

Redefining Critique Session as an Assessment Tool In Architecture Design Studio Class

(A case Study of 2nd Year Design Studio in Architecture Department of
Universiti Kebangsaan Malaysia/ The National University Malaysia)

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Abstract: The architectural curriculum has been based on the design studio class model which focuses on learning by doing and all processes and procedures of problem solving are transmitting through lectures and critique sessions. The tutorial system in design studio classes is same as master-Apprentice. So students learn during a communication between students and teachers and also between students. By this way each student will have a chance to express his/her own perceptions and ideas and make a dialogue with experts (teacher) and peers and expose him/her self to their judgments. According to John Dewey, a 20th century American philosopher, criticism is judgment and also Criticism is a very useful tool in the communication of ideas and evaluation of designs. The current model in studio classes is based on ancient model. In some cases the traditional design studio class in a school of architecture consists of a teacher telling students what to do and student doing what they are told. This traditional model must be redefined and be made clearer in order to improve both learning and teaching methods. This paper tries to analyze studio class types and implemented methods of critique in them in order to find their weak and strength points and also to identify procedures and tools that can be used to support the studio based pedagogy in architecture.

Key-Words: - critique (crit); design studio class (studio); Architecture; assessment tool; evaluation.

1 Introduction

Since the teaching of architecture has been carried into the studios of architecture on beaux-art, teaching of design is realized in many different ways, with the critique session as the backbone of its assessment, in spite of this the assessment system has rarely been subjected to serious critical analysis. Many architectural schools do not establish clear goals or objectives for design juries [1]. And till the domain of design is described as requiring creative thinking more than other abilities, the criteria used in assessment have been ambiguous.

Well designed assessment leads to clear expectations and provides opportunities for students to self-monitor and practice and receive feedbacks[1]. Also understanding of the process of criticism would also allow the students to make demand of the critic instead of being content as a recipient [2].

Designing is a praxis that requires a controlled conduct and the Knowledge of design will transmit to the student through the critiques in the studio so, critique is not a simple lecture given in the class because students listen and imitate the teachers.

In Architecture and Critical Imagination, Wayne Attoe[2] implies that the word criticism derives from a

Greek verb Krinein, meaning to make distinctions, or to separate but unlike to this meaning, it seen that the meaning of judgment and cavil elicited too. From Ducasse's opinion [3] the evaluation of good and bad aspect of any phenomenon can be a better perceive from the origin of the word for criticism. He also believes that the word criticism can be use for any analysis and description of text, specialties, and recourses, historical or artistic concepts.

What happens within an individual's mind and what happens between two people may lead to different results. John Hopkins asserts that the used framework for criticism would "move criticism beyond personal preference and I like this/I don't like this and subjective statements"[3]. The instructors communicate design knowledge within certain frames that can be further classified into specific categories depending on the purpose of the message[1].

By this definition the critic will be a person who uses his/her knowledge, awareness, education and interest's to give a critical analyze and description for artistic results so the critic must have a comprehensive knowledge about what he criticizes. Nevertheless we can see much different type of critics about same subject from different expert critics.

This shows that personal criterion and unique perceptions affect on critics' manner. For example John Ruskin's criterion in evaluation of architecture derives from this personal belief that most important part of architecture is ornament or Bruno zevi believes that creation of space is more important than form or function. Thus it is very important to choose a suitable style toward the target of the criticism to prevent of converting criticism to threatening and intimidating tool and making defensive behavior.

Since students are one of the most important parts of education and their feelings, perception and expectations from design studio classes and crit sessions can effect on Acceptability, success and validity of designed models, we have to study their view and perspectives to current models and their expectations.

Malaysia as a multicultural country which is one of the fast developing countries could be a potential place to investigate and scrutiny problems and solutions.

In this paper first we take a look on what is going on in design studios and then by classifying the critique methods in different type of studios and explaining each, will explore the reasons of dissatisfactions and at the end will give some suggestions to upgrade the existing assessment system.

2 History of Studio-based Learning in Architecture

Learning by doing, a process where the design problem took preference over the lecture and became the vehicle by which architecture was taught, was introduced into art and architectural education at the Ecole Nationale et Speciale des Beaux-Arts in Paris in the 1890s . A government-supported school, the Ecole was divided into two sections: one for architecture and one for painting and sculpture. The focus of student life and activity of the Ecole was the atelier (design studio) where concours (competitions) were carried out. Most ateliers were run independently by patrons (design professors). Patrons were practicing architects, and would visit in the evenings for critiques. The ateliers were known for their lively atmosphere, based on traditions of cooperation and rivalry. The newest nouveau (junior student) and the most senior 'ancien' helped each other: the latter would criticize the work of the former, and in return would receive help on major competition submissions. There was group loyalty within the atelier, and a sense of competition against other ateliers. The cornerstone of the Beaux Arts system was the "design problem" assigned to the student early in the term and carefully developed under close tutelage. It began as an esquisse, or sketch problem, and ended charrette. Charrette, French for "cart," refers to the carts

in which the finished drawings were placed at the deadline hour for transport to the "master" for critique.

