

The logo for AeQui features the text 'AeQui' in a purple, sans-serif font. A light blue, hand-drawn style line loops around the letters 'e' and 'i', starting from the top left of the 'e' and ending at the top right of the 'i'.

AeQui

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Master of Design Design Academy Eindhoven

*Report of the extensive programme assessment
6 February 2018*

Utrecht, The Netherlands
April 2018
www.AeQui.nl
Assessment Agency for Higher Education

Colophon

Programme

Design Academy Eindhoven

M Master of Arts in Fine Art and Design

Location: Eindhoven

Mode of study: full-time

Croho: 49114

Result of institutional assessment: not applied for

Panel

ir. R.S. Kloosterman, chair

A. Midal PhD, domain expert

T.A. Triggs BFA, MA, MA, PhD, FiSTD, FRSA, domain expert

A. Laederach BA, student

J.M. Batteau PhD, secretary

The panel was presented to the NVAO for approval.

The assessment was conducted under responsibility of AeQui VBI

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Summary

On 6 February 2018 an assessment panel of AeQui visited the Master's programme Design at Design Academy Eindhoven. The committee has decided that each standard is either of satisfactory or of good quality; the overall quality of the programme is **good**.

Intended learning outcomes

The intended learning outcomes of the master's programme are in accordance with the expected (inter)national level and orientation of a Master of Design. Due to the professional networks and practises of staff members, initiatives taken for external projects within the curriculum, and the involvement of external assessors for the final exams, the master's programme is able to flexibly respond to transformations and developments in the professional field. The panel applauds the programme's aim to foster research driven dialogue and experimentation within and between design disciplines. It observes that both staff and students share this vision and are in the process of questioning and challenging disciplinary boundaries and design traditions. The assessment committee evaluates the intended learning outcomes as **satisfactory**.

Curriculum

The panel evaluates the orientation, content, and structure of the master's programme as **good**. It applauds the manner in which the master's students are guided and supported in developing themselves as author-designer-researchers and to position themselves as autonomous and engaged designers within the professional field. The programme offers a challenging and varied study environment, structured around individual and collective assignments, intensive workshops, personal tutoring, and guest lectures. There is a strong focus on the interaction between critical thinking, theory, design research, and the process of making and students are trained in developing tools and methods for a sustainable and independent design/curating/writing practice. Each of the four departments subscribes to the overarching goals and competencies of the master's programme but also has its own focus, programme,

orientation, and outcome aligned with a particular domain or approach within the professional field. The connection with the (inter)national professional domain is strong due to the experience and practices of the heads and tutors, the external projects in year one, and the continuous engagement with urgent themes and current developments in the professional domain as well as society at large. The qualifications of incoming students tie in to the content and goals of the programme.

Staff

The panel qualifies this standard as **good**. The staff members and tutors of the master's programme are highly motivated and qualified to educate and support students as they progress through the programme. The staff of the programme shares a strong sense of community both within and between the four departments. They share the same vision and goals when it comes to critical reflection and questioning design traditions. Students are very positive about the knowledge, skills, and experience of the staff and tutors and feel fully supported by them in their journeys as developing designers, curators, and writers.

Services and facilities

The panel assesses the services and facilities of the master's programme as **satisfactory**. DAE's housing and material facilities meet the requirements of a master's programme in design. The students have their own workspaces and exhibition spaces as well as easy access to workshops enabling them to work on different materials. The panel supports the programme in its aim to find a solution for hosting the graduation show that does not disrupt the working rhythm of the students. The panel concludes that the quality of the

tutoring within the programme ties in with its overarching goals and meets the needs of the students. In general, students are satisfied with the information provided by the programme. The panel believes that the information provision regarding the profiles of the four departments could be improved.

Quality assurance

The panel evaluates the quality assurance of the programme as **good**. The programme cultivates a strong culture of dialogue, feedback, and critical reflection through formal evaluations and structural meetings with programme management, staff, and students. During these meetings participants address relevant themes for design education and reflect on the content and structure of the programme; the outcomes of these meetings serve as input for the development of new policies and the yearly plans of the directors and heads of department. The panel has observed that the evaluations have resulted in concrete improvements to the programme in recent years. Most of all, it applauds the programme's open attitude and the manner in which students' views and perspectives are taken seriously.

Assessment

The panel evaluates the assessment system of the programme as **satisfactory**. The formative and summative assessments of the programme are valid, objective, and transparent due to the use of assessment forms with relevant criteria, the involvement of several assessors (including an external assessor for the final examination), and the monitoring role of the exam committee of the programme. The panel is positive about the manner in which the assessment procedures contribute to the learning processes of the students, encouraging critical awareness and insight into their own goals, position, and development.

Learning outcomes achieved

The panel evaluates the achieved learning outcomes of the programme as **good**. The theses and final projects fully meet the required level of a master's in design, demonstrating that students

have achieved the competencies formulated by the programme, while also showing a profound and authentic vision that is critical, independent, and informed by good research skills. In this sense, the students' competencies are in line with the didactical philosophy and high ambitions of the programme. Alumni of the master's programme distinguish themselves as designers/design theorists whose focus is on autonomous thinking, concept development, research-driven design, and interdisciplinary collaboration. DAE facilitates and supports a strong alumni community via social media, its website, and various programmes of lectures and workshops, ensuring an ongoing exchange between its tutors, students, and graduates.

Recommendations

While the Design Academy Eindhoven and the master's programme can be proud of its achievements, there is nonetheless room for improvement. In order to bring the programme to an even higher level of quality in the future, the committee issues the following recommendations.

The panel recommends that the programme develop a clear strategic plan that supports and makes its goals explicit and shows how these ambitions are translated in each of the four departments.

Though there is sufficient informal exchange between the departments, the panel recommends that the programme invest in a more formal dialogue system between departments about the assessment procedures, particularly with regard to the set-up of the examinations, the feedback given to students and the status and role of the thesis in the final project. This way, the programme will be able to ensure that the four departments share a similar frame of reference when it comes to assessment procedures and criteria.

The panel would also like to encourage the programme to investigate whether it can involve more non-Dutch tutors to match the cultural diversity of the student body. And in addition, it also recommends that the opening hours of the workspaces are extended into weekends.

Overview

The assessments per standard are presented in the table below.

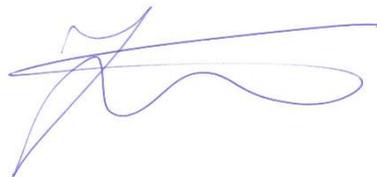
Standard	Assessment
1. Intended learning outcomes	<i>Satisfactory</i>
2. Orientation of the curriculum	<i>Good</i>
3. Content of the curriculum	<i>Good</i>
4. Structure of the curriculum	<i>Good</i>
5. Qualifications of incoming students	<i>Good</i>
6. Staff: qualified and size	<i>Good</i>
7. Accommodation and infrastructure	<i>Satisfactory</i>
8. Tutoring and student information	<i>Satisfactory</i>
9. Evaluation of the programme	<i>Good</i>
10. Assessment system	<i>Satisfactory</i>
11. Achieved learning outcomes	<i>Good</i>
Overall judgement	Good

All standards of the NVAO assessment framework are assessed positively; the assessment committee, therefore, awards a positive recommendation for the accreditation of the programme.

Utrecht, April 2018



René S. Kloosterman MSc
Chair



Jesseka M. Batteau PhD
Secretary

Introduction

This report describes the outcome of the evaluation of the Master of Design programme at the Design Academy Eindhoven on 6 February 2018. DAE offers both a bachelor's and a master's programme in design, as well as two readerships. The master's programme of design is a two-year, full-time course that consists of 120 ECTS, divided over six trimesters. It offers an integrative, research-driven, and contextual approach towards design and aims to train independent, critical, and engaged designers who can position themselves within the design field.

The institute

The Design Academy Eindhoven (DAE) is a University of the Arts that specializes in design. It was founded in 1947 as the Akademie voor Industriële Vormgeving, and received its current name in 1999. DAE offers a four-year, bachelor's course with eight departments as well as a two-year master's course consisting of four departments. DAE also hosts two international readerships, which aim to further develop design research within the Academy and beyond. Recently, DAE appointed a new artistic director to further guide and develop the mission, vision, and programmes of the Academy.

