

**MA DESIGN**

**Pathways: Editorial Design,  
Fashion Design, Interior  
Design, Public Space Design**

**Student Handbook**

Course 2011/12

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## 1. Factual page

Institution	Utrecht School of the Arts (HKU)
Department	Faculty of Visual Arts and Design
Department Hosting Programme	Utrecht Graduate School of Visual Art and Design (MaHKU)
Nature of Intake	Selection Committee, Every Year
Other Departments involved in delivery of the Programme	None
Minimum Number of External Examiners	Two
Location of programme delivery	Faculty of Visual Arts and Design, Ina Boudier-Bakkerlaan 50 UTRECHT

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Programme title	Master of Arts in Design Post Graduate Diploma = PgDip
Programme Area	Postgraduate studies
Programme Leaders	One Course director (Dean), Four Programme leaders

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Awards	Master of Arts in Design (with pathways: Editorial Design, Fashion Design, Interior Design, Public Space Design) and Post Graduate Diploma full-time or part-time
Mode	MA 48 weeks full-time 96 weeks part-time
Normal length	69 ECTS (MA)/46 ECTS (PgDip)
Distinction	No
First Month/year to be conferred	August 2005

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Validation	June 2005
Revalidation	June 2008
Start of programme	September 2005
Professional Body Accreditation	Open University Validation Service London Approval status(OUVS)

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Supervised work experience requirements	No
Main subjects / disciplinary components	Design and Research

## 2. Student Information

### Programme

The handbook of the Master of Arts in Design programme at Utrecht's MaHKU has not only been composed to familiarize you with the various aspects of the programme. Its goal is also to demonstrate the ardor and commitment of the MaHKU Design staff to the quality of the programme. I do hope that the eagerness of the school to share that quality with you will be inspirational to you while you follow the programme, its courses and its units. As you can read, the description of the courses (chapter 7), the logistics of the pathway curriculum (chapter 3), and the full-time and part-time trajectories (chapters 5, 6) all focus on a clear and distinct passion for the field of design.

In our challenging curriculum, the MA Design programme reflects the experimental and laboratory-like approach of its four pathways, i.e., editorial design, fashion design, interior design, and public space design. All pathways stress interdisciplinary research and the creation of novel interconnections (see chapter 3, the philosophy of the programme). Consequently, in both its theory and discipline-related seminars, the MA Design programme pays much attention to topical debates including both individual and group discussions with theorists, designers, artists and critics. Clearly, the major purpose of individual sessions is to reflect on your own practice-based design research and essay project and to explore, analyze, and elaborate its presentation and contextualization. Ultimately, the encounters with a range of professionals will provide you with novel and more profound insights in the methodologies and practices of your own discipline. At the same time, sufficient space and time is created in the MA Design programme for you to deepen and expand your individual research projects.

During seminar days, staff will be present for the greater part enabling you to stay in touch in an informal way and to speak about the progress of your work and your research. The program leader monitors your course progression. He or she is also the person to turn to in case of any problems, whether related to your studies or playing on a more personal level. The programme leader is always available and, if needed, he or she can refer you to the specialized Student Service Centre (SSC).

Course 2011-12. The programme for the next school year is divided into trimesters:

### Trimester 1

**Unit I:** September 5 – October 22, 2011; **Unit II:** October 31 - December 23, 2011; (Initial Review)

### **Introductory programme**

The first week of unit 1 will be used for an intensive introductory programme. On day one you will meet the teaching staff of the programme. In those meetings, the structure and the philosophy of the programme will be discussed extensively. There will also be a tour through the school's facilities such as workshops, studios, and the library so you will be able to navigate and find your way through the architectural structure of the HKU buildings.

How to live in the city of Utrecht is the objective of exploration of day two. In the morning SSC (Student Service Centre) will present a programme including information on housing, visa, scholarships, the city of Utrecht, HKU and its organization, and the Utrecht Association of Foreign Students. Information material on this programme will be sent to students beforehand.

In the afternoon of day two, various Utrecht art institutions collaborating with HKU will be visited. Among them are Centraal Museum, Expodium, and the Academy Gallery. During the introductory week, all these institutions will exhibit work by Ma Design graduates - and Ma Fine Art graduates - in the context of the ten-day Dutch Artistic Research Event (DARE). Talks with graduated Ma Design students will be possible during the exhibitions where you can learn from a student perspective about the MaHKU experience and the specific details of the programme. Day three and four will be devoted entirely to the presentations of the research proposals of all graduate students both from Ma Fine Art and Ma Design. The presentations are followed by interdisciplinary debates. These sessions will also give you ample opportunity to meet your fellow students, lecturers, course leaders, and other students from the Ma Design programme.

### Trimester 2

**Cross-Disciplinary and Supportive Studies:** January 16 – February 3 2012;

**Unit III:** February 6 - March 30, 2012, (PdP/Self-Assessment);

**Unit IV:** April 12- June 1, 2012, (one week holiday), (Exam Entry Review)

### Trimester 3

**Preparation final assessment:** June 4 - August 31, 2012 (Final Assessment)

In order to facilitate the final presentation and examination in a professional way, the programme maintains contacts with leading art institutions in and outside Utrecht (see chapter 4). In the chapters 8-13 of this handbook, you will find educational objectives and rules, prerequisites and procedures for admission, and a commentary on the MA of Design programme validation by the OUVS in London.

I do hope that your stay at our institute will be an immense source of professional inspiration. At the same time, I wish you to sense rich opportunities for your work, your research, and your growth as a designer after your one-year participation in our programme.

Henk Slager, Dean Utrecht Graduate School of Art and Design

### 3. Introduction to the programme

#### 3.1. Philosophy of the MA Design Programme

In the 21st century, a topical design attitude seems to be intrinsically bound with forms of involvement and commitment. Thus, idiosyncratic design ideas have become fused with interests in issues such as globalization, the world of the Internet, and environmental issues. That trend necessitates creative design attitudes to be supplemented by reflective design attitudes evoking a researching attitude where design in a strict sense becomes contextualized in the larger world of involvement and commitment. At the same time, such working attitude demands knowledge of the topical theoretical debates and discussions in the field of design.

The philosophy of MA Design is geared at creating a reflective design practice. Therefore the theoretical debate within MaHKU is not an isolated academic phenomenon. On the contrary, critical studies is a toolkit to enable students to contextualize their creative practice. Insight into the topical theoretical debate leads to creative impulses for the design practice.

In order to be able to respond to those developments and anticipate additional novel effects, MaHKU decided to put the programmes of editorial design, fashion design, interior design, and public space design in one MA Design platform. Thus, the MA Design programme arching four design pathways is able to act as a facilitator for the production of possible interdisciplinary connections, modes of inspiration, and practical and theoretical forms of design analysis in its four domains. In addition, a studio-based design practice functions as a methodological design approach.

The interconnect MA Design programme knows four crucial design tracks characterized in each design pathway by the notions of exploration, analysis, elaboration, and representation. The four tracks also entail the production of theoretical forms of reflection in the context of the diverse design practices, since theory lecturers participate in the design units whereas design lecturers share in the production of theoretical frameworks. Such methodology produces two parallel but also intermingling streams of both design and theoretical forms of knowledge. Therefore, in the MA Design programme, topical issues in design, both in its specific pathway context and in the context of interdisciplinarity, are able to emerge together with related topical, theoretical discussions.

HKU's MA Design programme intends to offer students space and time:

- to critically explore diverse design attitudes, design disciplines, and their relevant topics and debates;
- to research and develop diverse modes of analysis directed towards both design practice and its theoretical topics and frameworks;
- to elaborate and expand both a visual and a theoretical process of practice-based research;
- to investigate and develop specific forms of representation connected to the outcome of the design and theory research.

#### 3.2. MA Design Pathways: Editorial Design, Fashion Design, Interior Design, Public Space Design

##### 3.2.0 The pathway logistics

The MA Design programme arches four different design pathways. However, at the beginning of the year's programme, an interdisciplinary theory course Modes of Research obligatory for all students - including Fine Art students - launches the Critical Studies courses series (Course of Studies 1). During eight weeks, the Modes of Research course demonstrates different perspectives on theory tackling issues such as the role of research as a practice-based activity, interdisciplinarity, and modes of analysis in both theory and design. Next, the Research Development course is a discipline-specific unit taught by the different pathway theory lecturers. The Research Development unit focuses on the analyses and production of research concepts. A series of individual essay coachings by the pathway theory lecturers tops the Critical Studies course series off.

The Critical Studies course series parallels the Discipline related reflection course series (Course of Studies 2) thus enhancing reflection and interaction between practice-based research and theory-based research. Within the Discipline related courses, you again follow your specific design pathway. As a continuation of a BA-programme, the discipline-specific courses in editorial design, fashion design, interior design, and public space design offer a further deepening of relevant themes, skills, discussions, and concepts topical and prominent in your field. However, in unit 2 Analysis (week 9-16), you are obliged to follow one of the analysis courses outside your own design discipline in addition to the analysis course in your specific design discipline. This strategy enables you to both compare and develop idiosyncratic modes of analysis. The Discipline related courses are categorized by the four notions Exploration, Analysis, Elaboration, and Representation.

The Individual Design Research in Course of Studies 3 parallels and intermingles with the individual essay research. In fact, the individual, studio-based research project is supervised by both a design and a theory lecturer of your pathway inviting you to critically reflect on the development and transformation of your specific discipline.

The MA Design programme intends to focus on the contextualization of issues and on cultural-philosophical topics as a tool for arriving at forms of more general reflections. The Cross-Discipline Studies in unit 3 underscore that broad perspective. At the same time, the Supportive Studies in unit 3 stress interdisciplinary approaches to essay composition and essay research.

#### Annual Schedule

Week 1 – 16	Discipline	Critical Studies
Week 17 – 20	Cross-discipline studies/supportive studies	

Week 21 – 36  
Week 37 – 48

Discipline	Individual research
Individual research	

The MA Design programme is expected to create a flexible design attitude enabling you to sometimes leave your specific design discipline and deploy different professional and theoretical fields while developing the capacity to add novel layers to your specific field of design. The following four pathway introductions will portray specific backgrounds in the context of the overall MA Design programme:

### 3.2.1 Pathway Editorial Design

Editorial design is associated with publication media such as newspapers, magazines, and the Web. Complex information structures and short production cycles are the main features of these media while notions such as transparency of editorial structure, clear formal hierarchies, and ease of use constitute the process of lay-out and production.

One could argue that editorial designers perform a key function in today's complex information environments by providing informational structure and overview and by translating abstract data into meaningful forms. In addition, editorial designers visualize the content-driven choices made by them and their natural partners: (text) editors, authors, and publishers while anticipating the cooperation with photographers, illustrators, information architects, screen designers, database constructors, and so on.

Editorial designers also act as mediators since they balance content with context; they design the processes organizing the traffic between various layers of information and meaning; they mix media and contexts while enhancing the notion of informational interconnectivity. Indeed, the core of editorial design seems to be the activity of making meaningful links. See for more information on current editorial design research: [www.mahku.nl](http://www.mahku.nl)

### 3.2.2 Pathway Fashion Design

Fashion is a form of communication but not an innocent one. Clearly, fashion is never culturally or politically neutral. Rather, it is loaded with meaning, signification, allusion, and citation. What does fashion report to us? What do fashion designers and their products signify? How do they shift to the status of icons of a certain time?