The Beaux Arts teaching systems relied heavily on brilliant teachers and learning-by-doing. Competition was intense and the end results were beautifully drawn projects in traditional styles which were often defensible only on grounds of "good taste" and intuition. The style was mostly neoclassical and the favorite building type was the monument. Submissions at the Ecole were initially reviewed by design tutors alone, behind closed doors. Students were excluded, and would retrieve their work after the jury had finished [1].

In 1919 German architect Walter Gropius designed and built the Bauhaus School in Dessau with the design studios as the core of student life but the teaching methods and jury system employed by Gropius and his associates did not change dramatically from those of the Ecole. Bauhaus was closed down by the Nazis in 1933 but many of its teachers immigrated to North America where they either established new schools, or reformed existing ones according to Bauhaus principles. In 1936, Walter Gropius came to the United States and from 1938 to 1952 was head of the architecture department at Harvard University. European tradition has greatly influenced North American architectural education. Looking to Europe for a standard, as Americans often did in the nineteenth century, many aspiring students of saw the prestigious Ecole des Beaux Arts in Paris as the ultimate in architecture training. The Ecole's philosophy was imported to the United States, and most architecture schools in the early part of this century had at least one Paris-trained professor.

The most significant change that took place in the design studio since the 1930s was the gradual evolution from closed juries to open juries. Open juries later became something of a status symbol for educational institutions, a means by which prospective students could sit in on a critique and form an opinion on the intellectual rigour of a particular school[1].

3 Classification of design studio practice

In current academic courses, design studio education is reflected in homework revision practice. Students and teachers collaboratively develop a design theme, share objectives, ideas, issues and solutions[4].

At the beginning of a semester, a design problem is given to solve till end or in part of the semester. The design problem is given in the form of a brief or program that contains client goals, user requirements, site conditions and other technical information. During the early stages of the design project, students may be asked to participate in doing research on the general issues related to the design problem to be shared with the whole studio class. Also, some lectures from the

instructors on various aspects of the problem are often given to the studio class in which a number of design precedents are reviewed and criticized.

The studio instructor suggests some revisions in the design that he or she feels will be better in solving a particular aspect of the problem. Following the desk crit, the student is expected to more fully explore and test these options and suggestions by revisiting his or her solution. The studio instructor will then review the outcome of the student's revised solution suggesting further changes.

The studio instructor introduces a language about designing. In doing so, the studio instructor acts as master to apprentices modeling appropriate behavior, values, design strategies, and thought processes [3].

Concurrent with the formal studio desk critique, students will informally critique each other's work throughout the semester, and learn various design skills and drawing and model construction techniques from each other. The solution will present in various evolving forms from sketches to fully developed drawings and models, dimensions and scales of the design problem.

The pin-up involves a form of peer review in which the student formally presents his or her work to the studio class and the instructor. The student will restate the problem, outline the issues being addressed to solve the problem, present their solution or alternative solutions, and describe the process by which they arrived at a tentative solution. Once the student has completed his or her presentation, the work is open for discussion and critique by the instructor and the class. There are different types of design studio applications which can be implemented by the supervisor of design studio. These applications are categorized into five groups according to the critic style and/or given possibilities to the student to be creative and productive.

Figure.1 shows crit type 1, there are eight or twelve students in each group. Students are obliged to take crit from studio supervisor for their design work which studied outside of the studio environment.

They sit around a big desk as seen in figure. Frequently the professor manages the discussion so the participation of the students is limited; the communication is under the control of the supervisor.

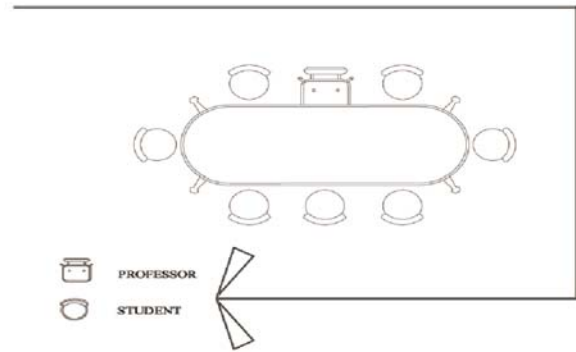


FIGURE 1- Crit type1

Strength point of this type is that all of the students can listen to their friend's critics, and have an opportunity and possibility to participate in the discussions. Preliminary Jury and Final Jury system is implemented. And being supervisor based is its weak point because teaching occurs more than learning[14].

Fig.2 shows crit type 2, there are eight or twelve students in each group. Students are obliged to take crit from the studio supervisor for their design work studied inside and outside of the studio environment[5].

They are supposed to study their own desks. The studio supervisor gives desk critics, answers questions individually. No discussion takes place in these studio.

