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Bachelor Design Design Academy Eindhoven

*Report of the extended programme assessment
25 October 2019 and 15 January 2020*

Utrecht
April 2020
www.AeQui.nl
Assessment agency for higher education

Colophon

Design Academy Eindhoven

Programme: Bachelor Design

Location: Eindhoven

Mode of study: Fulltime

Croho-registration: 39111

Assessment committee

Raoul van Aalst, chair

Paul De'Ath, domain expert

Mateo Kries, domain expert

Gersande Schellinx, student member

Titia Buising, secretary

The committee was presented to the NVAO for approval.

The assessment was conducted under the responsibility of

AeQui VBI

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Summary

On 25 October 2019 and 15 January 2020 an AeQui committee assessed the bachelor programme in Design of **Design Academy Eindhoven**. The overall judgement of the committee is that the quality of the programme **meets the standard**.

Intended learning outcomes

The committee concludes that the intended learning outcomes meet the standard. The committee concludes that the intended learning outcomes (competences) have been concretised with regard to content, level and orientation and meet international requirements for design and are in tune with the demands from the professional field. With its vision on design and radical impact, the programme (and academy) is making an important mark in the Netherlands and in the world and is still setting the standard. The programme adheres to the national competence profile for Fine Art and Design. The programme is adequately embedded within the (international) professional field, which contributes to the relevance and topicality of the intended learning outcomes and the programme.

Programme

The committee assesses that the standards related to the programme are met. The committee concludes that the programme enables students to realise the intended learning outcomes. The focus on critical and conceptual thinking, creating their own future design practice and going through all the steps of the design process during projects ensures that student learn the (professional and research) skills for their own future practice. The principle of 'Thinking through making' is very present and valued as a necessity for students to build their future design practice.

The structure of the learning environment and the small and informal scale of the programme allow for interactive contact between students and lecturers/tutors and an individual approach. And an adequate enrolment procedure is in place.

Staff

The committee assesses that the programme meets this standard. Based on the site-visit and the documents studied, the committee concludes that the staff involved in the programme is very competent and approachable. The committee is impressed by the high quality of the staff involved and is of the opinion that this is directly related to the high quality of the programme and the realised end level.

Facilities

The committee concludes that the standards regarding facilities (standard 7) and tutoring (standard 8) are met. The committee concludes that a sufficient infrastructure is in place for realising the programme. Different and up-to-date studio's, equipment and materials are available. The committee also concludes that the tutoring of students is tailored to the needs of the students, reflects the small and intensive scale of the programme and matches the self-direction. The programme succeeds in creating a positive and safe environment for students. Adequate facilities are in place to provide students with information about the programme, assessments, timetables and to provide extra support for students when needed.

Quality Assurance

The committee assesses that the programme meets this standard. The committee concludes that the programme has an effective quality assurance system in place. The quality assurance system combines formal and informal aspects, reflection and dialogue as well as a yearly cycle of plans and evaluations. The committee values the yearly potlucks (forums) that are organised with students and staff and notes that all relevant stakeholders are involved in the quality assurance

process. The committee also notes that students feel heard. The committee values that within the programme transparency does not mean perfect communication but openness and willingness to share.

Assessment

The committee concludes that the programme has an adequate system of assessment in place, and that the programme meets this standard. The committee concludes that an adequate system of assessment is in place. Adequate measures are taken to guarantee the validity, reliability, inter-subjectivity and transparency of the assessments, by using the more-eye-principle in all summative assessments, appointing external examiners and by communicating feedback also in written form to students. The board of examiners is pro-active and at the same time hands-on in safeguarding the quality of the assessments.

Achieved learning outcomes

The committee assesses that the programme meets this standard. Based on the studied documents and the interviews, the committee concludes that graduates of the programme more than achieve the required bachelor level and the intended learning outcomes (competences). The committee also established that the programme has an adequate graduation procedure in place. The graduation projects presented at the graduation showed incredible variety and an unusually

high level of quality throughout. The graduation projects also reflected the conceptual and critical approach that is typical for the bachelor's programme. The discussions with students and alumni confirmed the high level of the projects; they seem comfortable with the unknown and capable of creating their own career path and design practice.

Recommendations

The committee formulates the following recommendations:

- The committee noted that the departments interact very little with each other and do not yet benefit from each other's strong assets. The committee recommends exploring this.
- Regarding the content of the programme, the committee is of the opinion that topics such as economy and local versus global can be addressed more. In addition, the committee recommends the programme to develop a vocabulary on diversity and inclusiveness. The committee notices a lack of awareness regarding these topics.
- The committee notes that the inclusivity and gender balance in the composition of the staff can be improved.
- The committee strongly recommends the programme to implement the overall competences in the departments, and in the assessment criteria used by the departments.

All standards of the NVAO assessment framework are assessed positively, hence the committee awards a positive recommendation for the accreditation of the bachelor programme in Design. The committee concludes that the overall assessment of the programme meets the standard.

On behalf of the entire assessment committee,
Utrecht, April 2020,

Raoul van Aalst
Chair

Titia Buising
Secretary

Overview assessment

The following table provides an overview of the assessment for each standard.

Standard	Assessment
1. Intended learning outcomes	Meets the standard
2. Orientation	Meets the standard
3. Content	Meets the standard
4. Learning environment	Meets the standard
5. Intake	Meets the standard
6. Staff	Meets the standard
7. Facilities	Meets the standard
8. Tutoring	Meets the standard
9. Quality assurance	Meets the standard
10 Assessment	Meets the standard
11 Achieved learning outcomes	Meets the standard
Overall	Meets the standard

Introduction

The bachelor programme in Design aims to educate resilient and agile professionals imbued with intellectual and practical curiosity that will encourage them to continue learning throughout their design careers.

The institute

The programme is part of Design Academy Eindhoven (DAE). DAE offers a bachelor and a master programme in design and is the only Dutch University of the Arts fully focused on design. DAE also comprises two international readerships, which in addition to research aim to further develop the field of design research, both within the academy and outside of it.

