

Begrippenlijst en literatuur

Design Critique

Design critique omvat een breed scala aan activiteiten waarin presentatie en kritische beschouwing van een idee of artefact een rol spelen (Hokanson, 2012). Het speelt een centrale rol in ontwerponderwijs, waarbij het zowel een manier om structureel feedback te geven als beoordelingsinstrument is (Gray, 2013). Er zijn verschillende vormen design critique, die variëren in mate van formaliteit (Hokanson, 2012). Aan de formele kant zijn er summatieve vormen als de *final critique*. In deze soms openbare vorm van hebben vertegenwoordigers van het beroepenveld, bijvoorbeeld als jury, een rol. Minder formeel is de seminar of groep *critique*, bijvoorbeeld de “pin-up” (vergelijkbaar met een posterpresentatie). De individuele of *desk critique* is een formative vorm waarin de docent één-op-één commentaar geeft op het werk van de student. De meest informele vorm is de *peer critique* waarbij studenten commentaar geven op elkaars werk. *Design critique* helpt studenten om de coherentie of communicatie van hun ontwerpideeën te toetsen, theorie te leren en argumenten te vormen. Het draagt bij aan het vormen van een professionele identiteit (Dannels, 2005; Gray, 2013).

Verder lezen

Cennamo, K., & Brandt, C. (2012). The “right kind of telling”: Knowledge building in the academic design studio. *Educational Technology Research and Development*, 60(5), 839-858.

Dannels, D. P. (2005). Performing tribal rituals: A genre analysis of “crits” in design studios. *Communication Education*, 54(2), 136-160.

Gray, C. M. (2013). Informal peer critique and the negotiation of habitus in a design studio. *Art, Design & Communication in Higher Education*, 12(2), 195-209.

Gray, C. M. (2019). Democratizing assessment practices through multimodal critique in the design classroom. *International Journal of Technology and Design Education*, 29(4), 929-946.

Hokanson, B. (2012). The design critique as a model for distributed learning. In *The next generation of distance education* (pp. 71-83). Springer, Boston, MA.

Yilmaz, S., & Daly, S. R. (2016). Feedback in concept development: Comparing design disciplines. *Design Studies*, 45, 137-158.

Design Pedagogy (ontwerpidactiek)

Tovey, M. M. (Ed.). (2015). *Design pedagogy: Developments in art and design education*. Ashgate Publishing, Ltd.

Designerly knowing & thinking

Cross, N. (2007). From a design science to a design discipline: Understanding designerly ways of knowing and thinking. In *Design research now* (pp. 41-54). Birkhäuser Basel.

Dorst, K., & Reymen, I. M. M. J. (2004). Levels of expertise in design education. In *DS 33: Proceedings of E&PDE 2004, the 7th International Conference on Engineering and Product Design Education, Delft, the Netherlands, 02.-03.09. 2004*.

Hoadley, C., & Cox, C. (2008). What Is Design Knowledge and How Do We Teach It?: Christopher Hoadley and Charlie Cox. In *Educating Learning Technology Designers* (pp. 31-47). Routledge.

Tovey, M. M. Designerly Thinking and Creativity. In *Design pedagogy: Developments in art and design education*. (pp. 51-65). Ashgate Publishing, Ltd..

Hidden curriculum

Het onderwijs bestaat niet alleen uit lesmaterialen, leerdoelen en formeel geplande werkvormen. Er is ook een ongeschreven curriculum (het verborgen curriculum) van sociale interacties in een omgeving, waar studenten de impliciete normen en waarden van het beroep (en breder) leren (Gray, 2016). Deze beïnvloeden (en beperken soms) wat tot vakinhoud wordt gerekend en wat daarbuiten valt. Het verborgen curriculum krijgt in ontwerponderwijs vorm via studiokennis, social relaties, competitie en hiërarchie (Ward, 1990).

Verder lezen

Gray, C. M. Emergent Views of Studio. In Boling, E., Schwier, R. A., Gray, C. M., Smith, K. M., & Campbell, K. (Eds.). (2016). *Studio teaching in higher education: Selected design cases*. (pp. 271-280). Routledge.

