



Faculty of Design, Graphic Design

## Curriculum map - critical contexts

Grant, Roderick

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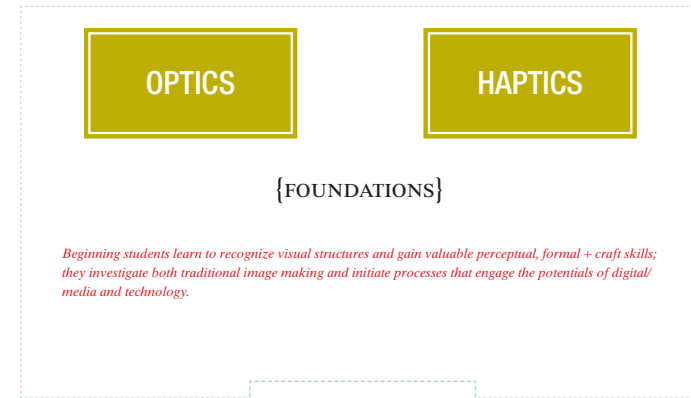
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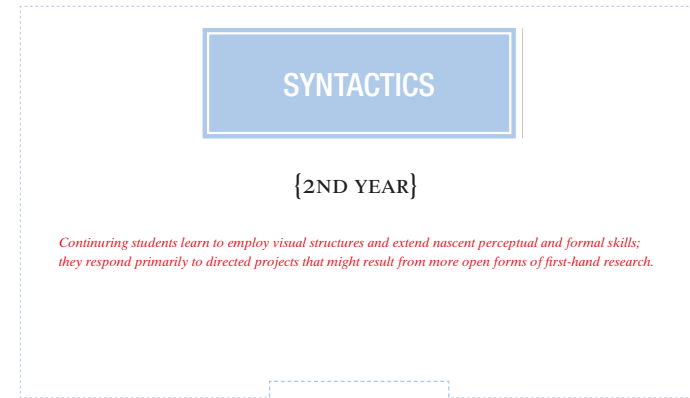
4. **ACTIVITY** }  
~ studio



*Beginning students learn to recognize visual structures and gain valuable perceptual, formal + craft skills; they investigate both traditional image making and initiate processes that engage the potentials of digital media and technology.*

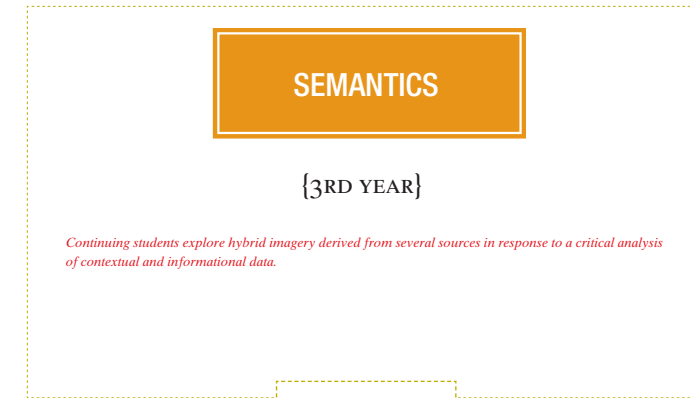


**PORTFOLIO** The Portfolio is a comprehensive documentation and presentation of a foundation student's efforts over the course of the entire year. It serves as a vital and necessary tool to balance raw quantitative evaluation of students based on metrics against the advancement of students based on qualitatively demonstrated potential.



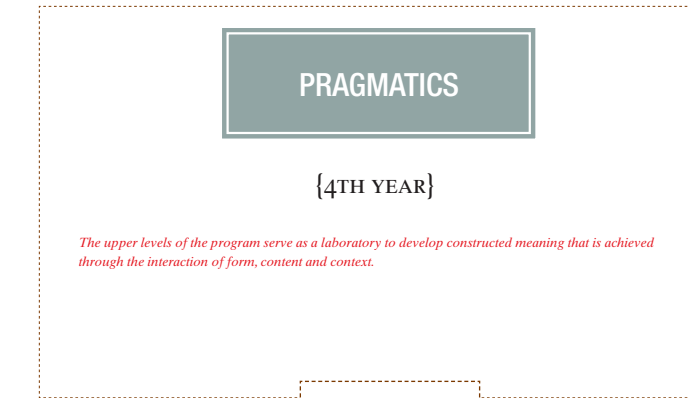
*Continuing students learn to employ visual structures and extend nascent perceptual and formal skills; they respond primarily to directed projects that might result from more open forms of first-hand research.*

CONTEXT - micro



*Continuing students explore hybrid imagery derived from several sources in response to a critical analysis of contextual and informational data.*

CONTEXT - macro



*The upper levels of the program serve as a laboratory to develop constructed meaning that is achieved through the interaction of form, content and context.*

3. **CURRICULUM** }  
~ content

**INTRODUCTION & INVESTIGATION**

The FALL is an introductory experience that begin to address the relationship between and amongst tools, materials, process, decision, judgement and knowledge as the environment of the designer.

