You have met in groups to discuss ideas based on **community**. Now, based on those conversations and your personal ideas as a group prepare 3 detailed ideas as outlined below.

Then in class Oct 16, groups will discuss, edit and distill all the ideas in what we call a creative session.

Your ideas should be organized in the form of a question as follows.

Topic to consider that may help to stimulate some ideas to prompt your imagination is provided as a list for you.

Download and **review this document** (use as you may choose)

For each of the 3 ideas

1. **Describe the question you'd like to explore-by opening with a question followed by a brief narrative.**
2. ***In what ways might we...*** *explore study and better understand community organizations at the New School or in the neighborhood*
3. **What is the problem:** *What is the unmet need? Are Community organizations effective? What are their challenges?*
4. **How will you explore the problem:**
   a. **Example:** Observation/photo/video of how students use public spaces. Look for successful and unsuccessful models document/photograph/video. Interview students in related settings. Ask them to describe needs, how they are or ever have been met or remain unmet.
5. **All 3 of your ideas:**
   a. Groups will present their ideas in class. 10 slides with one minute allowed per slide.

Name and submit your PDF: PSDS2115_E_Ideation_Group#_F18

Bring your computer to class from this point on.

MARIEL

Idea 1:

- ***In what ways might we...*** *use technology as a tool and not as an impediment?*
- **What is the problem:** *Is technology a distraction? How can we manage our time better when using it? How can we use it to improve our productivity?*
- **How will you explore the problem:**
    - Take screenshots of "Screen Time" on each of our iPhones to calculate the time we spend in our devices. Set up "Time Limits" for the apps we use the most (or "Downtime".)

Idea 2:

- ***In what ways might we...*** *share authorship in a constantly competitive world?*
- **What is the problem:** *maybe not everyone in the team is working the same amount?*
- **How will you explore the problem:**
    -

Idea 3:

- ***In what ways might we...*** *critique in a better way so that our ideas are taken in a good way and not as an offense?*
- **What is the problem:** *Are we avoiding confrontation? Are we afraid of being judged because of our feedback? Are we staying in our comfort zone?*
- **How will you explore the problem:**
    - Explore what would be "good ways" to give critique vs. "unhelpful critique."
        - Maybe share some of our experiences with both.

MAYA

Idea 1:

- ***In what ways might we...*** *create projects within the Parsons community?*
- **What is the problem:** *There is a lack of collaboration within students and different majors.*
- **How will you explore the problem:**
    - The students should extend their projects from the classroom to a community space.
    - Work together to share opinions and project collaborations with the school.

Idea 2:

- ***In what ways might we...*** *practice the sustainability operations we preach in a classroom setting?*
- **What is the problem:** *The school exercises some sustainability operations, however we do not apply what we learn to our day to day projects.*
- **How will you explore the problem:**
    - What is the overlap between the classes: sustainable systems and space/materiality? How can we cross apply the information? How can the professors work together to make projects that work with different materials in a sustainable way?

CALISTA

Idea 1:

- ***In what ways might we...****develop an environment of support, sportsmanship, and collaboration within the student body?*
- **What is the problem:** *Our highly-regarded, notable university is known to have a competitive atmosphere that pushes students to always be innovative and forward-thinking as well as produce quality work. This atmosphere can also be straining for students that feel they do not have a community they feel comfortable in.*
- **How will you explore the problem:**
    - Collaborate with the Student Health Services to promote self-care and mental health
    - Hold socials that intermix students from the New School to get to know each other's diverse backgrounds

Idea 2:

- ***In what ways might we...****encourage school spirit and increase activity for school functions?*
- **What is the problem:** *While The New School is unique in its focus on academics and career exploration, there are rarely any school spirit initiatives. The lack of spirit may be a contributing factor as to why some students do not feel a sense of community like from traditional colleges. Universities like New York University or Columbia University exude pride through school gear and school council-led events.*
- **How will you explore the problem:**
    - Find ways to market The New School merchandise aside from the store

    - Create a monthly, communal lemonade stand (in the lobby) in collaboration with The New School's "First Fridays" that bring students together to converse and socialize from different backgrounds
    - Work with Parsons Student Senate to discuss how to increase participation from students with options like incentivizing, competitions, etc.

FRANCESCA

Idea 1:

- ***In what ways might we...*** *improve the communication between students and school administration (professors, advisors, etc.)?*
- **What is the problem:** *Many New School students frequently express frustration about miscommunication, or lack of any communication at all, in regards to faculty members. This negatively impacts not only their grades and academic standing, but also their entire college experience overall.*
- **How will you explore the problem:**
    - Set up required monthly check-in meetings between students and advisors
    - Start an email reply policy (such as a 48-hr time limit) that generates a faster, smoother correspondence

Idea 2:

- ***In what ways might we...*** *practice inclusivity and support within our school environment?*
- **What is the problem:** *While we thankfully attend a very open-minded and accepting university, there are still some students who struggle to find a place to fit in.*
- **How will you explore the problem:**
    - Create safe spaces as places for students to feel secure and accepted

Community Organizations Group Project Ideation

—

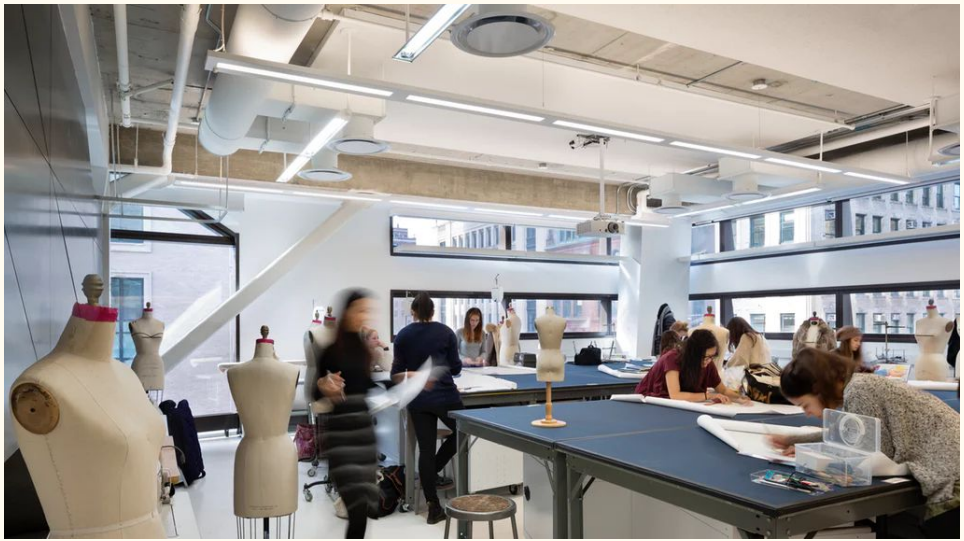
Maya Kapur, Calista Huynh,
Francesca Tabora, Mariel Delal

Idea 1:

In what ways might we critique in a better way so that our ideas are taken in a good way and not as an offense?

Idea 1: What is the problem?

- Are we avoiding confrontation?
- Are we afraid of being judged because of our feedback?
- Are we staying in our comfort zone?



Idea 1: How will we explore the problem?

- Share experiences of “constructive critique” vs. “unhelpful critique”
  - Research an author or keynote speaker in this area of expertise.
  - Organize an event that brings students together:
    - Encourage students to have a conversation about what critique means.

Idea 2:

In what ways might we practice the sustainability operations we preach in a classroom setting?

Idea 2: What is the problem?

- The school exercises some sustainability operations.
- We do not apply what we learn on our day-to-day projects.

Idea 2: How will we explore the problem?

- Overlap classes: sustainable systems and space/materiality
- How can we cross apply the information?
- How can professors design projects that work with materials in a sustainable way?

Idea 3:

In what ways might we encourage school spirit and increase activity for school functions?

Idea 3: What is the problem?

- Unique focus on academics and career exploration.
  - Rarely any school spirit initiatives.
- Students do not feel a sense of community like traditional colleges enjoy:
  - Universities like NYU or Columbia University.
  - School gear and school council-led events.

Idea 3: How will we explore the problem?

- Market The New School merchandise other than store.
- Monthly, communal lemonade stand.
  - Collaboration with The New School's "First Fridays."
- Work with Parsons Student Senate.
  - Increase participation from students:
    - incentivizing
    - competitions, etc.

PSS

PARSONS
STUDENT SENATE

(Group 4): Calista Huynh, Maya Kapur, Francesca Tabora, and Mariel DelaL.

Jeffrey's feedback from the presentation:

This effort was very well organized and nicely presented. Nicely done. Remember that we are focusing on the process of teamwork first. Outcomes and results are secondary to the ways you organize, collaborate, divide tasks up and coordinate your efforts. The next assignment asks you to be more detailed in your planning and to make a schedule. Here is some feedback.
Personally, I love the topic of critique, which is so deeply important to us all and widely misunderstood. Your problem and exploration statements need a bit of tweaking. The problem statements each have negative implications. What is the value of critique? How is critique presented to students in class and in the workplace? What are the givers of critique doing and how effective is it, What are the recipients of critique taught and what are their experiences.
Much more to discuss but first, start with an exploration of the topic and its meaning and then build on that with a goal toward better understanding and perhaps guiding people to better practices.

Sustainable practices and systems are an important topic. I believe that there are many many initiatives in this arena at the NS. Perhaps a way to start is to find out what is already happening or planned at the NS. What you find will inform you of how to explore further. Perhaps they are not well coordinated or supported. Then to observe how the college handles these issues through observation and inquiry. Also, explore how curriculum supports sustainable practices and systems.

Not so sure about the third idea but I love lemonade, not too sweet. Parsons is not a traditional college. Let's consider starting there. why is it different and how does that impact the need for school spirit. Hope this helps. J

- GOING TO THE SOURCE OF THE PROBLEM!

Example Creative Brief:

A design brief establishes clear expectations between a business and the designer. In this user case it is the class groups and the professor. A design brief template cannot be a 'one size fits all' because design projects vary so much, ranging from product innovation and improvement, to service delivery, software development and graphic design. Use this template as a starting point and modify as necessary. **When you have finished delete the blue instructional text and change the header to reflect your project identity.**

Group Name and Membership: List all first and last names here.

The Components:

The Question that spurs the project (In What Ways Might We): <aim to reflect the purpose of the design project in its title. Explain what that means. Have a discussion with one person as the scribe/moderator and come up with a list of characteristics and or features that you hope to address with your project. The theme is community, interpret it as you may wish.

Pain Points: What is the unmet need? good question often begins with a specific "pain" an unwanted experience that needs a creative resolution.

IWWMW better understand how communities can bring people together or divide them into separate oppositional groups. (Culture, Personality and History are all factors.

The Courage Zone: Include in your plans, activities, actions and tasks that will take you into the courage zone.

Key Objectives: What is the desired or hoped for outcome of this project.

Detailed Project plan: <Expand on the list the project milestones (above), what is needed to complete them and who is responsible.>

Milestones:

Due date 12/04 Completion of project. Most classes will include time for group meetings.

1. 10/16 Rules to work by Intensive class workshop. Work begins
2. 10/23 Submit Project Brief and Detailed Schedule by class time In-class workshop
3. 10/30 Project Pitches: Storytelling. Progress, iteration, adjustment.
4. 11/06 Status reporting due: In class share on progress and challenges.
5. 11/13 Status reporting due
6. 11/20 Status reporting due
7. 11/27 Presentation run throughs 5 minutes each with class critique. Must be submitted intact even if incomplete
8. 12/04 Final Presentations improved (include a narrative of the experience, the process, the plan, the outcome. The ways the ways it can be improved. Submitted
9. 12/12 Individual reflection papers and self-assessments submitted

Measures of success: As as a group, assess your team's process, the methods of communication, collaboration and the outcome.
Delivery: The final product has two parts, **combined into one PDF**
Part One: The finished presentation PSDS2115_Sec_Final_GroupName_F18
Part Two: All documentation, schedules, notes, images and intermediate work. (everything)

GROUP 4 CREATIVE BRIEF:

Group Name and Membership: Maya Kapur, Calista Huynh, Mariel DelaL., Francesca Tabora

The Components:

The Question that spurs the project (In What Ways Might We):

In what ways might we improve how we critique art and bodies of work by establishing an open, comfortable environment so that the feedback given and received is constructive and not destructive?

Pain Points:

Every individual has a different interpretation of what critique should mean. Some do not know how to receive critique while some do not know how to give it. This creates miscommunication between students as well as professors which can hinder their ability to grow as a creative. A relentless and unkind assessment of student work can cause discouragement.

It is important to learn about giving good critique that is applicable. If we use the word "like" or "love" too much, it does not really help us push the project forward and improve them. In addition, as evaluators of work, we should not be partial by our own aesthetics or taste. In a classroom, we can embrace all voices to speak and be heard in their opinion.

The uncertainty of if we are going to do well on the critique or receiving negative feedback, that is not objective or constructive, causes fear and anxiety. Openly discussing mistakes that occurred during the project in front of your peers can be difficult, but it allows us to focus on future development. Pushing them outside their comfort zone to talk about a sensitive topic will make students realize they are not alone and create a comforting community around them.

Critique is a skill that we will use for more than 4 years of college and throughout our entire lives and should be taught in a classroom setting.

The Courage Zone:

1. Survey students and maybe some professors.
    a. Tape them? To make a video at the end.

2. Gather data from several interviews across majors in order to understand critique better.
   Questions for the Survey:
    a. What should be included in good critique?
    b. What is a marker of bad critique?
    c. When do you feel more comfortable receiving critique?
    d. When do you feel more comfortable giving out critique?
    e. Do you follow a system to give out critique?
    f. Do you look forward to or dread upcoming critiques? Why?
    g. Do you feel that you gain something after a critique?
    h. What is the best/worst critique you've had and why?

3. Compare the data and find common themes within the answers.

4. Figure out a step by step guide.

5. Author/keynote speaker in this expertise and organize an event that invites students in the community together.

Possibilities to encourage project development upon critique:

- Encourage students to discuss with professors to have the opportunity to edit their project and turn it in again
- Have class time to work one on one with the professor (check-ins) that allow students the opportunity to receive feedback before they complete the project

Key Objectives: The goal is for the student body to openly express their fears and troubles behind critique and help them improve upon this area so that they can take this skill into school, professional, and personal settings where trust and collaboration are vital.

Milestones:

Due date 12/04 Completion of project. Most classes will include time for group meetings.

