


## M Interior Architecture Sandberg Instituut

*Report of the limited programme assessment*  
21 and 23 September 2015

 *This document is best printed in duplex.*

## Summary

On 21 and 23 September 2015 an assessment committee of AeQui has performed an assessment of the masterprogramme Interior Architecture. The overall judgement of the committee regarding the quality of the programme is excellent.

The Sandberg Instituut is part of the Gerrit Rietveld Academie and offers five master's degree programmes. The assessed programme, also referred to as the 'Studio for Immediate Spaces' (SIS) is a small scale, full-time, two-year master's course that culminates in the attainment of a Master's degree in Interior Architecture (MIA). Each year 10 to 12 students are accepted, so the programme has a total of approximately 20 attending students. Students complete an individual study path aimed at deepening skills for writing and researching, independently accomplishing practical work and developing a position for themselves in their field. Studio work comprises the backbone of the course; the programme offers three intensive studios revolving around a relevant theme and/or design practice, often hosted by guest tutors. Students also follow a series of theoretical seminars throughout the programme, work on their thesis in the Studio for Experimental Writing and participate in the interdepartmental theory programme at Sandberg.

### Intended learning outcomes

The assessment committee qualifies the intended learning outcomes as **excellent**. The goals and competencies of the programme are excellently aligned with, and even exceed, the (inter)national qualifications for a Master of Interior Architecture. The programme is unique in its aim to redefine the role of the spatial designer as an autonomous, creative actor who is able to intervene in and critically engage with the boundaries and frameworks structuring the discipline. The committee thinks that the philosophy and expectations of the programme are highly relevant and ambitious, conveying an explorative and experimental orientation as well as a strong focus on practice and research. The committee concludes that the programme can be seen as an excellent example for master's programmes of interior architecture at an international level.

The intended learning outcomes are kept up to date in various manners, via formal and informal student- and alumni evaluations, the consultation of external experts and the maintenance of an extensive network of high profile institutes and actors in the professional field.

### Teaching-learning environment

The assessment committee qualifies the teaching-learning environment as **excellent**. The two-year programme offers students four semesters in which they attend four intensive studios as well as workshops and lectures, while at the same time following an individual study trajectory. The content and tutors of the programme support and challenge students to develop their own methods, while exploring the

boundaries of the profession and reinventing the frameworks and definitions informing the field of interior architecture. Theory and writing are used as sources of reflection and action and are considered integral to the artistic practice of the student.

The tutors and guest tutors are highly qualified as interior architects, architects and artists. Their relationship with the students is one of professional equality, supporting and challenging students to venture beyond the familiar in the exploration and development of their artistic identity.

Given the careful selection of qualified students, most of the participants thrive in the challenging environment of the programme. The small scale and intensive studios enable students to function as each other's fellow critics. The committee is very impressed with the programme's ability to create an atmosphere of intimacy and synergy, fostering a culture of criticality as well as of mutual respect. It thinks that the course offers a highly creative, multidimensional and exemplary learning environment that is capable of generating a new learning domain.

### Assessment

The assessment committee qualifies the assessment system of the programme as **satisfactory**. The validity and reliability of the assessments is due to the structural use of evaluation criteria derived from the programme's intended qualifications. During formal end-of-year assessments, the programme involves external critics. Although first-year students sometimes find it hard to distinguish between the continual eval-

uations within the programme and the formal assessments, the majority of the students are satisfied with the assessment procedures.

The assessment committee observes that the programme has a good feedback system in place, but encourages the programme to continue to investigate the role, status and function of the examination board in the monitoring of the assessment system and procedures.

#### **Achieved learning outcomes**

The assessment committee qualifies the achieved learning outcomes as **excellent**. The course's high starting level, intensive personal supervision and small scale enhance its success rate. Students and alumni, as well as the responses in the surveys, are without exception very positive about the manner in which the programme prepares students for independent practice as an artist and designer within the field of interior architecture. The theses and graduation projects the evaluation committee reviewed, demonstrated a high degree of maturity, self-confidence and criticality as well as a mastery of the making process. Graduates and students of the programme are awarded prizes and actively participate in the international discourse on the developments in the profession.

#### **Recommendation**

The assessment committee notes that the examination board operates in satisfactory manner, though it is organised somewhat differently compared to more

formalised larger education programmes. Due to organisational changes in the Board of the Rietveld Academie per November 2015, the composition of the Sandberg's examination board has to be renewed. The assessment committee encourages the new examination board to continue its investigation of strategies and scenarios possible for monitoring the quality of the assessment system.

The programme may even consider to formulate a manifesto on this subject in co-operation with small scale programmes of other institutes.

#### **Small scale and intensive education**

In 2013 the programme was awarded a distinctive feature for small scale and intensive education. The then assessment committee concluded: "Based on the conclusions of the current agreement assessment, the Committee recommends that the learning outcomes achieved will be evaluated within six years, with the aim to determine the ability of the present course leads to continuation or even improvement of the final level."

The present assessment committee evaluated the programme as a whole as excellent, with main characteristics as its small scale, its intensive collaboration among students and tutors, its ability to create an atmosphere of intimacy and synergy, fostering a culture of criticality as well as of mutual respect. The achieved learning outcomes are assessed as excellent. Based on these results and observations, the committee recommends the NVAO to award the distinctive feature to the programme.

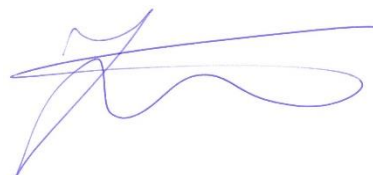
All four standards of the NVAO assessment framework are assessed positively and hence the assessment committee awards a positive recommendation for the accreditation of the programme.

On behalf of the entire committee,

Utrecht, October 2015



René Kloosterman MSc  
Chair



Jesseka Batteau PhD  
Secretary

## ***Table of contents***

Summary.....	3
Table of contents.....	5
Colophon.....	6
Introduction.....	9
1. Intended learning outcomes.....	11
2. Teaching-learning environment.....	14
3. Assessment.....	19
4. Achieved learning outcomes.....	21
Attachments.....	25
Attachment 1 Assessment committee.....	26
Attachment 2 Program of the assessment.....	28
Attachment 3 Quantitative data.....	30
Attachment 4 Final qualifications.....	31
Attachment 5 Overview of the programme.....	32
Attachment 6 Documents.....	33
Attachment 7 Declarations of independence.....	34

## **Colophon**

### **Institute and programme**

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Masters of Gerrit Rietveld Academie  
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1076 ED Amsterdam

Visiting address:  
Overschiestraat 188  
1062 XK Amsterdam  
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Status institution: publicly funded  
Result of institutional assessment: positive

Programme: Master Interior Architecture  
Level: HBO Master  
Number of credits: 120 EC  
Nomenclature: MA in Interior Architecture  
Location: Amsterdam  
Mode of study: full-time  
ISAT: 49238  
Data on intake, graduates and drop-outs: see attachment 3.

Responsibility for the quality of the programme:  
Director of Sandberg Instituut: J. Bey  
Director of the programme: A. Holtrop  
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### **Assessment committee**

R.S. Kloosterman, chair  
K. Havik, domain expert  
M. Bader, domain expert  
J. Geipel, domain expert  
H.P.M. Adriaansens, expert on small-scale and intensive education  
T. Schouten, student  
J.M. Batteau, secretary

The Committee was presented to the NVAO for approval; the committee assessed the three MIA programmes of ArtEZ, KABK and Sandberg Instituut.

The assessment was conducted under responsibility of  
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## Introduction

The Sandberg Instituut is part of the Gerrit Rietveld Academie and offers four master's degree programmes: Fine Art, Applied Arts, Graphic Design and Interior Architecture. The mission of the Rietveld Academie is to educate and support talented young people in such a way that they are able to operate independently in the field of visual arts and design. The outward and practical orientation of the programmes at the Sandberg Instituut is aimed at supporting students as they develop their artistic practices through research and experimentation. It has a strong focus on making and challenges students to find new ways of engaging with the professional field, while also connecting their work to the urgent social and political developments at hand. In this way, the institute strives to deliver students who can sustain their work and become sources of artistic inspiration and innovation in their area of specialisation and society at large.

