

**ethics and sustainability
in design education**

may 15–16, 2010_toledo, ohio

sat. roundtable notes

table three:

**kim garza_ *planning projects:
begin, end and start again***

begin/end

Join an open discussion about structuring projects and classroom interactions to facilitate student understanding of design processes and to foster student success. Although projects are often specific to a school, curriculum, level, and course, we will analyze common project elements and share successful classroom techniques. The conversation will also explore specific process issues that arise at the beginning, middle, and end of projects. Come, participate, and gain some new project ideas to adapt for your students.

What elements define a project that successfully models the idea-to-execution process?

How do you structure a project to help students generate executable ideas within the timeline?

What techniques do you use to encourage student exploration of the relationships between a chosen idea and its developing execution?

What critique responses enable students to better fulfill the idea-to-execution process in subsequent projects?

How do you incorporate student feedback and your own observations into the project for the next course?

What elements define a project that successfully models the process for the project? What seems to work with helping students progress?

By teaching the students to learn about the design project. Also, helping them to define the project first—research, do a graphic representation of project, then output it. Forces them to learn about the process by going through the process. Finish by creating a process book and write a rationale.

Time always seems to be a proven—possible situation: create smaller pieces that are individually graded.

- Maybe create the project in modules?

Put the steps into pieces then give them grades for each piece—such as in the real world—small pieces due in a deadline. Also do mini-critiques that are graded.

Phases—Phase I, Phase II, etc.: also, writing is key—teaches the students to learn to communicate better.

Also, important to do 2d and bring it into digital.

- Timelines—we now have to push students out with so many skills. How do we do it?

Becomes a challenge because we have to teach digital—so does that mean we have to cut out 2d? Feel that thumbnails are key, so it's challenging. Mood boards may be faster or help speed up the process. Evaluating other projects may help. Quick exercises may also help continue the learning process, but keep the timeline moving. Example, for typography, quick gestural drawings.

Technique for timelines: correlating the curriculum of other classes into the design project? This will help with the research phase. This becomes a little trickier logistically—but helps speed up the process. This will also show that the faculty is collaborating well.

- Idea generation? How do you do it?

1 person; let them struggle; this helps them learn more.

- What techniques do you use for idea generation and the final solution (middle stages)?

Asking them to reflect on the audience; can't just be their idea—does it resonate with the audience??

Go from 40 sketches to 3 roughs to 1 final composition.
Challenges: being an art director. Try to get them to critically think of their own work. Ask them questions versus stating opinions. Must be a balance of both—showing and asking them to think. Having students think of faculty as the client—it's a balance. This will force them to look at their work and be ready to justify why students are creating their solution.

Discussed grading rubrics (which they can get from a roundtable panel here). Find it challenging when students just want to get the A. They don't just really want to learn the outcomes and objectives. Parents may look over objectives, but not students.

- Critique responses? Enabling students to focus on the next project or keeping the comments just on the current project.

Usually, just about the current work or no final critique at all. Final is a presentation—not a critique.



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