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# Designing Language

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# Outline

## 1. Context

OCAD University, design disciplines, typography.

## 2. Language

Bloom, Graphic Design curriculum, writing framework.

## 3. Integration

Mapping, pedagogy, case study.

## Context

**A studio-based, four-year undergraduate Graphic Design Program. Each semester revolves around a core-studio, into which all other courses feed.**

## Context

**Core studios are where craft work synthesizes and integrates knowledge into improvised performance. That performance is both visual, and verbal.**

## Context

**Graphic Designers work visually, but language holds specific import, because it forms the basis for much of our practice – typography – the study of language as constituted in symbolic form.**

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## Program-level curricular mapping and change:

**BLOOM**

AFFECTIVE



**GD**

VOICE



COGNITIVE



KNOWLEDGE



PSYCHO-MOTOR



CRAFT



# Language

## A writing-across-the-curriculum taskforce:

**GD**

**VOICE**

**WAC**

**RHETORICAL KNOWLEDGE**

**KNOWLEDGE**

**CRITICAL ENGAGEMENT**

**CRAFT**

**WRITING PROCESS**

## Reading and writing community

GD

VOICE

WAC

RHETORICAL KNOWLEDGE

*Criticality*  
*Engagement*  
*Justice*  
*Ecology*

*Why am I writing?*  
*What have others said?*  
*Is this the best structure to use?*  
*What have others said?*

## Student as reader

**GD**

**KNOWLEDGE**

**WAC**

**CRITICAL ENGAGEMENT**

*Literacy  
History  
Research  
Theory  
Practice*

*How does this text do what it does?  
Do they have historical precedent?  
How do the parts work together?  
Why does this text use this style?  
How do these affect my process?*

## Student as writer

**GD**

**CRAFT**

**WAC**

**WRITING PROCESS**

*Visual  
Physical  
Process  
Communicative*

*Use thought mapping.  
Use a whiteboard and post-it notes.  
Draft a paper several times.  
Mark-up drafts visually and virtually.*

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# Integration

**The integration of the WAC framework into the Graphic Design Program is a matter of new contexts and opportunities – evolving pedagogy.**

## **GRPH 2B09 Graphic Design 2** **Second Year, Winter Semester**

All studio-based assignments require research and presentations that include verbal, written and visual components.

## **GRPH 2B09 Graphic Design 2 Second Year, Winter Semester**

- 1) Employ a design vocabulary of elements and principles to speak and write clearly about their work;

# Integration

## KNOWLEDGE

A specific learning outcome is mapped to...

## RHETORICAL KNOWLEDGE (INTERMEDIATE)

A specific aspect of the framework...

# Integration

## KNOWLEDGE

Employ a design vocabulary of elements and principles to speak and write clearly about their work;

## RHETORICAL KNOWLEDGE (INTERMEDIATE)

Analyze and evaluate formal features in the analysis of a situation, text or object, and apply that knowledge with some guidance.

## Integration

This establishes a basis for faculty to look at learning outcomes as being able to support a designed verbal and designed visual outcome.

## Integration

**Visual achievement needs to meet its verbal equal**  
– if the goal of the program is to graduate reflective practitioners of design.

## Integration

Given the right institutional support, faculty can expand the range of assessment methods in studio practice to include reflective writing on the doing of design – the documentation of design decisions before, during and after they happen.

# Study



## Study

I first looked at creating a translation of her face based on shading.

