

STUDY GUIDE

GERRIT RIETVELD ACADEMIE

BACHELOR EDUCATION

FINE ART AND DESIGN

2025-2026

EN

INHOUD

INTRODUCTION 3

1 EDUCATION..... 4

 Structure of the Programs 4

 Structure of the full-time program 4

 Structure of the DOGtime program 4

 Year Groups 4

 Teaching and working methods 4

 Mandatory Attendance 5

 Offering general theory Studium Generale 5

2 BASIC YEAR full time..... 5

3 SPECIALIZATION PHASE Full time..... 6

 Fine Arts 6

 VAV-moving image 8

 Graphic Design 11

 TXT 13

 Photography 15

 Fashion 17

 DesignLAB 19

 Image & Language 20

 Architectural Design 22

 the Large Glass dept. 23

 Department: Jewellery - Linking Bodies 24

 Ceramics 26

4 DOGtime Basic Years..... 28

5 DOGtime Specialization years (EP/UM)..... 29

 DOGtime Expanded Painting (EP) 29

 DOGtime Unstable Media (UM) 30

6 ASSESSMENTS AND EXAMS..... 30

 Assessments 30

 Exams 31

7 STUDY GUIDANCE..... 31

8 CONCLUSION AND IMPLEMENTING PROVISIONS..... 33

 Changes 33

 Publication 33

 Effective date 33

INTRODUCTION

The Rietveld Academie offers an open environment for education in Fine Arts and Design, in which students prepare themselves in great independence and with a great deal of self-organization for individual and collective artistic practices, from different perspectives and histories and in dialogue with the world. Graduates of the Academie can critically and experimentally contribute to communities, contexts and situations, or create them themselves.

The Rietveld Academie stands for:

- the intrinsic value of art;
- a committed, open attitude toward others and society;
- research, experimentation and critical questions;
- pluriformity and the contradictions that arise from it; and
- the freedom to develop a personal approach and make one's own choices.
- The competencies that a graduate of the Bachelor of Fine Arts and Design at the Rietveld Academie must meet are listed in the appendix.
- The Academie's program prepares for professional practice as an artist or designer.

This study guide describes the Fine Arts and Design Bachelor program. This guide is closely related to the Education and Examination Regulations of the Bachelor program.

1 EDUCATION

The Gerrit Rietveld Academie offers a bachelor's program in Fine Arts and Design in full-time and part-time form. The full-time program takes 4 years, the part-time program, called DOGtime, takes 5 years.

Structure of the Programs

The Academie's educational program is designed so that its Students can complete the study within the course duration.

Structure of the full-time program

The full-time study takes a total of four years and can take place either during the day or in the evening.

In principle, every student begins in the Basic Year, the general forming first year. After successful completion of the Basic Year, the Student is admitted to the specialization phase. The second year provides a general introduction to the chosen specialization. In the first semester of the third year, there is an opportunity for an exchange period at a foreign academy that has an exchange agreement with the Academie. For specializations in which an internship is mandatory, it can be taken at the end of the third year. In the graduation year, the Student graduates with project(s), on which Student works independently, supervised by at least two teachers. Graduation is concluded with a public exhibition. With a positive result, the Student receives a diploma from the Academie.

Structure of the DOGtime program

The DOGtime program lasts five years and has two Basic years. Classes are held in the evening. After successful completion of these Propedeuse years, the Student is admitted to the specialization phase.

The student may choose to continue his/her/their education in the specialization years of the full-time program or choose one of DOGtime's specialization programs. In the fourth year or at the beginning of the fifth year there is an opportunity for an internship or a study period abroad. In the graduation year, the Student graduates with project(s), on which the Student works independently, supervised by at least two teachers. The graduation is concluded with a public exhibition. With a positive result, the Student receives a diploma from the Academie.

Year Groups

The program works with year classes. This means that Students start together in September of an academic year and transition to the next academic year is possible only once a year in September.

Teaching and working methods

Teaching at the Academie takes various forms. These may include: assignments, individual guidance and work discussions, joint work discussions, workshops, projects, group lessons, collaborative work, working groups, lectures, self study, writing texts, technical instruction, working independently at one's own workplace or in a studio, interdepartmental projects, working on location in the

Netherlands or abroad, visits to studios and artists' initiatives, museum or gallery visits, presentations (inside and outside the Academie), excursions.

If these forms of education cannot take place, a suitable alternative will be sought.

Mandatory Attendance

In general, it is not possible to take the study without adequate attendance at classes. If attendance at classes is less than 80% it may negatively affect the result of the assessments.

If participation is not possible due to personal circumstances (such as: illness, physical, sensory or other disorders, exceptional family events or pregnancy), the student will notify the tutor.

If student attendance is less than 60%, the student should contact the student counselor. Together with the student and the department head, the student counselor will then discuss the best way to continue the studies.

Offering general theory Studium Generale

At the Academie, theory is partially offered centrally through the Studium Generale. Each year lectures are given on one or more themes. Participation in the Studium Generale is mandatory for Students in the full-time Basic Year and the first specialization year. For the remaining years and the part-time Basic years, participation is optional.

The Studium Generale concludes with the Rietveld Uncut event. Assessment of participation in the Studium Generale and assignments following the Studium Generale will take place according to the criteria of the own department.

2 BASIC YEAR full time

The Basic Year is the first year of study in the full-time program. At DOGtime, there are two Basic Years.

At the end of the Basic Year, the Student chooses a specialization. During the Basic Year, the Student should gain insight into the content and possibilities of the Institution's programs and into students' own interests and abilities. This phase has an exploratory, referral and selective character. After successful completion of the Basic Year, the Student is expected to be able to successfully complete the specialization phase.

Full-time Basic Year

The full-time Basic Year is a general formative year that offers a broad and coherent program, all components of which are compulsory. The focus of the program is to become thoroughly acquainted with many different views, concepts and working methods, with the aim of linking them to the Student's own interests and abilities.

A collaborative first year provides insight into the diversity of personal knowledge, skills, curiosity and abilities in the student, leading up to the extensive academy-wide exchange and collaboration of the later years.

The Basic Year lays the foundation for independent and collaborative work. From the beginning, the level and pace required is high, requiring serious effort. At the same time, this year provides the necessary stimulation and encouragement for aspiring artists and designers with an adventurous, receptive and inquisitive attitude. A critical eye and a willingness to collaborate with others are essential conditions to ensure that Students get the most out of the program.

By the end of the first year, the Student can make an informed choice among the twelve different specializations.