Kentli, F. D. (2009). Comparison of hidden curriculum theories. *European Journal of Educational Studies*, 1(2), 83-88.

Ward, A. (1990). Ideology, culture and the design studio. *Design Studies*, 11(1), 10-16.

Studio-based learning

Studio-based learning is een vorm van probleemgestuurd onderwijs waarin de ontwerpstudio centraal staat. De studio is een ruimte waarin studenten een eigen werkplek hebben waar ze idealiter altijd bij kunnen. Studiolessen vinden doorgaans meerdere keren per week plaats in sessies van drie à vier uur. Studenten worden aangemoedigd om buiten lestijden in de studio te werken in plaats van thuis. (Cennamo *et al.*, 2011). Studenten werken individueel of in groepen aan een ontwerpprobleem. Studenten krijgen feedback op hun werk door middel van formele en informele *critiques* (zie *design critique*). De studio wordt gekenmerkt door eigen *surface structures*, didactische activiteiten en kennisleer of epistemologie (Cennamo, 2016). Surface structures omvatten de temporele en fysieke aspecten van de studio, zoals de tijdsduur van bijeenkomsten, ruimte om werk te presenteren, en materialen om te schetsen en prototypen. Didactische activiteiten in de studio zijn gericht op *learning-by-doing* en *reflection-in-action* (Schön, 1987). *Design critique* is hierin belangrijk (zie *design critique*). De kennisleer van *studio-based learning* omvat wat

(ontwerp)kennis inhoudt en hoe die in de studio wordt geconstrueerd. Wat is het weten waard, wat is onze *body of knowledge*, wat is goed ontwerp?

Verder lezen

Boling, E., Schwier, R. A., Gray, C. M., Smith, K. M., & Campbell, K. (Eds.). (2016). *Studio teaching in higher education: Selected design cases*. Routledge.

Brandt, C. B., Cennamo, K., Douglas, S., Vernon, M., McGrath, M., & Reimer, Y. (2013). A theoretical framework for the studio as a learning environment. *International Journal of Technology and Design Education*, 23(2), 329-348.

Cennamo, K. S. What is Studio? In Boling, E., Schwier, R. A., Gray, C. M., Smith, K. M., & Campbell, K. (Eds.). (2016). *Studio teaching in higher education: Selected design cases*. (pp. 248-259)

Cennamo, K., Brandt, C., Scott, B., Douglas, S., McGrath, M., Reimer, Y., & Vernon, M. (2011). Managing the complexity of design problems through studio-based learning. *Interdisciplinary Journal of Problem-based Learning*, 5(2), 5.

Schön, D. A. (1987). Educating the reflective practitioner. Towards a New Design for Teaching and Learning in the Professions.

Tovey, M. M. (Ed.). (2015). *Design pedagogy: Developments in art and design education*. Ashgate Publishing, Ltd.

Role of space

Corazzo, J. (2019). Materialising the Studio. A systematic review of the role of the material space of the studio in Art, Design and Architecture Education. *The Design Journal*, 22(sup1), 1249-1265.

Tutor roles

McDonnell, J. (2016). Scaffolding practices: A study of design practitioner engagement in design education. *Design studies*, 45, 9-29.

Glossary and reading list

Design Critique

Design critique comprises a wide array of activities in which presentation and critical evaluation of an idea or artifact play a role (Hokanson, 2012). It places a central role in design education, where it is both a way to provide regular feedback and an assessment tool (Grady, 2013). There are different forms of design critique, which vary in formality (Hokanson, 2012). On the formal end of the spectrum, there are summative forms, such as the *final critique*. In these occasionally public forms of critique, representatives of the professional field can play a part, for example as a jury. Seminar or group critiques are less formal, for example the “pin-up” (comparable to a poster presentation). The individual or desk critique is a formative form in which the teacher comments on the student’s work face to face. The most informal form is the peer critique, in which students comment on each other’s work. Design critique helps students test the coherence or communication of their design ideas, learn theory and form arguments. It contributes to forming a professional identity (Dannels, 2005; Gray, 2013).

Further reading

Cennamo, K., & Brandt, C. (2012). The “right kind of telling”: Knowledge building in the academic design studio. *Educational Technology Research and Development*, 60(5), 839-858.