In today's multicode societies, fashion inhibits as well as facilitates communication between social groups either highly fragmented or not. Transnational movements of people, cultural objects, and visual images play a vital role in creating a global network wherein also fashion plays its role of communicator. However, how does fashion communicate? What is the role of the fashion magazine? What is the role of the world of the catwalks? How does fashion deal with a multitude of layers of information? And how could concepts such as interconnectivity, interactivity, and performativity create novel trajectories in fashion theory? Indeed, fashion designers are at the core of the world of communication while portraying a clear-cut capacity to open up novel vistas of communication, design, and theoretical discourse. See for more information on current fashion design research: [www.mahku.nl](http://www.mahku.nl)

### 3.2.3 Pathway Interior Design

Interior design is not synonymous with creating a set of propositions for functions, shapes, materials and constructions in a spatial setting. Rather, interior design is the art of creating spatial, physical, i.e., non-virtual environments while producing forms of visual and cultural signification and communication. At the same time, in the age of information and networks, interior design grapples with screens and screen-based environments; with the vast, anonymous places of airports, shopping malls, and office towers; with concepts such as sustainability, flexibility, interactivity, and speed.

What could interior design signify? What could it communicate? What do its shifts in styles and atmosphere tell us? Could a hyperform of interior design emerge? Could interior designers shift to Second Life and indeed transform into designers of virtual interior spaces?

These questions demonstrate only a fraction of the broad and fascinating vistas emerging in interior design. Indeed, topical interior designers work at the edge of a fast forward moving profession for the built environment. See for more information on current interior design research: [www.mahku.nl](http://www.mahku.nl)

Many of these hypotheses and questions also pertain to the Public space design pathway. Therefore, the pathways Interior Design and Public Space Design closely collaborate in the form of the department and research group Spatial Design. Because of that, half of the discipline-specific units (unit 2: Analysis; Unit 4: Representation) are offered to students from both pathways in order to produce a constructive exchange of ideas and perspectives in both fields.

### 3.2.4 Pathway Public Space Design

Public space is closely connected to the search for creative perspectives and imaginations focused on revealing the hidden qualities and unexpected atmospheres of a place. But how does one address that specific place called public space? How could one expose its disguised beauty? Increased levels of traffic, screen-based transformations, multipurpose use of space, various conceptions of place-making, a network society producing network cities; all these concepts and phenomena contribute to various urban insights and conceptions traversed by a chaos of furniture, paving, functions and an array of signals. How to streamline this and discover hidden qualities? How to connect public and place? How to reveal the poetry and quality of the place itself? Clearly, the poetry of space connects with urban phenomena such as art and public space.

The development from concept to actual realization of urban places requires creative thinkers able to produce solutions and provoke transformations while shifting all technical and functional requirements. Indeed, designers for public space need design skills together with the skill of commanding integrated processes of designing, analyzing, furnishing, and maintaining public space. See for more information on current public space research: [www.mahku.nl](http://www.mahku.nl)

## 4. External relationships

### 4.1 Professional relevance of the programme

Today, professional design needs the input of a range of (international) departments, disciplines, and professionals such as designers, artists, theorists, technologists, physicists, and managers. Consequently, a design professional should be able to smoothly co-operate within a team of professionals and interdisciplinary workers. The MA Design programme intends to provide the requested skills and paradigms to some thirty design students - fashion design, interior design, editorial design, and public space design, thus, eight per pathway annually. At the same time, the programme offers tools for learning in a discipline-exceeding way where the didactic strategy of interdisciplinary exchanges plays an important role. These interactions focus particularly on the possibilities and boundaries of your own design field.

The broad theoretical approach of the programme encourages the development of analytic skills and an open-minded research attitude. The ultimate aim is to couple theoretical creativity and discipline-exceeding vision with artistic power, so that you are able to create methods and contexts for situating and presenting your work. Moreover, now that both cultural and visual domains of our society tend to be transformed into multi-layered structures and systems of information, you also have to develop skills such as pitching, informing and advising.

### 4.2 Further external relationships

The HKU is part of two networks, Cumulus and Elia. Both Cumulus and Elia are designed to facilitate research of and reflection on advanced education. Lecturers are especially encouraged to participate in the two-yearly conferences and various workshops. Recent themes have been Challenging the Frame, The Reflexive Zone and Art, Engagement and Education. (see [www.elia-artschools.org](http://www.elia-artschools.org)).

On a more local level, MaHKU has a good working relationship with the Dutch Design Center and Aorta (Utrecht Centre for Architecture). Given the focus of the Graduate School on the position of research in topical design, several collaborations have been established. The yearly Dutch Artistic Research Event (DARE) is organized together with Expodium. DARE takes place in the city of Utrecht at various locations such as the Academy Gallery, Aorta (Utrecht Centre for Architecture), Centraal Museum, Dutch Design Centre, Expodium, and the University Museum and shows graduation work and parallel panel discussions (research screenings). DARE is concluded by an international symposium (2006: Critical Methodologies, 2007: The Politics of Design; 2008: Spatial Practice, 2009: Urban Knowledge, 2010, Doing Dissemination).

Furthermore, MaHKU will collaborate with design curators of the Centraal Museum in Utrecht and the Utrecht Design Biennial. Since the Central Museum has a renowned design collection, it offers an excellent environment for conducting research. Moreover, in collaboration with the Utrecht Design Biennial, workshops, lectures (e.g. the series "Rethinking Engagement" with internationally well-known designers) and graduate presentations will be organized. In order to attune the research programme of the Utrecht Design Biennial for Social Design and MaHKU's design research programme, a professor in the field of design has been invited to structurally play a decisive role in both programmes.

## 5. Programme Specification

The MA Design programme is truly unique in its experimental and practice-based focus on the designer as a researcher. This uniqueness is connected with the broad and integrated programme the Utrecht School of the Arts offers in the field of design. Departing from current topics, the MA Design programme reflects on the four design disciplines (Editorial design, Fashion design, Interior design, and Public space design), while researching existent and possible interconnections between them. Consequently, Ma Design pays much attention to critical studies, i.e. to the development of both analytic skills and the skills for a critical and theoretical debate on design in a broad sense in both written and verbal forms. Therefore, the programme includes individual sessions with theorists, designers, and critics where reflection on individual research, method and context will be trained.

### 5.1 Basic programme data

Final award	Master of Arts
Programme title	Master of Arts in Design
UCAS code	XXX full-time variant XXX part-time variant
Awarding body	Open University Validation Service
Teaching Institution	Utrecht School of the Arts (HKU)
Department	Faculty of Visual Arts and Design
Department Hosting Programme	Utrecht Graduate School of Visual Art and Design (MaHKU)
Date of validation	June, 2005
Date of revalidation	June, 2008
Programme start date	September, 2005
Document publication date	July, 2008

## 5.2 Programme aims and objectives

### 5.2.1 Educational aims and objectives of the programme

#### Aims of the programme

A1. The MA Design programme seeks to establish a practice-based research process by investigating current topics in design in an engaged manner.

A2. The MA Design programme intends to detect and explore the student's personal position within the discipline in order to be able to contribute to the discourse in the domain of design.

A3. The MA Design programme intends to create innovative design that shows possibilities and opportunities in connection with other (design) fields

A4. The MA Design programme stimulates a reflective attitude whereby the design practice and reflection enrich each other mutually.

A5. The MA Design programme provides insight in the approaches of other design disciplines and encourages the production of interconnections.

A6. The MA Design programme stimulates a process of communication that challenges individual, organizational and/or social transformation.

#### Objectives of the programme

B1. Research facilities: students are enabled to explore a research topic of their own choice (project proposal) and are supported by seminars, lectures, workshops, and coaching on research methods, writing skills and critical studies.

B2. Discourse platform: MaHKU functions as an international research platform where the topical discourse on design will be articulated in lectures, symposia, presentations and publications (e.g. the biannual MaHKUzine, Journal of Artistic Research).

B3. Professional depth: the students should present an innovative design. The reflective discipline-related courses will stimulate a more profound depth and a consciousness of possible connections with other disciplines. In addition, role, attitude and skills are professionalized through specific methodologies.

B4. Reflective practice: during the entire programme attention is being paid to the intermingling of image and word, reflection and creative action. For that reason the thesis and design project are counselled as an entity.

B5. Multidisciplinarity: an ongoing interaction between the various design disciplines stimulates discipline-exceeding collaboration. Therefore, a collective introduction, a collective research project, shared theory lectures, shared workshops and presentations are crucial elements of the programme.

B6. Publicity: the course has the ambition to participate on the edge of the design discourse and initiates various public activities (such as the yearly Dutch Artistic Research Event) where the students practice to present work.

### 5.2.2 Subject benchmark

Not applicable

### 5.2.3 Internal contexts

In addition to a constructive and mutually inspiring interaction between the various design disciplines, exchange will take place with the MA Fine Art programme in a common theory programme (Course of studies 1: Critical Studies).

## 5.3 Programme outcomes

A successful MA Design candidate should demonstrate the following competencies: you not only have knowledge of and insight into the topical developments within the domain of design, but you also possess an analytic, synthetic and evaluative capacity and demonstrate the ambition to excel. This is expressed in the following capacities:

C1. Organizational capacity: to independently organize and adjust practice-based research processes.

C2. Discursive capacity: to contribute with a proposition for development and renewal of the field.

C3. Capacity to create: to work to a large extent autonomously, from an idiosyncratic vision and with a broad cultural framework of reflection, while exploring the possibilities of novel connections.

C4. Capacity of interaction: to reflect on one's own products and ways of (collaborative) functioning with regard to peers, multidisciplinary environments, professional literature, social-societal and economic developments.

C5. Communicative capacity: to communicate convincingly in word, image and writing self-obtained insight, knowledge, ideas, vision and/or solution.

C6. Capacity of critical reflection: to deepen knowledge and insight, to be open to critique and evaluations of the steps and decisions made during the process.

## 5.4 Teaching, learning and assessment strategies

### 5.4.1 Teaching and learning strategy

As a MA student you are expected to be self-motivated and an independent learner, with tutor support. The MA Programme is a taught programme requiring you to submit your own project and an anticipated programme of

work. To this end you receive a variety of teaching and learning methods throughout each course as appropriate to the programme.

The departure point of the MA Design programme is an experimental, laboratory-style environment of production. In a common workshop, the students work on a daily basis on the development of their practice-based research projects. Therefore, lecturers do not teach in traditional classrooms, but in the workshop itself. Moreover, a combined workshop with theory and design lecturer on the progress of your research takes place once a month as another tool to enhance the interaction between theory and creative practice. For the critical theory courses students of the various pathways and the MA Fine Art programme will be divided over four small workshop groups. This is the first confrontation of the various design disciplines and the fine art discipline. This confrontation constitutes the permanent learning strategy of the programme: common assessment presentations, common lecturers, exchange of lecturers, the development of a common research project, combined theory and design workshops, a common final examination and exhibition. The continuous confrontation and laboratory-style environment of production offers an optimal departure point for a climate where collaborative projects can emerge and blossom.

Relating all acquired insight and information to your own project occurs at the end of each trimester through reflection (personal development plan), feedback and presentations. These phases are essential to the didactic approach of the programme. While individual moments and group activities alternate for the duration of the trimester, systematic integration of both takes place at the end. The structure is such that you develop areas of competence that enable you to present your project (both its realisation and result) to others at the end of the programme.

