WELCOME.
FEEL FREE TO ENGAGE OR
JUST OBSERVE.

TAKE A
SEAT,

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D,

TALK   TO   US.

LISTEN TO OUR
PRESENTATIONS,

J   S
    O   N
        I   O
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            C
        S   O
    I   U
D   R

HAVE
SOMETHING TO
EAT.

Pedagogy of Insist_ence is a symposium organized by the students of the Master Education in Arts of the Piet Zwart Institute, and part of the WDKA Graduation Show 2019. During this symposium, the students will share stories about their graduation projects: their insights, their struggles, the beauty that came out of their discomfort (or the ugliness that came with it). From primary/secondary and higher education to museum education and participatory practices, they seek to inspire you – fellow educator/colleague/passing stranger – with performances, presentations, discussions, and interviews. They aspire to bring insist_ence to education.

DARLY
BENNEKER

MARJOLEIN
VAN DEN BERG

MONA
DEKKER

ANDRE
HASAN

MARK
SHILLITOE

JAN
SIEBERS

ARIADNE
URLUS

WE ARE
THE CLASS OF

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D

THIS IS

PEDAGOGY OF INSIST_ENCE.

A SAFE SPACE,
    A LEARNING SPACE,
        AN 'OTHER' SPACE.

    WHERE
        GOING AGAINST THE GRAIN IS
        SOMETHING WE BELIEVE IN,
        EVEN THOUGH IT LEAVES ITS MARKS.

    WHERE
        WE PUSH THROUGH
        OUR OWN DISCOMFORT

A
    N
        D

    WHERE
        WE INVITE YOU
        TO BE UNCOMFORTABLE
        WITH US.

SO WE CAN LEARN FROM IT

A
    N
        D

        CREATE SOMETHING

            N
            E
            W.

TO SEE THE QUALITY
    OF SOMETHING THAT IS
        DIFFERENT OR UNUSUAL.

SATURDAY 13 JULY

11.00
    Doors open

11.10
    Performative
    opening ceremony

    B
    Y

    the STUDENTS

11.30-12.10
    Open (Up) Writing
    Lecture-performance

    B
    Y

    MARJOLIJN
    VAN DEN BERG

A lack of insight into the writing process and not knowing how to overcome writing obstacles can make art and design students feel like writing is inherently difficult and 'just not for them'. But then how do you make them comfortable with writing then? In this performance lecture we look at how to get students on board with writing by implementing strategies from creative and artistic writing.

12.10-12.50
    De-economizing the Present/
    De-economizing the Future
    Joint presentation

    B
    Y

    MONA DEKKER AND
    ANDRE HASAN

A duo presentation by Mona Dekker and Andre Hasan of their educational

projects which are part of the first year of the Associate Degree Arts & Crafts, a two-year higher education course in design. The projects involve the questioning of how students can react to currently changing conditions through design.

12.50-13.40

Lunch
We invite everybody
to stay for lunch.

13.40-14.10

How Designers Think:
Ten Ways of Thinking
in Convergence for
Design Education
Interactive presentation

B
Y

JAN SIEBERS

14.10-14.40

A Subtle Gesture of Sewing –
An Intimate Performance on
Life Story Narrating through
Textiles in Art Education
Performance (followed by a
Q&A, from 14.40-14.50)

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Y

DARLY BENNEKER

The performance addresses the gesture of sewing as a metaphor to discuss the project *Clothed Bodies: What new stories can we weave together?* Considering the notion of an expected story in public space, the acts of collectively sewing, creating new dialogues based on the multiplicity of life stories.

14.50-15.10

Break: snacks

15.10-15.50

Kunstlab:
A Children's Territory
Dialogue

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ARIADNE URLUS AND
JIP VAN DER HEK

Kunstlab is a 'free space' developed by the artists of SKARlokaal De Toermalijn for children from the Zuidwijk neighbourhood (Rotterdam South). Kunstlab is thought of as a children's territory. Kunstlab strives for ownership for the participating children; the artists' different (professional) practices and approaches inspire and give direction to working in the studio. The dialogue will zoom in on the complexity of this endeavour.

