
AWD20 Applied Design

Senior Course Outline

Lead Writer: Silvia Fortura, Writer: John Kipfer, Reviewer: Rick Gee

Resource to Support the 2010 Revised Ontario Arts Curriculum Policy Documents

Lead Editor: Terry Reeves, Project Editors: Jane Dewar, Susan Daugherty, Rick Gee, Mari Nicolson,
Bob Phillips, Pat Rocco, Margot Roi, Joanna Swim, Kathy Yamashita, Contributing Editor: Mervi Salo
OSEA - Ontario Society for Education through Art - 2010

www.osea.on.ca

Course Description

“What it takes to solve real world design challenges.”

In this course, students will develop an awareness and understanding of the ideas and skills related to real world visual communications challenges and applications. These will be developed through student research, presentations, and application involved various studio assignments. Students will be encouraged to explore, develop and create effective solutions for a variety of visual, graphic and design challenges (including typography, icons and logos, product branding and packaging, and industrial design).

Unit #1

Type and Typography ... "How type really works"

Time: approximately 25 hours

Unit #2

Icons ... "concepts transformed into visual symbols "

Time: approximately 25 hours

Unit #3:

Product and package ... "the power of product and package design"

Time: approximately 35 hours

Unit #4

Industrial Design... "Have a seat!"

Time: approximately 35 hours

Unit 1 Description (Approximately 25 hours)

Unit #1

Type and Typography ... "How type really works"

Note: Prior to the course's first, main unit of study, teachers should include a diagnostic unit to determine the students' levels of understanding and experience. This diagnostic should relate to the course.

Possible DIAGNOSTIC...an assessment of prior knowledge

Many students have varied experiences when it comes to art and design. To gauge students understanding, a first unit could address the definitions of the elements and principles of design. As well, you will be responsible for producing a series of images that "describe", utilize the concepts of the elements and principles of design.

There are multiple purposes for completing this assignment:

- To address what students know and how they learn
- To provide varied opportunities for students to demonstrate knowledge
- To demonstrate their understanding of various art concepts
- To demonstrate understanding of the creative process

See appendix **AWD20 Diagnostic 1.1; AWD20_Diagnostic_1.2**

Unit #1

Type and Typography ... "How type really works"

In this unit, students will discover, explore, document and experiment with type and type characteristics for the purposes of communication and design.

Students will experience facilitated discussions and demonstrations of some typographic design approaches. Individually and in small groups, they will explore and demonstrate how various typefaces and their associated themes and meanings are conveyed through design elements and principles.

Students will research the typographic design paradigms and history.

Students will then design their own original type face and may explore the possibility of 3-D type face design (and how the third dimension impacts and influences 2-D design conventions).

Overall and Specific Expectations

Overall and Specific Expectations

A1, A2, A3, B1, B3, C1, C2, A1.1, A1.2, A1.3, A2.1, A3.1, A3.2, B1.1, B1.3, B1.4, B3.1, C1.1, C1.2, C2.2

Overall Expectations

A1 Apply the creative process to create a variety of art works, individually and/or collaboratively

A2 Apply elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages

A3 Produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others

B1 Demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works

B3 Demonstrate an understanding of the types of knowledge and skills developed in visual arts, and describe various opportunities related to visual arts

B1 Demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts

C2 Demonstrate an understanding of conventions and techniques used in the creation of visual arts

Learning Goals:

By the end of this unit students will be able to:

- demonstrate an understanding of the elements and principles design;
- use the critical analysis process to assess how well a particular type design works in reaching a target audience;
- use typographic terminology in the identification and creation of type faces;
- recognize effective (implementation) use of type;
- explain how type faces and target audiences are relevant in my own work and in the works of others;
- explain they are a member of those "target audiences" and the relevance of this knowledge;
- demonstrate exploration and experimentation with expressive typographic designs in the creation of various type faces;
- use the critical analysis process to assess a particular type design might work in reaching a target audience.
- demonstrate an understanding of the historic development of typography

Key Questions:

In a world where words are everywhere, how can type be used to

Specific Expectations

A1.1 Use a variety of strategies, individually and/or collaboratively,

to generate ideas and to develop plans for the creation of art works

A1.2 Use experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, printmaking, and mixed media

A1.3 Document their use of the creative process in a portfolio

A2.1 Use various elements and principles of design to create art works that express personal feelings and/or communicate emotions to an audience

A3.1 Explore and experiment with a variety of materials/media, including alternative media, and traditional and/or emerging technologies, tools, and techniques, and apply them to creative art works

A3.2 Demonstrate appropriate ways to prepare their art works for presentation

B1.1 Identify and describe their initial reactions to a variety of art works, and explain the reasons for their reactions

B1.3 Explore and interpret a variety of art works, both historically and contemporary, to identify and describe their purpose and style, the materials used, and the meanings the works convey

B1.4 Use a variety of strategies to identify and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works

B3.1 Identify types of knowledge and skills acquired in visual arts, and describe how they could be applied in a variety of careers and various areas of study

C1.1 Use appropriate terminology related to elements and principles of design when creating and analysing art works

C1.2 Use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works

C2.2 Demonstrate an understanding of several conventions used in visual art works

draw attention to a message?

Does the presence of type make us insensitive to its power? How does this contribute to the design of and designing with type?

How does type impact my daily life?

How much exposure to type have we had? What do we know about it?

What do you need to know to make decisions about selecting typefaces for a specific project (Consider purpose, audience and client.)

What strategies would be important when creating a new type face?

Is there a “stage” in your creative process that consumed more time and effort? Why?

Does my design impact or alter the original, intended theme, purpose, meaning or audience? Describe how and suggest possible reasons why.

How does my knowledge about type affect my understanding of how type is used in the world that I see?

Explain why type design is more than the communication of

Instructional Strategies:

Lesson 1: What is “typography”?

Time: 4 hours

Teachers will:

- introduce typography discussing its major place in the world and its ability to communicate;
- direct an investigation and class discussion of how typeface selection is not about a “good or bad” type, but rather the selection of an “appropriate or inappropriate type for a specific audience and purpose”;
- explain how “type” is different from “text... how the font style does not relate to the meaning of the word;
- acquire and show various font examples that cover a wide range of multiple purposes and audiences. Teachers are encouraged to seek out fonts and texts that reflect various cultures (Arabic scripts, Asian characters, Western scripts, “historical letters” such as pictographs and hieroglyphs);
- present examples and guide a class discussion where students respond to key questions such as

“What is the personality of this type face?”

“If you were designing a poster for a

contemporary dance troupe what fonts might you select and why?”

- require students to provide exemplars themselves, share these with others and submit for assessment. These can later be referenced these for their own designs.

- provide and explain the anatomy of type and typefaces;
- direct small groups to present a group response (visuals and text/verbal) to the statement “The printing press and the computer of today are equally important inventions.”

Students should consider such things as: *Agree? Disagree? How? Why?*

really?

How are they different?

What are they each,

How are they similar?

language (i.e. words, sentences, texts, and theme, emotion, politics, religion, etc.)

Does type design differ in terms of planning, purpose and application from other kinds of designing?

Prior Learning:

- Prior knowledge for this unit depends on the medium chosen by the student and availability of materials and options in the classroom.
- Prior knowledge of the elements and principles of design and the creative process would be an asset.

Assessment for and of Learning:

Assessment & Evaluation Strategies
 checklists
 self / peer / teacher conferencing
 oral critiques – peer and instructor assessment
 written responses – self / peer and / or instructor assessment
 summative rubrics

Assessment Tools:

- Formative test prior to end of unit 2 (to provide feedback to students and
- Formative assessments (Progress notes, on going

Lesson 2: Creating a type face

Time: 15 hours

Teachers will:

- introduce and demonstrate various drawing tools and techniques (French curves, flex-rulers, squares, compass sets, etc.).
- introduce and demonstrate the proper use of terminology
- discuss the realm of digital design options (Teachers are encouraged to start with traditional pencil and paper strategies first.);
- co-create (with students) a list of considerations to follow when creating a font and post the list;
- moderate a discussion of how "font affects society as a whole" and how it is more than a simple communication of "word" or text... highlighting the role of the elements and principles of design in helping to create meaning.
- demonstrate various approaches to and considerations of type face creation (kind of font to create depending on purpose, determining font character (strong, soft, business-like, flamboyant, reliable...) font anatomical characteristics, letter geometry...)
- require students to submit an abbreviated family set of three letters and three numbers that would form the basis of a full font family (consisting of a unified design that is consistent, repetitive, and original).