The programme focuses on providing information in the form of lectures, on improving professional skills and reassessing existing attitudes through dialogue, training and coaching, and through reflecting on professional practice. In terms of this last item, theory will be evaluated alongside practice, and practice will be analysed and assessed from a broader, multi-disciplinary perspective

#### **5.4.2 Assessment strategy**

After each unit, the unit lecturer records how a candidate has fulfilled the unit commitments (assignment, assessment criteria: see chapter 7). The results of the four units are reviewed at the end of the trimester (week 16: Initial Review; week 32: Exam Entry Review; week 48: Final Examination) in the form of a collective MA Design presentation. During two days, all MA Design students and MA Fine Art students will present a report about their research in progress and its impact on the further development of the project proposal. The assessment of the individual presentation and the subsequent discussion will be supervised by the course director, the programme leader, a pathway lecturer, and at least one lecturer of a different pathway. On the basis of the participation in the 4 units of the trimester concerned and the assessment presentation, the relevant assessment form (initial review, exam entry review, and final examination) will be filled out.

The first two assessment moments are formative. In addition to an assessment and a granting of ECTS credits, the students will be counseled (initial review: advising, exam entry review: binding advise) on how to further develop the research as presented in the project proposal. In this context, it is also possible that, if certain units are not assessed as sufficient, the student will be given an additional assignment that should be completed sufficiently as evaluated by the programme leader and the unit lecturer concerned for the next assessment moment. The third assessment moment (final examination) is summative. It consists of a combination of the former assessment moment and the ECTS credits obtained and an evaluation of the final presentation (project and thesis) of the research.

#### **Initial Review (23 ECTS)**

After the first trimester (week 16), you will have a review and formative assessment on study progress.

Trimester 1 (Unit 1 and 2) focuses on:

- a. Exploring the (cultural) context of the design discipline (cultural studies, exploration)
- b. Developing the concept and arranging the individual project (concept development, analysis).

#### Assessment criteria Initial Review:

1. Organize: you are able to organize your practice-based research process independently
2. Discourse: you are able to relate topical discussions and conceptual frameworks to your body of research
3. Create: you are able to map your topic in an original way
4. Interact: you are able to relate your research to that of other designers/artists
5. Communicate: you are able to describe your research and defend it adequately in the presence of peers
6. Critical reflection: you are able to evaluate the various dimensions of your research project

#### **Exam Entry Review (23 ECTS)**

After the second trimester (week 32), you will have another review and formative assessment on study progress. Trimester 2 (Unit 3 and 4) focuses on investigating cross-cultural connections and on elaborating the individual design project. In the context of entering the last period before examination, the committee will advise pass - accompanied by recommendations or, even stronger, conditions to be fulfilled - or fail.

The committee can also indicate (in the case of fail or a number of conditions) that you should enter the trajectory of the Post-Graduate Diploma (46 ECTS). This diploma will be awarded when, for example, you have followed adequately all educative parts, but do not succeed in accomplishing the individual research at the requested MA

level. This means actually that you subsequently complete the programme for the exam with a short note (1000-2000 words) on the results of the research instead of with an essay.

#### Assessment criteria Entry Review:

1. Organize: you are able to locate the most suitable context for your research
2. Discourse: you have adequate knowledge of topical theoretical discussions in the field as well in related disciplines
3. Create: you are able to make a professional design by showing new connections and possibilities
4. Interact: you are able to create constructive connections between various disciplines
5. Communicate: you are able to formulate a research hypothesis that deals with complex issues
6. Critical reflection: you have a critical awareness with regard to prevailing paradigms and parameters in the field

#### **Final Examination (Summative assessment: 46 ECTS +23 ECTS= 69 ECTS)**

Trimester 3 focuses on representation and presentation of the individual research project.

1. Organize: you are able to locate the most suitable context for your research
2. Discourse: you can report on the consequences of your research for the practice of design
3. Create: you can transform knowledge, intuitions and impressions into a design while operating in a researching, experimenting and reflecting mode
4. Interact: you can reflect independently various sources of inspiration and are you able to indicate and designate them in your work
5. Communicate: you can report convincingly on the progress of your research in an adequately documented and conceptually well-substantiated essay
6. Critical Reflection: you are able to evaluate your way of working, survey the implications, and report afterwards on the methodological choices and decisions

MA Design is operated under the policy and regulatory frameworks of the HKU and the Open University. The general frameworks of the offered programmes and the corresponding interim examinations and examinations of the programmes of the Utrecht School of Arts have been laid down in the Academic and Examination Regulations of the Utrecht School of the Arts ([www.hku.nl](http://www.hku.nl)). The academic regulations of the various programmes of the faculties of the Utrecht School of Arts must comply with these general frameworks. Students may derive rights from the AER of the Utrecht School of Arts in addition to the obligations that these regulations impose.

## **5.5 Admissions**

### **5.5.1.1 Admission criteria**

At the start of the programme you should have:

- the (academic) skills that convince the admissions committee that you will be able to write a research report.
- the ambition to acquire mentioned competencies.
- the skills required to work as a professional on the Bachelor level; to be able to develop independently a body of work, to communicate about your work, to have a basic knowledge of developments in the field, and to be socially oriented.

The following criteria apply:

- B Design from a (foreign) university;
- B Design from a "hogeschool"/college of higher education;
- Bachelor with honours Utrecht School of the Arts

### **5.5.1.2 Means of application**

Potential students for this programme of studies must first seek information and application forms from the HKU. Applicants will need to complete the Standard Programme Application Form and MA Project Proposal Form (downloadable from [www.mahku.nl](http://www.mahku.nl)) concerning and return both forms to the MaHKU. (On the website ([www.mahku.nl](http://www.mahku.nl)) you will also find examples of former projects and research proposals.) The completed form, written in English is returned to the department prior to interview.

On the basis of the above, students are invited for an interview with the admissions committee. Students are asked to show relevant visual work at the interview (projects, plans, competition entries) and/or their portfolio. Further information may be required from applicants if the proposal does not meet the standards of the programme, if it is believed to be outside the sphere of the aims or the expertise of the staff, or if it requires facilities that cannot be made available to the programme.

### **5.5.1.3 Interview**

Students will be interviewed with their portfolio and project proposal at the MaHKU but acceptance to the programme is subject to the collective view of the Programme Leader and some members of the Programme Team (Admissions committee). Applicants from other EC countries will be invited to attend for interview but normally, as with those applying from overseas, they will be required to submit evidence of work in slide or photographic form (if necessary portfolio on the Internet). This is accompanied by a written description of the work, a project proposal, and a statement giving their reasons for applying.

At the interview the project proposal is discussed in detail, along with the evidence of work submitted. The possession of entry qualifications alone does not entitle the candidate to be admitted onto the programme. Most importantly, the admission staff will be looking for evidence of the candidate's potential to succeed on this demanding programme and in an equally demanding professional environment. The interviewing panel, consisting of the Programme Leader and members of the Programme Team will discuss the proposal in detail and review the portfolio of current work with the applicant. At interview the applicant must be able to articulate his/her intentions clearly in support of the written statement. The student must further demonstrate well-developed communication and visual skills by means of the portfolio.

Applicants not possessing the requested academic qualifications but considered by the interviewing panel to have the ability to succeed on the programme, will be referred by the Programme Leader to the Dean of the Graduate School with supporting written information for a final decision. At the end of all interviews, the interviewing panel will review all applications. All applicants are informed by means of an official letter from the student administration immediately after the interview. At a later stage, they will receive information about the introduction programme and their timetable.

#### **5.5.1.4 Language of the programme**

The programme will be in English. In some cases a TOEFL test will be required, since the School wants to be sure that students are able to write their research essay in proper English when their mother tongue is not English or Dutch. TOEFL tests consist of different parts: a listening test, a structure/writing test, a reading test and a written essay. All of these different tests are scored individually. Those scores put together make up the total score. The minimum score required for a programme at master level is 233 (computer) or 575 (paper).

TOEFL tests can be taken all over the world, and cost an average of 100 US dollars. Please visit [www.toefl.org](http://www.toefl.org) for a detailed list of testing centres and prices.

#### **5.5.1.5 Criteria for the project proposal**

The project proposal is part of the selection. Prospective students apply for the programme with documentation, an essay (200 words) about how they situate their work (e.g. in the context of general design topics and consumer generated design issues), and a statement (400 words) outlining the research they intend to conduct at MaHKU. This project proposal must describe the design theme the student wishes to explore. The proposal could also entail a preliminary form of logistics (On the website ([www.mahku.nl](http://www.mahku.nl)) you will also find examples of former projects and research proposals). After the first broad and general trimester there will be an evaluation (Initial Review) where also the project proposal is reconsidered and, if needed, reformulated in its definite form.

#### **5.5.1.6 Additional remarks**

Approximately forty places will be offered on the programme. To ensure interaction and peer group learning, the MA Design students will also work together with the students of the MA Fine Art programme within the faculty.

The admissions policy and procedures aim to ensure that the MA team can bring together a group of creative and enthusiastic individuals who are not only capable of successfully completing the programme but who have the potential to become leaders in the profession upon graduation.

The Faculty of Visual Arts and Design will be responsible for recruitment and enrolment of students for their particular specialism. Students will be subject to the fees for the MA Design and they will be advised to seek independent sponsorship to cover fees and additional 'materials' expenses.

### **5.6 Assessment**

After each unit, the unit lecturer records how a candidate has fulfilled the unit commitments (assignment, assessment criteria: see chapter 7). The results of all the four units are reviewed at the end of the trimester (week 16: Initial Review; week 32: Exam Entry Review; week 48: Final Examination) in the form of a common MA Design presentation. In addition to a formative assessment and granting of ECTS credits, the students will be counseled (initial review: advising, exam entry review: binding advise) on how to develop further the research as presented in the project proposal. The third assessment moment (final examination) is summative. It consists of a combination of the former assessment moment and the ECTS credits obtained and an evaluation of the final presentation (project and thesis) of the research.

### **5.7 Progression**

The first trimester will conclude with an **initial review**, a collective MaHKU meeting where the student's progress will be assessed. The staff assessment will be supplemented by the first student self-assessment. These two documents are the basis for staff advise to students on how to proceed further with research and study. In principle, the advise is the beginning of course 3 (Individual Research).

After week 28, the students must write a **Personal Development Plan (PdP)**, where they report on the progress of their research trajectories. Based on the presentation of the PdP-report, a coaching meeting with the programme leader and theory lecturer will take place.

For the second exam, the **exam entry review** in week 36, the student compiles a second self-assessment on the progress of the research. The staff assesses both the student assessment and the results of the assessment of other courses. That assessment results in a last advise for the preparation of the Final Exam in week 48.