DAE comprises approximately 700 students, with over 50 different nationalities. DAE considers design to be a means to reflect on societal developments and problems and as a tool to look for and explore alternatives. The programmes share the political values of an inclusive society that embraces diversity in every respect. Both the bachelor and the master programme are characterised by the hybrid, conceptual, contextual and international approach to design. DAE distinguishes itself by not focussing on a single design discipline but by approaching design as a whole.

In the past years, the academy renewed and sharpened its vision on the future role of the academy and of design itself. The rapidly changing role of designers and the increasing worldwide interest in design in the light of big, societal, ecological and cultural questions and the role of education led to this process. The new vision is built upon the specific profile the academy has developed in the past decades. The focus has shifted from a primarily position oriented (cultural) search for quality within the individual student, towards an environment focussed ambition. The academy aims to offer a fertile ground to a differentiated student- and teacher community and a professional practice that is not dictated from a sole dominant canon or an unambiguously understanding of design.

In the renewed vision the term 'Radical impact' is introduced. With this term, the programme aims to accentuate the renewed vision and to explicate the intention to research new themes and ways of working. The renewed vision is part of the academies first institutional plan, which was drafted recently for the quality agreements with the Dutch government and to establish the academies ambitions. The site-visit learned that with the new institutional plan DAE aims to move beyond its own history and focuses on the academies relevance in the future rather than the (successes in the) past. The new institutional plan has recently been dispersed within the academy.

The programme

The four-year programme is offered in a fulltime variant. After the more generic first year, students choose to continue their education at one of the eight departments. In addition to that, students follow basics and electives in the second year. The third year comprises the minor or exchange and the studio module of the department. In the fourth year students embark on their internship and work on their two graduation projects.

In the near future, the bachelor programme will be organised around studios. Each studio will run a yearlong project-based design course addressing a common theme set by the studio leader. The nature of the year's project theme, together with its goals, criteria of evaluation and practical/theoretical references, will be set out in a brief, presented by studio leaders to students at the beginning of each academic year. Studios offer a combination of theory, skills and design practice. Every semester students can select a new studio (or choose to continue within the same studio),

thus creating an individual portfolio. With this approach, the programme aims for students to create flexibility in their individual learning paths. To support students in this, the position of the study-guides will be strengthened. In addition, an adjusted assessment model will be introduced, based on a combination of formative and summative criteria. The site-visit learned that the implementation of the studio model is just starting.

The assessment

Design Academy Eindhoven assigned AeQui VBI to perform a quality assessment. In close co-operation with AeQui, an independent and competent assessment committee was convened. A preparatory meeting with representatives from the programme has taken place.

The site visit took place on 25 October 2019 and 15 January 2020 in accordance with the programme in appendix 2.

The committee assessed in an independent manner. At the conclusion of the assessment, the results were presented to representatives of the programme. The draft version of this report was sent to the programme representatives; their reactions have led to this final version of the report.

Initiated by the programme, a developmental meeting will take place in October 2020. The results of this meeting will not influence the assessment written down in this report.

Intended learning outcomes

The committee concludes that the intended learning outcomes (competences) have been concretised with regard to content, level and orientation and meet international requirements for design and are in tune with the demands from the professional field. With its vision on design and radical impact, the programme (and academy) is making an important mark in the Netherlands and in the world and is still setting the standard. The programme adheres to the national competence profile for Fine Art and Design. The programme is adequately embedded within the (international) professional field, which contributes to the relevance and topicality of the intended learning outcomes and the programme.

Standard 1: The intended learning outcomes of the programme have been concretised with regard to content, level and orientation; they meet international requirements.

Findings

The DAE vision is based on three pillars: pluralism, social agenda and design as praxis. The first, pluralism, concerns the approach of design as hybrid: conceptual, contextual and global. This also includes the core values of an inclusive, cosmopolitan society that embraces diversity in every respect. The social agenda addresses a shared understanding of design as first and foremost a social and cultural practice. The academy teaches design as a 'political instrument'. Graduates are expected to be aware of the full spectrum of implications of their work. According to DAE, there is an inseparable connection between design, values and politics. In the latter pillar, design as praxis, design is a bridge between theoretical knowledge and insight and material creativity. Praxis also indicates a way to engage with the world and all its inhabitants, both natural and artificial. It enables designers to combine reflection and action directed at the structures they want to transform.

The programme aims to train students to define their position in the design field and therewith design themselves as designers. Students are trained to become resilient and agile professionals imbued with intellectual and practical curiosity that will encourage them to continue learning throughout their design careers.

The programme notes that in today's changing reality, skills and reflective competences are distinctive tools. These tools give students the opportunity to work in a broad spectrum of professional environments. Students are educated for professions that are often still in the making. Their skills therefore have to be future proof and applicable with defining new work processes, research methods and results. Regarding research, the focus is on practice based research and the connection with the professional practice.

The intended learning outcomes of the programme are based on the national competence profile for Bachelors and Masters in Fine Art and Design. The first includes seven competences that apply to all Dutch art and design programmes: the ability to create, to conduct research, to grow and innovate, to organize, to communicate, to relate to context and to collaborate. Based on the national profile and the afore mentioned vision of the academy (the three pillars), these competences have been translated into a set of competences for the DAE bachelor programme: mastery, resonance and practice.

The competences are translated into goals for each year of the programme. For example, with regards to mastery, first year students are expected to explore what their hands can do through making, and master the basic elements of design: form, colour, style, perspective, dimensions, the unique characteristics of materials,

techniques, size, rhythm, the process of designing, and the influence that art, technology and science have on design. In the final year, in their design process, students are expected to be comfortable working with form, size, image, text, rhythm, dimensions, structure, perspective and colour, the uniqueness of the senses, materials, functionality and techniques. In their work students have acquired the knowledge, insight and skill to factor in ethical dilemmas, human centeredness, sustainability and the circular society.

Links with professional practice

Different ways are used to align the programme with the demands of and developments in the professional field. Lecturers (or tutors) have ample experience in the (international) professional field of design or in related professional practices. Lecturers for example also work as a designer, writer, artist, philosopher, scientist, architect, engineer, filmmaker or journalist. In addition, guest lecturers from the professional field are involved in the programme. Heads of the departments are leading figures in their profession and external examiners from the professional field are invited to examine students work and to give feedback on the programme. The dialogue with the professional field is also sought during symposia organised by the academy and extern projects with industry, non-profit organisations and governmental institutes.