In its mission statement and self-evaluation report, DAE characterizes its design approach as 'hybrid, conceptual, contextual, and international'. The Academy strives for an integrative approach towards design and aims to train designers who are aware of the social and political effects and implications of their practice. Design is not a goal in and of itself, according to DAE's vision, but rather a tool for investigating societal problems and developing alternative ways of engaging with the world.

The bachelor's and master's departments' courses are headed by professionals in the field of design. The heads work in close cooperation with their tutors and the Executive Board of the Academy (the Academy's Creative Director and Director of Education, Research, and Organisation) in determining the structure and content of the curriculum of their departments.

The programme

The master's programme is a two-year, full-time course consisting of 120 ECTS and divided over six trimesters. Students enrol in one of four departments: Contextual Design, Social Design, Information Design, or Design Curating & Writing. Each department has developed its own curriculum and approach with specific themes, assignments, workshops, and projects that contribute to its goals throughout the six trimesters. The social and cultural context in which designers and their products 'function' is the overarching framework for the master's programme as a whole. All departments aim to strengthen the authorship of the designer/design-theorist/curator-writer; students learn to articulate and critically reflect upon their positions within the design profession, develop their personal imageries and signatures, and develop research skills in relation to their design practices.

In the first year, the main objective is for students to obtain the necessary knowledge and skills to successfully progress through the programme and to conduct an individual research and design project in the second year. During their second year, students work on their own research themes, which they have formulated at the end of the first year. This design research informs each student's final design product/project, which they present to the department and the public at the end of the second year.

The assessment

DAE assigned AeQui VBI to perform a quality assessment of its master's programme of design. In

close cooperation with the programme's management, AeQui appointed an independent and competent assessment panel. A preparatory meeting with representatives from the master's programme was convened to exchange information and to plan the date and itinerary of the site visit. The programme is a so-called unique programme, in a sense that it is not assessed in a cluster according to NVAO assessment schedule.

In preparation for the site visit, the assessment panel studied the master's programme's self-evaluation report and attended the Academy's Graduation Show on 28 October 2017 to gain an overview of the Master's level achieved, benchmarked against the programme's intended learning outcomes. The panel also reviewed a selection of theses from the last two cohorts of graduates. The panel's findings were used as input for

discussions during the site visit, which took place on 6 February 2018 (an overview of the programme of the site visit can be found in attachment 2). The panel assessed the programme in an independent manner; at the end of the visit, the chair of the assessment panel presented its initial findings to representatives of the programme and the institution.

A so-called development meeting will be scheduled in the course of May 2018, during a general meeting with working field and other experts.

This report presents the findings, considerations, and conclusions of the panel in accordance with the NVAO framework for extended programme assessment. A draft version of the report was sent to the programme management for a factual check of its content; any corrections have been included in this final version.

Intended learning outcomes

The intended learning outcomes of the master's programme are in accordance with the expected (inter)national level and orientation of a Master of Design. Due to the professional networks and practises of staff members, initiatives taken for external projects within the curriculum, and the involvement of external assessors for the final exams, the master's programme is able to flexibly respond to transformations and developments in the professional field. The panel applauds the programme's aim to foster research driven dialogue and experimentation within and between design disciplines. It observes that both staff and students share this vision and are in the process of questioning and challenging disciplinary boundaries and design traditions. The panel recommends that the programme develop a clear strategic plan that supports and makes its goals explicit and shows how these ambitions are translated in each of the four departments. The assessment committee evaluates the intended learning outcomes as **satisfactory**.

Intended learning outcomes

Standard 1: The intended learning outcomes tie in with the level and orientation of the programme; they are geared towards the expectations of the professional field, the discipline, and international requirements.

Findings

Objectives and profile

Students of the master's programme enrol in one of the four departments:

- Contextual Design (CD)
- Social Design (SD)
- Information Design (ID)
- Design Curating & Writing (DC&W)

Though each department has its own programme, content, and focus, all four departments aim to educate engaged author-designer/researchers (in the case of DC&W, curators/writers) who can work independently, critically, and reflectively, taking their own questions, themes, and fascinations as a starting point for their design practice. Graduates from the master's programme have broad analytic research skills and expressive ability. They are able to take up an autonomous position within the design field and, in and through the work they make, create their own vision in relation to relevant social and political contexts ('design in context').

The programme strives to teach students to learn to develop their own design methodology, thus

ensuring that their post-graduation design practice is sustainable. Students are encouraged to cultivate intellectual curiosity, critical thinking, and conceptual design skills. In other words, the programme does not focus on specific design skills but rather aims to train students in developing a critical and reflective attitude. In this way, they are able to make new and relevant connections between different fields and domains within society and prepared for a hybrid working practice in which they must develop their own position, methods, and approaches.

In this sense, the programme's ambition is to offer design education that questions and explores traditional disciplinary boundaries of the design profession. All those involved share this goal, which the panel observed during its conversations with programme management and staff members. Students, alumni, and representatives from the working field with whom the panel spoke also explicitly underlined the importance of this approach for the future of the profession.

Research-driven design

An important aspect of the master's programme's profile is its focus on research-driven design. Students must obtain the necessary research skills and critical attitude in order to grasp and engage with complex themes and questions relating to the role, effects, and functions of design within society. For the master's programme, research in

design is not only discursive (in the sense that it is exclusively mediated through language or texts) but involves a constant interaction between the artistic design process, theoretical reflection, and critical reading and analysis. Design research should contribute to and feed into the process of making design, and is an instrument for developing an independent, critical, and reflective position in relation to the themes and materials with which the students engage. The concept used by the programme to refer to this intermingling of practice and theory is 'thinking through making'. In the second year, students must conduct research and write a thesis. Their research serves as input/framework for the final graduation project.

Links with the professional field

The programme ensures that its objectives are aligned with the developments and requirements of the design profession in several ways. Staff members are themselves leading professionals in the field of design, combining a design practice (or, in the case of the Design Curating and Writing department, a curating-writing practice) with their teaching at DAE. As design professionals, the heads of the departments are able to formulate the goals of their curricula based on what is currently relevant and urgent within the profession. The tutors are all design professionals and, therefore, closely attuned to the requirements of the field. For the final exams, DAE invites external assessors – prominent experts in the field of design or a design related field – to evaluate the work of the students and to reflect on the content and learning outcomes of the programme. The programme also seeks out dialogue with the (inter)national design field and the outside world through symposia and external projects with the industry, non-profit organizations, and governmental institutes. This way, it is able to stay attuned to themes and developments in the design profession as well as within society at large.

Competencies

DAE's Master of Design is a professional master's programme within the framework of a University of the Arts. Therefore, its orientation is towards

practice-based research and the professional field. Though the programme has been officially acknowledged as unique within the national educational domain by the Dutch government, the competencies of the master's programme tie in to the educational standards set by the National Profile for a Master of Fine Arts. Its competencies also explicitly take the international Dublin Descriptors into account. In its self-evaluation report and supporting documentation, the programme explicates how its intended learning outcomes relate to these international standards. (For an overview of the final qualifications, see attachment 3).

Growth of the programme

Since 2003, the master's programme has grown in both its number of students and departments. Starting with the department of 'Contextual design in context', the programme evolved into two departments in 2009: Contextual Design and Social Design. The departments of Information Design and Curating & Writing were added to the portfolio in 2012 and 2014, respectively. At present, the programme is considering incorporating yet another department. Programme management and heads of department are aware of the fine balance they must achieve in order to maintain the quality of personal tutoring and education within each department. As became clear during conversations with the panel, the programme seems very much aware of the factors involved and the degree to which it could be scaled up without losing its individual focus and productive group dynamic.

Considerations

The panel believes that the goals and profile of the programme meet the expectations of the professional field and design discipline. The panel applauds the master's programme's ambitions to question and challenge the traditional disciplinary boundaries of design practice. The panel observes that programme management and staff members seek to actively and collectively investigate and reinvent what design should or could be within society. They are able to communicate this investigative journey in a convincing way within

the educational context, according to the panel. It is also positive about the manner in which research is understood and deployed within the programme. The closely interwoven interaction between practice and theoretical reflection is a productive strategy for arriving at authentically engaged and relevant designs. Based on its conversations with alumni and other representatives of the professional field, the panel concludes that the programme's goals and profile are, indeed, valuable and relevant to the profession.

