

SKIN + BONES Parallel practices in Architecture, Fashion and Art

- / **program** pages two pages to five
- / **critical and historical table** pages six to eight
- / **artmaking assessment: the hood** pages nine to eleven
- / **student samples of the hood** pages twelve to thirteen
- / **artmaking assessment: oscillations** pages fourteen to sixteen
- / **student samples of oscillations** page seventeen

SKIN + BONES Parallel practices in Architecture, Fashion and Art Program

Year group	11	Duration	9 weeks
Unit of work	SKIN AND BONES, parallel practices in architecture, fashion and art.		
Outcomes	Making: P1 P2 P3 P5 P6 Critical History: P7 P8 P9 P10		
Rationale	<p>This program gives senior students the opportunity to explore the complexities and breadth of contemporary artists practice and the parallels that exist. The content also develops students understanding and terminology of the forms of architecture and fashion design. Skin and Bones is a program inspired by a current phenomenon of visual culture that manifests in Architects, Designers and Artists practice that is similar. In particular this program is inspired by an International exhibition and publication by MOCA's Curator of Architecture & Design, Brooke Hodge.</p> <p>The program embraces the sophisticated aspects of the NSW Visual Arts syllabus that deals with the contemporary notion of Practice, with accessible and attractive examples for Visual Arts students. As evidenced by the following program the content can also be easily geared to concentrate on the Conceptual Framework and the Frames.</p>		
Forms	Sculpture, Textiles, Architectural modelling and 4D.		
Frames	Subjective	Structural	Cultural Postmodern
Conceptual FW	Artist	Artwork	World Audience
Practice	Intentions, Actions (skills, techniques, methods) Choices (decisions made from their values, influences, beliefs and philosophies)		
Key Artists /designers/architects	<p>Designers: Hassain Chalayan, Commes des Garcon, Issey Miyake, Yamamoto Watanabe, Yeohlee Teng,</p> <p>Architects: Frank Gehery, Zaha Hadid, Daniel Libeskind, Frank Lloyd Wright, Shigeru BAN architects, Le Corbusier</p> <p>Artists: Lucy Orta, Doris Salcedo, Christo and Jeanne Claude, Leonardo Da Vinci, Claire Healy and Sean Cordeiro</p>		
Assessments	<p>Students will be given two artmaking assessment tasks: 'The Hood' and "Oscillations".</p> <p>Students will complete one art critical/ historical assessment, which comprises of Section 1 of a HSC exam with images from architects, designers and artists they have studied.</p>		
Resources	<p>Artmaking: newspaper, white paper, cardboard, calico, ribbon, masking tape, sticky tape, wire mesh, wadding, hot glue gun, felt, plaster, fabric, tablecloth fabric, nylon, plastic sheeting, Reverse garbage equipment, balsa wood.</p> <p>Art Critical & Historical: Student theory handbook with worksheets, Films, Websites, Interviews, multimedia Power Points. Please refer to the critical historical table to gain deeper understanding of the resources used.</p>		

WEEK 1 / overview				
Integrated learning experiences, instruction and assessment	A	CH	Evidence of learning	Feedback
<ul style="list-style-type: none"> • Introductory lesson. Program Overview discussed. • Students are issued with an Art critical and historical booklet • Students investigate the role of the curator and answer questions from her interview. • Students are given art making assessment one outline, The Hood. 	✓	✓	<p><i>Students engage with and can articulate aspects the role of the curator.</i></p> <p><i>Students are able to explore the concept of identity by writing about a garment that expresses their self.</i></p>	<p><i>Teacher provides verbal feedback as students begin to understand how architecture, fashion and art can be related.</i></p> <p><i>Teacher and students discuss the answers concerning curator's interview.</i></p>

WEEK 2 / Identity				
Integrated learning experiences, instruction and assessment	A	CH	Evidence of learning	Feedback
<ul style="list-style-type: none"> • Students observe and engage with multimedia Powerpoint, films and art critical reviews about Salcedo and Chalayan. • Students are asked to use their VAPD to document ideas and memories under the concept of identity. • Teacher models some techniques used to create models such as cutting, tearing, pleating, curling, twisting, scrunching, slashing, crumpling, shredding, perforating, sanding, burning, soaking and moulding. • Students create sketch models in temporary materials of an object that represents their identity, e.g favourite jeans, bag, hat. • Students must document the sketch model in their VAPD. 	✓ ✓ ✓	✓	<p><i>Students discuss, explore and then give a written account of their understanding of the artists practice and the concept of identity.</i></p> <p><i>Students are able to explore the concept of identity by writing about a garment that expresses their self.</i></p>	<p><i>Teacher marks this artmaking identity task as part of the overall mark of The Hood assessment.</i></p> <p><i>Teacher also provides verbal feedback on their process and ability to write about what they understand from the Critical & Historical lessons.</i></p>