The committee met with several representatives from the professional field during the site-visit and learned that DAE students and alumni are valued for continuously questioning their assignments and work. This provides the professional field with different insights and results. In addition, the attention for social design in the programme is appreciated. Being part of the academies circle of friends means that students execute projects for the organisation involved.

During the site-visit the committee also discussed the programmes connection to the local environment of the academy. It became clear that the circle of friends is important in this. In addition,

many alumni start their own business in Eindhoven. Moreover, two projects have recently started that also address this. The first concerns the question whether the current building is the right place for the academy to be in Eindhoven. A feasibility study is being conducted on this and to explore whether a new location would have more impact on and meaning for the local region. The second project is a joint effort to start a design museum in Eindhoven. The academy is one of the stakeholders in this and is mainly focused on finding connections to the city of Eindhoven and its people.

Considerations

Based on interviews and the examination of underlying documentation, the committee concludes that intended learning outcomes of the programme tie in with (inter)national requirements for (international) design and are in tune with the demands from the professional field. The programme described how the Dublin descriptors are reflected in the competences and in the curriculum. Based on this, the committee concludes that the Dublin descriptors are reflected in the intended learning outcomes (competences).

The committee noted that the competences are currently used as a pilot in the second year of the programme and will be further implemented in the programme in the near future. The committee encourages the programme in doing so.

The committee is of the opinion that, with its vision on design and radical impact, the programme (and academy) is making an important mark in the Netherlands and in the world and is still setting the standard. Students are being challenged to become critical thinkers, to develop conceptual design skills and to be resilient in their attitude towards the academy, their environment and society. The committee notes however that the strong emphasis on conceptual approaches raises the question whether parts of the curriculum may benefit from a closer link with the design skills needed in the more classical design industries.

The committee concludes that the programme has adequate contacts with the professional field, which contribute to the relevance and topicality of the programme. Lecturers have ample (international) professional experience in the field of

design or in adjacent professional practices and guest lecturers are invited on a regular basis.

Based on the above, the committee assesses that the programme **meets** this standard.

Programme

The committee concludes that the programme enables students to realise the intended learning outcomes. The focus on critical and conceptual thinking, creating their own future design practice and going through all the steps of the design process during projects ensures that students learn the (professional and research) skills for their own future practice. The principle of 'Thinking through making' is very present and valued as a necessity for students to build their future design practice. The committee noted that the departments interact very little with each other and do not yet benefit from each other's strong assets. The committee recommends exploring this. The structure of the learning environment and the small and informal scale of the programme allow for interactive contact between students and lecturers/tutors and an individual approach. And an adequate enrolment procedure is in place.

Orientation

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

Findings

Throughout the programme, in the more generic first year and in the different departments, professionals (practicing designers, artists, researchers etcetera) provide guest lectures or are involved as a tutor. Lecturers (tutors) also bring their own ample experience as practicing designer, artist, writer or researcher and contacts to the programme.

As mentioned before, students are educated to design their own position within the design field. In doing so, the programme aims for sustainability of the students' education and their future design practice. The programme aims to grow intellectual curiosity, critical thinking and conceptual design skills and challenges students to take an autonomous position in the design field. Students are prepared for finding new connections between science, education and society, where they can play unexpected but essential roles in various capacities, both for self-initiated projects, for non-profit institutes and organizations and for companies and educational institutes. According to the programme, this is related to an attitude and mentality rather than to a specific position students are trained for.

In doing so, the programme wants to make intuition practicable and explicate the culture students carry with them. And to educate critical thinkers who, during the flow of the curriculum, show their growth both professionally and personally. The focus is not on specific design skills, but on a reflective, critical attitude. Students are encouraged to acknowledge and engage with failure as part of their learning process.

The programme aims for an open approach in connecting with the outside world. This includes incidental collaboration with external partners throughout the curriculum and the annual graduation show. The latter is not only a platform for graduates, but also seen as a way to relate to the critical eye of the outside world, to add to the discourse and to exchange ideas with the public. Collaboration with external partners usually involves the academies Circle of Friends. This is a platform of external partners including municipality Eindhoven, Brabantia, Veenhuizen and Stichting Doen. Each 'Friend project' brings together real-life problems and educational purposes in order to do justice to both the external and the educational aims. The Leisure department for example cooperates in the second year with Brabantia. The theme is radical care and throughout the project students experience the process of working with a client and presenting to the client.

All projects start with a project brief, followed by a project description, mid-presentations, final presentations and finally an exhibition and/or publication. The collaborations are aimed at training students to be aware of the implications of their designs, at creating awareness with real life urgencies and at enhancing collaboration with commissioners while safeguarding the special take on a subject from a student's perspective.

In the different projects throughout the programme students experience all components of the overall design process, from question and orientation to realisation and communication/presentation. The complexity of the projects increases during the programme and projects usually require a multi-perspective approach and thorough research into the backgrounds and context of the project theme.

Regarding their preparation for the professional field, alumni noted during the site-visit that the programme is focused on designing, communicating and presenting a good product. How to market this product was less explicitly addressed in the programme.

Research is focused on practice based research and the connection with the professional practice. This is reflected in the afore mentioned pillar Design as Praxis, which holds a central position in the academies philosophy and research method 'thinking through making'. The physical craftsmanship of 'making' offers students the opportunity to think, teaches them to connect their inside with the outside world and teaches them to cherish their doubts as a valuable dynamic in the design process. 'Thinking' includes collecting, documenting, mapping, analysing, reflecting, translating, synthesizing and concluding. Thinking not only translates into text, but also into everything that students make. 'Making' focuses on creating objects, organizing activities, storytelling, presentations and designing systems and experiences. Research is focused on contextualising students work and to develop and share knowledge other than through text alone.

According to the programme, 'thinking' and 'making' alternate in quick iterations. 'Making' sometimes takes place intuitively and can act as a catalyst for the development of knowledge and understanding if accompanied by reflection and documentation. In this way, skills, creativity and reflection go hand in hand, in teaching as well as research. The programme challenges students to think conceptual, with their own personal intuitions and beliefs as a starting point.

Students value, the committee learned during the site-visit, the criticality towards design and towards what they do.

