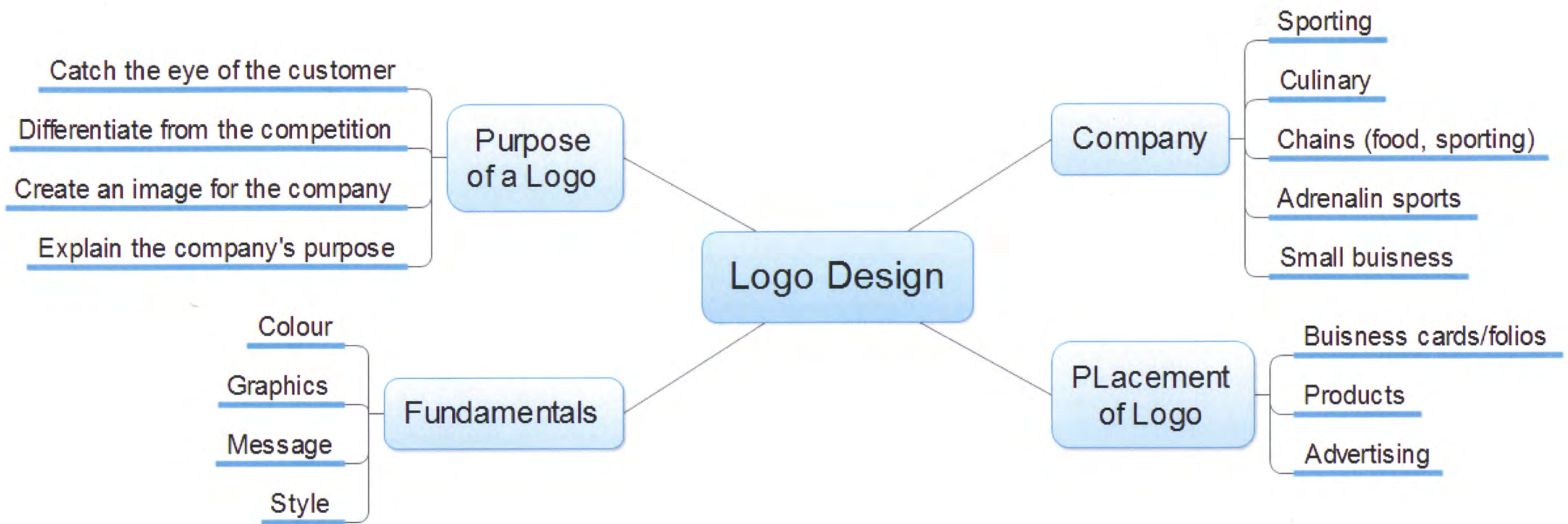


STAGE 2 VISUAL ARTS

Assessment Type 1: Folio

For the following folio I have chosen to create a logo for an architecture company that focussed primarily on modern and abstract designs for anything from company buildings to houses to public structures. I have created numerous mind maps to illustrate the focus of the company and the fundamentals of the logo. My goal for this folio is to follow the brainstorming phase with research on existing architecture logos and then on to a range of conceptual sketches with the final logo being refined thourally through numerous different minor changes.



Purpose

The purpose of any logo is to intrigue and catch the eye of a potential customer. You also need to be able to create a logo that will differentiate the company from others which have similar business goals. Interlocking with the fundamentals side of the logo, you need to be able to explain a little about the company just by looking at the logo which can easily be done using graphics as well as various typographic techniques.

Company

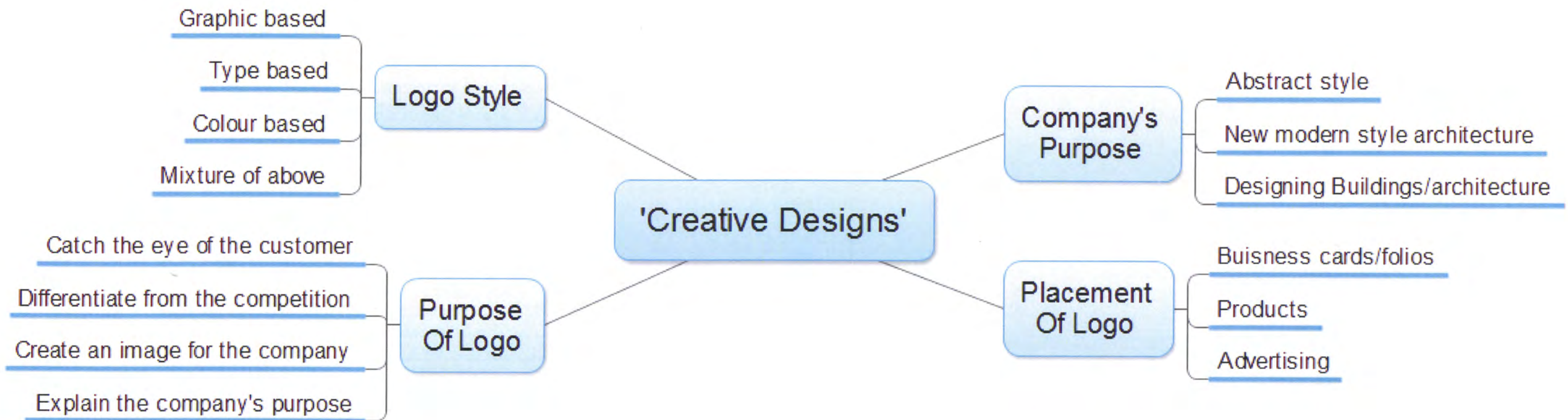
For the choice of what the company I am designing a logo for actually does I limited it down to a choice of five different ideas. To start work on a logo you must first decide what the company you are designing for does so you can use your logo to support them rather than creating a logo that doesn't fit their business and therefore confuses the customers.

Fundamentals

The fundamentals of a logo design include the choices listed above in the mind map such as colour, graphics, whether it tells a message or not etc. Choosing a style for your logo is very important because it can define the company without needing any words primarily by using graphic elements suited to the company; for example something to do with structures along with a hint of the abstract and modern styling of the company.

Placement

Logos generally aren't shown in any singular area such as on signs or business cards but also in folios and whenever the company uses advertising. For this reason I won't be focussing on a single area but rather anything that the logo might appear on so I can get a more realistic view on the finished product.



From the brief:

The goal of this task, particularly this mind map is to outline the direction that I wish to go in regarding the purpose of the logo, style and the company's overall purpose. By doing this I will be able to create an image for the company through my logo which will help define what style they focus on.



A. Schaldecker

I chose to look at the 'Harrison & Associates' logo because of its simplicity while still incorporating a graphical aspect to the logo of the man in the suit. The logo has also been entirely done in black and white which could subtly advertise their architecture preferences of old style buildings.

FOULKES PICKERING
ARCHITECTS

The 'Foulkes Pickering' logo uses very different focusses than the one above it including adding the use of colour, especially the colour red. Red stands out against almost any other colour and helps define the logo. This logo also focusses on typography with no graphical elements other than the use of colour and bolding of the actual name of the company.

BACKGROUND INFO FOR THE COMPANY:

The architecture firm 'Creative designs' focusses on modern and abstract designs mainly for homes and in some cases restaurants and other small business's. The company is based in Los Angeles, California and was founded in 1968. The firm doesn't focus on one particular style of architecture but rather a range including, abstract, formal, elegant and modern.



LOGO ELEMENTS ANALYSIS:

I chose to use these three logos because they all had similarities and some defining differences. The 'D306' logo on the top left focusses on colour and typography in order to achieve its purpose. The logo uses the red against the black typography to define itself and help the logo stand out. With the additional company's card design we can see that they try to draw parallels between the style and especially the colours of the logo with the style and colours of the cards below it.