Curriculum full-time Basic Year

First Semester (30 EC): introduction to the content of the program.

Second Semester (30 EC): preparation for professional studies.

Total 60 EC.

Course content:

- Mixed Media
- Sculpture/3D
- Drawing & Painting/2D
- Design
- Theory (Art history, Design theory, Contemporary and critical art theory)
- Field trips
- Practicum Generale
- Studium Generale

3 SPECIALIZATION PHASE Full time

After the Basic Year, student can continue the study at one of the different specializations, the departments.

Fine Arts

The Fine Arts program at the Gerrit Rietveld Academie offers a studio-based education in which students develop their individual artistic voices through an open, process-driven practice. Rather than focusing solely on materials and techniques, we emphasize how ideas and materials gain meaning through context, particularly in exhibitions, presentations, and public space. This is central to what we call *curatorial practice*, where making, reflecting, and presenting are closely interwoven.

The program is student-led, encouraging students to work freely across a wide range of techniques and formats that shape contemporary art today, from performance, digital media, and sculpture to textile, painting, writing, and installation. Working alongside one another in a shared studio environment,

students are exposed to diverse approaches and learn from each other, developing an open-minded and well-informed artistic outlook.

Over the course of three years, students engage in an environment that supports both experimentation and critical reflection. Each student follows their own path, guided by regular conversations with peers and tutors. Studio work is central, and students are encouraged to question their artistic choices, explore various strategies, and continuously refine their practice through making, reflecting, and presenting.

We focus on process, dialogue, and learning by doing. Students are guided to understand the impact of their creative decisions and how their work relates to its environment and to others. This prepares them to navigate the contemporary art world with confidence, curiosity, and a strong sense of purpose.

Forms of education:

- group tutoring
- individual studio talks
- curatorial practice
- group critique
- studio-based individual study trajectory
- group projects within and outside the academy
- group presentations within and outside the academy
- bi-weekly excursions to museums, artists' studios and galleries
- technical instruction
- workshops
- group talks
- reading and writing groups
- Lectures

Exchange possible in Year 3, 1st semester

No internship possible

Learning objective year 2: Exploration and Material Sensitivity

Studio-based practice through open-ended exploration of materials, images, and forms. The focus is on understanding how materials and ideas function in diverse contexts. Students participate in collaborative projects, critiques, and discussions. They are introduced to documentation and reflection and begin to position their work within broader artistic and curatorial practices.

Classes year 2:

individual studio talks, group talks, lectures, technical and performance workshops, group presentations, on-site projects, theory: writing and reading groups, documentation, excursions, Studium Generale.

Learning objective year 3: Methodology and Artistic Positioning

Students refine personal methodologies and explore how artworks relate to context. Working across diverse media and learning from peers, they develop a critical perspective and take greater ownership of their artistic choices. The year emphasizes positioning one's practice in relation to others and within the broader field of contemporary art.

Subjects/classes year 3:

individual studio talks, group talks, lectures, curatorial practice, performance workshops, group presentations and on-site projects, bi-weekly excursions to galleries, artists' studios and museums, collaboration with 4th-year students on the graduation project, artist statement, documentation, introduction to thesis, Studium Generale.

Learning objective year 4: Independent Practice and Public Engagement

Students refine their informed voice as artists and actively engage with contemporary issues and public contexts. They realize both the thesis and the graduation project, which together articulate their artistic position. Curatorial thinking continues to play a central role, as students determine how to present their work in institutional or independent settings.

Subjects/classes year 4:

writing the thesis and thesis talks, individual studio talks, group talks, individual presentations, lectures, curatorial practice, on-site group presentation, collaboration with 3rd-year students on the graduation project, preparation and build-up of the graduation show.

VAV-moving image

VAV-moving image focuses on the ever-evolving field of the moving image research. Our curriculum emphasizes experimentation, innovation, and interdisciplinary exploration.

We encourage and support research across various disciplines, including video, film, animation, sound, visual art, fine arts, performance, and new technologies. It is precisely at this interface between image and sound, analog and digital, factual and fantastic that unique works can be created.

Students are exploring themes of their choice, developing a clear artistic position within the cultural landscape. Equally important in our teaching is the development of the societal impact of their work and guiding our students in developing forms and approaches that effectively communicate their critical perspectives.

Teachers and students engage in open communication about the progress of the work. We facilitate group and individual talks, presentations, (collaborative)-projects, workshops, theory, skills-classes and field trips. Our teaching methods are non-hierarchical, encouraging collaboration and mutual respect between teachers and students.

Our department provides studios, project spaces, and uses the various work areas for instruction in software applications, relevant to the various disciplines.

Forms of education:

- group tutoring
- individual tutoring
- lectures
- assignments
- group projects within the academy
- group projects outside the academy
- interdepartmental projects
- technical instruction
- workshops
- self-study

Exchange possible in year 3, semester 1

Internship voluntary possible in year 4, semester 1

Course offerings:

- Video/animation/film
- Sound
- Performance
- Fine Arts
- New Technologies/ AI
- Exhibitions & Curatorial Practices
- Film, Video Art and Sound - history
- Writing
- Practical projects (inside and outside the academic setting)
- Professional Practises (After the academy program: funding, artistic practice etc)
- Field trips
- Thesis
- Public presentation
- Studium Generale

Learning objective year 2:

- Artistic experimentation & exploration; development of a personal artistic practice by engaging with film, performance, animation, video, sound, and fine arts.
- Technical Skills development; develop skills in filmmaking, animation and sound through theory and skills-based classes and projects.
- Collaboration & Group work; participate in group discussions, open assignments, and collaborative projects to enhance creative exchange.
- Development of independent artistic practice; explore and experiment with self-directed artistic projects and personalized guidance from teachers
- Presentation skills; refining creative expression and presentation skills.

Subjects/classes/structure year 2:

In the first specialization year of VAV-moving image, you will explore your artistic practice, focusing on fine arts, performance, film, video, sound, and animation. During the first semester, you will participate in skills-based classes, group discussions, and open assignments, with an emphasis on collaboration and technical development of film, video, sound. All classes are mandatory.

In the second semester, the focus shifts toward individual artistic projects, allowing you to work more independently while continuing some class activities and receiving more personalized guidance from your teachers. Most skills-courses are concentrated in the first year, ensuring a strong foundation. Additionally, the second semester includes a major group performance project. Throughout the year, you will also take part in excursions to film festivals and exhibitions, sometimes in collaboration with the Fine Arts department or others.