**Table: Full-time programme**

	Course of study (CS) 1	Course of study (CS) 2	Course of study (CS) 3
<b>TRIMESTER 1</b>	<b>CRITICAL STUDIES</b>	<b>DISCIPLINE</b>	<b>INDIVIDUAL RESEARCH</b>
	TOTAL = 480 hours	TOTAL = 640 hours	TOTAL = 800 hours
PERIOD 1 Week 1 INTRODUCTION	CST Unit 1 Modes of Research 160 hours	DR Unit 1 Exploration 160 hours	
Week 8			
PERIOD 2 Week 9	CST Unit 2 Research development 160 hours	DR Unit 2 Analysis 160 hours	
Week 16			
<b>INITIAL REVIEW (Formative Assessment) 23 ECTS/64 UK Credits</b>			

<b>TRIMESTER 2</b>	<b>CS 1 CRITICAL STUDIES</b>	<b>CS 2 DISCIPLINE</b>	<b>CS 3 INDIVIDUAL RESEARCH</b>
PERIOD 3 Week 17	CST Unit 3 CrossDisciplinary and Supportive Studies 160 hours		
Week 20			
PERIOD 4 Week 21		DR Unit 3 Elaboration 160 hours	Ind. Research 1 160 hours
Week 28			
<b>Personal Develop- ment Plan Meeting</b>			
PERIOD 5 Week 29		DR Unit 4 Representation	Ind. Research 2
Week 36		160 hours	160 hours
<b>EXAM ENTRY REVIEW (Formative Assessment) 23 ECTS/64 UK Credits</b>			
<b>TRIMESTER 3</b>	<b>CS 1 CRITICAL STUDIES</b>	<b>CS 2 DISCIPLINE</b>	<b>CS 3 INDIVIDUAL RESEARCH</b>
PERIOD 6 Week 37			Ind. Research 3
Week 48			Preparation of presentation, completion of thesis, exam. 480 hours
<b>FINAL EXAM (Summative Assessment) 46 + 23 ECTS = 69 ECTS/192 UK Credits</b>			

## COURSES

### Trimester 1

#### Period 1: Week 1-8

CS 1. Critical Studies: Unit 1: Modes of Research. 2-hour course (Friday 10-12). Paper 500 words (20 hours contact, 140 hours self study: Total 160 hours).

CS 2. Discipline: Unit 1: Exploration. 6 hour seminar, (visual) essay/project (50 hours contact, 110 hours self study: Total 160 hours).

#### Period 2: Week 9-16:

CS 1. Critical Studies Unit 2: Research development. 2-hour course (Friday 10-12). 1 assessment presentation: Pre-essay 1000 words. (20 hours contact, 140 hours contact: total 160 hours).

CS 2. Discipline: Unit 2: 6-hour seminar. 1 assessment presentation:(Visual) essay/project (50 hours contact, 110 hours self study: Total 160 hours).

### Trimester 2

#### Period 3: Week 17-20:

CS 1. Critical Studies: Unit 3: Cross-cultural Studies/Supportive Studies: 16-hour seminar 1 assessment presentation. Visual essay/project. (60 hours contact, 100 hours self study: Total 160 hours).

#### Period 4: Week 21-28

CS 2. Discipline: Unit 3: Elaboration. 6-hour seminar. (50 hours contact, 110 hours self study: Total 160 hours).

CS 3. Research: Research discussion (160 hours Theoretical and practical tutorials).

#### Period 5: Week 29-36:

CS 2. Discipline: Unit 4: Representation. 6-hour seminar. (50 hours contact, 110 hours self study: Total 160 hours). 1 assessment presentation (project).

CS 3. Research: Research discussion (160 hours Theoretical and practical tutorials).

### Trimester 3

#### Period 6: Week 37-48

CS 3. Research project and Presentation/Exam (480 hours).

## 6.3 Didactic structure

The units of critical studies and discipline-related reflection are entirely parallel since it is important that the programme's structure is linked and, thus, able to give feedback concerning its practical and theoretical components. Both critical studies and discipline-related reflection start in unit 1 with a general introduction into current issues in theory and practice called respectively Visual Studies and Exploration. In unit 2, Concept Development and Analysis will then take place within one's own design discipline. After these two units and its subsequent web of assessment and advises resulting in a possible transformation of the research proposal, the concluding Initial Review opens the way to the Exam Entry Review. As a further course of study, the in-between Cross-Discipline Studies and the Supportive Studies, the Elaboration workshop of unit 3 directed towards a further materialization of the individual research project, and the Representation workshops of unit 4 focusing on ways of presenting and contextualizing research results will lead to the sophisticated form needed for the Final Exam.

## 6.4 Credits

ECTS (European Credit Transfer System) is a system for improving comparison between courses in Europe. The main aspect of this is measuring the study load in terms of ECTS credits. This is the same for each participating educational institution in Europe. Another aspect to play a part in the ECTS, apart from ECTS credits, is a standardised provision of information on the academic programme.

The study points are divided among the phases and learning flows in proportion to the amount of study time. Each ECTS study point is equal to 28 hours study time. In order to make the credit system transparent for the Open University, we use UK-credits as well as ECTS-credits.

MA title: 1,920 hours = 69 ECTS or 192 UK credits

Post-Graduate Diploma 1,200 hours = 46 ECTS or 120 UK credits

Students who fail to complete their individual research project will have the possibility to receive a post-graduate diploma (cf.5.4.2. Assessment Strategy)

## 7. Courses of Study/Unit outlines

### 7.1 CRITICAL STUDIES (Reference MADes1)

**Study Time: 12 weeks, 17 ECTS, Duration: 20 weeks: Week 1-20**

### Teaching Staff

Annette Balkema	-	Lecturer Critical Studies/ Spatial Design
Arjen Mulder	-	Lecturer Critical Studies/ Editorial Design
Henk Slager	-	Dean Graduate School, Professor of Artistic Research

The Critical Studies courses focus on the development of a critical research attitude in the theoretical field of design. Such attitude will eventually lead you to design your own research concepts generating a research trajectory implying relevant, theoretical texts from your own discipline. However, texts from disciplines different from your own could be included if they have the capacity to act as innovators with respect to your own design field. The ultimate aim of the Critical Studies is to theoretically inspire you and help you to write a Master research essay that could contribute to novel insights in your field.

The Critical Studies consist of three units, Modes of Research, Research Development, each eight-week instruction units, and Cross-Disciplinary Studies, a four-week instruction unit. The Critical Studies are topped off by a series of individual research essay coachings by the pathway theory lecturers.

### Content, Form of Learning, Assessment Criteria, Assignment

#### Unit 1: Modes of Research (Week 1-8; eight seminars).

At the start of the Master's programme, the interdisciplinary theory course Visual Studies obligatory for all students - including Fine Art students - launches the Critical Studies theory courses series. During eight weeks, the Visual Studies course demonstrates different perspectives on theory tackling issues such as the role of research as an activity, interdisciplinarity, and modes of analysis in both theory and design.

#### Assessment criteria

You are expected to study the assigned texts in such a way that you are able to thoroughly contribute to the class discussion.

#### Assignment

The Modes of Research unit will be concluded with a 500-word paper where you must connect the texts studied in this unit with your research proposal.

#### Unit 2: Research Development (Week 9-16; eight seminars).

The second unit, Research Development, is a discipline-specific course taught by your own pathway theory lecturer. The Research Development unit focuses on the analyses and production of research concepts. Questions and issues to be tackled are, What is a concept? How do authors from your discipline develop their concepts? How could you write a short paper while deploying found concepts? What are the classic concepts deployed in your field? How do concepts act as tools generating a research trajectory? The seminars include two writing assignments as practical exercises for creating and deploying a conceptual framework.

#### Assessment Criteria

You are able to develop one or more concepts related to your research proposal; you are able to deploy the concept(s) as generating tools for your research proposal; you are able to create a list of references for further reading in the context of your research proposal.

#### Assignment

The Concept Development unit will be concluded with a 1.000-word paper based on your concepts and your own research trajectory and its related texts.

#### Unit 3: Cross-Disciplinary Studies (Week 17-20; four seminars).

The third unit, Cross-Disciplinary Studies, is a collective research project. In encounters and dialogues with students from both the four design pathways and the MA Fine Art programme, you will be challenged to critically reflect on the boundaries of your own professional field. During the first three meetings, a methodology will be discussed. Next, the workshop will focus on the theme of Index and the formulation of a series of research hypotheses through guest lecturers. Subsequently, in multidisciplinary groups, students intensively work (on location) on the completion of the research and on creating an adequate form of presentation.

#### Unit 3: Supportive Studies (Week 17-20); four seminars.

Supportive Studies paralleling the Cross-Disciplinary Studies knows four seminars given by theory lecturers and deal with interdisciplinary approaches to essay composition and essay research. During this unit, you will proceed with the development of your research essay. In week 20, you must hand in the first 2000-2500 words of your research essay together with your plans for the continuation of your research essay trajectory.

### Reference Materials

Balkema, Annette and Henk Slager (eds.) 2004, Artistic Research, Volume 18 in L&B Series, Amsterdam/New York: Rodopi.

Balkema, Annette and Henk Slager (eds.) 2001, Exploding Aesthetics, Volume 16 in L&B

Series, Amsterdam/New York: Rodopi.  
 Deleuze, Gilles and Félix Guattari (1996), *A Thousand Plateaus*, London: The Athlone Press.  
 Hall, Stuart (1997), *Representation: Cultural Representation and Sygnifying Practices*, London, Sage  
 Hannula, Mika (2005), *Artistic Research*, theories, methods and practices, Helsinki: Academy of Fine Arts Press  
 Klein, Naomi (2007), *The Shock Doctrine*, New York: Metropolitan Books.  
 Pine, B. Joseph and James H. Gilmore (1999), *The Experience Economy. Work is Theatre & Every Business is a Stage*, Boston: Harvard Business School Press.  
 Virilio, Paul (1998), *Open Sky*, London: Verso.

## 7.2 DISCIPLINE RELATED REFLECTION (Reference MADes2)

**Study Time: 16 weeks, 20 ECTS, Duration: 32 weeks:** week 1–16; week 21-36

### Aims and Objectives

The Discipline related reflection course series parallels the Critical Studies course series thus enhancing reflection and interaction between practice-based design research and theory-based research. Within the Discipline related reflection courses, you follow your specific design pathway. As a continuation of a BA-programme, the discipline-specific courses in editorial design, fashion design, interior design, and public space design offer a further deepening of relevant themes, skills, discussions, and concepts topical and prominent in your field. However, in unit 2 Analysis (week 9-16), you are obliged to follow one of the analysis courses outside your own design discipline in addition to the analysis course in your specific design discipline. This strategy enables you to both compare and develop idiosyncratic modes of analysis. The Discipline related units are categorized by the four notions Exploration, Analysis, Elaboration, and Presentation.

### 7.2.1 Editorial Design (MA Des 2.1)

#### Teaching Staff

Hein Ebersson	-	Programme Leader Pathway Editorial Design
Elsbeth Brouwer	-	Lecturer Communication Design
Yuri Engelhardt	-	Lecturer Information Design
Klaas Kuitenbrouwer	-	Lecturer Editorial Design
Metahaven	-	Project Information Design
Rogier Klomp	-	Lecturer Information Design
Corline van Es	-	Lecturer Social Media
Jaap van Triest	-	Lecturer Editorial Design, Typography

#### Content, Form of Learning, Assessment Criteria, Assignment

The Editorial Design related reflection course consists of four 8-weeks units and focuses on acquiring more in-depth knowledge of the design process. The four units follow the time schedule of individual research (see 7.3) and aim at the development of both skills and knowledge in Editorial Design. The four units, Exploration, Analysis, Elaboration, and Presentation are considered main steps in the design process.

#### Unit 1: Exploration: Week 2-8

##### Content

Editorial design is the craft of engineering meaningful vehicles for information. In this unit, you will gain thorough insight in the underlying structure of (publication) design. Not only its formal outcome, but also the accessibility and meaning of (publication) design will be discussed. Therefore, topical debates and issues will be explored in the various professional magazines.