Considerations

The committee concludes that the programme adequately addresses professional and research skills. The departments ground students in relation to their design practices. The focus on critical and conceptual thinking, creating their own future design practice and going through all the steps of the design process during projects ensures that student learn the (professional) skills for their own future design practice. The committee also concludes that research skills are sufficiently being addressed. Research is always practice based and intertwined with making. In addition, research can have different forms, fitting the students design process and methods.

Based on the above, the committee assesses that the programme meets this standard.

Content

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

Findings

The programme consists of a more generic first year for all students followed by specialisation within one of the eight design departments: Activity, Communication, Food Non Food, Identity,

Leisure, Motion, Public Private and Well-Being. All heads of department made a statement / curriculum outline, in which the positioning of the department, the set-up, the themes and the assignments are set out.

The first year is organised in trimesters. Each trimester has a theme that is directly related to the three beforementioned pillars: Body & Mind (Cosmopolitan attitude), Crafts & Industry (Design as Praxis) and Society & Change (Social agenda). Each trimester is divided in four different day teams, each with their own subject and focus within the trimester theme. In the first year, students are introduced to the various approaches that can be taken to design: drawing, imaging, making, reflecting, experimenting, analysing, communicating or meditating. Students are encouraged to discover unexpected talents in themselves and in others, explore the breadth of the design profession and search for the design approach that fits them best. During the first year, students discover that design is not just about product design, but also about shaping activities, services, spaces, events, stories, emotions, ideas, systems, processes and combinations of these.

At the end of the first year, students make their choice for one of the departments. Students are guided in making this choice by their study guide, specific assignments for example interviewing recent graduates from different departments and the yearly Propaedeutic Year symposium in which both students and departments present themselves. In addition, the design project which runs throughout each semester (for one day a week) is guided by teachers of the different design departments. This gives students the opportunity to familiarize themselves with the typical characteristics of the education and design method within the departments.

In the second year, students start in the design department of their choice. Within each department, students attend department days, supporting classes (basics, for all students) and electives.

The basics consist of Design Grammar, Humanities, Crafts and SciTech (Science and Technology).

The third year starts with a minor or an exchange. In the minor students deepen their knowledge and expertise in a specialised design course. Students focus on a specific and given theme, subject, material and/or method. An example is the Science Friction minor that focuses on practical, speculative product design using all sorts of (emerging) technologies. In the collective minor, offered in cooperation with the Rietveld Academie, students (as a group) develop their own programme, invite their own lecturers and decide where the minor will be executed.

Students opting for an exchange deepen their knowledge within an (international) partner university. For this, DAE has agreements with forty partner universities throughout the world.

In the second semester of the third year, students follow the studio module of their department. This prepares them for the graduation year. The studio module focusses on the relation to the outside world, often by means of a Friends Project; a project in collaboration with external friends of the academy.

The fourth and final year consists of an internship and two graduation projects initiated by the students (one of which is part of the exhibition during the Graduation Show). During this year, students learn to contextualize and communicate about their work in a personal and at the same time universal manner by means of the narrative. This can have different forms; a written or visual story or whatever form that is appropriate.

The site-visit made clear that alumni appreciate the freedom and responsibility in the programme. In addition, the network and reputation of DAE are valuable in their career and design practice.

Students noted during the site-visit that even though it is possible to switch between departments, this is not always easy. The maximum capacity of a department per year (20 – 22 students) also has a role in this. Students expect that with

the new studio model, the fluidity in the programme will be better and allow students to participate in different studio's.

Students also noted the differences between the first year of the programme and the remaining years. In the first year the focus is upon form and texture, in the latter years conceptualising is more important.

Considerations

The committee concludes that the content of the programme (and the departments) enables students to achieve the intended learning outcomes. The principle of 'Thinking through making' is present and valued as a necessity for students to build their practice. During the site-visit, the committee noted that the literature and articles used in the programme are up-to-date and relevant for a bachelor programme in Design.

The committee values the outlines the departments have made to explicate their programme, The committee noted however that the depth of these outlines is quite varied.

The committee concludes that all departments have their own characteristic and approach. However, the committee also noticed that, even though there is some interaction, in general the departments interact very little with each other. The committee is of the opinion that the departments can learn from and benefit more from each other's strong assets. The committee therefore challenges the departments to actively learn from each other. This can also benefit the students.

Regarding the content of the programme, the committee is of the opinion that topics such as economy and local versus global can be addressed more. In addition, the committee recommends the programme to develop a vocabulary on diversity and inclusiveness. The committee notices a lack of awareness regarding these topics.

Based on the above, the committee assesses that the programme **meets** this standard.

Learning environment

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

Findings

The programme aims for small scale and intensive education in which there is ample individual attention for students. The programme is taught in English and together with the international composition of the student body and the staff involved, this creates an international learning environment. The programme notes that the diversity created in this international learning environment is beneficial to the search for connections between design, science, art, society, politics, technology and research.

'Thinking through making' and 'learning by doing' are the programmes didactical starting points. The programme notes that 'doing' and 'thinking' are a team and together generate commitment, motivation and devotion. This ensures that students get more and more in touch with their growing identity as a designer.

The teaching practice is characterised by the symbioses of theory and practice and the peer to peer method of teaching. This evolves from a teacher-student relationship in the first year, to a senior-junior designer relationship in the final year.

Students value the community at DAE, the site-visit revealed. In this community students also support each other, by working together, asking feedback and helping each other in projects. Supporting fellow students in their graduation projects is also formalised; students can obtain credit points for this.

Considerations

The committee concludes that the structure of the learning environment and the small and informal scale of the programme allow for interactive contact between students and tutors and an individual approach. The didactical starting points

'thinking through making' and 'learning by doing' are realised by the programme.

Based on the above, the committee assesses that the programme meets this standard.

Intake

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

Findings

The legal enrolment criteria apply to programme. The programme aims for small scale education and individual guidance and has an intensive and selective admission procedure in place. All applicants are invited for a selection interview. In preparation, applicants make two assignments at home and compose a portfolio. In teams of ten applicants and two tutors (selection committee), the selection takes place during a whole day. Each applicant presents their assignments and portfolio in English to fellow applicants and the selection committee. Applicants are invited to give feedback to each other's work. After the selection, the committee forms an advice per applicant. On

the basis of these advices, the final selection is made.