Learning objective year 3:

- Development and deepening your artistic practice and conceptual approach through self-initiated projects.
- Taking own initiative in engaging with teachers, fellow students, projects, and workshops to shape your personal education.
- Strengthening your unique artistic position by making autonomous decisions about your work.
- Collaborative engagement by participating in group projects and discussions to enhance artistic exchange.
- Continue to expand your artistic skills and visions through workshops and makerspaces in film, sound, performance, animation, fine arts.
- Broaden your theoretical knowledge through theory classes, exhibitions, and film screenings and start working on your thesis.
- Commitment & active participation by fully engaging in the offered opportunities and responsibilities.

Subjects/classes/structure year 3:

In the 2nd and 3rd specialization year, you will refine your artistic practice and positioning as an artist by initiating your own projects, participating in individual talks with your teachers, and collaborating on group projects. While talks and projects are no longer mandatory, we expect you to take initiative, actively participate, and fully commit to your studies. From the 2nd year onward, it is your responsibility to engage with teachers, fellow students, projects, and workshops. You can sign up for individual or group-talks with any VAV3+4 teacher, depending on the needs of your projects. We offer workshops in film, sound, and performance, as well as makerspaces, exhibition projects, theory classes, and film screenings.

Learning objective year 4

- Further develop and refine your personal artistic practice through individual and group talks and engage with teachers and fellow students
- Further strengthening your unique artistic position by making autonomous decisions about your work.

- Thesis development; finalise your thesis project during the first semester and exchange knowledge with fellow students during the thesis pitch.
- Engage in collaborative projects to enhance artistic exchange and interdisciplinary perspectives
- Professional Practice Preparation; participate in professional practice lectures in the second semester to prepare for post-graduation life.
- Graduation Project; engage in active interactions with teachers, peers and workshops to develop your graduation project.

Subjects/classes/structure year 4

In the first semester of your third and final specialization year, you will further refine your artistic practice while also finalising your thesis. You will continue to participate in individual and group talks with your teachers and have the opportunity to join collaborative projects and workshops to enhance interdisciplinary skills and research. In the second semester, we offer professional practice lectures to help you prepare for life after Rietveld. Additionally, you will receive active guidance by your teachers as you develop your graduation project.

Graphic Design

Graphic design is an essential act of communication shaped by evolving social, political, and technological landscapes. From ancient pictograms to contemporary visual systems, it influences how we perceive and understand the world.

At the Rietveld Graphic Design department, students explore the intersections of design, language, and image. Through research, making, and dialogue, they engage with the contexts, histories, and possibilities of graphic design. The program balances structured assignments with self-initiated projects, enabling technical skill and conceptual autonomy.

We emphasize hands-on practice and critical inquiry, integrating editing, image-making, typography, and theory through analogue and digital techniques. With access to studio culture, workshops, and cross-disciplinary collaborations, students develop the confidence to create socially relevant work.

All teachers are actively practicing designers, artists, curators, and theorists, encouraging a strong connection to contemporary practice and the ever-expanding field of graphic design.

Forms of education:

- group tutoring
- individual tutoring
- lectures
- assignments
- group projects within the academy
- group projects outside the academy
- interdepartmental projects
- technical instruction

- workshops
- self-study

No Internship

Exchange possible Year 3, semester 1

Learning objective year 2:

In the second year, students are introduced to graphic design through skill-based classes and hands-on experimentation. They refine their research abilities, analyze topics critically, and engage with materiality, typography, writing, and image-making. They also explore the historical and societal contexts of design, deepening their understanding of its broader impact.

Subjects/classes year 2:

Design Class, Typography Class, Drawing Class, Theory Class, Image Class, Writing Class, Method Class

Learning objective year 3:

In the third year, students focus on developing their working methods, identifying areas of interest, and deepening their research. They expand their theoretical knowledge by exploring connections between graphic design and related disciplines. A key component of this year is collective practice, where students work together to address urgent themes and produce a published outcome. This year is about gaining confidence, taking risks, and developing an independent design voice.

Subjects/classes year 3:

Design Class, Typography Class, Theory Class, Image Class, Writing Class, Collective Practice Class

Learning objective year 4:

The final year focuses on positioning oneself within the field and preparing for professional practice. Students complete a thesis and develop a self-initiated project, allowing them to set their parameters and bring their work to a published or exhibited outcome while engaging with a broader design discourse. The graduation class supports their final exhibition, encouraging critical reflection on what it means to present and engage with an audience as a graphic designer. Through studio visits and collaborative research projects, they explore professional practices, while applied assignments require them to respond to real-world briefs, considering practical constraints such as budget and feasibility.

Subjects/classes year 4:

Design Class, Thesis Class, Applied Assignment, Graduation Class, Self-initiated Project (Mentorship)

TXT

The TXT department operates under three major umbrellas that connect three major concepts to each of our years. Those core concepts are locality, resilience and restitution.

- During the first year, students focus on the idea of localities: what are our local environment, local history and local social and economic infrastructures? What materials are outsourced locally, what techniques have long been here? How are bodies and personal stories connected to these places?
- In the second year, the concept of resilience comes up. Resilience is a tricky word, but we like to think of it as something that is flexible. So for us, resilience actually stands for flexibility. How flexible can our bodies and minds be? How can we focus on our personal/local missions while stepping back and thinking about larger/global issues? How are flexibility and spontaneity connected? How do they affect our performativity?
- Finally, in the third year, we explore the word restitution. How can we take care of what we have, what we know? How can we restore what has been lost? Now that we have learned to connect with larger questions, what does it take to rewrite our personal stories and shared histories? What do we leave behind to do that? And, more importantly, what goes beyond restitution?

General information about the department:

Theory, philosophy, reading and (creative) writing play an important role in mapping the historical, aesthetic, social, political and material value of textiles and artworks.

In the weaving and the textile workshops, Students learn a variety of textile making and printing techniques. During their studies, they translate these techniques into different domains in their work and research.

Students work on both individual and group projects. The experiments can result in new materials, autonomous work or socially committed statements in the form of a text, publication, performance, installation, object/s or intervention in public space.

Historically, the TXT department stands for textiles, but also for text. Both words stem from the Latin word tessere, meaning weaving. Since the very beginning, that relationship between materiality and the written word has been examined from various perspectives. That makes TXT a department for making and thinking, for hands and head.