15.50-16.30

*Beyond Making Stuff_*
Thinking through Making
In_Disruption –
A Tactical Pedagogy
A performance in
four plus one movements

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Y

MARK SHILLITOE

This performance addresses disruptions and glitches in education, taking the position of 'making' as an environment for critical inquiry. Situated in a post-digital space, *In_Disruption* proposes a collection of field tactics which seek to explore a relationship between thinking and making. Collectively, the tactics find moments to look and listen for these ruptures.
To act within the rhythms, patterns and systems of learning, and the institutions they inhabit; guided by a process of making and remaking curriculum and learning.

16.30-17.00

Closure & drinks

17.00-19.00

Master Education in Arts
Graduation Ceremony
(private)

DARLY BENNEKER
Clothed Bodies: What new story can we weave together?

We human beings are extremely good at conforming to what is expected of us when systems and ideas are imposed upon us. We therefore reconstruct the narratives of our personal lives so that our stories resemble the expected, singular story. But when and where can we truly be ourselves? To what extent is free expression accepted in public space, and how does this affect the human gaze?

Clothed Bodies: What new story can we weave together? discusses the notion of narrating a personal life story and the use of textiles in the collective learning space of Witte de With, Centre for Contemporary Art. As an historian and art educator with a mixed background, I was inspired by my personal situation. The search for my identity made me question which society my story fits into and from which context I should I tell my story.

Together with the participants, I aim to create spaces in which we play with the boundaries of free expression by looking at the relation between textiles and the narration of personal life stories. The embodiment of the space and the visualization of personal life stories reflects the kinship between verbal storytelling and visual storytelling. Traditionally, the use of textiles is an expression of individual and collective stories. By letting the textiles speak, I aspire to create a new way of opening up a space for expressing and documenting experiences. In three workshops – Individual Writing, Collective Weaving and Collective Reading – we preserve the stories that history books tend to forget, we express the self and raise a voice within a certain system that relies on an expected, singular story.

MARJOLIJN VAN DEN BERG
Open (Up) Writing

Look over there. Do you see that group of students, looking at their feet, sighing by turns? They have just been told that they need to write a self-reflective document.

'I can't believe we need to do this.'

'I know man; we are not going to learn anything from this.'

'Writing is not just "challenging", it's oppositional to making art,' replies another.

They nod their heads in agreement. When the teacher says it's time to start the class, they shuffle in, their bodies tense with reluctance.

As a writer, I believe that language can be a powerful tool. But the thing is, you have to know how to wield its power. A lack of insight into the writing process and not knowing how to overcome obstacles can make you feel like writing is inherently difficult and 'just not for you'. But I think writing is a good addition to anyone's pallet, including those students we just looked at. So, I asked myself the following question: How can didactic approaches informed by artistic and creative writing strategies contribute to making art and design students more comfortable with writing?

In my research, I explore what being comfortable (and uncomfortable) with writing means to me and others and how it is apparent in my students. I look at the work of artists and writers like Kenneth Goldsmith, Maria Fusco, Thomas Hirschhorn et al and combine their practices with strategies from creative writing in order to construct writing workshops, which I have tested with multiple groups of students. Besides looking for answers, I also try to illustrate the potential of language, not by just using the voice of teacher and researcher, but by making my voice as a writer equally present in this research.

MONA DEKKER
Trans-Realist Design

ANDRE HASAN
De-economizing the Present

This research project examines the potential of a pedagogical space for getting design students to focus on 'the problem of the future'. Its central question is how 'trans-realist design' – the act of making the future tangible and bringing it into today's reality – can create a new attitude that is concerned with opening up multiple potentials for the future.

I noticed that in the current educational environment, neoliberalism has carved out a challenge for higher art education by imposing an increasingly market-driven curriculum that is valued for its economic usefulness, as opposed to the inherent value of the humanities. We must seek an alternative to neoliberal capitalism's stranglehold on higher art education. In addressing this issue, I propose that design students need to become more aware of the current role of design in society, to challenge established thought and present alternative roles for design. They should be encouraged to recognize their ability to construct and mobilize debate about the future through design.