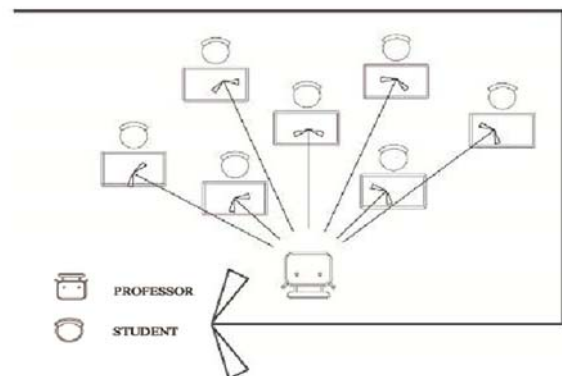


FIGURE 2- Crit type2

Strength point of this type is that all of the students can work in design studio during the studio hours. Preliminary Jury and Final Jury system is implemented. Lack of enough collaboration and participation in the studio practice is its weak point.

Fig.3 shows crit type 3 that the studio work has to be done by a group of students under the supervision of a group of professors. Each professor gives advice to a different student at his/her desk. Thus each student can have different point of view by taking crits from different professors. Generally, there can't be any class discussion.

Each student has to construct his/her own solution to the specific design problem according to the given advice and recommendations.

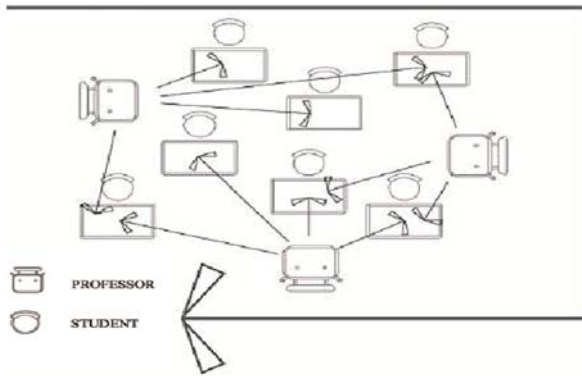


FIGURE 3- Crit type3

Strength point of this type is that each student can get crit from different supervisors. Preliminary Jury and Final Jury system is implemented. Lack of enough collaboration and participation in the studio practice is its weak point.

Fig.4 there is a “frequent jury” system in the studio teaching. A group of professors who are responsible for different student groups come together regularly in the juries. Common jury discussions will be held.

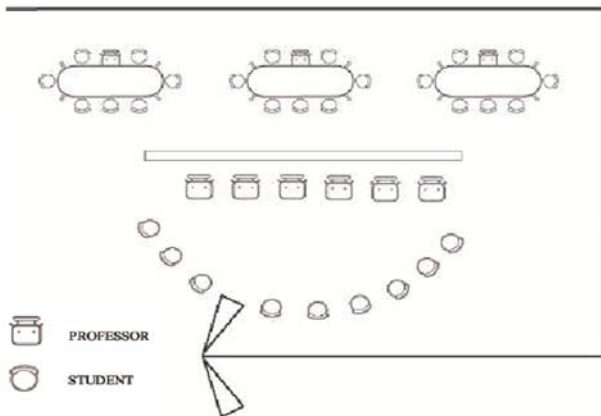


FIGURE 4- Crit type4

Strength point of this type is that even though it is limited, there are opportunities and possibilities of discussion and participation in the studio environment throughout the juries. as a weak point we can mention being supervisor-centered. During desk critics, students are supposed to study individually.

Fig.5 shows crit type5, a constant jury system is applied in the studio teaching Concentrated Studio, 2-3 professors manage the studio operations. The students are at the same academic level and responsible for the same project assignment.

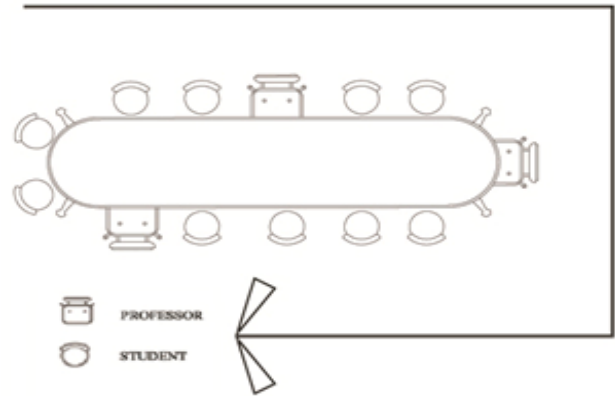


FIGURE 5- Crit type5

Assessment should not merely seen as something separable from instruction, administered at the end of the learning process, but also as a powerful tool for promoting deep learning activities

3 Assessment in architecture education

The most important points in assessment of architectural projects are when the critique should add to the process of design and what the best type of critique is for each session, to have best control mechanisms over the design process. Because whenever the critique has imported to the final product of design, designers such as students or architects will show the Defensive behavior so no effective influence will achieve. Analyzing the different implemented critique methods in, architectural schools lead to classification of the assessment tools in architectural design studios in nine categories:

- 1-Individual Critique , 2-Formative Critique , 3-Summative Critique , 4-Peer Critique , 5-Group Critique , 6-Public Critique , 7-Written Critique , 8-Seminars , 9-Pannel Discussion .