Courses offered:

- Material research
- TXT theory
- Textile history
- Individual project
- Editorial skills

- Creative writing
- Expanded drawing
- Beyond Methods
- Weaving and Voicing
- Performance
- Sound composition
- Textile & Weaving techniques
- Internship
- Guest lectures/workshops
- Preparation for professional practice
- Exhibitions
- Mentoring
- Field trips
- Thesis
- Public presentation
- Studium Generale

The specialization journey unfolds over three years, each building on the last to develop students' artistic creation, research and reflection, connection with the environment, and engagement in a professional practice.

The first year at the department, TXT1, lays the foundation through training, questioning, sharpening skills, listening, reading, associating ideas, contextualizing knowledge, technical experimentation, and active learning. Students explore artistic creation and research methodologies while beginning to connect their practice with historical and contemporary contexts. During this year, students start developing independent projects and research under a tutor's guidance, fostering reflection and critical thinking. They collaborate on collective publications in Editorial and Creative Writing, expand their theoretical framework through Textile History, and engage in Material Knowledge, where they explore local techniques and ancient technologies. Weaving and Textile workshops provide hands-on practice, reinforcing the connection between artistic experimentation, historical traditions, and materiality.

The second year at the department, TXT2, is a crucial phase where students refine their artistic language, contextualize their practice, and develop their own methodologies. Editorial and Creative Writing continues, helping them articulate their ideas to the outside world. Real World classes prepare them for professional life, while Theory and Thesis classes support their research. Looping (knitting and crocheting) and the NERD class linked to the Textile Workshop further deepen material exploration. Some students intensify their focus on Weaving, strengthening their connection with the craft and its environmental implications. In the second semester, elective courses in Performance and Sound Composition culminate in a public presentation, reinforcing the role of art in social and spatial contexts. By the end of the year, students prepare for their internships, applying their knowledge in real-world settings.

In TXT3, the final year, students begin with internships, integrating their artistic practice into professional environments. The first semester is dedicated to thesis work, supported by an Intense Writing Week that fosters deep reflection and articulation of their research. In the second semester, students focus on their graduation project, working closely with a curator and a graphic designer to develop a cohesive presentation. Guest tutors provide guidance, and the program publishes a TXT Reader compiling all theses. This final stage bridges artistic creation, research, connection with the environment and professional engagement, marking the transition from academia to the broader creative field.

Forms of education:

- group tutoring,
- individual tutoring,
- lectures, assignments,
- group projects within the academy,
- group projects outside the academy,
- interdepartmental projects,
- technical instruction,
- workshops,
- self-study

Internship compulsory at the beginning of year 3 at the department.

Exchange possible during the first semester of year 2 at the department

Photography

At the Academy, the discipline of Photography is regarded within the framework of fine arts. Consequently, Photography itself becomes the subject matter of research, critical reflection and deliberate exercise. At the Department, rather than merely applying the medium, we regard it with curiosity and analysis and examine its properties to further the field, expand our knowledge and shape our practice.

In the hands of the contemporary consumer, photography has become the main tool for communication, advertisement, propaganda and hype. Manipulation, computer-generated alternative truths and simulated realities have become prevalent. However, the medium still carries its former promise, to deliver an accurate observation, or an expressionistic interpretation of the world, offering universal truth or individual hallucination.

On this wide spectrum, now more than ever, the medium needs interpretation, critique, and negotiation. Whether photography is merely a tool for promotion, or description, or an anthropological and philosophical field to navigate, looking for truths and meaning, whether it's natural science (light/time/chemicals), following the laws of nature, or artificial intelligence (computer generated/driven by algorithms), following the logic of profit, photography is probably the most precise yet obscure medium to ever describe our shared

realities. This paradox, and its intense ambiguity, makes the discipline so very fascinating and relevant.

The students at the department are expected to navigate this field, mindful of its tradition and its current development, to position themselves strategically, and eventually become part of this development, shaping the discipline, and sharpening their own voice in the process.

Forms of education:

- Group Tutoring
- Individual Tutoring
- Lectures
- Artist talks
- Assignments
- Group Projects within the Academy
- Group Projects outside the Academy
- Interdepartmental Projects
- Cross-Disciplinary Classes & Practices
- Technical Instruction
- Workshops
- Self-Study
- International Study-Trips
- Day-excursions
- Studio Visits
- Art/Photography Fair participation

Internship voluntary possible, however not preferred or advised instead of class. Possibly during summer vacation. If necessary in Year 3, 1st semester

Exchange possible Year 3, 1st Semester

Learning objective year 2:

In the first specialization year the students will read essential literature and study a wide range of techniques. Through experimentation and practice and a high frequency output, they will learn about each other's strategies and subject matter. Students will learn to give and receive feedback, to question and support each other in class. Critical thinking, and dedicated making will inform their visual practice and thought process.

Subjects/classes year 2:

- Theory, Art History
- The Archive
- Still/vs Moving Image
- Work Crits, Assignment based, short-term/long-term
- Studio Practice
- Darkroom Practice

- Hybrid working: Scanning, Photoshop, Printing

Learning objective year 3:

Initial curiosity and experimentation will make way for a more focused approach. The students will reflect on their position within the field and their relationship with the discipline on a more profound level. There is a greater wish for independence and a more distinct framing of the student's respective works. Topics will become explicit and their relevance for the public will attain more attention.

Subjects/classes year 3:

- Work crits, long term project development
- Cross-Disciplinary Projects
- Group Tutoring
- Individual tutoring
- Public presentations
- Exchange
- Artist Statement

Learning objective year 4:

In the final year, students write their thesis and prepare for the exam. They will define a working method, subject matter, and material preferences to pursue their individual works. During this time, they will combine their accumulated knowledge and experience from the previous years, to create a mature work, that qualifies them to enter the professional field and establish themselves as artists.

Subjects/classes year 4:

- Thesis research, writing and presentation
- Group-/Individual Crits
- Production
- Presentation

Fashion

At the Rietveld fashion department, students are invited to explore the different cultural and social meanings of clothes and fashion with a critical and open attitude. Through various classes students are supported and encouraged to challenge and question the established commerce-driven fashion system and work towards more social, radical, inclusive, multidisciplinary, sustainable and multivocal forms of fashion. When studying fashion at the Rietveld, students are supported in developing their own way of working while engaging with and supporting the community. Theory and practice, as well as material/technical and conceptual processes are intertwined and support the students' creative and experimental process. The work can take many shapes, ranging from research projects, clothing collections, performances, publications to installations.

