilities to create sustainable and competitive design. Changing the premises of higher design educations from great emphasis on design subjects to superficial study programs with less emphasis on design may in the long term undermine the quality of design and the capability for Norway to compete internationally. Thus one may ask; do Bachelor of Design educations in Norway need a General Plan to ensure that design students achieve the skills and knowledge which is needed to become successful designers?*

**Keywords:** *Bachelor of Design, Design study programs, Design curriculum, General Plan for higher design educations.*

---

\* Corresponding author: Buskerud University College | Norway | e-mail: malfrid.hagen@hibu.no

## Introduction

During the last couple of decades Norway has had a tremendous economic growth while developing into a mature oil-state. Parallel to this, the general interest and knowledge on art, architecture and design has increased in the Norwegian society and reached a level where also business and industries emphasize these fields in their plans, both in their physical work environments and as an important quality of their core production. New ways of collaboration between design and industry have also caught the attention of the Norwegian Government, where the Ministries of Culture, Industry and Foreign Affairs have created several plans of action for strengthening the ties between design and industry, together with well-recognized designers and the Norwegian Design Council. For example the plan of action launched in 2001; «Design som drivkraft for norsk næringsliv»; “Design as motivating power in Norwegian industries”, launched several suggestions for strengthening the ties between Norwegian design and industry, as well as developing the national design competence, by taking systematic steps to strengthen higher design educations (Nærings- og Handelsdepartementet: Rapport fra Utvalget for Næringsrettet Design, 2001). However, the 2001 plan was never implemented.

In 2009 the program “Designrevet Innovasjon” (DIP); “Design Initiated Innovation”, was launched by the Norwegian Design Council, based on an examination of 515 Norwegian companies called “Design Diagnose”; which revealed that companies who emphasize design have a higher level of innovation than companies who do not (11.13.2012: <http://www.norskdigital.no/2009/designsatsning-dobler-norsk-innovasjon-article12670-8028.html>). The DIP program has been successful, and in 2012 the program supports 16 projects of design and industrial collaboration. The main objective for the Norwegian Government to support design is; to strengthen national values, national identity and to increase the ability for Norwegian industries to compete internationally on the global market.

In spite of the political intentions of strengthening Norwegian design as a significant and competitive industrial factor, as well as the everyday value of design, the meaning of design seems underestimated in some educational institutions which offer design studies today. Instead design on many occasions has become a popular buzzword in principal speeches and advertisements where “design” is used to attract applicants to the school. In the following I discuss changes and compare some divergent premises for higher design educations in Norway and how this may influence Norwegian design and the competitive factor of design in media and industries. I also consider a potential need for a General Plan for design educations, regarding some of the problems revealed in this small pilot study, although this question will be better grounded in a broader study. This limited study only briefly examines the content of ten three-years lasting Bachelor of Design programs of study. A broader study should look deeper into each curriculum as well as it should include the curricula of some Bachelor of Design educations abroad. It should probably also include Master of Design educations, as some design educations in Norway only accept students for a five-year program of Master study. When including five-year Master programs, I only examine the content of the first three basic years, to grasp the Bachelor level of these programs. The research questions, empirical data and theory are as follows: Which changes and divergences in content and entrance requirements mark Bachelor of Design study programs in Norway today? Which problems may this lead to, and which actions may be considered to solve or prevent these problems? The empirical basis for this paper is the curricula of ten

Bachelor of Design studies in Norway. In addition I use my experience from many years of practice as a designer, visual artist and teacher within art and design subjects at different educational levels to enlighten some problems commonly known among most art and design teachers. I only briefly refer to the theories of Bourdieu, Veblen, Arendt and others in my description of various tendencies and problems within the field.

## **Preparatory studies for higher design educations**

First I like to enlighten what make young people apply to higher design educations and present a few preparatory programs for applicants to some design study programs. Similar to higher education within music and sports, studies within art and design may also require that the students have a minimum of talent and skills to develop also within these fields. As described by the American Psychologist Howard Gardner, we all have different intelligences, which should be guiding us in our selection of education (Gardner, 1994). Based on many years of practice as an art and design teacher, from Junior High School, High School and University College, as well as from an art school for children 9-16, my experience is that most pupils and students in art and design classes manage to develop their abilities for creating art and design expressions into a higher level than before they started. With guidance from the teacher, most of them show great progress. However, as within music and sports, it is a challenge that not everyone seems to have the necessary potential to develop their talent and skills to a level where they can create design and art expressions of high quality. Of course young children should not be subject to such judgments, as some are late bloomers, but at the time they complete High School at the age of 18-19, it is more obvious who have or have not the necessary talent, skills and interest for higher education within art and design.