- interaction in studio, student self-assessment);
- Formative assessment of the initial drawing processes (rough designs;
 - Reflections and self-check lists to ensure the completion of task specific items;
 - Creative Process rubric
 - Visual journal/sketchbook
 - Anecdotal Comments
 - Essay/visual project/ slideshow
 - Rubrics: Summative evaluation

Performance Tasks for Evaluation:

The student will:

1. demonstrate his/her knowledge and understanding of identifying and interpreting various type faces and differentiate their thematic elements and characteristics;
-formative assessment
2. use experimentation, reflection, and revision when producing an original font;
-formative assessment
3. use pre-existing fonts to understand how a type face and its variations contribute to meaning (Fonts can express concepts such as "fast, sad, wedding, formality, strength", etc.);
-formative assessment

Appendix AWD20 1.1

4. distinguish the various anatomical components of type and use typographical terminology to describe and articulate font designs as evidenced in discussions, studio practice, worksheets...;

-formative assessment

Appendix AWD20 1.2

5. design an abbreviated family set of three letters and three numbers that would form the basis of a full font family (consisting of a unified design that is consistent, repetitive, and original).

-summative assessment

appendix AWD20 1.3

DI

Instruction, evaluation and the learning environment based on curriculum expectations **and** the specific learning needs of the students in class.

Provide choices as appropriate to learn and / or demonstrate learning.

Engage multi-intelligence approaches... this can be done by creating centres and experiences including all centres for all.

Extensions

Support Materials & Resources

- See Appendices

Glossary of Terms

Arm

Short horizontal strokes, as in E, F, L, T, or inclined upward as in Y, K.

Ascender

The stem of a lowercase letter projecting above the x-height. Ascenders and descenders are sometimes called extenders. Base Line The imaginary line supporting the bottom serifs of capitals and lowercase.

Baseline

The imaginary line upon which a line of text rests. In most typefaces, the [descenders](#) on characters such as *g* or *p* extend down below the baseline while curved letters such as *c* or *o* extend ever-so-slightly below the baseline. The baseline is the point from which other elements of type are measured including [x-height](#) and [leading](#). The baseline is also significant in the alignment of [drop caps](#) and other page elements.

from: <http://desktoppub.about.com/od/glossary/g/baseline.htm>

Body Size

The height of the face of the type, which in letterpress terms is the depth of the body of the type. Originally, this was the height of the face of the metal block on which each individual letter was cast. In digital type, it is the height of its imaginary equivalent, the rectangle defining the space owned by a given letter, and not the dimension of the letter itself. Type sizes are usually given in points - but European type sizes are sometimes given in Didot points, which are 7% larger than the points used in Britain and North America.

Counter

The white space enclosed by a letterform, whether wholly enclosed, as in *d* or *o*, or partially, as in *c* or *m*.

Descender

The stem of a lowercase letter projecting below the x-height/baseline.

Extenders

The parts of the letterform that extend above the midline, as in *b* and *d*.

Family

All variants and sizes of one design, or style, of type (weight, width, roman, italic, boldface, etc.).

Font

A selection of characters of one size and design of type.

Italic

A sloped or cursive variation of Roman. In most cases this represents a complementary style of the upright letter, although some of the lowercase letters may change form slightly and the serif structure is different. Modern usage requires an italic to accompany a roman in most types designed for continuous reading.

Justify

To adjust the length of the line so that it is flush left and right on the measure. Type is commonly set either justified or FL/RR (flush left, ragged right).

Kern

Part of a letter that extends into the space of another. In many alphabets, the Roman f has a kern to the right, the Roman j a kern to the left. As a verb, to kern means to alter the fit of certain letter combinations - TA or VA, for example - so that the limb of one projects over or under the body or limb of the other.

Lead

Originally a horizontal strip of soft metal used for vertical spacing between lines of type. Now meaning the vertical distance from the baseline of one line to the baseline of the next. Also called leading.

San Serif

From the Latin sans serif without serifs.

Serif

The beginning or terminal stroke drawn at right angle or obliquely across the arm, stem, or tail of a letter.

Weight

A letter's relative amount of blackness. Proper terminology for weight has never been precisely determined. In types used for continuous reading, two weights are generally used the original design, called either regular or light, and a boldface. Square serif and sans serif types have as many as eight or nine different weights, differently described by each manufacturer. Most likely this imprecision can never be corrected.

X-height

The distance between the baseline and the midline of an alphabet, which is normally the approximate height of the unextended lowercase letters - a, c, e, m, n, o, r, s, u, v, w, x, z - and of the torso of b, d, h, k, p, q, y. The relation of x-height to cap height, and the relation of x-height to length of extenders, are two important characteristics Latin typeface. See also baseline and cap height.

Unit 2 Description (Approximately 25 hours)

Icons ... "concepts transformed into visual symbols "

In this unit, students will continue to investigate and create with the purpose of communicating specific themes, emotions and messages. After an introduction and exposure to “icons” and “simplified, and / or abstracted” imagery, students will explore communication without the use of text. Students will investigate symbols, icons and signage and the role they play in describing local and universal concepts.

Icons present students with the opportunity and challenge to further their communication skills as they remove text, relying purely on image alone. The theme of universality and universal design are explored.

“Abstraction”, a pervasive concept in Visual Arts, is a critical concept in this “Icons” unit since often icons are a variation of an original concept. Understanding how elements and principles contribute to the development of iconography is key in this unit. In particular, shape, positive/negative space, balance, emphasis are fundamental to the success of this unit.

The presentation and critical analysis discussions of landmark logos (e.g. stop signs, washrooms, Nike, Ontario Hydro and other selected icons) should also take place.

Overall and Specific Expectations

Overall and Specific Expectations A1, A3, B2, B3, C2, A1.2, A1.3, A3.1, B2.1, B2.2, B3.1, C2.1, C2.2
Overall Expectations A1 Apply the creative process to create a variety of art works, individually and/ or collaboratively
A3 Produce art works, using a

Learning Goals:

By the end of this unit students will be able to:

- demonstrate an understanding of the elements and principles design;
- demonstrate an ability to create and analyze original, icon designs;
- demonstrate understanding of how to select appropriate media for icon creation;
- use the critical analysis process to assess how well a icon reflects its idea;
- investigate how imagery, symbols, logos and icons communicate a specific message without using text.
- document the process of developing symbolic imagery that effectively communicates a concept.
- transfer this understanding to the “abstraction” process so he /she can further and effectively communicate concepts without using text.
- explore, discuss and present examples of “abstraction” examples found in the fine and commercial arts.

Key Questions:

- What are the basic features and considerations of icons?
- What criteria are used in the development and creation of a sign/icon?
- How can this imagery change as it applies to various cultures, religions, countries, times, etc.?
- Why do we require signs, symbols, or icons?
- Why is so important that we construct signs that are clearly and quickly understood by anyone

variety of media/
materials and
traditional and/
or emerging
technologies,
tools, and
techniques, and
demonstrate an
understanding
of a variety of
ways of
presenting their
works and the
works of others
**B2 Demonstrate
an
understanding
of how art works
reflect the
societies in
which they were
created, and
how they can
affect personal
values
B3 Demonstrate
an
understanding
of the types of
knowledge and
skills developed
in visual arts,
and describe
various
opportunities
related to visual
arts
C2 Demonstrate
and
understanding
of conventions
and techniques
used in the**

regardless of their spoken language?
How will the study of icons and signs make students better communicators and a better “listeners”?