The 'Dungan Architects' logo focussed almost primarily on the smart use of the slanted roof with the uprights to create the 'A' for the 'Architecture' typography in the logo. The logo is also solely black and white which similarly to the logo on the page before it, could be trying to outline its architectural style preference of a more olden style rather than the modern styles seen today.

Finally the logo on the top right uses a range of elements such as colour, typography and graphics to create a sort of all in one logo which gives the viewer the sense of a more modern abstract style best shown by the interesting font choice along with the use of the modern collaboration of colours.

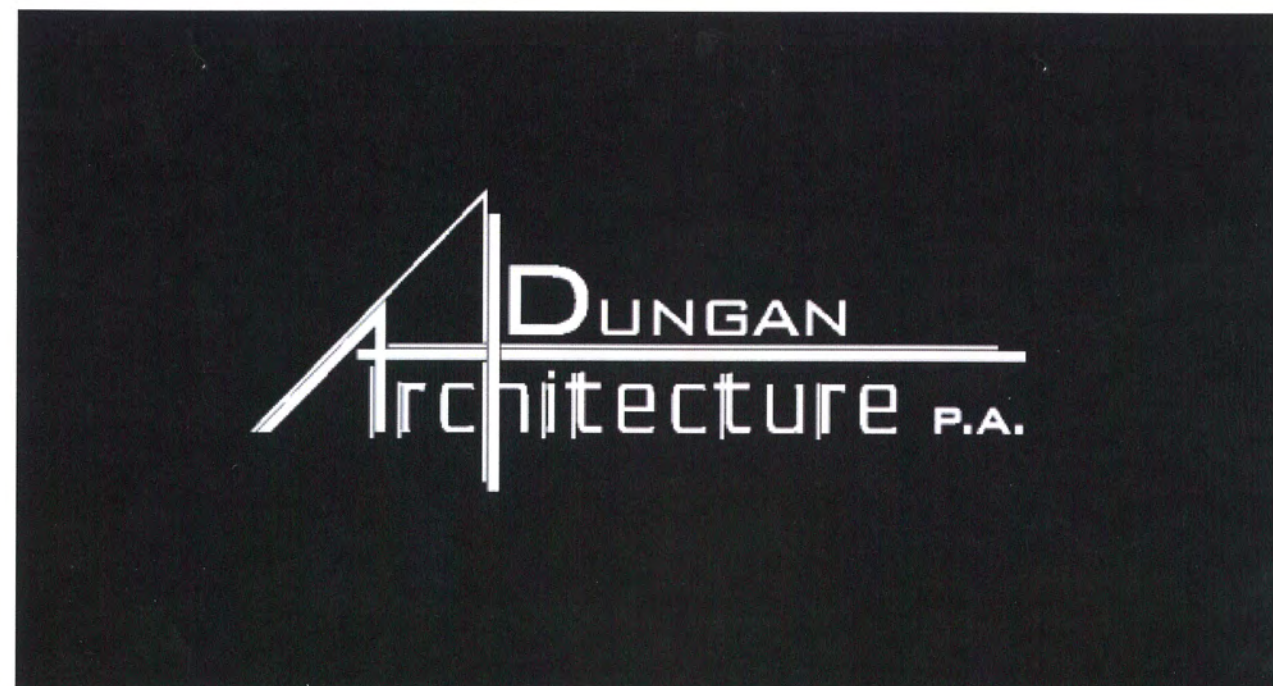


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LOGO ELEMENTS ANALYSIS:

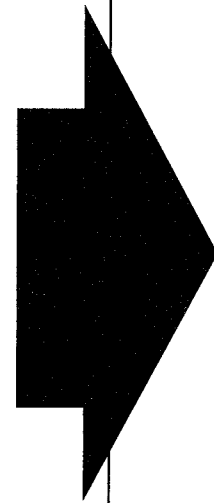
For this page I chose to focus on architecture logos that had a mixture of graphical elements, colour and a range of typography techniques. For example, the photo above shows numerous different logo designs that incorporate all of the three elements as well as achieving the purpose of an architectural logo.

The logo on the top right uses a variety of different colours paired with very abstract graphics to give the impression of the firm's abstract style designs. The problem with this style of logo however is that their customer base would be quite small and limited to people who want very 'out there' abstract designs.

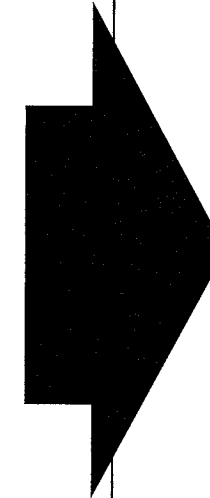
The bottom right logo is that of 'Think Arch' architecture firm. I personally think that this logo is one of the best because the use of the blue print style graphics implies precision and experience while the typography is very simple and easy to understand whilst still providing an interesting mix of colours along with the big 'TA'.



Creative designs	Divca Designs
Avid Studio	Saxerra Media
Apollo Designs	Lecku Designs
Avid Media	Kemax Studio
Dark Grove	Garo Designs
White collar de- signs	Veccol Designs
Zoddi Designs	Redbass Media
Sigix Designs	Bippo Designs
Sodik Studio	Rubix Studio
Pexe Designs	Black light media
Dovvaa Designs	RedPort Media
Holota Media	Viddo Designs
Temia Studio	Guavva Studio



Avid
White Collar
Red Bass
Black Light
Zoddi
Apollo
Rubix
Saxerra
Dark Grove
Red Port



White Collar
Red Bass
Black Light
Apollo

CONCEPTUAL NAME ANALYSIS:

In order to brainstorm potential names for the company, I wrote down twenty six random names on the left and then cut that number to the best ten names in the middle. I chose to use the four names on the far right as final conceptual names because they all have a lot of strength as well as the ability to define the company's style of architecture by themselves.