Many youths who are interested in creative subjects such as art and design also apply to study programs within art, design or architecture, often with great potential to succeed. However, when young people choose which subject they like to study at University or College, they do not always choose the field of study which is most harmonious to their personal abilities and interests. Instead many are influenced by their family, friends and school mates, which makes them choose studies that are most popular at the time they leave High School. For example, at the moment, the one year lasting Norwegian boarding school called "Folkehøgskole", which holds an educational level between High School and College, but without, or with only offering a low degree of formal education, has become very popular. The reason why, may be that many of these schools offer study programs and practice in creative subjects such as art, design, music, theatre, film, photography and media. Only a few years ago, (5 - 6), these schools, which are spread around in the country, were threatened by being closed down, due to the lack of applicants. Then they suddenly became very popular and today a great part of Norwegian youths choose to stay for one year at a "Folkehøgskole" after graduating from High School.

Likewise, a great part of High School students tend to choose popular study programs. A few years ago, the study program "Tegning, form og farge", (TFF) launched by the Norwegian High School Reform 1994, (R 94), where the main subjects were drawing, creating form and using colours, became tremendously popular and produced a great number of students well prepared for higher art and design educations. However, thirteen years later, in 2007, the Norwegian ministry of education launched a new High School reform called "Kunnskapsløftet"; "the Raise of Knowledge", where the TFF program was replaced by a program called "Studiespesialisering med formgivning",

(SF), which means “specialization for higher education, including design”. The change implied that the most popular part of the three-year long TFF program; drawing, form and colour was reduced and instead of starting with these popular creative subjects in the first year of the education, as in the former TFF, they were moved to the second and third years of the new study program. The result was that the SF program never gained the same popularity as the former TFF and today it has been abandoned and closed down at many High Schools. Instead a related vocational study program, Media and Communication, (MK) has become a favourite program for many high school students.

The closing down of the former TFF study program, and the great changes in the following program, SF, which made many abandon the study program, may also partly explain why the “Folkehøgskole” in Norway has become so popular during the recent years. Seemingly young people have an inherent need to express themselves through creative subjects, which today are offered by many of these schools. After graduating from High School, many students who plan to take higher studies within art and design also seek to develop their talent and skills by one or two years of study in a “pre-school” for higher art and design educations, which there are several of in Norway, for example “Einar Granum Kunstfagskole”, “Nordland kunst- og filmfagskole” and “Asker kunstfagskole”. Studying at one of these schools makes applicants well prepared for the entrance examination still arranged by some higher design educations, for example at the Academies of Arts in Norway.

## **Entrance admission to higher design educations**

Regarding the current issue, it is important also to know the premises for getting admission to Norwegian design educations. Some years ago most of the higher design educations only accepted applicants who had 1) passed the entrance examination, or 2) showed their abilities for the study in other ways. Well-established design studies at the National Academies of the Arts have always arranged, and still arrange entrance examinations, such as the Oslo National Academy of the Arts, the Oslo School of Architecture and Design and the Bergen Academy of Art and Design. In the past, several design educations at University Colleges have also arranged entrance examinations, or asked for a portfolio, which some still do, or they used to require that the applicants had two years of basic education within art and design from a relevant study program at High School, such as TFF, to be accepted for the study. The latter was the case for some higher design educations until the latest reform in 2007, when the TFF study program was radically changed and the succeeding program, SF, lost most of its applicants, as described above.