3.1 Individual critique (Desk Crit)

The desk critique involves an active twenty to thirty minute one on- one dialogue between the student and studio instructor which acts as an often daily or twice weekly form of critical feedback on both the student’s process and product surrounding the design problem. During the desk critique, the studio instructor reviews the student's progress in solving the design problem by reviewing the student’s preliminary sketches, two and three dimensional drawings, detail drawings, and physical study models. Often these products are required by the instructor; sometimes the choice of the appropriate representation of the solution is left up to the student depending on their level of skill and knowledge.

3.2 Formative critique (interim crit)

Crits which usually take place at some interim stage during a project/module before work is submitted for summative assessment. This is the most common form of crit giving students feedback which can allow them to learn to critically evaluate and move forward with their work. It will stop students taking more care to grades.

3.3 Summative Critique (Final Crit)

Critique sessions where grade is given for the work. Researches shows that students often find these crits frustrating as they are not able to act on any feedback given in order to improve the project art/design work. Tutors state that the crit is to teach students how to evaluate and reflect on their work and develop their own critical judgment, not be told what is wrong or right. The purpose of the crit needs to be made clear to students.

3.4 Peer Critique

These are crits run by the students group with the tutor acting as a facilitator. Usually the student group is divided into smaller groups and the group critiques the work of those in their own group or those in another group. Students need to be given agreed criteria to critique against.

The tutor as facilitator feeds into the discussion where there may be questions. Peers then may give feedback to the group verbally or often through written comments given to the individual student through nameless sheets. Peers crit can be feedback given by members of the same project/ module group or invited students from higher level of the course.

3.5 Group Critique (Expert Crits)

It is the most common form of the crit sessions. Group of students take part in a crit by one or more tutors. These can range in time from a series of short half hour session with a small group of students and tutor to all day session for a large group of students and tutors. Usually students will present their work in front of their tutors and peers and receive feedback which can be from tutors only.

These crits are usually tutor led. Students can see that teachers have variety of perspectives and can have apparently contradictory positions and show disagreement between teachers in crits. This is important since this shows there is not just one true way.

3.6 Public Critique

Where an invited professional from industry or other department is part of the crit panel. Students can give external experience from external perspective and feedback.

3.7 Written Critique (May be Online Form)

The criteria for comments have to discuss before criticizing. This type makes chance to give more explanation on each comment and also makes it easier to think about feedbacks. This can be use in peer's crit and they will give their idea more honest when they are not in face to face situation. All comments can only be accessed by the individual student and tutor.

3.8 Seminars

These types of crit sessions usually take place around a table in a non-hierarchy situation and this will lead to more participation from shy students and quieter members.

3.9 Panel Discussion

The panel is employed by discussing the projects which are selected randomly or intentionally by the instructors without knowing which student it belongs to. These discussions, which are carried out in a participatory atmosphere, are effective mediums of learning. This format provides feedback to the students indirectly, and avoids the critic to be taken personally. It is preferred at the first stages of the design process in the upper levels of education, which then leaves its place to formal jury. The function of this type of review is specifically important in the beginning of design education since the objective of design studio for beginning students is not limited with experiencing the design, but also providing basic terminology and notions of design [4].

4 Criticism Processes

All of us can remember the first days we were standing in front of our classmates and teacher to present the project which we had spent all last night awake to prepare something good from our opinion. But all feedbacks were consisting of disagreement of the teacher. This situation was predictable; all the past experiences were different from on goings. Lecture classes replaced by design studios and the answer of the questions were not tough before, so there was no expected outcome to the assignments.

The tutorial system in design studios is same as master- Apprentice. So students learn during a communication. By this way each student will have a chance to express his/her own perceptions and ideas and make a dialogue with experts (teacher) and peers and expose him/her self to their judgments.

Elizabeth Meyer (1991) [6] believes that employing criticism in practice has three important contributions to the discipline of architecture. First, it helps to foster a precision of design language. Through describing, comparing, and use of terminology, criticism narrows the possibility for ambiguous interpretations. Second,

Criticism creates new ways to think and evaluate. By employing existing theories, which reflect past values, new values and ideas are likely to emerge. Thus, practice as criticism can lead to new directions for approaching design. And finally, Contribution criticism can have for the discipline is to motivate for changes.

But all done researches show that students feel so frustrated and frightened to present their designs in crit sessions in front of looking eyes. And they are worry to belittled and slighted by the peers and jurors. Bringing these senses to crit sessions makes students to just look for the acceptance from the instructors and if it doesn't happened they feel disappointed and loose other statements and suggestions coming after and just want to know what the exact solution is. Beside this teachers are also unsatisfied by this and they believe that students don't grasp what they told and act different from what expected.

When the jurors find the discourse fascinating the discussion is only between the jurors and the students didn't know what the hell was going on. It was entirely uninteresting to them. On the other hand, juries that appear interesting to the students seem boring to jurors, "because it was going over things that may have been old hat to the people on the review, but were new to the students.

Remember, each year we have new students. [It's] very hard to repeat things year after year, but some things may need repeating"[4]. Indeed the evaluating system in architectural education never had classified to teachers and introduced to students and despite of using mentioned methods we can see many unsolved problems. Because of this the satisfaction of these two groups will never be coincidental.