Prior Learning:

- Prior knowledge for this unit depends on the medium chosen by the student and availability of materials and options in the classroom.
- Prior knowledge of the elements and principles of design and the creative process would be an asset.

Assessment for and of Learning:

Assessment & Evaluation Strategies

- checklists
- self / peer / teacher conferencing
- oral critiques – peer and instructor assessment
- written responses – self / peer and / or instructor assessment
- summative rubrics

Assessment Tools:

- Formative test prior to end of unit 2 (to provide feedback to students and
- Formative assessments (Progress notes, on going interaction in studio, student self-assessment);
- Formative assessment of the initial drawing processes (rough designs;
- Reflections and self-check lists to ensure the completion of task specific items;
- Creative Process rubric
- Visual journal/sketchbook
- Anecdotal Comments
- Essay/visual project/slideshow
- Rubrics: Summative evaluation

Performance Tasks for Evaluation:

The student will:

1. demonstrate his/her knowledge and understanding of identifying and interpreting various type faces and differentiate their thematic elements and characteristics;
-formative assessment
2. in small groups, collect, analyze, discuss and present numerous examples of signs and icons from various places;
- formative assessment
3. access, collect, document and interpret sample iconography from various world regions in small groups (to promote ongoing peer dialogue and group presentations);
- formative assessment

creation of
visual arts

Specific
Expectations

A1.2 Use experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, printmaking, and mixed media

A1.3 Document their use of the creative process in a portfolio

A3.1 Explore and experiment with a variety of materials/media, including alternative media, and traditional and/or emerging technologies, tools, and techniques, and apply them to creative art works

B2.1 Identify and describe the function of various types of art works in past

4. demonstrate an understanding of the creative process by creating a series of images that “economically” and effectively communicate an idea or phrase (using simplified / abstracted drawings to communicate a term or word without using actual text in their design);
 - formative assessment

appendix AWD20 2.3
5. demonstrate their understanding of the connections between images and specific words or phrases through creation and presentation of original icons;
 - summative assessment

DI

Instruction, evaluation and the learning environment based on curriculum expectations **and** the specific learning needs of the students in class.

Provide choices as appropriate to learn and / or demonstrate learning.

Engage multi-intelligence approaches... this can be done by creating centres and experiences including all centres for all.

Extensions

1. *"Creating Icons... quite a task!"*
challenge students to find the origins and meanings of the word "icon"
2. create “personal name tags” that incorporate both text and icon image.

and present societies
B2.2 Identify and describe ways in which various art works reflect the societies in which they were created
B3.1 Identify types of knowledge and skills acquired in visual arts, and describe how they could be applied in a variety of careers and various areas of study
C2.1 Demonstrate an understanding of a variety of techniques that artists use to achieve specific effects
C2.2 Demonstrate an understanding of several conventions used in visual art works

Support Materials & Resources

Jack Tresidder. *Dictionary of Symbols*. San Francisco, California: Chronicle Books, 2004.

Carl G. Liungman. *Dictionary of Symbols*. Santa Barbara, California: ABC-CLIO, 1991.

Rudolf Modley. *Handbook of Pictorial Symbols*. New York: Dover, 1976.

Christopher Baglee and Andrew Morley. *Enamelled Street Signs*. New York: Everest House, 1978.

Tana Hoban. *I Read Symbols*. New York: Greenwillow Books, 1983.

John Searcy. *Signs in Our World*. New York: DK Publishing, 2006.

Hans Biedermann. *Dictionary of Symbolism: Cultural Icons and the Meanings Behind Them*. Meridan, 1994.

Mark O'Connor. *Symbols, Signs, and Visual Codes*. Southwater, 2007.

Blackcoffee. *1000 Icons, Symbols + Pictographs: Visual Communication for Every Language*. Rockport, 2006.

Rosemary Sassoon. *Signs, Symbols and Icons Pre-history to the Computer Age*. Intellect, 1997.

Instructional Strategies:

Lesson 1: What are icons?

Time: 4 hours

Teachers will:

- present, analyze and discuss introductory examples of icons and signage from various sources (cultures and applications) through whole class discussion. Examples might include logos, charts, way finding, team mascots, billboards, road signs;
- direct “think, pair, share” exercises where students respond to selected icon examples considering such things as purpose, abstraction process, choice of symbol to communicate without text...

Lesson 2: Understanding Icons

Time: 4 hours

Teachers will:

- require small group to make class presentations of group selected icons, their purpose and a possible variation as created by the group; (provide research opportunities and group presentation choices as possible.)
- demonstrate to students how the simplification of designs and imagery is usually the most successful but is also the most difficult task (provide exemplars; ask class to provide a concept and role model the creative process as you demonstrate brainstorming and create thumbnails for it);

Lesson 3: Creating an Icon!

Time: 4 hours

Teachers will:

- direct (and demonstrate as necessary) discussion and thumbnail sketch productions of possible solutions to a preset series of “terms” to be used by students as the basis of their “sign” “icon” designs; (e.g. Create an *icon* for a zoo, bus stop, haircutters shop, school zone, pizza... using paper, pencils, markers, coloured pencils, cut outs...).
- require students to select one of their most successful icons, discuss this in small groups and with instructor;
- direct and support students as they create a number (2 -5) of variations on with appropriately selected media on presentation card and /or as a digital images;
- require students to exhibit as a cooperatively organized art show.

Glossary of Terms

Abstraction

Imagery that is a variation of the original subject. Abstraction has a range of variance.

Icon

A symbol for an idea, object, place

Logo

A symbol or trademark created by a designer to represent a company, product or idea.

Symbol

An image which represents something other than with which it is usually affiliated.

For example, a dog is often used as a symbol of loyalty.

Unit 3 Description (Approximately 35 hours)

Product and package ... "the power of product and package design"

In this multidisciplinary unit, students will continue to create with the purposes of communicating messages. This unit will engage the use of 3D form, imagery and text with the intention to design for a specific function and target audience. Students will apply what they have already learned about "type" and "icon" in the creation of their own personal 3D symbol, illustrations and package design.

In this unit, students will have the opportunity to explore 3 design careers: product design - specifically jewelry design, illustration and package design. Students will create a personal, wearable amulet or talisman using any wearable sculpting material.

Students will create a narrative based upon this personal symbol's function. Students will illustrate their narrative on a package (double-sided card or box) creating images and text that reflect the function of the piece and reflect or foreshadow the content of the story.

The student's package will also be designed to appeal to a target market. Therefore, they will have to determine market parameters such as targeting a specific age, sex, social, ethnic or economic status group. (This could be a great opportunity to include an inter-disciplinary component with the Business Department.)

The theme of communication is explored in the use of form, text and symbolic imagery to create jewelry, illustrations and package design.

Overall and Specific Expectations

Overall and Specific Expectations

A1, A2, A3, A1.1, A1.2, A1.3, A2.2, A3.1, A3.2, B1, B2, B3, B1.3, B2.2, B3.1, B3.2, C1, C2, C3, C1.1, C1.2, C2.1, C3.2.