Today several design educations at University Colleges neither requires preparatory art and design studies, nor do they arrange entrance examinations. Instead they have a common demand for a general competence of study; “Generell studiekompetanse”, (GSK), which means that the applicants have passed all their exams in compulsory subjects at High School. GSK is a common requirement for entrance to all higher educations in Norway. While many higher design educations at the Academies of Arts still regulate the admission to their design studies through an entrance examination or a portfolio, several design studies at University Colleges have no other requirements for accepting applicants than GSK, the same as for any other education in Norway except for a few other studies with additional demands; such as education within music, medicine and engineering. In other words; the only thing the applicants compete on for

getting entrance to some Norwegian design educations, are the average graduation level of their compulsory subjects from High School. This means that if the applicants have high grades within subjects such as language, mathematics, biology and sports, which increase their average grade, they may get entrance to design education, even though they may have low grades within art and design subjects. Conversely; applicants who are highly talented and well skilled within art and design subjects, risk being refused, if they have low grades within other compulsory subjects such as languages, mathematics, biology and sports, which lower their average result. Although being good at sports and biology is a good thing in itself, and mathematical skills are actually also needed in some design study programs, it is worth questioning if applicants who are talented within art and design are refused entrance to design educations. In its uttermost consequence, prohibiting entrance to design study programs for talented applicants, who have an obvious potential to develop their abilities for creating high quality design, may contribute to make Norway less competitive within design.

Design educations with no demands for applicants other than their average grade from High School, means that "everyone" can be accepted for studying design at the current schools, as far as they are among the applicants with the highest average result from other subjects. However, being a strong student within language, mathematics, biology and sports, is certainly no guarantee for success within design subjects. In reality many students who lack the necessary talent and skills to become a designer, are often not able to complete a three-year Bachelor of Design program and because of this, many of these students quit during the first or second year. Choosing a study not harmonious to their natural talent and abilities, often has high economic and personal costs, as most Norwegian students finance their studies by loans from the Norwegian student bank "Lånekassen", which they pay back during a time span of several decades after graduating from higher education.

When many students quit design study programs at University Colleges because they are not able to complete the study, this is also an ethical problem and one may ask; is it a good thing for University Colleges to attract students to design study programs, who are obviously not able to complete and graduate from the study? A common problem today is actually due to the financial system of higher education in Norway, where the educational institutions get paid for each student they accept for their study programs. Thus it seems more important to attract and accept students, than actually make sure that they are able to complete the study. In this cynical game, popular design studies may function as a bait to lure applicants into a trap; a study in which they have little chance to succeed, but where the institution earns money. In an ethical view, entrance examinations or other requirements for getting entrance to design study programs, contribute to regulate the admission in a way that students who lack the necessary potential to develop as a designer, do not have to take up high loans and spend years in a study in which they will not succeed. A central question then is; should all Norwegian design educations be regulated by an entrance examination, presentation of portfolio or other entrance requirements?

## **Watering down design study programs**

Because many of the regional University Colleges in Norway have a great number of study programs, the content of several design studies are also watered down by subjects less relevant to design, in order to make their programs of study more profitable. This is particularly a problem within schools which are not specialized within

arts and design, or which do not have a specialized Faculty within arts and design. The lack of teachers and leaders with sufficient competence within design may also be a problem in non-specialized schools or Faculties, which due to this may also lead to a weak understanding of what a design study actually is, or should include. By sharing subjects and courses between divergent study programs based on New Public Management ideas, closely connected to commercial market theories, several schools save wage expenditures for teachers and other costs. For example, the idea that many students in a few lectures are less expensive than a few students in many lectures reveals a simple logic more adapted to economic interests than the interests of design students and the design disciplines. The current tendency that many humanistic public institutions such as schools and hospitals are led by economic interests rather than humanistic values creates displeasure and many public debates in Norway today. Within design studies, this tendency may lead to a superficial understanding of design and contribute to a deskilling of the current design disciplines, because the business thinking obstructs students in the necessary and crucial concentration on relevant design subjects. By enforcing less relevant subjects into a design study, the students also lose the necessary time to develop their abilities to create sustainable and competitive design. Some of the design programs at University Colleges or Faculties which are not specialized within design are also marked by a significant fragmentation, consisting of a large number of small subjects during a three-year Bachelor of Design education. The number of subjects in the included ten design study programs varies from 9 – 23, which also means 9 – 23 exams during the study, of which programs with the highest number of subjects make little opportunity for in-depth studies.

Every three-years lasting Bachelor education in Norway is awarded with 180 ECTS credits, based on the European Credit Transfer and Accumulation System. Each education offers a number of credits in the core subjects of the current discipline. A central question then is; how many credits within design subjects should be included in a Bachelor of Design study program? By examining the present curricula of the ten Bachelor of Design programs included here, it appears that the number of credits in compulsory design and design related subjects varies a lot.