### The institute

The Sandberg Instituut was founded in 1995 out of an independent foundation for post-academic art education. Since then, it has developed four professional master's programmes. In addition, it designs and offers temporary, two-year master's programmes that address relevant issues with a broad social impact. The current temporary master's programmes include: Fashion Matters (MDes), Materialization in Art and Design (MFA and MDes), Cure Master (MFA), Designing Democracy (MDes) and System D Academy (MFA). In previous years, the institute hosted the pilot temporary master's programme 'Vacant NL' (2011-2013), which was affiliated with the Interior Architecture department. The Sandberg Instituut is also the initiator of influential events and projects in the Netherlands, such as the One Minutes-foundation and the Kunstvlaai.

The Institute has formulated its overall mission for the future in its Manifest 2012. Typical for the Sandberg Instituut is its focus on the artistic practice and strong social-political engagement. The master's programmes subscribe to an explicit activist interpretation of the role of the artist and designer in society. In addition, the Sandberg Instituut stresses the necessity of deliberate collaborations between the art disciplines as an important condition for bringing about change.

The master's programmes of the Sandberg Instituut stimulate young designers and artists to develop and reflect on their work in relation to the complex socio-cultural processes in the outside world and the shifting parameters of their own artistic discipline. As the director explains in the introduction to the self-reflection, Sandberg as a whole is 'orientated towards a di-

versity of artistic disciplines and professional attitudes, and seeks to open these up to the outside world.' Sandberg Instituut aims to be a *learning institute* open to new visions on art education and aware of what is happening within and the boundaries of the artistic disciplines.'

Whereas the bachelor's programmes of the Rietveld Academie are aimed at the acquisition of necessary skills and the formation of an artistic identity, the master's programmes start from the assumption that the students are already autonomous, skilled and critical artists/designers. Students at the Sandberg Instituut are expected to be highly motivated to deepen the content of their work; they must be ready to explore, develop and even reinvent their artistic identities in response to current issues in their discipline and the social, cultural and economic forces that it is subject to.

### The programme

The programme, also referred to as the 'Studio for Immediate Spaces' (SIS) is a small scale, full-time, two-year master's course that culminates in the attainment of a Master's degree in Interior Architecture (MIA). Each year, the programme accepts 10 to 12 students and it therefore has a total of approximately 20 attending students each academic year. SIS is managed by a programme head (1.5 days a week) and a coordinator (two days a week). The programme has permanent tutors, who instruct students on practical and theoretical aspects (on a total of 11 days a month). They are joined by a number of guest lecturers, who primarily deliver theory-classes and workshops (on a total of 2 days a month). Students complete an individual study path aimed at deepening

skills for writing and researching, independently accomplishing practical work and developing a position for themselves in their field. Studio work comprises the backbone of the course; the programme offers three intensive studios revolving around a relevant theme and/or design practice, often hosted by guest tutors. Students also follow a series of theoretical seminars throughout the programme, work on their thesis in the Studio for Experimental Writing and participate in the interdepartmental theory programme at Sandberg.

The programme was first developed in 2009 by the head of the B Spatial Design Department (Rietveld Academie) and started in 2010. In 2012, the programme reformulated its goals and position, changing its name to 'Studio for Immediate Spaces' (SIS). From the start, the Interior Architecture master's programme was aimed at creating concrete connections with art education and the artistic field, but with SIS the point of departure has shifted from existing definitions of interior architecture and design towards the opening up and questioning of the frameworks and boundaries structuring the profession. SIS aims to educate students, so they can successfully position themselves as innovators in the profession. Art education is regarded as an important factor for the initiation or strengthening of innovative and redefining developments in the field. This is the reason why the programme deliberately seeks exchange with a wide

range of art disciplines and sciences and aims to establish closer connections between the profession and important developments and transformations in society. This open approach gives students a great deal of freedom (as well as a lot of responsibility) in exploring, discovering and implementing new approaches.

### **The assessment**

The Sandberg Instituut of the Gerrit Rietveld Academie has assigned AeQui VBI to perform a quality assessment. Together with the MA programmes Interior Architecture of ArtEZ, KABK and Sandberg Instituut, AeQui appointed an independent and competent assessment committee. A preparatory meeting with representatives of the programme took place in anticipation of the assessment; during this meeting, the programme and AeQui exchanged the necessary information and established the dates and programme of the site-visit.

The assessment was carried out according to the itinerary presented in attachment 2. The committee assessed in an independent manner; at the conclusion of the assessment, the results were presented to representatives of the programme.

The concept of this report was sent to the representatives of the programme; their reactions have led to this final version of the report.

## 1. Intended learning outcomes

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

**Explanation:** As for level and orientation (bachelor's or master's; professional or academic), the intended learning outcomes fit into the Dutch qualifications framework. In addition, they tie in with the international perspective of the requirements currently set by the professional field and the discipline with regard to the contents of the programme.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies the intended learning outcomes as **excellent**. The goals and competencies of the programme are excellently aligned with, and even exceed, the (inter)national qualifications for a Master of Interior Architecture. The programme is unique in its aim to redefine the role of the spatial designer as an autonomous, creative actor who is able to intervene in and critically engage with the boundaries and frameworks structuring the discipline. The committee thinks that the philosophy and expectations of the programme are highly relevant and ambitious, conveying an explorative and experimental orientation as well as a strong focus on practice and research. The committee concludes that the programme can be seen as an excellent example for master's programmes of interior architecture at an international level.

The intended learning outcomes are kept up to date in various manners, via formal and informal student- and alumni evaluations, the consultation of external experts and the maintenance of an extensive network of high profile institutes and actors in the professional field. Because the course involves practicing artists and designers in the curriculum, SIS is able to respond swiftly to new developments and issues in the field.

### Links with professional practice

The assessment committee judges that the orientation of the programme is highly relevant for the professional field in its aim to support and coach students in the experimental exploration and reinvention of the discipline of interior architecture. The philosophy of the programme is very clear and conveys a strong position with a focus on practice. According to the committee, SIS's profile is informed by highly relevant questions about the discipline and a wish to influence the field through artistic experimentation and an investigation of its limits and boundaries. The programme sets the bar high without losing a realistic perspective and is very good at formulating its expectations.

For SIS, the notion of the 'immediate' stands for the immediate relationship between person and space, which distinguishes interior architecture from architecture but also for the 'immediate' approach of the challenges that the field is facing.

The goal of the programme, which ties in with the aims of the Gerrit Rietveld Academie as a whole, is to empower the students' identities as professionals, al-

lowing them to develop and master their own methodology, innovate their practice through experimentation and conceptualize and communicate their artistic work. The aims of the programme also express the direction set out by the director of the Sandberg Instituut to connect art/design with urgent issues and developments in society. More specifically, SIS wishes to train talented individuals to occupy an independent position in the international professional field, where they can give an innovative impulse to the profession of interior architect.

SIS seeks to make the field more receptive to other professional opinions by linking it to notions and methods from related domains and disciplines. According to the programme, the emerging tendency of adjacent disciplines to interact and overlap should be seen as a valuable and pro-

ductive opportunity for the domain of interior architecture to redefine itself and open itself up to new influences.

The programme regards art teaching as an integral part of the professional field. It is ideally suited for providing a context and environment in which students can experiment and break free from predetermined frameworks and distinctions. This approach is reflected in the admissions policy of students and

The SIS profile is informed by highly relevant questions about the discipline and a wish to influence the field through artistic experimentation and an investigation of its limits and boundaries.

staff recruitment: the programme admits students with different (international) backgrounds and qualifications and involves staff and (guest) lecturers who draw on a broad spectrum of knowledge and experience in their approach to the profession. In this manner, SIS wishes to create a context in which interior architecture is approached from many different perspectives and starting points. Additionally, the programme aims to develop fields of inquiry that are also relevant for related disciplines, such as theatre, film, literature, design and the visual arts.

