**11 ADE (visual arts in practice SAS 6415) semester two overview, 2017**

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**DESIGN IDEAS + FOCUS**

**UNIT: WEARABLE BIOMORPH**

Weareable design in this unit focuses on design for the body and on body/behavior adaptive design. Students inquire into artists and designers and art and design practices that challenge habitual behavior and thinking about the "bodysphere", and consider likely future design scenarios involving genetics, "smart" fabrics, new technologies, bio-engineering, recycling and adaptive re-use to create biomorphic responses. The unit challenges students to develop scenarios for a futuristic wearable collection, inspired by text, material, and to showcase these works at a public event, (i-Wear at QUT CIP)

**UNIT: 90% DESIGN**

90% Design acknowledges the fact that most people around the world face extreme environmental, security and resource emergencies without the material resources or design capabilities of the first world. Student designers in this unit are challenged to reflect on the role of design thinking and innovation and the potential of "design sans frontières" to engage with big challenges at a local level. They are also asked to make connections between design decision-making in the first and third world.

Students consider alternative design movements: Slow Design, Zero-Waste Design, Design for Disassembly, and applications to global emergencies of waste, food, water, transport and mobility, security and health, shelter, energy, climate etc. They consider how to apply the principles of highly effective systems in the 1st world to crises of resourcing and equity in the 3rd world.

**PROCESS**

**UNIT: WEARABLE BIOMORPH**

Design studio 3

INQUIRE

RAW LAB; inquiry into body processes and functions; inquiry into key artists and designers. Improvisations on body structures and qualities; drawing, sketching, visualizing body forms and wearable extensions; dressing lay figures; sifting influences and historical/cultural mindsets.

IDEATE:

Design Teams define challenges and evolve collective brief for improvised and collection works.

Research and document the influence of historical/cultural ideas.

COMMUNICATE

Share and evaluate ideas at key junctures. Participate/contribute to i-Wear Showcase event.

**PHASE 1. ORIENTATION**

Experimental/improvised body works.

**PHASE 2. DEVELOPMENT**

Transformers: Inspired by Simryn Gill’s practice, students shred unwanted or donated books and magazines using the paper strips to roll and construct decorative jewellery; bracelets, rings, armlets etc.

Fold: With designer Jonathan Baxter, students explore wearable folding and pleating applications for fabrics and papers.

Armatures: student design exo-skeletal inspired armatures, gloves, armlets, necklaces etc. by cutting, folding and connecting structural elements.

**PHASE 3. CULMINATING**

Student teams curate and design final exhibition for i-Wear; shared evaluation and feedback sessions.

**UNIT: 90% DESIGN**

Design studio 4

LAB 1.

Change Strategy 1: BACKSTORY

Designing for behavioural change. Get the story out!

LAB 2.

Change Strategy 2: DESIGN ER

Designing systems that save lives. Designing to make a difference.

Students research the local-global connections on key issues and develop localised strategies for change responding to scenarios developed from the UN’s “15 Global Challenges Facing Humanity”. They adopt/harness some of the strategies of alternative design movements to increase agency and create leverage. They consider crowd sourcing and micro-funding where applicable in low technology, low infrastructure development.

Design Responses can include (but are not limited to): wearable items, pop ups, retrofitting/refresh of public spaces, up-cycling and design innovations (STEAM)

**ASSESSMENT**

**DESIGN PRODUCT**

A resolved wearable product.

Inquiry-based Learning Folio

Yr. 11 students may work individually or collaboratively to create preliminary 2D and 3D works that include:

**Task 1**

- 4-6 design sketches/ideation,
- 2 case studies (min)
- rapid prototype

**Task 2**

Presented as:

- 2 x A3 concept panels. 400–700 words

**DESIGN CONTEXT, DESIGNERS:** Design for the 99%; Design for a Living World (Cooper Hewitt NDM Publications) Bunker Roy, C.J. Lim; Bruce Mau, Nicholas Negroponte etc.

**DESIGN RESOURCES/MATERIALS:** PPTs, Text Web Media and related resources.