1. 10/16 Rules to work by Intensive class workshop. Work begins
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9. 12/12 Individual reflection papers and self-assessments submitted

Measures of Success:

Our group is making ongoing progress by completing every group assignment. Every week is a step closer to accomplishing our project's objective. We have effectively communicated from the beginning of this project. We primarily communicate in person but also use Google Drive and a

texting group chat as other resources. In terms of collaboration, we make it a priority to ensure every member's voice is heard. Every idea is taken into careful consideration before continuing on. When there is a heavy workload, we split into teams of two to work more efficiently.

Delivery: The final product has two parts, **combined into one PDF**
Part One: The finished presentation PSDS2115_Sec_Final_GroupName_F18
Part Two*:* All documentation, schedules, notes, images and intermediate work. (everything)

Status Report

Below is a simple sequence to follow.

Team name: Calista Huynh, Maya Kapur, Francesca Tabora, and Mariel DelaL.

Who is the group leader? (A different person each week).

Summary status-activity report for the period covering 1 7-day week.

Each person writes a brief personal statement of their activities and adds it to the report.

CALISTA

1) Collaborator
2) The tasks I partook in was first writing in our Creative Brief Google Doc. We all decided for every member to fill out the brief with our own ideas and meet to discuss what our next steps were going to be. I brainstormed answers to the question (or prompt), the underlying issues our solution strive to address, the step by step planning, and lastly the overall goal. We also met as a team and I participated in collaborating my own and other's ideas to form one that our entire team agreed on.

MAYA

1) Collaborator
2) I wrote in our Google Doc on the component of the Creative Brief. I listed details and ideas on the question, the unmet need, the plans/activities/actions/tasks people will participate in, and the objectives of why we are addressing this issue. In addition, when we met in person, I helped combine our ideas to make one, concise Creative Brief that encompasses our goals of the project.

FRANCESCA

1) Collaborator
2) Each of us were assigned to come up with separate ideas to fill out the Creative Brief that we shared in Google Docs, before meeting again. That way, we had a wide variety of opinions. I wrote my part in the Creative Brief, which included the question, the pain points (unmet needs, problems that needed to be resolved), the courage zone (steps to take this plan forward), and the key objectives (the desired outcome). After that, we scheduled a meeting time, where we discussed our ideas with one another to figure out how to combine them best into one final document.

MARIEL

1) Group Leader

2) First, I collaborated in the Google Doc where each team member came up with ideas for each of the components listed in the Creative Brief: “the Question that spurs…,” “Pain Points,” “The Courage Zone,” and “Key Objectives.” Then we met together to go through all the ideas each of us had for each of the components, so that we could narrow them down into a document that we all thought was suitable for the finalized Creative Brief.

Submit the team Status Report as a pdf file or a link to this assignment by October 23rd class time.

Grading will solely be based on your individual statements. Specific detail is a critical component.

Community Organizations Group Project: Brief

—

Maya Kapur, Calista Huynh,
Francesca Tabora, Mariel Delal

Project Question:

In what ways might we improve how we critique art and bodies of work by establishing an open, comfortable environment so that the feedback given and received is constructive and not destructive?

Pain Points

Importance of critique

Every individual has a different interpretation of what critique should mean. Some do not know how to receive critique while some do not know how to give it. This creates miscommunication between students as well as professors which can hinder their ability to grow as a creative. A relentless and unkind assessment of student work can cause discouragement.

It is important to learn about giving good critique that is applicable. If we use the word “like” or “love” too much, it does not really help us push the project forward and improve them. In addition, as evaluators of work, we should not be partial by our own aesthetics or taste. In a classroom, we can embrace all voices to speak and be heard in their opinion.

Pain Points

Opportunities

The uncertainty of if we are going to do well on the critique or receiving negative feedback, that is not objective or constructive, causes fear and anxiety. Openly discussing mistakes that occurred during the project in front of your peers can be difficult, but it allows us to focus on future development. Pushing them outside their comfort zone to talk about a sensitive topic will make students realize they are not alone and create a comforting community around them.

Critique is a skill that we will use for more than 4 years of college and throughout our entire lives and should be taught in a classroom setting.

The Courage Zone

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Self-development Upon Critique:

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Key Objectives:

The goal is for the student body to openly express their fears and troubles behind critique and help them improve upon this area so that they can take this skill into school, professional, and personal settings where trust and collaboration are vital.

(Group 4): Calista Huynh, Maya Kapur, Francesca Tabora, and Mariel Delal.

Jeffrey's feedback from last week's brief:

Please use the brief template to make a more detailed schedule, HOWEVER, your brief has great content and I hope each of you are equally invested in this effort. You are off to a solid start. Here are some thoughts. Please consider if/how critique is a community activity. Consider that critique is a type of gathering that need not be solely in the classroom. It can occur among small groups and it need not be formal. Think about the need to build trust, to have those uncomfortable conversations and how hard it is to listen to critique and how hard it can be to give quality feedback, In this brief it says critique should be taught in a classroom setting, Think about the critique that occurs between friends (honest friends) on anything from how the cooking tastes and how you look to assessing your hard work. Think about these settings as well as the classic classroom setting. Do some reading. There is much to find on this topic aside from Berkun. I hope my comments have provoked you to look in a variety of directions. We have plenty of time to learn and make this a great collaborative process. Finally, consider practicing critique within your group.
See you all in class!

Example Creative Brief:

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Group Name and Membership: Maya Kapur, Calista Huynh, Mariel DelaL., Francesca Tabora

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The uncertainty of if we are going to do well on the critique or receiving negative feedback, that is not objective or constructive, causes fear and anxiety. Openly discussing mistakes that occurred during the project in front of your peers can be difficult, but it allows us to focus on future development. Pushing them outside their comfort zone to talk about a sensitive topic will make students realize they are not alone and create a comforting community around them.

Critique is a skill that we will use for more than 4 years of college and throughout our entire lives and should be taught in a classroom setting.

The Courage Zone:

1. Each member of the group agreed to find an article about giving and receiving critique in order to conduct further research on this topic. We had to read and take brief notes highlighting what we learned from the reading.
    - Mariel: "How To Give Powerful Design Critique" by Alexandra Kovacs https://uxstudioteam.com/ux-blog/design-critique/
        - Why is feedback important? → We need to see if what we do has an effect on the world
        - Honesty binds people together → Hard truths.
        - Critique does not react instantly.
            - Does not involve feelings when seeing something. → Emotional Feedback.

        - Does not involve taking away the opportunity of two-way communication → Direction Feedback.
    - Drive improvement and progress in the design.
        - Critical Thinking: examination of the object designed against its creation objectives.
        - Delivery: how you present your critical thinking to your collaborators.
    - Bad design critique is:
        - Selfish.
        - Untimely.
        - Incomplete. → Lead the designer to *why* you came to this conclusion.
        - Preferential.
    - Good design critique rather:
        - *Identifies* a decision in the design being analyzed.
        - *Relates* that decision to an objective or best practice.
        - *Describe* how and why the design decision work to support the objective (or not).
    - Best practices for giving a design critique:
        - Lead with questions:
            - Show interest in their thinking.
            - Provides a basis to get feedback on.
        - Use a filter:
            - Wait until they *fully* explain their thoughts → give them analysis, not reactions.
        - Don't assume:
            - Ask more questions!
        - Don't invite yourself:
            - Ask if they want any feedback, if the designer has not explicitly asked for it.
        - Talk about strengths:
            - Neglecting the positive parts of a design may lose them → focus on the positive not the negative.
        - Think about perspective:
            - Don't forget you are not the users, remember perspective.

- Maya: "Learning to Love Criticism" by Tara Mohr
  https://www.nytimes.com/2014/09/28/opinion/sunday/learning-to-love-criticism.html

- Statistics
    - Across 248 reviews from 28 companies, managers, whether male or female, gave female employees more negative feedback than they gave male employees.
    - 76 percent of the negative feedback given to women included some kind of personality criticism, such as comments that the woman was “abrasive,” “judgmental” or “strident.”
    - Only 2 percent of men’s critical reviews included negative personality comments.
- Many women don’t know how to become better or “having a thick skin” when it comes to receiving criticism
    - Powerful women recieve over-reactive, shaming, inappropriately personal criticism
        - Vulgar, sexualized and angry
- Steps:
    - Can identify another woman whose response to criticism she admires.
    - Interpret feedback as providing information about the preferences and point of view of the person giving the feedback, rather than information about themselves.
    - Ask herself “Does that criticism in some way mirror what I believe about myself? When and why did that negative self-concept arise? Does it reflect the truth?”

- Calista: “How To Give and Receive Design Critique Well” by Andrew Wilshere
https://trydesignlab.com/blog/how-to-give-and-receive-design-critique-well/
    - Created their own five step guide to receiving criticism--similar to our idea
    - Table of suggested phrases and terminology to use in a critique: too negative, just right, and too positive
    - There are some words that can triggering to what dictates a constructive or unconstructive critique
    - Ask Socratic questions when critiquing
    - Explain rather than defend and take time to reflect on both ends of conversation

- Francesca: “Design Critiques: Encourage a Positive Culture to Improve Products” by Sarah Gibbons
https://www.nngroup.com/articles/design-critiques/
    - A design critique refers to analyzing a design, and giving feedback on whether it meets its objectives
        - Ultimate goal is to improve a design, not simply judging

- Two types of design critiques:
    - Standalone critiques: gatherings with the sole purpose of improving a particular piece of work
    - Design reviews: evaluations of a design based on a set of heuristics and can be done by a usability expert or in a meeting held at the end of the creative process in order to gain approval and move forward
- Standalone critique:
    - Two roles:
        - Presenter: shares the design
        - Critiquer: acts as the critic, offering informed thoughts or perspectives
- 3 themes of effective critiques:
    - Clear scope for the conversation
        - Set boundaries for what can and should be critiqued
    - Agreed-upon design objectives for the work
        - Agree on the problem that needs to be solved
    - Conversation rather than command
        - Foster open discussion to improve the outcome
- A design critique is a positive event that should feel good for all parties involved
- Feedback from others helps avoid mistakes and produces higher quality work
- Positive critiques support team building
    - Everyone is able to stay up-to-date and in the loop
    - Enables cooperation and collaboration
- Critique facilitation is the conscious, balanced management of conversations towards a conclusion
    - Two main facilitation approaches:
        - Round robin: participants share their perspectives one by one and everyone contributes
        - Quotas: the facilitator gathers a specific, predetermined number of positive and negative comments from each participant and initiates the conversation
- Designated facilitator: in charge with the overall handling of the critique (rotate this role)
    - Time boxing
    - Keeps conversation on track
    - Negotiates any tension
    - Creates and distributes the scope and agenda for the design critique
    - Asks the right questions
    - Documents the discussion

        - Makes sure to follow up with notes
    - When presenting during a critique, keep your mindset on improving your product
        - Repeat objectives
        - Tell a story
        - Make your designs readily available
    - Start soon and start small
    - Bad habits that can negatively impact critiques:
        - Not agreeing on objectives
        - Critiques that last too long
        - Taking feedback personally
        - Problem solving in the moment
        - Focusing only on the negatives
    - Honest critique improves design by incorporating multiple perspectives and insures that the end product meets the original goal
2. Survey students and maybe some professors.
    a. Tape them? To make a video at the end.
    b. https://goo.gl/forms/hgn0brseTU23mPZG2

3. Gather data from several interviews across majors in order to understand critique better. Questions for the Survey:
    a. What should be included in good critique?
    b. What is a marker of bad critique?
    c. When do you feel more comfortable receiving critique?
    d. When do you feel more comfortable giving out critique?
    e. Do you follow a system to give out critique?
    f. Do you look forward to or dread upcoming critiques? Why?
    g. Do you feel that you gain something after a critique?
    h. What is the best/worst critique you've had and why?

4. Compare the data and find common themes within the answers.

5. Figure out a step by step guide.

6. Author/keynote speaker in this expertise and organize an event that invites students in the community together.

Possibilities to encourage project development upon critique:

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Key Objectives: The goal is for the student body to openly express their fears and troubles behind critique and help them improve upon this area so that they can take this skill into school, professional, and personal settings where trust and collaboration are vital.

Milestones:

Due date 12/04 Completion of project. Most classes will include time for group meetings.

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9. 12/12 Individual reflection papers and self-assessments submitted

Measures of Success:

Our group is making ongoing progress by completing every group assignment. Every week is a step closer to accomplishing our project's objective. We have effectively communicated from the beginning of this project. We primarily communicate in person but also use Google Drive and a

texting group chat as other resources. In terms of collaboration, we make it a priority to ensure every member's voice is heard. Every idea is taken into careful consideration before continuing on. When there is a heavy workload, we split into teams of two to work more efficiently.

Delivery: The final product has two parts, **combined into one PDF**
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Part Two*:* All documentation, schedules, notes, images and intermediate work. (everything)

Status Report

Feedback from Jeffrey for this week:

Overall this looks good. Here are some constructive comments. It is important to divide up tasks so that each person has a primary role. BUT it helps greatly if each person is backed up in what they do as a measure of quality control. Double checking the work is essential to a strong collaborative process. It helps your status report to have an opening paragraph that explains the overarching goals for the week and how the work thus far is coming along. . Still a solid start. J

Below is a simple sequence to follow.

Team name: Calista Huynh, Maya Kapur, Francesca Tabora, and Mariel DelaL.

Who is the group leader? (A different person each week).

Summary status-activity report for the period covering 1 7-day week.

Each person writes a brief personal statement of their activities and adds it to the report.

For this week, each individual in the group read at least one extra reading, apart from the Berkun article we were assigned to read about critique. We made a Google Doc and we wrote down the key points of each reading which we discussed further when we got together, and it allowed us to have a more informed opinion on the subject. We took all of the ideas and then narrowed them down so that it was much more concise and straightforward. We also received the answers from the survey we created last week, as well as revised the schedule/milestones of our project while we were together, in accordance with the remainder of the semester.

CALISTA

1) Group Leader
2) I assisted with creating our survey and editing our list of possible questions to three. I then sent a email-blast to our class asking to take the survey as a test-run. As a group, we decided to conduct further research about the topic of critique. Every member was to find an article about improving critique and write a brief summary or notes. I chose “How To Give And Receive Critique Well” by Andrew Wilshere then took notes on what I learned from reading it. We felt with our combined efforts as well as reading this week’s article by Scott Berkun, it would help us better understand the meaning of our project. We then met as a group and shared our thoughts on the readings and overviewed the results from

survey in order to revise our weekly brief. I help organize our research notes as well as creating the milestone plan.