WEEK 3 / Shelter				
Integrated learning experiences, instruction and assessment	A	CH	Evidence of learning	Feedback
<ul style="list-style-type: none"> • Students observe and engage with multimedia Power Point, films and art critical reviews about Lucy Orta and Daniel Libeskind. • Students are asked to use their VAPD to document ideas and memories under the concept of shelter. • Teacher models some techniques used to create models such as cutting, tearing, pleating, curling, twisting, scrunching, slashing, crumpling, shredding, perforating, sanding, burning, soaking and moulding. • Students create sketch models in temporary materials of an object that represents a place where they feel protected, at peace, secure, a memory of a holiday house, park, library • Students must document their shelter sketch model in their VAPD. This documentation can be achieved by photographing, sketching or photocopying. 	✓ ✓ ✓	✓	<p><i>Students able to question and discuss appropriately by engaging with the images concerning shelter.</i></p> <p><i>Students create 3D spaces inspired a place they have written about that evokes a sense of shelter for them.</i></p>	<p><i>Teacher marks this artmaking shelter task as part of the overall mark of The Hood assessment.</i></p> <p><i>Teacher also provides verbal feedback on their artmaking process and ability to write about what they understand from the Critical & Historical lessons.</i></p>

WEEK 4 / Geometry				
Integrated learning experiences, instruction and assessment				
	A	CH	Evidence of learning	Feedback
<ul style="list-style-type: none"> Students observe and engage with multimedia Power Point, films and art critical reviews about Greek Architecture, Mona Lisa, Turner's sunrise and Mondrian's abstractions. Student's artmaking requires them to translate either their identity or shelter sketch model into another model that is geometric. Procedures might include tessellating a deck from their shelter sketch model or turning a pair of jeans from identity sketch model into a folding structure of triangles. Students must document their shelter sketch model in their VAPD. This can be achieved by photographing, sketching or photocopying. 	✓	✓	<p><i>Students are aided by the structural frame to observe, describe and comment of the notion of geometry throughout the Art History Cano.</i></p> <p><i>Students select a successful sketch model and resolve it with a geometric sensitivity.</i></p>	<p><i>Teacher observes the level of student engagement with the geometry content and give formal written feedback on how successfully students are working with their art critical & historical booklet.</i></p>

WEEK 5 / Construction/ Deconstruction				
Integrated learning experiences, instruction and assessment				
	A	CH	Evidence of learning	Feedback
<ul style="list-style-type: none"> Students continue to resolve final Hood design, focusing on how clearly their techniques and materials are expressing their ideas. Students are responsible for documenting their final hood work. Students hand in Assessment task 1, "The Hood" and receive outline for assessment task 2, "Oscillations". Students observe and engage with multimedia Power Point, films and art critical reviews on the Post Modern Phenomenon of deconstruction. Students engage with Derrida's theory of Deconstructivism. Students also observe and comment on the similarity of the work of Frank Gehry and the collaborative work of Sean Corderio and Clare Healy. 	✓	✓	<p><i>Students work independently to make successful aesthetic and conceptual decisions to resolve a "Hood".</i></p> <p><i>Students can analyse Gehry's work as an example of Deconstructivism. Students identify similarities between the work of Frank Gehry and the collaborative work of Sean Corderio and Clare Healy.</i></p>	<p><i>Teacher marks task one and gives a mark and comment based on how successfully they responded to the brief.</i></p> <p><i>Teacher continues to guide students understanding as they give verbal indicators to correct or encourage their understanding of the critical and historical content.</i></p>