Overall Expectations

A1 Apply the creative process to create a variety of art works, individually and /or collaboratively;

A2 Apply the elements and principles of design to create works for the purpose of self-expression and to communicate ideas;

A3 Produce art works, using a variety of media/materials and traditional and /or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and works of others;

B1 Demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

B2 Demonstrate an understanding of how art works reflect the societies in which they were created and how they can affect personal values;

Learning Goals:

By the end of this unit students will be able to:

- explore the history and meaning of "Form and Function" in relation to the creation of a symbolic, wearable talisman or amulet;
- create images that illustrate "function" and designing a package for a specific target audience;
- develop their understanding of the history, function and symbolic meaning of jewelry design (including talismans) across several cultures and periods;
- demonstrate their understanding of the function of

B3 Demonstrate an understanding of the types of knowledge and skills developed in visual arts, and describe various opportunities related to visual arts;

C1 Demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C2 Demonstrate an understanding of conventions and techniques used in the creation of visual art works;

C3 Demonstrate an understanding of responsible practices in visual arts;

Specific Expectations

A1.1 Use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works;

A1.2 Use experimentation, reflection, and revision when producing a variety of art works in each of the following areas; drawing, sculpture, painting, printmaking, and mixed media;

A1.3 Document their use of the creative process in a portfolio, and refer to this portfolio to reflect on how effectively they have used the creative process;

A2.2 Apply elements and principles of design as well as art-making conventions to create art works that communicate ideas, information, or messages, and/or that convey a point of view on an issue;

A3.1 Explore and experiment with a variety of materials/media, including alternative media, and traditional and/or emerging technologies, tools, and techniques, and apply them to create art works;

A3.2 Demonstrate appropriate ways to prepare their art works for presentation;

B1.3 Explore and interpret a variety of art works, both historical and contemporary, to identify and describe their purpose and style, the materials used, and the meanings the works convey;

B2.2 Identify and describe ways in which various art works reflect the societies in which they were created;

B3.1 Identify types of knowledge and skills acquired in visual arts, and describe how they could be applied in a variety of careers and in various areas of study;

B3.2 Identify, on the basis of research, a variety of secondary and postsecondary pathways and careers related to visual arts and the education required for these careers;

C1.1 Use appropriate terminology related to elements and principles of design when creating and analysing art works;

illustration in advertising and in editorial work;

-use the creative process to synthesize the function of package design;

- be exposed to new, specific tools and materials;

- identify and use symbolic images, text and form to communicate a message;

- recognize the process, purpose and application of an idea and story (legend, fairytale, myth, etc.)

Key Questions:

What is the purpose of jewelry throughout history and across cultures? (ornamentation, status, communication, remembrance, good luck)

What do people wear? What have they worn in the past? What will they be wearing in the future? Why?

What are the characteristics of successful package design?

What do you see in your own work that makes it visually appealing?

How can your understanding of yourself help you to design?

C1.2 Use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works;
C2.1 Demonstrate an understanding of a variety of techniques that artists use to achieve specific effects;
C3.2 Demonstrate an understanding of safe and conscientious practices associated with the use of materials, tools, and technologies in visual arts.

Prior Learning:

- Prior knowledge for this unit depends on the medium chosen by the student and availability of materials and options in the classroom.
 - Prior knowledge of the elements and principles of design and the creative process would be an asset.
- Prior of the creative and critical processes, type, icon and “form and function” would be an asset to this design challenge.

Assessment & Evaluation Strategies

checklists
self / peer / teacher
conferencing
oral critiques – peer and instructor assessment
written responses – self / peer and / or instructor assessment
summative rubrics

Assessment Tools:

- Formative assessments (Progress notes, on going interaction in studio, student self-assessment);
- Formative assessment of the initial drawing processes (thumbnails)
- Reflections and self-check lists to ensure the completion of task specific items;
- Creative Process rubric
- Visual journal/sketchbook

Instructional Strategies:

- Anecdotal Comments
- Essay/visual project/slideshow
- Rubrics: Summative evaluation

Instructional Strategies

Lesson 1: What is Jewellery and Why do People Wear it?

Time: 4 hours

Teachers will:

- present various examples of jewellery and ask “Why do we wear jewellery?”;
- show a variety (3-5) of images of jewelry from different cultures and historical periods to initiate class discussion about the function, form and style of jewellery;
- direct students to research and document historical images of jewellery design. and discuss form and function throughout the periods and cultures;

(Image examples might be: African, Egyptian, Greek, Pre-Columbian, Indian, Medieval, Roman, Victorian, Art Nouveau, Art Deco, contemporary and Aboriginal North American Jewelry – Inuit, Yupik, Aleut). Focus will also be on talismans and amulets from various cultures and contemporary jewelry created or used as protective ornament (analyze the form and what it references);

- divide the class into small groups, providing each with an image of a historical or culturally significant piece of jewelry and have students answer questions like:

Where do you think this piece came from? Why? (Notice complexity, materials used, etc.) What significance/importance might this piece have for the culture or wearer for which it was made?

What was the purpose of this piece? Why do you think this?

- require representatives (1 or 2 students from each group) to report to the whole class.

Formative comments and anecdotal reflections (written and verbal) as students develop work in the initial stages of the creative process.

Formative assessments by students in small groups.

Attention should be given to the importance of documenting the creative process (clarifying the project, brainstorming, rough sketches, experimentation, exemplars...) by giving a summative rubric that highlights the value and necessity of the effective use of the creative process.

Performance Tasks for Evaluation:

The student will:

- demonstrate effective, safe use of a variety of materials, tools and techniques used in the creation of a functional work;
- demonstrate an understanding of the elements and principles design in the creation of a jewellery piece, promotional illustration and package design;
- use the creative process in the design of effective illustrations and package designs.

Lesson 2: “What is a talisman?” “What is a totem?”

Time: 4 hours

Teachers will:

- direct students to summarize in sketchbooks / journals the analytical process that was just experienced by creating a list of clues (e.g. materials, size, complexity, technical skill required, use of symbols, surfaces, textures, patterns) that might help us to understand the unique qualities of a piece of jewelry.
- provoke a class discussion by asking “What is a talisman?” “What is a totem?”
- present examples of animal totems (e.g. the bear and the raven) and moderate a discussion of their associations with these animals and those of first nations people;
- direct students to submit a short summary with illustrations to support the main concepts;

Lesson 2: Creating “My Talisman” Illustration

Time: 10 hours

Teachers will:

- demonstrate the concept and then instruct students to use the creative process to brainstorm and develop thumbnail sketches of their personal symbols (in their sketchbooks) through guided and self-directed and answered questions. (e.g. “What would your talisman look like? What is it a symbol of? What strength or powers would it bring you? How would it calm you or avert evil spirits? From what would it protect if it had the ability to protect? Or what would it protect in your environment or world?”);
- facilitate a discussion of the function of illustration employing shared images representing the various illustration categories (advertising, editorial, medical, fashion and technical) ;
- present an illustrated book and provide a model for critically analyzing illustrations (e.g. a book cover, an editorial cartoon or illustration);
- post a co-created summary of Illustration considerations;
- present another illustrated book and direct students to submit a critical analysis explaining what they feel works well, what might be done differently and discuss “how image and type choices tell you something about the contents of the book”;

· demonstrate an awareness of careers in jewelry design, illustration and package design.

· demonstrate an understanding of their membership in a “target audience” and what this knowledge can contribute to awareness of consumers and creating for specific purposes.

· demonstrate their understanding and use of the critical analysis process to gain an understanding of how jewellery design reflects the cultures and societies from which it came;

· demonstrate awareness of how to use the elements and principles of design to communicate the function of a personal symbol in its 3D form and in the illustration.

DI

Instruction, evaluation and the learning environment based on curriculum expectations **and** the specific learning needs of the students in class.

Provide choices as appropriate to learn and / or demonstrate learning.

Engage multi-intelligence approaches... this can be done by creating centres and experiences including all centres for all.

Extensions

An extension to this project could be to design another product

illustrate the function of their talisman with personally selected media on illustration board. This would be used on the front of their promotional display card. On the backside, students will illustrate a synopsis of their story. The front should also include a title referencing the function of the piece, its magical powers or protective qualities;

extension idea:

- in small groups, require students to critically discuss the illustrations, to discover and critique connections between the illustration's concept and its creator's personal style, the specific category represented by the piece, how various elements and principles of design contribute to the illustration's intent and its success as an illustration;

Lesson 3: Creating "My Talisman"

Time: 8 hours

Teachers will:

- demonstrate and require confirmation of the safe use of equipment and tools for the creation of their work;
- provide examples of and mediate a class discussion of how these 3D symbols might have been made;
- direct students to employ the creative process to create their own personal, wearable 3D symbol in any, appropriate material.

(e.g. a toy), to create illustrations (step-by-step instructions, diagrams, cutaway and exploded drawings, etc.) for the purposes of communicating how to use a product and to develop an appropriate package system.

