

Studio pedagogy

Signature pedagogies in studio education
and their application in online and distances settings

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Outline

Studio is where designers do stuff and designs come out of it.

It's a bit of a black box (even to design educators) and that has, historically, been ok...



History

One of the oldest forms of learning and teaching: side-by-side learning, apprenticeship, demonstration teaching, follow-along.

So basic, we don't take it seriously as a 'pedagogy'

- tacit knowledge
- experiential learning
- student-centred learning
- teacher-centred teaching



In the academy

Studio moved to the academy in 19/20th centuries, giving rise to the challenge of separation of practice and knowledge - an issue still present today

- the subject is difficult to fit within deterministic paradigms
- don't start me on learning outcomes... when does a student "learn" tolerance to uncertainty?
- design is about competencies, attitudes, dispositions



Pedagogy / pedagogies

“Signature pedagogies are important precisely because they are pervasive. They implicitly define what counts as knowledge in a field and how things become known. They define how knowledge is analyzed, criticized, accepted, or discarded. They define the functions of expertise in a field, the locus of authority, and the privileges of rank and standing.” (Shulman, 2005)

“...important and frustrating...” (Lyon, 2011)

Shulman, L. S. (2005). Signature pedagogies in the professions. *Daedalus*, 134(3), 52–59. <https://doi.org/10.1162/0011526054622015>

Lyon, P. (2011). *Design Education—Learning, Teaching and Researching through Design* (1st ed.). Gower Publishing Ltd.



In the academy

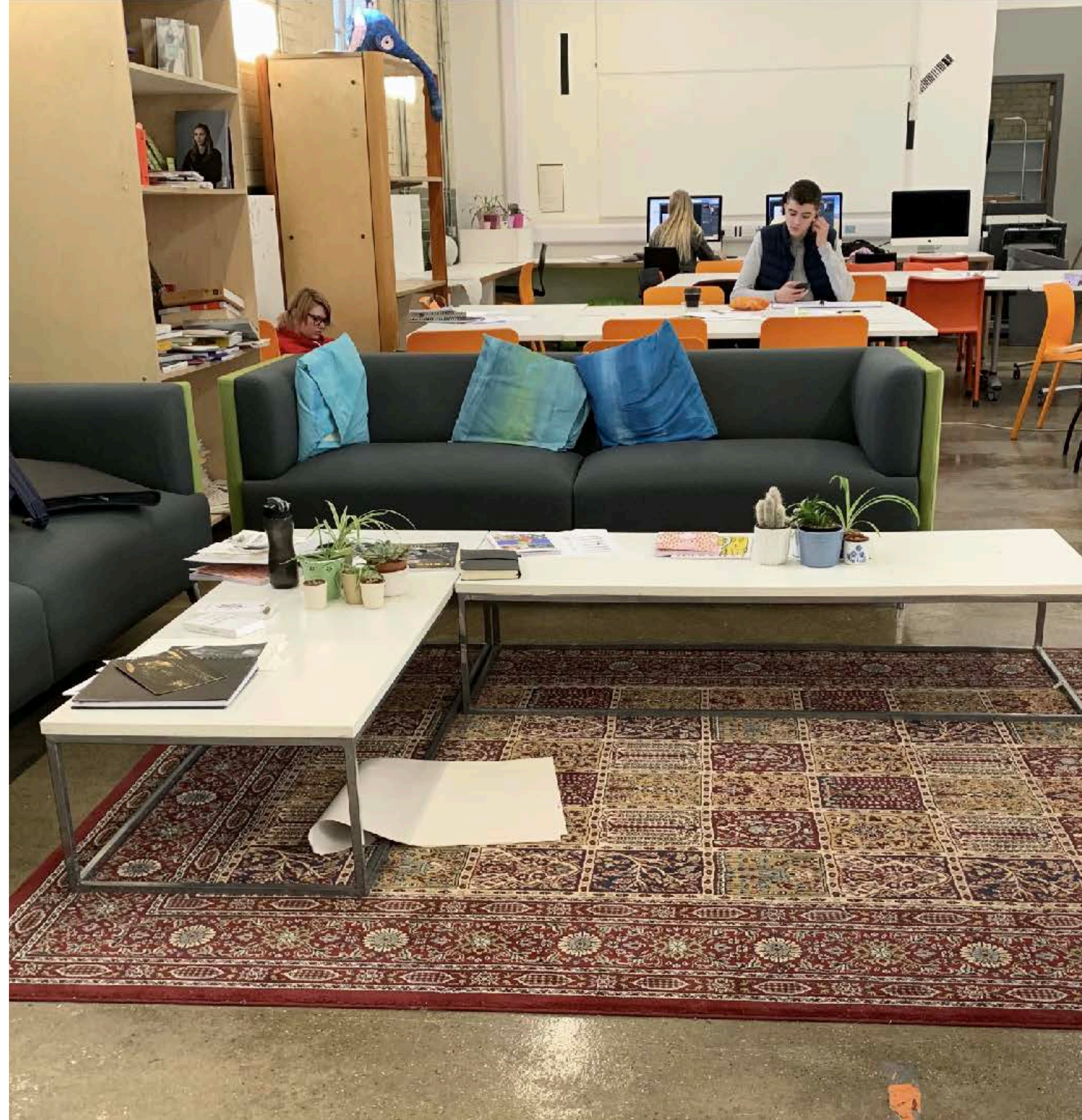
Spatially, behaviourally, affectively, conceptually, complex.

This is no different to a lot of education spaces, but

- studio depends on these complexities in order to work
- these complexities, if not understood

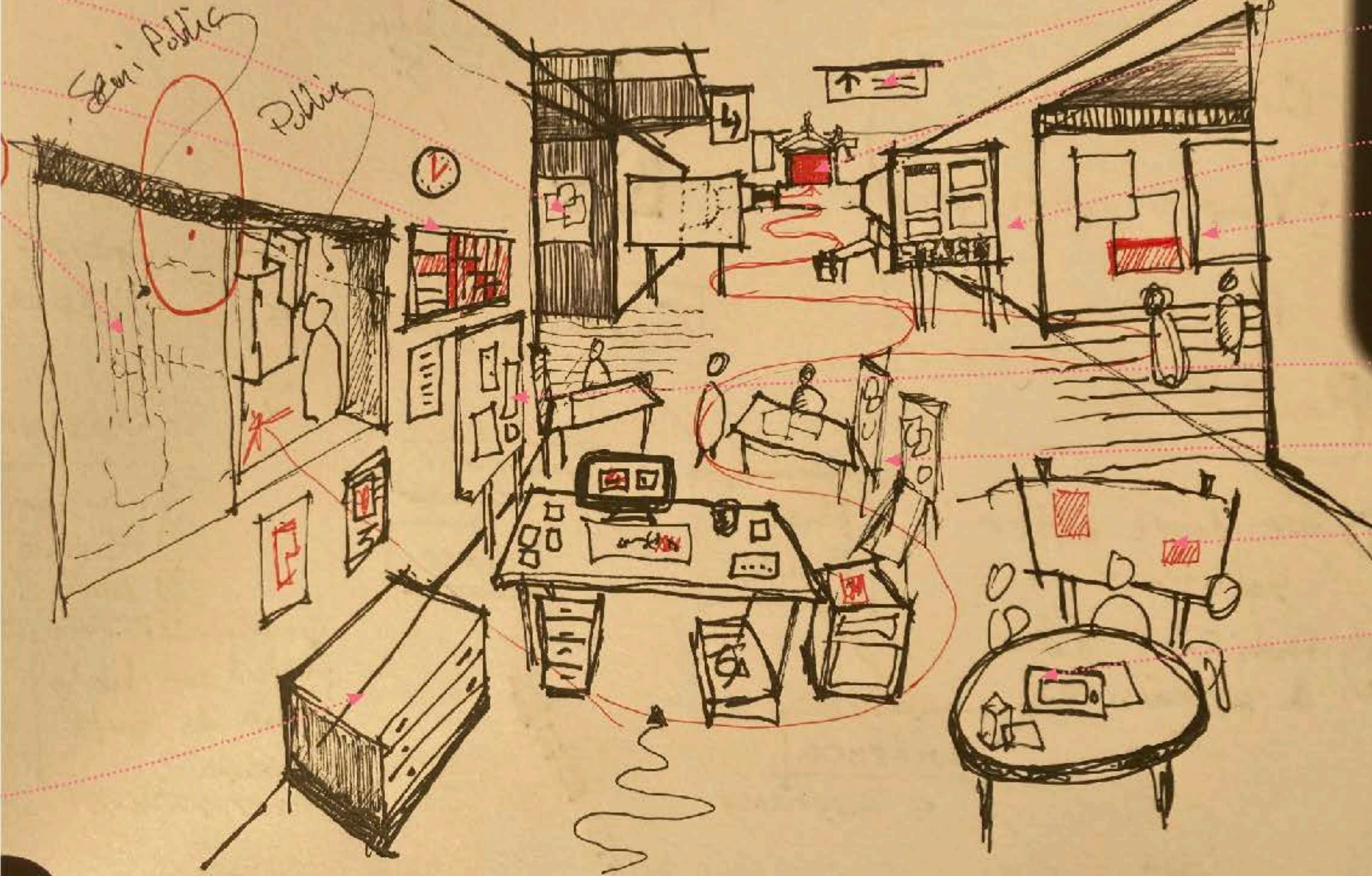
Here's an example - what's the pedagogical role of the couch in this picture?