##### Form of Learning

This unit will be conducted in the form of editorial analysis and structural redesign of existing editorial media (magazines, newspapers, websites).

##### Assessment Criteria

You are able to formulate and mediate a conceptual viewpoint in word and image that shows a critical vision with regard to Editorial Design.

##### Assignment

Improve an existing medium by redesigning its structure.

#### Unit 2: Analysis: Week 9-16

##### Content

In this unit, the structures and forms of visual interpretation, argumentation, and formulation are analyzed as aspects of (visual) narratives. Visual narrative is studied as a way of translating information into a structured

whole that can be experienced by its intended audience or users as a 'story'. The meaning of the 'story' is not only structured from within, but also produced by making meaningful links to external contexts.

#### **Form of Learning**

This unit will be conducted in the form of analyses of existing linear media (movies, novels) and by mapping out their narrative structure.

#### **Assessment Criteria**

You are able to contextualize a small-scale editorial design process through mapping the narrative structure of an existing medium and use it to make a new narrative..

#### **Assignment**

Choose an event to be recorded such as a football match, a group discussion, a holiday with friends. The event should comprise at least persons; several kinds of interactions such as movements, gestures, conversations; and time. Produce several kinds of recordings of the same event with different material. Define and analyze: the information in the recordings; the interaction; forms/shapes/designs; the timeline. Produce your findings in a schematic way. Design and present a new and unusual report on the event on paper.

#### **Unit 3: Elaboration: Week 21-28**

##### **Content**

Editorial design focuses on interfaces. A newspaper or magazine, a website or signage system, a dashboard or information campaign; all are interfaces which enable their users to easily access information. In this unit, interaction and the design of interfaces is studied and practiced, not only as a digital craft but also as the craft of organizing links for and actions by 'users'. The 'user'-perspective is highlighted here, because design is seen from the vantage point of its facilitating aspects.

##### **Form of Learning**

This unit will be conducted in the form of analysis and production of approaches to information- and interface design.

##### **Assessment Criteria**

You are able to present and defend convincingly a series of design prototypes/test-cases of the highest qualities.

##### **Assignment**

Make an interface that mediates a given content (a story, an argumentation, a message) through a variety of media (print web, conversation, flyers etc.) connected to your own research proposal.

#### **Unit 4: Presentation: week 29-36**

##### **Content**

In today's dense information societies, the way information is embedded into its cultural and social surroundings is crucial for its communicative success. In this unit, students will deepen their insight in cultural processes and include that meaningfully within the structure of their designs. A thorough insight into the theoretical bases of cultural and media processes is developed.

##### **Form of Learning**

This unit will be conducted in the form of study and analysis of cultural sources and references and the way these are/can be used in designing cultural contexts.

##### **Assessment Criteria**

You are able to present and defend convincingly a series of design projects that meets the following criteria: legible and communicative, innovative in concept and imagery.

##### **Assignment**

Link a given content to various cultural contexts, i.e. use various cultural references/graphic or media presentations to mediate the same message to culturally different audiences.

##### **Reference materials:**

Bruinsma, Max (2003), *Deep Sites. Intelligent innovation in contemporary webdesign*, London/Paris: Thames & Hudson.

Castells, Manuel (1996), *The Rise of the Network Society*, Oxford: Blackwell Publishers.

Flusser, Villem (2002), *Writings*, Minneapolis: University of Minnesota Press.

Manovich, Lev (2001), *The Language of New Media*, Cambridge (MA): the MIT Press

McLuhan, Marshall (1964), *Understanding Media. The Extensions of Man*, London: Routledge.

Mulder, Arjen (2007), *Understanding Media Theory*, Rotterdam: NAI.

## 7.2.2 Pathway Fashion Design (MA Des 2.2)

### Teaching Staff

Annette Heinen	-	-	Core Tutor Pathway Fashion Design
Saskia van Drimmelen	-	-	Lecturer Fashion Communication
Jessica Gysel	-	-	Lecturer Fashion Communication
Joke Robaard	-	-	Lecturer Fashion Communication
Manon Schaap	-	-	Lecturer Fashion Communication
James Veenhof	-	-	Lecturer Marketing and Strategy
Hein Ebersson	-	-	Lecturer Editorial Design
Saskia van Drimmelen	-	-	Lecturer Presentation Techniques

### Content, Form of Learning, Assessment Criteria, Assignment

The Fashion design-related reflection course consists of four 8-weeks units and focuses on acquiring more in-depth knowledge of the design process. The four units follow the time schedule of the individual research (see 7.3) and aim at the development of both skills and knowledge in Fashion Design. The four units, Exploration, Analysis, Elaboration, and Presentation are considered main steps in the design process.

#### Unit 1: Exploration: Week 2-8

##### Content

Fashion design is the craft of engineering conceptual viewpoints into foundations for the design process as an expression of the state of the art in the field. In this unit, you will gain thorough insight in these viewpoints and foundations in both product and performance. Therefore, topical fashion debates and issues will be explored in the various professional magazines and exhibitions.

##### Form of Learning

This unit will be conducted in the form of fashion analysis and structural redesign of existing conceptual viewpoints (magazines, newspapers, websites, books).

##### Assessment Criteria

You are able to formulate and to mediate a conceptual viewpoint in word and image that shows a critical vision with regard to Fashion Design.

##### Assignment

Produce a conceptual viewpoint that shows a critical vision. Position your own project proposal in the world of fashion.

#### Unit 2: Analysis: week 9-16

##### Content

In this unit, current visual cultures are analyzed as aspects of fashion and its communication strategies. Taking references from sources such as (fashion) texts and images, fashion and its strategies are studied as ways of constructing fashion rhetorics. The meaning of fashion is not only structured from within, but also produced by making meaningful links to external contexts.

##### Form of Learning

This unit will be conducted in the form of analyses of visual culture and by mapping out its connection with fashion and its communication strategies.

##### Assessment Criteria

You are able to construct a form of fashion rhetorics based on an analysis of aspects of current visual cultures.

##### Assignment

Investigate current aspects of visual cultures through various texts and images. Analyze the found materials and connect its outcome to topical fashion communication. Then, choose three premises to be developed and visualized further while clarifying the link with fashion design and implying three different target groups. Include intensive research on color, material, and patterns. Present the assignment in a related visual form.

#### Unit 3: Elaboration: week 21-28

##### Content

Fashion design is closely linked to the fashion industry and its technological innovations. In this unit, technological innovations with respect to materials, colors, prints, and forms are studied and practiced. Not only as a fashion craft, but also as the craft of creating novel prototypes, since fashion design is communicated from the standpoint of its sensuous impact. Various patterns and prototypes and their advantages and disadvantages are studied and elaborated.

### **Form of Learning**

This unit will be conducted in the form of analyses and elaboration of material, and prototypes connected to technological innovations.

### **Assessment Criteria**

You are able to present and defend convincingly a series of test cases of the highest quality connected to your own research proposal.

### **Assignment**

You are able to present a coherent series of test cases.

### **Unit 4: Presentation: week 29-36**

#### **Content**

In today's dense information societies, the way information is embedded into its cultural and social surroundings is crucial for its communicative success. In this unit, students will deepen their insight in cultural processes and include that meaningfully within the structure of design. A thorough insight into the theoretical bases of cultural and fashion processes is developed.

#### **Form of Learning**

This unit will be conducted in the form of study and analysis of cultural sources and references and the way these are / can be used in designing cultural contexts.

#### **Assessment Criteria**

You are able to present and defend convincingly a series of design projects that meets the following criteria: legible and communicative, innovative in concept and imagery.

#### **Assignment**

Link a given content to various cultural contexts, i.e. use various cultural references/graphic or media presentations to create a visual essay either in print and/or digital form. The designs should be stylistically and technically clearly legible, accompanied by fabric indications, and are placed correctly in context with an appropriate atmosphere.

#### **Reference Materials:**

Barthes, Roland (1983), *The Fashion System*, New York: Hill.  
Brand, Jan and José Teunissen (eds.) (2006), *The Power of Fashion. About design and meaning*, Arnhem: Artez Press.  
Evans, Jessica and Stuart Hill (eds.) (1999), *Visual Culture: The Reader*, London: Sage Publications.  
Lynch, Annette and Mitchell Strauss (2007), *Changing Fashion. A critical introduction to trend analysis and cultural meaning*, Oxford: Berg Publishers.  
Steel Valerie (ed.), *Fashion Theory: The Journal of Dress, Body, and Culture*, Oxford: Berg Publishers  
Vinken, Barbara (2005), *Fashion Zeitgeist. Trends and cycles in the fashion system*, Oxford: Berg Publishers.

### **7.2.3 Pathway Interior Design (MA Des 2.3)**

#### **Teaching Staff**

Annette Balkema	-	Lecturer Critical studies/Programme leader
Stefan Bendiks	-	Lecturer Spatial Design
Sacha Glasl	-	Lecturer Spatial Design
Tjeerd Haccou	-	Lecturer Spatial Design
Dennis Kaspori	-	Lecturer Public Space Design
Fokke Moerel	-	Lecturer Interior Design
Arjen Oosterman	-	Lecturer Spatial Design Topical Issues
Ralf Pasel	-	Lecturer Spatial Design, core tutor

#### **Content, Form of Learning, Assessment Criteria, Assignment**

The Interior Design course consists of four 8-weeks units and focuses on acquiring profound knowledge of topical design processes and design research trajectories. The four units follow the time schedule of individual research (see 7.3) and aim at deploying design processes and related design research trajectories in Interior and Spatial Design. The four units, Exploration, Analysis, Elaboration, and Presentation are considered main steps in both your design process and your design research project.

**Unit 1: Exploration** - in collaboration with Public Space Design – week 2-8

#### **Content**

Interior designers create spatial environments while producing forms of visual and cultural signification. In this unit, you will meet a variety of design professionals and gain insight in their practices through lectures and discussions. You will start developing your design project as well as your design research trajectory based on your presentations and comments from professionals and peers.

#### **Form of Learning**

This unit will be conducted in the form of workshops where various design professionals will lecture on their design projects. In subsequent student presentations, your design project and your design research trajectory will be evaluated by the lecturer and your peers. Discussions and comments in the context of your work should lead to further steps and transformations.

#### **Assessment Criteria**

You are able to discuss and defend your transformed and more articulated design project and design research trajectory. You are able to show your progress in (scale) models and drawings. You are able to set out on a design research trajectory.

#### **Assignment**

After each workshop, you must show your adjusted design project in models and drawings and discuss possible transformations of your design research trajectory.

### **Unit 2: Analysis** - in collaboration with Public Space Design - Week 9-16

#### **Content**

In this unit, the structures and forms of spatial design in a broad sense will be analyzed and interpreted in various models of analysis. Taking references from classic models of analysis to topical scenarios and digital shapes, spatial design is studied as a way of translating information into a variety of practices. The significance of spatial design is studied in many contexts and with a broad bifurcation of links.

#### **Form of Learning**

This unit will be conducted in the form of analyses of existing spatial environments (public interior spaces, public urban spaces). Spatial and visual structures will be mapped out in various ways.

#### **Assessment Criteria**

You are able to analyze and contextualize a small-scale spatial design process.

#### **Assignment**

Analyze the spatial structure of an existing space and use it to make a novel spatial interpretation and/or intervention.