WEEK 6 / Wrapping and Folding				
Integrated learning experiences, instruction and assessment				
	A	CH	Evidence of learning	Feedback
<ul style="list-style-type: none"> Students work in their VAD to brainstorm and sketch ideas for the pairing of words that they have selected. Teacher continually shows examples of work by artists, architects and designers they have been studying. These examples explain how an object can be both inside and out, functional and decorative etc. This process allows students to observe examples of how other people practices has resolved in work that seems to be an oscillation. Students observe and engage with multimedia Power Point, films and art critical reviews on the practice of wrapping and weaving in the work of the architects Shigeru BAN and the artists Jean-Claude & Christo. 	✓	✓	<p><i>Students explore the possibilities of how they might communicate their select oscillation.</i></p> <p><i>Students can defend "Wrapped coast", as an artwork, and are able to interpret it themselves. Students describe the structure of the Japanese contemporary house and compare it with traditional.</i></p>	<p><i>Teacher provides verbal informal feedback as the Teacher observes and guides students to engage in the activity of exploring and begin to develop.</i></p> <p><i>Teacher gives verbal feedback on students understanding of Jean-Claude & Christo's artwork "Wrapped Coastline."</i></p>

WEEK 7 / Weaving				
Integrated learning experiences, instruction and assessment				
	A	CH	Evidence of learning	Feedback
<ul style="list-style-type: none"> Students develop their ideas, as a response to the oscillation words, considering the material opportunities and limitations. Students give a written response on the way Issey Miyake and Zaha Hadid have transformed the traditional notion of weaving. Students observe and engage with multimedia Power Point, films and art critical reviews on the similarities and differences between the practice Zaha Hadid and Issey Miyake, considering they both use weaving in their 3Dworks. 	✓	✓	<p><i>Students work independently in an artistic practice to communicate their conceptual and aesthetic explorations.</i></p> <p><i>Students are able to complete mind maps, and draw aerial and side views of Hadid's MAXXI.</i></p>	<p><i>Teacher work closely with student to guide them in their artmaking process.</i></p> <p><i>Art critical and historical workbooks are collected by teacher. Students receive a grade and comment on their progress in completing the activities involved.</i></p>

WEEK 8 / Organic Forms				
Integrated learning experiences, instruction and assessment				
	A	CH	Evidence of learning	Feedback
<ul style="list-style-type: none"> Students observe and engage with multimedia Power Point, films and art critical reviews on two seemingly different practices of Commes Des Garcon and Le Corbusier. Students develop a 3 minute imitation interview between a host and either Le Corbusier or Rei Kawakubo,(Commes Des Garcon designer) then present in pairs to the class. Students are working to resolve their oscillations work. 	✓	✓	<p><i>Students understand that the conceptual framework is interdependent. Students are able to explain those interdependent relationships in an interview format.</i></p> <p><i>Students work independently in an artistic practice to resolve their conceptual and aesthetic explorations.</i></p>	<p><i>Teacher work closely with student to guide them in their artmaking process.</i></p> <p><i>Teacher grades students on their ability to communicate aspects of the conceptual framework in relation to Commes Des Garcon and Le Corbusier.</i></p>

WEEK 9/ Assessment and Resolving				
Integrated learning experiences, instruction and assessment				
	A	CH	Evidence of learning	Feedback
<ul style="list-style-type: none"> Students hand in assessment task 2, oscillations. Students complete art critical and historical assessment task (Section 1 of HSC paper). 	✓	✓	<p><i>Students submit Diary with documentation, experiments, and their resolved artwork with a statement of intent. . Students can recall, describe and analyse in a written account aspects of artists practice, conceptual framework and the frames. .</i></p>	<p><i>Teacher gives a mark and comment to represent student's ability to engage with all aspects of both the artmaking assessment and art critical & historical assessment.</i></p>