MAYA

1) Collaborator
2) I participated in the ideation for our survey questions which we sent out to the class this week. I specifically sent the essay to a few people from other classes and friends from different majors so that we could get varying responses. Also, I found an article on critique and wrote the main points. The article I chose was "Learning to Love Criticism" by Tara Mohr. I chose this article because this will help us to explain the importance of critique. Furthermore, it identifies ways to accept criticism. Mohr talks about criticism through the lens of women in the workplace and the impact. In addition, when we met in person, I helped combine our research to make one, concise Creative Brief that analyzes different parts of our subject. In addition, we made changes to the schedule for the rest of the semester and for this project.

FRANCESCA

1) Collaborator
2) This week I helped with the creation of the survey questions on critique, which was sent out to everyone in the class, as well as several other friends/peers. We wanted the survey to reach a wide variety of students from different majors. I also researched more about the topic of critique by searching for an article online. I decided upon one titled, "Design Critiques: Encourage a Positive Culture to Improve Products", written by Sarah Gibbons. It focuses on how to create a positive and effective space during design critiques, which I found to be helpful. I wrote down an organized list of notes that highlighted the main points of the article, and then typed them up in our Google Docs to share with the group. We then reviewed all our separate articles in person and chose the most important points to combine into one final document. Additionally, we revised our overall schedule for the remainder of this project. Mariel and I co-wrote the introductory paragraph for this week's status report, which introduces our current work.

MARIEL

1) Collaborator.
2) First, I researched a bit more on the theme that we are touching upon which is critique. I went on and skimmed through different articles online but the one that really caught my attention was called "How To Give Powerful Design Critique" and was written by Alexandra Kovacs. I went and read it carefully and wrote down bullet points that we could use for our research as a team. Then, we went on

and revised as a group the strongest points to add to our investigation on the subject. We also made a survey and sent it out to the class. Since we wanted to have a wider perspective, I sent it to some of my peers in my major (Fashion Design) and some other people that I met throughout my years here as well. Additionally, I was paired with Francesca and we wrote the introductory paragraph for this status report in order to introduce what we did for this week.

Submit the team Status Report as a pdf file or a link to this assignment by October 23rd class time.

Grading will solely be based on your individual statements. Specific detail is a critical component.

Mariel: “How To Give Powerful Design Critique” by Alexandra Kovacs
https://uxstudioteam.com/ux-blog/design-critique/

- ➔ Why is feedback important? → We need to see if what we do has an effect on the world
- ➔ Honesty binds people together → Hard truths.
- ➔ Critique does not react instantly.
  - ◆ Does not involve feelings when seeing something. → Emotional Feedback.
  - ◆ Does not involve taking away the opportunity of two-way communication → Direction Feedback.
- ➔ Drive improvement and progress in the design.
  - ◆ Critical Thinking: examination of the object designed against its creation objectives.
  - ◆ Delivery: how you present your critical thinking to your collaborators.
- ➔ Bad design critique is:
  - ◆ Selfish.
  - ◆ Untimely.
  - ◆ Incomplete. → Lead the designer to *why* you came to this conclusion.
  - ◆ Preferential.
- ➔ Good design critique rather:
  - ◆ *Identifies* a decision in the design being analyzed.
  - ◆ *Relates* that decision to an objective or best practice.
  - ◆ *Describe* how and why the design decision work to support the objective (or not).
- ➔ Best practices for giving a design critique:
  - ◆ Lead with questions:
    - Show interest in their thinking.
    - Provides a basis to get feedback on.
  - ◆ Use a filter:
    - Wait until they *fully* explain their thoughts → give them analysis, not reactions.
  - ◆ Don’t assume:
    - Ask more questions!
  - ◆ Don’t invite yourself:
    - Ask if they want any feedback, if the designer has not explicitly asked for it.
  - ◆ Talk about strengths:
    - Neglecting the positive parts of a design may lose them → focus on the positive not the negative.
  - ◆ Think about perspective:
    - Don’t forget you are not the users, remember perspective.

Maya: “Learning to Love Criticism” by Tara Mohr
https://www.nytimes.com/2014/09/28/opinion/sunday/learning-to-love-criticism.html

- Statistics
    - Across 248 reviews from 28 companies, managers, whether male or female, gave female employees more negative feedback than they gave male employees.
    - 76 percent of the negative feedback given to women included some kind of personality criticism, such as comments that the woman was “abrasive,” “judgmental” or “strident.”
    - Only 2 percent of men’s critical reviews included negative personality comments.
- Many women don’t know how to become better or “having a thick skin” when it comes to receiving criticism
    - Powerful women recieve over-reactive, shaming, inappropriately personal criticism
        - Vulgar, sexualized and angry
- Steps:
    - Can identify another woman whose response to criticism she admires.
    - Interpret feedback as providing information about the preferences and point of view of the person giving the feedback, rather than information about themselves.
    - Ask herself “Does that criticism in some way mirror what I believe about myself? When and why did that negative self-concept arise? Does it reflect the truth?”

Calista: “How To Give and Receive Design Critique Well” by Andrew Wilshere
https://trydesignlab.com/blog/how-to-give-and-receive-design-critique-well/

- Created their own five step guide to receiving criticism--similar to our idea
- Table of suggested phrases and terminology to use in a critique: too negative, just right, and too positive
- Ask Socratic questions when critiquing

Francesca: “Design Critiques: Encourage a Positive Culture to Improve Products” by Sarah Gibbons
https://www.nngroup.com/articles/design-critiques/

- A design critique refers to analyzing a design, and giving feedback on whether it meets its objectives
    - Ultimate goal is to improve a design, not simply judging
- Two types of design critiques:

    - Standalone critiques: gatherings with the sole purpose of improving a particular piece of work
    - Design reviews: evaluations of a design based on a set of heuristics and can be done by a usability expert or in a meeting held at the end of the creative process in order to gain approval and move forward
- Standalone critique:
    - Two roles:
        - Presenter: shares the design
        - Critiquer: acts as the critic, offering informed thoughts or perspectives
- 3 themes of effective critiques:
    - Clear scope for the conversation
        - Set boundaries for what can and should be critiqued
    - Agreed-upon design objectives for the work
        - Agree on the problem that needs to be solved
    - Conversation rather than command
        - Foster open discussion to improve the outcome
- A design critique is a positive event that should feel good for all parties involved
- Feedback from others helps avoid mistakes and produces higher quality work
- Positive critiques support team building
    - Everyone is able to stay up-to-date and in the loop
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- Critique facilitation is the conscious, balanced management of conversations towards a conclusion
    - Two main facilitation approaches:
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        - Quotas: the facilitator gathers a specific, predetermined number of positive and negative comments from each participant and initiates the conversation
- Designated facilitator: in charge with the overall handling of the critique (rotate this role)
    - Time boxing
    - Keeps conversation on track
    - Negotiates any tension
    - Creates and distributes the scope and agenda for the design critique
    - Asks the right questions
    - Documents the discussion
    - Makes sure to follow up with notes
- When presenting during a critique, keep your mindset on improving your product
    - Repeat objectives

    - Tell a story
    - Make your designs readily available
- Start soon and start small
- Bad habits that can negatively impact critiques:
    - Not agreeing on objectives
    - Critiques that last too long
    - Taking feedback personally
    - Problem solving in the moment
    - Focusing only on the negatives
- Honest critique improves design by incorporating multiple perspectives and insures that the end product meets the original goal

(Group 4): Calista Huynh, Maya Kapur, Francesca Tabora, and Mariel Delal.

Jeffrey's feedback from last week's brief:

Please use the brief template to make a more detailed schedule, HOWEVER, your brief has great content and I hope each of you are equally invested in this effort. You are off to a solid start. Here are some thoughts. Please consider if/how critique is a community activity. Consider that critique is a type of gathering that need not be solely in the classroom. It can occur among small groups and it need not be formal. Think about the need to build trust, to have those uncomfortable conversations and how hard it is to listen to critique and how hard it can be to give quality feedback, In this brief it says critique should be taught in a classroom setting, Think about the critique that occurs between friends (honest friends) on anything from how the cooking tastes and how you look to assessing your hard work. Think about these settings as well as the classic classroom setting. Do some reading. There is much to find on this topic aside from Berkun. I hope my comments have provoked you to look in a variety of directions. We have plenty of time to learn and make this a great collaborative process. Finally, consider practicing critique within your group.
See you all in class!

Example Creative Brief:

A design brief establishes clear expectations between a business and the designer. In this user case it is the class groups and the professor. A design brief template cannot be a 'one size fits all' because design projects vary so much, ranging from product innovation and improvement, to service delivery, software development and graphic design. Use this template as a starting point and modify as necessary. **When you have finished delete the blue instructional text and change the header to reflect your project identity.**

Group Name and Membership: List all first and last names here.

The Components:

The Question that spurs the project (In What Ways Might We): <aim to reflect the purpose of the design project in its title. Explain what that means. Have a discussion with one person as the scribe/moderator and come up with a list of characteristics and or features that you hope to address with your project. The theme is community, interpret it as you may wish.
Pain Points: **What is the unmet need?** good question often begins with a specific "pain" an unwanted experience that needs a creative resolution.
IWWMW better understand how communities can bring people together or divide them into separate oppositional groups. (Culture, Personality and History are all factors.

The Courage Zone: Include in your plans, activities, actions and tasks that will take you into the courage zone.
Key Objectives: What is the desired or hoped for outcome of this project.
Detailed Project plan: <Expand on the list the project milestones (above), what is needed to complete them and who is responsible.>
Milestones:
Due date 12/04 Completion of project. Most classes will include time for group meetings.

1. 10/16 Rules to work by Intensive class workshop. Work begins
2. 10/23 Submit Project Brief and Detailed Schedule by class time In-class workshop
3. 10/30 Project Pitches: Storytelling. Progress, iteration, adjustment.
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9. 12/12 Individual reflection papers and self-assessments submitted

Measures of success: As as a group, assess your team's process, the methods of communication, collaboration and the outcome.
Delivery: The final product has two parts, **combined into one PDF**
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GROUP 4 CREATIVE BRIEF:

Group Name and Membership: Maya Kapur, Calista Huynh, Mariel DelaL., Francesca Tabora

The Components:

The Question that spurs the project (In What Ways Might We):

In what ways might we improve how we critique art and bodies of work by establishing an open, comfortable environment so that the feedback given and received is constructive and not destructive?

Pain Points:

Every individual has a different interpretation of what critique should mean. Some do not know how to receive critique while some do not know how to give it. This creates miscommunication between students as well as professors which can hinder their ability to grow as a creative. A relentless and unkind assessment of student work can cause discouragement.

It is important to learn about giving good critique that is applicable. If we use the word "like" or "love" too much, it does not really help us push the project forward and improve them. In addition, as evaluators of work, we should not be partial by our own aesthetics or taste. In a classroom, we can embrace all voices to speak and be heard in their opinion.

The uncertainty of if we are going to do well on the critique or receiving negative feedback, that is not objective or constructive, causes fear and anxiety. Openly discussing mistakes that occurred during the project in front of your peers can be difficult, but it allows us to focus on future development. Pushing them outside their comfort zone to talk about a sensitive topic will make students realize they are not alone and create a comforting community around them.

Critique is a skill that we will use for more than 4 years of college and throughout our entire lives and should be taught in a classroom setting.

The Courage Zone:

1. Each member of the group agreed to find an article about giving and receiving critique in order to conduct further research on this topic. We had to read and take brief notes highlighting what we learned from the reading.
    - Mariel: "How To Give Powerful Design Critique" by Alexandra Kovacs https://uxstudioteam.com/ux-blog/design-critique/
        - Why is feedback important? → We need to see if what we do has an effect on the world
        - Honesty binds people together → Hard truths.
        - Critique does not react instantly.
            - Does not involve feelings when seeing something. → Emotional Feedback.

        - Does not involve taking away the opportunity of two-way communication → Direction Feedback.
    - Drive improvement and progress in the design.
        - Critical Thinking: examination of the object designed against its creation objectives.
        - Delivery: how you present your critical thinking to your collaborators.
    - Bad design critique is:
        - Selfish.
        - Untimely.
        - Incomplete. → Lead the designer to *why* you came to this conclusion.
        - Preferential.
    - Good design critique rather:
        - *Identifies* a decision in the design being analyzed.
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    - Best practices for giving a design critique:
        - Lead with questions:
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        - Don't invite yourself:
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https://trydesignlab.com/blog/how-to-give-and-receive-design-critique-well/
    - Created their own five step guide to receiving criticism--similar to our idea
    - Table of suggested phrases and terminology to use in a critique: too negative, just right, and too positive
    - There are some words that can triggering to what dictates a constructive or unconstructive critique
    - Ask Socratic questions when critiquing
    - Explain rather than defend and take time to reflect on both ends of conversation

- Francesca: “Design Critiques: Encourage a Positive Culture to Improve Products” by Sarah Gibbons
https://www.nngroup.com/articles/design-critiques/
    - A design critique refers to analyzing a design, and giving feedback on whether it meets its objectives
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3. Gather data from several interviews across majors in order to understand critique better. Questions for the Survey:
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5. Figure out a step by step guide.

6. Author/keynote speaker in this expertise and organize an event that invites students in the community together.

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Status Report

New Instructions for this Status Report:

Status Reports at this point need to provide real tangible evidence of progress made in the collaborative process and the project! This status is the only deliverable due this week but it is a far more extensive document then the prior status reports. To do it well it has to be at minimum 3-4 pages. A group effort indeed.

Developing and executing a strategy takes a certain amount of trial and error. It is the process of strategizing, revising and collaboration that I am most interested in. Each of you needs to be resourceful in problem-solving, communication and sharing content. Keep your eyes on long and short-term goals.

Below is a modified more comprehensive sequence to follow.

Team name: Members

Who is the group leader? (A different person each week).

Jointly compose a summary status-activity report for the period covering October 30 to November 6 on the group's progress, followed by a more detailed statement by each member in their own words combined into one document.

Write the Summary about:

- Has your project changed in direction or scope? If so, how and why?
- Describe the team's successes and challenges functioning as a collaborative unit. This is
- a chance to talk through and confront problems with communication, the division of labor.
- Are you setting and meeting milestones? Describe successes and challenges and how you deal with them.
- Does your team have a review process before work is submitted for assessment? If not what will you do to implement one?
- Objectives for next week. What do you hope/need to accomplish?

Each person writes a brief personal statement of their activities and adds it to the report. Just facts. What you did, read and or created.

1. Describe your current role in the project.
2. Describe specific activities that you are responsible. Site visits, research or other activities? Be specific, please. It is not enough to say you did research or talked to people.
    - What have you been doing?
    - Specific tasks?
    - Concerns or challenges about the project you'd like to share.

Milestones from the Creative Brief:

Due date 12/04 Completion of project. Most classes will include time for group meetings.