The panel is confident that the programme, under the supervision of the new artistic director, will continue to develop towards a post-disciplinary, research-driven curriculum. Yet, the panel would recommend to formulate a strategic plan in which the intended trajectory, also with regard to the programme's potential growth, is made

transparent. In other words, the panel would advise the programme to formulate which actions it will initiate in order to achieve its goals, and how each department will translate these ambitions into its own curriculum. A more explicit formulation of the different signatures and orientation of the departments would also contribute to strengthen the communication with (potential) students and the outside world. It will help clarify what is expected of students and support the ongoing conversation about what should be understood as the common denominator within the master's programme.

Based on the interviews and examination of the underlying documentation, the assessment committee evaluates the intended learning outcomes as **satisfactory**.

Curriculum

The panel evaluates the orientation, content, and structure of the master's programme as **good**. It applauds the manner in which the master's students are guided and supported in developing themselves as author-designer-researchers and to position themselves as autonomous and engaged designers within the professional field. The programme offers a challenging and varied study environment, structured around individual and collective assignments, intensive workshops, personal tutoring, and guest lectures. There is a strong focus on the interaction between critical thinking, theory, design research, and the process of making and students are trained in developing tools and methods for a sustainable and independent design/curating/writing practice. Each of the four departments subscribes to the overarching goals and competencies of the master's programme but also has its own focus, programme, orientation, and outcome aligned with a particular domain or approach within the professional field. The connection with the (inter)national professional domain is strong due to the experience and practices of the heads and tutors, the external projects in year one, and the continuous engagement with urgent themes and current developments in the professional domain as well as society at large. The qualifications of incoming students tie in to the content and goals of the programme.

Orientation

Standard 2: The curriculum enables the students to master appropriate (professional or academic) research and professional skills.

Findings

The Master of Design aims to educate author-designer-researchers who are able to position themselves autonomously within the field of design and produce relevant designs within a - yet to be developed - hybrid working practice. The curriculum is designed to offer students a challenging context in which they can further enhance their design skills and knowledge, while also learning to conduct design research and develop a sustainable and critically engaged design practice. Students learn to think conceptually, taking their own personal intuitions and beliefs as a starting point.

The programme ensures that the students' projects contain all components of the overall design process (i.e. question formulation, orientation, research, analysis; brainstorm sessions, design, realization, communication, presentation). Master's projects grow in complexity as the study progresses. They require a multi-perspective approach and thorough research into the backgrounds and contexts of the project theme. The

alternation between, and integration of, research and design, words and actions as well as theory and practice form the backbone of the course.

The programme has a practice-oriented understanding of research, as explained in the previous section. Research in the programme is aimed at offering students the tools to sustain their own professional design practice and to contribute to the development of the design profession. The theoretical side of research is given form through the reading and analysis of relevant literature and by the thesis-writing trajectory, which starts at the end of the first year with the student's formulation of an individual research theme and ends with the presentation of the thesis and final design (for the department DC&W: curating) project at the end of the second year.

Dialogue with the outside world plays an important role in the didactic approach of the programme. The students are continually asked how they (wish to) relate to the outside world and to the professional domain. The connection with the (inter)national professional field is achieved through the experience and professional practices of the heads of department and tutors, the involvement of (international) guest lecturers, as

well as through recurring collaborations and projects with external (regional, national, and international) DAE partners in the third trimester of the first year. Each project brings together real-life problems and educational purposes, which results in (mid- and final) presentations and an exhibition and/or publication.

As conversations with the panel clarified, students and alumni were very positive about the connection with the field and outside world, particularly with the way they were able to profit from the experience and knowledge of the tutors and staff members. The collaboration with the Van Abbe museum in Eindhoven was valued very highly by the DC&W students, as it offered them the opportunity to engage in advanced theoretical reflection and inspiring practices of curating and writing. These observations were also underlined by the information and reflection offered in the student chapter of the self-evaluation report.

Considerations

The panel is very positive about the programme's professional orientation and the manner in which students are supported in developing sustainable design skills and methods that incorporate research, critical reflection, and independent thinking throughout the making process. Due to the workshops, assignments, and external projects, students are made aware of concrete social, cultural, and political themes and issues, which they, as designers, must engage in a critical and independent manner. As the study progresses, students find a balance between theoretical reflection and the making process, even though some of them find this to be a challenge in the beginning. All students and alumni the panel spoke to stress the importance of the integration of both for their practices. As they explained to the panel, they receive good support from the mentors in finding the right approach and their growth as designers throughout the programme stems precisely from finding a productive connection between research and design.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **good**.

Contents

Standard 3: The contents of the curriculum enable students to achieve the intended learning outcomes.

Findings

The curriculum of the master's programme consists of 120 ECTS divided over two years and six trimesters. Each department subscribes to the overarching goals of the master's programme and shares the intended learning outcomes as described in the competencies of the programme. All four departments focus on strengthening the authorship of the designer or design-theorist. Students learn to articulate their positions; learn to reflect on the profession and its limits; develop their personal imagery and signature; and, conduct research in order to come up with valid designs as well as design presentations or text proposals.

Within this given framework, each department has developed its own objectives, projects, and assignments geared towards a particular domain or approach within the professional design field. *Contextual Design*, which originates from product design, has a stronger focus on making and materials and the manner in which people relate to objects and the surrounding world. *Social Design* starts from a different position and takes interest in the social, political, and cultural role of design and the designer, questioning what design can or should achieve within social structures. *Information Design*, originating from graphic design, focuses on the changing role of visual information in contemporary societies. Finally, *Design Curating and Writing* has a focus on the theory and critical presentation of design, training students in theoretical thinking and developing their curatorial skills. Theory, research, making and contextual thinking are important in all four departments, and students may take on similar themes to investigate throughout the two years.

However, they will start from a different position, and the discourse and theoretical framework used will depend on the student's department.

Curriculum is set up around research and design assignments and workshops, which are supervised by design- and workshop tutors or the writing and thesis supervisors of the departments. Students receive personal mentoring and attend presentations by (international) guest critics and lecturers. In the first year, students obtain the necessary knowledge and skills to successfully proceed with the programme and to take on an individual research and design project in the second year. At the end of the first year, students develop a research question that will inform their second-year thesis work and graduation project. During their second year, students work on individual research themes, which results in a thesis and a final design (or curating) project. These are presented to the department in the final trimester.

Considerations

The panel concludes that the content of the master's programme is varied, relevant, challenging, and tailored to the individual needs of the students. This finding is supported by the panel's conversations with students and alumni, all of whom were very positive about the theoretical, practical, and critical-reflective dimensions of the curricula of the different departments, as well as the individual mentoring they received. Each department addresses important themes and issues, offers students the opportunity to hone their design/curating/writing skills, and produces critical reflection, theoretical thinking, and research. The panel is positive about the flexible structure of the curriculum in all departments, which enables quick responses to developments in the professional field and allows room for students to contribute to the programme with proposals and suggestions. All four departments aim to incorporate different positions and theoretical standpoints, encouraging students to investigate and introduce theorists, thinkers and designers from different parts of the world. The panel appreciates

the manner in which staff and tutors are able to incorporate and engage with these different perspectives.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **good**.

Structure

Standard 4: The structure of the curriculum encourages study and enables students to achieve the intended learning outcomes.

Findings

The didactic approach of the master's programme can be described as small-scale, project oriented, with a focus on individual guidance. In assignments and workshops students go through the various phases of the design process, most often in collaboration with fellow students. They alternatively take on the role of design assistant or project leader. Though students are monitored and guided individually, the programme encourages collaboration between students with different backgrounds and interests, thus fostering new approaches and insights.

The notions of 'thinking through making' and 'learning by doing' are central to the programme's didactical philosophy. As described in previous sections, researching and designing go hand-in-hand; students progress through trial and error experimentation, developing their design identity step-by-step. Though the departments give out assignments, these are formulated in such a way that the professional and personal experiences of the students, their views on the profession and their own position therein function as guidelines for their research trajectory and outcome of the design project. The departments ensure that there are many shared reference points for the students so that there is an alternation between wide-ranging individual investigation and a convergence of shared reflection and concrete positioning within the group. The tutors have very diverse backgrounds, so the students

receive many different perspectives on their work and the design profession.

The students and alumni the panel spoke to confirmed that the didactical approach and structure of the programme contributes to their development as independent designers. They are given a great deal of freedom in the assignments, which they thought were very challenging, since they were expected to develop their own approach and follow their own trajectory in order to complete the project. As they explained to the panel, it was precisely this freedom, combined with personal coaching and guidance, that helped them deepen their critical thinking and making as well as further articulate their position as designers.