### Up to date

The assessment committee has been able to observe that the programme is very successful in keeping its intended learning outcomes up to date and aligned with the developments in the field. In the first place, because of the structural involvement of a wide array of (guest) lecturers, all of whom are practicing designers, artists and/or interior architects, the master's programme is able to respond flexibly to the relevant developments in the profession and adjacent disciplines. The staff and guest lecturers all participate in the ongoing discourse on the development of the field in journals, debates and exhibitions. The programme also verifies whether or not its intended learning outcomes meet the requirements of the professional field through regular consultations with representatives of the profession and structural student interviews at predetermined moments in the course. The programme has redefined and sharpened its goals in the past three years. Since 2012, the programme has been aimed more explicitly at artistic experimentation and the reinvention of the definitions and frameworks of the profession. Though the programme still aims to be intimately and concretely connected to the world of interior architecture and architecture, it underlines the necessity to rethink and question existing categories with the aim of improving the professional field.

The results of the evaluation interviews with students show that they support the aims and ambitions of the programme. The fact that they register for SIS is already an indication that they have an active interest in researching new avenues and discovering what their role in the working field might be. All students the committee spoke to are very positive about the programme's goal to provide them with a context in which they can explore new and unknown territories,

without presenting them with ready-made trajectories and answers.

An important change in the professional and educational field of interior architecture is the amendment to the professional registration of architects (WAT, Wet op de Architectentitel) from June 12, 2008. This stipulates that interior architects (like architects, landscape architects and urban designers) who wish to be registered in the national *Architectenregister*, must have completed a two-year master's programme, followed by an additional two years of officially recognised professional experience. This law came into effect on January 1, 2015. Following this amendment, Gerrit Rietveld Academie participated in the national consultation platform ('Platform Interieur Architectuur'), consisting of various stakeholder organisations for interior architecture: the Dutch Association of Interior Architects, the study programmes of Interior Architecture, the Netherlands Association for Universities of Applied Sciences and the Architects Registration Bureau. Together with the other participating institutes and partners, Gerrit Rietveld Academie was involved in the formulation of an education programme profile for the new Interior Architecture Master programmes. The national institutes that were assigned the task of devising these study programmes have aimed to position Interior Architecture programmes within arts education, thus stressing the importance of artistic and technical competencies for the profession and confirming the artistic profile of the Dutch field of interior architecture at an international level.

### Concrete

The programme's final qualifications are in line with the profile described in the document 'Ruimte voor Verdieping' (2008) drawn up by the participants of the Platform Interieur Architectuur in which they formulated the national qualifications for a master's programme in Interior Architecture. The qualifications are also aligned with the criteria for master's programmes in Dutch HBO (higher professional) education described in the document 'Kwaliteit als opdracht' (2009). These are programmes aimed at enabling practitioners to work in complex, multi-disciplinary professions for which coordinating, process management and innovation skills play an important role. The SIS programme has formulated the following qualifications:

- Ability to create,
- Ability to reflect critically,
- Ability to grow and innovate,
- Ability to organise,
- Ability to communicate,
- Contextual awareness,
- Ability to collaborate,
- Investigative ability.

These qualifications have been used by the programme from the start and correspond to the four competency domains formulated by the Sandberg Instituut: 1. creative process and method; 2. identity as artist or designer and positioning; 3. exploration, experimentation and innovation; 4. conceptualization and communication. The various parts of the programme (guest lessons, studios, the monthly production week, theory, thesis and graduation project) are

aimed at the development and integration of the eight qualifications. The programme uses these proficiencies as instruments in the formal and informal assessments.

#### **Dublin Descriptors**

To ensure that the level of the programme meets international standards, the final qualifications have been compared with the Dublin Descriptors. The committee was presented with an overview and explanation of how the final qualifications incorporate the standards set by the Dublin Descriptors. The committee concluded that the competences of the programme are fully aligned with the international standard of intended learning outcomes for a master's degree in Interior Architecture.

## 2. Teaching-learning environment

*The curriculum, staff and programme-specific services and facilities enable the incoming students to achieve the intended learning outcomes..*

**Explanation:** The contents and structure of the curriculum enable the students admitted to achieve the intended learning outcomes. The quality of the staff and of the programme-specific services and facilities is essential to that end. Curriculum, staff, services and facilities constitute a coherent teaching-learning environment for the students.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies the teaching-learning environment as **excellent**. The two-year programme offers students four semesters in which they attend four intensive studios as well as workshops and lectures, while at the same time following an individual study trajectory. The content and tutors of the programme support and challenge students to develop their own methods, while exploring the boundaries of the profession and reinventing the frameworks and definitions informing the field of interior architecture. Although the structure of the programme is fixed, its content is tailored to respond to urgent issues and the shifting requirements of the professional field. Theory and writing are used as sources of reflection and action and are considered integral to the artistic practice of the student.

The programme works together with expert guest tutors in the development of its content. Education, therefore, takes place partly through professional practice. During the course, students already forge qualitative networks and participate in discussions on the development of the field. The tutors and guest tutors are highly qualified as interior architects, architects and artists. Their relationship with the students is one of professional equality, supporting and challenging students to venture beyond the familiar in the exploration and development of their artistic identity.

Given the careful selection of qualified students, most of the participants thrive in the challenging environment of the programme. The small scale and intensive studios enable students to function as each other's fellow critics. The committee is very impressed with the programme's ability to create an atmosphere of intimacy and synergy, fostering a culture of criticality as well as of mutual respect. It thinks that the course offers a highly creative, multidimensional and exemplary learning environment that is capable of generating a new learning domain. The master's programmes of Sandberg Instituut have recently moved to a new location. This building allows for large and attractive workspaces and increased interaction between the master's programmes, which, according to the committee, is very much supportive of the overall goals of the institute.

### Programme covers the learning outcomes

According to the committee, the programme enables students to fully realise and integrate the intended learning qualifications. The committee qualifies the programme as innovative and multidimensional with a high level of criticality and productivity. The SIS programme cultivates an atmosphere and learning environment in which students are challenged to question and rethink existing definitions and practices and to influence the profession starting through innovative practices. The committee highly values the structure and content of the studios which revolve around relevant themes. It is also very positive about the design of the theory programme in which students are taught to integrate theoretical/critical reflection and writing as part of their design practices.

At the Sandberg Instituut, the master's programmes share certain principles, which each programme uses as a starting point to further develop and formulate

its own particular study programme. The programmes are small-scale and flexible, incorporating different approaches and practices from a wide range of fields and disciplines. In this way the Sandberg Instituut seeks to create an ideal environment for the innovation of professional practices. Art education is regarded as an important place for experimentation and the development of new methods and positions. All study programmes at Sandberg Instituut are full-time, two-year programmes of 120 EC. Each programme is divided into four semesters with a similar build-up:

**1st semester:** Introduction period; students become familiar with the course, the other participants, the field and context, the methods of studying, writing and doing research. This semester ends with an interim presentation.

**2nd semester:** In this semester, students continue to explore the field and context and further develop their toolbox for studying, writing and doing research. They also develop their initial study question and

write a plan for their thesis. This semester ends with a final presentation.

**3rd semester:** In this semester, first- and second-year students follow a partly joint programme with regard to the field and context. They also work on their theses. The research question of the thesis forms the basis for the research-based, practical work for the graduation project. Students present a plan for the final presentation at the interim presentation at the end of the semester.

**4th semester:** The final semester comprises the final work on the graduation project, the green light assessment, actual graduation, the final presentation and the graduation exhibition.

SIS fully subscribes to the Sandberg Instituut's vision on art education and has designed its programme according to the blueprint presented above. During the four semesters, students attend lengthy and intensive studios and participate in lectures and workshops. At the same time, each student follows an individual research trajectory, which culminates in a thesis and graduation project. The programme components consist of practical work and research, theory and writing and the individual research trajectory.

### *Studios*

From the start, the programme is structured around practice-based studios led by a practitioner in the field of architecture, design or fine arts. Students are expected to develop their own methods, approaches and positions through participation in the three studios. Each has its own theme: Situations, Material Gestures and Context. The tutor formulates a theme of inquiry or urgent question, which students must address and investigate as they work on their projects. Students work both individually and in collaboration with fellow students. In the studios, students are offered an environment in which they can learn from each other's practices and approaches, profit from the experience and knowledge of the tutors and participate in an ongoing dialogue about current developments in the professional field. Studio four comprises the graduation project and is supervised by a separate tutor.