Support Materials & Resources

Zeegen, Lawrence & Crush. *The Fundamentals of Illustration*. Switzerland:AVA Publishing, 2005.

Morris, Richard. *The Fundamentals of Product Design*. Switzerland:AVA Publishing, 2009.

Astfalck, Jivan, Broadhead, Caroline & Derrez, Paul. *New Directions in Jewellery*. London:Black Dog Publishing, 2005.

Habb, Sherri. *The Art of Metal Clay*. New York:Watson-Guptill Publications, 2003.

McCreight, Tim. *Jewellery: Fundamentals of Metalsmithing*. Madison:Hand Book Press, 1997.

McCreight, Tim. *The Complete Metalsmith*. Massachusetts:Davis Publications, 1991.

Arntson, Amy E. *Graphic Design Basics*. Florida:Harcourt Brace College Publishers, 1997.

Lesson 4: Packaging “My Talisman”

Time: 8 hours

Teachers will:

- direct students to bring any packaging they have to the studio / class... direct them, in small groups, to discuss “packaging in our lives”; on paper, write down the ideas and post them as a theme wall;
- initiate and direct a presentation on the purpose of package design (highlight how the elements and principles in a designed package would be geared toward a specific “target market”);
- show how visual ideas are translated from 2 dimensions to 3 dimensions. The teacher may provide an opportunity to build 3 dimensional maquettes of cubes, pyramids, prisms, cylinders, cones. Teachers may ask students to bring in actual product packages, analyze how they were made, make their own maquette study of them and share these in optimum group situations;
- demonstrate other package design techniques;
- demonstrate techniques of working with their chosen materials, as needed;
- emphasize safe tools and equipment operation

Mijksenaar, Paul and Westendorp, Piet. *Open Here: The Art of Instructional Design*. New York:Joost Elffers Books, 1999.

Williams, Pamela. *How to Break into Product Design*. Cincinnati:North Light Books, 1998.

www.khulsey.com/jewelry/

Glossary of Terms

Amulet-

An object that protects a person.
It is intended to bring good luck and or protection
to its owner.

Talisman

An object considered to possess
supernatural or magical powers.

Unit 4 Description (Approximately 35 hours)

Industrial Design... “Have a seat!”

In this unit students will continue to create for the purpose(s) of communicating an idea and specific function through the creation of a chair.

Students will apply what they have learned about type, icon and form and function to this design challenge. The concepts behind and the historical relevance of "form and function" will be further explored.

Students will be exposed to another design career, industrial design, and will research the work of an selected industrial designer.

Students will create a chair inspired by their chosen industrial designer and designed for a specific purpose, person and environment. The chair will communicate its function by its form, texture and material. The chair will be constructed out of recycled cardboard or any other recycled material and be able to hold the weight of its user.

An added design challenge may be to limit the material used and to construct the chair in modular components so that it can be easily assembled and disassembled for storage as well as combined with more of the same unit to create a larger seating arrangement. Students will work in groups.

As an extension to this project, students may choose to create a promotional poster or brochure illustrating the chair's function, environment and user. Students could also construct a designed to-scale model of an environment where their chair would be housed.



Overall and Specific Expectations**Overall and Specific Expectations**

A1, A2, A3, A1.1, A1.2, A1.3, A2.2, A3.1, A3.2, B1, B2, B3, B1.2, B1.3, B2.1, B2.2, B3.1, C1, C3, C1.1, C1.3, C3.2, C3.3.

Overall Expectations

A1 Apply the creative process to create a variety of art works, individually and /or collaboratively;

A2 Apply the elements and principles of design to create works for the purpose of self-expression and to communicate ideas;

A3 Produce art works, using a variety of media/materials and traditional and /or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and works of others;

B1 Demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

B2 Demonstrate an understanding of how art works reflect the societies in which they were created and how they can affect personal values;

B3 Demonstrate an understanding of the types of knowledge and skills developed in visual arts, and describe various opportunities related to visual arts;

C1 Demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C3 Demonstrate an understanding of responsible practices in visual arts;

Specific Expectations

A1.1 Use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works;

A1.2 Use experimentation, reflection, and revision when producing a variety of art works in each of the following areas; drawing, sculpture, painting, printmaking, and mixed media;

A1.3 Document their use of the creative process in a portfolio, and refer to this portfolio to reflect on how effectively they have used the creative process;

A2.2 Apply elements and principles of design as well as art-making conventions to create art works that communicate ideas, information, or messages, and/or that convey a point of view on an issue;

A3.1 Explore and experiment with a variety of materials/media, including alternative media, and traditional and/or emerging

Learning Goals:**By the end of this unit students will be able to:**

- demonstrate an understanding of the importance of designing products that are environmentally sustainable;
- demonstrate an understanding of the relationship between form and function by designing a chair for a particular purpose;
- become aware of careers in industrial design;
- apply knowledge of how to create a functional chair designed for a particular purpose, person and environment;
- use the elements to communicate the function, and style of a chair;
- analyze the form and function of chair design from "The Arts & Crafts" movement to "contemporary" design;
- use creative process through research, brainstorming, sketching, refined drawing, model making, and creating the final life size chair;
- (use recycled materials, techniques and use tools safely .
- explore styles and techniques of chair designers from the Arts and Crafts Period to contemporary chair design;
- practice the skill of designing for a specific purpose, person and location through the creative process.

technologies, tools, and techniques, and apply them to create art works;

A3.2 Demonstrate appropriate ways to prepare their art works for presentation;

B1.2 Identify and describe the elements and principles of design used in their own art works and the works of others, and describe their effects;

B1.3 Explore and interpret a variety of art works, both historical and contemporary, to identify and describe their purpose and style, the materials used, and the meanings the works convey;

B2.1 Identify and describe the function of various types of art works in past and present societies;

B2.2 Identify and describe ways in which various art works reflect the societies in which they were created;

B3.1 Identify types of knowledge and skills acquired in visual arts, and describe how they could be applied in a variety of careers and in various areas of study;

C1.1 Use appropriate terminology related to elements and principles of design when creating and analysing art works;

C1.2 Use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works;

C1.3 Identify and describe the stages of the creative process and the critical analysis process.

C3.2 Demonstrate an understanding of safe and conscientious practices associated with the use of materials, tools, and technologies in visual arts, and apply these practices when creating and/or presenting art works.

C3.3 Demonstrate an understanding of how the production and presentation of art works can affect the environment, and apply environmentally responsible practices when creating and presenting art works.

Key Questions:

Why is it so important to design products that are sustainable?

How could you design your chair to use as little eco-friendly materials as possible, thereby improving the environment AND the “bottom line”?

How could you design the chair so that it can be taken apart to be easily stored?

How could you design the chair so that it can be “modular”?

How can you create a functional chair from recyclable materials that is designed for a specific purpose, person and location?

How does the form and material used reflect the societies in which the chair was created?

Prior Learning:

Prior of the creative and critical processes, type, icon and “form and function” would be an asset to this design challenge.

- Prior knowledge for this unit depends on the medium chosen by the student and availability of materials and options in the classroom.
- Prior knowledge of the elements and principles of

Instructional Strategies:

Lesson 1: Introducing Industrial Design

Time: 8 hours

Teachers will:

- present and lead students through an appreciation and critical analysis process of the work of Frank Gehry focusing on his cardboard chair designs as the trigger for this unit introducing concepts such as “form and function” and “sustainability, industrial design, architecture...
- initiate small group discussions around “the importance of sustainable design and the importance of designing within budgets”, requiring each group to post a summary of their thoughts for the rest of class to view;
- direct small groups to present a survey of several, distinctly different industrial designers and artists who reuse materials to create functional and expressive designs. (poster, class presentation, digital media...)
- present and direct students to analyze, interpret and document findings about the form and function of chair design from “The Arts and Crafts movement to contemporary design”;
- challenge students to discover and present some of the ways in which the form taken and materials used reflect the societies in which the chair was created with reference to cultural influences, depiction of events, issues and beliefs. (Some examples might include Gehry's Wiggle Chair, Jonathan De Pas' Blow, Stiletto's Consumer's Rest, Lloyd Wright's Peacock Chair, Eames' La Chaise and LCW, Rietveld's Roodblauwe Stoel, Pesce's UP5 UP6, Daniel Loves Objects' Of Wars & Wits & Power Cabinet, Wohler's Prickly Pair Chair, De Ceulaer's Childhood Memory Chair and Gio Ponti's Superleggera Chair)..

design and the creative process would be an asset.