Well designed assessment leads to clear expectations and provide opportunities for students to self-monitor and practice and receive feedbacks[4]. Analyzing the different written ideas of criticism from philosophers, architects and design professors, has lead to a hierarchy process for criticism that has the potential to be used in design juries. This process consists of the following steps:

1-Listening and seeing, 2-Description, 3-Analysis, 4-Interpretation, 5-Guidance, 6-Evaluation

4.1 Listening and seeing

As John Dewey believes the function of criticism is the reeducation of perception of works of art; a difficult process of learning to see and hear, critique starts with active listening to students intentions to understand the process that lead to the invention of that special design. And trying to recognizing the students' decision making in their drawings and 3 dimensional model by careful looking on them. Professor listening to the student's

verbal description of ideas assisted by sketches and models[7].

4.2 Description

The critic gives verbal account of what one sees and responds to the design. By this the students will understand what others realize from his/her design and compare it with his/her intentions Three things has affect on how a critic describes a project. First the critic's own perception, second Different ways of describing and third Sharing different aesthetic experiences.

4.3 Analysis

John Dewey implies that Analysis and discrimination must result in unity. For to be a manifestation of judgment it must distinguish particulars and parts with respect to their weight and function in formation of an integral experience.[7] What is meant is that the critic shall seize upon some strain that is actually there, and bring it forth with such clearness that the reader has a new clue and guide in his own experience. In an architecture jury, analysis may consist of discussing how different elements reinforce the student's concepts.

Hopkins also says that Analysis should incorporate issues of context, including cultural, historical, geographical, ecological, social, and political context to better understand the work. The process of analysis would allow the opportunity for discussion of differing viewpoints on the project to be exchanged between teachers and students. Criticism is a way of revealing our habits of seeing the cultural and logical frames within which we look at things. Criticism is also a way of seeing things in relationship to other things. That is, it is a way of analyzing the connections between a work and its larger cultural, social, and environmental context[3].

4.4 Interpretation

Hopkins implies that Interpretation helps to explain the meaning of the work, forms, or style, based upon the critic's own beliefs, culture, and values. Interpretation may also include the critic's emotional or intuitive response to the work. This step should be adjoining to guidance[3].

4.5 Guidance

The criticism should offer suggestions for future design decision to inform the student. Wayne Attoe believes that The ends of criticism should be beginnings. If criticism does not have a forward looking it will be of little use and in fact of only passing interest.

4.6 Evaluation

By Darracotts' mind Evaluation is a summing up which places the work in the experience of the critic in

order to reveal value or worth total student's design, and help others to form an opinion[4].

5 Analysis and discussion of student perceptions

Designing is not simply an act of doing. If it was merely an activity based on skill, then it could be taught by instruction. Designing activities are not merely impulsive, habitual, or coincidental, but rather conscious, selective, and intelligent. Educators of architecture students create situations in which they hope the students, through inventing a design in response to a need, will find creativity, intuition, and invention within themselves. Although the design process consists of regular experimentation, it can be said that architectural curriculum generally has few real variations in different countries.

We chose National University Malaysia as a case study. And questionnaire was distributed among second year's architecture students. The reason was that second year students are in the step which they are not expert enough in managing their project base on critique and receiving and giving comments. In this step they are trying to make experiences by iterating their design process under supervision of their studio masters.

The collected data from questionnaire were analyzed in both qualitative and quantitative manner. The items used to collect data in the student questionnaire were based on the answers received during the earlier phase of research, which utilized teachers and students interview. The issues identified in questionnaire can be outlined as listed below:

- Students satisfaction on desk crit, informal class pin ups and final juries.
- Helpfulness of evaluation techniques
- Their feelings in final juries and desk crit
- Impact of utilizing impressive presentation techniques
- Students preference on the format of given comments(oral or written)

Contemporary research has shown a lack of established goals as being a principle reason for student dissatisfaction with design juries. Lack of good and sufficient explanation about the target and structure of criticizing in design studio classes, as we can see in Fig.7 this explanation and encouragement to attend in this type of discussions took place sometimes or rarely. Sixty two percent sometimes, thirty three percent never and five percent chose in every studio.

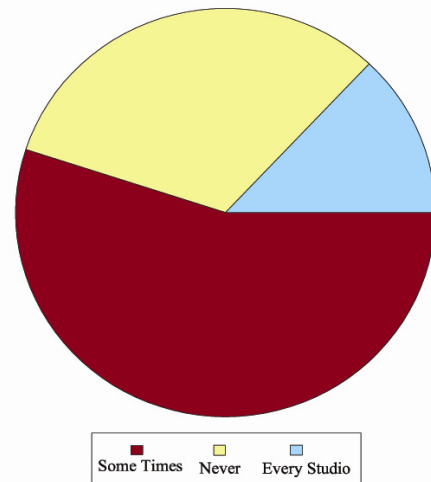


FIGURE 7- How often instructors explained about the target and structure of crit sessions

Surveys also revealed that many students believed they had learned less from criticism in the final jury than from interim, informal discussions with their tutors. Fig. 8 shows student's satisfaction amount in desk crit and informal pinups and final juries. It can be seen that the total average amount of desk crit is the maximum and final jury is the least.