Corazzo, J., & Gharib, L. (2021). Everyday routines and material practices in the design studio. *Design and Technology Education: An International Journal*, 26(4), 144–164.



How?

Tutor Group Tutor?
Organise tutors by time slot? eg Tues Eve tutor etc.
Team tuition (eg pairs; specialism)



External studio opportunities

Organisational objects

Project space/studio

My design Space / Studio Space
surface
My Desk
My Moodboard
My Pinboard
My drawers
My portfolio

Public portfolio / identity

Wayfinding and identity

Visible goal / journey

Design School exhibition

Public exhibition

Tutor group Wall Crit

Tutor group Shared working spaces

Peer crit spaces

Peer shared working spaces

WANDER / JOURNEY



Studio *Properties*

TEMPORARY
MODERNISM
PURCHASE LARGE WOODEN
CAMERA
METER METER
TEMPORARY
LAB

Foundations and methods

Apprenticeship
Design brief
Active teaching
Feedback
Critique and the Crit
Reflection

Expertise and Identity

Expertise
Identities
Judgement
Character
Journey
Performance
Transformative Pedagogy

Time and Structures

Immersion
Time
Rhythms
Synchronicity and proximity
Project Cycles

Artefacts and making

Materiality
Learning by Doing
Making
Artefacts
Play
Prototyping

Interactions and Sociality

Learning and designing collectively
Listening in
Social comparison
Confidence to speak
Dialogue
Social networks
Belonging

Visibilities and Proximities

Making visible
Extended and distributed cognition
Informal learning spaces
No front
Surfaces
Cost
Public and private

Atmospheres and place

Place
Affect
Informalities
Uncertainty and ambiguity
Serendipity
Wellbeing

Theories and Knowledge

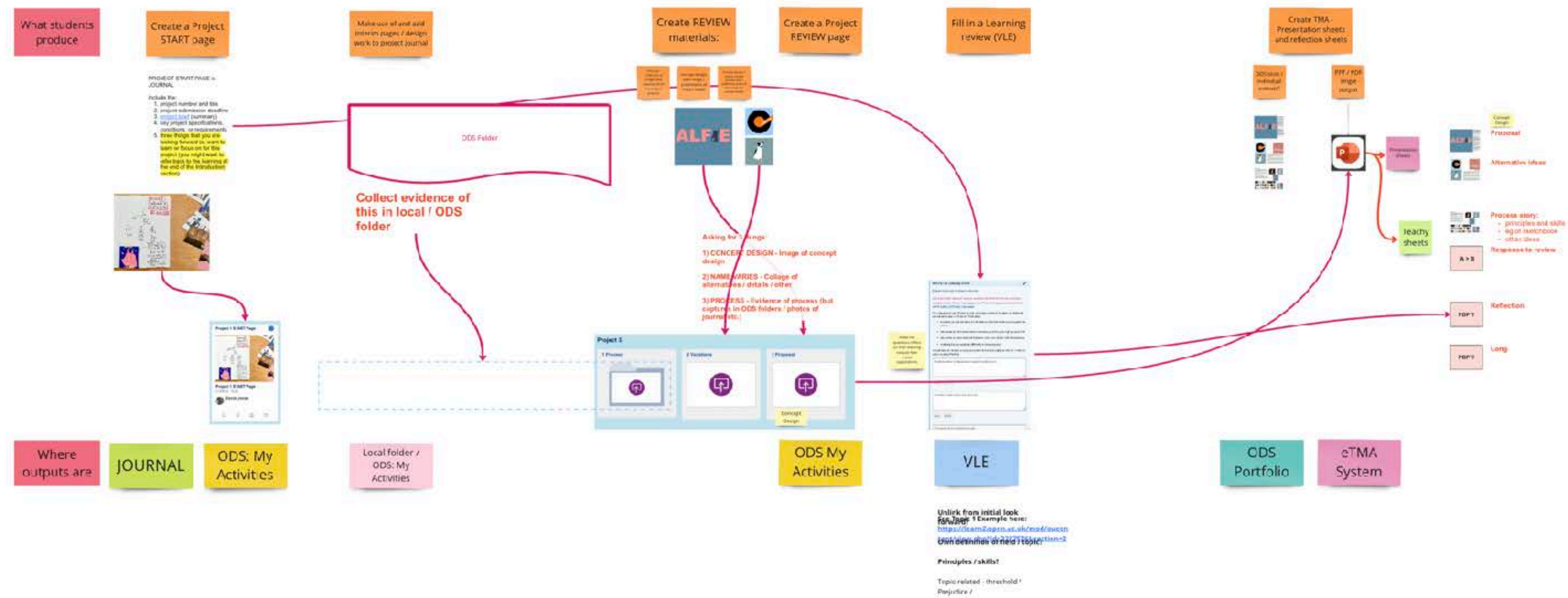
Assessment
Discipline
General Education Concepts and Theories
Knowledge and Knowing
Risk and Failure
Simulation
Creativity

Culture(s) and Power

Habits and Rituals
Habitus
Hidden Curriculum
Critical Pedagogy
Power Transaction
Enculturation, acculturation, and indoctrination

Taking studio online

We know it works: we've been teaching design for 50+ years at the OU. But...



...how does studio operate online?
Translate? Independent of mode?

Problem: How (on earth) do you...

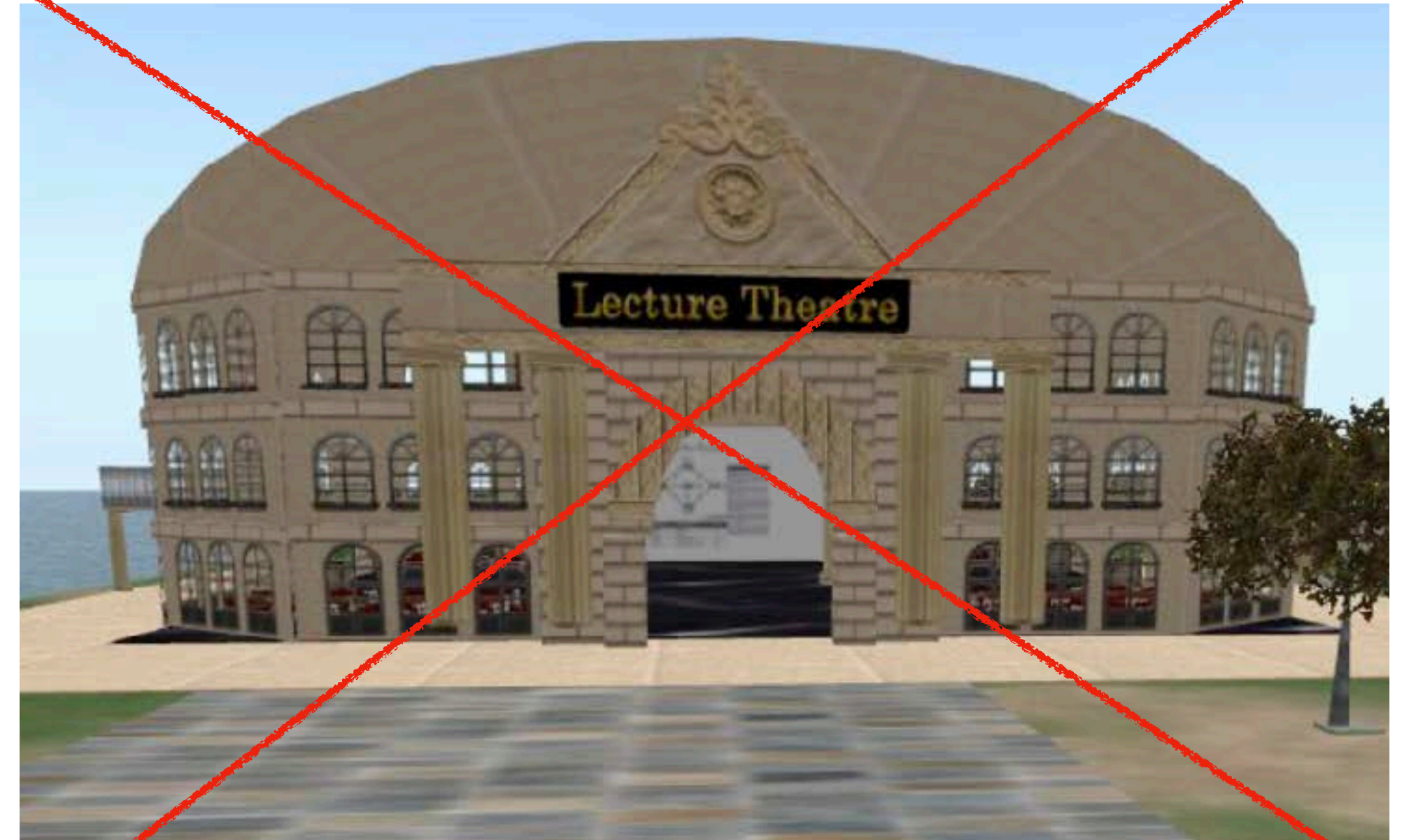


... go from one, established, physical, mode ...