Assessment for and of Learning:

Assessment & Evaluation Strategies

- checklists
 - self / peer / teacher conferencing
 - oral critiques – peer and instructor assessment
 - written responses – self / peer and / or instructor assessment
 - summative rubrics

Assessment Tools:

- Formative assessments (Progress notes, on going interaction in studio, student self-assessment);
- Formative assessment of the initial drawing processes (thumbnails)
- Reflections and self-check lists to ensure the completion of task specific items;
- Creative Process rubric
- Visual journal/ sketchbook
- Anecdotal Comments
- Essay/visual project/slideshow

Lesson 2: Making a chair

Time: 8 hours

Teachers will:

- present and support the design challenge of creating a chair for a specific purpose, person and environment (Examples to consider might be a religious leader's chair in a place of worship in their community, a reading chair for a teenager in a 1960's style living room, a baby highchair for a contemporary dining room or kitchen, a patient's chair in a doctor's examining room, an airport resting chair, a bar stool, a garden chair, a bench in a local park, a seat chair on a train...)
- provide a list of suggested designers and chairs for the student's research assignment and inspiration (always encouraging students to find their own, also);
- demonstrate techniques of working with cardboard and provide opportunities for students to experience this;
- demonstrate how to safely operate the equipment and tools needed (e.g utility knives, jig saw, band saw, etc.)
- support students efforts during the entire creative process (brainstorming, sketches, refined drawings, model, life-size template and final work);

· Rubrics:

Summative
evaluation

Formative
comments and
anecdotal reflections
(written and verbal) as
students develop work in
the initial stages of the
creative process.

Formative
assessments by
students in small groups.

Attention should be
given to the importance
of documenting the
creative process
(clarifying the project,
brainstorming, rough
sketches,
experimentation,
exemplars...) by giving a
summative rubric that
highlights the value and
necessity of the effective
use of the creative
process.

Performance Tasks for Evaluation:

The student will

1. view, analyze and interpret the work of Frank Gehry focusing on his cardboard chair designs;
2. view, describe, analyze and interpret the form and function of chair design from The Arts & Crafts movement to contemporary design;

Lesson 3: “Sit back and think”

Time: 6 hours

Teachers will:

-require students to write and sketch about their experiences and insights from this design experience in sketchbooks / journals as they proceed through successes and challenges of this creative process;

- work in groups of 3-4 people, presentations will be made to class. Teacher guides presentations formats.

3. choose an inspirational designer from a list recommended by the teacher;

appendix AWD20 4.2

BLM

- research and write a report describing and analyzing the form and function of the selected designer's work;

4. use the creative process in the creation of their own cardboard chair designed for a specific purpose, location and person inspired by their chosen designer;

- engage in the creative process using their sketchbooks, researching, creating a maquette ;

5. construct a life-size cardboard chair (or a model if circumstance dictates);

appendix AWD20 4.3

BLM

6. present their artist statement describing the inspiration, form and function of the chair they will be creating;

7. demonstrate community involvement as they showcase work in an art show.

DI

Instruction, evaluation and the learning environment based on curriculum expectations **and** the specific learning needs of the students in class.

Provide choices as appropriate to learn and / or demonstrate learning.

Engage multi-intelligence approaches... this can be done by creating centres and experiences including all centres for all.

Extensions

Possible extensions:

1. An added design challenge may be to limit the material used and to construct the chair in modular components (so that it can be easily assembled and disassembled for storage as well as combined with more of the same unit to create a larger seating arrangement). Students will work in groups.

2. As an extension to this project, students may choose to create a promotional poster or brochure illustrating the chair's function, environment and user.

3. Students could also construct a designed to-scale model of an environment where their chair would be housed.

Support Materials & Resources

Klanten, Robert, Ehmann, Sven, Kupetz, Andrej & Moreno, Shonquis. *Once Upon a Chair: Design Beyond the Icon*. Berlin:Gestalten, 2009.

Von Vegesack, Alexander, Dunas, Peter, Schwartz-Clauss,

Mathias. *100 Masterpieces from the Vitra Design Museum Collection*. Weil am Rhein: Vitra Design Museum and Authors, 1996.

Browner, Cara, Mallory, Rachel, Ohlman, Zachary. *Experimental Eco-Design: Architecture, Fashion & Product*. Switzerland:Roto Vision, 2005.

Fuad-Luke, Alastair. *Eco Design: The Sourcebook*. United States:Chronicle Books, 2004.

Fiell, Charlotte & Peter. *Chairs*. Taschen, 2001.

Fiell, Charlotte & Peter. *Design of the 20th Century*. Taschen, 2001.

Sparke, Penny. *A Century of Design: Design Pioneers of the 20th Century*. U.S.A:Barron's, 1998.

Sparke, Penny, Dent Coad, Emma, Hodges, Felice, Aldersey-Williams, Hugh & Stone, Anne. *The New Design Source Book*. New York:Knickerbocker Press, 1997.

Second Lives: Remixing the Ordinary. New York: Museum of Arts & Design, 2008

www.cardboardchair.com

www.housesofthefuture.com

www.designboom.com

See Appendices

Glossary of Terms

“contemporary” design

Conforming to current ideas in style. Contemporary design relies on clean lines, smooth and polished surfaces and a few intricate details.

environmentally sustainable

Maintaining the factors and practices that contribute to the quality of environment on a long-term basis.

industrial design

The application of form and function and the connection between product and user.

The role of the industrial designer is to create and execute design solutions toward problems of form, usability, user ergonomics, engineering, marketing, brand development and sales.

maquette

A small model or study in three dimensions.

modular

Composed of standardized units or sections for easy construction or flexible arrangement: a modular home; a modular sofa, chair.

“The Arts & Crafts” movement

A Canadian, British, Australian and American design movement that flourished between 1880-1910. It influenced architecture, domestic design and decorative arts, using simple forms and a medieval style of decoration. It advocated truth to materials, traditional craftsmanship and economic reform. It was started by the artist William Morris in the 1860's.

**Appendix AWD20 Diagnostic 1.1
Elements and Principles of Design
An Assessment of Prior Knowledge
AWD 20 – Visual Design**

A rubric will also be used to address the specific criteria that will be used to assess your completed project.

The Project

Each student will create one “poster”, defining each element and principle of design (see *Elements and Principles of Design* handout). There are a variety of approaches to composing your poster, however, your final design must include an easily identifiable example of each element and each principle.

If you are having difficulty, you might simplify your poster by creating a grid and a label system for the individual sections of each element and principle. This will ensure that you have completed an image for each one. It will also allow you to focus on that particular definition.

There may be students who feel this is not a challenge. Those students are welcome to push this assignment and create a more unique poster design. In the past, some students have created works that actually use the element or principle to make a whole, unified image making a poster that not only describes the elements and principles but uses them effectively.

A number of students have taken this opportunity to use type and typography in their posters, which will actually be a core unit in this course. Using different fonts, students describe the elements and principles by finding (or designing original) typefaces that embody the definition of the word they are working with. For example, they might use a font that has a repeating pattern to describe Repetition or Rhythm.

A number of students have created posters using collage-based imagery. There have been photographic designs, and even computer based designs. The options are as varied as the students in your class – experiment and have some fun. Worry less about being correct and focus more on being unique.

Regardless of what approach you decide to use, your instructor will assist you as you develop your poster design. If this is in fact your first formal art course, do not worry, we will work through the definitions together.

