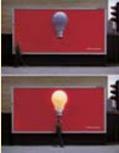


VADEA
Workshop



Ideas for Teaching
Visual Design in
Year 9 and 10

The New South Wales Visual Design Years 7-10 Syllabus (2004) boldly claims: “design exists in an artistic context”(p8).

In making this claim, the NSW syllabus positions educational definitions of the field of design, and understandings of design practice, in new territory.

Until recently, in most New South Wales high schools, Design has been identified as part of the “Design and Technology” subject area. Design existed there as a process of problem solving steps to be used in the application of a variety of technologies.

The elective subject “Visual Design” presents a strong challenge to such notions by redefining design practice as a more extensive field: one that can be conceived of as a relational network that is interpretive, theoretical and connected to art history

9 Visual Design PROGRAM- Term 1 11 weeks
Contemporary Graphic Design
An introduction to the complex and relational field of contemporary design practice.
An introduction to the CONCEPTUAL FRAMEWORK, assignment based work from textbook and classroom investigations.
Students are introduced to the elements and principles of design. Students begin developing a visual language for use in communicating their design intentions.
Textbook: Stephen Banham, typography, p 158- 167
Reg Mombassa and typography, Mambo designs

Frames: Structural, Subjective, Design, Audience

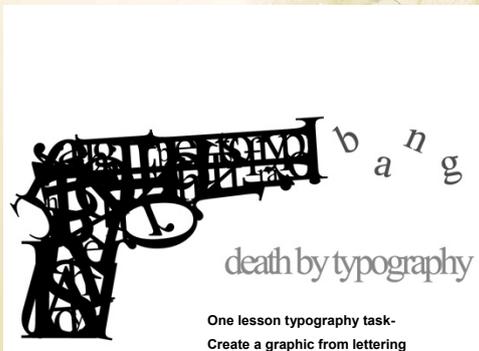
What is Graphic Design?
Introduction: What is a Visual Design Journal? What is a design Folio? How are designer’s works informed?

Short Practical Experiences: Students explore the relationship between typography and imagery in terms of graphic qualities, the Elements of Design and meanings. Students are introduced to Photoshop and Illustration.

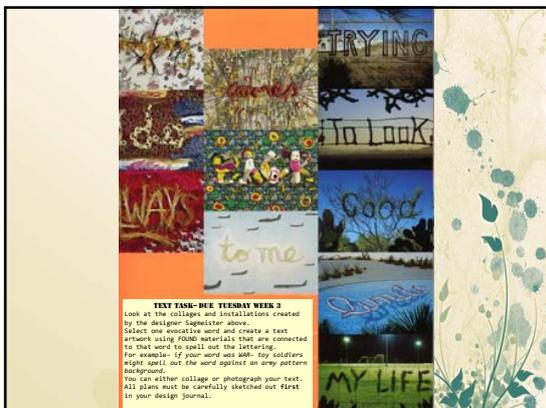
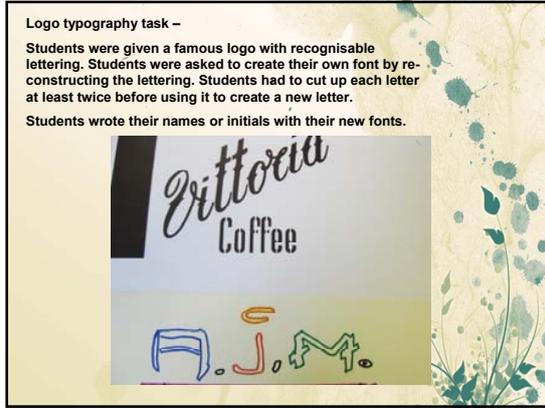
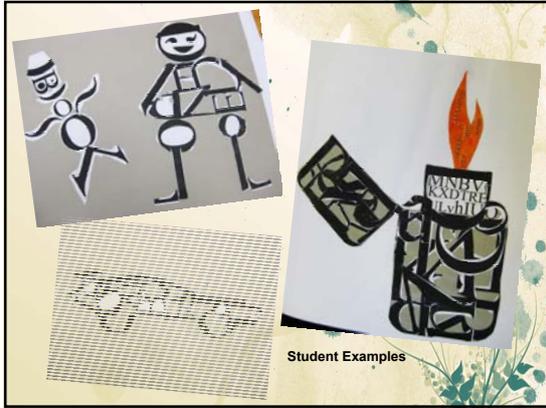
Students develop works using typography for Mambo and explore the illustrations and designs of Reg Mombassa.