### *Theory programme*

The theory programme is aimed at training students in methods of thinking and writing, which inform their own design practices. The theory programme includes lectures as well as workshops and culminates in the writing of the thesis. Different themes are addressed in monthly seminars, Monday Evening Talks and a monthly lecture cycle. The head of the Sandberg Critical Studies master's programme shares responsibility for the selection of themes discussed and

also supervises students. First-year students receive writing assignments in preparation for the writing of their thesis. In the 'Studio for Experimental Writing', students further develop their writing skills under the supervision of a special tutor and learn about the requirements of

the thesis.

Additionally, students may attend a cross-departmental theory programme at the Sandberg Instituut, which addresses the intersection of philosophy and the arts as well as urgent issues within contemporary society.

### *Individual research trajectory*

The individual research trajectory starts with the formulation of a study plan in the first semester. This is taken as the basis for the development of the research question in the first year, which in turn provides the foundation for the thesis and the graduation project in the second year. Students receive tutoring and are provided with the theoretical and methodological tools to carry out their research. Students are expected to develop their own methods as well as their own form and style of writing.

According to the programme, the ability to critically reflect upon one's own work starts with the acquisition and development of a set of tools that enables students to speak and write about their ideas, objectives, approaches and positions in an articulate and informed manner. This is why the programme invests a lot in theoretical training and in the coaching of writing and presenting skills. The results of this trajectory take the form of practical work (graduation project) and written work (thesis).

### **Up to date**

The assessment committee judges that the programme succeeds in maintaining the relevance and

outward orientation of its curriculum. It does so in various ways: through the structural involvement of practitioners from the field in the studios, the structural feedback from core staff members, tutors and guest tutors, through the feedback from structural student evaluations and the feedback from the results of the first-year and second-year student assessments. The programme maintains a culture of self-critical quality assurance by ensuring that students and staff discuss and evaluate the content and form of the curriculum as they progress through the programme. The programme responds adequately to suggestions of students but also makes realistic choices with regard to the content of the curriculum. The specifics of the programme components are determined every year in the weeks following graduation. In this way, the programme can respond flexibly to emerging issues and important developments in the professional field and the discipline.

The tension between the generic content of the programme and the individual study goals of the students has recently led to some adjustments in the curriculum. The programme now gives more room for individual study tracks and students' research, by focusing more strongly on the making of 'a piece of work' during the course. Furthermore, the first three studios are no longer given consecutively but simultaneously with each studio being spread out over the whole year. This enables the studio tutors and guest lecturers from different fields (designers, architects, curators and writers) to reflect more specifically and concretely on each student's work as it is carried out. This continuous and varied feedback helps students develop their own direction in relation to various positions in the field.

### **Structure of the programme**

The assessment committee is very positive about the structure and didactic concept of the programme. It judges that SIS is very successful in enabling the students to develop their own methods of artistic practice within the domain of interior architecture. Students are offered an exceptionally challenging and inspiring learning environment in which they can question, explore and reinvent, while also developing their own unique signatures as artists. The committee applauds the manner in which the programme positions students as independent and mature practitioners who are responsible for their own artistic practice and

position. Leaving the studio assignment behind is an excellent example of this approach. Rather than giving students pre-established assignments, the programme encourages students to engage more intensely with their own work, the actual 'making' and to invest in the development of their own processes and methods. In this manner, the programme aims to underline a re-emerging tendency in the arts in which more stress is placed on the 'performance of physical work', thus offering a counterbalance to more intellectual, theoretical approaches to artistic practice.

### **Coherence**

The assessment committee concludes that the programme is exceptionally coherent in the execution of its goals and ambitions. Not only is it able to integrate the intended learning outcomes through the programme structure and components, it has also succeeded in creating an environment in which staff, guest tutors and students form an intimate, synergistic community that inspires and generates innovative approaches and methods. The students and staff the committee spoke to all subscribed to the overall goals of the programme and clarified how the generic structure of the programme creates a viable framework in which each student can develop individually in relation to the practices of fellow students and tutors. Coherence exists between the theoretical position and practice of each student, but the programme also actively creates links between the work done in the studios and the theoretical programme's lectures, seminars and workshops.

### **Feasible**

Though the SIS programme is demanding with 21 contact hours and a total of 40 hours of required study time, it is considered to be feasible by the students. Students are selected for their independence and the degree to which they can cope in the professional field. Candidates are well-informed and always make a conscious choice for the educational style of the Sandberg Instituut. Therefore, they are well equipped for dealing with the pressures of the programme and the initiative required of them.

The programme makes sure to inform its students about what is expected and regularly asks its students about the work load and the feasibility of the curriculum. Every year, the students are informed by means



of a hand-out about the details of the annual programme, the assessment procedures, the working methods used, and the facilities. This handout is a key feature of the three-day introduction workshop at the start of the academic year. It includes: an explanation of the purpose of the programme, the ideas informing the studios and the choice of lecturers.

Furthermore, the Sandberg Instituut asks its students and alumni to evaluate the quality and feasibility of the educational programme on a regular basis. Students and alumni are asked how effective the programme has been with respect to their own functioning in the profession. Student and staff satisfaction surveys are carried out every two years by the Rietveld Academie's Quality Assurance Officer. Furthermore, the Sandberg Instituut has participated in the national Kunstenmonitor alumni survey since 2009.

The students and alumni that the evaluation committee spoke to indicated that they (had) experienced the great value of discovering their own route and direction, emphasising how the programme at Sandberg had helped them develop as independent, practicing artists and designers. The present students are without exception positive about the manner in which the programme and tutors challenge them as designers. There are very few dropouts; and, if a student stops (for data see appendix 3), this is often for personal reasons and not because of the content or structure of the programme itself.

### Coaching

Given the intensive studios, the many group workshops and lectures and the regular group presentations in the programme, coaching takes place continuously. It is an integral and fundamental part of the master's programmes at the Sandberg Instituut. Students are expected to take an interest in each other's work and to be in continuous dialogue with fellow students, staff, tutors and guest teachers about the directions they are exploring. Given the department's close-knit group of students and the weekly availability of the tutors and coordinator, the students are always able to discuss problems and issues they might be encountering.

In the conversations the committee had with students and alumni, it became clear that the students are very satisfied with the manner in which they are

coached. The tutors, head and coordinator are regularly available for questions and the students appreciate the different approaches and expertise of the tutors involved, making it possible to consult each of them on specific topics.

### Intake

According to the assessment committee the programme is very good at selecting its students and composing a team in which there is a productive and creative interaction between different positions, international backgrounds and working methods. The students the programme admits have very high qualifications and their interests and orientations are highly compatible with the goals of the programme. The intake enables the programme to create an inspiring community of fellow artists and designers who can work together and learn from each other.

SIS selects applicants with a bachelor's degree from all over the world. The work in the portfolio for admission must show spatial qualities and interest in doing research. SIS expects the participants to have sufficient practical background skills (i.e. drawing software and building techniques) or to be willing to acquire these skills through self-study. Criteria for admission include the quality, expressiveness and authenticity of the work and an independent and enterprising attitude. The students must clarify what they expect to learn in the master's programme and how it will benefit their practice as artists/designers. 10 to 12 students are accepted each year, so the programme has a constant total of approximately 20 attending students. The number of applicants is growing steadily, from a fifty in 2011 up till a 135 in 2015.

### Teaching staff

According to the committee, the programme's tutors and guest tutors are highly qualified. All are practicing artists and designers and most of the (guest) tutors are experienced educators as well. All of the present core tutors have a master's degree, two have a PhD and one is in the process of acquiring a doctorate. The committee observes that the tutors and guest tutors are able to inspire, support and challenge the students, employing different strategies and approaches. SIS is managed by a programme head (1.5 days a week) and a coordinator (2 days a week). The

programme has permanent tutors, who instruct students on practical and theoretical aspects (on a total of 11 days a month). They are joined by a number of guest lecturers, who primarily deliver theory classes and workshops (on a total of 2 days a month).