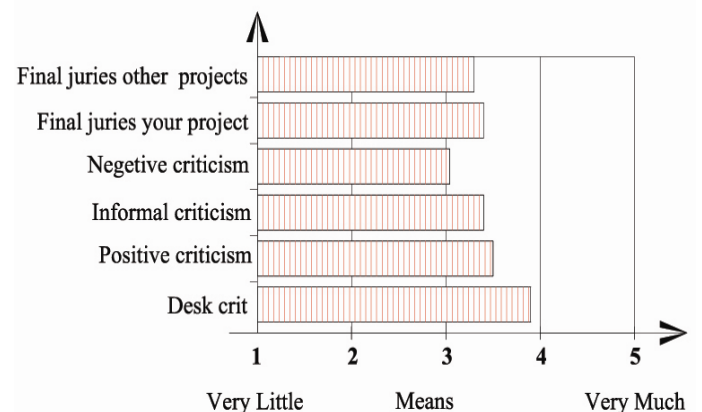


FIGURE 8-How much students learn from each named sessions

Some believed juries to be an intimidating ordeal, leaving them embarrassed and humiliated, as though they had been 'undressed in public' [11].

The comparison of students feeling in desk crit and panel review in UKM has shown in figure 9. In both types students expressed same level of nervous and the level of being encouraged indifferent in panel presentation was in higher level.

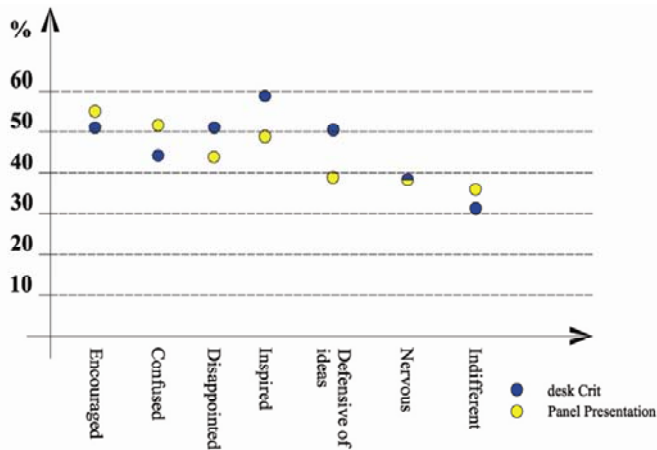


FIGURE 9- the comparison of students feeling in desk crit and panel presentation in percentage

Others found reviews endless and boring. Students also feel uncomfortable about commenting on their peers' work, in case their opinions might influence the assessment process. 87 percent of students mentioned that they will give peers comments especially senior students before informal crit sessions or even desk crits figure 10. Students were asked to rate their preference for the six evaluation techniques(one to one evaluation, studio pin ups, peer evaluation in verbal form, self evaluation and one to one desk critique) base on their helpfulness. Students ranked these evaluation techniques from one (most effective) to six (least effective). Figure10 indicates students ranking of evaluation methods in order of students preference. The lower mean scores indicate higher preference.

Evaluation techniques in order of students preference base on helpfulness	Average score (rounded to the nearest hundredth)
One to one evaluation	1.7
One to one desk critique	2.4
Written evaluation (professor)	3.6
Peer evaluation (verbal)	3.6
Studio pin ups (instructor and student)	4.5
Self evaluation	6.4

FIGURE 10- Students preference base on helpfulness of evaluation techniques

Martha Schwartz, professor at Harvard states that the final jury is almost always going to be anti-climatic. You've already done 90% of the learning during the design process. You've already been through your struggle, and it's over by the time you present. The real learning process has already happened. Students often

think that they're going to get this big kick at the end of all this, but I think they're looking at juries in the wrong way. The jury's job is not to tell students whether or not their work is good or bad. Instead, their job is to raise issues and make the student think.

Also done survey has shown that 81 percent of students believe utilizing impressive presentation and graphical skills have strong impact on final grades. They also mentioned that these effective parameters on grades and marks are irrespective to design process, concept and idea development.

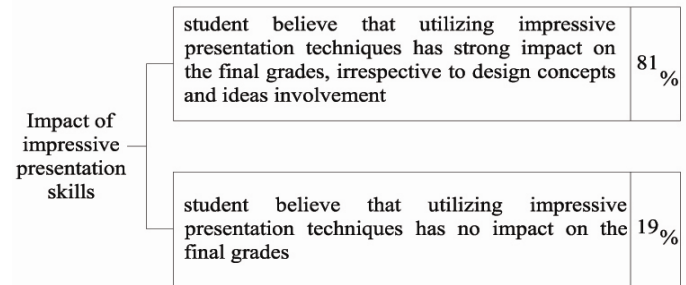


FIGURE 11- Impact of impressive presentation skills on juries from students view

Also personal experience at the University of Canberra indicated that the emphasis placed on major presentations can result in a significant loss of learning potential. Because students must succeed in a presentation to achieve a favorable grade, they feel pressured into being positive to 'sell' their design to the jury, and are reluctant to talk openly about their design process and the difficulties they encountered. Students also feel uncomfortable about commenting on their peers' work, in case their opinions might influence the assessment process[11].