SKIN + BONES, Parallel Practices in Architecture, Fashion and Art

Art Critical and Historical Study

Resources: PowerPoint presentations & student activity handbook

Week	Concept	Artworks	Key Questions	Activities:	Reference
1	Intro to Skin & Bones Exhibition	Artists: Yeohlee Teng, Hussein Chalayan, Issey Miyake, etc	What relationship does the exhibition communicate between architecture and fashion?	Structural Frame: Worksheet: Role of the curator and relationship between fashion & architecture through the use of themes such as shelter and identity.	Interview with the Curator, Brooke Hodge: http://www.fashionprojects.org/?p=85 Overview of exhibition: http://pingmag.jp/2007/06/15/skin-bones-parallel-practices-in-fashion-and-architecture/ and http://www.arcspace.com/exhibitions/skinandbones/skinandbones.html
2	Identity	Artists: Doris Salcedo "Atrabiliarios", Hussein Chalayan:	How does each artist explore identity in his or her practice?	Practice: Small Group: brainstorm term "identity"; Activities about conceptual and material practice of each artist. Share understandings of how identity is evident in specific works by each artist.	Doris Salcedo "Shiboleth" at Tate Modern: http://www.tate.org.uk/modern/exhibitions/dorissalcedo/default.shtm Doris Salcedo "Atrabiliarios" at MOMA http://www.sfmoma.org/msoma/artworks/8398.html Hussein Chalayan present and past collections: http://www.husseinchalayan.com/ Chalayan video installation "The Absent Present": http://www.universes-in-universe.de/car/venezia/bien51/eng/tur/index.htm
3	Shelter	Artist: Lucy Orta "Refuge Wear" Daniel Libeskind "Jewish Museum" in Berlin	How do Orta's wearable pieces and Libeskind's Jewish Museum create shelter? What are Orta and Libeskind sheltering from?	Conceptual Framework: <u>Artwork, artist, world, audience</u> Orta's background; imagine wearing her Refuge wear – describe; how does she collaborate with people in her community? Libeskind's unconventional architectural practice; 3 design elements from the Jewish Museum; psychological impact of the building on the audience; architectural terms	Lucy Orta interview: http://www.abc.net.au/arts/visual/stories/s552692.htm Daniel Libeskind "Jewish Museum": http://www.daniel-libeskind.com/projects/show-all/jewish-museum-berlin/ Video footage of "Jewish Museum": http://www.youtube.com/watch?v=Bf-omUHITIE

Week	Concept	Artworks	Key Questions	Activities:	Reference
4	Geometry: The Golden Ratio	Greek Architecture: The Parthenon. (see activities for more)	How has the Golden Ratio influenced artistic practice over time?	<u>Structural Frame:</u> Students annotate artworks using the golden ratio: Parthenon, "Mona Lisa", Turner's "Norham Castle, Sunrise" c. 1845, Mondrian abstractions.	Mona Lisa: http://demonstrations.wolfram.com/MonaLisaAndTheGoldenRectangle/ Golden ratio video on You Tube: http://www.youtube.com/watch?v=2zWivbG0RIo
5	Construction/ Deconstruction	Frank Gehry; "Santa Monica Bungalow" & Claire Healy and Sean Cordeiro "Past Times"	How is deconstruction and reconstruction evident in Gehry's work and the collaborations of Cordeiro and Healy?	<u>Practice/Postmodern Frame:</u> Small Group: Students explain the steps in deconstructing and reconstructing elements to create "Santa Monica Bungalow" and "Past Times".	Gehry: Guggenheim Bilbao: http://www.archiplanet.org/buildings/Guggenheim_Bilbao.html Gehry: Santa Monica Bungalow http://www.greatbuildings.com/buildings/Gehry_House.html Sean Cordeiro and Claire Healey http://www.neublack.com/tag/claire-healy/ http://artkrush.com/gallery/89/otw/3
6	Wrapping & Folding	Shigeru Ban "Curtain Wall House" 1995 Tokyo. Jean-Claude & Christo: "Wrapped Coast", Little Bay 1968 -69 "Running Fence", California 1972-76	How has each artist approached wrapping in their own practice?	<u>Cultural Frame/ Structural Frame:</u> In pairs share knowledge about the connection of Curtain Wall House to traditional Japanese Houses. The structure of the house & its connection with the traditional Japanese house. <u>Postmodern Frame:</u> Students asked to respond to 'uniformed interpretations' of Wrapped Coast.	Shigeru Ban http://www.inhabitat.com/2007/05/22/shigeru-ban-curtain-wall-house/ Jeanne-Claude & Christo: http://www.christojeanneclaude.net/wc.shtml REF: http://www.kaldorartprojects.org.au/pastproject.asp?idExhibition=22&idArtist=135&idImage=545