	Sarah Dowley View all Sarah's work >	Last active date: 17/05/23, 09:14	19 comments made 165 viewed	My studio work progress <div style="width: 89%;"><div></div></div> 89%
	Mihal Ababel View all Mihal's work >	Last active date: 8/5/23, 12:56	16 comments made 385 viewed	My studio work progress <div style="width: 78%;"><div></div></div> 78%
	Alexandra Bodea View all Alexandra's work >	Last active date: 12/04/23, 16:17	16 comments made 737 viewed	My studio work progress <div style="width: 100%;"><div></div></div> 100%
	Seema Kadiri View all Seema's work >	Last active date: 8/4/23, 14:13	20 comments made 411 viewed	My studio work progress <div style="width: 100%;"><div></div></div> 100%
	Ashleigh Levett View all Ashleigh's work >	Last active date: 28/03/23, 21:42	74 comments made 207 viewed	My studio work progress <div style="width: 100%;"><div></div></div> 100%
	Izabela Poprawska View all Izabela's work >	Last active date: 5/2/23, 13:18	20 comments made 452 viewed	My studio work progress <div style="width: 86%;"><div></div></div> 86%
	Tara Duncan View all Tara's work >	Last active date: 26/01/23, 12:15	33 comments made 145 viewed	My studio work progress <div style="width: 100%;"><div></div></div> 100%
	AnnMarie McKenna View all AnnMarie's work >	Last active date: 7/1/22, 14:37	1 comments made 102 viewed	My studio work progress <div style="width: 0%;"><div></div></div> 0%
	Catherine Scott View all Catherine's work >	Last active date: 4/1/22, 23:25	0 comments made 50 viewed	My studio work progress <div style="width: 3%;"><div></div></div> 3%
	Rebekka Elliot View all Rebekka's work >	Last active date: 2/10/22, 15:12	8 comments made 354 viewed	My studio work progress <div style="width: 100%;"><div></div></div> 100%

... to another online, distance, remote mode?

Copying the surfaces doesn't work



Translating things from physical to online isn't just about copying

The obvious differences aren't what matters...



space

time

...

contexts

proximity

place

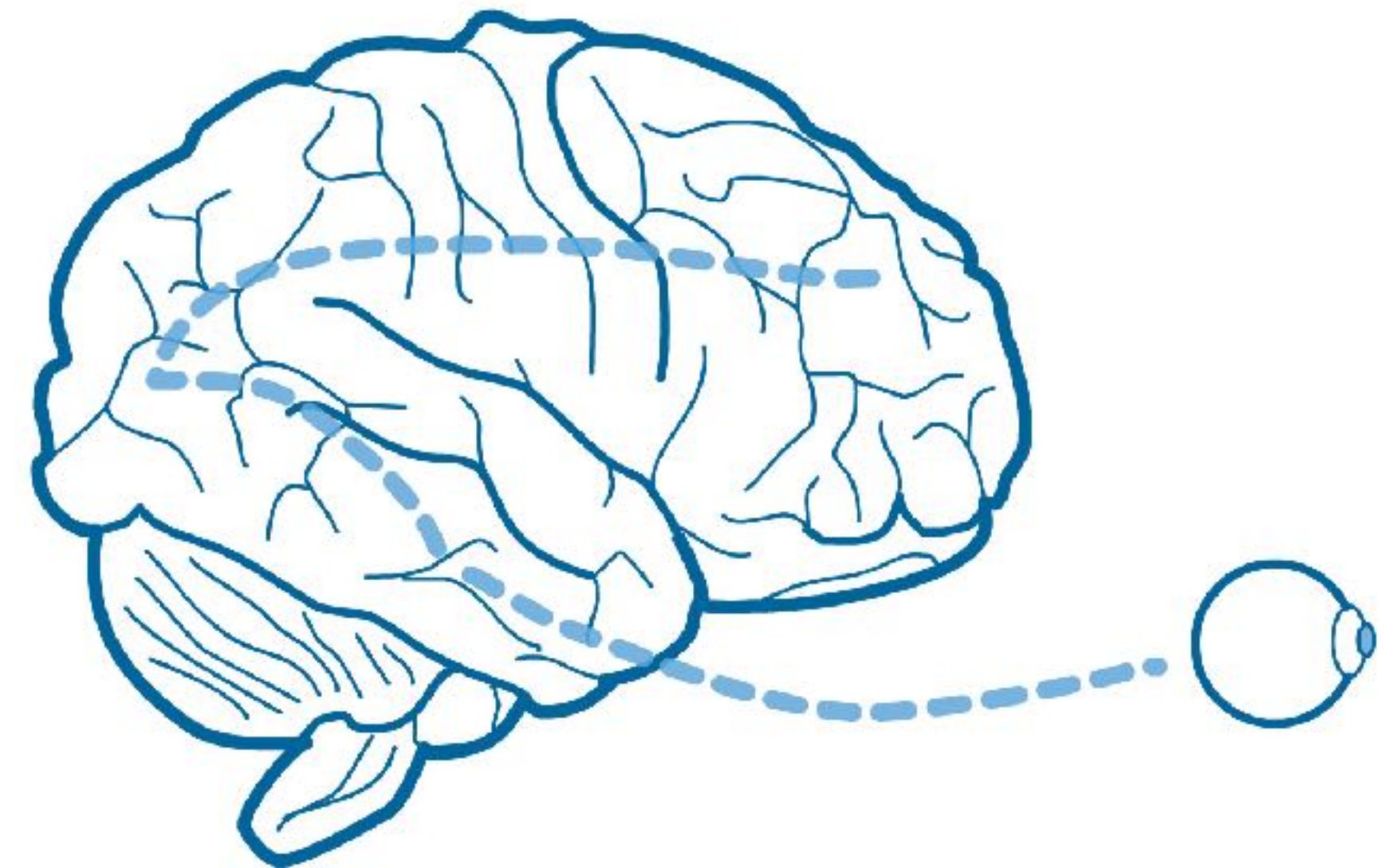
connecting

meaning

...

...are not the things that really matter: it's what those superficialities support