During the site-visit the committee discussed the enrolment criteria with several heads of departments. Even though these criteria are the same for all departments, it became clear that there are some different expectations in what is considered to be important in the departments. In the Leisure department for example, versatility is important and in the Motion department visual quality, eagerness and curiosity and spacial and 3d feeling are deemed relevant.

Considerations

The committee concludes that the legal enrolment criteria are applicable to the programme. With and within the different departments the programme meets different backgrounds and interests of the students. The intensive and selective selection procedure ensures that motivated students enrol the programme. The committee noted however some disparity in expectations regarding the enrolment process.

Based on the above, the committee assesses that the programme **meets** this standard.

Staff

Based on the site-visit and the documents studied, the committee concludes that the staff involved in the programme is very competent and approachable. The committee is impressed by the high quality of the staff involved and is of the opinion that this is directly related to the high quality of the programme and the realised end level. The committee notes however that the inclusivity and gender balance in the composition of the staff can be improved.

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 design departments are headed by leading figures in their professions, selected for their expertise, extensive networks, their dedication, passion, and their ability to inspire students in developing self-directed courses of study. In addition to the head, all departments also have a dedicated coordinator. The coordinators are the first point of contact for the students starting when they start their first semester within the departments. The coordinators handle the day to day business of the department programme.

The educational desk is responsible for the organisation of the general cycle of the bachelor programme. This includes the organisation and planning of education, admission and recruitment. The desk also functions as first point of contact for tutors of the first year, basics, electives and minor teachers, the mechanical and digital workshops and the student council. Support staff (administrative, HR, secretaries etc.) is shared with the master programme and the research programmes.

In total 144 lecturers (including coordinators and heads; 17.2 fte in total) are involved in the programme, 75% of whom are hired on a freelance basis. The staff student ratio in the second, third and fourth year is on average 1:12. The ratio of the first year is 1:25.

Lecturers have the autonomy and freedom to fill in their assignment as a tutor based on their professional expertise. This is focused by the curriculum outline drafted by the head of the department, collaboration with their peers and students. The site-visit learned that departments usually organise a meeting with all lecturers involved before the semester starts. During this meeting the theme for the semester is discussed and the different tasks and responsibilities are discussed and allocated. In this process the feedback of students is considered. Based on this, lecturers start preparing the programme and the assignments. The discussion with the lecturers made clear that lecturers involved in the first year do not always have a clear view on the different departments and the choices students can make in this.

Lecturers also remarked that in the first year, the day teams organise their education differently. In one of the teams for example, classes are offered by two lecturers who can split up the group if necessary. Lecturers feel supported in this by the didactical training they received from the academy. This provided them with (interactive) teaching methods and tools for teaching to larger groups.

The site visit revealed that students and alumni are in general quite content with their lecturers and guest lecturers. They appreciate the small scale and informal character of the programme, the approachability of their lectures/tutors and the contacts their lectures provide them in the field of design.

During the site-visit, the committee learned that with the appointment of the current board members, the academy closes a turbulent period in which there was some instability at board level. With the new board, the new institutional plan and the renewed vision have been drafted.

Considerations

Based on the interviews conducted during the site visit and the provided information about the lecturers, the committee concludes that lecturers/tutors are very committed and very competent. All lecturers have their own (international) practice, as designer, researcher, writer, artist, curator, director or any other design related practice. The committee is impressed by the high quality of the

staff involved and is of the opinion that this is directly related to the high quality of the programme and the realised end level (standard 11).

The committee notes that even though the composition of the staff is quite international and lecturers have a different ((design) background), the inclusivity and gender balance within the staff can be improved.

Based on the above, the committee assesses that the programme **meets** this standard.

Facilities and tutoring

The committee concludes that a sufficient infrastructure is in place for realising the programme. Different and up-to-date studio's, equipment and materials are available. The committee also concludes that the tutoring of students is tailored to the needs of the students, reflects the small and intensive scale of the programme and matches the self-direction. The programme succeeds in creating a positive and safe environment for students. Adequate facilities are in place to provide students with information about the programme, assessments, timetables and to provide extra support for students when needed.

Facilities

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

Findings

The programme is offered at the DAE building in the centre of Eindhoven. The building also houses a public library, a division of Fontys University of Applied Sciences, a video games company, a national health agency (GGD) and various commercial services for students and general public.

The facilities include open work spaces and dedicated workshop-spaces: plastics, wood, metal, silkscreen, plaster/ceramics and textiles. Students have also access to a digital workshop space (with desktop computers,) a photo studio, printing equipment (including 3D print workshop), a laser cutter and a robot arm, as well as a small bio lab. The latter will be expanded over the next two years and a food lab is in development. An in-house exhibition-space is available for students and in the WitteDameZaal (White Lady hall) lectures and symposia take place. The facilities also include a restaurant with breakfast, lunch and hot meals in the evening. Students can work at the restaurant and starting next academic year, the cook will be involved in projects concerning food. In addition to the DAE library students can use the facilities of the Royal Library and the library of the Technical University Eindhoven (for a reduced rate).

Students have access to the facilities of external parties such as Textiellab (Tilburg) for textiles,

EKWC (Oisterwijk) for ceramics, Beeldenstorm for metal, wood, ceramics and silk screen and the Van Abbemuseum (both Eindhoven) for curating, exhibiting, and a relation to the arts.

Alumni value the availability of the workshops and how the workshops support the learning of technical skills, the committee learned during the site-visit.

Considerations

The committee concludes that the facilities are fitting for a bachelor's programme in design. The committee is impressed by the space available for the programme.

Based on the above, the committee assesses that the programme **meets** this standard.

Tutoring

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

The programme's care system consists of mentoring and student counselling. The mentor is the first point of contact for students when problems arise or support is needed. In addition, a student counsellor is available. The student counsellor has a formal role and position, functions independently and answers directly to the Executive Board. If needed the student counsellor can refer students to a psychologist outside the academy.

Studyguides support students in their personal and professional development. The studyguides are designers, but are not involved in the education. Studyguides coach students in making choices during their programme and in the development of their profile and positioning. Focus points therein are handling stress, resilience and constructive reflection.