Week	Concept	Artworks	Key Questions	Activities:	Reference
7	Weaving	Issey Miyake and Zaha Hadid	How have Miyake and Hadid transformed the traditional practice of weaving?	<p>Practice:</p> <p>Students asked to document: The innovative process discovered by Miyake; similarities and differences in the way each designer applies the concept of weaving to their work.</p> <p>Mind map of information provided about Hadid's practice- Draw aerial and side view of MAXXI</p>	<p>Miyake: http://www.designrelated.com/inspiration/view/cyantifik/entry/1095</p> <p>Zaha Hadid http://www.designmuseum.org/design/zaha-hadid</p> <p>Zaha Hadid MAXXI Museum http://www.arcspace.com/architects/hadid/maxxi/</p>
8	Organic Forms	Commes Des Garcons, Le Corbusier "Notre Dame Du Haute"	In what way are these artworks organic?	<p>Conceptual Framework:</p> <p>Form pairs. Students are given information about artists and examples of their work. Students work for 30 minutes of preparation time to develop a 3-minute mock interview of Rei Kawakubo (Commes Des Garcons) or Le Corbusier. Presented to class by interviewer and interviewee.</p>	<p>Commes Des Garcons collections: http://www.infomat.com/runway/commedesgarcons.html</p> <p>General info Commes Des Garcons: http://en.wikipedia.org/wiki/Comme_des_Garçons</p> <p>Notre Dame Du Haute: http://www.architectureweek.com/2003/0521/culture_1-1.htmlhttp://en.wikipedia.org/wiki/Notre_Dame</p>

SKIN AND BONES Parallel practices in Architecture, Fashion and Art

DUE /

Hussein Chalayan, Kinship Journeys,
Autumn Winter 2003-04
www.modernamuseet.se/chalayan.jpg



We are living in a fascinating era. Concepts-those useful tools that help us to orientate ourselves in life- are getting more unruly. They are expanding and mutating, merging with one another and receding; and in the borderland between them lie many of the keys to the reality that intimately and broadly surrounds us.

The borderland between art architecture and fashion is perhaps the most explosive. Architects are using the techniques of fashion designers, fashion designers work is being understood and exhibited in art galleries and the circle, or weave, continues.

It is in your hands now to develop your art language into sculptures that explore these limitless lands of architectural fashion and buildings structured with dress making skills. Lift off.

Fashionation, Moderna Museet, 1997

PART A EXPLORING + DEVELOPING

IDENTITY

- / You will be asked to consider a garment of clothing that makes you feel like you. A piece of clothing that expresses your identity, makes you feel secure, makes you feel like you belong.
- / In your VAD you will need to record the memories, experiences and emotions surrounding this garment.
- / You will then create a sketch model from temporary materials as newspaper, tape, string and plastics.
- / You must then document it in your VAD with a sketch.

SHELTER

- / You will be asked to consider an architectural place where you gain a sense of shelter, protection and comfort. A space in which you feel you belong.
- / In your VAD you will need to record the memories, experiences and emotions surrounding this architectural space.
- / You will then create a sketch model from temporary materials such as white paper, tape, string and plastics.
- / You must then document it in your VAD with a sketch.

GEOMETRY

- / You will be asked to reconsider an element of either your identity or shelter exploration and alter it to make a model completely structured by a sense of geometry. For example, your garment may turn into a complete set of tessellating pattern or a folding structure of triangles.
- / In your VAD you will need to document your plans for this geometric remodelling.
- / You will be allocated cardboards, calico and balsawood to create the model.
- / You will need to document the completed model by sketching or photographing.

PART B RESOLVED WORK

THE HOOD

A covering or garment for the body, often providing shelter or protection.

BRIEF

You now have three sketch models.

In weeks four and five you have been allocated four periods in which to resolve one of these three sketch models into a wearable hood for any part of the body (not just the head).

You can use calico, plastic, paper with tape, glue or staples to resolve the techniques you have been using and clearly articulate your ideas of identity, shelter and geometry.

You are responsible for documenting this resolved work through either a sketch or printed photograph in your V A P D.



Above Left /Victor and Rolf, neck/shoulder hood. _____ Above Right / Comme des Garcons hip hood, shoulder hood and face hood. teamsugar.com

SKIN + BONES

Parallel practices in Architecture, Fashion and Art

HOOD ASSESSMENT CRITERIA

Student Name:

Outcomes: P3, P4, P5, P6

Weighting

Due date

WEEK ONE: INDENTITY	Limited 0-2	Basic 2-4	Sound 4-6	High 6-8	Outstanding 8-10
/ Visual Art Diary with poem of garment that expresses identity and documented sketch model. / Sketch model that explores your concept of identity with technical and material resolution.					