It's the conceptions that matter



It's about what we conceive, not just perceive: how we put together realities

Some examples

Interactions and Sociality

Learning and designing collectively

Listening in

Social comparison

Confidence to speak

Dialogue

Social networks

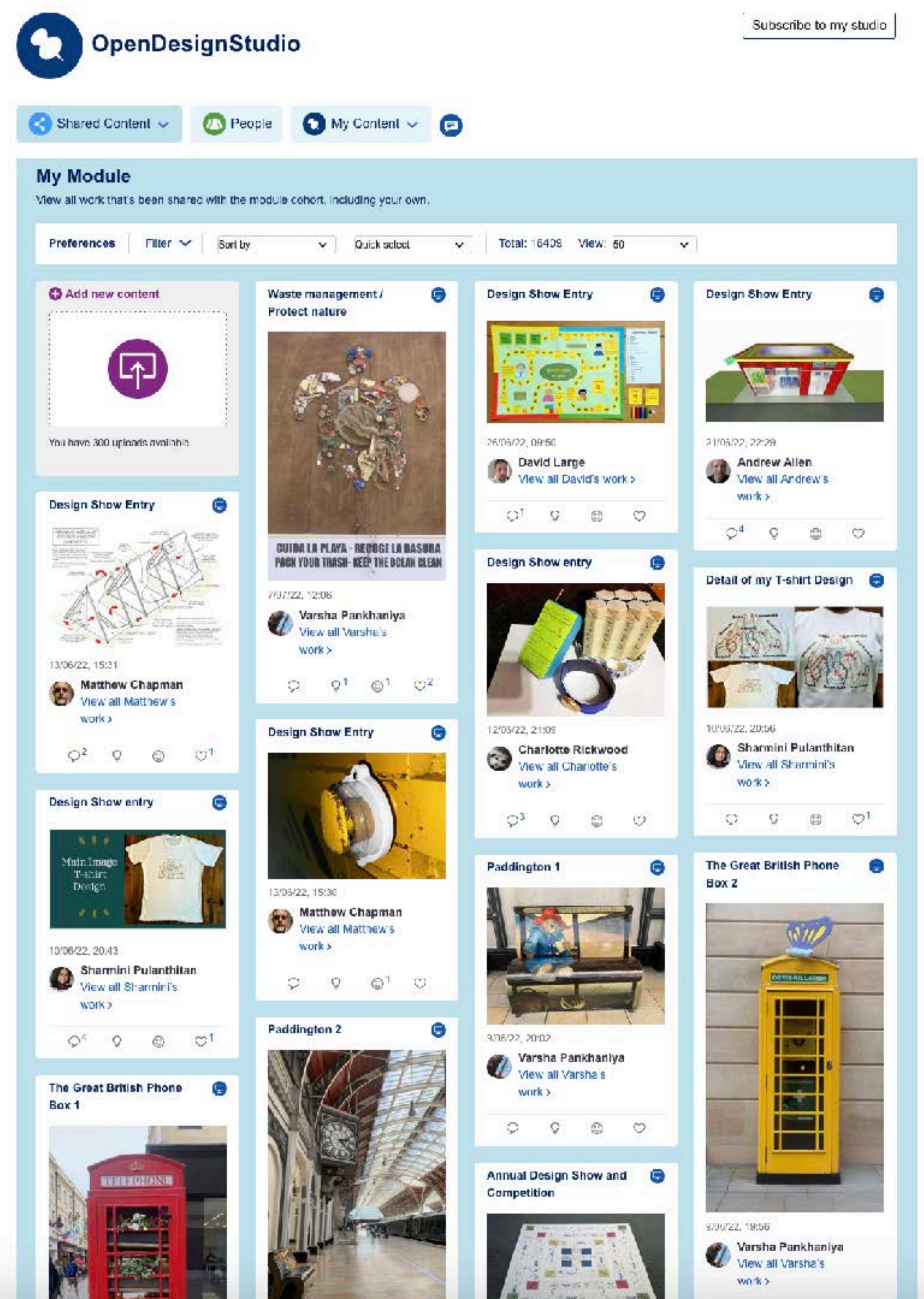
Belonging

Social comparison



Jones, D., Lotz, N., & Holden, G. (2021). A longitudinal study of Virtual Design Studio (VDS) use in STEM distance design education. *International Journal of Technology and Design Education*, 31(4), 839–865. <https://doi.org/10.1007/s10798-020-09576-z>

Social comparison



- Social comparison depends on visibility and proximity
- Students compare themselves to others in the studio using a range of factors
- Social comparison depends on appropriate comparison of ability
- Social comparison is also motivated by personal factors
- Social comparison can be framed (by educators) in different ways in the studio

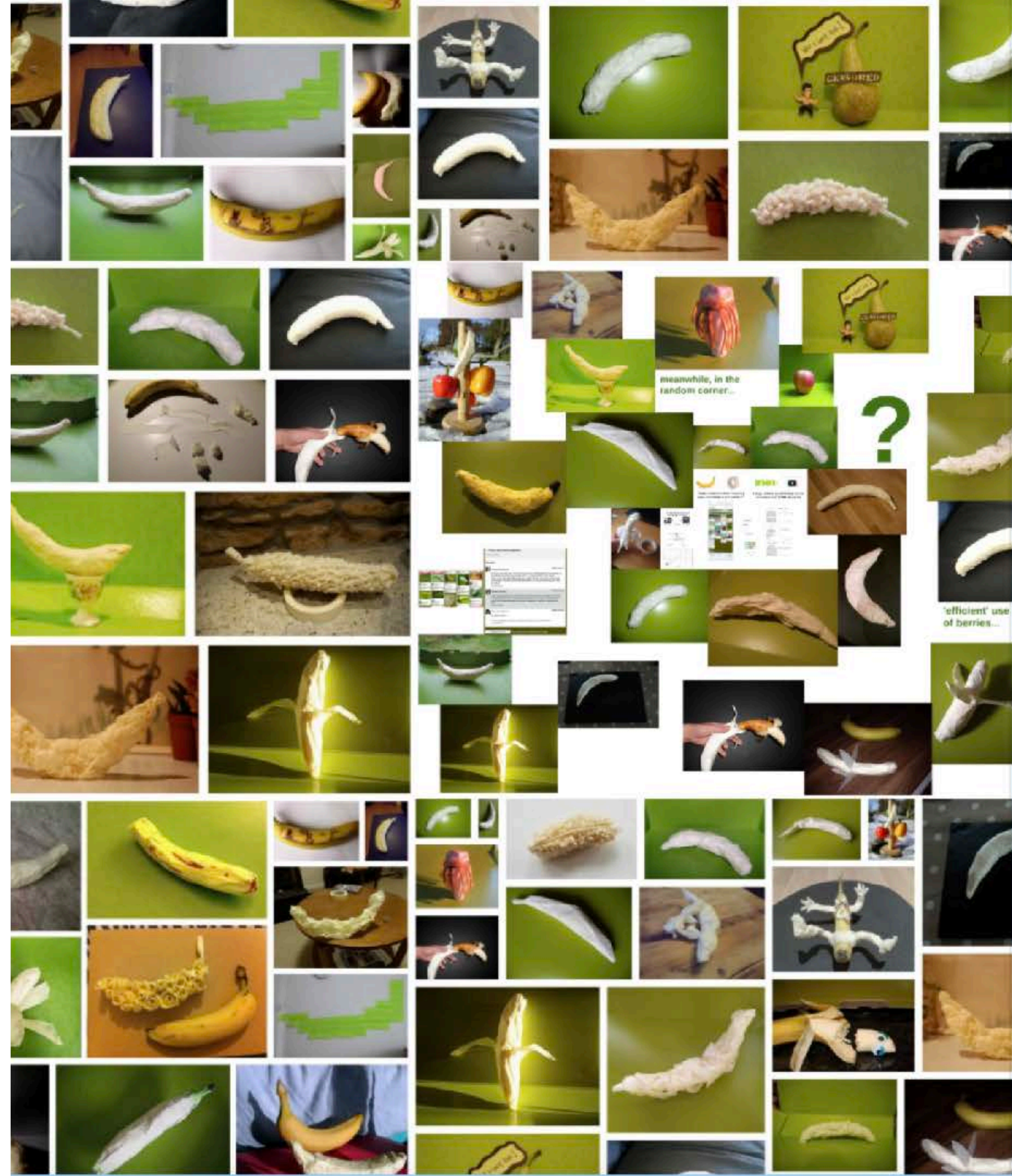
Social comparison

The single strongest predictor of student outcome was student just looking at other students' work.

Lurking, or **Listening in**, consumer, or 90%er

This then leads on to the second action of **social comparison**, then, sometimes, **dialogue** and the formation of **social networks**

Jones, D., Lotz, N., & Holden, G. (2021). A longitudinal study of Virtual Design Studio (VDS) use in STEM distance design education. *International Journal of Technology and Design Education*, 31(4), 839–865. <https://doi.org/10.1007/s10798-020-09576-z>



Surfaces



Surfaces

“... and no two studio desks looked the same by the second week in the semester. The low walls of the cubicles were covered with sketches, postcards, inspirational examples of architectural design, and even candy and other junk-food wrappers pinned up as merit badges for work done through the hours of the night.” (Shaffer, 2003, p. 8)



Surfaces

- The practical utility of surfaces comes from their variety of type and assemblage
- Surfaces support thinking and making in studio
- Surfaces are visible and shared in the studio
- Surfaces are used to situate place and identities in the studio



Surfaces

But it's what that then leads to that matters - the underlying conception...

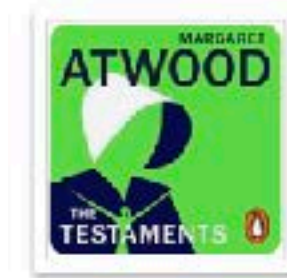
A surface is an **extension of cognition**, a **public and private space**, even a **place**.

It leads to **serendipity**, **learning and design together**, an important space for **uncertainty and ambiguity**.

