

# Scholarly Critique in DRS Publications

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**Critique is a central  
aspect of community life.**

Dewey (1904); Sennett (1978; 2012)

Critique is central to  
designing.

(Oh, Ishizaki, Gross, & Do, 2013; Dannels & Martin, 2008; Uluoğlu, 2000)

# PROJECT ORIGIN

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Beck, J. and Chiapello, L. (2016). *Schön's Legacy: Examining Contemporary Citation Practices in DRS Publications.*

**194**

**citations**

**63**

**papers**

**4**

**critical**

# MATURATION OF FINDINGS

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Beck, J., and Chiapello, L. (2018). Schön's intellectual legacy: A citation analysis of DRS publications (2010–2016). *Design Studies*, 56, 205–224.

**299**  
citations

**120**  
papers

**3**  
critical

very few critical citations

these cases become quite interesting.

# Motivating Questions

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what was happening with these critical citations? how do scholars critique Schön's work?

# Approach

Develop an analytical lens with elements from Harwood (2009) and White (2004), and try to make sense of criticisms of Schön.



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## **Engaging Citations** (Harwood, 2009)

- 1) Authors praise source but identify a problem with it.
- 2) Authors identify an inconsistency within a text.

## Real Attack. Mere Assertion

“The coding of `negativity' in some studies may have conflated **real attacks and refutations** with **mere assertion** that the citee's work has not solved the problem the citer wants to address” (White, 2004, pp. 101-102).

# The Value of Stimulated Dissatisfaction (Spencer & Hilton, 2010)

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Schön describes the good reflective practitioner as being willing to enter into new confusions and uncertainties, **but does not provide a good account of states of confusion or the experience of uncertainty and how these affect reflective inquiries.** The conversations that Schön presents (1983 & 1987), focus upon illustrating how naming, framing, making moves toward solutions and evaluating through reflection develop through dialogue, focusing upon design content and action (descriptions of solutions and frames; and explanations of moves and reflective behaviour). **Schön does not highlight what it is like, experientially, to be in a reflection-in-action moment. Nor does Schön focus upon the affect a practitioner's mental and emotional state has upon their ability to have effective conversations (2010, p. 1386-87, emphasis ours).**

\Criticism is situated within a broader context of praise (Harwood, 2009).

\Along the lines of what White calls mere assertion (White, 2004).

# Researching the One-on-One from a Learning and Teaching Perspective (Wallis & Williams, 2012)

- (1) Webster amongst others states that the tradition of the 'studio', in particular Schön's portrayal, may be unhelpful and outdated yet, enduring, lauded, well known and convenient (2012, p.1972)*
- (2) In Webster's opinion (2004b) the lack of learning and teaching theory in the 'studio' means that tutors rely on their own experiences and mentoring but are unlikely to engage in critical reflection (p.1978-1979).*

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\Praise + problem (Harwood, 2009)

\Mere assertion (White, 2004)

# Towards more robust critical citation analyses

\interpretive utility

\rich picture of critical citations

\more questions than answers

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What other kinds of critical citations are there?

Any notable patterns of critical  
citation in design research  
publications?

What is the difference between a criticism of a missed analytic opportunity, inaccurate analysis, and poor synthesis?

from **society** to **community**..

**What is the significance  
of a given critique for the  
design research  
community?**

What  
makes  
critique  
designerly?

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# the end



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