In addition to the individual coaching and support of students, the group is also seen by the programme as a 'body of intelligence'. The programme encourages collaboration between different, complementing personalities so students can gain new views. For students with a disability or a study limitation additional support and adjustments are available where needed and whenever possible.

Students are informed about the programme, assessment, timetables etcetera through e-mail, announcement screens and posters throughout the building, social media and news updates on the intranet. The programme plans on improving the information provision with the update of the intranet environment, which will serve as a digital learning environment where students can find information about their programme.

The site-visit learned that student value the guidance they receive and their studyguides. Studyguides are always available and approachable. Even though not always at the moment, in hindsight students appreciate the reflection during the programme. This is helpful in questioning where they are going the programme and shows that there is development in their competences.

Regarding the new studio model, which will be introduced next academic year, lecturers noted during the site-visit that the guidance of students and following students development will need extra attention. Currently students are part of one department throughout their studies and their personal and professional development can be monitored easily. With the new studio model students can switch each semester between studio's and there is no clarity yet on how student's development will be monitored in this.

Considerations

The committee concludes that adequate tutoring is available for students. The tutoring ties in with the individual character and small scale of the programme. If needed extra support is available for students.

The committee is pleased to see that in current turbulent times the flexibility of the programme and the responsibility of students does not lead to issues concerning mental health. The programme succeeds in creating a positive and safe environment for students.

The committee encourages to explore the monitoring of students progress and development in the studio model.

Based on the above, the committee assesses that the programme **meets** this standard.

Quality assurance

The committee concludes that the programme has an effective quality assurance system in place. The quality assurance system combines formal and informal aspects, reflection and dialogue as well as a yearly cycle of plans and evaluations. The committee values the yearly potlucks (forums) that are organised with students and staff and notes that all relevant stakeholders are involved in the quality assurance process. The committee also notes that students feel heard. The committee values that within the programme transparency does not mean perfect communication but openness and willingness to share.

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

According to the programme, the quality assurance system can be summarised as bringing ratio, empathy, intuition and reflection together. The quality system is based on a 'chain of care' rather than a 'chain of control'. This implies care for one's talents, values, sense of quality, expertise, commitment, connectivity, and humour. The combination of a tutors' authenticity and professional expertise, gives content and direction to the curriculum and is the base of the quality assurance: process follows content.

Quality assurance means exchange and dialogue and the organization of hubs: substantive deliberation where reflective practitioners collaborate, share knowledge and exchange experiences, with the aim to improve education and research. In that regard, substantive expertise goes beyond hierarchy, mutual inspiration beyond control and room for experiment beyond the beaten paths.

The quality assurance system is formalised into a yearly cycle of making, executing and readjusting plans and achieving results. According to the programme, this follows a more organic way of working. Self-evaluation, intervision, potlucks, audits, alumni surveys, the National Student Surveys (NSE), the Kunstenmonitor, evaluations with students and accreditations are important elements of this cycle. Reflections on one's own actions are

the starting point for exchange, dialogue and quality improvement and lead to concrete plans with intended results that originate from and contribute to general policy plans of the programme and academy.

Students are involved in quality assurance by means of round table meetings, the yearly potluck, (online) student evaluations and in the student council. Each trimester/semester, round table meetings take place in which the representatives of each class are invited to discuss both the positive as the negative points of the previous period. These meetings offer qualitative information and give students the opportunity to express their opinions and share their experiences.

The student potluck is a yearly meeting for and with all students, organized by the student council in cooperation with the directors of the academy. During the student potluck, the directors present the vision on the developments of DAE in relation to the results of the NSE and Kunstenmonitor. Students then discuss in different seminars topics concerning DAE they find important and give feedback and formulate improvement points for their own department. All seminars are moderated by students, for which they receive training. Results of the potluck are the starting point for new policy and are part of the yearly conversations between directors and heads of the departments.

The academy also organises a yearly potluck for staff. This 'potluck of thoughts' is a yearly meeting with all tutors, heads and employees of DAE. The

aim is to exchange knowledge and ideas around a shared vision on design education. Examples of topics discussed are didactics in art education, DAE as a Dutch international school, research within the educational programme, how to stimulate mastery, cultural awareness, evaluating and assessing in art education and the reflective teacher.

External examiners involved in the final assessment are surveyed on their judgement of the quality of the department as a whole.

The yearly graduation show during the Dutch Design Week is used for external validation. During this week, the academy presents itself to the international design podium with the work of recent graduates. The graduation show is not only part of the education but also used to gather feedback on the projects and thus on the education.

Students noted during the site-visit that the way departments act upon feedback of students var-

ies. Some heads of department are capable of accepting change and movement, others are stricter.

Considerations

The committee concludes that an adequate quality assurance system is in place. The system contains formal and informal checks and balances to ensure the quality of the programme. Relevant stakeholders such as students, lecturers and the professional field are involved.

Based on the discussions during the site-visit, the committee concludes that students (and alumni) feel heard and that programme in general adapts and changes due to their feedback. This differs however per department.

The committee values that within the programme transparency does not mean perfect communication but openness and willingness to share.

Based on the above, the committee assesses that the programme **meets** this standard.

Assessment

The committee concludes that an adequate system of assessment is in place. Adequate measures are taken to guarantee the validity, reliability, intersubjectivity and transparency of the assessments, by using the more-eye-principle in all summative assessments, appointing external examiners and by communicating feedback also in written form to students. The committee strongly recommends the programme to implement the overall competences in the departments and the assessment criteria used by the departments. The board of examiners is pro-active and at the same time hands-on in safeguarding the quality of the assessments.

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

Findings

Assessment within the academy is seen as an integral part of the learning process of each student. Assessment (or evaluation) within the bachelor's programme is both summative and formative. Formative evaluation takes place on a weekly basis during feedback and feedforward sessions with tutors and during the mid-term of each semester (and trimester in the first year).

Summative evaluation takes place during the assessments at the end of each semester and trimester. Over a period of four years, nine summative evaluations monitor the progress of the student in group and individual assignments and graduation project.