1. 10/16 Rules to work by Intensive class workshop. Work begins
2. 10/23 Submit Project Brief and Detailed Schedule by class time in-class workshop
3. 10/30 Project Pitches: Storytelling. Progress, iteration, adjustment.
    a. Reviewed survey (quantitative and qualitative) responses and organize data into an Excel sheet:

    Click here for Excel sheet
4. 11/06 Status reporting due: In class share on progress and challenges.
    a. Create an infographic with the data and research that we received from the previous week.
5. 11/13 Status reporting due
    a. Create a step by step guide based on the infographic.
6. 11/20 Status reporting due
    a. Interview candidates on their personal stories regarding critique.
7. 11/27 Presentation run throughs 5 minutes each with class critique. Must be submitted intact even if incomplete
    a. Start creating a video with our research, data, personal stories from interviews, Keynote speakers on critique, guide on improvement, etc.
    b. Present ongoing progress with video and statistical infographics
    c. Calista brings lemonade for last group meeting :)
8. 12/04 Final Presentations improved (include a narrative of the experience, the process, the plan, the outcome. The ways the ways it can be improved. Submitted
    a. Present final video and data research
9. 12/12 Individual reflection papers and self-assessments submitted

Below is a simple sequence to follow.

Team name: Calista Huynh, Maya Kapur, Francesca Tabora, and Mariel DelaL.

Who is the group leader? (A different person each week).

Summary status-activity report for the period covering 1 7-day week.

Each person writes a brief personal statement of their activities and adds it to the report.

For this week, each individual in the group sent the survey that we had to more people in order to gain a wider selection of responses. Then, when we got together, we started to analyze the information and translate them into graphics since the one we had from Google Forms, was unable to interpret the information. Our responses increased from 17 to 44 this week, and we met our goal of having a very diverse group of students and majors. We received feedback from not only Parsons students, but also students from Lang and Mannes. All four of us make sure we are on the same page, and if confused, we are open to asking each other for clarification. In terms of direction, we have had to put the brakes on our plans and take a step back before starting our actual project. We are currently still in the research phase and feel that it is necessary in order to fully understand the area of study we chose.

CALISTA

1) Collaborator
2) I spent the first days of the week persistently sending our survey to any friends I have that attend Parsons. I tried to find students with a diverse range of majors because I felt it was important for everyone to be included in some capacity. At our group meeting, I helped organize our responses between qualitative and quantitative data and put them into an Excel sheet for our infographic. I also took part in writing our status group summary.

MAYA

1) Collaborator
2) I sent out our survey to all of my classes, friends, and Facebook groups to gather a variety of experiences about critique. When we met in person as a group, I helped sort, organize, and analyze our data.

FRANCESCA

1) Team Leader
2) For this week, we decided to send out the survey we collectively created to more people, in order to gather as many responses and opinions as possible. I sent it out to more of my friends at Parsons, as well as a couple of my other classes. Then, when we met in person, I helped sort through and organize the data we received.

MARIEL

1) Collaborator.
2) For this week we kept working on getting more responses for our survey, since we wanted to get as many different perspectives as we could before we started

analyzing them. So, I sent it to more people outside of my major and from outside of our class so that we could get a wider perspective. I also tried to send it to seniors mostly, since they have been doing critiques for at least three years in school so I felt like they would be good at providing us with more feedback. We have been having trouble finding a table in the University Center to work together, so I booked us a room to work in the library for the next two weeks so that we are able to relax about that aspect. We then proceeded to analyze the data that we had gotten from the surveys. I was in charge of finding keywords in the first open question we had in our questionnaire "what do you think is a marker of good and bad critique?" and distilled the information from there, which we transferred to a Google Sheet to analyze further next week.

Submit the team Status Report as a pdf file or a link to this assignment by October 23rd class time.

Grading will solely be based on your individual statements. Specific detail is a critical component.

F

QUESTIONS RESPONSES 65

How can we improve our critiques?

In what ways might we improve how we critique art and bodies of work by establishing an open, comfortable environment so that the feedback given and received is constructive and not destructive?

What is your major? *

Short answer text

What grade level are you currently in? *

- Sophomore
- Junior
- Senior
- Graduated

What do you think is a marker of good and bad critique? *

Long answer text

In what environments do you feel most comfortable giving and receiving critique? *

What is the best/worst critique you've had and why? *

Long answer text

Other thoughts or comments on critique you think are important.

Long answer text

Majors	# of Students
Architecture	3
Strategic Design	12
Communication	5
Design & Tech	4
Fashion Design	8
Interior Design	1
Integrated	1
Photography	2
Product Design	4
Culture & Media	1
Jazz Perform.	1
Media Studies	1
Psychology	1
	44

Grade Level	# of Students
Sophomore	18
Junior	8
Senior	15
Graduated	3
	44

What do you think is a marker of good and bad critique?	In what environments do you feel most comfortable giving and receiving critique?	What is the best/worst critique you've had and why?	Other thoughts of comments on critique you think are important
Good and Bad comments on all aspects	Nice Classes	Quiet class where nobody speaks	frustrate the students to develop their creativity
Good critique = conversation, input and gives perspective. Bad critique = too much talking	intimate and conversational settings	Best critique: understood the approach and had things to add on that were meaningful. Worst critique: everyone stands in front of a presentation and interprets it but you can't say anything	need to understand that students are vulnerable
helpful and constructive way, further references	comfortable with peers and everyone is on a level playing field	Worst critique: presented a project for a competition to around 40 "judges" and no one said anything	go behind aesthetics and consider meaning
I feel bad after a critical critique, direction to move forward better.	full consideration of my feelings, my work, and my pride	Worst critique: had to redo my whole presentation after my teacher told me that people would've fallen asleep if they heard me continue and told me I needed to start over using only words that were necessary	phrase your words kindly and constructively

		possible improvements no hesitation.	Teacher saying what worked and what can be improved	When critique becomes biased and full of hatred, it's better to shut up	You can always improve, but it's important not to knock them down in the process. Tell someone a positive about what they're doing.
		Feedback	understand the process and what I am trying to do	Best critique: Feedback that is encouraging but pushes for more Worst critique: Body language... I stayed up all night and the first thing the professor did was roll her eyes and talk about how it was not working.	having no feedback is not helpful and defeats the purpose of the critique
		Good critique = consideration; sensitivity to the other's emotions, but constructive to improve. Critiques that are too soft and only thoughtful of feelings are futile. balance, suggestions of improvement, identifying well done parts.	back-and-forth of talking one-on-one with the instructor, then presenting	Worst critique: All that was wrong with my model was that it bent over a little, since the bracket I had used was not strong enough. I told them that the final product would be stronger, but all they could focus on was the fact that it was bent. They focused on something that was irrelevant and shredded it to bits for far too long. Best critique: I presented a piece I was very comfortable with in front of the entire grade, all the instructors, and the program director. I was only suggested how to improve future presentations with props.	Critiques are a tool for improvement not a tool for blowing smoke up your ass.
		good critique = constructive criticism, information, advice. Bad critique = simple comments, change the aesthetics, overly negative comments.	familiarity, positivity and openness	Worst critique: Freshman year, I created an installation for a project and people stepped on it since some of the pieces were on the floor. Respect your classmate's work.	when it is genuine and comes with good intentions--It is bad when critique has intention to put person down.
		good critique = one on one critique with prof and class critique, majority of class giving advice, constructive criticism with explanation, questions, conversation-like. Bad critique = only one or two people giving advice, spend too long or too little on one person	knowledgeable and understanding professor/class	haven't had any "best/worst" critiques, most of them have been okay.	Try to educate with your experience and what you know
		bad= vague. Good critique= precise	small groups	Best critique: I had to present my report to my branding class on Burberry, and I got very good feedback. Worst critique: In the same class, I first introduced my initial idea for a business I wanted to create and pitch to “shark tank”. The critique challenged me to think about my idea and how I would go about executing it.	

		Good Critique: Improve their work based on criticism Bad Critique: Disliking but not giving reasoning	I feel most comfortable giving a critique in class	Worst critique: A person went out of their way to point out my project as a bad project just because they did not like it. Others stepped in to explain how it was a good design and project with their reasons, while he just kept repeating it was a bad design without giving any explanation.	
		Good Critique: Given from someone with expertise in that field	smaller groups	Best critique: Given from an instructor who hadn't seen my work before and didn't know me. His remarks were objective and he appraised the project for what it was.	
		Good Critique: Contructive, develop, change and grow Bad Critique: Negative remarks without positive change	Where people aren't afraid to speak up.	Worst critique: when the teacher's feedback isn't any help and he/she is stuck on one solution.	
		Good Critique: Constructive brutal honesty Bad Critique: Not having guts to speak truthfully	feel welcomed in the class/peers aren't judging me, offering helpful critiques	Best critique: My drawing and imaging class because my professor was so knowledgeable and knew when to intervene to keep it productive. All my other critiques have been rather flat and boring, not necessarily bad, but not great.	
		The use of vocabulary	Small/intimate class groups	Worst critique: I got no feedback- I was just told it's "wrong". Best critique: The project had a lot of flaws, but we problem solved them.	
		Honest but polite	everyone seems unafraid to speak out	Worst critique: ones that spend too long on one person at the beginning, and then rush the rest.	
		Good critiqu= growth/development. A bad critique= seems like an attack, biased	In a studio class	Worst critique: I only got one comment. At that point it's not constructive and it's just a waste of time.	
		Open participation, non-condescending professor	With professionals and not fellow students or coworkers. People that know what they are saying.	Good critique: Critiquing my thought process but in a way that makes me think.	
		Good Critique: Constructive and empathetic	a pin-up board	Worst critique: instructed to write down positive & negative feedback on index cards which were then read aloud for each classmate - no professor feedback or active class discussion	
		Constructive advice	Friends	Yesterday, they were very rude	
		Polite and honest	academic environment.	"It looks like shit" it was negative and vulgar	

		a good balance of negative and positive feedback, a solid response from professor	educational setting	Worst critique: I□ went at the end of 17 people and 7 hours after we started. The people leading the critique were tired and attacked me without even giving it a chance.	
		good critique = constructive critique. b	panel of people	Best critique: junior year (all feedback was constructive) Worst critique: sophomore year (terrible professor) "make it look cool"	
		good critique: construtive feedback, dig deeper and work harder.	paying attention and responding politely	Don't remember	
		Original intention and useful ideas deeply discussed	peers, known people	Best critique: from teachers. Worst critique: from people who have no idea about the project	
		Active class discussion paired with professor feedback	creative environment	Best critique: Accessory design class, group critique discussion; free form	
		The words we use can change the meaning of our critique	outside of school environments (in school, relationship w/critique is made into something toxic/ugly, or privileged/put on a pedestal, when really, it just is)	Worst critique: all critique I've received based on limited value systems, in which the critic is not able to recognize their personal history and its effects on their thinking	
		Quality of feedback	feedback to improve my project in a constructive way, not be unnecessarily rude	Best critique: I felt comfortable with the people critiquing me and knew that everything they were telling me would benefit my project. Worst: everyone in the class was required to talk during a crit but no one other than the teacher actually gave people good feedback because no one knew each other and didn't want to criticize their work	
		Good Critique: A lengthy amount of feedback Bad Critique: When professor is the only one of who talks	In class	Worst critique: work was just not mentioned by others, so I feel like a lack of feedback is the worst	
		Good Critique: Neutral words Bad Critique: Offensive words	I feel most comfortable giving critique in a one-on-one environment, careful not to hurt someone's feelings or make someone feel to vulnerable. I would never want to embarrass someone. I feel most comfortable receiving critique in a one-on-one situation as well because I'm a perfectionist and I don't like to reveal my flaws or what I'm working on, I just want to do better.	Worst critique: One of my supervisors at another job blamed me for her department doing poorly, but had no evidence to back it up. She gave me no advice on how to improve/get better. She also never mentioned what it was I was doing wrong, just that it was all my fault.	
		Good Critique: Clear indication/preciseness of what needs to be improved	comfortable or any casual open space	Worst critique: during sophomore year, on my project. It was too harsh on me and I ended up changing my major	

		Good Critique: Honesty Bad Critique: Not everyone participates or has full attention	peers and colleagues who have done the same process	Worst critique: It wasn't about work but was about character and that wasn't enjoyable because it felt like an attack	
		Bad Critique: Ignorance	yes	not sure	
			Large Studio space/ Classroom	Best critique: A lot of constructive feedback	
		Good critique = constructive and empathic.	any	Best critique: ones where people give both positive and negative feedback in a respectful way and offer suggestions on how to improve. Worst critique: whenever people have nothing to say.	
		Specific directionfor your project	Where I don't feel overwhelmingly intimidated	Best critique: full of people giving me suggestions to help me push my work even further by using a more meaningful medium or putting more thought into an aspect i wouldnt have otherwise considered	
		~~The type of feedback.~~	casual talk	It's hard to find one	
		Honest but polite	Quiet, empty room	Best critique: One on one critique with sincerity. Worst critique: group critique because people are forced to be insincere	
		Good Critique: Constructive Bad Critique: Putting them down and feel bad about themselves	giving = big group setting (shy), recieving = small group setting (deeper/focused conversation of evaluations)	Best critique: People who are genuinely interested in understanding my project and with the intention to help me improve. They're firm and honest but also still polite. Worst critique: People who aren't interested and seem to want to be somewhere else. They usually don't offer helpful advice or engage much with me.	
		~~in what context?~~	small groups of people whom you don't know well	Best critique: they pointed out all the flaws and gave me suggestions to fix. Worst critique: nobody had anything to say. Or just light complements.	
		Good= constructive Bad =attacking	In academic environment, critique from professors or peers, though I believe that critique should be supported and explained, not just blank statements of "this is not good". In friendly professional environment, for example with a colleague that I know well or who asks for feedback. Same with receiving.	Best critique: in coursework my professor encouraged me to be better by providing constructive feedback and explaining why something that I wrote didn't work and how could I improve further. Worst critique: professor told me that my work wasn't good without any further explanation why	
		Good Critique: Addressing the work itself not the person behind it	something constructive to say	Learn how to listen. It's very important to listen to others, not just hear them	

		Honesty	when discussing games	Worst critique: On one of the games I made for one of my classes as it did not address the main creative prompt completely.	
		Good Critique: lack of bias, or at least expressing awareness + corrupting influence of one's own biases, makes for good (or palatable) critique.	when you know the person for honesty	Best critique: My Games professor last semester stated irrefutable facts about my projects and offered suggestions without forcing me to implement his ideas. He said, I had free rein to do what I wished with his and other people's suggestions.	