Forms of education:

- group tutoring
- individual tutoring
- lectures
- assignments
- group projects within the academy
- group projects outside the academy
- interdepartmental projects
- technical instruction
- workshops
- self-study

Internship compulsory Year 3, Spring Semester (from 1 April. Internship is 3 months)

No voluntary Internship

Exchange possible in year 3, 1st semester

Learning objectives year 2:

'Expand palette - experiment, research and play'

In the first specialization year, students are motivated to research, experiment and play. To do so, they are introduced to a range of hands-on techniques and materialities as well as different design methods and theoretical/conceptual perspectives. They are supported in developing an understanding of the dominant western fashion field as well as the expanded field of alternative forms of fashion. The various assignments (ranging from large- to small scale, individual and collaborative), focus on developing analytical and critical skills and support the discovering or unpacking of a personal interest.

Subjects/classes:

Design, sewing, pattern cutting, textile techniques, theory, mixed media, workshops, guest lectures, study trips, fashion show.

Learning objective year 3:

'Personal voice & connecting to outside'

With their broadened palette, students continue to conduct theoretical and artistic research and learn how to translate this to personal methods, tools and projects. As such, this second year is about reflecting on, deepening and taking ownership of their work. This forms the basis for the exploration of their position in relation to 'the world' and to connect with the field. This process is supported by collaborations/activities outside of the academy, such as an exhibition or fashion show. A three-month internship or research trip at the end of the academic year is part of the program.

Subjects/classes:

Design, sewing, pattern cutting, textile techniques, theory, mixed media, portfolio, workshops, guest lectures, study trips, fashion show, internship/research trip.

Learning objectives year 4:

'Personal position & beyond'

In this year students will work on a given assignment, an autonomous final project and a thesis relating to their final project. This final project offers the space to explore a topic of interest in a personal way using media, methods and materials that they see fit. In this year, students will take on a more proactive, independent approach. They are to consider how their work relates to the field. The thesis and graduation project are key to the final presentation, the graduation exhibition and fashion show. In these presentations students present themselves to- and position themselves in the professional world beyond the Academie.

Subjects/classes:

given assignment, graduation project, guest lectures, thesis, fashion show, graduation exhibition

DesignLAB

At designLAB, we explore a wide range of materials and techniques. Driven by curiosity and a spirit of experimentation, we reimagine traditional crafts to create new forms and narratives, that challenges our ways of seeing and experiencing the world. Our approach combines object making and storytelling, allowing students to develop work that connects with their surroundings and personal interests. Design is more than a practice-it is a way of thinking, a tool for communication, and a means of navigating and critically examine an ever-changing world.

Forms of education:

- group tutoring
- individual tutoring
- lectures
- assignments
- group projects within the academy
- group projects outside the academy
- interdepartmental projects
- technical instruction
- Workshops
- self-study

Internship compulsory year 3

Exchange possible year 3 1st semester

Learning objective year 2:

Process, Research (visual, text based, experiments), Technical skills (Technical drawing (Analogue), Rhino (digital), Making skills (Metal, Wood), Presentation

(visual presentation, verbal presentation) Concept development, Material knowledge & development

Subjects/classes year 2:

Material project | Personal project | Theory | Technical project(s) | Rhino workshop | Guest teacher project | Workshops | Workshops projects (wood & metal) | Presentation | Field trips In all projects, students are asked to develop their own project within a given brief. Some projects are research oriented, whilst other projects are aim towards conceptual development and development of personal interest. In addition to classes workshops will also be given, these workshops relate to the different classes and can either be a focus of obtaining skills within making ... sometimes

Learning objective year 3:

Process, Research, Storytelling (through different mediums), Making skills, Presentation (visual presentation, verbal presentation) Concept development, Curatorial practises, exhibition design, exhibition organisation, Methodology, Contextualisation, Technical skills, Theory & writing, Collaboration, Personal development

Subjects/classes year 3:

Personal project | Portfolio project | In-design | Guest teacher project | Exhibition | Internship | Workshops (Blender, Video, Performance..) | Field trips | Artistic statement | Application writing

Learning objective year 4:

Process, Research, Storytelling, Making, Presentation (visual presentation, verbal presentation) Concept development, Publication, Thesis, Contextualisation, Collaboration, Grant Writing, Personal development

Subjects/classes year 4:

Given Assignment (brief from an outside entity) | Thesis writing | Thesis Design | Graduation project | Fund Application(s) | Publication | Exhibition design | Curation | Workshops The given assignment changes every year. The student gets a brief from an external partner and will have to create work based on certain requirement, whilst keeping their personal style intact. This year, the students are working with the music conservatory, creating scenography for their graduation performances.

Image & Language

In the Image & Language department our aim is to explore the scope of language and its interplay with other media. This makes Image & Language a place for versatile and curious makers who have an interest in language. We approach language from the perspective of literary forms such as prose, the essay and poetry, but we encourage students to understand language as a material, instrument and construct as well. For example, we question the definition of language, how much of a word is in fact an image (and vice versa), and explore what happens when language is mixed in with other media.

Forms of education:

- group tutoring
- individual tutoring
- lectures
- assignments
- group projects within the academy
- interdepartmental projects
- workshops
- self-study

No voluntary Internship

Exchange possible year 3, semester 1

Learning objective year 2

Writing assignments with different types of texts. To get acquainted with different genres and techniques. Poetry, prose, theater, essay, monologue, dialogue, writing for performance.

Visual assignments that encourage the use of different workplaces. Use spaces to exhibit. Open assignments.

Focus on visual arts in relation to literary forms. Content always related to an urgency of the contemporary. Overview of artists who worked with image and text in the last 1960-now.

Subjects/classes year 2:

Writing class, Visual class, Theory and Research class, Reading class and Workshops

Learning objective year 3

Working longer on assignments (1st semester) and projects of own choice (2nd semester), longer texts/research. For example, one longer story, series of poems, an essay, etc. Leading to the making a publication (per semester 1 publication) where editing is an important part of the process.

Fewer visual assignments, design your own research, fascinations. Where necessary, assignments are given.

Read essays of contemporary authors that relate to the present, politically and socially. Essay writing that results in artistic publishing. The exploration of the essay form serve as a preparation for the development of a thesis proposal.

Subjects/classes year 3:

Writing class, Visual class, Theory and Research class, Reading class and Workshops

Learning objective year 4:

Guidance in the development of own projects. Writing and visual work might become the same project. More individual attention. Insight is given into what the working field looks like.

Writing thesis. Thesis is related to the graduation project.