Considerations

The panel is very positive about the didactical philosophy of the programme. In the documentation and conversations with staff, students and alumni, the panel could recognize the strong focus on the integration of research and making, the principle of 'thinking through making'. The panel applauds this investigatory and critical-reflective attitude, which produces designers who will be able to contribute to the renewal of the professional field. It also appreciates the structure and set-up of the programme, which is small-scale and centres on collaboration between students and external parties, and reserves ample time for individual guidance.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **good**.

Incoming students

Standard 5: The curriculum ties in with the qualifications of the incoming students.

Findings

Students must pass a selection procedure before they are admitted to the programme. They are required to have completed a programme at the bachelor's level, preferably in the domain of design, design history, curatorial studies, or an

equivalent discipline, such as architecture, art or art history. Bachelor's students with a different background can be admitted if they demonstrate that they have the necessary skills, knowledge, and attitude to enrol in the programme.

All applicants are required to send in their Curriculum Vitae, a letter of motivation, a digital portfolio, and a one-minute video in which they introduce themselves. These documents and files are reviewed by the department heads and a tutor. Applicants who are thought to show potential and affinity with the programme's goals are invited for an interview. The interview takes place via Skype with the head of the department. All candidates are tested on their English proficiency level. Applicants who are not native speakers of English may be asked to provide evidence of their English proficiency level. The students enrolled in the programme are also selected to form a varied and complementary group within the four departments. The different backgrounds, nationalities as well as knowledge and skills of the group members contribute to a study environment in which students can learn from each other and collaborate productively. Currently, there are 149 students in the master's programme (CD: 49, SD: 50, ID: 37, and DC&W: 13). Next academic year, numbers will increase further to an estimated 175 – 195.

Considerations

The panel observes that the qualifications of the students are aligned with the profile, content, and goals of the programme. The students and alumni with whom the panel spoke were international and culturally diverse, and highly proficient in English. The majority had a background in design, curating, or writing; several were trained in adjacent fields, such as fashion and architecture. Many already had some years of experience as a professional in the design domain. Their choice to come to DAE stemmed from their desire to deepen their critical design practice and further develop an autonomous position as a designer. All students conveyed a good understanding of the programme's profile and goals and were able to

connect these in an articulate manner with their own ambitions as designers, design theorists, and curators. The panel applauds the departments' ability to form, i.e. 'curate' a student body that is able to produce new insights and collaborative initiatives.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **good**.

Staff

The panel qualifies this standard as **good**. The staff members and tutors of the master's programme are highly motivated and qualified to educate and support students as they progress through the programme. The staff of the programme shares a strong sense of community both within and between the four departments. They share the same vision and goals when it comes to critical reflection and questioning design traditions. Students are very positive about the knowledge, skills, and experience of the staff and tutors and feel fully supported by them in their journeys as developing designers, curators, and writers.

Standard 6: The staff team is qualified for the realisation of the curriculum in terms of content and educational expertise. The team size is sufficient.

Findings

The departments of the programme are each supervised by a head and a dedicated coordinator. The heads of department are all leading figures in the design field. As stated earlier, they are responsible for the content, direction, and structure of the department's curriculum. The heads answer to DAE's Executive Board, which consists of the Academy's Creative Director and Director of Education, Research and Organisation.

The coordinators are the first points of contact for the master's students throughout the two years of the programme, and deal with the day-to-day organization of the curriculum. Two coordinators are appointed to keep an overview of the master's as a whole. The master's programme shares its supporting staff (administration, HR, secretaries, policy advisors, etc.) with DAE's bachelor's and research programmes. Each department has a number of tutors to supervise assignments, give workshops, and provide personal mentoring. The tutors have their own professional design (or curating-writing) practices and are therefore able to give sound advice and guidance to students, sharing their experience and knowledge of the professional domain.

Based on its conversations with staff members and tutors, and the overview of their qualifications in underlying documentation, the panel concludes that each department has highly

qualified staff and tutors with the necessary knowledge, practical, and educational skills to support students as they progress through the programme. The panel is very appreciative of the fact that all staff involved shares the overarching vision of the programme. In conversation with the panel, staff members proved themselves to be acutely aware of the goals of the departments they are in but also demonstrated that there is ongoing dialogue within, as well as between, the departments about what design(er) can or should be in contemporary society. There is a clear and shared questioning of the status quo and of the traditional disciplinary boundaries within the design domain.

This positive evaluation was confirmed by the students and alumni during the site visit. They, too, were highly appreciative of the expertise, experience, and educational capacities of staff and tutors. In the student chapter of the self-evaluation report, students formulated their wish to establish a wider variety of tutors with different cultural backgrounds in order to echo the international nature of the student body. The majority of students feel that they have received good personal guidance from the tutors and staff.

Considerations

Taking these findings into consideration, the panel concludes that the staff of the programme is highly qualified and shows a strong sense of community. They are very motivated and articulate when it comes to the specific ambitions of the departments and the overall goals of the

programme in general. They share a discourse of questioning and critical awareness, which they are able to convey effectively to the students. Students conveyed their appreciation of the staff and tutors and felt fully supported by them in their development as designers/curators/writers. The panel thinks that the programme has a strong international orientation through its partnerships and professional as well as academic networks.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **good**.

In addition to that, the panel would like to encourage the programme to investigate whether it can involve more non-Dutch tutors to match the cultural diversity of the student body.

Services and facilities

The panel assesses the services and facilities of the master's programme as **satisfactory**. DAE's housing and material facilities meet the requirements of a master's programme in design. The students have their own workspaces and exhibition spaces as well as easy access to workshops enabling them to work on different materials. The panel concludes that the quality of the tutoring within the programme ties in with its overarching goals and meets the needs of the students. In general, students are satisfied with the information provided by the programme. The panel believes that the information provision regarding the profiles of the four departments could be improved.

Accommodation and infrastructure

Standard 7: The accommodation and material facilities (infrastructure) are sufficient for the realisation of the curriculum.

Findings

Design Academy Eindhoven is situated in the heart of Eindhoven and occupies 10,000 m² of the landmark 'de Witte Dame'. Built in 1928 as Philips' first, large-scale lighting factory, it has now become a monument and Eindhoven's centre for information, design, art, and technology. Besides the Academy, it also houses a public library, several art galleries, the Philips design department, and various commercial services for students and the general public.

The master's programme is housed on the 5th floor of the building. During the site visit, the panel had the opportunity to view DAE's facilities, consisting of open workspaces (each student has his/her own table and cupboard) and dedicated workshop spaces: plastics, wood, metal, silkscreen, plaster/ceramics, and textiles. Furthermore, students have access to a digital workshop space in which there are desktop computers, a photo studio, extensive printing equipment (including 3D print workshop), a laser cutter, and a robot arm as well as a small bio lab that will be expanding over the next two years next to a food lab in development. The 1st floor functions as an in-house exhibition-space for the students, and lectures and symposia take place in the Witte Dame Zaal. In addition to its own facilities, DAE collaborates with external parties, giving students

access to facilities at Textiellab (Tilburg) for textiles, EKWC (Oisterwijk) for ceramics, Beeldenstorm (Eindhoven) for metal, wood, ceramics, and silkscreen as well as the Van Abbemuseum (Eindhoven) for curating, exhibiting, and a relation to the arts. DAE has Wi-Fi access throughout the whole building. Via the library, students have access to relevant international design literature. They can also use the facilities of the Royal library and the library of the Technical University Eindhoven at a reduced rate.

Students and alumni are generally satisfied with the facilities offered by the institution, as the student chapter and the discussions during the site visit clarified. They appreciate the set-up on the fifth floor, which gives them the opportunity to work independently as well as in groups, depending on the assignment and their own preferences. They also enjoy being in close contact with students from other departments, which allows for interdepartmental collaboration. They do find it difficult once in a while that the building closes in the weekends. Also, the fact that students had to move for several weeks to make room for the graduation show was disruptive to work flow, although they fully understood the reason for the move. The programme has evaluated the situation and will try to find a different solution for future graduation shows. Students from the DC&W and ID departments indicated that some students would like to improve their practical skills, for example by joining bachelor's DAE workshops.