White Collar

White Collar

White Collar

White Collar

White Collar

WHITE COLLAR

WHITE COLLAR

Red Bass

Red Bass

Red Bass

Red Bass

Red Bass

RED BASS

RED BASS

Black Light

Black Light

Black Light

Black Light

Black Light

BLACK LIGHT

BLACK LIGHT

Apollo

Apollo

Apollo

Apollo

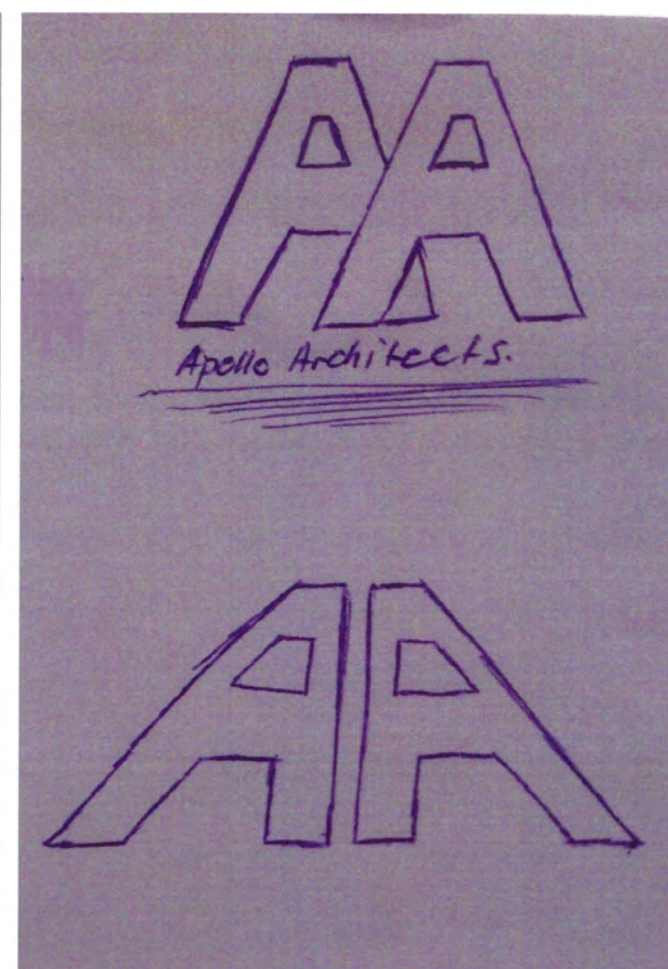
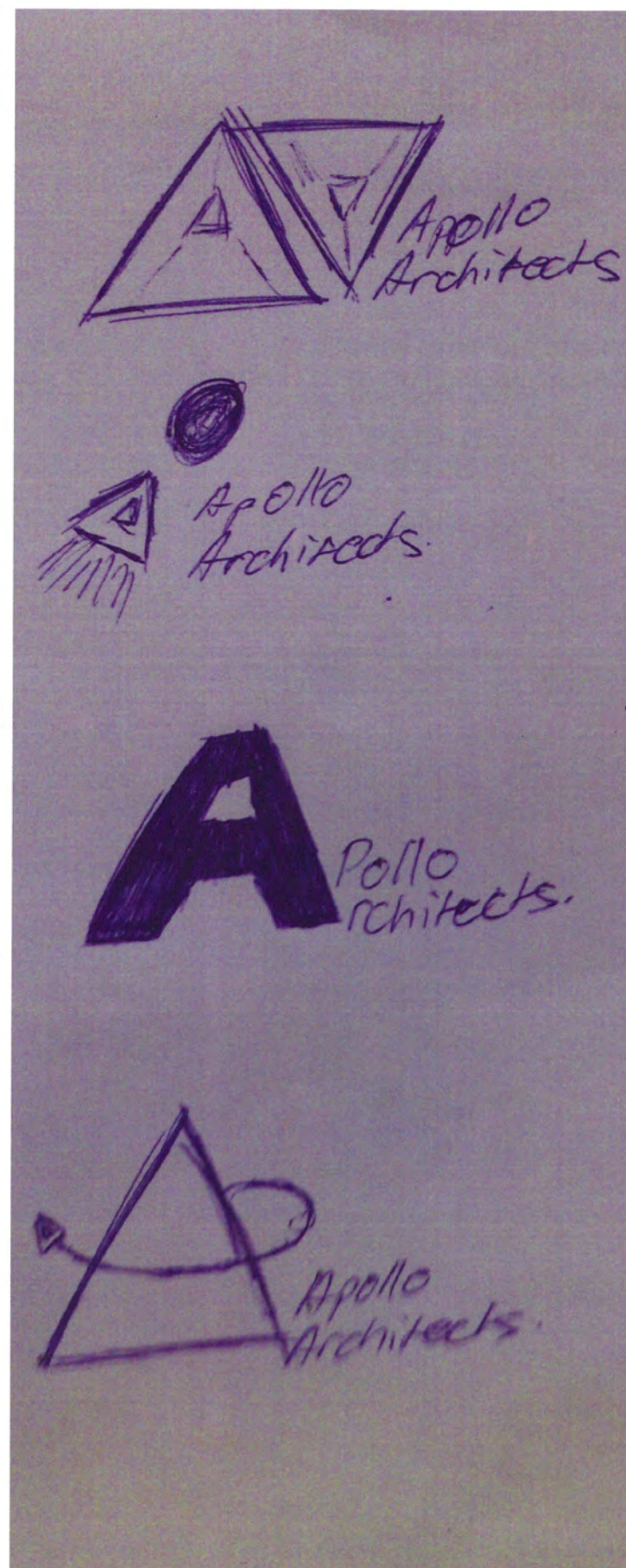
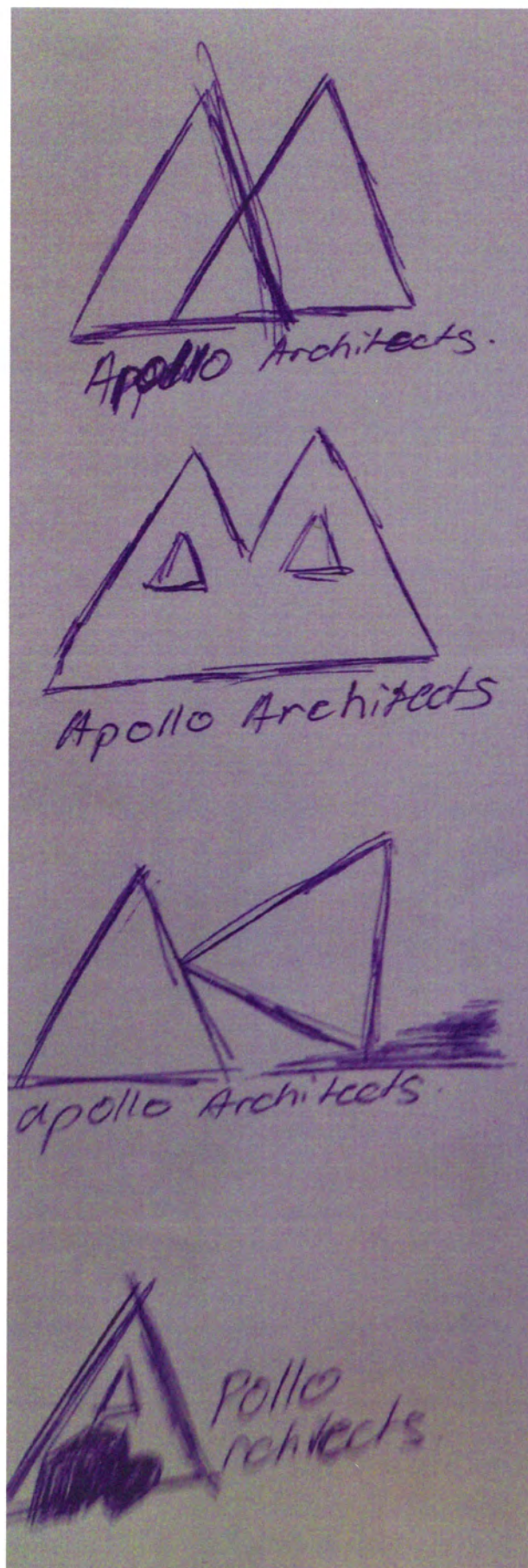
Apollo