## Facilities

The Sandberg Instituut has recently moved to a new location, Overschiestraat 188 in Amsterdam. This building offers large and attractive studio spaces for the students and opportunities for exchange and collaboration between the master's programmes. The committee is positive about the new location and hopes that this new building will facilitate further co-operation between the departments at the Sandberg Instituut. The new building is relatively close to the building of the Gerrit Rietveld Academie where the bachelor courses are taught. Sandberg Instituut students can make use of well-equipped working spaces in their own building and the workshops at the Rietveld Academie, where they can employ a diverse range of materials and techniques during regular

opening hours (book binding, CAD CAM, photography, glass, graphic design, wood, ceramic, metal, fashion, jewellery, textile, typography, weaving and screen printing). The staff encourages exchange and cross-pollination between the various working spaces; an important principle is that every workspace should be accessible to every student from all departments.

The Sandberg Instituut has various other facilities at its disposal, such as a communal kitchen, a media lab, an artist's shop with supplies and a library. The library is situated in an old post office building near the Sandberg Instituut and has around 8.000 titles in its collection. Furthermore, students can consult the Student Counsellor for confidential advice regarding their study progress and personal matters.

On the programme's website, each student has their own personal page where they can upload their work and present their portfolio. Results of the programme are also communicated via the student archive, which stores all final graduation projects and the yearbook publication of practical work.

### 3. Assessment

*The programme has an adequate assessment system in place*

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies the assessment system of the programme as **satisfactory**. The validity and reliability of the assessments is due to the structural use of evaluation criteria derived from the programme's intended qualifications, which figure as an objective frame of reference during formal and informal assessments. The programme's assessments are also used to generate dialogue between students, fellow-students, staff and guest-lecturers about the relevance and objectivity of the assessment criteria. During formal end-of-year assessments, the programme involves external critics from the professional field to evaluate the work. Although first-year students sometimes find it hard to distinguish between the continual evaluations within the programme and the formal assessments, the majority of the students are satisfied with the assessment procedures, which require independence, investment, self-reflection and vision. The assessment committee observes that the programme has a good feedback system in place, but encourages the programme to continue to investigate the role, status and function of the examination board in the monitoring of the assessment system and procedures.

#### Valid and reliable

The assessment committee observes that the programme's assessments are valid and, indeed, objectively measure the intended learning outcomes as formulated by the programme. The programme achieves this by using the formulated qualifications as a guideline for all formal and informal assessments, by deploying standardized forms for the assessment feedback and by involving external critics in the formal assessments. The validity and reliability of the assessment procedures and methods are also guaranteed through the cultivation of an ongoing dialogue between students, staff, guest tutors and external critics about the relevance and objectives of the assessments. The examination board operates in satisfactory manner. However, the committee does observe that the board is at present<sup>1</sup> organised somewhat differently compared to more formalised, larger education programmes. This is understandable given the small scale of the programme and its cultivation of ongoing evaluative dialogue, which ensures that the assessment system is always subject to critical reflection and easily adapted to new insights, demands and developments. The organisation of the exam board was also acknowledged by the NVAO Institutional Audit in 2013. However, the assessment com-

mittee thinks there might be other strategies and scenarios possible for monitoring the quality of the assessment system, and encourages the programme to continue its investigation of these possibilities.

The assessment method of the SIS programme is based on the eight qualifications described in chapter one. At the end of each semester, the programme assesses the results achieved by students in all the study components. Students are awarded 30 EC per semester if they pass the assessment. The programme uses a grading scale from 1 to 5 ('fail' to 'excellent') for each of the eight qualifications and explicates these grades via standardized feedback forms. The student gives a presentation, displays and explains his/her work and plans and answers questions. Students who fail their first semester assessment must clarify what they will do to improve in the second semester. In this case, the 30 EC is kept 'on hold' and the feedback is more of a formative nature.

The subsequent assessment at the end of the academic year is more conclusive and definitive. Students either fail or graduate/pass. First-year students who fail the end of the year assessment must resit the year. If a student fails the resit, he/she meets with the course head and the director of the Sandberg Instituut to discuss whether and how he/she may continue with the programme. The starting point for this

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<sup>1</sup> The composition of the examination board will be revised per 1 November 2015, as a result of changes in the Board of the Rietveld academie

interview is always an appreciation of what the student has gained from the programme even if the decision is made to leave the course.

Second-year students receive a 'green light' assessment preceding the actual graduation. The programme decides whether the results of the project are suitable for assessment at the time of graduation. Students are sometimes advised to defer their graduation until after the final, public exhibition. Before graduating, the student's practical and theoretical final project is assessed by a jury, which also includes an external member. This takes place in conjunction with a public exhibition. The members question the candidate and form an opinion of various components. The chairman of the jury (the head of the study programme) formulates the joint findings and a conclusion. This also involves the assessment of the thesis. Second-year students who fail their graduation may be offered a resit for the assessment. In this case, a plan is made in which the student and the programme formulate what aspects need more work and improvement.

The first semester presentations are connected to the Sandberg Instituut's open day, where the SIS programme presents its students and their work. All tutors are present during this event. The assessment at the end of the first year is combined with the graduation exhibition. In this manner, the programme is able to offer students more experience in organising public exhibitions and presenting their work. Additionally, the shared exhibition is a way of gaining more public exposure and generating feedback from many different sources – feedback that the examiners can use for their assessments. The feedback from this event may also form the basis for dialogue, reflection and improvements in the programme itself.

#### *Examinations Board*

At the Rietveld Academie, the bachelor's and master's programmes each have their own examination board. The Examinations Board of the master's programmes consists of the five heads of the programmes at the Sandberg Instituut, an external member, a chairman (presently: the director of the Sandberg Instituut) and a secretary (also education policy advisor). The board members are responsible for assessment policies and their implementation in the respective programmes.

In the past three years, the Examinations Board has concerned itself with the development and modification of the tuning documents, the development of formats for assessment forms and the organisation and implementation of assessments. With these structures in place, the examination board now focuses more on the monitoring of assessment procedures. For example, the external member of the Examinations Board has been active in relating the quality of the final presentations to developments in the institute, the arts and society as well as to the orientation and specific field-related objectives of each study programme.

#### **Transparent**

The assessment committee concludes that the assessment system of the programme is transparent and clear for both students and staff. The assessment policy and methods are formulated in formal documents, accessible on paper as well as online and figure as subjects of discussion during student evaluations each semester.

The main principles of the Sandberg Instituut's assessment policy are described in guidelines based on the formal framework of the Course and Examinations Regulations. How this policy is applied is described in the handout that students receive at the beginning of each year, and the assessment methods are explained during the programme's yearly introduction workshop. Furthermore, the programme explicitly discusses assessment procedures in student interviews during the semester evaluations.

In the beginning, students sometimes find it difficult to distinguish between the formal feedback from a summative assessment and the ongoing informal feedback from the programme. Students indicated that they would appreciate more individual feedback from all the teachers, guest teachers, external employees and fellow students during the semesters, for instance in the form of critical group discussions and in the context of more frequent public presentations. When it comes to the formal assessments, students are generally satisfied with the transparency and objectivity of the procedures and criteria.

## 4. Achieved learning outcomes

*The programme demonstrates that the intended learning outcomes are achieved..*

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies the achieved learning outcomes as **excellent**. The course's high starting level, intensive personal supervision and small scale enhance its success rate. Students and alumni, as well as the responses in the surveys, are without exception very positive about the manner in which the programme prepares students for independent practice as an artist and designer within the field of interior architecture. The students are passionate and innovative designers who are eager to redefine their profession through experimentation, exploration and critical reflection. This potential is also evident in the most recent theses and graduation projects the evaluation committee reviewed. They demonstrated a high degree of maturity, self-confidence and criticality as well as a mastery of the making process. Graduates and students of the programme are awarded prizes and actively participate in the international discourse on the developments in the profession.

### Achieved learning outcomes

The assessment committee has been able to conclude that the achieved learning outcomes of the programme are of a very high standard. The evaluation committee reviewed 15 theses and graduation projects from the past two academic years. These theses and graduation projects were reflective, critical and articulate, addressing a wide range of issues and using a wide array of innovative methods and approaches. Both the theses and graduation projects displayed excellent theoretical and practical skills and demonstrated that SIS graduates are fully equipped to inhabit an independent position within the professional field. They showed an ability to rethink the definitions and frameworks structuring the profession and to invent strategies and practices that redefine the role of interior design and architecture in the field and society at large.