Considerations

According to the panel, DAE's accommodations and material facilities meet the requirements of a master's programme in design. The students have their own workspaces and exhibition spaces as well as easy access to workshops enabling them to work on different materials. Students appreciate the set-up on the fifth floor, though the move for the graduation show last year was cause for unwanted upheaval. The panel supports the programme in its search for a better solution and also would recommend that it offers students also access to the building in the weekends.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **satisfactory**.

Tutoring and student information

Standard 8: The tutoring of and provision of information to students are conducive to study progress and tie in with the needs of students.

Findings

Tutoring

Students receive personal tutoring throughout the two years of the programme. Mentors and tutors give individual feedback on the student's work during different workshops and assignments throughout the course. This is part of the formative evaluations that they receive from week to week and during the midterm reviews of the trimesters. (For summative assessments, see the chapter on Assessments). For each project, students must articulate which goals they want to achieve. Once the project is completed, the mentor will evaluate the process and outcome with the student and discuss to what extent he or she has achieved the desired goals. For the thesis and graduation project, students are linked to one specific tutor. They also meet regularly with the head of department and the theory tutors of the programme to discuss their progress.

The majority of students are satisfied with the quality of the tutoring and feel that they receive

the necessary personal guidance to grow as an independent designer within the programme. Some students (particularly in the department of Social Design) do have concerns about the increasing number of students in relation to the availability of the tutors – they would prefer to have more time (both in quality and in quantity) with their tutors and mentors. This is something that the master's programme is aware of and will be monitoring in the years to come.

Student information

The programme uses various channels to communicate with its students. The master's course has its own website that provides general information about the course, the departments, staff, and projects. A student-monitoring tool, Traject-planner, is used for exam registration, overviews of grades, and to monitor student progress. Most communication is conducted via e-mail and social media. In addition, information is also provided via announcement screens and posters throughout the building and news updates on the intranet. Given the small scale of the institution and the sense of community within and between departments, tutors and staff members are quite accessible to students and can be consulted if students have questions or encounter any problems.

Students are generally satisfied with the information they receive, though they do need to deal with the flexibility of the curriculum; workshops can be planned at short notice if the department thinks this is relevant or necessary, so students do not always know ahead of time what form the workshop or assignments will take. Students also noted in their conversations with the panel and in the student chapter that the information on the website regarding the profiles and requirements of the four departments could be improved, especially for students coming from abroad who have less opportunity to visit the institution beforehand to gain insight into the nature of the programme.

Considerations

Based on these findings, the panel concludes the tutoring and provision of information are up to standard and meet the needs of the students. Overall, tutoring is tailored to the individual projects and goals of the students and contributes to the development of a critical and reflective attitude in the design process. Tutors are able to challenge students and question their assumptions, while also helping them find their own direction and position. Most students feel that they receive the right amount of guidance as they proceed through the course. The panel encourages

the programme to keep monitoring the quality of the tutoring in light of its potential growth in the future. Information about the programme is adequately provided via the website, intranet, email, and other media, and students feel that the staff is readily available for questions and advice. The panel thinks that information regarding the profiles of the four departments could be improved.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **satisfactory**.

Quality assurance

The panel evaluates the quality assurance of the programme as **good**. The programme cultivates a strong culture of dialogue, feedback, and critical reflection through formal evaluations and structural meetings with programme management, staff, and students. During these meetings participants address relevant themes for design education and reflect on the content and structure of the programme; the outcomes of these meetings serve as input for the development of new policies and the yearly plans of the directors and heads of department. The panel has observed that the evaluations have resulted in concrete improvements to the programme in recent years. It applauds the programme's open attitude and the manner in which students' views and perspectives are taken seriously.

Standard 9: The programme has an explicit and widely supported quality assurance system in place. It promotes the quality culture and has a focus on development.

Findings

The quality assurance of the master's programme is achieved through different formal and informal processes of critical reflection and improvement. The programme deploys various formal evaluation procedures to monitor its quality, such as the National Student Surveys, alumni surveys (including the 'Kunstenmonitor'), and the evaluations conducted by the NVAO and the CEKO. Next to these formal evaluations, the programme invests in cultivating a strong culture of dialogue, exchange, and critical self-evaluation, which involves programme management, staff, and students as well as alumni and the professional field through structural meetings in a more informal setting, such as:

Round Table Meetings

- Twice a year the heads of the department meet with the department coordinator, tutors, and student representatives of each year to discuss and evaluate the previous study period.
- Departmental meetings: staff members of the departments meet once or twice a year to discuss the content and structure of the curriculum
- Meetings with executive board DAE: Four times a year the heads of the departments meet with the executive board of DAE to

discuss the goals and strategy of the programme as well as its content and structure.

Potlucks

Every year, the programme organizes tutor and student potlucks:

- Staff: during these meetings, tutors, heads, and other staff members of DAE collectively reflect on relevant themes for design education.
- Students: this meeting is organized by the Student Council in cooperation with the Academy directors. During the student potluck, the Academy directors present their perspective on the developments of DAE in relation to the results of the student and alumni surveys. During different seminars, students discuss important topics concerning DAE, give feedback, and formulate improvement points for their own department. Students who have received special training for this task moderate all seminars. Conclusions and recommendations form the starting point for new policy plans and are part of the Year Plan conversations of the directors with the department heads.

Graduation Show

The annual graduation show during the Dutch Design Week functions as an important moment of external validation and evaluation for the programme. During the show, the recent graduates, as representatives from the academy, present their work to the international design world and

the general public. The graduation show is perceived as a crucial part of the educational trajectory; students must communicate the outcome of their work to an audience of specialists and non-specialists. The responses of the audiences are an important source of feedback on the content and outcomes of the programme. The format and set-up of the graduation show are also the subject of ongoing evaluation and discussion within the master course both for students and for staff. They acknowledge and value of the public exposure that the show offers; on the other hand, they feel that nature of the students' work, which is research-driven rather than product-driven, requires a different stage. The reflection on the form of the graduation will continue and will probably lead to other forms of presentation (such as publications or online presentations), which are more in line with what students are trying to achieve.

The formal and informal evaluations have led to various concrete improvements in the programme, as is set out in the supporting documentation and elaborated on in the conversations the panel had with staff, students, and alumni. Problems related to subjects such as information provision, programme content, final projects, and assessments, have been effectively addressed in recent years. This year, the programme has

introduced online written and anonymous evaluations to acquire more detailed feedback on the programme.

Considerations

The panel has been able to determine that the formal and more informal processes of quality assurance have had the desired effect within the programme. It applauds the manner in which the programme cultivates a culture of quality care and critical self-reflection through regular evaluative meetings with management, staff, and students and its eagerness to keep improving the content and structure of the curriculum. This openness and critical attitude was also evident during the conversations the panel had with all those involved. Students and alumni confirmed that the staff valued their opinions. Initiatives are encouraged, and the departments are willing to make adjustments to the programme to accommodate suggestions made by students. The panel appreciates the critical reflection on the graduation show.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **good**.

Assessment

The panel evaluates the assessment system of the programme as **satisfactory**. The formative and summative assessments of the programme are valid, objective, and transparent due to the use of assessment forms with relevant criteria, the involvement of several assessors (including an external assessor for the final examination), and the monitoring role of the exam committee of the programme. The panel is positive about the manner in which the assessment procedures contribute to the learning processes of the students, encouraging critical awareness and insight into their own goals, position, and development. Though there is sufficient informal exchange between the departments, the panel recommends that the programme invest in a more formal dialogue system between departments about the assessment procedures, particularly with regard to the set-up of the examinations, the feedback given to students and the status and role of the thesis in the final project. This way, the programme will be able to ensure that the four departments share a similar frame of reference when it comes to assessment procedures and criteria.

Standard 10: The programme has an adequate student assessment system in place.

Findings

Assessments: valid, objective, transparent

The master's programme is structured by formative and summative assessments. Formative assessments take place from week-to-week with the tutors and during a mid-term assessment of each trimester. Summative assessments take place at the end of each trimester. In total, there are twelve evaluation moments throughout the two years, six of which are summative assessments. The programme has translated its competencies into assessment criteria on the formal assessment forms, which are used by all departments. For every assessment, students are judged on the following subjects: research and analysis; vision and concept; verbal presentation; design/visual presentation; and, written thesis. The formal assessment criteria are discussed with students beforehand, and information about credits per trimester and assessment procedures can be found in the Student Charter as well as the Teaching and Examination Regulations.