APOLLO

APOLLO

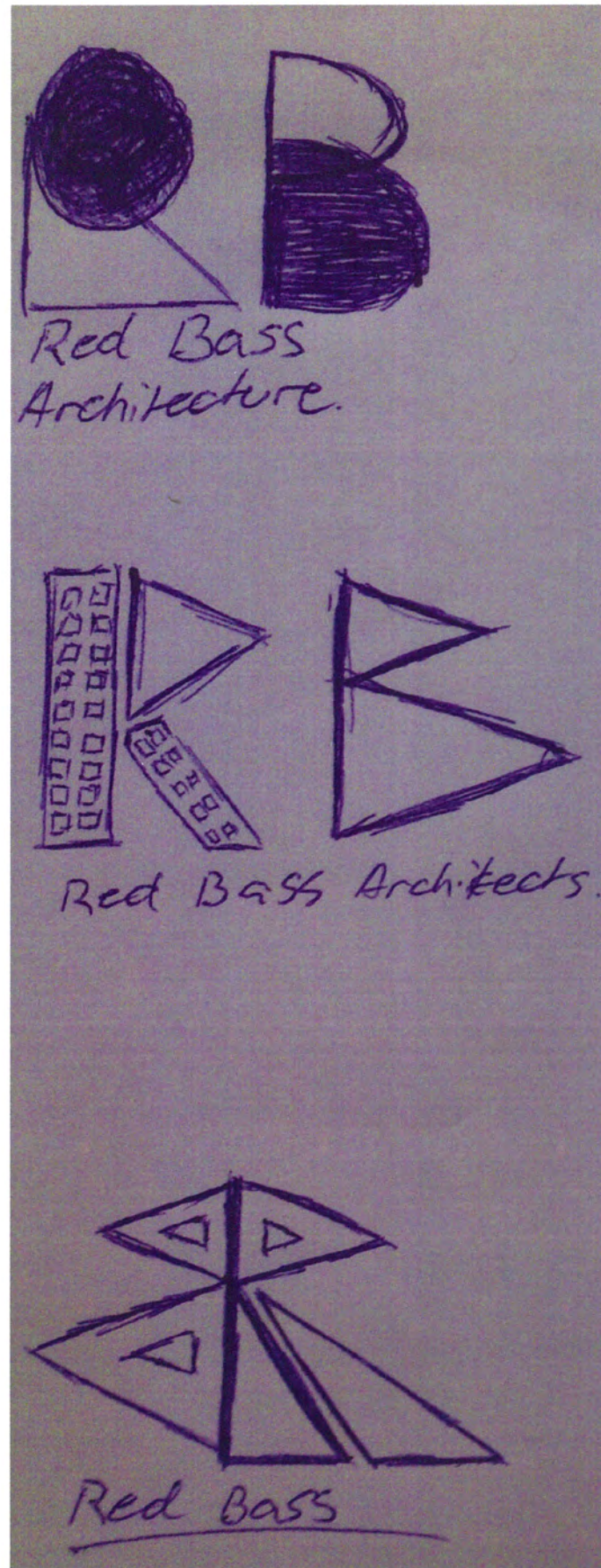
CONCEPTUAL TEXT ANALYSIS:

This page is used solely to show some different types of fonts which could be an option for final logos. I also used this page to see which letters look best with certain text because in many cases some letters ruin the typography of the text because of their font structure.



LOGO SKETCH ANALYSIS:

For the Apollo sketches I tried to focus on geometric shapes whilst incorporating the 'A' into the design as well. Some of these designs also hold a background theme such as number 6 and 8 which both use the theme of the Apollo space shuttles as their inspiration. Others such as 9 and 10 focus on the lettering of the 'A' in a couple of different layouts which are simplistically mirrored by the geometric designs in the beginning.



LOGO SKETCH ANALYSIS:

These 'Red Bass' designs also focus on the geometric designs of the 'R' and 'B' such as the first design which only uses three different shapes to keep the design simple and precise. Some of the designs such as the fourth one however, are based on the typography of the two letters as well as implicating the geometric shapes of the rectangle and circle.

White Collar



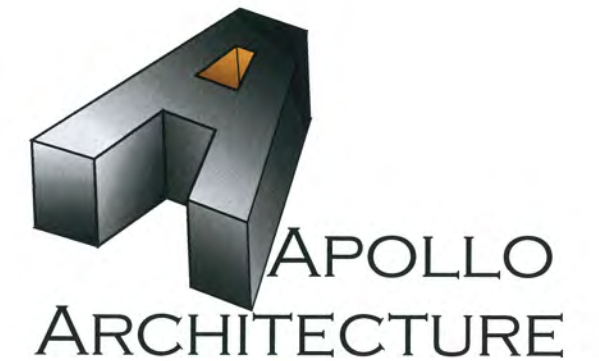
Red Bass



Black Light



Apollo



LOGO COLOUR CONCEPTUAL IDEAS ANALYSIS:

This page shows logos from each of the four original names which have been altered slightly with colour to add a different style to each individual logo. With the exception of the 'White Collar' and 'Black Light' logos, there are only two final colour choices for each conceptual design so that I can narrow it down to a single idea for each name and pick the best logo both visually and practically.

White Collar



White Collar



Red Bass



Red Bass
Designs



Black Light

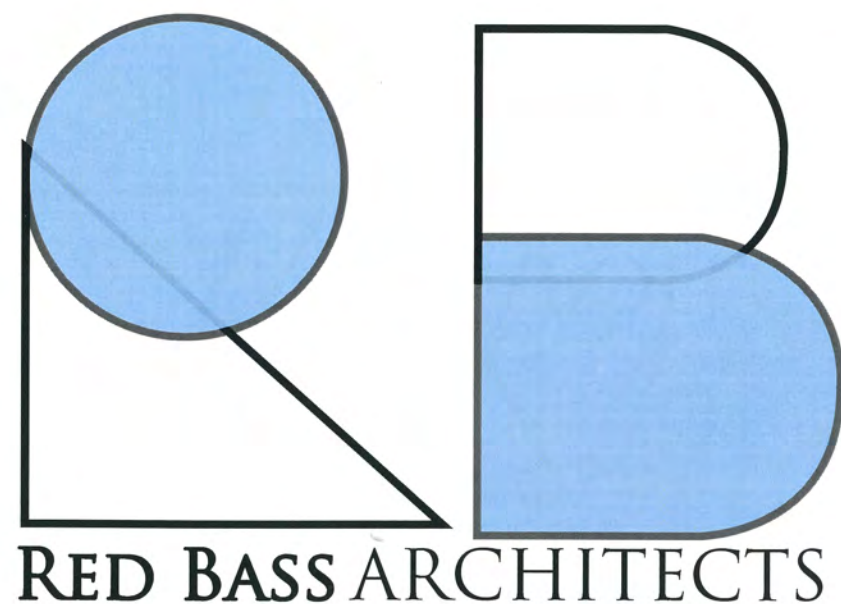


Apollo



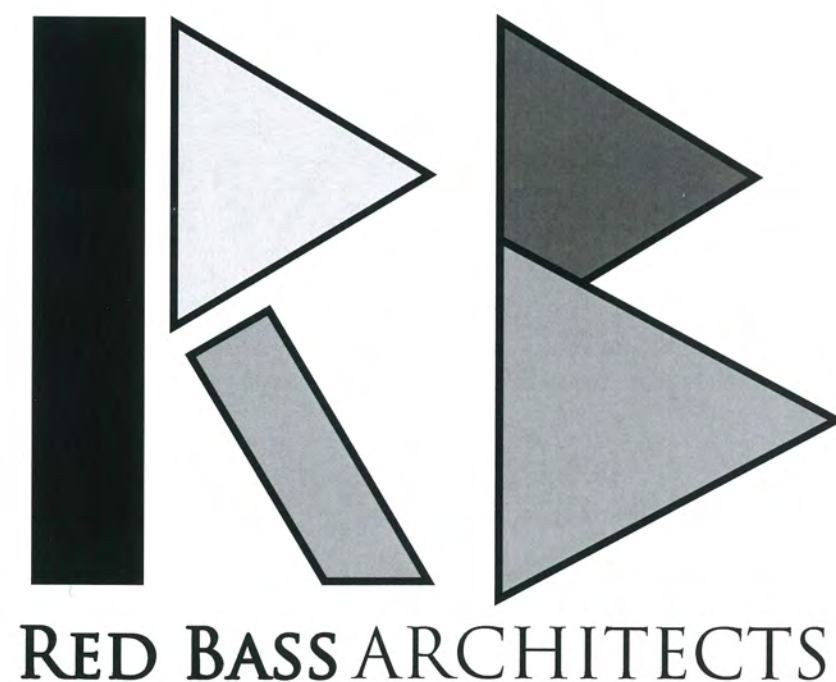
CONCEPTUAL LOGO ANALYSIS:

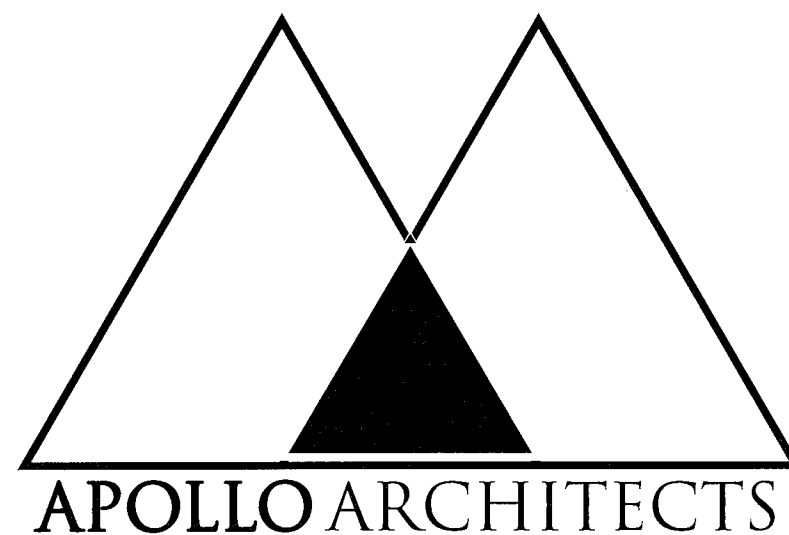
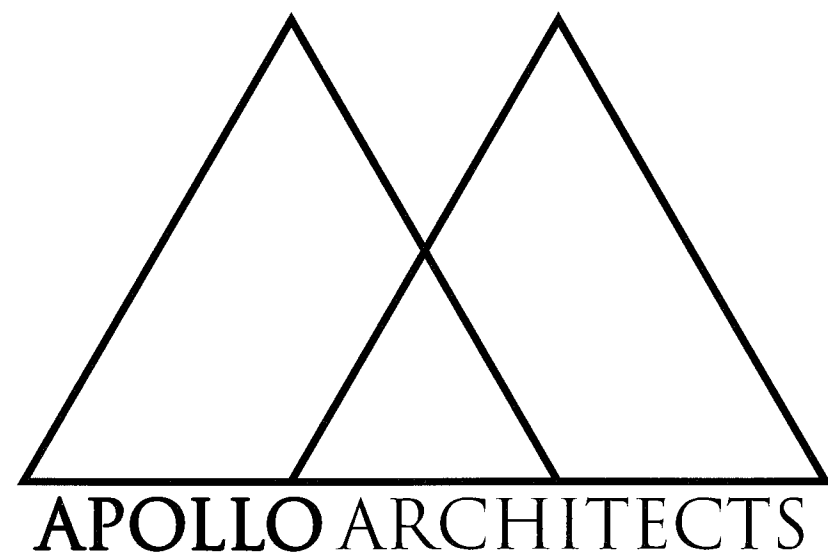
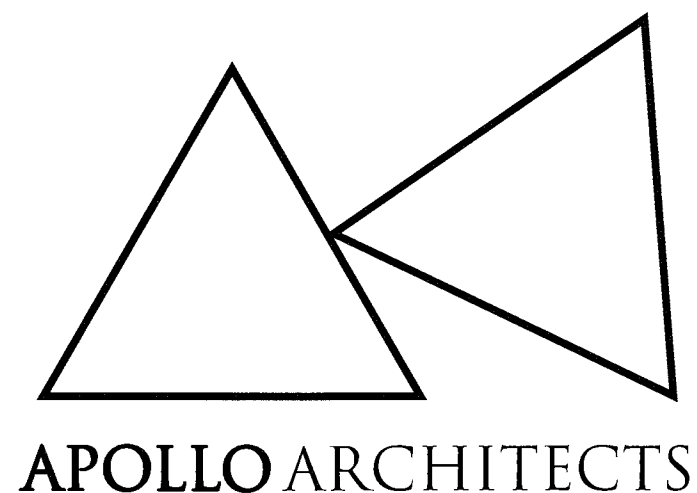
After the four final names were chosen the process of conceptual Logo designs began. This page is dedicated to two or three main conceptual ideas for each four names in order to obtain the best visual outcome when the name is paired with the visual aspect of the logo.



SKETCH REFINEMENT ANALYSIS:

This page shows two of the strongest 'Red Bass' sketch design refinements with different colour choices in order to get a different style of logo using the same fundamental shapes. Both designs only use geometric shapes along with typography in order to achieve their purpose as logos for an architecture company.





SKETCH REFINEMENT ANALYSIS:

After some consideration of which name to choose, I opted to go with the 'Apollo Architects' company name because it felt the strongest as well as the best name to incorporate geometric shapes into the logo and therefore explore the extensive uses of each shape. This page shows a few sketch designs refined onto the computer and changed slightly in order to see all possible design variants of the chosen three.



Apollo Architects

Apollo Architects

Apollo Architects

Apollo Architects

APOLLO ARCHITECTS

APOLLO ARCHITECTS

Garamond

Giddyup std

Haettenschweiler

Kalinga

Copperplate Gothic Light

BatmanForeverAlternate

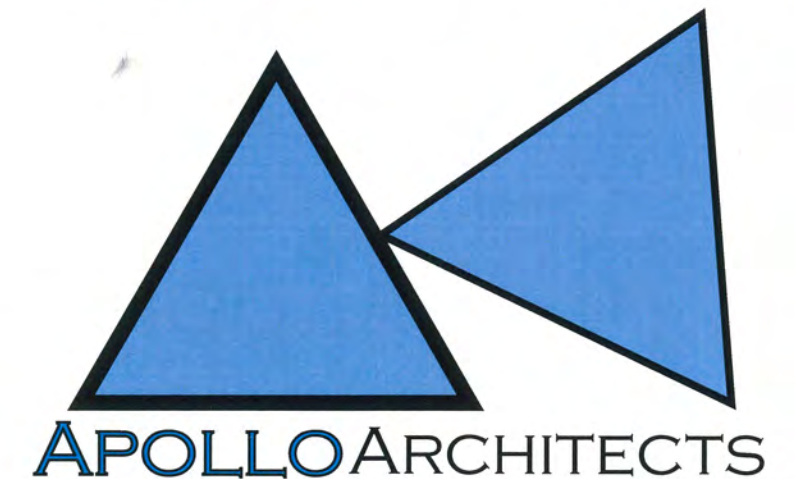
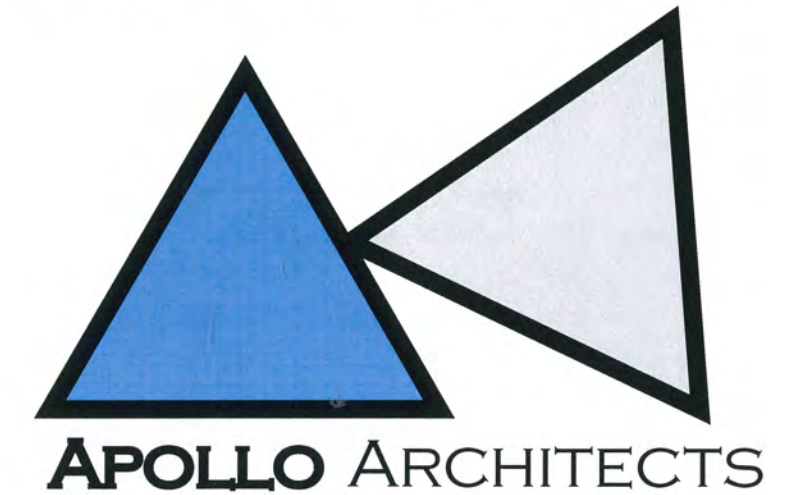
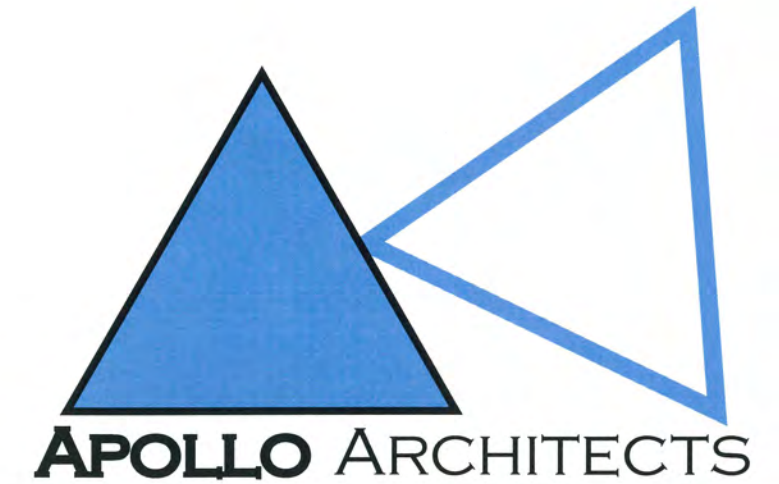
OUTLINES AND TEXT:



COLOUR CONCEPTS ANALYSIS:

This page is used to show the different effect bolding, line colouring, text colouring as well as colour filling has on the logo and which combination of them creates the best effect. The final logo design will be a variant design of the logo on this page with either one of these bolding and colour options.

FILL AND TEXT:





LOGO APPLICATION ANALYSIS:

The three examples of business card designs for architecture firms are shown to illustrate the difference between the two good examples on the top left and right when compared with the bad example on the bottom right. Since the point of a business card is to essentially provide people with details of the company, in order to create a good card design you must work outside the boring black text on a white card as shown in the bad example and try to appeal to the customer with the simple use of colour and different styles of typography as shown in the good examples.

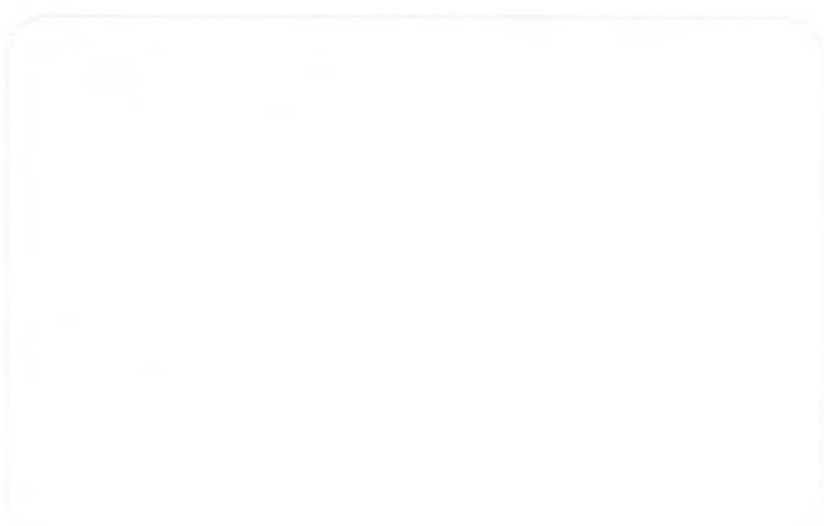
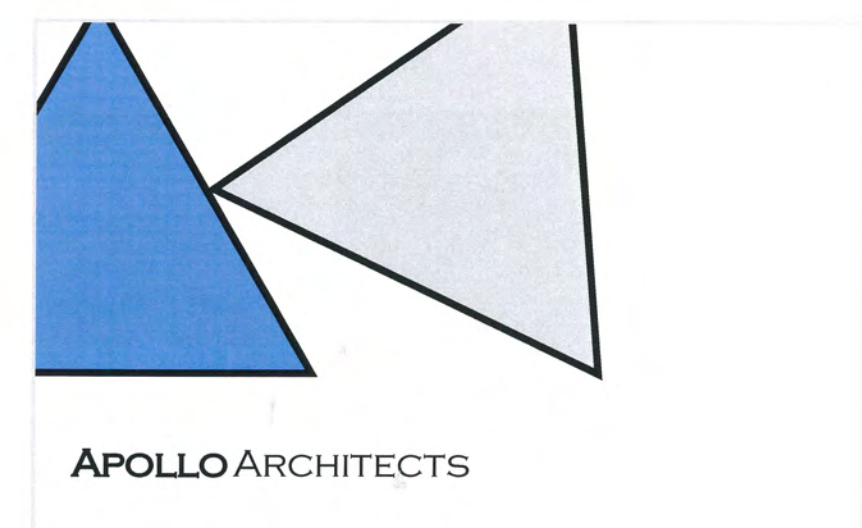
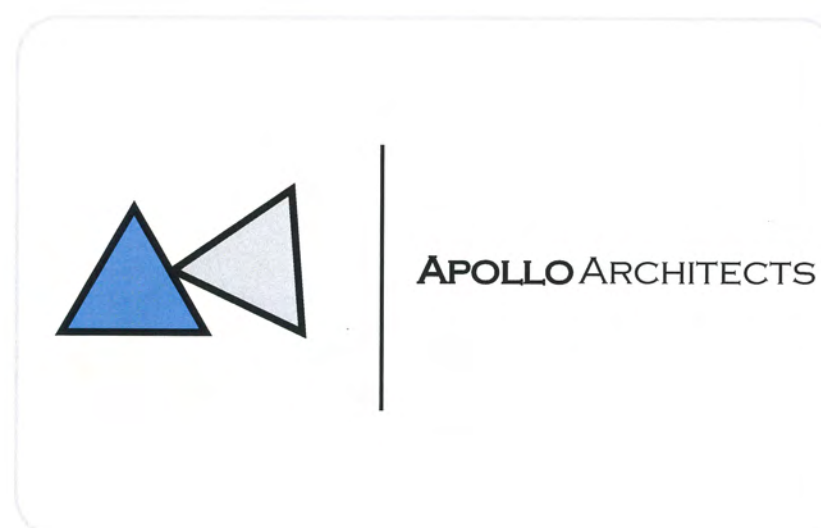
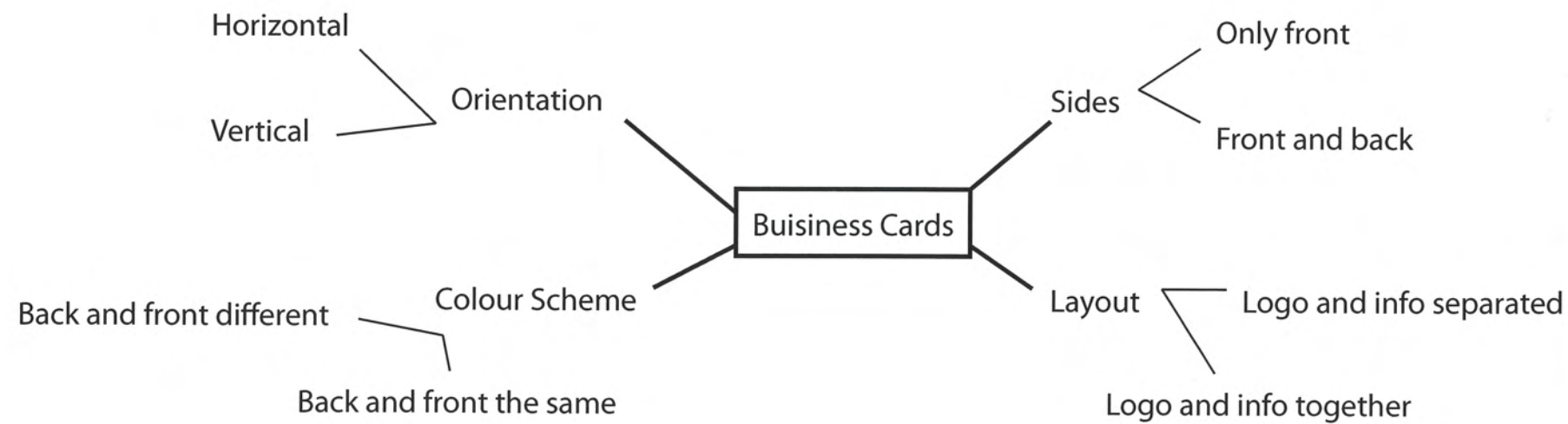
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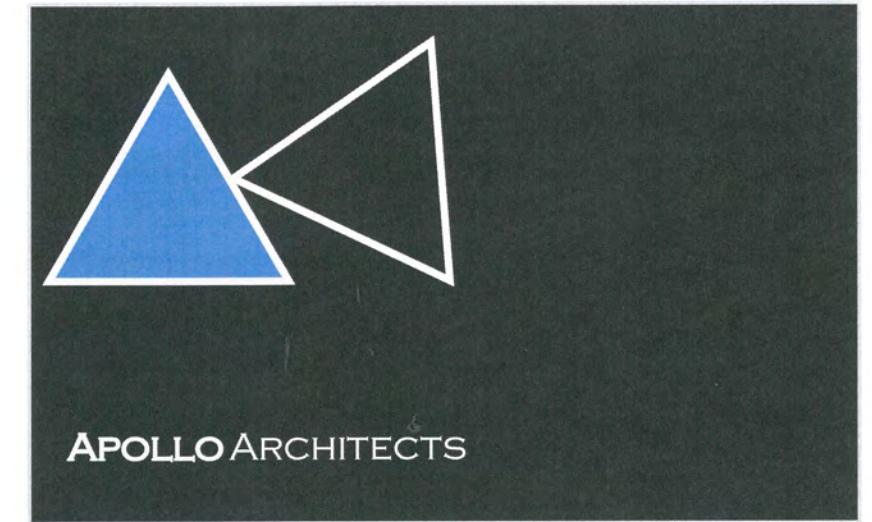
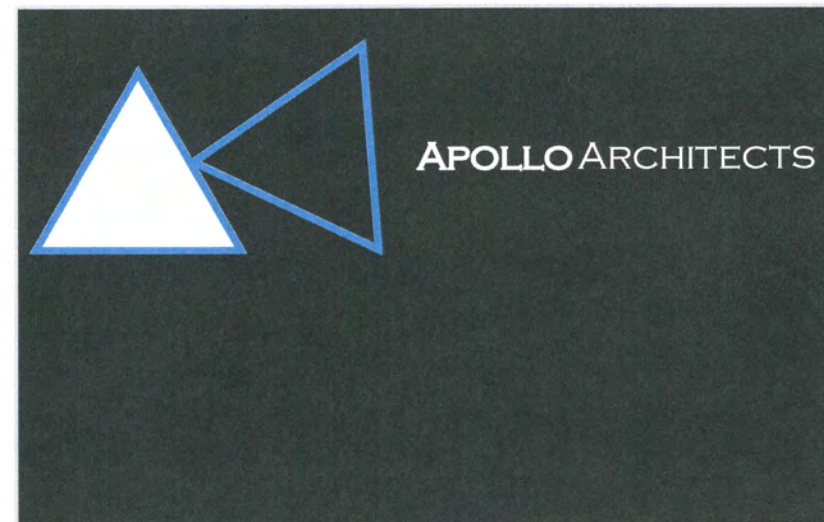
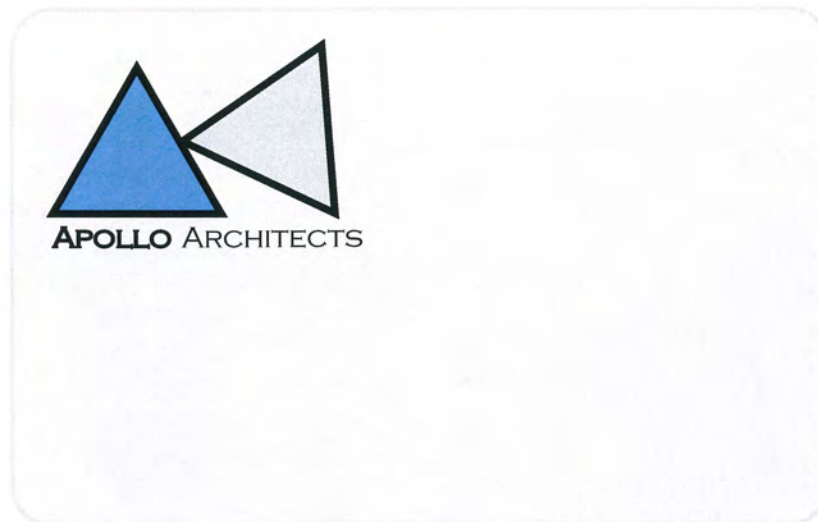
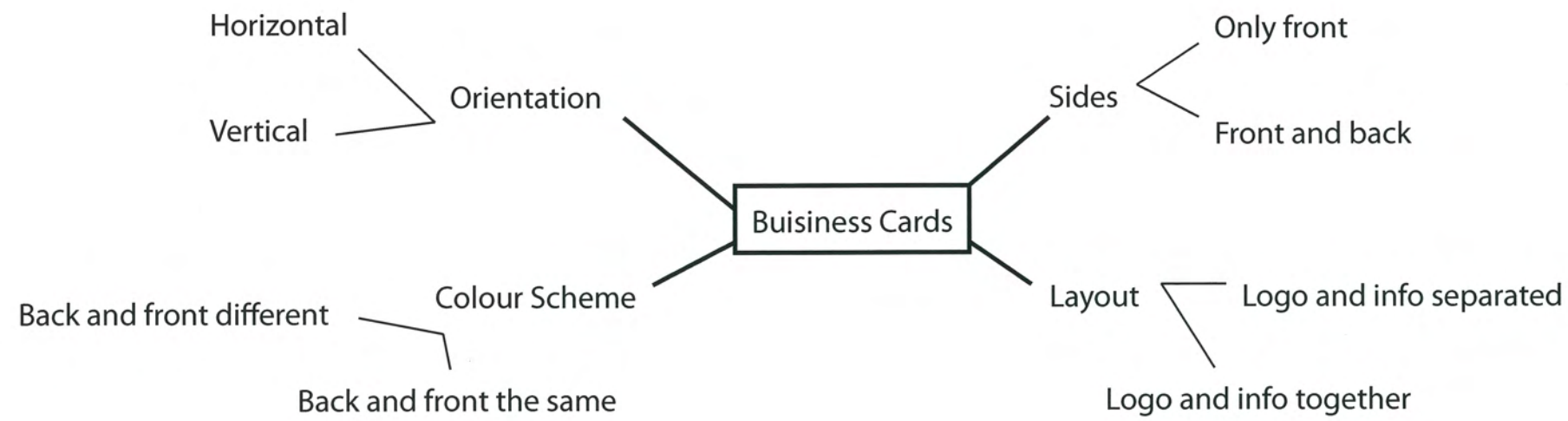


LOGO APPLICATION ANALYSIS:

Similar to the page before it, this page is designed to show the different styles of business card design that one can create in order to differentiate from the average card seen so many times by the customer. This page also features two good examples of the graphical side of a card with a bad example on the bottom right to illustrate the effect of a boring design and colour scheme. The two good examples however show a good use of corresponding colours paired with unique graphical designs and typography choices to create a very strong business card design.