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Hidden curriculum

Education does not only consist of class materials, learning outcomes and formally planned lessons. There is also an unwritten curriculum or hidden curriculum of social interactions in an environment, where students learn the implicit norms and values of the profession (Gray, 2016). These influence (and occasionally limit) what is considered part of the discipline and what is not. In design education, the hidden curriculum is shaped through studio knowledge, social relationships, competence and hierarchy (Ward, 1990).

Further reading

Gray, C. M. Emergent Views of Studio. In Boling, E., Schwier, R. A., Gray, C. M., Smith, K. M., & Campbell, K. (Eds.). (2016). *Studio teaching in higher education: Selected design cases.* (pp. 271-280). Routledge.

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Studio-based learning

Studio-based learning is a form of problem-based education that centers on the design studio. The studio is a space in which students have their own work place that they can always access, ideally. Studio classes usually take place multiple times a week in sessions of three to four hours. Outside of lessons, students are encouraged to work in the studio rather than at home (Cennamo et al., 2011). Students work on design problems individually or in groups. Students get feedback on their work through formal and informal critiques (see *design critique*). The studio is characterized by its own surface structures, pedagogical activities and epistemology (Cennamo, 2016). Surface structures consist of the temporal and physical aspects of the studio, such as length of meetings, space to present work, and materials with which to sketch and prototype. Pedagogical activities in the studio focus on learning-by-doing and reflection-in-action (Schön, 1987). Design critique plays an important role in this (see *design critique*). The epistemology of studio-based-learning refers to beliefs about what constitutes “knowing” in design and how that knowledge is constructed in the studio. What is worth knowing? What is our body of knowledge? What is good design?

Further reading

Boling, E., Schwier, R. A., Gray, C. M., Smith, K. M., & Campbell, K. (Eds.). (2016). *Studio teaching in higher education: Selected design cases*. Routledge.

Brandt, C. B., Cennamo, K., Douglas, S., Vernon, M., McGrath, M., & Reimer, Y. (2013). A theoretical framework for the studio as a learning environment. *International Journal of Technology and Design Education*, 23(2), 329-348.

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BRONNEN

- Inzichten uit onderwijsdagen 3x (input collega's: studenten profile, werkvormen, studio in huidige curriculum)
- Interviews:

Jannie Oosting

Stephanie v.d. Meer

Hani Al-Ers + bezoek DIF

Nazli Cila, Digital life center + Digital Design master HvA

Irene Kamp, CMD Amsterdm

Alice Schut, TU Delft

Lucita Couto Gestal, Voeding Diëtetiek - challenge based learning

Isabelle van der Krogt, ANWB + bedrijfsbezoek UX Lab

Interview Remko van de Beek - HBO-ICT, ex-CMD Leeuwarden

Sascha Winkel - OKC

Nienke Groot – Ixd student

Ondra Zajik – Uxd student

- Analyse andere opleidingen (onderscheidende dimensies, INCMD)
- Literatuurstudie (design pedagogy, community of practice, designerly knowing, creative space, coaching)

- Onderzoek door Mercedes Mendaza:

Desk research:

TU Delft / TU Eindhoven / Hyper Island / Design school Kolding

Interviews:

Annalisa Franco - Eindhoven University of Technology

William Jobe - University West

Lola Lorite - Design Academy Eindhoven

Panagiota Marselou - Studyportals B.V.

Hannu Kivilinna - Tampere University of Applied Sciences

Jannie Oosting - The Hague University of Applied Sciences

Alice van Duuren - The Hague University of Applied Sciences

Stephanie van der Meer - The Hague University of Applied Sciences

- Onderzoek door Betka Selepova
- Onderzoek door Julie Cummings
- Onderzoek door Alec Stewart
- Inzichten nav samenwerking binnen InCMD, profieltabel
- Inzichten uit Netwerkhogeschoolproject
- Rapportage “The Network Opportunity” – Patrick Deters
- BVC sessie verslag + 4 x Probes
- Candymapping sessie Thinkfest

Lopend studentenwerk:

XLA: Co-creatie met studenten

XLA: Studenten perspectief op samenwerking met bedrijven