Subjects/classes year 4:

Writing and making public, theory and research, reading and thesis, plus extra individual talks

Architectural Design

The way that cities are being envisioned, planned, built, lived in, experienced, and remembered today is changing at an unprecedented pace. The Architectural Design department focuses on engaging with the production of the built environment through reflection, fabrication, and speculation. It does so by cultivating the development of spatial practice, understood as a vibrant fusion of spatial intelligence, architectural knowledge, artistic practice, political engagement, theoretical inquiry, and multidisciplinary research.

Students work at the crossroads of the real and the imagined; the past, the present, and the future. Through speculative design studios, real-world collaborations, theory seminars, and research labs, they learn to think about and intervene within the relations between events, things, systems, experiences, and places. Here, architectural design is understood in the broadest sense of the term, spanning from buildings, interiors, scenography, urban design, and public space to infrastructure, interfaces, networks, materials, organisms, and beyond.

The department's lecturers—architects, designers, writers, and artists from the world of practice—challenge the students to reflect on and reimagine the outside world. The aim is to encourage students to become insatiably curious, critical inspired, and urgently resourceful. With the knowledge and expertise they acquire in the department, students are equipped to become independent spatial practitioners with their own perspective on the role of architectural design within society.

Forms of education:

- group tutoring
- individual tutoring
- lectures
- assignments
- group projects within the academy
- group projects outside the academy
- interdepartmental projects
- technical instruction
- workshops
- self-study

Internship compulsory: Year 3 Semester 2

No voluntary Internship

Exchange possible: Year 3 Semester 1

Learning objective year 2

Introduction to spatial thinking; Learn the fundamentals of architectural design (drawing, building models, creating visualizations, analog and digital); Begin to understand how to develop and express abstract spatial design proposals; introduction to architectural history and theory; introduction to material research and experimentation.

Subjects/classes year 2:

Core Design Studio 1 & 2 (interiors and buildings); Architectural History, Theory, and Criticism 1 & 2; Narrative Model Making and Material Research Workshops

Learning objective year 3:

Expand complexity of spatial design proposals; work at increasing scales; deepen engagement with architectural history and theory; begin to understand how students are positioned within the field; begin to specify a specific area of relevant inquiry; prepare for and go on internship.

Subjects/classes year 3:

Core Design Studio 3 & 4 (collective facilities and public spaces); Architectural History, Theory, and Criticism 3 & 4; Building Biographies Workshop; Internship Preparation and Internship.

Learning objective year 4

Undertake in-depth theoretical research into a specific area of inquiry; develop and sustain a material-based practice; contribute to the curation and organization of the department's graduation exhibition; contribute with a work or set of works to the graduation show; prepare for after graduation

Subjects/classes year 4:

Graduation studio, Thesis, "Life after Rieveld" workshop.

the Large Glass dept.

Vision of discipline: fine arts, material focus

Forms of education:

- group tutoring
- individual tutoring
- lectures
- assignments
- group projects within the academy
- group projects outside the academy
- interdepartmental projects
- technical instruction
- workshops
- self-study

No compulsory Internship:
Internship voluntary: on individual terms
Exchange possible: first semester 3 year

Learning objective year 2:

technical skills, experimentation, positioning, theoretical foundation in reading and writing, expression of learning goals, reflection, critique,

Subjects/classes year 2:

glass blowing, casting, coldwork, torch-work, kiln-work, mouldmaking, drawing, writing, critical reflection, curatorial practice

Learning objective year 3:

technical skills, experimentation, positioning, theoretical practice in reading and writing, expression of learning goals, reflection, critique, project development and execution

Subjects/classes year 3:

glass blowing, casting, coldwork, torch-work, kiln-work, mouldmaking, drawing, writing, critical reflection, curatorial practice, professional practice, individual guidance

Learning objective year 4:

experimentation, expression of learning goals, reflection, critique, project development and execution, thesis writing, exhibition design,

Subjects/classes year 4:

thesis classes, project development and execution, critical reflection, curatorial practice, professional practice, individual guidance

Department: Jewellery - Linking Bodies

The Jewellery - Linking Bodies Department at the Gerrit Rietveld Academie approaches the field of jewellery as an independent art form at the interface between applied arts and fine arts. The department believes that this interface offers space for students to explore the boundaries of disciplines: jewellery and beyond, for a world no longer defined in separated fields. The personal artistic development of the student and the collective are crucial. By examining the significance of jewellery in varying contexts and stressing its role as the fundamental link placing bodies in relation to one another and our environment, the department seeks to draw attention to and focus on what is in-between, investigating in detail what puts us into relationships.

Jewellery artefacts are to be considered as the closest objects to the body, creating social interactions and with the potential to act as platforms for activism. Hence, they are also intricately involved in our everyday lives. Jewellery has diverse and immense potential, as it has the unique position of being close to our skin. So, jewellery is capable of moving or being moved easily and is not restricted to any specific material. Its small scale propels

exploration and experimentation with diverse materials, techniques, skills and with the fact that dimension and ecology matter. Beyond aesthetics per se, the field plays the important role of posing relevant critical questions regarding material ethics and investigating materials in their historical, political, social, ecological and economic contexts.

Through these lines of inquiry, we can explore the ways in which bodies interact, attract, move and repel. The context of jewellery and body-related objects then offers a useful and practical framework for thinking about both relationality and difference.

In the department artistic interdisciplinary projects are important - within the academy, but also with outside partners such as the field academy, (museum) collections, hospitals, grassroot communities or universities.

Forms of education:

- group tutoring
- individual tutoring
- lectures (we call it "talks & dialogue")
- assignments
- group projects within the academy
- group projects outside the academy
- interdepartmental projects
- technical instruction
- workshops
- self-study

Voluntary Internship: year 3 1st semester

Exchange possible: year 3 1st semester

Learning objective year 2:

During the first specialisation year, the second study year, the students work based on assignments (individual and collectively), on internal (interdepartmental) and external (outside the academy) collaboration projects, helping the students to gain substantive, formal and technical experience. Alongside this they develop projects which they initiate themselves. The students are guided in this process.

Subjects/classes year 2:

Assignment-based classes - Societal relevant collaboration projects - Theory Class - Technical Class - Self-study

Deep Dialogue - Self-Reflection - Feedback Sessions with external guests - (Interdepartmental) workshops - Studio visits - Talks & Dialogue - Excursions - Department trip

Learning objective year 3:

During the third year, the students deepen their work and research, and they work towards an authentic multisensory language. They will initiate projects and gain

skills for thorough theoretical research. The students are guided in setting up a sustainable artistic working methodology.