The table below, table 1, shows the design credits of the ten design study programs and programs offered to applicants under the label design, which are included in this small pilot study. The data is collected from the 2012 curricula of each program offered by different types of educational institutions in Norway, such as; Academy of Arts, University and University College. Column 3 includes credits from compulsory design subjects as well as from “design related subjects”, which means subjects such as art and design history and basic training in different digital design tools, although one may discuss whether the latter should be included here or not. Many design teachers claim that basic training in digital design tools should be a requirement for getting access to the design educations, similar to how basic knowledge within language and writing is required. This means that the table may give a wrong impression of the number of credits offered within design. Still, by including these subjects as “design related subjects”, the number of design credits counted for here is not underestimated. For some programs it is also difficult to decide the number of compulsory design credits due to overlapping or interdisciplinary subjects, or because it is difficult to decide whether the subject actually is design related or not. These studies appear with two numbers of credits in column 3 and 4.

Table 1: Design credits in 10 Bachelor of design programs/Bachelor programs labeled design

Schools	Bachelor of design programs/Bachelor programs labeled design, 180 credits	Credits from compulsory design subjects & design related subjects	Credits from other subjects
School 1	a)	165	15
	b)	171	9
School 2		105	75
School 3		90-100	80-90
School 4	a)	90	90
	b)	90	90
	c)	15-22.5	165-157.5
School 5	a)	160	20
	b)	160	20
School 6		85-125	95-55

Although this study is much too limited to be generalized and as some might claim, somewhat superficial, as it is a pilot and not an in-depth study, Bachelor of Design programs at specialized schools, such as Academies of Arts, seem to collect most of their credits from design subjects, which mean most of the 180 credits. Other relevant subjects may then be integrated as a smaller part of the design subjects. It seems like Academies of Arts have a stable emphasis on the core subjects of their Bachelor of Design education. Seemingly it is the credits of the design subjects that are offered in design educations at University Colleges which diverge most. While older, specialized Faculties of arts and design at University Colleges offer around 160 credits within compulsory design subjects in their Bachelor of Design programs, some newer programs at other University Colleges offer 85-90 credits within compulsory design subjects. Supplied with design projects or optional courses, these educations may reach a higher number of design credits, for example 105 – 125, the latter shown in table 1 above. However, although the compulsory design subjects may be supplied with optional design subjects, students at these University Colleges may well complete their Bachelor of Design degree with only 85 - 90 credits within design. From a design point of view, this low number of credits collected from design subjects is highly questionable. The students at these studies are only offered one and a half years of design studies in a three-years lasting Bachelor of Design education. However, the lowest number of design credits offered from compulsory subjects among the ten programs of study included here, only offer 15-22.5 credits from design subjects. This is an example of Bachelor programs offered by University Colleges under the design label without necessarily being a design education, as discussed below.

Today Norway has no General Plan for Bachelor of Design programs. However, due to the significant divergence in the number of credits within design subjects in these educations, a central question is; should Bachelor of Design educations in Norway



consider developing a common General Plan to ensure that the students get the same amount of knowledge within design as several other study programs in Norway offer in their core subjects, for example within Engineering and Teaching? Obviously that would have given the Bachelor of Design students an equal amount of design knowledge during their three-year lasting design education.

## **Misusing the design-label on non-design studies**

From a professional point of view, it is a problem that some University Colleges offer study programs under the label “Design”, where the word design is integrated in the name of the study, although it can hardly be defined as a design study program. Instead it may be a program of study within information technology, electronics or other disciplines. As shown in the table above, some programs labelled design offer as little as 15 – 22.5 ECTS credits within design subjects in a 180 credit Bachelor education, although it is labeled design in the marketing of the study program. The reason why some institutions choose to use the design label on non-design programs may be due to the great popularity of design studies, which makes the word design function as a buzzword to attract applicants to the current program of study as well as to the educational institution. However, many students in these “pretending-to-be design studies” are dissatisfied, and many quit after a while when they discover that it is not a design education they have started on after all. As described by the Canadian social scientist Erving Goffman, individuals may often conduct different “pretending-to-be performances”, trying to establish a desired impression although on misleading premises (Goffman, 1992). Obviously this is also the case with some educational institutions. In these cases however, the marketing of false design educations is very misleading and may have serious economic and personal consequences for students who take up loans to achieve what they think is a Bachelor of Design education. Obviously this is also a practice with major ethical implications and therefore should be questioned. Put to its extreme; institutions who offer false labeled “design educations” are cheating their students by offering studies under a false flag. Although several study programs other than design may offer one or two smaller subjects where the word “design” is integrated in the name of the subject and awarded with around 10-15 credits, most people will hardly recognize the current study as a design study.