So far, five cohorts have graduated from the master's in Interior Architecture, of which only the last three (a total of 22 graduates) can be regarded as graduates of the renewed SIS programme. Graduates of the programme take on different roles once they receive

their diplomas. Most continue to develop their practices through research in different settings, whether this be within an educational environment or as independent artists/designers in the professional field. SIS graduates have teaching jobs (regular or guest) at art schools or universities (TU Delft), follow PhD-trajectories and publish their writing. At present, some of the graduation works are exhibited nationally and internationally (Inside The White Whale, temporary spaces for entrepreneurship by VacantNL). Also, many students have exhibitions and assignments (Sjoerd ter Borg, Haruka Uemura, Jorien Kemerink, Alicja Nowicz, a, o.). Some are nominated for and win prizes, receiving grants for further research (Annee Grotte Viken, BNI 2013 for her thesis, 'It had something to do with time') or are offered residencies (Elejan van der Velde in Hungary). The committee is impressed by the level of critical independence and mastery achieved by the graduates of SIS. It supports the programme in its intentions to involve its alumni more structurally in the development of the programme and believes that both sides would benefit from such qualitative and sustained relation.

## 5. Bijzonder kenmerk: Kleinschalig en Intensief Onderwijs

De positieve beoordeling van het bijzonder kenmerk is van recente datum: mei 2013. Aan het slot van haar advies schreef de toenmalige commissie: “Op grond van de conclusies van de huidige toestemmingstoets beveelt de commissie aan dat de opleiding binnen zes jaar een praktijktoets van het gerealiseerde resultaat ondergaat met als doel vast te stellen of de ingeslagen koers leidt tot bestendiging of zelfs verbetering van niveau en rendement.”

### Standaard H: gerealiseerd niveau

De inhoud en het niveau van de eindwerkstukken zijn in lijn met het niveau en de verbreding zoals geformuleerd in de beoogde eindkwalificaties. Afgestudeerden worden toegelaten tot prestigieuze vervolgoopleidingen en/of functies. De rendementen zijn substantieel hoger dan bij relevante andere opleidingen.

Ten aanzien van deze standaard stelde het visitatiepanel het volgende vast: “De eindwerkstukken en afstudeerprojecten zijn van een uitzonderlijk hoog niveau en laten zien dat afgestudeerden in staat zijn uitdrukking te geven aan een eigen visie en positie binnen het domein ruimtelijk design en interieur architectuur. Afgestudeerden zijn zelfstandige, zelfbewuste en innovatieve kunstenaars/vormgevers die met behulp van nieuwe benaderingen, methoden en theorieën het beroep van binnenuit kunnen veranderen. Met het vorige visitatiepanel stelt ook dit panel vast dat de rendementen uitsteken boven die van andere vergelijkbare opleidingen en dat afgestudeerden relevante prijzen winnen, of daarvoor genomineerd worden, en beurzen krijgen toegekend. Ook hebben zij toegang tot hooggewaardeerde functies binnen het onderwijs, het professionele veld en de kunstsector.”

Verder heeft het panel in de visitatie van september 2015 geverifieerd of de grond voor toekenning van het bijzonder kenmerk nog steeds aanwezig is. In het voorgaande deel van het rapport zijn onderdelen van het bijzonder kenmerk reeds benoemd; voor de goede orde wordt hier herhaald wat in het beoordelingsrapport van 2013 is beschreven ten aanzien van standaarden A tot en met G.

### Standaard A: beoogde eindkwalificaties

In 2013 overwoog de toenmalige commissie het volgende. “In een aantal van de eindkwalificaties, zoals het vermogen tot groei en vernieuwing en het onderzoekend vermogen, ziet de commissie de beoogde kunstzinnige en maatschappelijke verbreding. De commissie acht het ambitieniveau van de opleiding hoog, gezien de wijze waarop de opleiding de

eindkwalificaties interpreteert. De commissie ziet dat de opleiding interieurarchitecten beoogt op te leiden die autonoom en vernieuwend zijn en hun producten met maatschappelijke ontwikkelingen verbinden. De commissie vindt de beeldspraak van het auteurschap van de studenten in dat verband treffend en kenmerkend voor het hoge eindniveau dat van de studenten wordt verwacht.

De koers die de directeur van het Sandberg Instituut heeft uitgezet, om de verbinding van de kunst/vormgeving met de maatschappij te realiseren, verbreedt in de ogen van de commissie de doelstellingen van de opleiding. Het opheffen van de scheiding tussen beeldende kunst en vormgeving waar de opleiding voor staat, is volgens de commissie vernieuwend en multidisciplinair.

De rijk geschakeerde, internationale samenstelling van de studentengroep draagt bij aan de kunstzinnige, maatschappelijke en culturele verrijking die de studenten bereiken.”

De commissie van 2015 deelt deze overwegingen, en beoordeelde de beoogde eindkwalificaties als excellent.

### Standaard B: relatie tussen doelstellingen en inhoud programma

Ten aanzien van deze standaard concludeerde de commissie medio 2013 het volgende: ‘De commissie beschouwt het programma als een goede voorbereiding op de positie van zelfstandig werkend en autonoom kunstenaar/vormgever en op de eindkwalificaties die de opleiding heeft opgesteld. De commissie waardeert de aandacht voor het conceptuele deel van het onderwijs en ziet aanzetten om tot onderzoek te komen. De commissie bepleit het onderzoek verder uit te werken en, waar mogelijk, verder te structureren.’

In de visitatie van 2015 is het volgende geconstateerd ten aanzien van de uitwerking van het onderzoek: “Volgens het visitatiepanel is de onderzoekslijn binnen de opleiding onlosmakelijk verbonden met de ontwikkeling van de artistieke praktijk van de studen-

ten. Theoretische verdieping, het verrichten onderzoek doen en het schrijven van het eindwerkstuk worden gebruikt om methoden en benaderingen uit te werken en als autonoom kunstenaar/vormgever richting te bepalen. De onderzoeksvraag die tweedejaars studenten formuleren in het derde semester vormt de basis voor het maakproces van het afstudeerproject. In het curriculum wordt de onderzoeklijn ondersteund door een intensieve studio gericht op het schrijven van het eindwerkstuk, gerichte hoorcolleges en workshops, seminars, lezingen en het theorieprogramma voor de masterprogramma's van het Sandberg Instituut."

### **Standaard C: Vormgeving en didactisch concept**

In het rapport concludeerde de commissie in 2013 onder meer het volgende: 'De begeleiding van de studenten is in de ogen van de commissie sterk ontwikkeld. De studenten stippelen weliswaar een individueel leertraject uit maar hebben daarbinnen frequente en intensieve contacten met de medestudenten en de docenten. Zeker ook de één-op-één contacten met de gastdocenten zijn bepalend voor het verloop van het leerproces. De groepen waarin de studenten hun werk maken, zijn gewoonlijk zeer klein. De commissie heeft sprekende voorbeelden van de intensiteit van begeleiding en beoordeling gezien, zoals dat docenten en studenten samenwerken in onderzoeksprojecten en dat de begeleidende docent het werk van de student presenteert en uitlegt aan zijn of haar mededocenten. Ook de genoemde extra-curriculaire activiteiten dragen bij aan de vorming van een gemeenschap van studenten en docenten, aangezien deze activiteiten dicht aansluiten bij de doelstellingen van de opleiding.

De commissie constateert dat het aantal studie-uren (ruim 40 uur per week) en het aantal contacturen (tussen 20 en 25 uur per week) leidt tot intensief onderwijs, met veel contact tussen student en docent en tussen de studenten onderling.

De commissie ziet in het netwerk van alumni en de gemeenschap van professionals goede initiatieven om de gemeenschap van studenten ook na het afstuderen in stand te houden."

De commissie van 2015 herkent deze bevindingen en waardeerde de onderwijs leeromgeving als excellent.

### **Standaard D: Instroom**

De commissie overwoog medio 2013 het volgende: 'Het aantal studenten dat zal instromen, zal de komende jaren verdubbelen. Dat zal gepaard gaan met

de uitbreiding van het aantal op specifieke thema's gerichte programma's die deel uit zullen maken van de bestaande masteropleidingen. Dat zal om die reden niet leiden tot een vershraling van het aanbod of een vermindering van de intensiteit van het onderwijs.