But, it is also susceptible to **cost...**



Identity (identities)



abstract_atwood_01.png



abstract_text_spellbinder.png



abstract_tracing_eg_01.png



Abstract-Affie-photospea_01.aed



album_idea_02.png



album_idea_03.png



album_idea_04.png



album_idea_05.png



album_idea_06_a.png



album_idea_06.png



album_idea_07_talk.mp3



album_idea_07.png



album_idea_08.png



album_idea_09.png



album_idea_10.png



album_idea_10a.png



album_idea_10b.png



album_idea_11.png



album_idea_12.png



album_idea_13.png



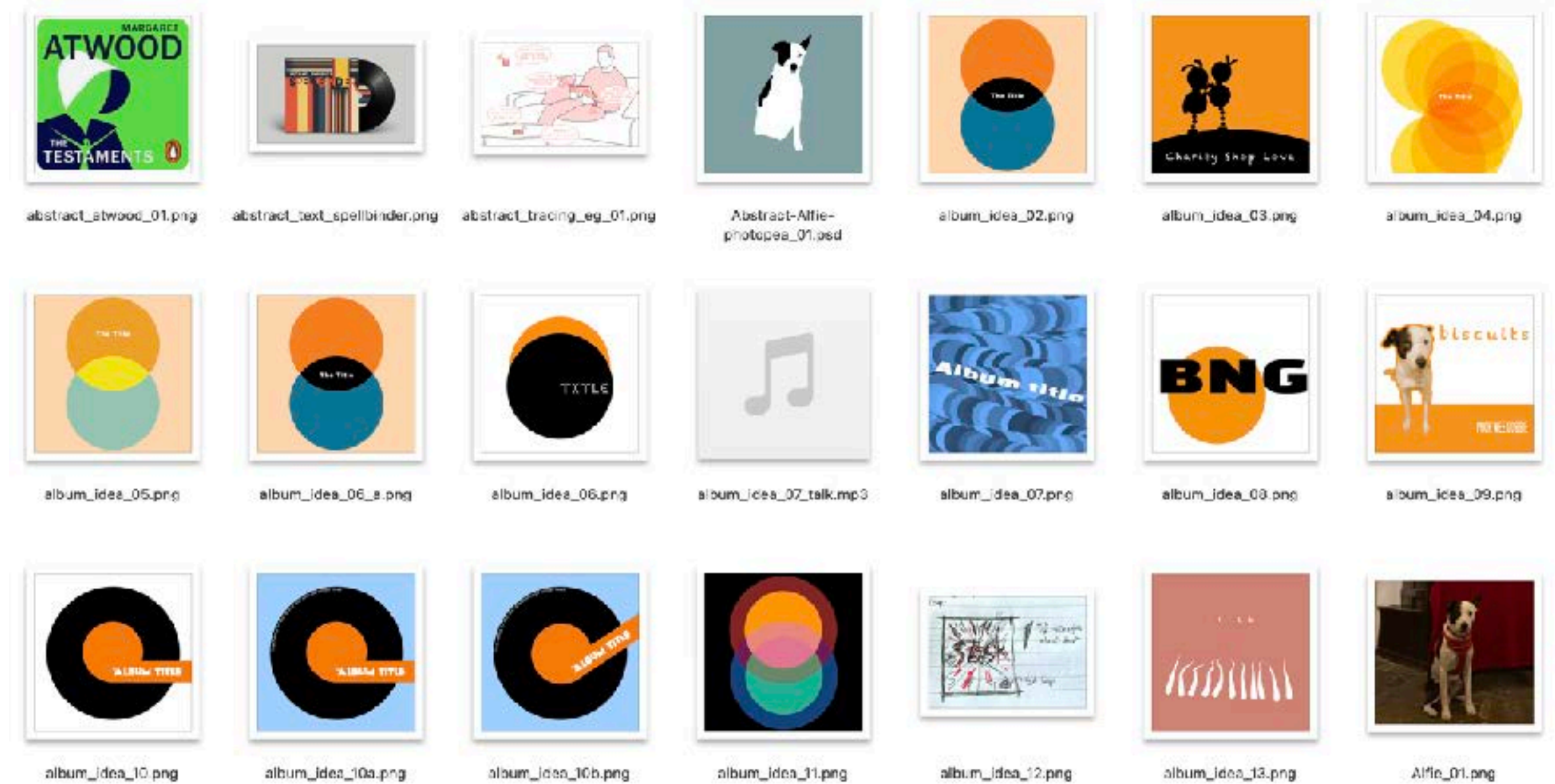
Alfie_01.png

Identity (identities)

Identity is plural and personally held

Identity is collective and culturally-normative

Identity is disciplinary and contextual

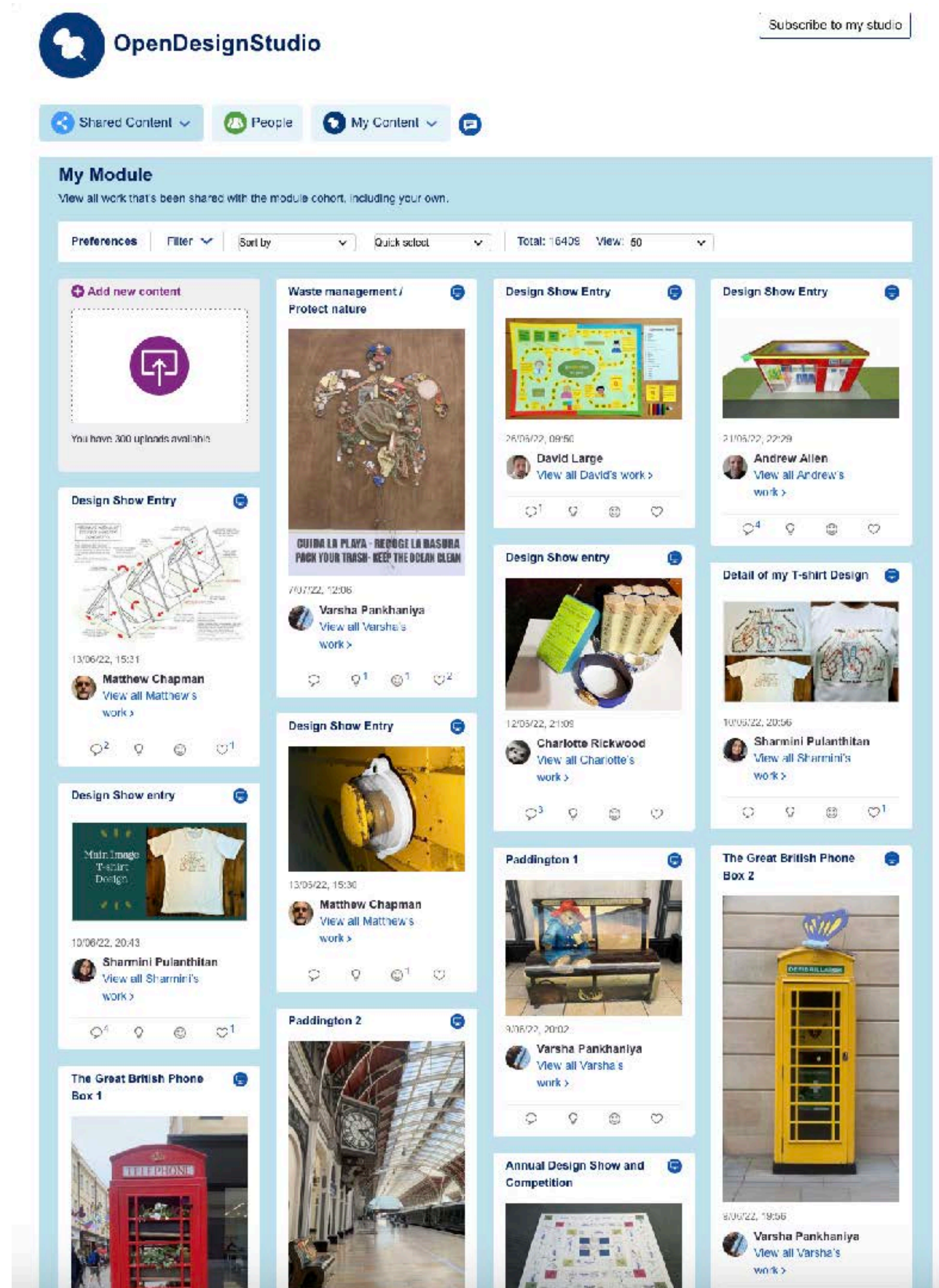


Identity (identities)

In an online setting, the symbols and artefacts we use to interact convey identity. This is a form of online presence, or **design presence**.

Again, it leads to and supports **performance, confidence to speak, character**, and is key to design **judgement** and **expertise**.