Importantly, students are asked to determine for themselves what personal goals they want to achieve with the project and which themes they consider important in the assessment. Supervised by their mentor, students later evaluate to what

extent they have achieved those personal goals. The assessment process involves the evaluation of a visual and verbal presentation of a design as well as the research underlying this outcome. The assessment committee (consisting of the head of the department and the tutors involved) determines whether the design and presentation meet the required competency level of a master's in design. This is first discussed with the students and later translated into written feedback and advice for the student.

With the design of the assessment process and the required formulation of personal goals for each project, the programme wishes to incorporate the assessments into the learning process of the students. By encouraging critical awareness and insight, students are able to achieve personal and professional growth throughout the programme. The students confirmed this during the site visit. The assessment requirements are clear to students and they were positive about the fact that they were (in part) responsible for how they were evaluated. This helped them to further their thinking about their own personal goals and positions as designers. They did, however, feel that the verbal and written feedback could be more extensive and detailed, though the programme does offer more information if students explicitly ask for it. In general, the students would appreciate more time for feedback and group discussions during the assessments themselves.

Re-sit's

When a student fails a trimester during the first year, he or she has to repeat a similar project and present it during the midterms of the next trimester. If a student fails a trimester twice during the first year, he or she is strongly advised to quit. If the student chooses to proceed, the entire first year needs to be redone. If a student fails the third trimester, he/she works on the retake during the summer holiday and presents the project shortly before the start of the second year. He or she can only begin the second year if the retake project is completed successfully. Regarding the re-sit's, students told the panel that they found the first year to be stressful since they had the feeling that they could easily fail. During the second year, this feeling subsides, and they feel that they are more aware of the tutors' goals and what is expected of them.

Thesis and final project

The final phase of the study consists of various stages in the execution of the final project. In trimesters 4 and 5, students conduct research and establish the general theme and concept of their thesis and design project. Trimester 6 begins with a 'green light-evaluation' of the outcome of this preliminary research: if the student receives a green light from the assessment committee, this means that it is confident that the student will be able to pass the final exam with the given proposal.

The final examination consists of the following elements:

1. A thesis-design project;
2. A written and verbal presentation for an audience of colleagues and master's students;
3. Responding to critical questions of those present: i.e. the 'Master proof'.

During the final examination, the student must demonstrate an ability to link his/her research to a visual and/or tangible result, such as a product, strategy, or service. The department and an external assessor conduct the final examination. The external assessor – a prominent expert in the field

of design or a design-related field – plays a central role in questioning the student, gives feedback, and provides input for the final grade. Prior to the assessment, the assessor is given guidelines for the assessment procedure and criteria.

Every department takes on a different role when it comes to the place and position of the thesis, also when it comes to whether or not it is made public. In its conversations with the heads and tutors, the panel observed that though there are informal channels of exchange between departments when it comes to the thesis and final project, it would be advisable to also have more formal moments of comparison and reflection in order to be aware of the different procedures and criteria for the final phase of the study.

Exam committee

During the site visit, the panel spoke to representatives from the exam committee of the bachelor's and master's programmes of DAE, consisting of a chairman, a formal external member, and a secretary (who is not a member of the committee). The exam committee ensures that the quality of the assessments and end level of the master programme are up to standard. The committee assesses the validity, reliability, and transparency of the assessments and whether the procedure is in line with the Teaching and Examination Regulations (TER). They report their findings to the head of the departments. Their conclusions and observations are also discussed with the Executive Board. If necessary, improvements are implemented in the assessment procedures. At present, the committee monitors all summative assessment processes and is present during the actual assessments as well. The exam committee finds the assessments of the programme to be thorough and profound, meeting the required standards of a Master of Design. For the future, the exam committee intends to further develop the discussion on best practices with the heads of departments, for example by visiting other art and design schools to see how they conduct their assessments.

Considerations

Based on the findings described above, the panel concludes that the assessments of the programme are valid, objective, and transparent due to the use of formal assessment forms, the involvement of tutors and heads for the summative assessments as well as an external assessor for the final assessment at the end of the second year. The panel appreciates the manner in which the assessments tie in to the learning processes of the students, offering them tools to reflect on their goals and how they are achieved. Students are aware of the assessment procedures and criteria and feel that they are valuable for development as a designer. The programme has an active and committed exam committee, which monitors the

assessments of the master's closely and gives suggestions for improvements when necessary. Though the assessment forms guarantee the quality of the assessment, the feedback could perhaps be more detailed and extensive in some cases, the panel observes. The panel recommends that the programme invest in a more formal, cross-departmental dialogue when it comes to the assessment procedures and criteria as well as the status of the thesis therein. This way the programme can ensure that the four departments start from a similar understanding of what students must achieve by the end of their studies. Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **satisfactory**.

Achieved learning outcomes

The panel evaluates the achieved learning outcomes of the programme as **good**. The theses and final projects fully meet the required level of a master's in design, demonstrating that students have achieved the competencies formulated by the programme, while also showing a profound and authentic vision that is critical, independent, and informed by good research skills. In this sense, the students' competencies are in line with the didactical philosophy and high ambitions of the programme. Alumni of the master's programme distinguish themselves as designers/design theorists whose focus is on autonomous thinking, concept development, research-driven design, and interdisciplinary collaboration. DAE facilitates and supports a strong alumni community via social media, its website, and various programmes of lectures and workshops, ensuring an ongoing exchange between its tutors, students, and graduates.

Standard 11: The programme demonstrates that the intended learning outcomes are achieved.

Findings

Master's level

As described in the previous chapter, the final examination consists of a research design project, resulting in a written thesis and a tangible design (or, in the case of the department Curating & Writing, a curating project), which students must present to an audience of tutors, students, and fellow designers/design theorists. All staff of the department is involved in the assessment as well as an external assessor from the international field of design.

In preparation for the site visit, the panel studied a selection of 15 theses from the last two student cohorts (2014-2016; 2015-2017) and attended the DAE graduation show in October 2017 to view the outcome of the final projects of the four departments. The panel recognizes in the theses and final projects that the students are questioning assumptions and are pushing at the boundaries of design traditions and disciplines. The tangible outcomes of these investigatory trajectories are not the primary goal of the programme but are aimed at showing the processes of critical thinking and research. The panel believes that students are, in fact, addressing conventional formats and methods through radical thinking and experimentation, supported by the didactical philosophy of the departments. Both theses and final

projects fully meet the required level of a master's in design not only demonstrating the competencies formulated by the programme, but also showing a profound and authentic vision that is critical, independent, and informed by good research skills.

The examples of theses studied by the panel show many different and surprising sources for new ways of approaching design. In this sense, writing is used as a tool for critical thinking and as a source for the process of design. There is a logic and continuity between the writing of the thesis and the process of design, ensuring that the two are complementary and strengthen the final project as a whole.

Alumni

The alumni of the master's programme acquire diverse positions in the (inter)national field of design. They distinguish themselves as designers/design theorists whose focus is on autonomous thinking, concept development, research-driven design, and interdisciplinary collaboration. This specific profile is recognized by the working field and valued as an important contribution to the design discipline. Graduates of the master's programme are described by the working field as 'profound, critical and, collaborative'; they have a very recognizable way of dealing with their work and the world around them, as representatives of the design field pointed out. The alumni find positions as designers/entrepreneurs with their own

studio, design theorists, critical design activists, designers in major companies, design curators, and teachers. Some alumni join collaborative design groups, or they pursue further studies in design and art. The alumni the panel spoke to clarified that the programme had been very important in their personal development and the maturing of their professional vision.

Alumni also highly value the sense of community sustained within the academy and the fact that DAE gives access to a large audience through its extensive network of (inter)national partners and via the graduation show as well as other international shows, such as Salone del Mobile in Milan.

DAE maintains contact with its alumni in many ways. There is an alumni association that functions as a platform for all graduates of the Design Academy Eindhoven. The platform is active on social media and a separate section on the Academy's website. Via these media, alumni and DAE publish their exhibitions and events, show their portfolios, and share vacancies. The alumni association often functions as an intermediary between the industry and young designers, bringing interesting projects to their attention. In addition, DAE offers a programme of lectures and workshops to which students, tutors, and alumni are invited, thus building a sustainable relationship between the Academy and its graduates. The graduation show with a Homecoming Day is also part of this programme.