Another reason for using a false design label on non-design studies may be the consciousness of higher educational institutions on how the significance of art and design has increased in the Norwegian society, parallel to the economic growth. Cultural capital, which as described by the French Sociologist Pierre Bourdieu is gained through education and social wealth (Bourdieu, 1995), has increased within the entire population parallel to the growing wealth and a growing number of inhabitants who take higher education. This has transformed cultural capital into a value which gives social status also to institutions. Never before has art and design been mentioned more in principal speeches than today. Also the Norwegian-American economist and sociologist Thorstein Veblen describes how knowledge within the cultural field is “a mark of the master” (Veblen & Mills, 1994) and seemingly, design has become a snob factor for many educational institutions, which they obviously also believe may contribute to increase their popularity and the attention paid to the school.

## **The meaning of design in the society; why the quality of design educations matters**

During the last decades, the technological development and digital revolution have created great changes in the society. Parallel to this Norway has had a tremendous economic growth while developing into a mature oil-state. Although the general knowledge and interest on design has increased, the importance of design both as a competitive factor and how design can contribute in our everyday lives still seems underestimated. The meaning of design as well as art and architecture can be traced back to ancient times, to the Egyptian, Greek and Roman cultures as well as the Asian cultures and the great dynasties. In newer times, towards the end of the 1800s, members of the Arts and Crafts Movement in England, such as John Ruskin, William Morris and Walter Crane, were engaged in how industrial production declined the quality of artifacts and worked to improve the quality of everyday objects. The Norwegian art pedagogue Helga Eng describes how Ruskin, who was also an art critics and pedagogue, pointed out the significance of aesthetical school environments, which he claimed increased the learning abilities of the pupils. Due to this, schools should be well designed and decorated by art for the purpose of better learning (Eng, 1918).

In our time, many people engage in similar questions, including professionals within health and medicine services, who point out the significance of the visual environment for the healing of patients. The growing consciousness of the meaning of art, design and architecture during the last decades combined with the growing national wealth, has made it possible for many Norwegian schools, hospitals and other public institutions as well as for cultural institutions and corporations to erect new buildings with modern and high quality architecture and design, often decorated with high quality art, as also described by the Norwegian sociologist of art Målfrid Irene Hagen (Hagen, 2011). Many old and valuable buildings are redecorated and integrated in new architecture. Additionally, every manmade object we use is in its origin designed. The shape, colour, ergonomic function and user friendliness have great importance for how we manage our everyday tasks. Clothes, food-packaging and media such as newspapers, books, magazines, television, smartphones and personal computers are all designed in different ways and the quality of the design may decide whether we buy and use the current objects or not. Many of us are closely tied to our everyday objects and physical environment and as described by the German philosopher Hannah Arendt, the durability of our artifacts and physical surroundings contribute to establish our identity (Arendt, 1984). In other words, because the design of the artifacts has great impact on our lives, the quality of design is crucial for all of us.

High quality design is also an important competitive factor for Norwegian industries, which according to the Norwegian Design Council and the Ministries of Industry, Culture and Foreign affairs is a main objective of the Norwegian Government for supporting design, as mentioned in the Introduction above. Neighboring countries such as Finland and Denmark are known worldwide for their high quality design. For example in Japan, everyone admires the Finish Marimekko design and for many years they have also admired the works of Danish designers, for example chairs designed by Arne Jacobsen and lamps designed by Poul Henningsen, which are sold in many Japanese furniture stores. These countries are already well known for their high quality design and remain popular in the international competition. If the Norwegian Government wishes to increase the acknowledgement of the industrial production in Norway through a high quality design, Norwegian design educations should be

significantly emphasized, to be able to educate designers with the ability to create design of a high and competitive quality.