However, as this is an attempt by your instructor to acquire a sense of your past experiences in art, they may not be as forth coming as you are accustomed to. The goal is to see what you know, rather than formally instruct you. This will permit them to see where students do and do not require instructional focus. Again, worry less about being “correct” and more about being an original and creative problem solver.

You are not however working in isolation; use your peer’s knowledge to grow. If you get stuck, your instructor will assist you.

Materials

Your instructor will provide you with the basic supplies for this project; paper, scissors, glue, rulers, etc. However, depending on your creativity and your own concepts, you may need to supply some of your own materials. Everyone should have pencils and pencil crayons (these are materials you will require for the entire course). If you elect to attempt some collage work, you will need to find photos and magazines at home to incorporate on your poster.

Appendix AWD20_Diagnostic 1.2

**Elements and Principles of Design Poster Rubric
AWD 20 – Visual Design**

Expectation	R	Level 1	Level 2	Level 3	Level 4	
Apply elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or images			limited	some	considerable	high degree
Produce art work, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others			limited	some	considerable	high degree
Demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts			limited	some	considerable	high degree
Demonstrate an understanding of conventions and techniques used in the creation of visual art works			limited	some	considerable	high degree

Appendix AWD20 1.2
Unit #1 Type and Typography – Typographic Anatomy
AWD 20 Visual Design

The following is a set of charts that describe the various anatomical components of fonts and letters. These same traits are also found in letters and specialty characters. When thinking of fonts and typography, it is comparable to thinking of human anatomy. Students are encouraged to know these traits and use this language in class when describing and identifying type.

Appendix AWD20 1.3

**Unit #1 Type and Typography – Summative Assignment
AWD 20 Visual Design**

A font “family” or set of type typically consists of all letters, numbers, and characters in uppercase, lowercase, italic, bold, and bold italic. To complete a full set as such would take far too long. Therefore, you will only be responsible for an abbreviated set of type.

Using the information from the course discussions, resource materials and formative work you have completed, you will create a set of three letters and three numbers that represent a font family. All students will use the following set of letters and numbers (this will allow use to later discuss the various characteristics and design considerations within a shared context):

Uppercase Set A . Q . J . 3 . 4 . 6 .

or

Lowercase Set a . q . j . 3 . 4 . 6

Therefore, you will have only 6 characters in total. Students may select other numbers and letters BUT must discuss this option prior to starting this project.

All students will keep a folder of their work as they progress through the design stages. This material will be shared with the class when we discuss our designs and will also be submitted as a component of your evaluation (see rubric).

Considerations

- Your designs must be based on a single concept (theme) that is present in all six of your characters. The idea is that they look like they are part of a consistent font family – a single family.
- Stylistic devices should be repeated throughout all of your characters (ex. using the same thickness/weight of line, repeating the shape of ascenders/descenders, maintaining a consistent x-height).
- If you design a sans serif style family, are all of characters sans serif?
- Does the design of your characters parallel and emphasize your theme?
- Are your characters “clean” and reflect an attention to detail and effective use of design tools?
- Is your design original?
- Does your theme and design reflect as sense of a specific target audience and purpose?
- If my design deviates from my original theme, concept, audience or purpose, can I explain why this happened? Is this a good or bad thing (appropriate or inappropriate)?

appendix AWD20 summative 1.4 Unit #1 Typography – Summative Assignment Rubric AWD 20 Visual Design					
	Level R	Level 1	Level 2	Level 3	Level 4
A1. The Creative Process: apply the creative process to create art works					
A2. The Principles of Media Arts: design and produce art works, applying principles of design and using various elements from contributing arts					
A3. Using Technologies, Tools, and Techniques: apply traditional and emerging technologies, tools, and techniques to produce and present art works for a specific audience and purpose					
B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, assessing, and reflecting on personal work and art works by peers					
B3. Connections Beyond the Classroom: demonstrate an understanding of the types of knowledge and skills developed in media arts and how they can be used outside the classroom					
C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other concepts relating to art and design with respect to Typography and Icons					

Support Materials & Resources

Robert Harris. *The Elements of Visual Style: The basics of Print Design for Every PC and MAC User*, Boston: Houghton Mifflin, 2007.

Jim Krause. *Idea Index: Graphic Effects and Typographical Treatments*. Cincinnati: North Light Books, 2000.

Jim Krause. *Layout Index*. Cincinnati: North Light Books, 2001.

Jim Krause. *Type Idea Index*. Cincinnati: North Light Books, 2007.

Yolanda Zappaterra. *Art Direction + Editorial Design*. New York: Abrams Studio, 2007.

Lisa Graham. *Basics of Design: Layout and Typography for Beginners*. Albany: Delmar, 2002.

Lisa Cyr. *Brochure Design That Works: Secrets for Successful Brochure Design*. Gloucester, Mass.: Rockport Publishers, 2002.

James Craig. *Designing with Type: The Essential Guide to Typography*. New York: Watson-Guption Publications, 2006.

Jason Mills. *Web Works Typography*. Gloucester, Mass., Rockport Publishers, 1999.

Graphic Design: What's in a Logo? Princeton, NJ.. Films for the Humanities and Sciences, 2004. DVD. Kineticvideo.com.

Tova Rabinowitz. *Exploring Typography*. Thompson Delmar Learning, 2006.

Jost Hochuli. *Detail in Typography; Letters, Letterspacing, Words, Wordspacing, Lines, Linespacing, Columns*. Hyphen Press, 2008

Alex White. *Advertising Design and Typography*. Allworth Press, 2007.

Andy Ellison. *The Complete Guide to Digital Type: Creative Use of Typography in the Digital Arts*. Collins Design, 2006.

David Jury. *What is Typography?* Rot Vision, 2006.

Alex White. *Thinking in Type: The Practical Philosophy of Typography*. Allworth Press, 2005.

Helvetica. Dir. Gary Hustwit, Shelby Siegel and Luke Geissbuhler. DVD. Plexifilm, 2007.

Graphic Design Typography. Dir. Scott Gardner, Kieran Hurt, Marie Valk and Dot Lestar. DVD. Eight Mile Plains, Qld: Marcom Projects, 2008.

Appendix AWD20 2.2

**Unit #2 Icons – Summative Assignment Rubric
AWD 20 Visual Design**

Expectation	O/R	1	2	3	4
<ul style="list-style-type: none"> • Boarder lines are measured accurately with the proper layout of diamonds (9 sections) • Text is in ½ “ broader and proper center position • Text is not free-handed (ruled or copied sans serif font) • Text is a solid black • Text is all upper case (spelled properly) • All of your “imagery” should be clean and geometrically based • Only colour used is black for iconic designs (with exception of single hi-lite if required) • All designs are made using clean lines or solid shapes • Drawn using only ruled lines or necessary tools (geometry sets, circle templates, etc.) • Yellow in signs is appropriate and one solid value • Designs are ORIGINAL and UNIQUE • Personal Design is interesting and effective • Uses same criteria (scaled up) 					

COMMENTS:

Appendix AWD20 2.3

Icons – Summative Assignment Rubric AWD 20 Visual Design					
	Level R	Level 1	Level 2	Level 3	Level 4
A1. The Creative Process: apply the creative process to create art works					
A2. The Principles of Media Arts: design and produce art works, applying principles of design and using various elements from contributing arts					
A3. Using Technologies, Tools, and Techniques: apply traditional and emerging technologies, tools, and techniques to produce and present art works for a specific audience and purpose					
B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, assessing, and reflecting on personal work and art works by peers					
B3. Connections Beyond the Classroom: demonstrate an understanding of the types of knowledge and skills developed in media arts and how they can be used outside the classroom					
C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other concepts relating to art and design with respect Typography and Icons					

Appendix AWD20 4.1

AWD 20

Unit 4: Industrial Design: Form and Functional (Culminating Project)