Considerations

Based on its findings, the panel concludes that the graduates of the master's programme fully meet the standards of a Master of Design. This is evident in the theses and final projects, which demonstrate that the students have acquired the competencies as formulated by the programme, as well as that they are able to conduct relevant and important design research that questions traditional formats, methods, and traditions within the field of design. The outcomes prove that the programme is achieving its vision to train students as critical, independent designers who can create their own hybrid design practices and initiate collaborations across traditional boundaries and disciplines. This profile of the graduates is explicitly recognised and highly appreciated by the professional working field.

The alumni of the programme practice design in many different contexts and find that they can deploy the methods and approaches of research-drive design in a valuable and productive manner. The Academy is successful in offering students and graduates public exposure via its network, the graduation show and other international design shows. DAE facilitates and supports a strong alumni community via social media, its website and various programmes of lectures and workshops.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **good**.

Attachments

Attachment 1 Assessment committee

Naam panellid (incl. titulatuur)	Korte functiebeschrijving van de panelleden (1-3 zinnen)
ir. R.S. Kloosterman	René Kloosterman voert regelmatig visitaties uit
A. Midal PhD	Alexandra Midal is curator en tevens Tenured Professor in history and theory in design at HEAD – Genève
T.A. Triggs BFA, MA, MA, PhD, FiSTD, FRSA	Teal Triggs is Associate Dean, School of Communication bij het Royal College of Art in Londen
A. Laederach BA	Anna Laederach studeert M Design aan het Zandberg Instituut, tevens is zij assistent-opleidingscoördinator
J.M. Batteau PhD	Jesseka Batteau is gecertificeerd secretaries en ondersteunde dit panel

Onafhankelijkheidsverklaringen zijn vooraf ondertekend en aan NVAO gezonden

Attachment 2 Program of the assessment

Programme 2 nd Accreditation visit Master Course DAE February 6 th 2018		
Time	Who	Focus
09.00-10.00	Panel	Studying documents
10:00-10:30	Panel	Short tour workshops, Master floor
10.30-11.15	Management <i>Joseph Grima</i> <i>Jurriënne Ossewold</i> Policy office <i>Jet Broeken</i> <i>Yolande Hezemans</i>	<ul style="list-style-type: none"> • Masters in context DAE • Vision; • Goals; • Results.
11.15-12.15	Heads and coordinators <i>Jan Boelen</i> <i>Joost Grootens</i> <i>Louise Schouwenberg</i> <i>Alice Twemlow</i> <i>Kim Bouvy</i> <i>Vita Köster</i>	<ul style="list-style-type: none"> • Level and goals of the program; • Coherence of the curriculum; • Assessment; • Quality of the tutors
12.15-13.00	Tutors <i>Agata Jaworska (DC&W)</i> <i>Jan Konings (CD)</i> <i>Tamar Shafir (CD)</i> <i>Jesse Howard (SD)</i> <i>Gert Staal (ID)</i>	<ul style="list-style-type: none"> • Goals of the program; • Curriculum; • Assessment; • Quality of the tutors.
13.00-14.00	Panel	Lunch Break <ul style="list-style-type: none"> • Walk-in opportunity for students and staff; • Studying documents.
14:00-14:45	Examination Board <i>Vic Cautereels (member)</i> <i>Yolande Hezemans (secretary)</i> <i>Erik Viskil (chair)</i>	<ul style="list-style-type: none"> • Assessment; • Realized end level.
14:45-15:45	Students <i>Anna Winston (DC&W)</i> <i>Hala Tawil (CD)</i> <i>Giorgio Gasco (CD)</i> <i>Jonas Althaus (SD)</i> <i>Vivien Tauchmann (SD)</i> <i>Karin Fishnaller (ID)</i>	<ul style="list-style-type: none"> • Program; • Assessment; • Quality of the tutors.

15:45-16:30	<p>Alumni and work field</p> <p><i>ALUMNI</i></p> <p><i>Gabriel Maher (SD)</i></p> <p><i>Anastasia Eggers (SD)</i></p> <p><i>Irene Stracuzzi (ID)</i></p> <p><i>Vincent Thornhill (ID)</i></p> <p><i>Jing He (CD)</i></p> <p><i>Kostas Lambridis (CD)</i></p> <p><i>Aram Lee (CD)</i></p> <p><i>Ana Lisa Alperovitch (DCW)</i></p> <p><i>WORK FIELD</i></p> <p><i>Evi Swinnen</i></p> <p><i>(InstigatorTimeLab)</i></p> <p><i>Martijn Paulen</i></p> <p><i>(Director, Dutch Design Foundation)</i></p> <p><i>Pierre-Yves Panis</i></p> <p><i>(Head lighting Design, Philips)</i></p>	<ul style="list-style-type: none"> • Connection to the industry; • Assessment; • Graduation.
16:30-17:30	<p>Panel</p> <p><i>Management if necessary</i></p>	<ul style="list-style-type: none"> • Additional studying documents; • Call back management if necessary • Formulating conclusions.
17:30-17:45	All participants	<ul style="list-style-type: none"> • Feedback
17:45-18:30	All participants	<ul style="list-style-type: none"> • Drinks

Attachment 3 Final qualifications

DUBLIN DESCRIPTORS →	KNOWLEDGE AND INSIGHT	APPLYING KNOWLEDGE AND INSIGHT	JUDGMENT	COMMUNICATION	LEARNING SKILLS
MASTER COMPETENCES ↓					
CONCEPTUAL ABILITY	The student knows the ins and outs of different types of research and applies the appropriate research methodology in the development and elaboration of his own innovative concepts.			The student conducts systematic and intuitive research into complex issues and makes well-informed, tactical, strategic and creative choices that he is able to clearly express and justify when facing a critical audience.	
ABILITY TO CREATE	The student has a critical understanding and detailed knowledge of several topical discussions within the design field and is able to justify his own position in this.		Taking into account the often global context, the student integrates his own intuition as driving force behind his concept development and uses his cultural background as valuable source of inspiration.		
ABILITY TO PROVIDE CRITICAL REFLECTION					From a global perspective, students are able to autonomously deepen their own development as designer and to broaden it in view of further development of the trade and the associated fields of knowledge.
ABILITY TO WORK TOGETHER		Design proposals of the student demonstrate advanced knowledge of and insight into the topical international work field and social reality, a well-informed opinion about the results of his systematic and intuitive research and an original way to convey those results.			
COMMUNICATIVE ABILITY				The student acknowledges and analyzes complex issues in the practice of the design trade and resolves them in a strategic, tactical and creative manner, while observing social, professional and ethical opinions of his own and of others.	
ENVIRONMENT ORIENTATION					
ORGANIZING ABILITY		As leading designer, the student is able to guide complex design processes in such a way that different groups of stakeholders (principal, other disciplines, users etc), feel recognized and acknowledged in the design result.			
ABILITY TO GROWN AND INNOVATE	The student is aware of himself, of his own social and ethical responsibilities and cultural background as authentic influence on his design proposals and is able to put his own specialist knowledge and opinions at the service of the developments of the design trade in relation to adjacent fields of knowledge, both from the context, background and perspective of others and from a 'global' perspective.				