Volgens de commissie worden als gevolg van de zorgvuldige en strikte toelatingsprocedure alleen getalenteerde studenten toegelaten. Het percentage van gemiddeld 10% toegelaten studenten wijst op de strengheid van de selectie.'

In 2015 stelt de commissie het volgende: "Het programma laat elk jaar 10 tot 12 students toe, en heeft dus een constant totaal gemiddelde van 20 studenten. De aanmeldingen zijn met de ontwikkeling van Studio for Immediate Spaces omhoog gegaan (2011: 52, en vervolgens oplopend naar 135 in 2015) en de selectie is daarmee nog strenger geworden. De studenten die worden aangenomen hebben zeer goede kwalificaties en passen qua oriëntatie, werkwijze en ervaring zeer goed bij de doelstellingen van de opleiding. Het programma voorziet op uitstekende wijze in de intensieve begeleiding van alle individuele trajecten, dankzij de kleinschaligheid, de goede samenwerking tussen studenten, de toegankelijkheid van de betrokken docenten en coördinatoren en de structurele feedback die studenten gedurende de gehele opleiding ontvangen, zowel van elkaar als van de docenten.

### **Standaard E: Kwaliteit personeel**

De commissie overwoog medio 2013 het volgende: 'De commissie is ervan overtuigd dat de docenten volledig voldoen aan de inhoudelijke en didactische eisen. De commissie is te spreken over de gerenommeerde, internationale docenten die de opleiding aantrekt en die verschillende invalshoeken en opvattingen op het vakgebied belichamen.

Tijdens de hoorzitting heeft de commissie in de gesprekken gezien dat de docenten het onderwijsconcept van de opleiding van harte ondersteunen en zeer betrokken zijn bij het onderwijs en de studenten.

De opleiding zet een aantal instrumenten in die volgens de commissie zorgen dat de prestaties van de docenten op een goed niveau blijven.'

In 2015 stelt de commissie andermaal vast dat management zeer goede docenten en gastdocenten weet te vinden en te binden, en dat de (gast)docenten zeer betrokken zijn bij de opleiding en de uitvoering.

### **Standaard F: Kwantiteit personeel**

De commissie overwoog medio 2013 het volgende: 'De commissie acht de student-docentratio (4 : 1) in overeenstemming met het kleinschalige en intensieve onderwijs dat wordt beoogd.'

De commissie van 2015 stelt vast dat er nog steeds met een vergelijkbare student-docentratio gewerkt wordt.

### **Standaard G: Materiele voorzieningen**

De commissie overwoog medio 2013 het volgende: 'De commissie meent dat de ruimtes de studenten de

mogelijkheden geven om hun studie in een kleinschalige omgeving in te richten. De commissie heeft een rondleiding gehad door het gebouw van de instelling en heeft ook met eigen ogen kunnen zien dat de infrastructuur de kleinschaligheid mogelijk maakt.'

De commissie constateert dat de ruimte die in augustus 2015 is betrokken door de masteropleidingen van het Sandberg Instituut de samenwerking tussen studenten van een opleiding bevorderen, en ook de samenwerking van studenten van verschillende opleidingen nu eenvoudiger mogelijk zijn. De commissie waardeert het nieuwe pand waarin het Sandberg Instituut momenteel gehuisvest is en waarin kleinschaligheid mogelijk gemaakt wordt.



## *Attachments*

## Attachment 1 Assessment committee

This form is produced in accordance with NVAO standards

### II. Overzicht panelleden

Naam (inclusief titulatuur)	Rol (voorzitter / lid / student-lid)	Domeindeskundige (ja / nee)
Ir R.S. Kloosterman	voorzitter	nee
M. Bader	Lid	Ja
J.D. Geipel	Lid	Ja
Dr K.M. Havik	Lid	Ja
T.T.D. Schouten BSc	Student	Nee
Prof.dr.H.P.M. Adriaansens	Lid (kleinschalig en intensief onderwijs, tbv Rietveld Acade- mie)	Ja

### III Secretaris/Coördinator

Naam (inclusief titulatuur)	Gecertificeerd d.d.	
Dr J.M. Batteau	2012	

### IV Korte functiebeschrijving van de panelleden (1 regel)

1	René Kloosterman frequently chairs assessments
2	Markus Bader is an architect in Berlin and associate professor at several renowned (applied) universities
3	Jan Geipel is Dean & Professor at HEAD University of Art and Design, Geneva
4	Klaske Havik is researcher and associate professor at the TU Delft
5	Thirza Schouten is a masterstudent at the EUR
6	Hans Adriaansens is emeritus hoogleraar aan de UU en tevens voormalig Dean van de Roosevelt Academy

### V Overzicht deskundigheden binnen panel<sup>2</sup>

Deskundigheid	De deskundigheid blijkt uit:
a. deskundigheid ten aanzien van de ontwikkelingen in het vakgebied	De heer Bader is een associate professor in Kassel, Düsseldorf en Praag. De heer Geipel bekleedt vele internationale functies als adviseur en bestuurder in het domein Mevrouw Havik is onderzoeker op het gebied van nieuwe methoden voor analyse en design
b. internationale deskundigheid	De heer Bader is werkzaam in Berlijn als architect en verbonden aan diverse internationale universiteiten en hogescholen De heer Geipel is Dean & Professor at HEAD University of Art and Design, Geneva. Tot en met 2009 was hij hoofd educatie bij het Danish Architecture Center / Copenhagen, Denmark

<sup>2</sup> N.B. De secretaris is GEEN panellid

	Mevrouw Havik is als architect en als schrijfster actief in heel Europa
c. werkvelddeskundigheid in het voor de opleiding relevante beroepenveld	De heer Bader is werkzaam in Berlijn als architect De heer Geipel werkte onder andere voor het Danish Architecture Center / Copenhagen, en Vitra te Basel Mevrouw Havik is als architect en als schrijfster actief in Europa
d. recente ervaring met het geven of ontwikkelen van onderwijs op het desbetreffende opleidingsniveau (bachelor of master) en oriëntatie (hbo of wo) alsmede deskundigheid ten aanzien van de door de opleiding gehanteerde onderwijsvorm(en) <sup>3</sup>	De heer Bader is verbonden aan diverse internationale universiteiten en hogescholen De heer Geipel is Dean & Professor at HEAD University of Art and Design, Geneva Mevrouw Havik is als docent en coördinator verbonden aan de TU Delft, waar zij verantwoordelijk is (ontwikkelen, uitvoeren en toetsen) voor ontwerpatelier en inhoudelijke vakken. Verder is ze actief in het opzetten van een leergang Methods & Analysis Mevrouw Schouten is ervaren beoordelaar van scripties en andere student-eindwerken Ten behoeve van Rietveld Academie: De heer Adriaansens is emeritus hoogleraar aan de UU en tevens voormalig Dean van de Roosevelt Academy, en participeerde veelvuldig in NVAO-beoordelingen van het bijzonder kenmerk kleinschaligheid.
e. visitatie- of auditdeskundigheid	De heer Kloosterman voert met regelmaat visitaties uit Mevrouw Schouten voert met regelmaat visitaties uit en treedt op als projectcoördinator bij AeQui
f. studentgebonden deskundigheid	Mevrouw Schouten studeert M Gezondheidswetenschappen aan de EUR

<sup>3</sup> Hieronder worden bijvoorbeeld verstaan afstandsonderwijs, werkplekgerelateerd onderwijs, flexibel onderwijs, competentiegericht onderwijs of onderwijs voor excellente studenten.