Subjects/classes year 3:

Assignment-based Class (1st semester) - Self- initiate collaboration project (2nd semester) / Possible Platform Project - Theory Class - Self-study
Deep Dialogue - Self-Reflection - Feedback Sessions with external guests - (Interdepartmental) workshop - Studio visits Talks & Dialogue - Excursions - Department trip

Learning objective year 4:

In the third specialization year, the fourth year of study, the students work towards the final examination. In addition to the development of a multisensory work, the final examination will include a written thesis. The examination will be concluded with an exhibition at the Graduation Show.

Subjects/classes year 4:

Thesis guidance - Graduation project guidance - Self-study
Deep Dialogue - Self-Reflection - Feedback Sessions with external guests - Workshop (voluntary) - Studio visits - Talks & Dialogue - Excursions - Department trip
Students can decide if they do an internship (3rd year 1st semester or in case abroad during the summer break) or an exchange in the 3rd year 1st semester.

Ceramics

The aim of the programme is to give students a taste of both substantive, formal and didactic elements to enable them to develop their own autonomous vision and practice.

the department's vision is based on 5 roles that we want to offer to students, which are artistic development areas. The lessons, assignments, teachers and evaluation criteria are also along these lines, so that it remains clear and transparent. Students do not have to excel in all of these roles, but they do have to be aware of them and use them to grow their own artistic research.

1) artist

why do you make art to what themes or forms am I fascinated how do I translate an idea into a form. what is your working method ,

2) craft

ceramics has a wide technical range,

- various construction and forming techniques, coiling, slab building, throwing, casting, extruding, 3d printing, ...
- mould making, firing techniques, smoking techniques, gas or electric firing, ...

- glazing techniques- engobes, terra sigillata, sinter engobes, raku, various glazes, ...

3) research

writing, research methodology, developing a reference framework, learning to position yourself in the work field, material research, ...

4) presenting/representing

An art work does not exist apart from a (physical) context. How do you show your work, what conditions does it need, is it site-specific, how do you speak about your work, how do you document your work, portfolio, ...

5) the artist in the world

How do you relate to the world as an artist. where do you show your work, collaborations, internships, exchanges, art in the public space, commissioned art, ...

Forms of education:

- group tutoring
- individual tutoring
- lectures
- assignments
- group projects within the academy
- group projects outside the academy
- interdepartmental projects
- technical instruction
- workshops
- self-study

No compulsory Internship:

Voluntary Internship: year 3 and 4, all semesters

Exchange possible year 3, first semester

Learning objective year 2:

focus on technical exploration

Subjects/classes year 2:

life-size sculpture, peer critiques,

Learning objective year 3:

exploring own methodology

Subjects/classes year 3:

concept and methodology development, artist statement,

Learning objective year 4:

working autonomously on thesis and own work, contextualizing work and position in the world

Subjects/classes year 4: thesis, curatorial practice

4 DOGtime Basic Years

The DOGtime basic years (2 years with 4 semesters) offer a multitude of disciplines related to Unstable Media (UM) and Expanded Painting (EP).

Through focused assignments and constructive and rigorous feedback, our students' interests, technique, research skills and media choice are being sharpened. At the interface of stable and unstable media, innovative and exciting forms of interaction can emerge. After a positive final evaluation, students can continue their studies in one of the DOGtime specializations or in one of the full-time departments.

Curriculum of the DOGtime Basic years

First year (30 EC) - first and second semester: introduction to the different parts of the study program.

Second year (30 EC) - third and fourth semester: deepening in the different parts of the study program

Total 60 EC.

Courses:

- Painting and material research
- Expanded Painting
- Sound, Noise & Video
- Drawing and DOGtime-press (experimental printing/offset printing editions)
- Augmented Realities - Digital interventions within existing realities
- Resource Reflection - Reflection and transformations
- Forensic Aesthetics - Media theory, Evidences and Practical assignments
- Art and Painting history
- The Art of War Lectures; research and writing assignments
- Ecological Cooking - Eco Cooking, Eco-Farming and Eco-strategies.
- Visual Art Lab
- Unstable Media and Internet Lab
- Field trips & excursions
- Solo Presentations and Group Expositions
- Studium Generale

Choice of advanced study

After successful completion of the DOGtime basic years, students may move on to the part-time Expanded Painting (EP) or Unstable Media (UM) programs or to 1 of the full time departments.

Students choose -and in consultation with tutors- between Program 1 or 2 to continue their studies at DOGtime advanced.

Specialization 1: Expanded Painting (EP), with project(s) inside and outside the academy; and Theory.

Specialization 2: Unstable Media (UM), with project(s) inside and outside the academy; and Theory.

5 DOGtime Specialization years (EP/UM)

A distinction between Expanded Painting and Unstable Media can be made by the different theoretical inputs: art theory versus media theory and the physical digital or analog response of this, the visual repercussions and choice of platform and medium from this. Overlaps are encouraged and supported. The combined Expanded Painting and Unstable Media classes encourage the mutual exchange of knowledge, experience and possibilities. At the interface of stable and unstable media, innovative and exciting forms of interaction can emerge.

Individual or group talks take place at their workstations on the 7th floor of the BC building, or in presentation rooms. In DOGtime 3, the 1st specialization year, the 2 assessments and exhibitions take place outside the academy.

DOGtime Expanded Painting (EP)

The DOGtime Expanded Painting program is based on the rich tradition of painting and the history of representation. Students explore the boundaries of painting by going beyond the physical dimensions of the classic stretched canvas and using materials other than paint, such as sound, video, performance and ecological strategies. Other media examples: Painting/Photography/Installation/Drawing/Object/Analog -Digital printing/Texts/Artist book.

Hybrid/crossovers to UM-related art are also supervised within EP.

Offered EP education, DOGtime year 3, 4, 5:

- Concept/Content/Context guidance and creation of an Autonomous portfolio
- Organizing exhibitions outside the academy and participating in exhibitions and public presentations within the academy
- Technical skills/programs and software support is offered as needed
- Material/form/content/presentation guidance
- Theory & Cultural studies & Crosslinks, individual presentations and group discussions on art, theory, medium and society
- Research & writing assignments, projects outside the academy
- Guest lecturers
- No Black Hole lectures, a.o. by alumni on future practice and applying for funds.
- Guidance thesis track and validation thesis by thesis teacher.
- Excursions
- Elevator Pitch

- Green-Light Questionnaire
- Final Exam publication, text and image contribution guidance
- Final Exam & Final Exam Exhibition

DOGtime Unstable Media (UM)

In this study you will dive deep into the application and history of 'the medium' within art. Creative research is central, where art, technology, the environment, nature and culture constantly question, influence and reinforce each other. Students generate works/projects for an online environment and/or in physical (public and/or institutional) spaces. UM students' work covers a broad spectrum, from generative software art, hybrid performances to interactive installations with text, sound or image and Data/A.I./Bio/ Ecology-related art.