Status Report

New Comment from Jeffrey:

This status is good however it is all about the survey. I strongly suggest that there be more primary observation. Each of you taking notes about critiques you are observing experiencing or receiving. Look for open forum events where student work is presented and discussed. The survey is fine. I do believe you need some live observation and perhaps explore critiquing each other's efforts. Practicing what you are studying will help greatly. It is not enough to collect the data.

New Instructions for this Status Report:

This is a brief status report not nearly as detailed as the week prior. No more than 2 pages. Status Reports become more difficult at the project progresses. Keeping everyone calm, on-point, focusing on your goals and adjusting to unpredictable outcomes can make the work very challenging and ultimately rewarding.

Preliminary presentations will be November 28, the week after Thanksgiving. This class will be a constructive critique workshop where each group will overview their project (10 mins plus q & a) to receive input one week prior to the final delivery of December 4th.

Below is a simple sequence to follow.

First jointly compose a paragraph summarizing of the groups progress, followed by a more detailed statement by each member in their own words combined into one document.

Team name: Members

Who is the group leader? (A different person each week).

Summary status-activity report for the period covering Nov 6 to Nov 13.

Each person writes a brief personal statement of their activities and adds it to the report.

1. Describe your current role in the project.
2. Describe activities. task visits, research or other activities that you have completed.
3. Be specific, please. It is not enough to say you did research or talked to people. What did you read? Who did you speak with? When did you do it?

Below is a simple sequence to follow.

Team name: Calista Huynh, Maya Kapur, Francesca Tabora, and Mariel DelaL.

Who is the group leader? (A different person each week).

Summary status-activity report for the period covering 1 7-day week.

Each person writes a brief personal statement of their activities and adds it to the report.

For this week we separated into two groups. Calista and Maya researched possible diagrams in which we could present the information that we got. Francesca and Mariel had a critique this week, so they both took notes and observed what happened in them, so that we had more primary research. We also got more responses on our survey, going from 44 from last week to 63 this week. This information was also incorporated into the second version of the Google Sheet Document that we started last week. We are changing gears with our project milestones. Instead of creating a step by step guide, our group decided to create a word cloud for the positive and negative critique data as well as add an interactive component. Each team would arrange the words and draw connections between them. They would receive a blank word cloud and asked to discuss what words they feel correspond with negative or positive critique.

CALISTA

1) Collaborator
2) This past week, I brainstormed ideas to interpret our qualitative data that we received from our survey along with Maya. We already decided that quantitative data can be visualized through pie charts or bar graphs. I collected inspiration from multiple infographic websites. I came across what is called a “word cloud” diagram. A word cloud is when a high query collection of words is visualized within the object it is describing. For instance, a silhouette head outline of Kanye West contains his most frequently spoken words and icons that represent him are strategically placed within the image. Words are placed based on text hierarchy and colors.

MAYA

1) Leader
2) For this week, Calista and I were in charge of brainstorming chart ideas and Mariel and Francesca were in charge of critique observations. I came up with a few ideas on how to interpret the qualitative data from our survey that we distributed last week. I thought about a similar idea to the values and identities and put it in a spider web with color coded connections. Another idea that was more interactive was a crossword puzzle where clues could be fill in the blank and they would guess what word would match with the clue.

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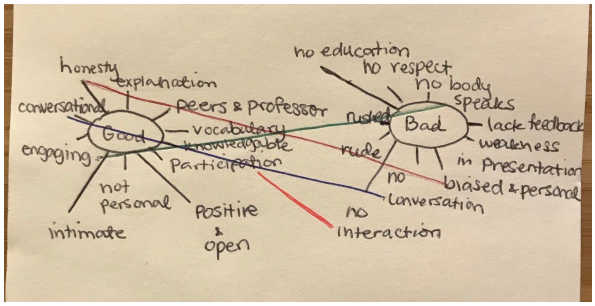


FRANCESCA

1) Collaborator
2) For Week 5, our group was split into two teams. Maya and Calista were in charge of creating graphs/diagrams, while Mariel and I worked on primary observations of critiques because we both had recently had one. My critique was this past Thursday, in my Intro to Design Studies recitation class. We were presenting slides on our further research from our original position papers. However, the overall goal of the presentations seemed unclear, and made it difficult for everyone to offer constructive and helpful feedback. We also received around 20 new responses to our survey, so I added the written answers to our Survey Data Analysis.

MARIEL

1) Collaborator.
2) For this week we split the group into two teams, Francesca and I were going to delve further into primary observation of critique since both of us had just recently had them. Mine was in my Senior Thesis class; we were divided into teams of 4 people and had a critique with both of our teachers on our Group 2 Deliverables (accessories or textiles). I volunteered to take notes for everyone else in my group, while one of my teammates took notes for me. There was a clear disconnect between my notes and hers as you can see the ones I took were much more detailed and more helpful. When we got together we put the remaining surveys (that were new from this week) into the Google Sheet in order to keep it up to date.

Submit the team Status Report as a pdf file or a link to this assignment by October 23rd class time.

Grading will solely be based on your individual statements. Specific detail is a critical component.

Group 2 Individual Tasks

Mariel's Critique Observations

Jaewon Kim.

Vary the width of the pleats, I would like to see the song in the pleat. The pleat will be smaller or bigger depending on your song.
It will be a super positioning of all the samples.
Gaps make it human, the music stops and starts.
Play with the width of the overlock.
Scale the pleats really big.
Type of color and the material: think about the material as a medium to express your song. if the song is very energetic, the material must move energetically.
Let go a little and let the fabrics speak a bit for themselves.
The color might depend on the song, Jinny says that the colors could be different for each textile.
Layering.
The way you interpret music if the lines are not straight it could be very interesting.
Color could be determined by threads. Layering with different colored threads.
Possibility of doing earphones as Group 3.

Joyce Ko.

Color: why don't you try to translate the sound into color.
Group 3: could work through visuals of the sound and translate them.
Visuals are great, powerful punchy and very open. You get excited by it.
The lineup is very interesting.
Visuals from the PDF are very very strong.
It seems to be like its less you and you're more the observer.
Brigitte is more attracted to the real collages than the printouts.
Possibility of not having a model for sketches or you can put the figure very blurry.

Jinny Saraf.

Brigitte is confused by the color story.
Some of the textile samples we are not able to translate them into actual fabrics.
The watercolors are beautiful, work with them as prints on fabrics or with stitching. - that is your color story.
The slashing has to be finished.
The stripes of different textiles is beautiful, color story is great too.

- It could also be two zippers.

Remake your samples but in the same color story.
Holi festival —> use it.
There is a disconnect between the samples, because the color story is different.
Isolate the strong pieces.

Mariel DelaL. (taken for me by Jaewon).

Drape onto body
Put piece of tape to replace threads or you can take something with lines to represent the actual threads.

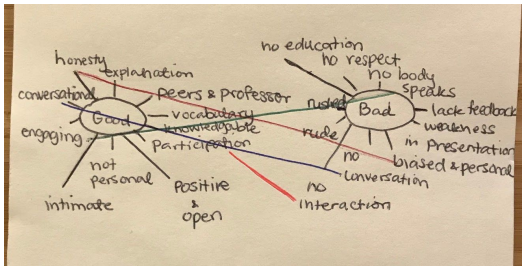
Francesca's Critique Observations

My last critique was this past Thursday, in my Intro to Design Studies recitation class. For three weeks, we are to present our Work-In-Progress Presentations (we just finished with week 2), which, to my understanding, are slides containing further research from our original position papers. Our position papers focused around a self-chosen design theory; for example, mine was centered around the idea of color and aesthetic, and the way they affect design in general. However, the instructions given to us seemed to be unclear, because everyone ended up doing different things. Some of us presented our further research and discussed how we might dive more deeply into our individual theories, while others pitched their own ideas and projects based on their topics. Because the ultimate goal for the project was unclear, it was difficult for students to offer useful feedback that would

help the presenter take their next step, since it was uncertain what that would be. After every presentation was completed, our TA would ask the class for questions and comments. In the beginning, there was a select group of people who actively participated and offered some sort of response, whether it was comments, suggestions, etc. There was actually a lot of feedback that was interesting and at times prompted the presenter to really think about their work. However, as class dragged on, less and less people were willing to talk. Our TA had to urge people to speak up or comment on the presentation himself. The rest of the class remained silent; it seemed that they either had no idea what to say or that they were tired and wanted to leave. Sometimes the presenter wasn't as receptive to constructive remarks, or the audience wasn't as receptive to the presentation as a whole.

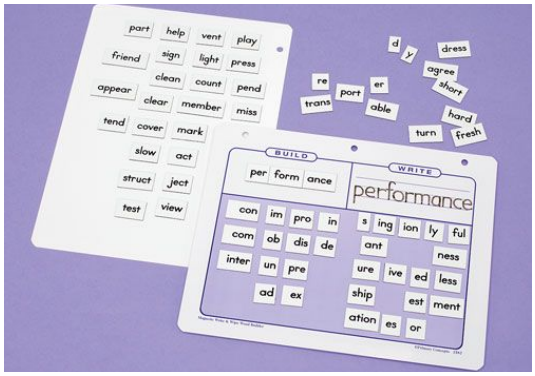
Maya and Calista's Chart Ideas

We could do a similar idea to the values and identities and put it in a spider web with color coded connections.
https://journals.sagepub.com/doi/pdf/10.1177/160940691301200117

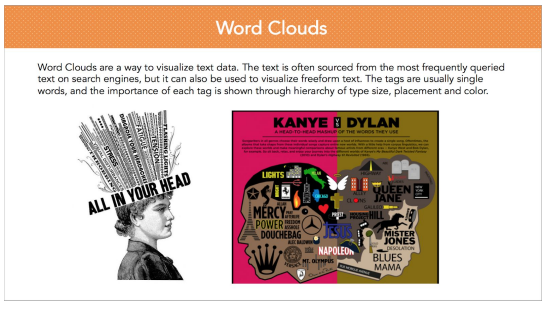


Crossword puzzle to make it interactive and can be able to pass out
https://www.puzzle-maker.com/CW

Create simple shape magnets with words for people to organize in small groups on a board



Word Cloud



Majors	# of Students
Architecture	3
Strategic Design	14
Communication	6
Design & Tech	4
Design & Mgmt	1
Fashion Design	12
Interior Design	1
Integrated	4
Photography	3
Product Design	6
Culture & Media	1
Jazz Perform.	1
Media Studies	1
Literary Studies	1
Fashion Marketing	2
Lighting Design	1
Journalism & Design	1
Psychology	1
	63

Grade Level	# of Students
Sophomore	27
Junior	12
Senior	19
Graduated	5
	63

What do you think is a marker of good and bad critique?	In what environments do you feel most comfortable giving and receiving critique?	What is the best/worst critique you've had and why?	Other thoughts of comments on critique you think are important
Good and Bad comments on all aspects	Nice Classes	Quiet class where nobody speaks	frustrate the students to develop their creativity
Good critique = conversation, input and gives perspective. Bad critique = too much talking	intimate and conversational settings	Best critique: understood the approach and had things to add on that were meaningful. Worst critique: everyone stands in front of a presentation and interprets it but you can't say anything	need to understand that students are vulnerable
helpful and constructive way, further references	comfortable with peers and everyone is on a level playing field	Worst critique: presented a project for a competition to around 40 "judges" and no one said anything	go behind aesthetics and consider meaning

		I feel bad after a critical critique, direction to move forward better.	full consideration of my feelings, my work, and my pride	Worst critique: had to redo my whole presentation after my teacher told me that people would've fallen asleep if they heard me continue and told me I needed to start over using only words that were necessary	phrase your words kindly and constructively
		possible improvements no hesitation.	Teacher saying what worked and what can be improved	When critique becomes biased and full of hatred, it's better to shut up	You can always improve, but it's important not to knock them down in the process. Tell someone a positive about what they're doing.
		Feedback	understand the process and what I am trying to do	Best critique: Feedback that is encouraging but pushes for more Worst critique: Body language... I stayed up all night and the first thing the professor did was roll her eyes and talk about how it was not working.	having no feedback is not helpful and defeats the purpose of the critique
		Good critique = consideration; sensitivity to the other's emotions, but constructive to improve. Critiques that are too soft and only thoughtful of feelings are futile. balance, suggestions of improvement, identifying well done parts.	back-and-forth of talking one-on-one with the instructor, then presenting	Worst critique: All that was wrong with my model was that it bent over a little, since the bracket I had used was not strong enough. I told them that the final product would be stronger, but all they could focus on was the fact that it was bent. They focused on something that was irrelevant and shredded it to bits for far too long. Best critique: I presented a piece I was very comfortable with in front of the entire grade, all the instructors, and the program director. I was only suggested how to improve future presentations with props.	Critiques are a tool for improvement not a tool for blowing smoke up your ass.
		good critique = constructive criticism, information, advice. Bad critique = simple comments, change the aesthetics, overly negative comments.	familiarity, positivity and openness	Worst critique: Freshman year, I created an installation for a project and people stepped on it since some of the pieces were on the floor. Respect your classmate's work.	when it is genuine and comes with good intentions--It is bad when critique has intention to put person down.
		good critique = one on one critique with prof and class critique, majority of class giving advice, constructive criticism with explanation, questions, conversation-like. Bad critique = only one or two people giving advice, spend too long or too little on one person	knowledgeable and understanding professor/class	haven't had any "best/worst" critiques, most of them have been okay.	Try to educate with your experience and what you know

		bad= vague. Good critique= precise	small groups	Best critique: I had to present my report to my branding class on Burberry, and I got very good feedback. Worst critique: In the same class, I first introduced my initial idea for a business I wanted to create and pitch to “shark tank”. The critique challenged me to think about my idea and how I would go about executing it.	THEY ONLY WORK IF EVERYONE TALKS!
		Good Critique: Improve their work based on criticism Bad Critique: Disliking but not giving reasoning	I feel most comfortable giving a critique in class	Worst critique: A person went out of their way to point out my project as a bad project just because they did not like it. Others stepped in to explain how it was a good design and project with their reasons, while he just kept repeating it was a bad design without giving any explanation.	Good critique: give and explain your POV well
		Good Critique: Given from someone with expertise in that field	smaller groups	Best critique: Given from an instructor who hadn’t seen my work before and didn’t know me. His remarks were objective and he appraised the project for what it was.	critique is necessary and inescapable, it allows for engagement with others and overall growth.
		Good Critique: Contructive, develop, change and grow Bad Critique: Negative remarks without positive change	Where people aren’t afraid to speak up.	Worst critique: when the teacher’s feedback isn’t any help and he/she is stuck on one solution.	If it is bad, say so!
		Good Critique: Constructive brutal honesty Bad Critique: Not having guts to speak truthfully	feel welcomed in the class/peers aren’t judging me, offering helpful critiques	Best critique: My drawing and imaging class because my professor was so knowledgeable and knew when to intervene to keep it productive. All my other critiques have been rather flat and boring, not necessarily bad, but not great.	
		The use of vocabulary	Small/intimate class groups	Worst critique: I got no feedback- I was just told it’s “wrong”. Best critique: The project had a lot of flaws, but we problem solved them.	
		Honest but polite	everyone seems unafraid to speak out	Worst critique: ones that spend too long on one person at the beginning, and then rush the rest.	
		Good critiqu= growth/development. A bad critique= seems like an attack, biased	In a studio class	Worst critique: I only got one comment. At that point it’s not constructive and it’s just a waste of time.	
		Open participation, non-condescending professor	With professionals and not fellow students or coworkers. People that know what they are saying.	Good critique: Critiquing my thought process but in a way that makes me think.	