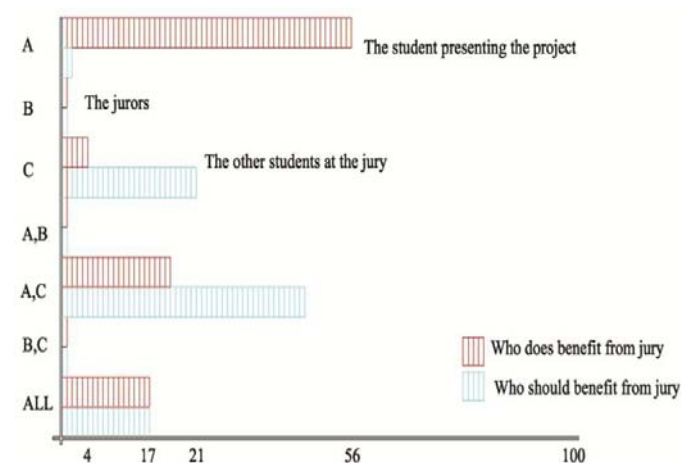


FIGURE 12- Comparison between Whom Students Think Should Benefit and who benefits from the way juries are currently conducted

As we can see in Fig12. Students believe that students in current system benefit more. And the amount of all is

just 17 percent. Comparison between who students think should benefit from juries and who they think currently does benefit shows that there exists an inconsistency. The inconsistency may imply that students think juries, as a learning experience may not be as effective as they have the potential to be.

Rather than evaluation, Schwartz's ideas of a jury include the purpose of discussion and teaching students to be critical and constantly question existing conventions, experiment, and explore their design ideas. Self-criticism is a behavior a student enacts while creating a design to explore possibilities, and debate ideas inside their own mind[8].

Elizabeth Marie Graham expresses that the stage of evaluation should not occur during a public situation of a jury for a few reasons[8].

First of all, if the purpose of a jury is to be focused upon a discourse between faculty and students, the misconception that a jury evaluates a student's project should be eradicated by not allowing a verbal evaluation to be a component of the verbal criticism a student receives during a jury. Second of all, instructors admit that a critique of students' work in a jury happens too quickly and spontaneously to adequately evaluate the students project. She implies that evaluation can occur in two ways after the design jury is over.

When students were asked to chose between two choices one submission day and jury in same day and separate submission day and jury session. Most of the students 87 percent chose separate one.

The written interpretation of the verbal comments would then be given to the student after the jury. This would allow the student to reflect, to consider and analyze the criticism he/she received. This may help the student form a self-evaluation and learn from someone else's perceptions.

Also, a written evaluation of the student's project from the design instructor could be given to the student after the instructor has had adequate time to review all of the projects. Before giving any frame work for criticizing we have to study about the crit types and their strength and weakness.

5.1 Strength points of used critique in studios

Based on observations and studies among students and professors we mention some important strength point below:

S₁) Crits encourage the teachers to deal with the education of the individual as well as development of portfolio.

S₂) everyone gets a chance to see each others' work. This is important now that students work less in studios, often do not have their own spaces and not suitable

spaces e.g. studios filled with tables and chairs or no computer in studio.

S₃) Crits improve students confident and get students used to critical judgments on their work. This helps develop skills of critical thinking.

S₄) Crits are an opportunity for students to share and learn from one another, and develop their critical awareness.

S₅) Crits teach students to think on their own feet and also teach them to prepare for talking about their own work and responding to others, learning where to bluff and when not to bluff.

S₆) Crits enable students to learn to benchmark their work, argue for it, acknowledge difficulties and distinguish which advice was appropriate to follow through on.

S₇) Enable students to benchmark self against peers

S₈) potential for dialogic approaches and understanding the role of different views.

S₉) Increasing participation and group works.

S₁₀) Crit is like glue that connects learning and teaching and assessment.

5.2 Problems of used critique in studios

According to students and teachers experience in design studios and their feelings and feedbacks here, we mention some important weak point below:

P₁) every crit type, the design process is an educator—centered.

P₂) In every crit type there is limited participation and collaboration between students. There is not enough group study to motivate students to be creative and socially satisfied.

P₃) Assessment system which focuses on the “end product” makes the process unimportant.

P₄) There is not enough technical device and multimedia use in all types.

P₅) Pressures of time and students numbers (In most architectural schools, studio schedule is arranged as two or three times a week each being at least four hour blocks. The proportion of an educator to students is relatively low; it varies from 1/10 to 1/12)

P₆) Emotional impact of crit and danger of comparing two students work with each other (It is not fair)

P₇) Danger of using difficult language that students do not understand.

P₈) Sometimes teachers think they shouldn't interfere with creative process, so they not saying much at all.

P₉) Giving some undefended opinion to students without giving suggestions about what they can do.