Through the educational framework developed in this research project, I explore how design students can be stimulated to think outside of the context of existing power structures, or of the actual world. It is crucial for design students to learn to go beyond the present and to exchange the comfort of certainty for an openness to the unknown. To achieve this, I challenge design students to utilize the strategy of opening up potential by creating fractures in their thinking about the past, present, and future and by linking these with opening up the situation. By observing and actively discussing the collective interactions that encourage design students to focus on the problem of the future, my module titled 'Trans-Realist Design' enables design students to uncover invisible futures by physical interaction and to eventually actualize a new future world.

Throughout the research project, theoretical and practice-based studies run in parallel with each other, which allows for interplay between the two parts. This research took place in the context of the first year of the Associate Degree Arts & Crafts, a design course given at the Rotterdam Academy; but it is meant to have a broader applicability in higher education for art and design.

The programme for which I teach is the Associate Degree Arts & Crafts, a level of higher design education that can be achieved within two years. The incoming students are graduates of a broad range of creative secondary vocational education programmes; they have been provided with basic (e.g. reproductive) professional qualifications in job categories related to trade, craft, or technique and have gone through a solid training oriented to practice and skills. The implication is that this type of student somehow lacks the ability to (re)act, to criticize and to resolve autonomously. Moving these students forward in their autonomous artistic and knowledge development is the main challenge which Associate Degree educators must face.

Another problem that I encounter when evaluating the competencies of incoming students is the economic orientation of their prior training. The secondary vocational education curriculum focuses primarily on employability and market-oriented training for becoming a designer. This predominantly economic approach does not thoroughly contribute to the students' ability to act relevantly and to respond to current urgent issues, such as the environmental crisis.

Therefore, this research project particularly aims to contribute to a genuinely sustainable approach to education in the field of design. This approach promotes motives and objectives that previously have been ignored in the pursuit of economic applicability. Encouraging the adop-tion of non-economic positions will contribute to rebalancing the inter-ests of other, highly underexposed dimensions besides economics. It is of great importance to pursue sustainability in the fundamental sense, in which there is an equilibrium between the three pillars of sustainability – the economic, the social, and the environmental – in order to prevent further degradation of human society and the natural environment. As a matter of fact, sustainability is not a license to continue 'doing business as usual', but entails a total transformation of human behaviour and ideology.

MARK SHILLITOE
Beyond Making Stuff_Thinking Through Making

The idea of the educator as a critical maker of learning and curriculum, referred to in my graduation research project, underpins my ambition to challenge and transform pedagogical learning environments into spaces of possibility by means of embodied making practices which open seemingly invisible structures and networks within a school.

It is a call for open approaches to teaching and learning situated in a post-digital space, which explore the role of temporal and spatial arts-based practices in the context of the pedagogy of inquiry. This non-linear, rhizome body of work invites the participant to negotiate a network of voices and echoes which are animated through a diverse and interconnected collection of field tactics, ranging from embodied and interdisciplinary learning to wayfaring and situational reflection. These tactics grew out of a practice which provides educators with a means of navigating the ruptures in everyday practice, disrupting the rhythms and flows of school through the lived experiences of young learners.

The underlying thread of the educator as an activist proposes taking action in the learning environment by positioning 'making' as a way of thinking. I examine an approach for educators to explore and critically make a curriculum based on the directions, impulses and curiosity of the children they work with, and I ask how these experiences lead to greater presence, voice and agency for students. This project was, for the most part, embedded within an international school environment, engaging with students aged between ten and twelve years old. Further research was conducted with educators working within various fields of study from both formal and non-formal learning institutions, such as libraries and museums.

The tactical pedagogies proposed in this research offer new orientations for critical inquiry and are particularly valuable to those interested in the critical making of learning and curriculum within contemporary networked society.