WEEK TWO / SHELTER	Limited 0-2	Basic 2-4	Sound 4-6	High 6-8	Outstanding 8-10
/ Visual Art Diary with written expression of architectural shelter and documented sketch model / Sketch model that explores your concept of shelter with technical and material resolution.					

WEEK THREE / GEOMETRY	Limited 0-2	Basic 2-4	Sound 4-6	High 6-8	Outstanding 8-10
/ Visual Art Diary with plan of reworking previous sketch model and documented sketch model. / Sketch model that uses geometry to construct previous model with technical and material resolution.					

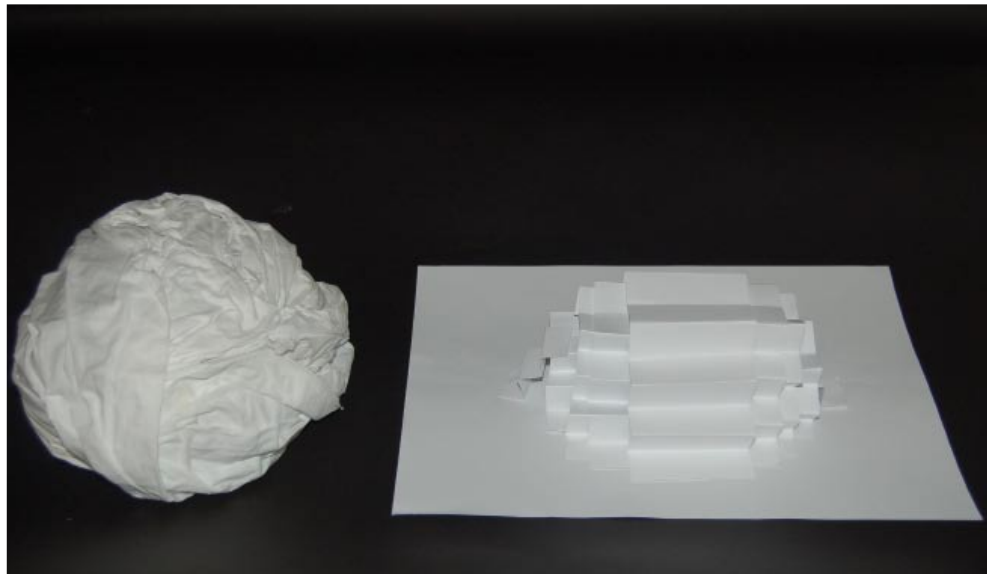
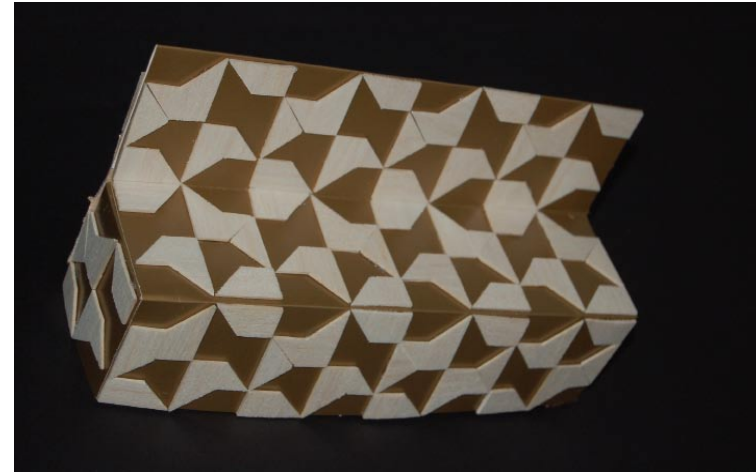
WEEK FOUR / THE HOOD	Limited 0-2	Basic 2-4	Sound 4-6	High 6-8	Outstanding 8-10
/ Visual Art Diary with plan of body hood (inspired by previous models). Documentation of hood. / Resolved model that uses one or more of the concepts of identity, shelter or geometry to construct a hood.					