P₁₀) The danger of comparing two student with each other. (It is not fair)

Research among students indicated that the most successful design studios are those where traditional power relationships are broken down. These are studios where the students become actively involved in the process, and where they have the opportunity to discuss their work with jurors and with each other, all within an environment of mutual respect and interest. Because often when the jurors find the discourse fascinating the discussion is only between the jurors and the students didn't know what was going on. It was entirely uninteresting to them. On the other hand, juries that appear interesting to the students seem boring to jurors, because it was going over things that may have been old hat to the people on the review, but were new to the students.

5.3 Suggestions

By asserting the strength and weak points of available crit methods we can help to make some effective changes to upgrade the existing system. There are some of the suggestions:

- 1- Generally in every crit type, the design process is an educator-centered one. Conversely, the design process should be changed into a student-centered process[15][16]. Because educator-centered activities inhibit students' creativity and prevent them from doing practice freely.
- 2- In every crit type there is limited participation and collaboration between students[13]. There is not enough group study to motivate students to be creative and socially satisfied. dividing help students to learn how to present in front of other students and give more confidence for presentation and also make chance to give some new ideas from students in group to shift their design process to next level.
- 3- Start with positive critique instead of negative to avoid of some bad effect on students. And don't use of shock tactics.
- 4- Implementing dialogic feedback make the students this opportunity to ask questions about meaning of the feedbacks.
- 5- Using constant jury system in the studio teaching. Spread Studio, 2-3 professors manage the studio operations. The students who are in different academic level and responsible for different project assignment.
- 6- Using a 'model only' review. That the presentations are limited to models only, with no drawings permitted, to encouraging students to explore a wider range of model-making techniques in order to describe their ideas.
- 7- The studio has to focus on design process rather than end product. Developed product is recognized as the representative of the process. In evaluating students' success, the steps taken from the beginning of the process until the end is very important.
- 8- Four or five major project subjects may be offered in any academic semester. Students can freely choose one major project assignment. Furthermore, they are also responsible for solving the sketch problems, minor assignments, exercises, case studies and etc. throughout the process
- 9- Offering students a time to sum up and collectively reflect on ideas that were discussed during a jury would reinforce ideas the instructor and students may feel was learned from the jury.
- 10- Better time management of juries would include limiting the time in which each student has to present his/her ideas and allowing the same amount of time for feedback to each individual project. A time schedule for a jury would also help keep the discussion focused, and comments brief and concise to the students focused and interested in the discussion. Poor organization combined with lack of time can lead to teachers barely looking at some works while sending large amounts of time on others[12].
- 11- Separating the finalizing project with judgment day. The importance of having the students submit their projects at least the day before a jury is they are not up the night before a presentation and they won't lose interest in the jury discussion. Lack of sleep could be one of the causes that students are not

interested in engaging in a class discussion and would like juries to move quickly.

12- Students and teachers would like jury panels to be composed of a variety of people to offer students different viewpoints the feedback they receive. Outside jurors could include people who may be affected by the design if the site is an actual site. Outside jurors may also include faculty from other design-based curricula, such as, architecture, art, sculpture, photography, etc. The jury panel may also be composed of students who are required to do 'jury duty'. A vast resource of knowledgeable students is available in the department of landscape architecture who could give feedback to their peers.

13- Students could be encouraged to take a course in public speaking to communicate their ideas more clearly in a public situation, such as, a jury or a meeting with clients.

14- Using multimedia applications.

Base on extensive literature review on the educational value of crit sessions and jury days and distributed questionnaire among students to study their perceptions to this issue by the author in Malaysia and other scholars in different countries, similar problems have been identified. Beside this we should not forget important factors that have influence on learning process like backgrounds, environment, culture, gender and etc. the main issue here is that responses and solutions to these problems can be same in different countries and for different students? Some scholars believe that authentic assessment can provide opportunity for students to integrate many kinds of learning but it is remained just as a claim and still unproved. Lack of research in this context and discourse especially among English language countries with other countries has made a gap of information in this topic. And may be some design studio teachers already utilize many of the steps in this process, but without the placement of a label upon the behavior and they don't write about the gained experiences and results.

6 Conclusion

Assessment for learning is the process of seeking and interpreting evidence for use by learners and their teachers to decide where the learners are in their learning, where they need to go and how best to get there. Each of the assessments is important – those that are occur in daily classroom interactions among teachers and students, those set by teachers at the end of particular phase in the work, and those developed and administered by external agencies.

It is generally agreed that the jury is supposed to further and enhance the students intellectual growth through constructive criticism that clarifies the pros and cons of the student's design and to evaluation of how successful comments was applied in the proposed design scheme. All such activities should be undertaken in an environment that facilitates communicating and exchanging scholarly thoughts and knowledge between lecturers and students.

Redefining the process of assessment and evaluations in crit sessions and introducing proper steps of this process can help lecturers to keep themselves abreast to correct form of judgment. Beside this study on students and teachers perception and expectations and try to aligning their perspectives can prepare a chance to trace a sustainable education especially in studio based educations such as architecture

Done survey is a first part of ongoing research in National University Malaysia (UKM). This research can help in starting a proper discussion in this context among different cultures and countries in vast domain to upgrade the existing system and trace a sustainable architecture education.

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