In this unit, students will design a chair for a specific purpose, person and environment. For example, a priest's chair at the alter in a modern church in their community, a reading chair for a teenager in a 1960's pop design style living room, a baby highchair for a modern dining room or kitchen, a patient's chair in a psychiatrist's examining room, an airport resting chair, a bar stool, a gardening chair, a chair for a museum, a bench in a local park or bus shelter, chair for bus or train, etc. The chair will communicate its function or idea by its form, texture and material. The chair will be constructed out of recycled cardboard, or any other recycled material, and be able to hold the weight of its user. Students will model the form of your chair after a designer's chair from Design History their group likes. Then students will pick the type of chair to construct for a specific environment. Students will create the chair by folding, cutting, laminating, slotting, etc. You will create this functional designer chair with recycled packaging materials. Frank Gehry, Canadian Architect, was one of the first to make the startling choice of corrugated cardboard for his chairs and furniture, transforming a low-end packing material into a high art chair for the human form. The chair's recycling of waste material reflects a growing awareness of the limited resources on our planet. Gehry's, Wiggle side chair and Easy Edges furniture was made in 1972 out of cardboard and fiberboard. He named this material and technique of laminating sheets of cardboard "Edge Board". His Easy Edges were extraordinarily sturdy, and due to their surface quality also has a noise-reducing effect in a room. *To sum up, in this project the group will reference a historical chair design, create their own chair for a specific purpose, person and environment and it must be functional.*

Procedure:

1. Choose 4 members for your group. Sign up your names with on sheet with teacher.
2. Choose a Designer's Chair from list provided by teacher and choose the type of chair you would like to create and who it's design for. See how you can change the chair to suit a particular person, location, function & type of chair. Develop plans in sketchbooks as well as notes and thumbnail sketches.
3. Research the Designer and their collection of chairs and furniture. Write a 1 page typed report on your designer. Comment on the style of chair chosen. Analyze & interpret the key elements. Include picture of chair. Also research the type of chair you will be creating for a specific person, purpose and environment. Write notes on that as well. See outline provided by teacher. Sketch your Chair, side profile view, $\frac{3}{4}$ view and top view.
5. Make a small model of the chair using cardboard (the size of your hand)
6. Trace your side view sketch onto acetate. Project image onto wall, onto craft paper. Move projector back & forth to make image life-size. Stand, sit or lay in front of your image to make sure it's life-size. Make a life-size paper template of side view and top view of back rest and seat where applicable.
7. After a life-size pattern has been sketched, student will gather as much cardboard as needed. Place template on top of cardboard and trace image. Glue 4 stacked sheets under this and allow to dry over night with a weight on top. Cut image out with band saw or jig saw or utility knives. Make sure you attend a demo first & always use tools under teacher supervision. Good Luck and have fun!

Appendix AWD20 4.2 BLM

List of Suggested Designer's Chairs

Charles Rennie Mackintosh. High Chair for the luncheon room of the Argyle St. Tea Rooms 1867.
Josef Hoffmann. No.720. 1901-02
Andrea Branzi. Animali Domestici. 1985.
Willy Guhl. Garden Chair. 1954.
George Nelson. Marshmellow. 1956.
Thomas Lee. Adirondack Chair. 1903-04
Otto Wagner. No.721. 1904-05
Josef Hoffmann. No.670. 1905.
Josef Hoffmann. No. 371. 1905.
Vlastislav Hofman. 1910
Gerrit Rietveld. 1918. Red/Blue Chair.
Frank Llyod Wright. Peacock chair. 1921.
Marcel Breuer. Wassily. 1925.
Gerrit Rietveld. Zig Zag Chair. 1934.
Frank Llyod Wright. 1939
Gerrit Rietveld. Aluminium chair. 1942.
Charles and Ray Eames DCW 1945
Charles and Ray Eames. Children's Chair. 1945.
Archizoom Associati. Mies. 1969.
Charlotte Perriand. Bibliotheque pour la maison de la tunisie. 1952.
Franco Albini, Franca Helg Gala 1950.
Andre Bloc. 1951
Sori Yanagi. Butterfly. 1954
Verner Panton. Cone Armchair. 1958.
Hans J Wegner 1963.
Joe Colombo. 1964. Model no. 4801
Peter Raacke 1967.
Jorgen Hovelskov. 1968
Joe Colombo. 1969
G. Ceretti, P.Derossi, R.Rosso, Pratone. 1970
Ettore Sottsass. Malatesta. 1970
Gruppo Dam. Libro. 1970
Luigi Colani. Zocker. 1972
Frank Gehry. Wiggle Side Chair. 1972
Frank Gehry. Little Beaver 1980

Stiletto. Consumer's Rest. 1983.
Jasper Morrison. Wingnut chair. 1984.
Ron Arad. Well Tempered Chair. 1986
Shiro Kuramata. How High the moon. 1986.
Ron Arad Size 10. 1988
Tom Dixon. S-Chair. 1988
Frank Gehry Rolf's Chair 1990
Ross Lovegrove. Bone. 1996
Masanori Umeda. Rose 1990.
Natalie Schaap. An Affair with a chair.
Ben Wilson. Chairfix
Shigeru Ban. Carta

Some suggestions for Types of Chairs. Please Add to the List if you Like:

-dining room chair	-living room chair	-library reading chair
-airport resting chair	-bar stool for club	-religious chair @ altar
-psychiatrist's chair	-dentist's chair	-museum chair
-gardening chair	-baby highchair	-your own idea.

Appendix AWD20 4.3 BLM

AWD 20

Unit 4: Industrial Design: Form and Functional (Culminating Project)

In this unit, students will design a chair for a specific purpose, person and environment. For example, a priest's chair at the alter in a modern church in their community, a reading chair for a teenager in a 1960's pop design style living room, a baby highchair for a modern dining room or kitchen, a patient's chair in a psychiatrist's examining room, an airport resting chair, a bar stool, a gardening chair, a chair for a museum, a bench in a local park or bus shelter, chair for bus or train, etc. The chair will communicate its function or idea by its form, texture and material. The chair will be constructed out of recycled cardboard, or any other recycled material, and be able to hold the weight of its user. Students will model the form of your chair after a designer's chair from Design History their group likes. Then students will pick the type of chair to construct for a specific environment. Students will create the chair by folding, cutting, laminating, slotting, etc. You will create this functional designer chair with recycled packaging materials. Frank Gehry, Canadian Architect, was one of the first to make the startling choice of corrugated cardboard for his chairs and furniture, transforming a low-end packing material into a high art chair for the human form. The chair's recycling of waste material reflects a growing awareness of the limited resources on our planet. Gehry's, Wiggle side chair and Easy Edges furniture was made in 1972 out of cardboard and fiberboard. He named this material and technique of laminating sheets of cardboard "Edge Board". His Easy Edges were extraordinarily sturdy, and due to their surface quality also has a noise-reducing effect in a room. *To sum up, in this project the group will reference a historical chair design, create their own chair for a specific purpose, person and environment and it must be functional.*

Procedure:

1. Choose 4 members for your group. Sign up your names with on sheet with teacher.
2. Choose a Designer's Chair from list provided by teacher and choose the type of chair you would like to create and who it's design for. See how you can change the chair to suit a particular person, location, function & type of chair. Develop plans in sketchbooks as well as notes and thumbnail sketches.
3. Research the Designer and their collection of chairs and furniture. Write a 1 page typed report on your designer. Comment on the style of chair chosen. Analyze & interpret the key elements. Include picture of chair. Also research the type of chair you will be creating for a specific person, purpose and environment. Write notes on that as well. See outline provided by teacher. Sketch your Chair, side profile view, $\frac{3}{4}$ view and top view.
5. Make a small model of the chair using cardboard (the size of your hand)
6. Trace your side view sketch onto acetate. Project image onto wall, onto craft paper. Move projector back & forth to make image life-size. Stand, sit or lay in front of your image to make sure it's life-size. Make a life-size paper template of side view and top view of back rest and seat where applicable.
7. After a life-size pattern has been sketched, student will gather as much cardboard as needed. Place template on top of cardboard and trace image. Glue 4 stacked sheets under this and allow to dry over night with a weight on top. Cut image out with band saw or jig saw or utility knives. Make sure you attend a demo first & always use tools under teacher supervision. Good Luck and have fun!