		Good Critique: Constructive and empathetic	a pin-up board	Worst critique: instructed to write down positive & negative feedback on index cards which were then read aloud for each classmate - no professor feedback or active class discussion	
		Constructive advice	Friends	Yesterday, they were very rude	
		Polite and honest	academic environment.	"It looks like shit" it was negative and vulgar	
		a good balance of negative and positive feedback, a solid response from professor	educational setting	Worst critique: I□ went at the end of 17 people and 7 hours after we started. The people leading the critique were tired and attacked me without even giving it a chance.	
		good critique = constructive critique. b	panel of people	Best critique: junior year (all feedback was constructive) Worst critique: sophomore year (terrible professor) "make it look cool"	
		good critique: construtive feedback, dig deeper and work harder.	paying attention and responding politely	Don't remember	
		Original intention and useful ideas deeply discussed	peers, known people	Best critique: from teachers. Worst critique: from people who have no idea about the project	
		Active class discussion paired with professor feedback	creative environment	Best critique: Accessory design class, group critique discussion; free form	
		The words we use can change the meaning of our critique	outside of school environments (in school, relationship w/critique is made into something toxic/ugly, or privileged/put on a pedestal, when really, it just is)	Worst critique: all critique I've received based on limited value systems, in which the critic is not able to recognize their personal history and its effects on their thinking	
		Quality of feedback	feedback to improve my project in a constructive way, not be unnecessarily rude	Best critique: I felt comfortable with the people critiquing me and knew that everything they were telling me would benefit my project. Worst: everyone in the class was required to talk during a crit but no one other than the teacher actually gave people good feedback because no one knew each other and didn't want to criticize their work	
		Good Critique: A lengthy amount of feedback Bad Critique: When professor is the only one of who talks	In class	Worst critique: work was just not mentioned by others, so I feel like a lack of feedback is the worst	

		Good Critique: Neutral words Bad Critique: Offensive words	I feel most comfortable giving critique in a one-on-one environment, careful not to hurt someone's feelings or make someone feel to vulnerable. I would never want to embarrass someone. I feel most comfortable receiving critique in a one-on-one situation as well because I'm a perfectionist and I don't like to reveal my flaws or what I'm working on, I just want to do better.	Worst critique: One of my supervisors at another job blamed me for her department doing poorly, but had no evidence to back it up. She gave me no advice on how to improve/get better. She also never mentioned what it was I was doing wrong, just that it was all my fault.	
		Good Critique: Clear indication/preciseness of what needs to be improved	comfortable or any casual open space	Worst critique: during sophomore year, on my project. It was too harsh on me and I ended up changing my major	
		Good Critique: Honesty Bad Critique: Not everyone participates or has full attention	peers and colleagues who have done the same process	Worst critique: It wasn't about work but was about character and that wasn't enjoyable because it felt like an attack	
		Bad Critique: Ignorance	yes	not sure	
			Large Studio space/ Classroom	Best critique: A lot of constructive feedback	
		Good critique = constructive and empathic.	any	Best critique: ones where people give both positive and negative feedback in a respectful way and offer suggestions on how to improve. Worst critique: whenever people have nothing to say.	
		Specific directionfor your project	Where I don't feel overwhelmingly intimidated	Best critique: full of people giving me suggestions to help me push my work even further by using a more meaningful medium or putting more thought into an aspect i wouldnt have otherwise considered	
		~~The type of feedback.~~	casual talk	It's hard to find one	
		Honest but polite	Quiet, empty room	Best critique: One on one critique with sincerity. Worst critique: group critique because people are forced to be insincere	
		Good Critique: Constructive Bad Critique: Putting them down and feel bad about themselves	giving = big group setting (shy), recieving = small group setting (deeper/focused conversation of evaluations)	Best critique: People who are genuinely interested in understanding my project and with the intention to help me improve. They're firm and honest but also still polite. Worst critique: People who aren't interested and seem to want to be somewhere else. They usually don't offer helpful advice or engage much with me.	

		~~in what context?~~	small groups of people whom you don't know well	Best critique: they pointed out all the flaws and gave me suggestions to fix. Worst critique: nobody had anything to say. Or just light complements.	
		Good= constructive Bad =attacking	In academic environment, critique from professors or peers, though I believe that critique should be supported and explained, not just blank statements of "this is not good". In friendly professional environment, for example with a colleague that I know well or who asks for feedback. Same with receiving.	Best critique: in coursework my professor encouraged me to be better by providing constructive feedback and explaining why something that I wrote didn't work and how could I improve further. Worst critique: professor told me that my work wasn't good without any further explanation why	
		Good Critique: Addressing the work itself not the person behind it	something constructive to say	Learn how to listen. It's very important to listen to others, not just hear them	
		Honesty	when discussing games	Worst critique: On one of the games I made for one of my classes as it did not address the main creative prompt completely.	
		Good Critique: lack of bias, or at least expressing awareness + corrupting influence of one's own biases, makes for good (or palatable) critique.	when you know the person for honesty	Best critique: My Games professor last semester stated irrefutable facts about my projects and offered suggestions without forcing me to implement his ideas. He said, I had free rein to do what I wished with his and other people's suggestions.	
		Good critique: addressing mistakes while still being supportive and providing guidance. Bad critique: Discouraging the artist and their work, with no structure or guidance.	at school in my core classes	Worst critique: The teacher basically just pointed out my major mistakes in a derogatory way without any form of support- when art teachers do this it can have more of impact than they think on the student	
		Good critique: sharing opinions openly, honestly, and respectfully and being encouraging. helps everyone involved grow as a designer/artist from the interaction.	when my work is finished to my best capabilities, and I am happy with the outcome, everyone in the room is respectful, open and honest discussion	Worst critique: I hadn’t slept in 3 days to get my project done so I couldn’t articulate my concept coherently. That was my fault though.	
		discussion	social settings	N/A	
		Vocabulary and participation	when my peers speak first.	Best critique: in a class, teacher gave references.	
		whether it is constructive or not	when classmates are willing to help each other	Worst critique: the person doesn't like my work, and it is just subjective and doesn't mean anything	

		Good critique: provides constructive criticism that encourages improvement. Bad critique: biased to the critiquer and inconsiderate to the artist's intent.	Surrounded by people who I feel comfortable and familiar with.	Best critique: Those that have allowed me to make changes that better my work and were given objectively. Worst critique: The subjective ones that offer changes that don't follow my intentions and are only dependent on that person's preferences.	
		Good critique: anything that is constructive and not hostile. Bad critique: no legitimate reasoning and are just empty words.	One-on-one	Can't remember	
		Good critique: must be constructive and be phrased in such away that it detaches from the personal	Anywhere	Worst critique: when people tell me "it's nice". Best critique: when some one constructive and has a lot of ideas but are still sensitive to my intentions.	
		ways to back up your statements	as long as it is respectful	Worst critique: during presentation of one of my projects (which i do admit was poorly delivered) the professor cut me off and did not let me even finish.	
		Try to keep it as far as possible from personal	overall friendly atmosphere with people who and whose opinion i respect	Worst critique: when it’s becoming personal or about something that is not up to me	
		I think it’s a good critique	Yes	Worst critique: people judged you and didn’t really give the solution or idea	
		Good critique: contains suggestions for improvement. Bad critique: contains only criticism.	Receiving critique: when given by a superior or expert. Giving critique: in a superior or expert position	Worst critique: criticism without any constructive advice. It leaves one feeling worthless rather than feeling like there is opportunity for growth.	
		Good critique: thoughtful consideration of the work's 'reason to be.' Bad critique: an ungraceful language or delivery of the critique, as opposed to the substance of the critique.	When the language used is of suggestion instead of direction	Critique is neither good nor bad. It's a perception and opinion for you to either choose to accept or ignore.	
		Good critique: when people give constructive criticism with explanation. Bad critique: when a person judges the artist negatively, but not the art itself.	where everyone is striving to improve their work.	Best critique: in my Typography class. The Professor required everyone to comment one thing that was bad about the artwork + recommendations to improve it. He forbade anyone from saying what the artwork did well, because that'll just take forever.	
		useful advice can be pointed out	1 on 1 with professor	Everyone must say something	

		Good critique: when you finish learning things about your project that you weren't aware of before	Where you can clearly see/ exhibit all your work and process	Worst critique: when everyone got the same kind of feedback (similar degree of positivity) despite the varying complexities, success and effort.	
		thoughtful engagement vs. nonchalantly engaging with work	in spaces where I don't necessarily have to explain my total being for others to feel comfortable with what I have produced. With people that can challenge me and push me to further flesh out my ideas.	Best critique: filled with red marks and suggestions. Worst critique: when someone says it looks good and there is a lack of critical eye.	
		Honesty	When nobody gives fake critiques full of false compliments	Worst critique: Ones I had in high school, at least my teacher had the guts to tell me the truth, and I didn't even pay $40,000 for it!	
		investment in the arguments	where everyone makes an effort to improve every time they bring new work	Worst critique: when the comments are not constructive. Best: when the other person gives me references for me to take a look at.	

Final Status Report

Feedback from class critique on our project:

What is the value of a word cloud?

Take the words that you have collected and figure out how do they categorize. —> sorting their words by their intent.

Jeffrey likes the positive-negative for the final game.

Finish it for the 13th week.

- Test it out. —> give it to classmates.
- Photograph it.
- Document it.

Step-by-step guide.

- He advises that is a "how to take critique."

Make the game online/electronic.

Reflecting on your own efforts.

New Instructions for this Status Report:

This is your Final Group Status Report the final opportunity to report on real tangible evidence of progress made in the collaborative process! This is a more extensive document. To 2do it well it has to be at minimum 3-4 pages. **A group effort indeed.**

Status reporting may seem at times to be a tedious and repetitive process but, it is also the best way to come together as a group and aim to actually make progress.

Team name: Members

Who is the group leader? (A different person each week).

Jointly compose a summary status-activity report for the period covering Nov 13-20 on the group's overall progress, followed by a more detailed statement by each member in their own words combined into one document.

Together include in the Joint Summary:

- **This paragraph is all about your group's overarching goals for the project and the machinations of being a collaborative unit.**

- **What is the group plan to be ready for December 6th preliminary presentations and the final presentation and delivery on December 13th**
- Describe the challenges and successes you and your group have encountered with **the project** this past week.
- Has your project changed in direction or scope? If so, why?
- Describe the team's successes and challenges **functioning as a collaborative unit. Examples: Division of labor, group quality review processes, Conflict resolution.**
- Are you setting and meeting milestones? Describe successes and challenges and how you deal with them.

Alone, each person writes a brief personal statement of their activities and adds it to the report. Just facts. What you did, read and or created.

1. Describe your current role in the project.
2. Describe specific activities that you are responsible. Site visits, research or other activities? Be specific, please. It is not enough to say you did research or talked to people without specifics.
    - **What are you reading and thinking about?**
    - **What tasks and activities did you do apart from the group or in pairs**
    - **When did you do each of these tasks?**
    - **Concerns or challenges about the project you'd like to share.**

Submit the team Status Report as a pdf file to this assignment by November 20th, class time.

Name the Status Report **PSDS2115_E_Status_05_GroupName_F18**

Each person writes a brief personal statement of their activities and adds it to the report.

Submit the team Status Report as a pdf file or a link to this assignment by October 23rd class time.

Grading will solely be based on your individual statements. Specific detail is a critical component.

For this week, we continued to organize the information that we had been gathering for the whole length of the project. We took keywords from *all* of our research, which included the survey we sent out and the primary research we had from our own observations. Our proposal has changed quite a lot since we started and the outcome of our project completely shifted. It was initially going to be a flyer along with a video of compiled interviews we were going to do as research for critique. Now it is going to be an educational game; each set includes two heads: a negative vs. a positive side, and words that appear multiple times in our research. The player needs to take a term, assign a side (negative or positive), and then connect it with strin gor something similar, to any other possible word where it draws a connection. We will bring one set for a few volunteers to try in the classroom, so that they can create their own version of this *word cloud*.

One of the most challenging parts in this project for our group was to collect all the data from the surveys and primary research and then narrow it down into keywords we could use for the *word cloud*. Our survey received 63 responses, so it was definitely a lot of information. However, since we took on the task together and divided the work, and we were able to choose words quickly and efficiently. We worked well as a team and have not really had any major setbacks or conflicts as a team. We were pretty great at dividing labor and the workload: we all put in the same amount of effort even if we were working on completely different tasks. This allowed us to always able to finish our assignments on time. We tend to go over each other's work in order to double-check that everything is in order and that we all agree on what is being said or done.

We tend to meet the milestones that we have set for our project (even if the outcome changed). Our plan for this week is to finish the *word cloud* in class tomorrow in preparation for our next meeting, where we will cut and arrange the words as well as create a draft of our presentation. In addition to the *word cloud* file we are working on tomorrow, we will begin compiling our final PDF and start creating sections for the file.

CALISTA

1) Group Leader
2) This week, we worked together in the library and I started the Illustrator file for our *word cloud* game. I found two different icons for the heads so that they represented positive and negative. From there, I coloured every keyword that made it to narrowed down word list in a different tone and chose a different font for each term as well. We also decided to vary the size of the font depending on how many times that word was repeated -- we used a bigger size for the ones that were repeated the most, while a smaller size translates in a term that was used less.

MAYA

1) Collaborator
2) This week, we met in the library to go over the materials and our next steps. Francesa and I went through the critique notes and survey data and compiled a list of words. Then, Calista started to make the *word cloud* that we will print on the plotter (multiple copies). We decided that our next meeting was going to be cutting out the words and testing out the game.

FRANCESCA

1) Collaborator
2) For this week, Week 6, we met in the library once again to work on the project. The group began to finalize our overall information and organize the game diagrams, which we had all decided on instead of our original flyer and video idea. I helped Maya with the compilation of positive and negative words for the word cloud, which we pulled from our survey data analysis Excel sheet.