### **Unit 3: Elaboration** - week 21-28

#### **Content**

In this unit, your design project will be expanded and researched further through a variety of models and drawings. The broad scope of the exploration unit is replaced by a view for details and materials. Your design research trajectory will serve more and more as an articulated red thread in your design project.

#### **Form of Learning**

This unit will be conducted in the form of constructing and testing (scale) models and drawings. Discussions with and comments from professionals and peers in the context of the produced models and drawings will serve to develop the design project and the design research trajectory further.

#### **Assessment Criteria**

You are able to present and defend (scale) models and (research) drawings in the context of your design project and your design research trajectory demonstrating a mature level of professionalism, creativity, and originality.

#### **Assignment**

Various (scale) models and (research) drawings are constructed and investigated in the workshops.

### **Unit 4: Presentation** - in collaboration with Public space design – week 29-36

#### **Content**

In this unit, the presentation of the design project and its related design research will be practiced in both form and content. A variety of design professionals will comment on the evolved design project and the design research. In addition, exhibition and presentation issues will be addressed. How to present your design project in an exhibition? What is the effect of media and materials in a design presentation? How could you use these ingredients for presenting a powerful pitch?

### Form of Learning

This unit will be conducted in the form of lectures by various design professionals, and discussions and comments in the context of your design project and its related design research trajectory. The focus is specifically on your visual and oral presentation of your design project and your design research.

### Assessment Criteria

You are able to present and defend convincingly a series of design presentations. Originality, possible realization, and innovation are part of the assessment criteria.

### Assignment

Oral and visual presentation of your full-blown design project in (scale) models, drawings and power points while implying your design research.

### Reference materials:

Bourriaud, Nicolas (2009), *The Radicant*, New York: Lukas & Sternberg  
Bourriaud, Nicolas (2007), *Postproduction*, New York: Lukas & Sternberg  
Bouwman, Ole (2009), *Architecture of Consequence*, Rotterdam: Nai Publishers  
Gaventa, Sarah (2006), *New Public Spaces*, London: Mitchell Beazley  
*MaHKUzine, Journal of Artistic Research*, issues 7 & 8. See also [www.mahku.nl](http://www.mahku.nl) (pdf)  
Spuybroek, Lars (2009), *The Architecture of Variation*, London: Thames and Hudson  
Spuybroek, Lars (2008), *The Architecture of Continuity*, Rotterdam: NAI Publishers  
Vlassenbrood, Linda (ed.) (2009), *Tangible Traces*, Rotterdam: NAI Publishers

[www.archis.org](http://www.archis.org)

[www.concreteamsterdam.nl](http://www.concreteamsterdam.nl)

[www.mvrdv.nl](http://www.mvrdv.nl)

[www.nox-art-architecture.com](http://www.nox-art-architecture.com)

[www.themaze.org](http://www.themaze.org)

## 7.2.4 Pathway Public Space Design (MA Des 2.4)

### Teaching Staff

Annette Balkema	-	Lecturer Critical studies/Programme leader
Stefan Bendiks	-	Lecturer Spatial Design
Sacha Glasl	-	Lecturer Spatial Design
Tjeerd Haccou	-	Lecturer Spatial Design
Dennis Kaspori	-	Lecturer Public Space Design
Fokke Moerel	-	Lecturer Interior Design
Arjen Oosterman	-	Lecturer Spatial Design Topical Issues
Ralf Pasel	-	Lecturer Spatial Design, core tutor

### Content, Form of Learning, Assessment Criteria, Assignment

The Public Space Design course consists of four 8-weeks units and focuses on acquiring profound knowledge of topical design processes and design research trajectories. The four units follow the time schedule of individual research (see 7.3) and aim at deploying design processes and related design research trajectories in Public Space Design and Spatial Design. The four units, Exploration, Analysis, Elaboration, and Presentation are considered main steps in both your design process and your design research project.

**Unit 1: Exploration** - in collaboration with Interior Design. Week 2-8

### Content

Public Space designers create spatial environments while producing forms of visual and cultural signification. In this unit, you will meet a variety of design professionals and gain insight in their practices through lectures and discussions. You will start developing your design project as well as your design research trajectory based on your presentations and comments from professionals and peers.

### Form of Learning

This unit will be conducted in the form of workshops where various design professionals will lecture on their design projects. In subsequent student presentations, your design project and your design research trajectory will be evaluated by the lecturers and your peers. Discussions and comments in the context of your work should lead to further steps and transformations.

### Assessment Criteria

You are able to discuss and defend your transformed and more articulated design project and design research trajectory. You are able to show your progress in (scale) models and drawings. You are able to set out on a design research trajectory.

**Assignment**

After each workshop, you must show your adjusted design project in models and drawings and discuss possible transformations of your design research trajectory.

**Unit 2: Analysis** - in collaboration with Interior Design. Week 9-16**Content**

In this unit, the structures and forms of spatial design in a broad sense will be analyzed and interpreted in various models of analysis. Taking references from classic models of analysis to topical scenarios and digital shapes, spatial design is studied as a way of translating information into a variety of practices. The significance of spatial design is studied in many contexts and with a broad bifurcation of links.

**Form of Learning**

This unit will be conducted in the form of analyses of existing spatial environments (public urban space, public interior spaces). Spatial and visual structures will be mapped out in various ways.

**Assessment Criteria**

You are able to analyze and contextualize a small-scale spatial design process.

**Assignment**

Analyze the spatial structure of an existing space and use it to make a novel spatial interpretation and/or intervention.

**Unit 3: Elaboration** - week 21-28**Content**

In this unit, your design project will be expanded and researched further through a variety of models and drawings. The broad scope of the exploration unit is replaced by a view for details and materials. Your design research trajectory will serve more and more as an articulated red thread in your design project.

**Form of Learning**

This unit will be conducted in the form of constructing and testing (scale) models and drawings. Discussions with and comments from professionals and peers in the context of the produced models and drawings will serve to develop the design project and the design research trajectory further.

**Assessment Criteria**

You are able to present and defend (scale) models and (research) drawings in the context of your design project and your design research trajectory demonstrating a mature level of professionalism, creativity, and originality.

**Assignment**

Various (scale) models and (research) drawings are constructed and investigated in the workshops.

**Unit 4: Presentation** - in collaboration with Interior Design. Week 29-36**Content**

In this unit, the presentation of the design project and its related design research will be practiced in both form and content. A variety of design professionals will comment on the evolved design project and the design research. In addition, exhibition and presentation issues will be addressed. How to present your design project in an exhibition? What is the effect of media and materials in a design presentation? How could you use these ingredients for presenting a powerful pitch?

**Form of Learning**

This unit will be conducted in the form of lectures by various design professionals, and discussions and comments in the context of your design project and its related design research trajectory. The focus is specifically on your visual and oral presentation of your design project and your design research.

**Assessment Criteria**

You are able to present and defend convincingly a series of design presentations. Originality, possible realization, and innovation are part of the assessment criteria.

**Assignment**

Oral and visual presentation of your full-blown design project in (scale) models, drawings and power points while implying your design research.

**Reference materials:**

Bourriaud, Nicolas (2009), *The Radicant*, New York: Lukas & Sternberg

Bourriaud, Nicolas (2007), *Postproduction*, New York: Lukas & Sternberg  
 Bouman, Ole (2009), *Architecture of Consequence*, Rotterdam: Nai Publishers  
 Gaventa, Sarah (2006), *New Public Spaces*, London: Mitchell Beazley  
 MaHKUzine, *Journal of Artistic Research*, See also [www.mahku.nl](http://www.mahku.nl) (pdf)  
 Spuybroek, Lars (2009), *The Architecture of Variation*, London: Thames and Hudson  
 Spuybroek, Lars (2008), *The Architecture of Continuity*, Rotterdam: NAI Publishers  
 Vlassenbrood, Linda (ed.) (2009), *Tangible Traces*, Rotterdam: NAI Publishers

[www.archis.org](http://www.archis.org)  
[www.concreteamsterdam.nl](http://www.concreteamsterdam.nl)  
[www.mvrdv.nl](http://www.mvrdv.nl)  
[www.nox-art-architecture.com](http://www.nox-art-architecture.com)  
[www.rietveldlandscape.nl](http://www.rietveldlandscape.nl)  
[www.themaze.org](http://www.themaze.org)

### 7.3 INDIVIDUAL RESEARCH (Reference MADes3)

**Study Time: 20 weeks. Duration: 28 weeks:** week 21-48

#### Teaching Staff

Annette Balkema	-	Critical Studies
Hein Ebersson	-	Editorial Design
Sacha Glasl	-	Spatial Design
Tjeerd Haccou	-	Spatial Design
Annette Heinen	-	Fashion Design
Dennis Kaspori	-	Spatial Design
Peter Leferink	-	Fashion Design
Arjen Mulder	-	Critical Studies
Ralf Pasel	-	Spatial Design
Joke Robaard	-	Fashion Design
Jaap van Triest	-	Editorial design

#### Aims and Objectives

Course 7.3 is characterized by an individual design production and an individual research essay. First, it is the course where you modify and ultimately transform your project proposal - presented at the start of the programme - into a full-blown practice-based research project. Your individual design research activities and their visual results will be evaluated in group discussions (research seminars). In these critical discussions, you report on the progress of your research in the form of visual research presentations, whereas the transformation of your project and its progress will be evaluated and, if necessary, adjusted. In addition, regular coachings with your design lecturers monitor the progress of the research.

Based on various try-outs and critical discussions, you should (in writing and image) be able to both communicate and adjust the transformations in your research. In addition, you must report on the meaning of the chosen contextualization for your design. Your investigations and reports should continuously demonstrate a dynamic interpretation of the design practice.

The second individual trajectory in course 3 - both paralleling and traversing your design project - is your research report. Your research report must not only contextualize your design work, it must also connect with current issues and topics in your own field of design while deploying an innovative, conceptual framework. In individual coaching sessions with your theory lecturer, the progress and content of your research report will be monitored. In group presentations and try-outs, you must be able to report on the progress and content of your research essay and its relevant sources. Your final 5.000-word research report should have the capacity to function as a innovative source of inspiration for your field of design and its professionals. The presentation of your design work in the Graduate Exhibition and the public defense of the research report (End of August 2011) will conclude your participation in the Master of Design programme.

### 8. Teaching and learning strategies

As a MA student you are expected to be self-motivated and an independent learner, with tutor support. The MA Programme is a taught programme (course 1 and course 2) requiring you to submit your own project and an anticipated programme of work. To this end you receive a variety of teaching and learning methods throughout each course as appropriate to the programme. All students receive regular tutorials to monitor their project progression. The HKU requires students to attend lectures, seminars and workshops in order to follow through their research project through self-study, using the available sources. The MA student is expected to research and demonstrate his/her proposed project and situate it within contextual debate in far greater depths than at BA level. MaHKU will supply research study skill workshops to assist the student.

Relating all acquired insight and information to your own project occurs at the end of each trimester through reflection, feedback and presentations. These phases are essential to the didactic approach of the programme. While individual moments and group activities alternate for the duration of the trimester, systematic integration of both takes place at the end. The structure is such that you develop areas of competence that enable you to present your project (both its realisation and result) to others at the end of the programme.

The programme focuses on providing information in the form of lectures, on improving professional skills and reassessing existing attitudes through dialogue, training and coaching, and through reflecting on professional practice. In terms of this last item, theory will be evaluated alongside practice, and practice will be analysed and assessed from a broader, multi-disciplinary perspective. The didactic form will be varied – individual exercises, assignments for teams of two, or group activities.