Attachment 4 Overview of the programme

Contextual Design

CURRICULUM FIRST YEAR

1 st TRIMESTER	2 nd TRIMESTER	3 rd TRIMESTER
LESSONS	LESSONS	LESSONS
Design Studio 1	Design Studio 1	Design Studio 1
Design Studio 2	Design Studio 2	Design Studio 2
Creating a magazine	Reading/Writing	Research & Writing
Material Workshops	Various Workshops	Various Workshops
Lectures	Lectures	Lectures

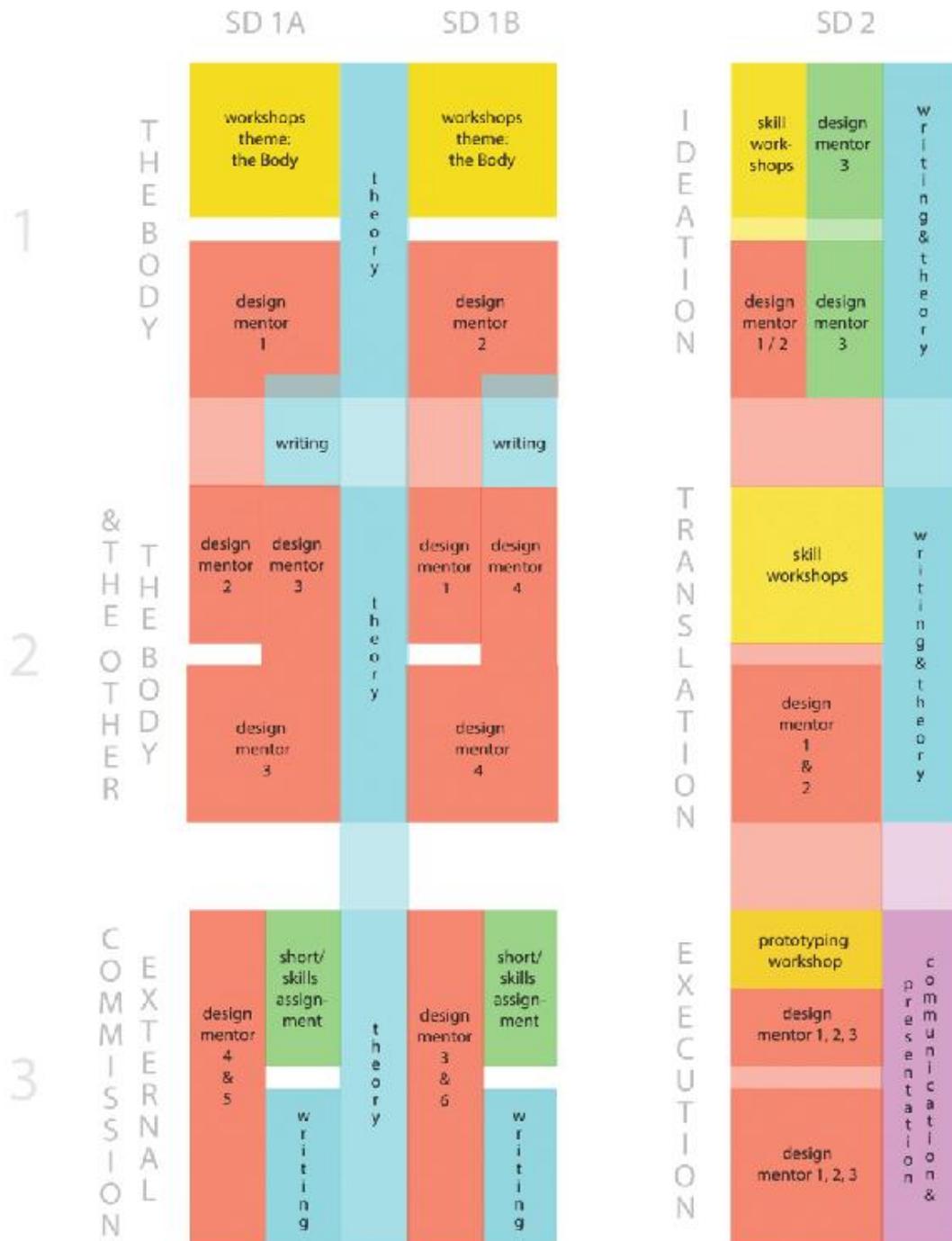
1 st TRIMESTER	2 nd TRIMESTER	3 rd TRIMESTER
FINALS	FINALS	FINALS
Designproject 1	Designproject 1	Designproject 1
Designproject 2	Designproject 2	Designproject 2
Magazine (texts + images)	Texts	Texts

CURRICULUM SECOND YEAR

1 st TRIMESTER	2 nd TRIMESTER	3 rd TRIMESTER
LESSONS	LESSONS	LESSONS
Design Studio 1	Graduation project	Graduation project
Design Studio 2		
Thesis / Studio 1	Finalising Thesis Book	
Master Proof (Studio 1 and 2)	Master Proof	Master Proof
Various workshops	Various workshops	Various workshops
Lectures	Lectures	Lectures

1 st TRIMESTER	2 nd TRIMESTER	3 rd TRIMESTER	3 rd TRIMESTER
FINALS	FINALS	GREEN LIGHT	GRADUATION
Design proposal: Studio 1	Design	Design	Design
Finished project: Studio 2			
Thesis / Studio 1	Thesis	Thesis	Thesis
Master Proof (Studio 1 and 2)	Master Proof	Master Proof	Master Proof

Social Design



Information Design

Year One

TRIMESTER ONE:

THE TOOLS OF COMPLEXITY/ THE COMPLEXITY OF TOOLS

Tutors

Frans Bevers
Anja Groten
Koehorst in 't Veld
Arthur Roeloffzen

Workshops

Irma Földényi
Vincent Thornhill

TRIMESTER TWO:

THE TOOLS OF COMPLEXITY/ THE COMPLEXITY OF TOOLS

Tutors

Frans Bevers
Anja Groten
Koehorst in 't Veld
Arthur Roeloffzen

Workshops

Mijksenaar Wayfinding
Joost Grootens
Kim Bouvy

TRIMESTER THREE:

Collaborative project with the
other DAE Master departments
Tutors will be announced in due time

TTOC/TCOT 2.0

Anja Groten
Arthur Roeloffzen

Thesis proposal

Delphine Bedel
Kim Bouvy
Simon Davies
Joost Grootens
Gert Staal

Workshops

Tutors will be announced in due time

Year Two

TRIMESTER FOUR:

THESIS

Thesis

Gert Staal

Research

Delphine Bedel
Kim Bouvy

Research/Design

Simon Davies
Joost Grootens

Workshops

Irma Földényi
Vincent Thornhill

TRIMESTER FIVE:

DESIGN

Thesis

Gert Staal

Research

Delphine Bedel
Kim Bouvy

Research/Design

Simon Davies
Joost Grootens

Workshops

Mijksenaar Wayfinding
Joost Grootens
Kim Bouvy

TRIMESTER SIX:

PRESENTATION

Design/Presentation

Kim Bouvy
Simon Davies
Joost Grootens
Koehorst in 't Veld
Jennifer Pettersson
Gert Staal

External examiner

External examiner will be announced in due time

Workshops

Tutors will be announced in due time

Design Curating and Writing

DC&W		
YEAR ONE		
Trimester 1	Trimester 2	Trimester 3
<i>Theme: Archives, algorithms, smart city and data surveillance</i>	<i>Theme: Home, material culture, and stuff</i>	<i>Theme: Crafting, making, manufacture</i>
Tools & Formats Writing: Nick Axel	Theme seminar: Tamar Shafir	Collaborative Masters Project
Tools & Formats Curating: Agata Jaworska	Field trip: London	Theme seminar: Shailoh Philips and Loes Bogers
Curating & Museological Practice, Van AbbeMuseum: Steven ten Thije	Curating & Museological Practice, Van AbbeMuseum: Steven ten Thije, The Umbrella Group	External project: Istanbul Design Biennial
External Project: Data Embassy: Linda Vlassenroode and Paolo Patelli	External Project: Design Museum London	Thesis development seminar: Alice Twemlow
External Project: Dezeen: Marcus Fairs	External Project : Open Set and the National Institute for Sound and Vision	Workshops and lectures
Workshops and lectures	Workshops and lectures	
YEAR TWO		
Trimester 1	Trimester 2	Trimester 3
Thesis research and writing: Alice Twemlow, Koen Klein, Will Myers	Thesis development: Agata Jaworksa, Annie Fletcher	Thesis production, exhibition: Agata Jaworska, Annie Fletcher
Workshops and lectures	Thesis skills workshops: video, storytelling, data visualisation	Thesis production, book: Jeremy Jansen (in collaboration with Artez)
	Workshops and lectures	Workshops and lectures focused on presentation skills

Attachment 5 Documents

- Written interviews with the heads of the Departments of the Master Programme in Design
- Self-evaluation report, including student chapter
- Outline and goals curricula of the departments (Year Plans)
- Educational policy plan
- Quality assurance plan
- Assessment forms and -criteria
- Qualifications staff members
- Overview external projects
- Student and Alumni surveys; student and teacher satisfaction surveys
- Annual reports Examination Committee
- Annual reports DAE

Graduation Projects of students with following student numbers:

Contextual Design:	150134;140641;150384;150373
Social Design:	150315;150107;150151;130120
Information Design:	150306; 150142; 140323; 150221
Design Curating and Writing:	140718;150383;150389