MARIEL

1) Collaborator.
2) For this week, I booked us a bigger room in the library so that we could have more space for next week, since this week's room was a bit small. I also took notes from the critique that we were given in last class and put them in this document so that we could refer to them afterwards. I also collaborated in the joint summary for the Final Creative Brief while we were in our group meeting of this week.

Organized Data

https://docs.google.com/spreadsheets/d/1FcqhEU8MBqZnkak2C_kDrAib-CHOHN8TnyLSOyKoykM/edit?usp=sharing

List of Words

https://docs.google.com/document/d/1qhSY1AlIP0grp65rCZSXpI9IPs49xJyNaPdg_9wgYTs/edit?usp=sharing

Critique Observations

Mariel

Jaewon Kim.

Vary the width of the pleats, I would like to see the song in the pleat. The pleat will be smaller or bigger depending on your song.
It will be a super positioning of all the samples.
Gaps make it human, the music stops and starts.
Play with the width of the overlock.
Scale the pleats really big.

Type of color and the material: think about the material as a medium to express your song. if the song is very energetic, the material must move energetically.
Let go a little and let the fabrics speak a bit for themselves.
The color might depend on the song, Jinny says that the colors could be different for each textile.
Layering.
The way you interpret music if the lines are not straight it could be very interesting.
Color could be determined by threads. Layering with different colored threads.
Possibility of doing earphones as Group 3.

Joyce Ko.

Color: why don't you try to translate the sound into color.
Group 3: could work through visuals of the sound and translate them.
Visuals are great, powerful punchy and very open. You get excited by it.
The lineup is very interesting.
Visuals from the PDF are very very strong.
It seems to be like its less you and you're more the observer.
Brigitte is more attracted to the real collages than the printouts.
Possibility of not having a model for sketches or you can put the figure very blurry.

Jinny Saraf.

Brigitte is confused by the color story.
Some of the textile samples we are not able to translate them into actual fabrics.
The watercolors are beautiful, work with them as prints on fabrics or with stitching. - that is your color story.
The slashing has to be finished.
The stripes of different textiles is beautiful, color story is great too.

- It could also be two zippers.

Remake your samples but in the same color story.
Holi festival —> use it.
There is a disconnect between the samples, because the color story is different.
Isolate the strong pieces.

Mariel DelaL. (taken for me by Jaewon).

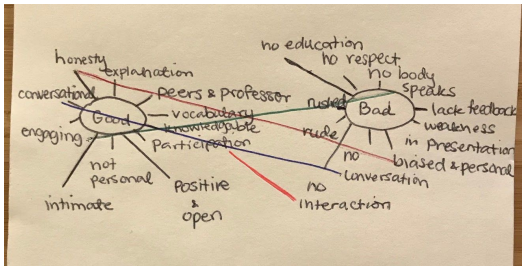
Drape onto body
Put piece of tape to replace threads or you can take something with lines to represent the actual threads.

Francesca

My last critique was this past Thursday, in my Intro to Design Studies recitation class. For three weeks, we are to present our Work-In-Progress Presentations (we just finished with week 2), which, to my understanding, are slides containing further research from our original position papers. Our position papers focused around a self-chosen design theory; for example, mine was centered around the idea of color and aesthetic, and the way they affect design in general. However, the instructions given to us seemed to be unclear, because everyone ended up doing different things. Some of us presented our further research and discussed how we might dive more deeply into our individual theories, while others pitched their own ideas and projects based on their topics. Because the ultimate goal for the project was unclear, it was difficult for students to offer useful feedback that would help the presenter take their next step, since it was uncertain what that would be. After every presentation was completed, our TA would ask the class for questions and comments. In the beginning, there was a select group of people who actively participated and offered some sort of response, whether it was comments, suggestions, etc. There was actually a lot of feedback that was interesting and at times prompted the presenter to really think about their work. However, as class dragged on, less and less people were willing to talk. Our TA had to urge people to speak up or comment on the presentation himself. The rest of the class remained silent; it seemed that they either had no idea what to say or that they were tired and wanted to leave. Sometimes the presenter wasn't as receptive to constructive remarks, or the audience wasn't as receptive to the presentation as a whole.

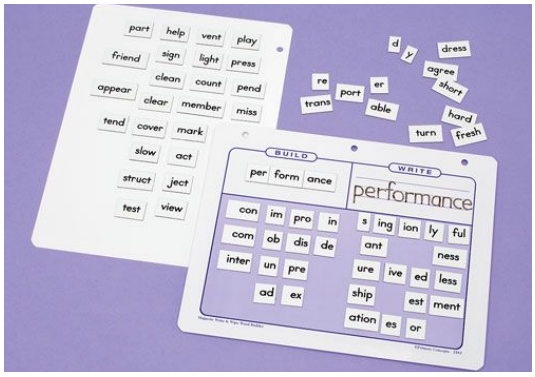
Maya and Calista's Chart Ideas

We could do a similar idea to the values and identities and put it in a spider web with color coded connections.
https://journals.sagepub.com/doi/pdf/10.1177/160940691301200117

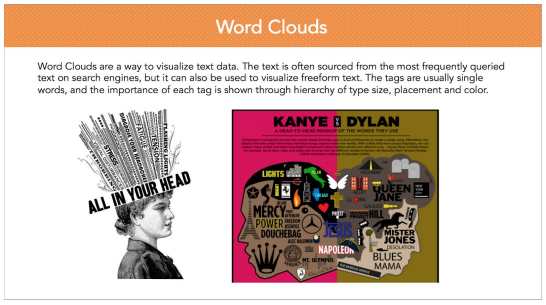


Crossword puzzle to make it interactive and can be able to pass out
https://www.puzzle-maker.com/CW

Create simple shape magnets with words for people to organize in small groups on a board

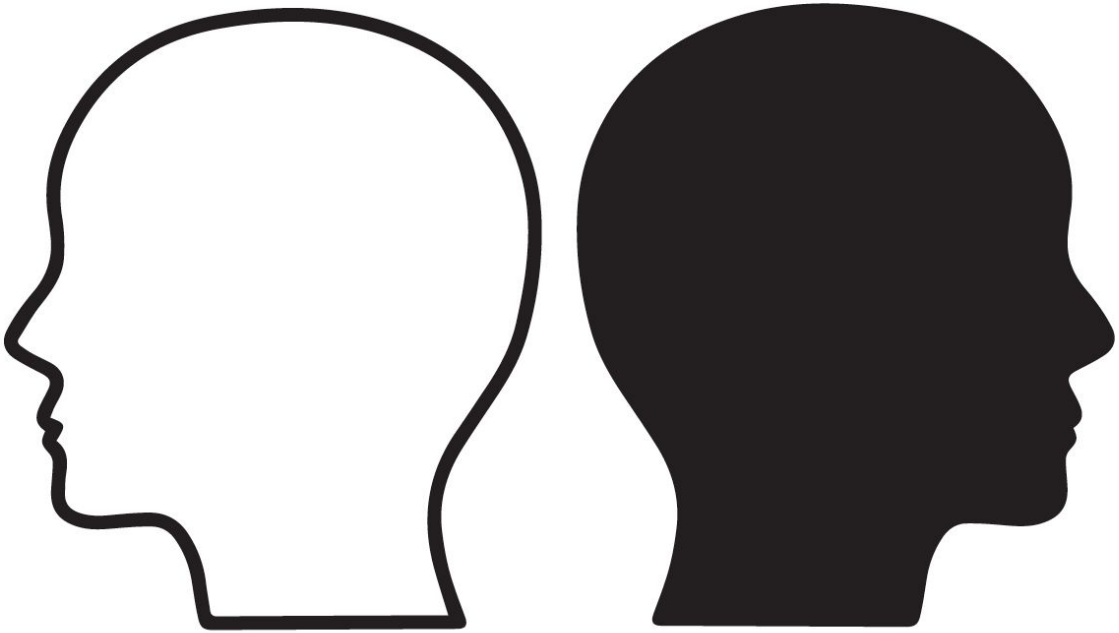


Word Cloud



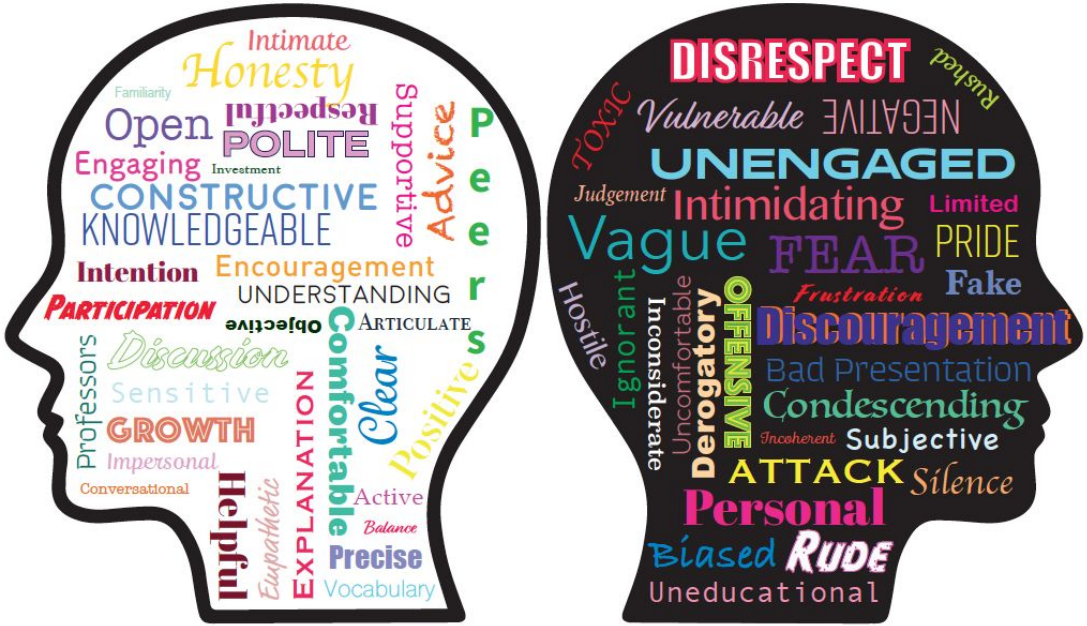
List of Words

+	-
Honesty	Uneducational
Explanation	Disrespect
Conversational	Silence
Peers	Pride
Professors	Frustration
Engaging	Biased
Vocabulary	Personal
Knowledgeable	Limited
Participation	Unengaged
Positive	Rude
Open	Rushed
Discussion	Bad presentation
Impersonal	Vague
Intention	Attack
Intimate	Condescending
Constructive	Negative
Helpful	Hostile
Familiarity	Judgement
Growth	Derogatory
Precise	Offensive
Sensitive	Ignorant
Investment	Discouragement
Balance	Incoherent
Advice	Inconsiderate
Comfortable	Fake
Polite	Uncomfortable
Empathetic	Intimidating
Active	Vulnerable
Clear	Toxic
Supportive	Fear
Encouragement	Subjective
Respectful	
Understanding	
Objective	
Articulate	



UNDERSTANDING
Intimate
Peers
Supportive
Honesty
Familiarity
Open
Respectful
Engaging
POLITE
Advice
CONSTRUCTIVE
Investment
Objective
KNOWLEDGEABLE
Intention
Encouragement
PARTICIPATION
ARTICULATE
Professors
Discussion
Sensitive
Comfortable
Clear
Positive
GROWTH
Impersonal
EXPLANATION
Conversational
Balance
Empathetic
Helpful
Precise
Active
Vocabulary

Vague
Condescending
Judgement
DISRESPECT
Rushed
Toxic
Vulnerable
NEGATIVE
UNENGAGED
Intimidating
Limited
Incoherent
FEAR
PRIDE
Frustration
Fake
Hostile
Ignorant
Derogatory
OFFENSIVE
Discouragement
Bad Presentation
Uncomfortable
Subjective
ATTACK
Silence
Personal
RUDE
Biased
Uneducational


Intimate
Honesty
Familiarity
Open
Respectful
POLITE
Engaging
Investment
CONSTRUCTIVE
KNOWLEDGEABLE
Supportive
Advice
Peers
Intention
Encouragement
UNDERSTANDING
PARTICIPATION
Objective
ARTICULATE
Professors
Discussion
Sensitive
GROWTH
Impersonal
Conversational
Comfortable
Clear
Positive
EXPLANATION
Helpful
Empathetic
Active
Balance
Precise
Vocabulary
DISRESPECT
Rushed
TOXIC
Vulnerable
NEGATIVE
UNENGAGED
Judgement
Intimidating
Limited
Vague
FEAR
PRIDE
Fake
Frustration
Hostile
Ignorant
Inconsiderate
Uncomfortable
OFFENSIVE
Derogatory
Discouragement
Bad Presentation
Condescending
Incoherent
Subjective
ATTACK
Silence
Personal
Biased
RUDE
Uneducational

Community Organizations Group Project: Final

Maya Kapur, Calista Huynh,
Francesca Tabora, Mariel Delal

Project Question:

How can we establish an open, comfortable environment so that the feedback (given and received) is constructive?

Key Objectives:

The goal is for the student body to openly express their fears and troubles behind critique and help them improve upon this area so that they can take this skill into school, professional, and personal settings where trust and collaboration are vital.