FORM: Typography in Print media and Illustration

Term 1 Evaluation
Conceptual Framework Assignment –Week 5, 25%
Term 1 test, Week 8, 25%
Short Practical tasks, Week 4, 20%,
Mambo Logo, Week 6, 10%
Mambo advertisement, Week 9, 20%



One lesson typography task-
Create a graphic from lettering





Year 9 Visual Design Program -Term 2
 10 weeks
Costume and Set Design

Students will design a set and create a scale model of the set for a given play informed by an understanding of genre. Students attend an excursion to NIDA and participate in a workshop and tour of the costume and set design studios. Students develop an original concept into a working set & costume design and learn and apply model-making techniques in order to create a set scale model.

Textbook: Richard Taylor and the WETA workshop, set and costume designs, p 199- 207
 Historical reference- the work of Ralph Koltai.

Frames: Structural, Cultural, Designer, Audience

Costume and Set Design

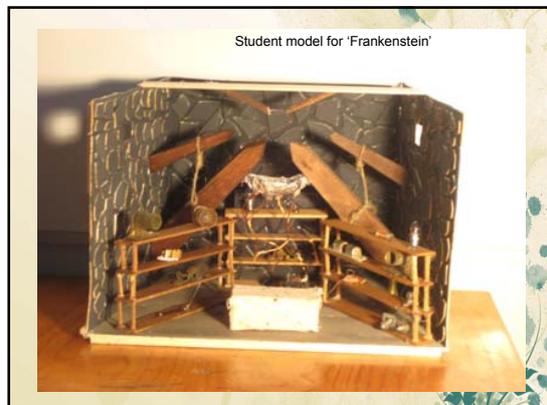
Students research, document and create sets that reflect a specific genre and their chosen text. Students create a "mood board" across a double page in their design journal exploring their play genre. Students develop skills in model making and technical drawing.

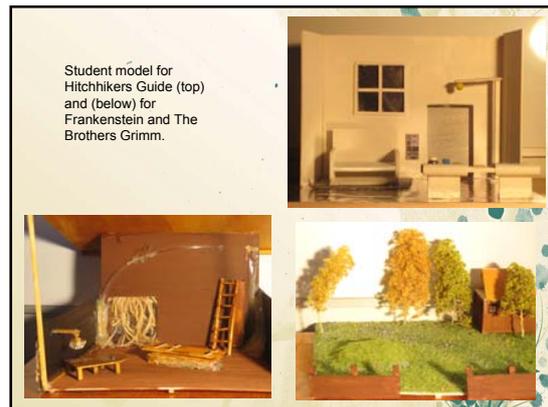
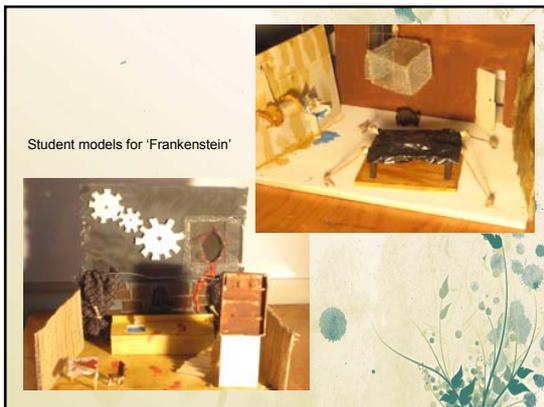
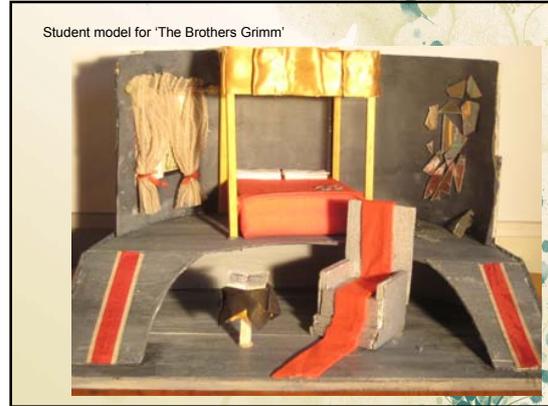
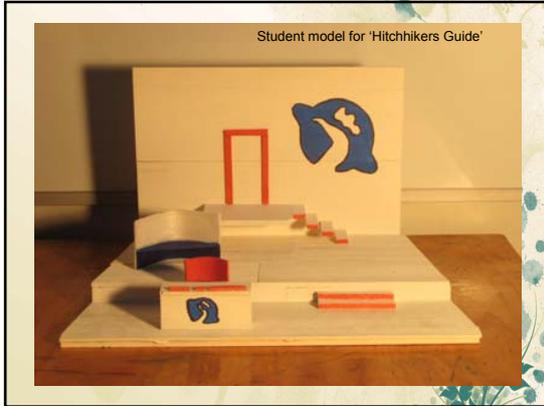
Sets are inspired by one of the following texts:
[The Hitchhikers Guide to the Galaxy](#)
[Frankenstein](#)
[The Brothers Grimm](#)