JAN SIEBERS
*How Designers Think: Ten Ways of Thinking
in Convergence for Design Education*

Convergence is the phase in the design process following divergence. Divergence, in the design context, mainly relates to the generation of ideas and the broadening of possibilities. Although convergence is necessary in order to make choices and move towards the more specific, there is a lack of real insight into the process of convergence. This thesis aims to gain insight into the thought processes surrounding convergence in order to identify a stronger basis for design education. The main question of this research is therefore: 'What is 'converging' in design education?'

This research was carried out in the Product Design study programme at the Faculty of Technology of the Amsterdam University of Applied Sciences. In order to gain insight into the process of convergence, several design teachers were interviewed at length. Moreover, the study also gathered qualitative reflections on the preliminary results of these interviews from those same teachers, as well as from second- and fourth-year students. This resulted in the distillation of ten ways of thinking that are involved with the process of convergence: newness, criteria, divergence, selecting, iteration, reasoning, analysis, intuition, inspiration and theories. The discussion of these modes and their interrelatedness was further substantiated by an extensive study of the literature. The results are presented in a graphic model, 'the compass'. The rings, the meandering lines and dots, represent the different ways of thinking and their mutual spheres of influence.

The study of the literature showed that only a few methods and models support convergence. Bias and subjectivity can easily influence the convergence process. Because criteria for innovations are not fully established and cannot be complete, using these criteria is difficult. Intuition is one means of thinking that leads to convergence. Reasoning is the most crucial skill a designer needs to effectively converge. Although reasoning relies heavily on inferences and is not as powerful as it may seem, it allows designers to communicate about choices, to integrate personal considerations, and to account for intuition rationally. In the educational context, the various ways of thinking offer insight into the complexity of convergence, the related pitfalls and guidelines. Converting these insights for education may further improve design education and perhaps reduce the number of breakdowns in students' design processes. This research may be regarded as a starting point for further research into the process of convergence both within and outside of design education.

ARIADNE URLUS
SKARlokaal as an Alternative Learning Space

My research focuses on SKARlokaal, of which I am one of the initiators. SKARlokaal is a concept based on a form of 'embedded artistry': artists occupy a studio (rent it through SKAR, Stichting Art Accommodation Rotterdam, hence the name) in or near a school and from there start a relation with this school and its surroundings. As a pilot, SKARlokaal has been in operation for about two years at the former (vacant) kindergarten pavilion of De Toermalijn primary school in Zuidwijk, a neighbourhood in the southern part of Rotterdam.

SKARlokaal's mission is the development of a 'free space' at the intersection of art, education and area development. The underlying concept is that there is shared ownership with everyone involved, including the children. Art (social aesthetics) and the artists stimulate this process. SKARlokaal offers room to experiment in a practical situation with various forms of collaboration between the children and the artists – with, but also apart from, the school. This position provides access through the school to the children and parents, but it also requires careful consideration in the development of the methodological approaches that are taken.

My research focuses on the role of children in SKARlokaal, and how they can become co-owners (gaining control over their working in the studio) of Kunstlab. Kunstlab is the children's territory at SKARlokaal. It is both a physical space and a mental space. Working in Kunstlab comes about in collaboration between the children and the artist-teachers. The concept of ownership, based on democratic pedagogy, underpins my research, in combination with the strategies and methods that the artists participating in Kunstlab deploy. How can these strategies contribute to the development of ownership for the children participating in Kunstlab?

One important source of my insights into these topics is the recent dissertation by Marike Hoekstra, *Artist Teachers and Democratic Pedagogy: Drakakas and Thirdspace* (2018) in which she historically situates the democratic reformations within education and the role of the artist-teacher in these endeavours. Also, the term 'heterotopia' coined by Michel Foucault (1984) and the interpretation of this concept by Carol Wild (2011) is theoretically inspiring in this context of the studio occupying a semi-autonomous position in relation to the school and the home situations.

2019

MASTER
EDUCATION
IN ARTS

PIET ZWART
INSTITUTE

Pedagogy of Insist_ence
Graduation Presentation 2019

13 July 2019
11am - 5pm
        (including
                lunch)
TENT, Auditorium
Witte de Withstraat 50

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