## **9. Assessment**

### **9.1 Assessment of study process**

After each unit, the unit lecturer records how a candidate has fulfilled the unit commitments (assignment, assessment criteria: see chapter 7). The results of the four units are reviewed at the end of the trimester (week 16: Initial Review; week 32: Exam Entry Review; week 48: Final Examination) in the form of a common MA Design presentation. In addition to a formative assessment and granting of ECTS credits, the students will be counseled (initial review: advising, exam entry review: binding advise) on how to develop further the research as presented in the project proposal. The third assessment moment (final examination) is summative. It consists of a combination of the former assessment moment and the ECTS credits obtained and an evaluation of the final presentation (project and thesis) of the research.

### **9.2 Final assessment**

The external examiners will have received, prior to the final examination, all written MA project proposals. He or she will familiarise him/herself with the students and their work. Prior to the final examination the external examiners will have received the major pieces of written work. During the final assessment, all reviews, tutorial and progress reports will be available to the external examiners.

The research essay will be submitted for assessment. It will be read and assessed by the design project lecturer and the theory lecturer. The external examiners will receive a sample of the research essay promptly. For the final examination, the external examiners should read at least 3 examples of the research projects; 1 below average, 1 average and 1 good in case the group consists out of more than 10 students.

The final degree assessment will take place during the penultimate week of the Programme. It will assess the completed project displayed in the form of an exhibition. At the end of the final degree assessment, internal examiners will confer and the programme leader will prepare provisional results.

The external examiner will view the completed projects independently and will then join the internal panel.

Once all viva voce interviews have taken place, the MA Assessment Panel, including the external examiner, will meet to agree the recommended awards of MA. This meeting will be followed by the final meeting of the Programme Examination Board. Results will be recorded and the external examiner invited to comment on the quality of work seen and the conduct of the assessment.

#### Criteria for final assessment

To achieve the award of MA the following two elements must be completed successfully, (see further for more in depth criteria):

1. A Pass in all courses and accumulation of 69 ECTS credits. Which means the execution of a range of finished works supported by visual and written research and development work pursued throughout the Programme.
2. Research Essay (approximately 5000 words including written papers), completed in English or Dutch (depending on the origin of the student, but in case of Dutch with an English summary of 1000 words)

In the Final examination the Examiners will look for:

- The student's success in achieving the stated aims and objectives of the courses and his/her project at MA level.
- The quality of the research and development work undertaken, both visual and written.
- The level of creative ability and creative thinking significantly beyond first-degree level and the application of these abilities in the MA project.
- The knowledge, and, where applicable, the use of advanced technology relevant to the project.
- The management, co-ordination and documentation of the project.
- The ability to present and communicate professionally the completed MA project.

#### Requirements for the Research Essay

The major piece of written work in English of approximately 5000 words requires the inclusion of the following:

- An amplification of the aims and objectives of the MA project, extended from the submission made to the interview panel prior to entry;
- A log of research and development work undertaken during the Programme;
- A brief history of the subject of the MA project and its position in the contemporary art world;

- A rationale for the final presentation of work submitted for final examination.

### Final Examination

Each student shall present the following for formal assessment:

- Self-Evaluation
- Research Project
- Research Essay
- Skilful presentation of above

In order to be awarded an MA, a student must satisfy the Programme requirements and pass in each assessed element identified above.

### **9.3 Resits**

Normally all students accepted onto the Programme will be expected to complete the Programme successfully. The Programme will be using the European Credit Transfer System (ECTS) to allow for standardised progression for all students. However, the assessment procedure operates as a formal mechanism to ensure that the student is progressing satisfactorily on the Programme. The student is only allowed one re-assessment.

Where a student is given a fail at the end of a trimester he or she would normally proceed to the next trimester with advice on additional retrieval work necessary to meet the required standard. A student who is re-assessed in all or some of the assessed elements specified above, shall be required to satisfy the unit lecturer and the programme leader on re-assessment before proceeding to the next part of the assessment, unless the Board determines otherwise. Only exceptionally would a student be advised by the lecturers of that particular course to withdraw at this point of the Programme.

If a student is unable to achieve the necessary credits due to external factors, the programme offers opportunities to resit the examinations. If a student is unable to follow parts of the programme due to sound reasons, and this results in a delay in his or her studies, the programme offers an opportunity to the student to re-enter the programme the following year, while retaining his credits. In order to make sure that the above is compatible with the OUVS procedures the chapters H2.3 and H3.3 of the OUVS handbook are decisive.

### **9.4 Student appeals**

HKU students taking part in contract education activities at the hogeschool can request an arrangement from the Central Board on the grounds of that specified in the hogeschool's Dispute Regulations if his/her interests have been directly affected.

### **9.5 Examination Board & External Examiners**

#### **9.5.1 The examination Board**

##### **Membership:**

The Dean of the Utrecht Graduate School of Visual Art and Design (Course Director)  
 The Programme Leaders  
 The Theory Lecturers  
 Members of the MA Design Team  
 The External Examiners

##### **Terms of reference:**

The Examination Board is responsible under the Academic Board for the following duties:

- assessing students in accordance with the programme assessment regulations;
- controlling all examinations and assessment arrangements for the programme;
- recommending the conferment of an award on a student who has successfully completed the programme of study and achieved the required standard;
- considering, moderating and approving examination papers and marking schemes for all assessments;
- ensuring that all examination scripts, research essay and assignments which affect candidates progress on the programme or contribute to the final assessment are properly scrutinised and marked;
- considering, and if appropriate, taking account of any special circumstances affecting a student's performance;
- reporting on any matters of significance to the Academic Board.

#### **9.5.2 External examiners: role and task**

The appointment of External examiners will have to be approved by the Academic Board of the HKU and the OUVS Board. This appointment must be in accordance with the assessment regulations of the HKU. The external examiners must be either a practitioner in the field of Design or acquainted with the BA-MA structure and its requirements.

The role of the External Examiner is to provide an external reference point for the academic standards of an

academic programme based on current knowledge of the subject and, where possible, an awareness of current higher education practice. The External Examiner verifies the academic standards achieved by students and ensures parity with the standards of similar programmes.

External Examiners should moderate stage and final assessments. An External Examiner may comment and advise on any academic matter related to the programme being examined. The criteria applied by the External Examiner should coincide with the validated assessment criteria for the programme.

On appointment, all External Examiners should be given a copy of the current programme book in which assessment criteria are published. External Examiners have the right to full access to any academic information related to the students being examined.

### **The Nature of the Task**

The HKU requires its External Examiners to moderate the marks awarded by the internal examiners to ensure that internal marking standards are appropriate. This will require the detailed scrutiny of a sample of the whole student group, usually composed of examples of the best, worst and some borderline quality work.

The selection that makes up the sample is proposed by the internal examiners, but the External Examiner has the right to amend how the sample should be made up.

No External Examiner should attempt to examine the work of the entire student group, other than in those instances where the student group size is small, e.g. smaller than ten students. In the examination of studio work, External Examiners will have an opportunity of viewing the exhibition of work by the entire group from which the sample to be moderated would be drawn.

### **The Assessment Procedure**

At the final examination, External Examiners will be provided with a list of the marks awarded by the internal examiners in advance of beginning their work of moderation.

In advance of the final examination, examiners will be provided with an assessment timetable that will describe in detail the schedule and location of the examination.

External Examiners will be expected to work as a team, undertaking some cross marking, where appropriate, to ensure parity of degree classifications across all sub-disciplines in any one degree programme.

### **The Examiner's Report**

On completion of the examination, External Examiners are asked to submit a written report on the examination. Examiners are respectfully requested to submit their report to the Programme Leader within one month of the examination in order that the Graduate School staff can give it their fullest consideration while memory of the examination is still fresh.

The External Examiner's report is a key element of the School's quality assurance processes and consequently it is important that reports follow a common format. The report should comment on the following:

- (a) the students: overall impressions of the quality of candidates and what they had achieved. External Examiners should avoid detailed discussion of individual students' work. No student should be mentioned by name in the report, but the student work in general should appropriately be discussed, as an indicator of quality;
- (b) the assessment: the form and content of the assessment, the appropriateness of the assessment to the programme, and the efficacy of any special features of the assessment in achieving their objectives. External Examiners are asked to comment on the balance of the marks awarded for the components of the programme and on the criteria for assessment;
- (c) the results: pass rates and the distribution of the results, and how this reflects on the quality of the programme;
- (d) the programme: the broader academic aspects of the programme as experienced by students (e.g. the balance of the programme of studies; the level of student choice; the extent of staff guidance; teaching methods; the balance of practical and theoretical components). External Examiners should not feel constrained to comment only on the specialist area to which they have been appointed; studio External Examiners should be invited to comment on non-studio elements, and vice versa.

## **10. Programme regulations**

### **10.1. What is the HKU?**

Education at the Utrecht School of the Arts (HKU) is geared towards the following disciplines: music, theatre, visual arts and design, media, technology and management in the field of art and media and teacher training courses in arts subjects. Apart from regular art education and the internationally acknowledged Master of Arts programmes, the School also offers postgraduate courses and contract education. With over 3300 students in the regular programmes, 25 courses and a great number of post-graduate and short programmes the Utrecht School of the Arts is one of the largest institutes of postgraduate and professional higher education in the arts in the Netherlands.

As an independent institute of higher education, the HKU has a mission. This is primarily the provision of high-quality education and research from an international perspective in the area of the arts. For that reason, the Utrecht School of the Arts tries to meet the following objectives:

1. Internationalisation: stimulating further cooperation at the national and international level inside and outside the Utrecht School of the Arts; establishing international contacts;

2. **Innovation**: stimulating new initiatives and developments in the area of research; creating an optimum research climate;
3. **Interdisciplinarity**: strengthening the (research) quality of the participating faculties and of the various disciplines working together;
4. **Interculturality**: through the implementation of intercultural (research) projects, lecturers and students will gain knowledge and insight into artistic expressions from other cultures, as these exist in a multicultural society:

## 10.2. Relationship with the Open University

The Utrecht Graduate School of Visual Art and Design (MaHKU) is a knowledge and research centre with respect to the practice in the different fields of the arts. In this context there should be attention for the development of new knowledge, which is needed for the artistic and design disciplines that are taught. This new knowledge may find its roots in the traditional academic research traditions or it may be situated in the field between artistic/design research and scientific research. The commitment of the school to become a Specialised Institution in the arts is shown by the fundamental initiative to request the Open University Validation Services to support the Utrecht School of the Arts (HKU) in going through a process of accreditation. This commitment is further shown in facing the budgetary as well as managerial consequences of being accredited.

What does this mean for you as an MA Design student? The HKU will register you with the OU for the award to which the MADes programme leads. However, during your studies, your primary relationship is with HKU. Whilst you are studying you will be subject to the regulations and procedures of HKU. Any enquiring, queries, complaints or requests should be directed towards the appropriate members of staff within the HKU responsible for your programme or subject area (for more information: [www.open.ac.uk](http://www.open.ac.uk))

By having the HKU accredited by the Open University Validation Services, the institute hopes to create a systematic and long-term way of validating its post-graduate programmes as Master programmes according to the British validating system (OU validated awards are equivalent in standard to similar awards offered throughout UK higher education). Offering validated MA programmes on the European Market will bring the HKU better opportunities to grow into a 'fully-fledged' Specialised Institute in the arts. It will also enter into partnerships with similar Higher Educational Institutes (HEI's) and with trade and industry at national and European level.