## ***Attachment 2 Programme of the assessment***

### **Day 1, 21 September 2015**

Het Nieuwe Instituut  
Museumpark 25  
3015 CB Rotterdam

- |             |   |
|-------------|---|
| 8.30-9:00   | Arrival of panel  |
| 9:00-11:00  | Preparations panel  |
| 11.00-12.45 | <p>1st Presentation (not public – only director and one or two persons involved with the programme will be present)</p> <p>Three Programmes Master Interior Architecture<br/>Intention: <i>get to know each other and profiling the programmes</i>. Note: first day of the accreditation process is for ‘scanning’. The panel will visit each programme the following days. At that moment the questioning by the panel will go more in depth about statements and choices made.</p> <ol style="list-style-type: none"><li>1. Corporeal, ArtEZ Arnhem/Zwolle by Eric de Leeuw and <i>Ingrid van Zanten</i> (course directors)</li><li>2. Studio for Immediate Spaces, Sandberg Instituut, Amsterdam by <i>Anne Holtrop</i> (course director)</li><li>3. Inside, KABK, The Hague by Hans Venhuizen (course director describes the programme and shows examples of work done by students and former students.</li></ol> |
| 12.45-13.45 | Lunchmeeting (panel only)   |
| 14.00-17.00 | <p>2nd presentation (semi-public, invited are a limited number of staff, tutors and students)</p> <p>The context of the programmes: relevant national and international developments in Interior Architecture. Each course director has invited a guest speaker to give a presentation on one of the three themes. This is followed by a moderated discussion between, speakers, panel and audience.</p> <ol style="list-style-type: none"><li>1. 14.05 – on Community - <i>Francesco Messori</i></li><li>2. 14.40 – on Autonomy - <i>Mark Pimlott</i></li><li>3. 15.15 – on Responsibility - <i>Kristian Koreman and/or Ira Koers</i></li></ol> <p>Each speaker delivers a 20 minute talk, moderator <i>Bert van Meggelen</i> asks questions for about 5 minutes, the panel is invited to ask questions for about 10 minutes.</p>  |
| 15.50-16.00 | Break   |
| 16.00-17.00 | <p>Public discussion, moderated by <i>Bert van Meggelen</i>, between the panel and the speakers.<br/>Intention: the discussion is about developments in Interior Architecture. The set-up is not for discussing how the programmes relate to these. This is a subject for the second day of the visit of the panel.</p>   |
| 17.00-18.00 | Drinks (the panel can join or retreat for deliberations)  |

**Day 2, 23 September 2015**

Sandberg Instituut Amsterdam (Gerrit Rietveld Academie)  
Overschiestraat 188  
1062 XK Amsterdam

- 9:00 – 9:30**      **Welcome panel and short tour around the new building**  
Anne Holtrop (Head of Department, SIS), Jurgen Bey (Director, Sandberg Instituut), Huib Haye van de Werf
- 9:30 – 10:15**    **Management**  
Anne Holtrop (Head of Department, SIS), Jurgen Bey (Director, Sandberg Instituut), Annelies van Eenennaam (Chairman Executive Board Gerrit Rietveld Academie)
- 10:30 – 11:30**   **Tutors**  
Joseph Noonan-Ganley; Elise van Mourik, Laure Jaffuel, Hanne Hagens, Ronald Rietveld Helène Webers
- 11:45 – 12:15**   **Examinations Board**  
Jurgen Bey, Anne Holtrop Huib, Haye van de Werf, Jaap Vinken
- 12:30 – 13:30**   **Lunch, Additional document check and Open consultation**
- 13:30 – 15:00**   **Students and alumni**  
Nadjim Bigou, Mark Redele, Hein van Duppen, Nicolo Scatola, Annee Grotte Viken, Elejan van der Velde, Sjoerd ter Borg, Jorien Kemerink
- 15:30 – 16:45**   **Additional document check or questions**
- 16:45 - 17:00**   **Informal feedback panel**

## **Attachment 3 Quantitative data**

### *Quantitative data regarding the programme*

#### **1. Data on intake, transfers and graduates:**

Year	Intake	Drop-out	Diploma in 2 years
2010	10	2	
2011	11+7 (Vacant NL)	4	
2012	11	3	5
2013	10	4 + 1 (Vacant NL)	7+7 (Vacant NL)
2014	11	2	8
2015	13	1	7

#### **2. Teacher-student ratio achieved:**

1.15 fte for 20 students (1:17)

#### **3. Average amount of face-to-face instruction per stage of the study programme:**

21 contact hours per week for both years

## ***Attachment 4 Final qualifications***

### **Final qualifications of the SIS master's programme:**

- Ability to create;
- Ability to reflect critically;
- Ability to grow and innovate;
- Ability to organise;
- Ability to communicate;
- Contextual awareness;
- Ability to collaborate;
- Investigative ability.

## Attachment 5 Overview of the programme

1st semester: introduction, getting to know the other programme participants and their work, the course, the field and context, toolbox for studying, writing and doing research (methods), interim presentation.

2nd semester: the field and context, toolbox for studying, writing and doing research (methods), developing the initial study question, plan for thesis, final presentation.

3rd semester: the field and context (first and second-year students follow a joint programme, in part), working on the thesis, the study question is the basis for the research-based work towards a graduation project, and a plan for the presentation, interim presentation.

4th semester: graduation project, green light assessment, graduation, presentation, and exhibition.

		YEAR 1				YEAR 2			
2015-2016		Semester 1		Semester 2		Semester 3		Semester 4	
Studio 1	Lionel Devlieger & Tristan Boniver								
Studio 2	Elise van Mourik & Laure Jauffel								
Studio 3	Nicholas Lobo Brennan, Gruppe								
Studio 4	Hanne Hagenaaars								
Theory	Tom Vandeputte								
Thesis	Margaret Tali								



## **Attachment 6 Documents**

- Critical reflection
- Examples of assessment forms
- Relation Dublin Descriptors to intended qualifications
- Overview CV's staff, tutors and guest tutors
- Examples of results Studios
- Course and examination regulations;
- Literature used within the programmes;
- Programme study guide and descriptions of the modules;
- Report on reflection on profile master's programme Sandberg
- Assessment procedures of the programmes;
- Criteria for admission candidates;
- Final projects and theses:

<b>2015:</b>	<b>2014:</b>
1021122	1020271
1023314	1021217
1023311	1021240
1016972	1016096
1023273	1021074
1023076	1021232
1023265	1021257
	1021007

***Attachment 7 Declarations of independence***

**Declaration of independence and confidentiality**  
Prior to the assessment

The undersigned has been asked to assess the masterprogrammes Interior Architecture, at ArtEZ, Royal Academy of Art and Sandberg Institute.

Hereby I certify to:

- not maintaining any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insolar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature: 

Full name: MARKUS DABER

Place: ROTTERDAM

Date: 21.09.15

**Declaration of independence and confidentiality**  
Prior to the assessment

The undersigned has been asked to assess the masterprogrammes Interior Architecture, at ArtEZ, Royal Academy of Art and Sandberg Institute.

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- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insolar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature: 

Full name: HANS P.M. ADRIAANSENS

Place: Amsterdam

Date: 23-09-2015

**Declaration of independence and confidentiality**  
Prior to the assessment

The undersigned has been asked to assess the masterprogrammes Interior Architecture, at ArteZ, Royal Academy of Art and Sandberg Institute.

Hereby I certify to:

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- being acquainted with the NVAO code of conduct



Signature:

JAN DORNVIK GEIPEL

Full name:

ROTTERDAM

Place:

21. SEPT 2015

Date:

**Declaration of independence and confidentiality**  
Prior to the assessment

The undersigned has been asked to assess the masterprogrammes Interior Architecture, at ArteZ, Royal Academy of Art and Sandberg Institute.

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- being acquainted with the NVAO code of conduct



Signature:

TTD Schouten-Poot

Full name:

Rotterdam

Place:

21 september 2015

Date:

**Declaration of independence and confidentiality**  
Prior to the assessment

The undersigned has been asked to assess the masterprogrammes Interior Architecture, at ARTEZ, Royal Academy of Art and Sandberg Institute.

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  - observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
  - being acquainted with the NVAO code of conduct

Signature:

Full name:

Jesse de Battean

Place:

Rotterdam

Date:

21-9-2015

**Declaration of independence and confidentiality**  
Prior to the assessment

The undersigned has been asked to assess the masterprogrammes Interior Architecture, at ARTEZ, Royal Academy of Art and Sandberg Institute.

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  - observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
  - being acquainted with the NVAO code of conduct

Signature:

Full name:

Claude Maria Hamik

Place:

Rotterdam

Date:

21/9/2015

**Declaration of independence and confidentiality**  
Prior to the assessment

The undersigned has been asked to assess the masterprogrammes Interior Architecture, at ArtEZ, Royal Academy of Art and Sandberg Institute.

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- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:



Full name:

R.S. Kloosbergen

Place:

Rotterdam

Date:

21 Sept 2018