FEEDBACK:

Total Marks: /40

Student
Samples
/ Hood
Assesment

Below right / Identity sketch model and translated Geometric sketch model. Below left / Geometric models.
Left / Shelter sketch model and translated



Student sample
/ Resolved Hood
Flexible detachable tie
Holding hands mitten
Vouyeur's Shelter
The Glove



Authors: Vanessa Bellemore, Hannah Chapman & Michelle Kals Burwood Girls HS 08

SKIN AND BONES

Parallel practices in Architecture, Fashion and Art

THE BRIEF / OSCILLATIONS

os-cil-la-tion n

1. an even, rhythmic change in value, position, or state around a mean value
2. a single cycle of variation between two values, positions, or states
3. the act of moving backward and forward between two extreme points

INSPIRING

You are to choose one pair of words from the list below as a starting point for inspiring a wearable artwork that oscillates between the ideas that each word in the pairing represents.

Inside/outside		found/bought
Disassembled/reassembled		protective/inviting
allusions/reality		
Old/new	natural/man-made	felt/seen
Fragility/strength		tradition/trend
	Functional/decorative	

DESIGNING

In your VAPD brainstorm + sketch ideas for your oscillations wearable artwork inspired by your selected word pairing. Consider how different combinations of objects or construction methods for your word pairing can create meaning in your wearable artwork.

Consider how works by artists, architects and designers you have studied in art theory create meaning by combining opposing ideas/objects/construction methods in their work. Such as Lucy Orta's wearable tents which are both inside and outside, Hussein Chalayan's garments that are both functional and decorative and Daniel Libeskind's Jewish Museum being a designed space that is both an emotional experience and seen experience



Lucy Orta, Refuge Wear Intervention, Jewish Museum Berlin. London East End, 1998. Image Source: www.thedesignofprosperity.se

Daniel Libeskind, *Menashe Void* in Jewish Museum Berlin. Image source: www.juedisches-museum-berlin.

MATERIAL POSSIBILITIES AND LIMITATIONS

You can use calico, plastic, paper, tape, glue, staples, wire, cardboard and found material both natural and man-made in the construction of your oscillations wearable artwork.

Your oscillations wearable artwork must contain an element that can be dyed a colour in the making process.

MAKING + CONSTRUCTION

You will select construction techniques and materials that will clearly articulate your ideas for your oscillations wearable artwork.

In week one, term 3 your oscillations wearable artwork will be dyed a colour using frozen dye molded in a shape you design or from an object you bring in that relates to your artwork. You will use latex to create a mould of your object for your coloured dye to be poured into and then set in the freezer. You will then place the frozen dye object on a selected part of your wearable artwork to melt and resultantly dye your artwork. You will document this process every five minutes using a digital camera. These images of your wearable artwork being dyed by your melting frozen object will be used to create a stop-motion film that will accompany your work when exhibited.

RESOLUTION + DOCUMENTATION

You are responsible for documenting the progress and final resolution of your oscillations wearable artwork through photographs or sketches in your VAPD.

You will submit a typed A4 statement of intent in your VAPD when submitting your VAPD.



J. Meejin Yoon "The Mobius", 2005.

Parallel practices in Architecture, Fashion and Architecture

OSCILLATIONS ASSESSMENT CRITERIA

Student Name:

Outcomes: P3, P4, P5, P6.

Weighting

Due Date

Visual Arts Diary contains: 1. Thorough documentation of processes. 2. All handouts pasted in VAPD. 3. Evidence of research of an artist/s that your artmaking references.	LIMITED 0-1/2	BASIC 1	SOUND 2	HIGH 3	OUTSTANDING 4	/4
Lead up work: 1. Experimentation of materials and ideas is evident through models and sketches in VAPD. 2. Evidence of aesthetic and conceptual decisions in artmaking.	LIMITED 0-1/2	BASIC 1	SOUND 2-3	HIGH 4	OUTSTANDING 5	/5
Independent Artmaking: 1. Resolution in material and conceptual practice for Oscillations artwork. 2. Evidence of links to other artists practice. 3. Thorough photographic documentation of both wearable artwork and molded ice object/s used to dye artwork in VAPD.	LIMITED 0-1/2	BASIC 1	SOUND 2-3	HIGH 4	OUTSTANDING 5	/5
Statement of Intent: 1. Type A4 statement of intent that outlines the experimentation of media, lead up work and resolution in your Oscillations artwork.	LIMITED	BASIC	SOUND	HIGH	OUTSTANDING	/1

Total Marks: /15

FEEDBACK:

Student Sample
Resolved Oscillations

Left:Huggabelt
Below: Mask me and I can see