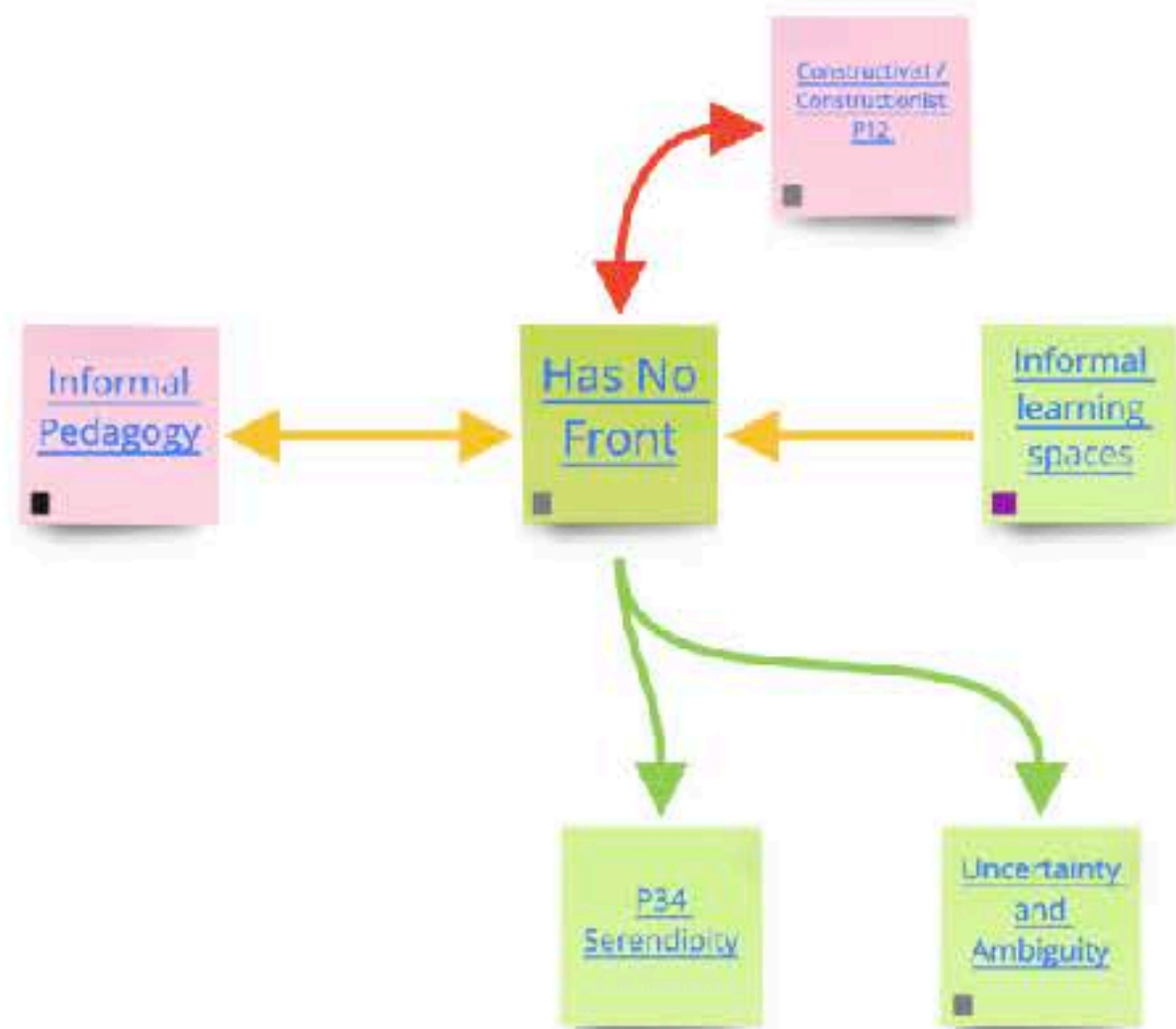
These are also susceptible to **power**, the **hidden curriculum**, and **acculturation, enculturation and indoctrination**



...and the list goes on...

No Front

"In the studio, the distribution of objects, people and activity **appears** informal, unstructured or even unplanned; the furniture does not necessarily point the same way; students are active without the need for a teacher to guide them; tutors move around the studio rather than having the studio focus on them."



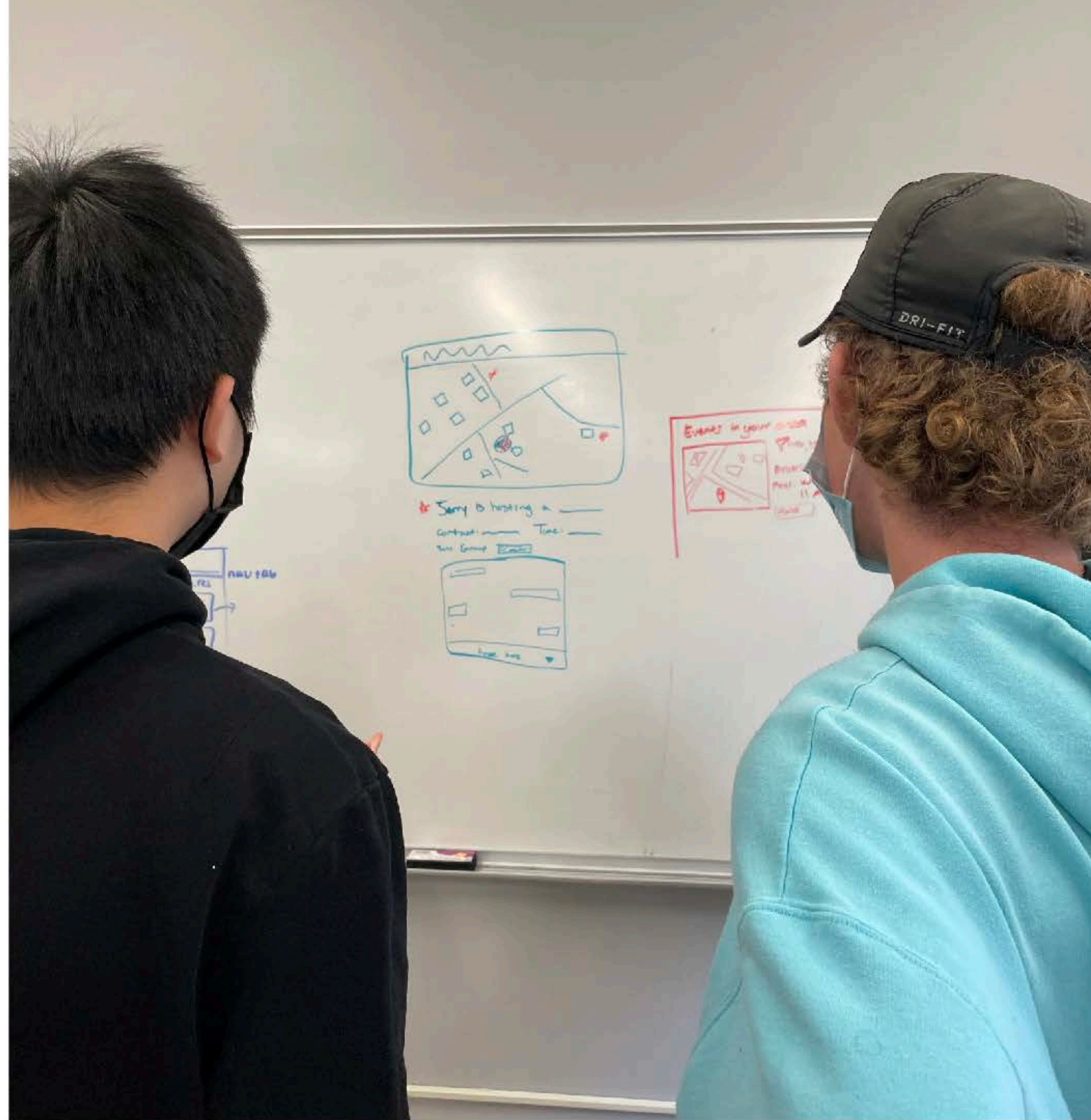
Proximities:
Spatial
Temporal
Social
Phenomenal
Cultural
Aesthetic
Positional
(In)Visible

...



Habits & Rituals

Habits and rituals produce and reproduce meaningful structure in the studio, involving combinations of students, instructors, spaces, and social or formal means of engagement with design work.