To ensure the validity, reliability and intersubjectivity of these summative assessments, all tutors and the head of the department are involved simultaneously. In addition, students receive a written evaluation and advice (feedforward) based on the assessments. The programme aims to always use a mix of objective criteria, evident to everyone, and subjective criteria that give rise to debate until collective agreement has been reached. And in the assessment not only the student's work is assessed, the individual work process and individual artistic development are assessed as well.

In the first year an assessment takes place at the end of each trimester. In these assessments the

different day teams assess their students work. The grade per trimester for a student consists of the sum of the different assessments (day team 1-4). During this year, students are assessed on attitude, cognition, affection, realisation and outcome and creative translations. Day teams have the freedom to fill in the corresponding sub-criteria (or translation)

In the second year each semester concludes with an assessment. In the Basics and Electives student's work is assessed on: a) practice, skills & techniques, b) research context/process and ideas and c) presentation and reflection.

Within their design department students are assessed on the design project and all aspects of the design process: a) research and analysis, b) ideation an experiment, c) conceptualisation, d) materialisation, e) visualisation and f) presentation. In addition, each department has its own specific additional criteria. The department Food Non Food for example, assesses students on additional criteria such as 'social impact- and awareness' and 'approach to living matter'. The assessment criteria of the department Identity include 'emotion/ sensitivity' and 'material sense'.

At the end of the first semester, students either pass the semester (and receive the full 30 EC), or they receive a 'special focus' (and receive 20 EC) The 10 EC remaining are postponed to the next semester. A 'special focus' is a point of attention students should further develop in the upcoming semester(s) in order to reach the standard.

At the end of the second semester, students either pass the semester, receive a 'special focus' or obtain a 'general level not sufficient'. In the case of the latter student received multiple special foci during the year and after consultation with the department and basics tutors, it is decided that the general level of the student is not sufficient. Even though students can continue to the minor/exchange phase in the first semester of the third year, they have to redo their second semester of their second year afterwards.

In the third year students are also assessed within their department based on the aforementioned criteria. There is no possibility to receive a special focus in this year; students either pass or fail.

With the introduction of the new studio model in the curriculum, the programme will also introduce a different way of assessment based on learning progress, for example based on competency rather than on semester based credit rewarding.

Students are informed about the assessments through the different websites and/or by their lecturers. The programme aims to inform students about the assessment procedures well in advance. And in doing so giving students the opportunity to ask for clarification.

Students remarked that in general they are content with the feedback they receive from their lecturers and the opportunity to discuss the feedback with their lectures. Alumni found the assessments demanding and noted that being successful in the assessments does not imply success in the professional field.

Examination board

The examination board assures the quality of the assessments. The board sample-wise checks the quality; assesses the validity, reliability and transparency of the assessment and assessment criteria and assesses whether the procedure is in line with the Teaching and Examination Regulations. The findings are written up in a report which

is sent to the head of the department. The conclusions of the report as well as the course of events are discussed with the Executive Board. If necessary improvement plans are made and carried out. The board also gives advice on re-do's, assessment criteria, assessment procedures and the Teaching and Examination Regulations.

Regarding the final assessment, the examinations board appoints the external examiners involved. External examiners are internationally renowned in the design field and are appointed based on proposal of the department heads the requirements of the examinations board. The external examiners have a central role in the end assessment by asking questions and providing feedback to the student and participating in the discussion about the grade.

During the site visit, the committee met with representatives of the examinations board. It became clear that the board randomly observes assessments. In addition, the day after the assessment of the programme (graduation), the board walks through all projects (of all departments) with the filled-out assessment forms in hand and checks whether the final assessment was fair and valid. During this day, also the coherence of the assessments within and between departments is looked upon. The examinations board also visits assessments / graduations of other (Dutch and international) programmes to gain insight in the level and into new developments. Moreover, the board carries out an administrative check of all the graduation files.

Representatives of the examinations board put forward a need for a comprehensive document regarding assessments. Currently this information is part of the Teaching and Examinations Regulations. During this meeting, the committee also discussed the differences in assessment forms between departments and the different translation of the overall competences into these forms. With regard to this, it was noted that the current competences are still part of a pilot and not yet fully implemented. And therefore, not yet visible in the

assessment forms of the different departments. In addition, it was remarked that assessment criteria can also have a different meaning between departments. For example, in the Motion department materialisation is related to function, and in other departments it is more related to responses to materials.

The discussion with representatives from the examinations board confirmed that with the further development of the programme (and the implementation of studio's), there will be more formative assessments in the programme. The examinations board will review the new assessment process. The examinations board meets regularly with the executive board and the department heads to discuss the boards feedback on the assessments. Moreover, a yearly report is drafted.

Considerations

The committee concludes that an adequate system of assessment is in place. The quality assurance of the assessment system is adequate. The measures taken to guarantee the validity, reliability and transparency of the assessments match the formative and subjective assessments within art education. These include using the four-eye principle and assessment criteria when possible.

The committee notes that the assessment criteria used by the departments are quite different and not yet directly related to the overall competences of the programme (mastery, resonance and practice). The committee strongly recommends the programme to implement the overall competences in the departments and in the assessment forms. The committee is of the opinion that with the new studio model, where students can move from studio to studio, this will be helpful and even necessary in monitoring students development and progress regarding these competences.

The examinations board is pro-active in safeguarding the quality of the assessments. Each semester, the board checks the quality of the projects and the assessments. In addition, the board randomly observes assessments and appoints the (external) examiners involved. The committee concludes that the examinations board combines it's formal role with a hands on mentality in checking assessments and discussing that with students and lecturers.

Based on the above, the committee assesses that the programme **meets** this standard.

Achieved learning outcomes

Based on the studied documents and the interviews, the committee concludes that graduates of the programme more than achieve the required bachelor level and the intended learning outcomes (competences). The committee also established that the programme has an adequate graduation procedure in place. The graduation projects presented at the graduation showed incredible variety and an unusually high level of quality throughout. The graduation projects also reflected the conceptual and critical approach that is typical for the bachelor's programme. The discussions with students and alumni confirmed the high level of the projects; they seem comfortable with the unknown and capable of creating their own career path and design practice.