FORM: Theatre and Stage Design

Term 2 Evaluation
 Class Presentation on Genre/ Set research- Week 4, 25%
 Preps/ Theory work- Week 7, 25%
 Design Journal planning work- week 4 10%,
 Completed model, Week 8, 40%

Student and Play	Influences/ Genre	Information Accurate? Relevant?	Communication and Engagement of audience using a variety of presentation strategies	Preparation	Student Comments	Mark
Z Frankenstein	Tim Burton. Excellent discussion of his practice and how his work has inspired your own. Careful consideration of the genre.	Good discussion of the genre and the mood you wish to create on your set. Excellent explanation of how you intend to use colour, light elements of design to explain mood board, great use of art specific language throughout.	The quiz was a great idea and everyone was interested. Your speech clearly outlined your work and intention for the set. You were calm and considered.	A fantastic speech. You appeared confident and well prepared.	Great quiz to keep the audience engaged. Great pages of the mood board, good plans. Using palm cards, detailed speech, a lot of effort. He really shows what he wants to do.	24/ 25
FEEDBACK PROVIDED TO STUDENTS AFTER CLASS PRESENTATION, Wk 4						
Student and Play	Influences/ Genre	Information Accurate? Relevant?	Communication and Engagement of audience using a variety of presentation strategies	Preparation	Student Comments	Mark
X Frankenstein	Science Fiction, <i>Frankenstein</i> , <i>Mad Max</i> and <i>Saw Wars</i>	It was not clear how these films influenced the development of your plans for the set. Your mood board seems to have no plans for the set design and this should have been the focus of your speech and mood board. You also needed to more specifically consider genre.	Your information was limited, no discussion/ definition of the genre. You seemed unprepared for this speech and you seemed to talk about your favourite films rather than your own set design. Did you carefully read the sheet with the speech task explanation?	You would have been more prepared had written your speech on palm cards and have read some of your information. Mood boards unfinished because there are no plans for your set design.	I think X's mood board was good. Great drawings. Great typography but you need to do much more work. A very colourful mood board but how 'bout set look?	10/ 25





Year 10 Visual Design OVERVIEW- Term 1 11 weeks

Focus works:
 Jørn Utzon: 'Sydney Opera House' (1957-1973)
 Frank Lloyd Wright: 'Falling Water' (1935-1939)
Frames: Structural, Cultural Artwork- Audience, World

THEORY- Organic Architecture:
 Students study organic architecture as a school of modern design. Students are introduced to basic architectural terms and use the frames and conceptual framework to analyse the focus works. Students complete a **research task** on organic architecture, developing essay writing skills. Students participate in an 'Architecture Walk' as part of the Cockatoo Island excursion. This informative walk develops an understanding of local architecture including the Opera House and Renzo Piano's 'Aurora Place'.

PRACTICAL- Organic Architecture:
 Wks 1-3= Short practical experiences in Journal relating to organic architecture and architectural terms.
 Wk 3-4= Research and documentation of Cockatoo Island, including overnight excursion and planning work for Cockatoo Island public development.
 Wk 4-10= Working from a design brief, students construct a 3D model for a new building or an extension to an existing building on Cockatoo Island. Students must create a public building that is sensitive to the history of the site. Practical work is informed by our theoretical study of the principals of organic architecture and an understanding of the significant structures from the islands 150 year history as a major ship-building dockyard.

Term 1 Evaluation
 Research Essay task- Week 6 and 8 25%,
 Term 1 Test - Week 9 25%,
 Design Journal, Prac work- 50 %
 10% Cockatoo Island documentation and practical work, due Week 4
 10% plans in design journal, due Week 9
 30% scale model of new public building for Cockatoo island, week 9



Part of the letter home to parents about the two day excursion to Cockatoo:

"Organic Architecture" is the theme for Visual Design students in Term 1.

Visual Design students will develop plans and architectural models for public buildings on Cockatoo Island following the excursion. All students will be taken on guided tours of the island and will undertake several workshops including design and painting workshops with Sydney artist Renata Pari who has used Cockatoo Island as subject matter for many of her works.