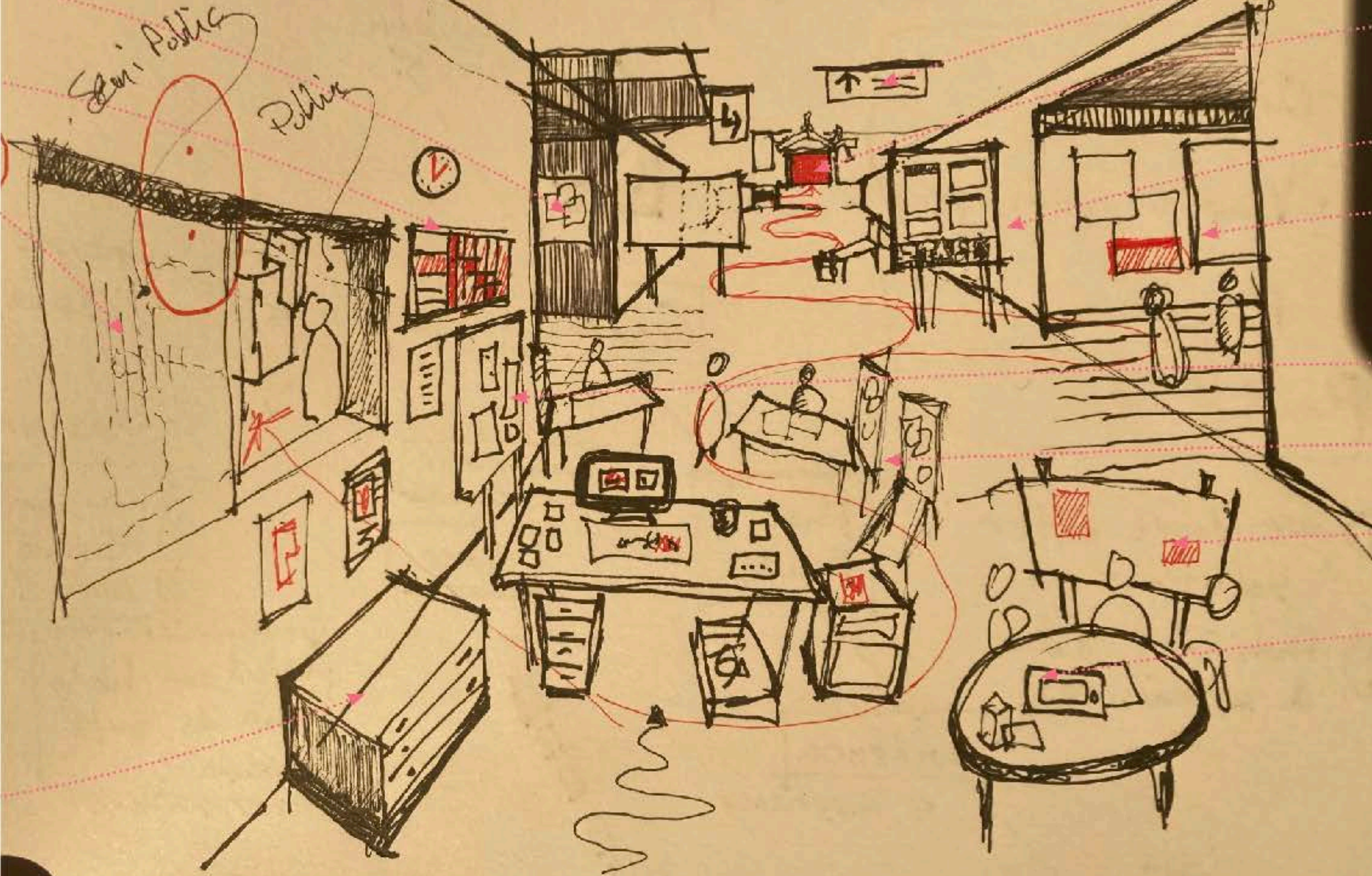


Invisibilities

space
place
habits and rituals
hidden curriculum
surfaces
serendipity
immersion
play
time
dialogue
social networks
rhythms
no front
belonging
social comparison

How?

Tutor Group Tutor?
Organise tutors by time slot? eg Tues Eve tutor etc.
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Wayfinding and identity

Visible goal / journey

Design School exhibition

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Tutor group Wall Crit

Tutor group Shared working spaces

Peer crit spaces

Peer shared working spaces

WANDER / JOURNEY



A central graphic featuring the text "Studio Properties" in a red, serif font. The word "Studio" is in a standard weight, while "Properties" is in a bold, italicized weight. The text is surrounded by a collage of images and abstract elements: a group of people in a room, a modern interior with orange chairs, a staircase, a grid pattern, a map of Tennessee, and various abstract shapes like circles and lines in red and blue. The overall composition is layered and artistic.

Studio *Properties*

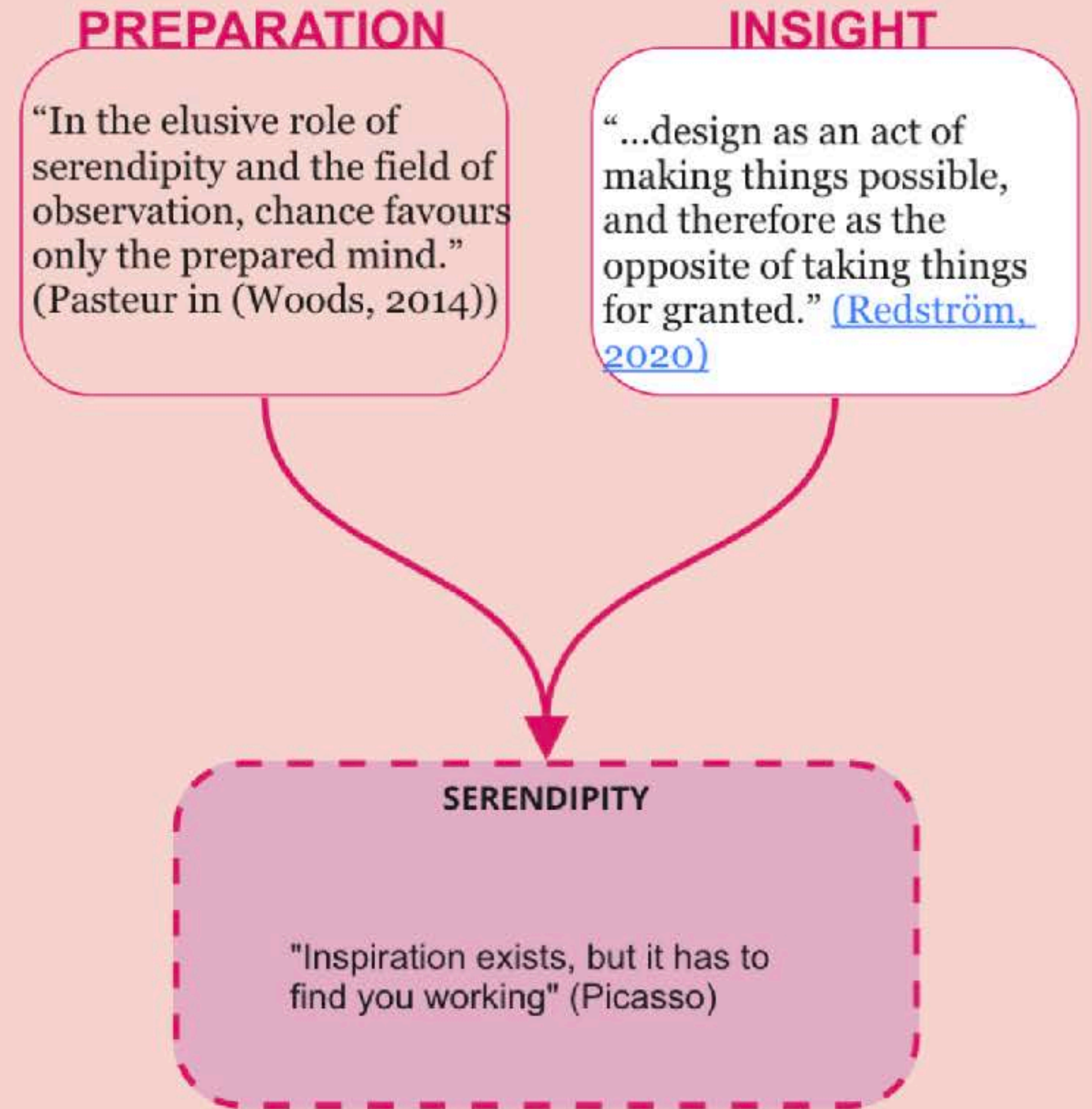
What are yours ?

What physical places, values, or conceptions do you need to translate?



Serendipity

"Rather than relying purely on random chance, serendipity requires the additional conditions of **preparation** and **insight** in order to make a new connection (Woods, 2014). It is this more deliberate or structured use of randomness that can be found in design studio (Florida, 2014)."