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

Findings

In the fourth year the students enter, after successfully finishing their internship, the graduation phase. The graduation phase encompasses two projects that are both assessed in the final assessment. The assessment criteria include a) research (analytical phase), b) ideation (creative phase), c) execution (execution phase) and d) presentation of the portfolio. Both projects need to be sufficient at the minimum in order to be eligible to graduate.

All tutors and the head of the department are involved in the assessment as well as an external examiner. The external examiner is also appointed by the examinations board.

After the assessment, recent graduates present one of their projects in the annual graduation show during the Dutch Design Week. Selected graduates (both Bachelor and Master) can also participate in the Salone Del Mobile in Milan. An overview presented in the self-evaluation report shows that graduates work as a designer/entrepreneur in their own studio, working project based, as design theorists, critical design activists, in cooperation with scientists, hold a position in a major company, as a designer within a design collaboration, as a design curator, a teacher or pursue further studies in design and art.

The programme keeps in touch with the alumni through a regular alumni survey and the alumni association. The latter is a platform for all graduates and consists of a Facebook page, a LinkedIn page and a separate section on the academy's website. The association is used to intensify the relation between alumni themselves and between alumni and the alma mater. The association is an intermediate in bringing different projects with the (creative) industry to the notice of (young) designers and communicates vacancies offered to DAE.

The academy organises a programme with lectures and workshops and invites students, tutors and alumni. Part of this is the homecoming day during the annual Graduation Show. The academy also organises a special programme for alumni given by business directors from the industry. This programme focusses on the business side of being a designer and addresses topics like positioning and branding, setting up an administration, copy rights and patents.

Considerations

The committee concludes that the programme has an adequate graduation procedure in place. In assessing students final work, multiple examiners, including an external examiner are involved.

To assess whether students achieve the competences and the required end-level, all committee members attended the graduation show in Octo-

ber 2019. Based on this, the accompanying catalogue and the meetings with students and alumni during the site visit, the committee concludes that students more than achieve the bachelor's level. The graduation projects presented at the graduation showed incredible variety and an unusually high level of quality throughout. The graduation projects also reflected the conceptual and critical approach that is typical for the bachelor's programme.

The committee noted that the common denominator for all projects was civic engagement - the works reflected the problematisation of social themes such as sustainability, health and inclusivity. In addition, the products shown were very well crafted and impressively designed. The diversity in all the different materials explored/used/exploited by the students and the discovery of their different outcomes in shapes and functions is of great value.

The committee also noted that rediscovery of elements seemed to be a (minor) trend. This appeared to come from recycling/reuse principles,

but there was more focus upon the physical, emotional and health qualities of naturally occurring minerals and elements. For the committee this was a refreshing approach to declining natural resources to help redefine the value of these materials through education. In addition, the committee noted many project focusing on mental health. With regards to this, the committee is not yet sure whether this is provoked by personal interest in improving selfcare or by the social constructs that are driving this issue.

The meetings with students and alumni during the site-visit confirmed the high level of the programme and the final work. The students and alumni the committee met with, have a positive attitude, seem uncomfortable with the unknown and capable of creating their own career path and design practice.

Based on the above, the committee assesses that the programme **meets** this standard.

Appendices

Appendix 1 Assessment committee

Drs Raoul. R. van Aalst	Programme manager at TenneT
Paul De'Ath	Courseleader BA Industrial Design, University of the Arts, London
Dr. Mateo Kries	Director of the Vitra Design Museum, Weil am Rhein (D)
Gersande Schellinx	Student at Gerrit Rietveld Academie

Titia Busing supported the panel as a certified secretary.

Appendix 2 Programme site visit

25 October 2019:

12.30 – 18.00 visit of the panel to the Graduation Show

15 January 2020:

Time	Who	Focus
09.00-10.00	Panel	<i>Studying documents</i>
10:00-10:45	Executive Board/ Policy officers	<ul style="list-style-type: none"> • Bachelor in context DAE; • Vision; • Goals; • Results.
10.45-11.30	Heads	<ul style="list-style-type: none"> • Level and goals of the program; • Coherence of the curriculum; • Assessment; • Quality of the tutors
11.30-12.15	Tutors	<ul style="list-style-type: none"> • Goals of the program; • Curriculum; • Assessment; • Quality of the tutors.
12.15-12.45	Panel (5p)	<i>Short tour workshops, Bachelor floors</i>
12.45-13.45	Panel (5p)	<p><i>Lunch Break</i></p> <ul style="list-style-type: none"> • <i>Walk-in opportunity for students and staff;</i> • <i>Studying documents.</i>
13:45-14:30	Examination Board	<ul style="list-style-type: none"> • Assessment; • Realized end level.
14:30-15:15	Students	<ul style="list-style-type: none"> • Program; • Assessment; • Quality of the tutors.
15:15-16:00	Alumni and work field	<ul style="list-style-type: none"> • Connection to the industry; • Assessment; • Graduation.

16:00-17:00	<i>Panel Executive Board if necessary</i>	<ul style="list-style-type: none"> • <i>Additional studying documents;</i> • <i>Call back Executive Board if necessary;</i> • <i>Formulating conclusions.</i>
17:00-17:15	All participants	<ul style="list-style-type: none"> • Feedback
17:15-18:00	All participants	<ul style="list-style-type: none"> • Drinks

Appendix 3 Studied documents

List of studied documents:

- 1. Vision**
 - Vision 2016
 - Institutional plan 2019-2024
- 2. National Profile and competences**
 - DAE competences
 - National Profile
- 3. Tutors and qualifications**
- 4. Curriculum outlines**
 - Department outlines
 - Elective outlines
 - Minors outlines
 - Basics outlines
 - Propaedeutic year outline
- 5. Surveys**
 - Alumni survey
 - NSE
- 6. Teaching and Examination Regulations**
 - DAE student Charter EN
 - DAE studentenstatuut NL
- 7. Partner Universities**
- 8. Friends and Friends Projects**
- 9. Policy Studying with a disability**
 - Beleidsnotitie Studeren met een functiebeperking
 - Jaarrapport CHOI studeren met een functiebeperking
- 10. Assessment Forms**
 - Basics
 - Departments
- 11. Graduates last two cohorts**
- 12. Annual reports**
 - 2014
 - 2015
 - 2016
 - 2017
 - 2018