**CONTINUITY & COMPLEXITY**

The SPRING is a semester of extension and extrapolation within the bounds of constant reinforcement of the activities, language and tools/ techniques of the FALL. The complexity of the experimental projects increases from the FALL.

**FA:**

Fundamentals of typographic structure; composition and spatial thinking; typographic form as image and language; fundamentals of communication through typographic and image-based form.

**SP:**

Form, meaning and intent; sequencing and series development; spatial relationships and thinking; prototyping and iteration processes, research methods in design; color in form and typography.

**FA:**

Narrative development and point of view, parallel; signs and signification; context, content and convention; further exploration of formal systems and their role in iteration and generation of image, form and structure.

**SP:**

Experimentation with the principles of perception as they relate to communication theory of signs + symbolic form; message making, appropriating; fields and formats, construction of identity, introduction to visual and verbal language as constructed systems.

**FA:**

Construction and reconstruction of visual language across media, across processes of generation; coherence of message and delivery; theories of dissemination and broadcast of message and content.

**SP:**

Focus on synthesis of complexity, relationships of presentation/profession and practice; fostering critical actions; development and continuation of education through design; design as a praxis.

SOURCES

ELLEN LUPTON, FRANCIS CHING, PAUL RAND

WILLI KUNZ, SCOTT MCCLOUD, BILL MOGGERIDGE

DAVID CROW, ROLAND BARTHES, PETER OLPE

JESSICA HELFAND, JAN VAN TOORN, METAHAVEN, LAURA KURGAN

2. **PEDAGOGY** }  
~ practice

**STUDIO**

Studio processes are indeterminate, they do not fix nor locate answers, but rather pose endless questions; studio demands awareness, attention and retention. Process immediately points out preconception, for the very nature of design practice is the question why?

**ANALYSIS**

Analysis begins with asking questions of our environment; be they visual, haptic, cerebral or linguistic. Analysis is intimately linked to process, in that what we sense, and how we interpret that sense feeds how we change, alter, manipulate and push process as a fundamental activity in design. How intimately can we sense? and how specific can we be about what is experienced?

**ITERATION**

Iteration questions advance by measures, as it breaks large shifts in form, structure and craft into many smaller constituent actions and activities. Early exposure to digital processes and processing can reinforce an appreciation not of an environment capable of sustaining and evolving design practice through iterative advance.

**STUDIO**

Design is a practice; an improvisational synthesis of the known, the unknown in the light of experience, reflection and action. The pedagogy of the studio should move towards a reflection-in-action model that allows for, and encourages, the development of the students' ability to reflect on the problems at hand, to embrace the immediacy of change inherent in design practice from multiple points of view.

**CRITIQUE**

As with the studio, the critique is a pedagogical tool that often brings to light the difference between what is being taught, and what is being learnt. Critique is a dynamic response to a given problem; not only that which has been given as a project, but also that which is now in front of the studio as a response. Critique is a method of drawing out strengths and weaknesses in visual form and verbal explanation through one practice; observation. How close can we look, and how specific can we be about what is seen?

**REVIEW**

The Review is a comprehensive critique that takes into account progress made over the course of a semester as embodied in the visual outcomes of formal production, and the ability of the student to make verbal connections between outcome and process. The purpose of a Review is to assess continuity in the Program, to make each year a gateway to greater and deeper challenges in design practice.

INTERNSHIP

MOBILITY

STUDIO, CRITIQUE AND REVIEW SPAN ACROSS ALL THREE YEARS AS ONGOING PROCESSES OF EVALUATION.

*Third year opens students schedules to pursue expansion streams that become, in effect, minors.*

ACTIVITIES

DOCUMENT//

compilation of methods and outcomes in the context of design process.

DOCUMENT//

documentation of methods, decisions and outcomes in the context of process.

COLLECT//

collection of sources, references and influences in the context of process.

ANNOTATE//

annotation of sources, references and influences in the context of process.

PRESENT//

OUTCOMES

PROCESS BOOK, PORTFOLIO REVIEW

PROCESS BOOK

PROCESS BOOK + VISUAL ESSAY

PROCESS BOOK + ANNOTATED WORKS

PORTFOLIO

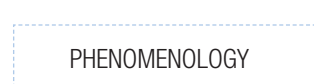
1. **PHILOSOPHY** }  
~ purpose



PERCEPTION

OBSERVATION

*Rousseau, Locke*



EXPERIMENTATION

DOCUMENTATION

*Merleau-Ponty, Husserl*



SIGNIFICATION

INTERPRETATION

*Peirce, Barthes, Saussure, Said*



INTENTION

INSCRIPTION

*Derrida, Foucault, Baudrillard, Jameson, Eagleton, Lyotard*

FOUNDATIONS