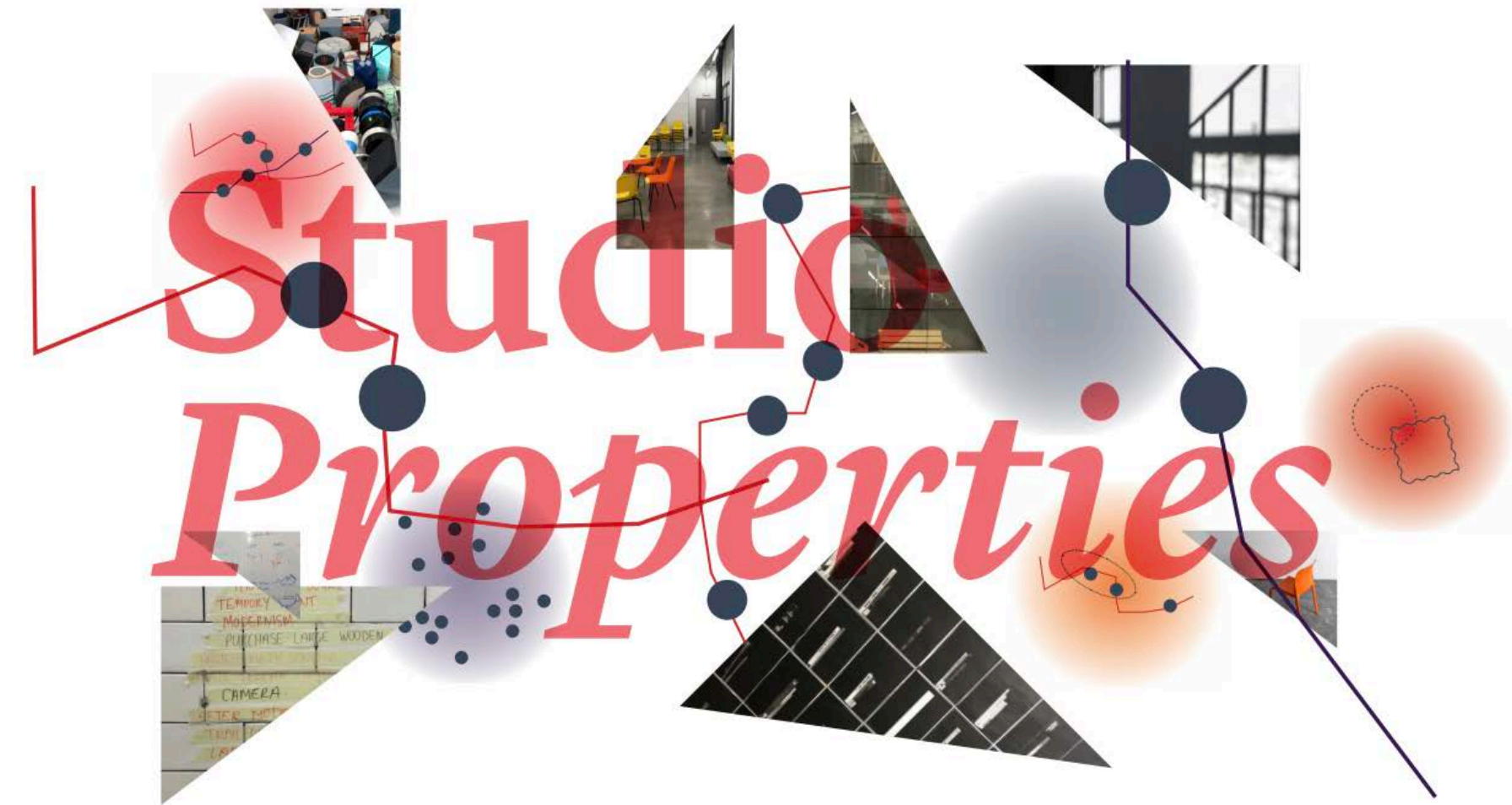


The Crit

"Central to education in design is the critique. The critique methodology and practice is how design skills are developed around the world within a studio. It is there that work is presented by the designer, criticized by the learned and other learners, and its virtues and failures are debated."

A good example of a property, since the crit (and critique) comes in many forms: formal, group, desk, peer, etc. The specific practice varies, but the underlying purpose remains





Studio pedagogy

The studio is a place of both practice and pedagogy: for thousands of years, students have learned in studios and gone on to become practitioners, and then the educators of the next generation. In the contemporary university, this model is poorly understood beyond those who know it through experience. It is also under particular threat as institutions face ongoing resourcing pressures.

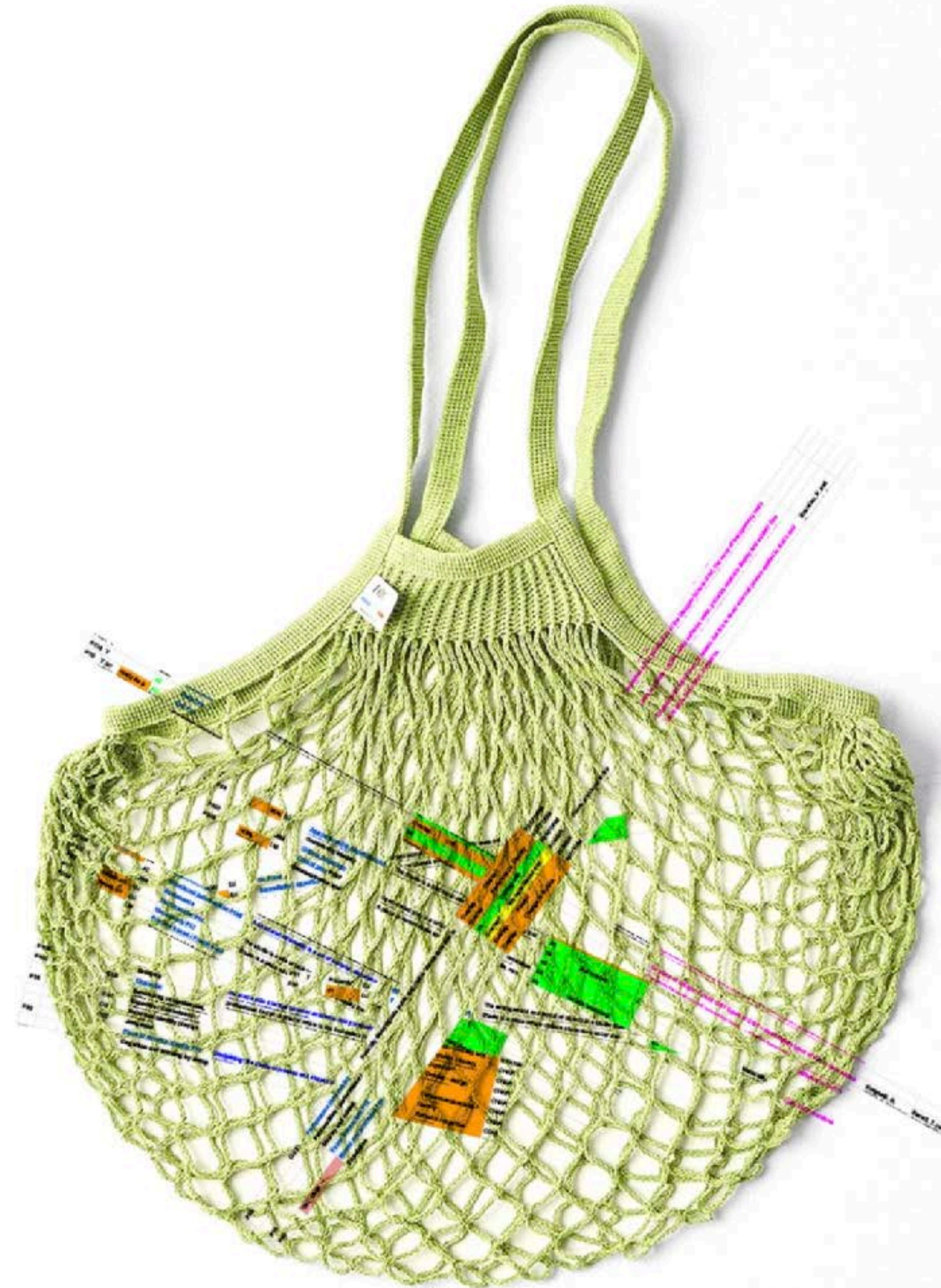
But studio offers a significant pedagogical opportunity that argued to particularly fit contemporary and future needs for graduate competencies and resilience. The Studio Properties project aims to make studio pedagogy more accessible to educators. This presentation will outline some of the work carried out to date and introduce ways participants can consider studio in their teaching practices.

Problem 1

How do we account for the complexity in studio pedagogy? Make use of it? Know it better? Be better teachers in these spaces?

- power and privilege
- ignorance of methods
- learning by attrition
- pressure on resources
- missing potential
- practitioner development

(PS - Also, how can Derek do his PhD...)





Opportunity

Studio is also a place where deep, transformational learning can take place - learning that can stay with students for their entire lives, supporting adaptive and resilient change

- learner centred pedagogies
- resilience and self-awareness
- adaptability and tolerance to uncertainty