# Study



COU

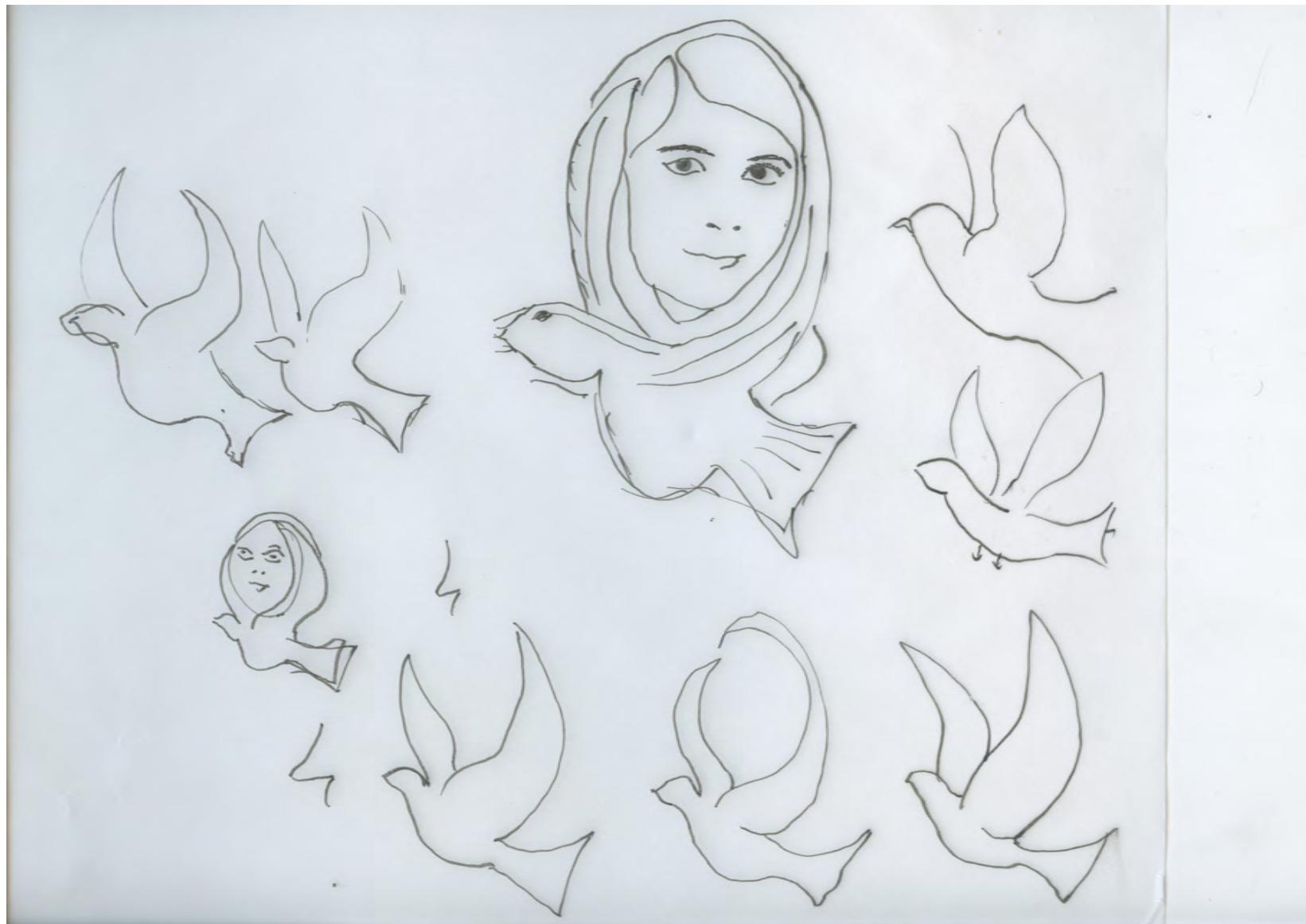
GRANT

21

## Study

**While doing this I noticed the shape of a dove's wing coming out of her hijab.**

# Study



COU

GRANT

23

## Study

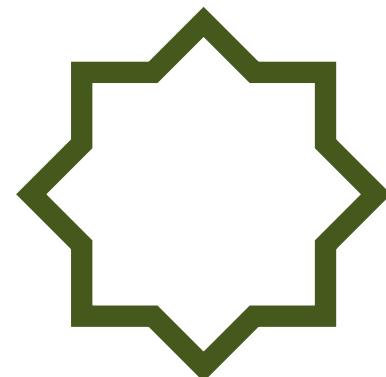
I used the typeface Century School Book for the project because it is used in many education aids – many toy letter blocks also use this typeface.

Study

# Century Schoolbook

## Study

I primarily used green, which can be found on the Pakistani flag. I also created an eight-pointed star-pattern for the background. The eight-pointed star can be found in Islamic geometry.



# Integration

**Asking students to make design decisions evident in writing fixes moments of insight.**

## Integration

**The stamp project unfurls both the narrative of a contemporary figure – but also the narrative of a student's design process and decisions.**

## Integration

**Process documentation is therefore not just a visual record, but also a verbal record of working through iteration, through refinement, editing visual form much as one edits written language.**

## Integration

**These projects integrate writing into design activity as a concurrent part of reflective practice.**

## Integration

The hope in identifying exemplars is that writing becomes an iterative and critical part of design practice every bit as useful and vital as the visual and formal outcomes that have traditionally made up core studio practice.