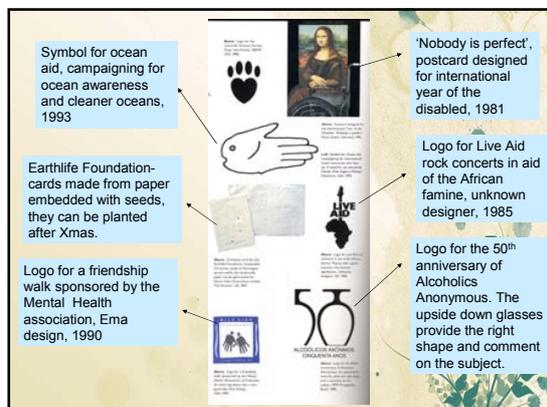
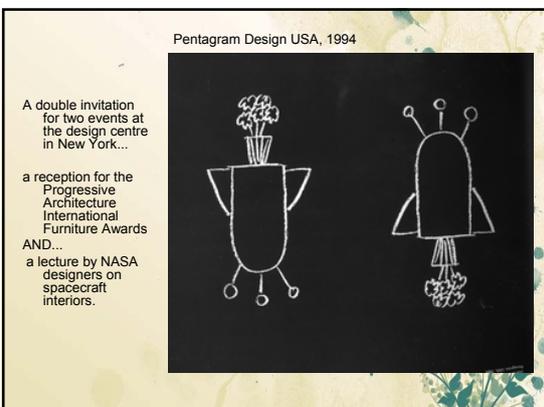
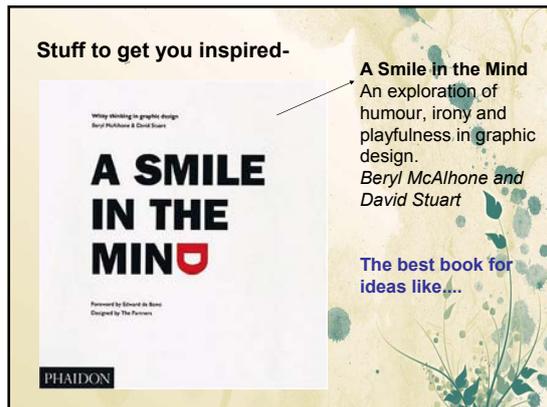
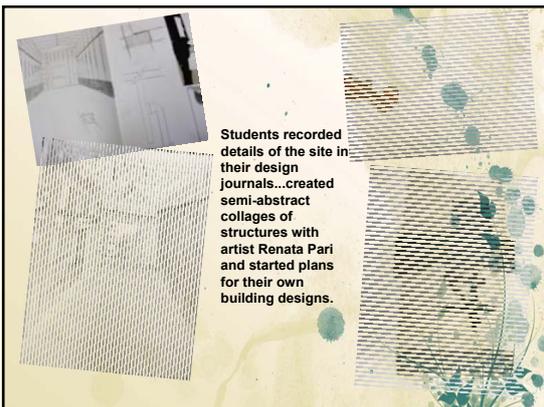
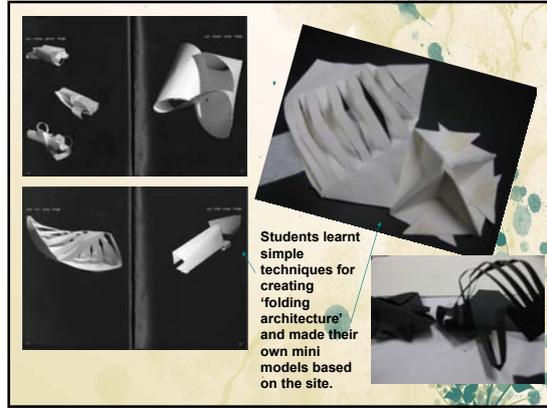
Students will experience this landscape and explore colour, scale and composition to transform their sketches into small works on site. This 'place' gives the students an opportunity to experience artist's practice in the field.

With this in mind an exciting program has been developed to include meeting practising artists and to gather visual research over 2 days and present completed work in a small exhibition at the conclusion of the excursion.

On Day One Visual Design students will have a guided tour and talk about the architecture of Sydney focussing on the Circular Quay, the Opera House and Macquarie Street precinct while Visual Arts students will have a guided tour of the island and its history.

The afternoon will be spent in the field participating in Visual Arts workshop by Cranbrook Visual Arts Staff. Day Two includes a Master Class with practising artist Renata Pari in the huge Turbine Hall. Students will extend this practise into their own art-making in the afternoon guided by Cranbrook Visual Arts staff."







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Courses, competitions, posters, monthly newsletters, articles, interviews, design expos etc. etc.

All of my year 9 visual design class entered the "Green Earth" design competition last year as part of their Term 3 unit "Experimental Green Design"

<http://www.vam.ac.uk/>

The Victoria and Albert museum has great online resources for teachers.



Year 10 Visual Design students used this website to inform their research of 60s and 70s fashion for the unit "The Plastic Landscape"



Examples of a student fashion designs from this unit of work

Sometimes a PLACE can inspire the work...

The FOX hotel inspired a whole unit of work for my year 9 Visual Design class.

61 rooms, 21 artists/designers.

Each room is an individual piece of art... from wacky comical styles to strict graphic design... from fantastic street art and Japanese Manga to surreal fantasies.



<http://www.hotelfox.dk/>

Thanks.

Kathrine Kyriacou, Cranbrook School