Ideation

→ Research

→ Survey

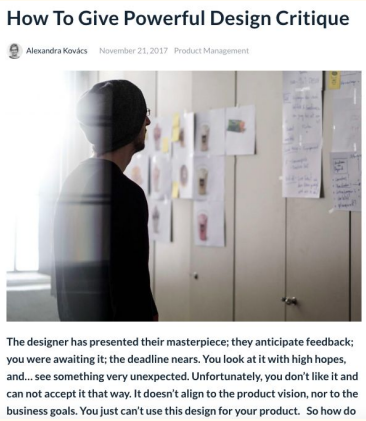
→ Compare

→ Create

→ Test

Primary and Secondary Research

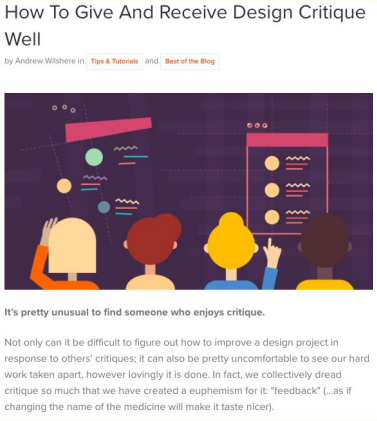
1. Each member found academic articles about critique and took notes
    a. Shared our insights in a group discussion afterwards
2. Created a three-question survey and sent out to design students at Parsons, Mannes, and Lang



How To Give Powerful Design Critique

Alexandra Kovács November 21, 2017 Product Management

The designer has presented their masterpiece; they anticipate feedback; you were awaiting it; the deadline nears. You look at it with high hopes, and... see something very unexpected. Unfortunately, you don't like it and can not accept it that way. It doesn't align to the product vision, nor to the business goals. You just can't use this design for your product. So how do

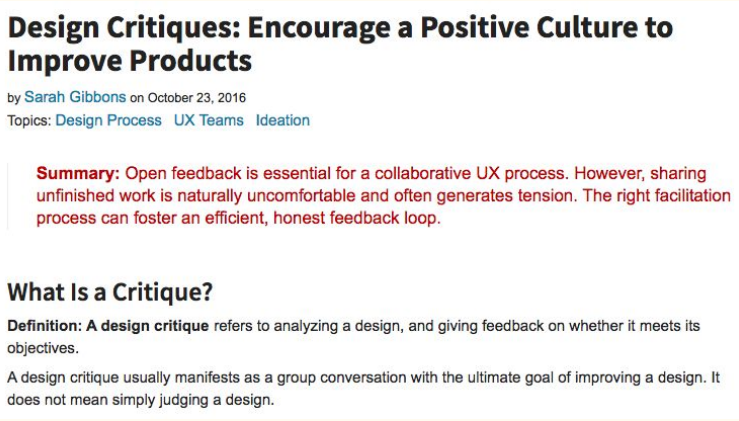


How To Give And Receive Design Critique Well

by Andrew Wilshere in Tips & Tutorials and Best of the Blog

It's pretty unusual to find someone who enjoys critique.

Not only can it be difficult to figure out how to improve a design project in response to others' critiques; it can also be pretty uncomfortable to see our hard work taken apart, however lovingly it is done. In fact, we collectively dread critique so much that we have created a euphemism for it: "feedback" (...as if changing the name of the medicine will make it taste nicer).



Design Critiques: Encourage a Positive Culture to Improve Products

by Sarah Gibbons on October 23, 2016

Topics: Design Process UX Teams Ideation

Summary: Open feedback is essential for a collaborative UX process. However, sharing unfinished work is naturally uncomfortable and often generates tension. The right facilitation process can foster an efficient, honest feedback loop.

What Is a Critique?

Definition: A design critique refers to analyzing a design, and giving feedback on whether it meets its objectives.

A design critique usually manifests as a group conversation with the ultimate goal of improving a design. It does not mean simply judging a design.

Learning to Love Criticism

By Tara Mohr

Sept. 27, 2014

Keetra Dean Dixon

A NEW study by the linguist and tech entrepreneur Kieran Snyder, done for Fortune.com, found two differences between workplace performance reviews given to men and women. Across 248 reviews from 28 companies, managers, whether male or female, gave female employees more negative

Our Survey

How can we improve our critiques?

In what ways might we improve how we critique art and bodies of work by establishing an open, comfortable environment so that the feedback given and received is constructive and not destructive?

What is your major? *

Short answer text

What grade level are you currently in? *

- Sophomore
- Junior
- Senior
- Graduated

What do you think is a marker of good and bad critique? *

Long answer text

In what environments do you feel most comfortable giving and receiving critique? *

Long answer text

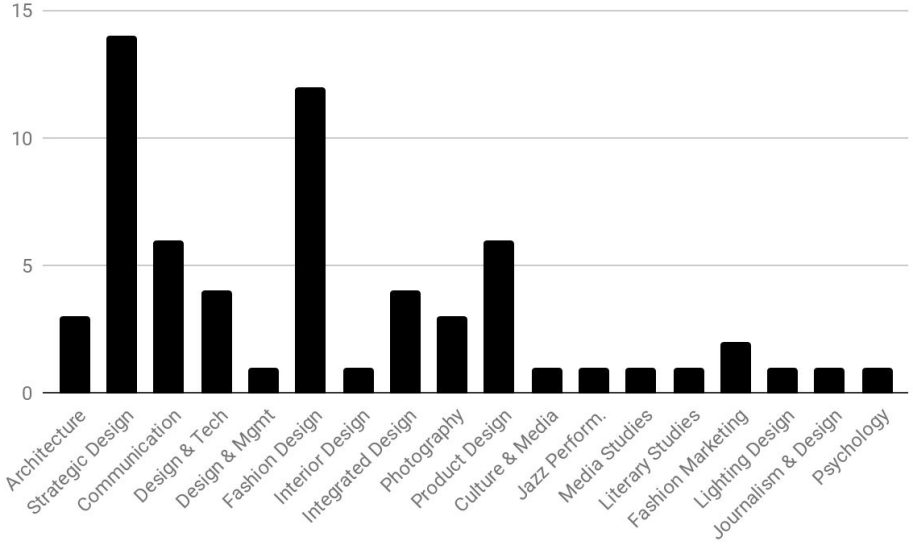
What is the best/worst critique you've had and why? *

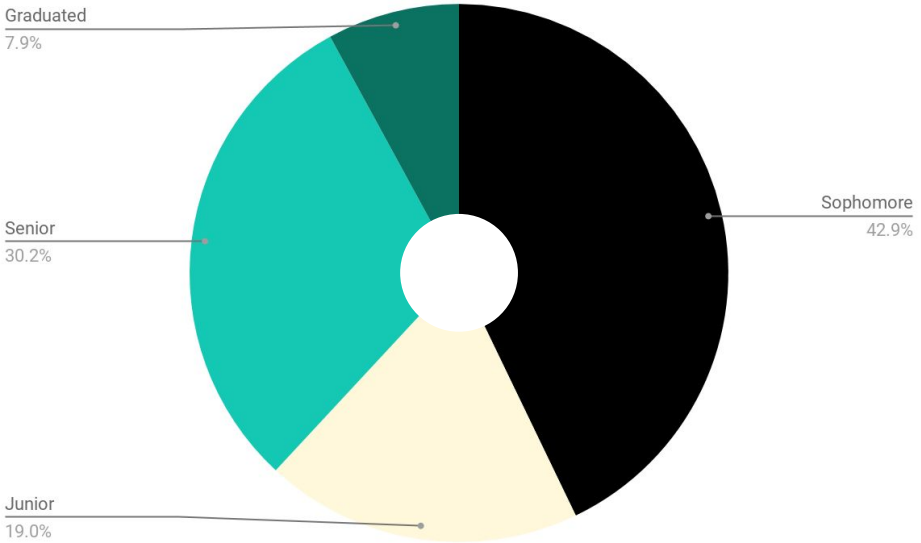
Long answer text

Other thoughts or comments on critique you think are important.

Long answer text

Data from Survey





Group Process

How did you function? What worked? What could have been better?

- Depending on the week we divided into groups of two, three or worked as singles.
- Everyone was punctual and prepared for our weekly meetings.
- We listened to each other and incorporated everyone’s ideas.
- The project was complicated at the beginning to understand but the fog cleared.

- Write less on slides.
    - No more than 25 slides.
- Explain the meaning behind the game
- Emphasize the goal throughout.
- Think about engaging fonts/visuals because it was choppy.
- The intention of the project is unclear.
- Survey portion + methods of documentation need to be explained clearly.
- Necessitates a final proposal.

Improvements

From critique on November 27th

Solution

Organized all research
→ keywords (repetition).

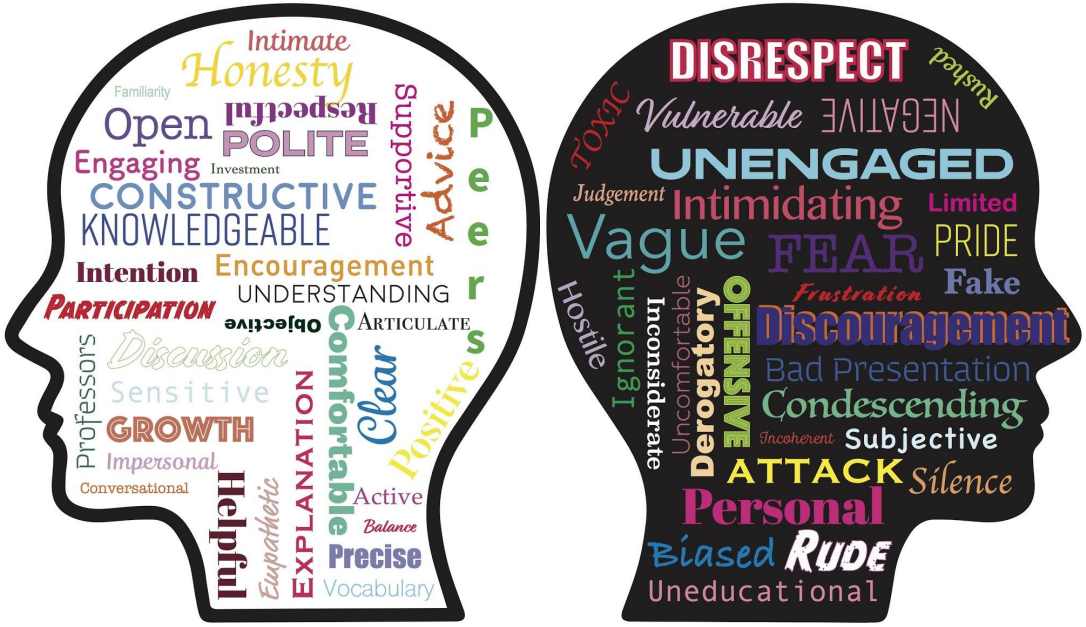
- *Primary research.*
- *Survey (63 responses).*

Outcome shifted.

- *Flyer + compiled interviews .*
- *Educational game.*

1. *Two heads: Positive + Negative.*
2. *Take a word → assign a side.*
3. *Repeat until no words are left.*
4. *Connect similar or opposite terms using string.*
5. *Compare results to another group.*

Word Cloud


Intimate
Honesty
Familiarity
Open
Respectful
POLITE
Engaging
Investment
CONSTRUCTIVE
KNOWLEDGEABLE
Supportive
Advice
Peers
Intention
Encouragement
PARTICIPATION
UNDERSTANDING
Objective
ARTICULATE
Professors
Discussion
Sensitive
GROWTH
Impersonal
Conversational
Comfortable
Clear
Positive
Helpful
EXPLANATION
Empathetic
Active
Balance
Precise
Vocabulary
DISRESPECT
Rushed
TOXIC
Vulnerable
NEGATIVE
UNENGAGED
Judgement
Intimidating
Limited
Vague
FEAR
PRIDE
Fake
Frustration
Hostile
Ignorant
Inconsiderate
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Silence
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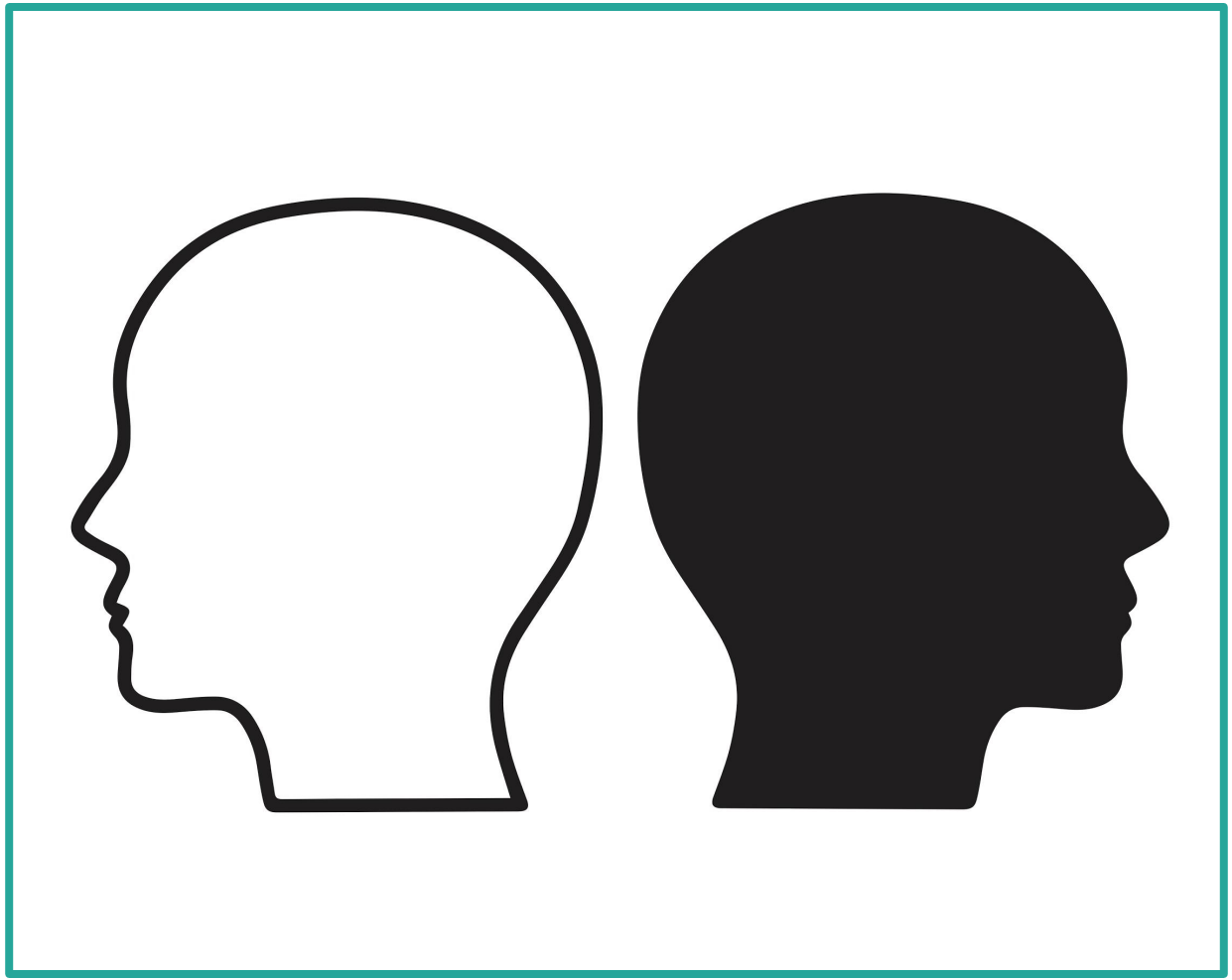
Biased
RUDE
Uneducational



If we had more time...

...we would have created a bigger discussion by inviting a guest speaker to talk about critique.

Thank You! :)