The student's work process is supervised by teachers with a UM background and/or practice. Hybrid crossovers to EP are also supervised at UM.

Offered UM education DOGtime year 3, 4, 5:

Interactive design and practice assignments.

- Non-human collaborations/alternative collaborations
- Instable Media and New Media Theory, with research, writing assignments and projects
- Research & writing assignments, projects outside the academy
- Technical kills/programs/software support are offered as needed.
- Concept/Content/Context guidance and the creation of an Autonomous portfolio
- Organizing exhibitions outside the academy and participating in exhibitions and public presentations within the academy
- Elevator pitch
- Guest lecturers & Practice Projects
- No Black Hole lectures, a.o. by alumni on future-practice, and how to apply for funds.
- Study excursions
- Guidance thesis track and validation thesis by thesis teacher.
- Green-Light Questionnaire
- Final Exam publication, text and image contribution guidance
- Reviews and DOGtime reports
- Final Exam & Final Exam Exhibition

6 ASSESSMENTS AND EXAMS

Assessments

Every academic year has two moments when work is evaluated, the assessments. These take place in December and June of the academic year.

- Second year full-time: subject-specific components, projects, development of own visual language, theory:

- o first semester 30 ECTS
- o second semester 30 ECTS
- Third full-time: year subject-specific components, projects, development of own visual language, exchange/internship theory:
 - o first semester 30 ECTS
 - o second semester 30 ECTS
- Fourth year full-time: subject-specific components:
 - o Internship, development of own visual language 30 ECTS
 - o Thesis and presentation of examination work 30 ECTS
 - o
- For each Academic Year: transfer to the next Academic Year takes place only after a satisfactory assessment in the second semester, by which 60 ECTS have been obtained.

Exams

The program has two exams: the propaedeutic exam and the final exam.

7 STUDY GUIDANCE

The Academie strives to develop Students into independently working artists and designers. Good individual guidance is of great importance in this regard. This guidance is primarily provided by the teachers of the department. In some cases, however, a Student may require specific support.

The Academie offers study support system that students can use if they are not making the desired progress.

Mentors

Most departments have mentors. Each (year) group of Students has a teacher as a designated mentor. The mentor is the first person the Student should contact in case of (study) problems and whose job it is to observe and refer. The mentor may refer the Student to the Student Counselor or a coach. In exceptional cases, the mentor may apply for a modified study program. In departments that do not have mentors, the department head fulfills this role.

Student Counselor

Students with personal and/or study problems may contact a Student Counselor. The Student Counselor can provide support and advice regarding study skills, such as planning, communication and a reflective approach. The Student Counselor, in consultation with the Department Head, can make adjustments to the program or refer a Student to other people or bodies who can help the Student more specifically. Counseling by the Student Counselor lasts as long as needed. The Student Counselor has regular contact with the student coach.

Coaching

On the recommendation of the student counselor or mentor, students who are stuck in their development may receive coaching. This coaching takes the form of talks about the Student's work to help them get back on track. The coach guides the

Student based on his/her/their work and work attitude. The coaching ends as soon as the Student is able to break the deadlock.

At the beginning of the Academic Year, the coach contacts Students who have to repeat a year to offer their support. During the Academic Year, Students may be referred to the coach by teachers or the Student Counselor. The earlier a Student is referred, the more likely they will be able to receive coaching.

Study Skills Program

For Students who have difficulty planning, processing, reflecting and communicating, there is the opportunity to participate in a five-week study skills program. This study skills program takes place twice a year. The start of the study skills program is announced on the intranet.

Adjusted study program

In certain cases, it may be desirable for a student to follow a modified study program.

- Students who clearly have difficulty keeping up with the standard study program, even with coaching may be eligible for a adjusted study program. This may take place in class or outside of class with guidance from tutors specifically requested for that Student.
- Requests for an adapted study program are submitted to the Director Rietveld Academie by the student counselor in consultation with the mentor or, in smaller departments, by the department head.
- Before a adjusted study program is assigned to the student, a request to this end is submitted to the examination board. This request will include the program of study, supervising teachers, when assessments will take place, and the length of the program.
- Student will remain enrolled at the department from which they originate.
- If a request is granted, the Student Counselor draws up an agreement between the Institution and the Student, defining the program of study, who the supervising teachers are, when the assessments take place, the duration of the program and what the consequences are if the Student's development lags behind. There is regular consultation with Student and Student Counselor regarding the Student's development.
- The Department Head is periodically informed of the Student's development.
- In addition to supervision by specific teachers, the Student may also be supervised by the coach and the Student Counselor. In this case, the coach and the Student Counselor will maintain intensive contact regarding the Student.
- The Responsibilities of the different Supervisors
- The task of the specific teachers is to supervise the Student from his/her/their own perspective. It is the responsibility of the coach to provide general, substantive support to the Student. The responsibility of the Student Counselor is to provide guidance and support to Students regarding study skills and personal circumstances.

8 CONCLUSION AND IMPLEMENTING PROVISIONS

Changes

- Amendments to this Study guide are proposed by the Director Rietveld Academie to the Executive Board after consultation with the heads of the education departments, the examination board and the Educational Committee.
- The amended Study guide are adopted by the Executive Board after approval has been obtained from the Educational Committee and the MR respectively.
- Amendments to this Study guide cannot be applied to a current Academic Year unless the interests of the Students are not harmed in any way.
- Furthermore, amendments to this Study guide may not adversely affect a Student with respect to a decision made with respect to a Student in accordance with an earlier version of this Study guide.

Publication

- The Institution shall make this Study guide known to all stakeholders in an appropriate manner before the start of the first semester of the academic year. The Institution will do the same with any relevant guidelines formulated by the Rietveld Examination Board.
- Interested persons may obtain a copy of this Study guide or any other regulations referred to in these Education and Examination Regulations (i) upon request, through the secretary of the Rietveld Examination Board or the head of the program, (ii) through the intranet, or (iii) the 'internal affairs' link on the institute's website.

Effective date

- This Study guide shall take effect on the day following their adoption or amendment by the Executive Board.
- This is done only after obtaining the consent of the Institution's Participation Council and the Rietveld Educational Committee.