## 10.3 Academic and Examination Regulations of the Utrecht School of the Arts

The general frameworks of the programmes on offer and the corresponding interim examinations and examinations of the programmes of the Utrecht School of Arts have been laid down in the Academic and Examination Regulations of the Utrecht School of the Arts. The academic regulations of the various programmes of the faculties of the Utrecht School of Arts must comply with these general frameworks. The examination regulations of the Utrecht School of Arts described in this chapter apply to all programmes. Students may derive rights from the AER of the Utrecht School of Arts in addition to the obligations that these regulations impose. The same applies for the academic regulations that are described and laid down in the chapters of the faculties in this study guide. (For more information on the AER: [www.hku.nl](http://www.hku.nl))

## 10.4 Academic Administration

The HKU operation of the programme shall be the responsibility of the Programme Leaders of the MA Design and the Dean of the Utrecht Graduate School of Visual Art and Design (Course Director). To facilitate the efficient management of the programme and importantly to co-ordinate academic standards and curriculum, agree administrative procedures and make such arrangements as necessary for the efficient day to day control of the programme, subject to and in accordance with the Programme book, the Programme Leaders must meet at least twice a year with the course committee (cf. 15.2). The course committee has student representation, but there may be restricted items.

Tuition and the provision of suitable resources shall be the responsibility of the MA Design subject to the monitoring and validation procedures in respect of the programme to ensure the proper maintenance of tutorial and academic and curriculum standards.

Annual Programme Evaluation reports should be submitted annually to the Faculty/Academic Boards, and then forwarded to the Open University London.

The tuition fees for the programme will be decided by the HKU. Students will be responsible for the payment of fees to the HKU in which they enrol. All students must also pay Open University London registration fees, these fees are included in their HKU fees. All students who pay the Open University London registration fee and who successfully complete the programme shall be eligible for the award of the MA degree in accordance with the regulations of the Open University London. Any new courses must be subject to additional validation and review by the Dean of Utrecht Graduate School of Visual Art and Design.

## The Utrecht School of the Arts

The ultimate responsibility for the academic standards of the programme lies with the Utrecht School of the Arts, faculty of Visual Arts and Design. Responsibilities include:

- ensuring parity of standards with comparative programmes offered in the United Kingdom, Higher Education sector;
- registration of all students enrolled on the programme;

## Utrecht Graduate School of Visual Art and Design

- Direction in terms of policy implementation in the schools is provided by the Dean of the Graduate

school. The Dean of the school ensures that the decisions of the Faculty Board are implemented at school level. To this end, the Dean of the school organises meetings with the lecturers, students, faculty departments and the programme committee.

- The Dean of the Graduate School will monitor the rules and regulations of the OUVS.
- The Dean of the Graduate School will mediate in case of disagreement
- Mandated authority and responsibilities regarding the finances is given to the Dean of the Graduate School.

### 10.5 Programme Leaders MA Des

Each master programme/pathway currently has its own programme leader. The programme leader reports to the Dean of the Graduate School. The programme leaders of the Graduate School meet once a month to communicate the policy of the School of the Arts and the Faculty to the programme leaders. Initiatives are also developed to promote a cross-Graduate-School culture. The Programme Leader will be accountable to the Dean of Utrecht Graduate School of Visual Art and Design (Course Director) for the efficient management and maintenance of academic standards of the Programme.

- Mandated authority and responsibilities are given to the programme leader by the Dean of the Graduate School.
- The programme leaders shall inform students starting the programme about important practical aspects of education.
- The programme leader has the task of monitoring and evaluating how the assessment is carried out. He is entitled to propose changes to the implementation of the procedure on the basis of difficulties signalled.
- The programme leader has the task of co-ordinating, evaluating and proposing changes to the procedure.

The Programme Leader shall be member of the Programme Examination Board. The Programme Examination Board will be held after the final presentation, to assess the award of the MA Degree.

The Programme leader is nominated to fulfil the following functions on behalf of the programme:

- ensuring effective communication between the staff members;
- maintaining ongoing communication with the Dean of the Utrecht Graduate School of Visual Art and Design;
- overall co-ordination of all aspects of the programme and collation and forwarding of all required material for quality assurance and evaluation under the Open University Terms of Reference.
- creating agendas, attendance at all Examination Boards and chairing Programme Board of Studies;
- responsibility for writing Annual Programme Evaluation in the required format based on reports received from each staff member; forwarding it to Dean of the Utrecht Graduate School of Visual Art and Design;
- dissemination of requirements policies and examples of good practice; monitoring their implementation;

### 10.6 The MA team

Members of the MA team undertake, on behalf of the Academic Board, responsibility for programme management, delivery, monitoring and evaluation in accordance with the approved programme. They meet on a regular basis (at least three times per year) to review and advance programme operation and content, including such issues as student admissions, to make recommendations to the programme leader and Academic Board on human and physical resources, teaching, learning and assessment methods, and links with external bodies. They report to the Academic Board on their activities as and when required, and to produce an annual report appraising the operation of the programme over the year for consideration by the Academic Board alongside the reports of external examiners.

## 11. Staffing

Henk Slager	Dean/Professor of Artistic Research
Dennis Kaspori	lecturer Spatial Design
Annette Balkema	lecturer critical studies/Programmeleader spatial design
Jessica Gysel	lecturer Fashion Communication
Hein Ebersson	Programmeleader Communication Design, Editorial design
Sacha Glasl	Lecturer Spatial Design
Annette Heinen	Core Tutor fashion communication
Fokke Moerel	lecturer spatial design
Joke Robaard	lecturer fashion design
Arjen Mulder	lecturer communication design
Arjan Oosterman	lecturer Spatial Design Analysis
Ralf Pasel	lecturer Spatial Design, core tutor spatial design
Jaap van Triest	lecturer editorial design

The MA team will be advised by their representative at the Board of Advisors, which is in function in the Faculty of Visual Art and Design.

## **12. Learning and other resources**

The department has a large number of professional workshops and studios where students are able to work independently supervised by a workshop assistant. There are workshops for wood, metal, 3D-design, graphics, silk-screen (paper and fabric), fashion, book printing, photo studio, AV-studio, computer room, graphic design, computer room architectonic design, computer room photographic design. Students who lack specific (technological) tools are recommended to take relevant courses at BA level in order to upgrade their knowledge. At the same time, the department has a specialized library where all relevant professional journals and publications are available.

Since the departure point of the MA Design programme consists of an experimental, laboratory-style environment of production, all students work daily in a common pathway workshop on the development of their research projects. The workshops of the various pathways are located within in each others reach, so that there is a clear-cut, postgraduate environment in the building.

Furthermore, the MA Design programme staff maintains excellent contacts in the professional field. In that way, it will be possible for the curriculum offering to continuously provide professional connections anticipating topical design practices.

### **12.1 Libraries**

All faculties have specialised libraries that are situated near the relevant instruction areas. All libraries have several computer workstations, complete with Internet hook-up, which are at the disposal of students. Students have a personal e-mail address. Most students' thesis are incorporated into the library's collection.

The collection of the library of the Faculty of Visual Arts and Design consists of: 10,000 books, 25,000 slides, 1200 videotapes containing 4000 items on visual art and design, 95 subscriptions to magazines and an increasing number of CD-ROMs.

With their student-pass students also have access to the Library of the University of Utrecht. The Library of the University of Utrecht is one of the largest 'open structure' academic libraries in Europe. This means that the books can be taken directly from the shelves and inspected. In addition to the various language and literature subjects, the library also has works in the fields of musicology, cultural studies, history, theatre, film and television studies, art history and archaeology. A computer network links the library to other libraries in the Netherlands and abroad, making it possible to examine material present in these or other libraries. This network also provides access to data files, such as bibliographies. These files are often on CD-ROM.

### **12.2 Academy Gallery**

The Faculty of Visual Arts and Design has its own gallery in the heart of the city. This gallery displays the work of alumni and present students and lecturers as well as the work resulting from international collaboration projects. It offers an opportunity to gain practical experience. Besides exhibitions, events and workshops are also organised. Because of its central location, the gallery is able to organise exhibitions related to projects and events taking place elsewhere in the city.

### **12.3 Equipment to be provided by the student**

Students will provide all materials needed in the course of their studies. MADes students may use all technical facilities at the Faculty of Visual Art and Design mentioned above.

## **13. Student support services**

### **13.1 Counselling**

There are two student counsellors ('studentendecanen') at the Utrecht School of the Arts: They are available to all students to discuss any problems they might have. They look after the students' individual interests as a student and are obliged to maintain confidentiality. They only contact other parties if the student requests this. The student counsellors therefore have an 'independent position' within the school.

Of course, the student counsellors are not the only people in the school who can give the student advice and support, and they do not have a ready answer to all the students' questions. But their objective is to work together with the students to find the answer to how to solve their problems. In certain cases, the student counsellors can mediate in referring students on to other people or bodies, thanks to their contacts inside and outside the institution.

The student counsellors' office can be reached via the Student Service Centre in the building at Lange Viestraat 2b, phone: 030 - 2349481

### **13.2 Studying with a disability**

A disability does not mean that you cannot study. The HKU's Academic and Examination regulations state that students with a physical or sensory disability can take their examinations in a modified manner. The HKU can also provide special facilities for you. The nature of the disability does play a role in admission to a course.

The HKU seeks to ensure that the provision of information, advice and guidance to all students is appropriate to their individual needs. The Utrecht School of the Arts has set up special arrangements and facilities for students with a disability. The main focus for issues relating to disabled students are the Student Counsellors who can be reached through the Student Service Centre. The Student Counsellors play a central role in providing, if necessary, an *individual approach* to the problems and possibilities of each student with a disability. They provide a wide range of services to students with a disability, including advise about study planning, facilities, adapted study materials and (financial) support. Students with a disability who are not considered for other external funds, can, with help from the Student Counsellors, make an appeal to HKU budget for obtaining materials and other facilities. HKU aims to make 'tailor-made' adjustments, based on the individual needs of the student.

#### **14. Appeals and Complaints**

For rules concerning appeals and complaints see the HKU website students portal under the header "rights and obligations" for a downloadable version of the AER (Education and Examination regulations)

#### **15. Student participation**

##### **15.1 Student evaluation form**

All units, staff and other related topics are formally evaluated. The results of these evaluations are also put forward in the programme team meetings for formal reaction and action points. This questionnaire is used to express the students' views on the courses just completed. The results will be used as part of an overall assessment of the effectiveness of the course and for quality enhancement. Outcomes will be reported on the OUVS annual programme evaluation form. Obviously the student evaluation form is one of the most important tools within the quality assurance system. It will be used for educational purposes, to assess staff requirements, and to improve the structure of the programme.

##### **15.2 Course committee**

In accordance with the Higher Education and Research Act, course committees were established in 1997. It was decided to establish a course committee for each school. Each course committee is made up equally of students (2) and lecturers (2) from the faculty sub-departments affiliated to the faculty department. The course committee is an advisory organ that advises the programme leadership and the Faculty Board with regard to the content and form of the education in the school. The course committee meets at least two times a year. Each MA programme supplies a students and a lecturer to participate in the course committee.