I believe that my student's design solutions can be found at the point where their individual interests intersect with the design problem. In encouraging students to discover these solutions, I suggest to the student's several different ways to go about finding the best answer or better one, as opposed to directly telling them how to achieve the goal from my point of view. This method of teaching enables students to embrace their own aha-moments of discovery through exploration based on their individual interests and creativities. Also, I believe designers need to learn how to present and prove their design concept through not only conceptualizing ideas but also prototyping the idea digitally or physically.

As John Berger stated in his book, Ways of seeing, "We never look at just one thing; we are always looking at the relationship between things and ourselves." This invisible tie between the real world and each individual is key in developing a creative and unique vision. As an educator and a visual communicator, my teaching approach is based on this common belief that we all live in a cage that has been shaped by our own perception. The cage consists of many bars. These bars reflect an individual's personal experiences, backgrounds, their level of education, etc. This cage can be thought of as a perceptual filter on one's eyes and mind that helps the individual perceive and represent the tangible and intangible. Today's students, having been born in the digital age, can "bring many different skills to school" and might "have more recent, more accurate, or even more relevant information in some field" than his or her professor as Victor Papanek described in his book, Design for the real world. Although all students have their own unique skills and ways of thinking, similar to that of a gemstone, these individual intellectual assets need first to be dug up and polished before the student is able to realize his or her full potential wholly. Through in-class practice, students will develop the ability to embrace their individual perceptual filters, thereby allowing for the creation of fresh ideas that can then be contributed to the field of graphic design.

My teaching approach aims to purposefully encourage young designers to take a step back and see the computer as just one of many design tools with which to solve design problems although it is one of the great tools available for designers. I want them to take the time to understand what needs to be done and mature their ideas through creative processes such as drawing, writing, and group discussion, as opposed to simply starting from a blank computer screen. A designer's fresh ideas are often the result of walking away from a fixed setting such as a computer screen, similar to a cook finding inspiration by escaping a sterile kitchen environment to sample fresh farm ingredients at a local marketplace and the fresh ingredients tell how they wanted to be cooked.

In order to help young designers creatively transcend the limits inherent in their overly digital mindset, I encourage my students to learn and practice designer's process through their design projects. Through an open-ended iterative and exploratory process, young designers learn how to be inspired, how to ideate and implement their ideas. With the computer has been the single dominant design tool for the past several decades, there have been several revolutionary changes in graphic design resulting from the use of digital technology. These changes have not come without a creative cost, however, as the accompanying computing technology has set rigid boundaries. As a result, designers have observed the work of their contemporaries, and influenced by their accomplishments, reinvented the work in a different way or even directly copied the work. However, truly great ideas come not from the computer screen or the Internet, but rather from direct work with materials and various tools, or even embarking on an inspirational exploration to combat creative blockage. Designers have learned and developed this design process, often called design thinking, over many decades with these technical and practical constraints. This design process might be very well one of the most powerful skills designers can utilize. I like

to emphasize one more step to the design process, and that is prototyping and creating a working version of the design to prove the design concept proposed by the designer to a certain extent. Actively integrating designers' creative problem-solving abilities in the face of various constraints both conceptual and practical, while using a variety of settings as opposed to simply talking about the design concept, would present this parametric way of designer's problem-solving process as having equal creative compositional status.