Today many higher educational institutions in Norway seem marked by features of anomie, where every school has the freedom to practically introduce almost every kind of study they like. As described by the French pioneer of sociology, Emile Durkheim, anomie may appear in times of crisis. But he also describes how anomie may appear even in times of sudden wealth (Durkheim & Østerberg, 1978), which is the case for the Norwegian society today. In respect to design, every school of higher education seems to have the freedom to decide how many design subjects and design credits they may offer in a Bachelor of Design study program. Also for this reason, to prevent anomie in higher design educations, considering a General Plan for Bachelor of Design educations may also be fruitful and contribute to ensure the quality of Norwegian design, and the competitive factor of Norwegian design within media and industries.

## **Conclusion**

During the last decades, design study programs have become popular and the number of design educations has increased, particularly by the offering of many new design study programs at several University Colleges. While traditional design educations, for example at the Academies of Arts, have entrance examinations or other demands which the applicants must pass in order to be accepted, other have no other entrance requirements than that the applicant have passed their compulsory High School exams and gained a general competence for higher studies (GSK). Every three-years Bachelor educations in Norway are awarded with 180 ECTS credits. While Bachelor of Design study programs at the Academies of Arts seem to offer nearly 180 credits within the core design subjects, the number of credits offered in compulsory design subjects at University Colleges seems to vary from around 160 credits to 85 - 90. On some occasions University Colleges misleadingly offer Bachelor studies under the label "Design", although the study only offer 15-22.5 credits within design subjects or design related subjects and can hardly be characterized as a design study.

Due to the features of anomie which seems to mark some educational institutions today, based on the freedom to define which subjects they like to offer in a Bachelor of Design study program or not, it may be appropriate to consider a common General Plan for Bachelor of Design studies. It is however important to make explicit that the aim of a General Plan would be neither to restrict the direction and personality of each design study program, nor to dictate the content. Instead the benefits of a common General Plan would be: a) To ensure that the number of credits offered in design subjects in Bachelor of Design educations holds a level which also ensures that the students get the necessary amount of knowledge and experience within design subjects; to become well educated designers with the ability to create high quality design. b) To prevent educational institutions from the marketing of false design studies, with negative consequences and economical loss for students. c) To describe and recommend relevant entrance requirements, for example entrance examinations or presentation of a portfolio, to ensure that the students who are accepted for higher design education have the sufficient potential to develop as a designer, so that they do not have to take up loans and spend several years in a study which they are not able to complete. This may also improve the ethical practice at the current schools.

Finally it is important to make clear that although the need of a General Plan may probably be most crucial for a small number of Bachelor of Design educations at non-

specialized University Colleges and Faculties, a common General Plan would ensure that all of the students who are accepted for a Bachelor of Design education in Norway are guaranteed to achieve the sufficient amount of design knowledge to become a designer, with a solid Bachelor degree within design. Considering the need of a General Plan for Bachelor of Design educations would also be relevant for Master of Design educations. The long-term benefit of a General Plan would be to increase the quality of Norwegian design, including the design of our everyday objects and the competitive factor of design within media and industries.

## References

- Arendt, Hannah. (1984). *The Human Condition*. Chicago: University of Chicago Press.
- Bourdieu, Pierre. (1995). *Distinksjonen: En sosiologisk kritikk av dømmekraften* (A. Prieur, Trans. Gjesdal, K., Lending, M. ed.). Oslo: Pax Forlag A/S.
- Durkheim, Émile, & Østerberg, Dag. (1978). *Selvmordet : en sosiologisk undersøkelse*. Oslo: Gyldendal.
- Eng, Helga. (1918). *Kunstpædagogik*. Kristiania: Aschehoug & Co. (W. Nygaard).
- Gardner, Howard. (1994). *Frames of mind, the theory of Multiple intelligences*: Brain Books, AB.
- Goffman, Erving. (1992). *Vårt rollespill til daglig: en studie i hverdagslivets dramatikk*. Oslo: Pax.
- Hagen, Målfrid Irene. (2011). *Cultural similarities and diversities of corporate art and architecture in Norway, USA, Japan and France : an exploratory and comparative study on corporate art collections and the architecture of corporate headquarters*. (51), Oslo School of Architecture and Design, [Oslo].
- Veblen, Thorstein, & Mills, C. Wright. (1994). *The theory of the leisure class*. New Brunswick, U.S.A.: Viking Penguin.