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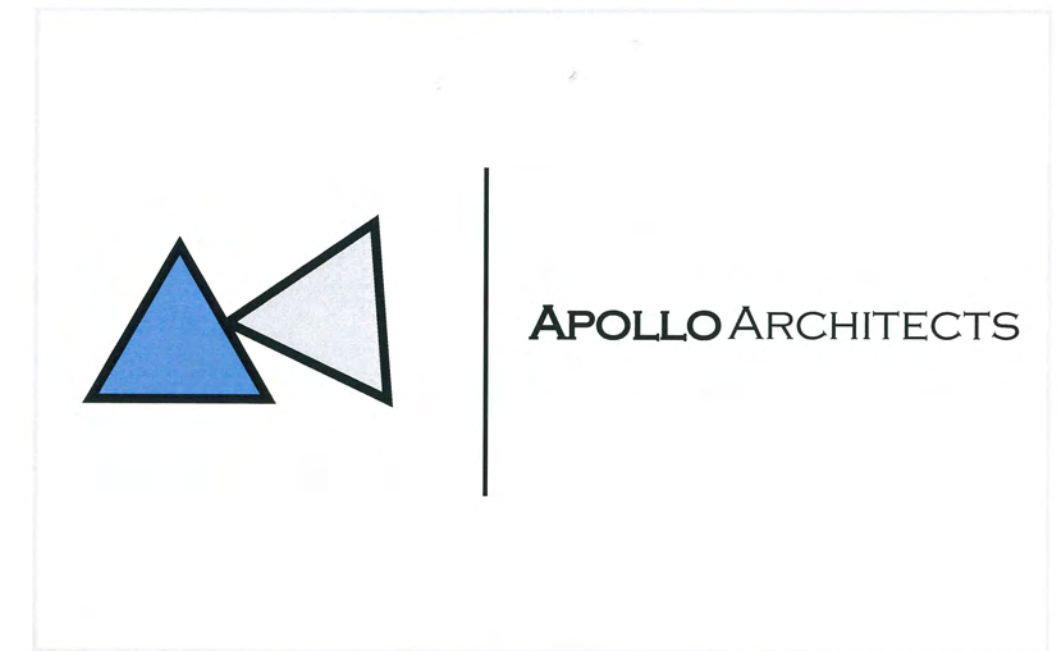






LOGO APPLICATION FINAL

This page illustrates the use of my logo on the final business card as well as some stationery to get a better idea of how the logo will adapt to other office devices. I decided to choose this business card design because it was simple and effective as well as being a clean idea, whereas a few of my other designs used too much colour or the logo was too overpowering.



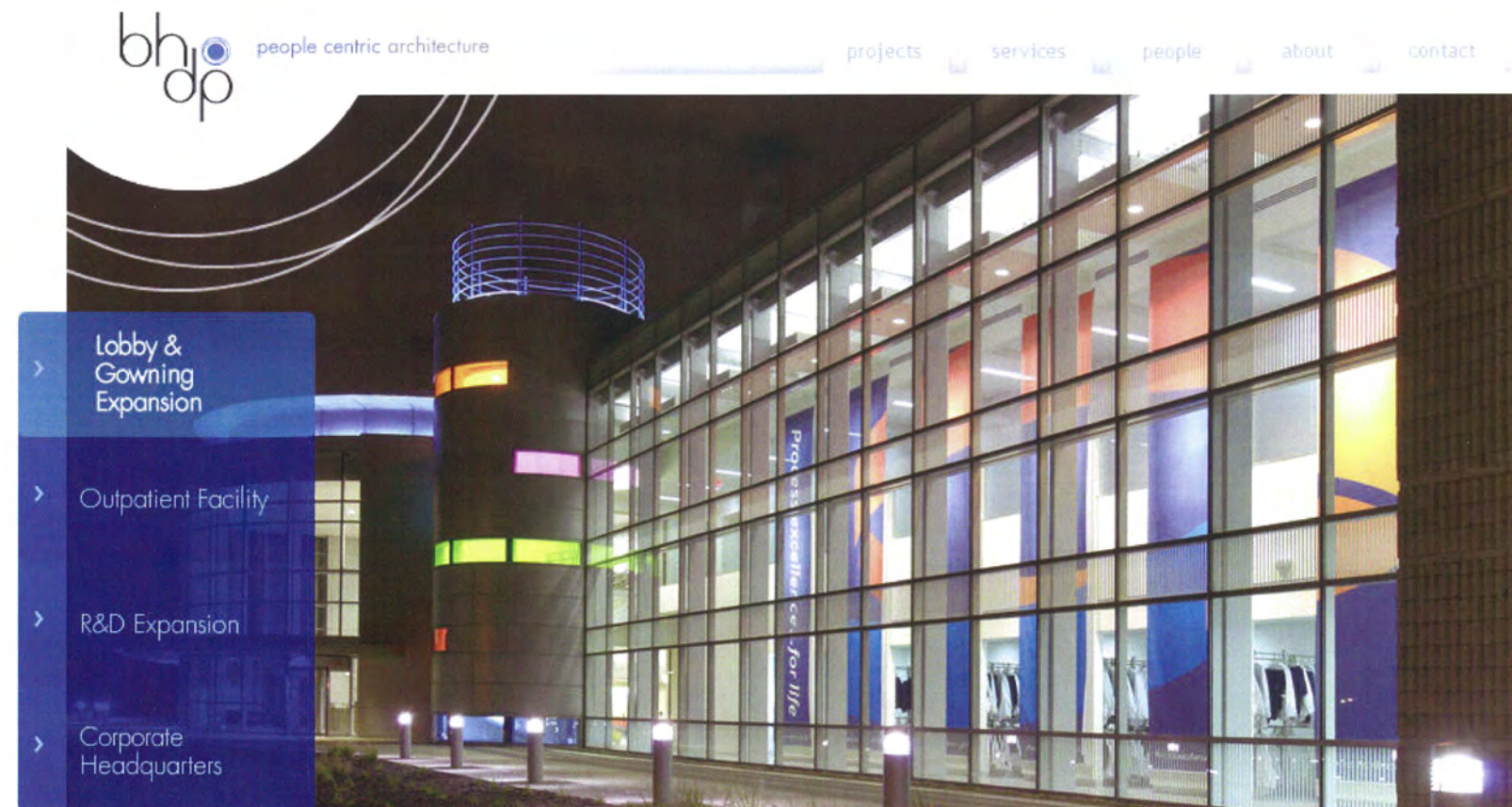
FRONT



BACK

LOGO APPLICATION ANALYSIS:

The website is a key part to any company but especially an architecture company as it allows the company to put all of their previous designs and information in one place for potential clients to access and hopefully like better than that of the competition. These two examples of architecture websites both use simplistic layouts which make it very easy for the client to search through the company's other designs as well as find contact information for the company and its partners. The layout also has a picture of a building which was designed and or built by the company to showcase some of their design style which is a good way to show the client what unique features they might see in their own design.



Logo		
Directory Links	Picture	

Picture	
Directory Links	Logo

Logo	
Picture	
Directory Links	

Picture	Logo	
		Directory Links

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Image removed due to copyright

LOGO APPLICATION ANALYSIS:

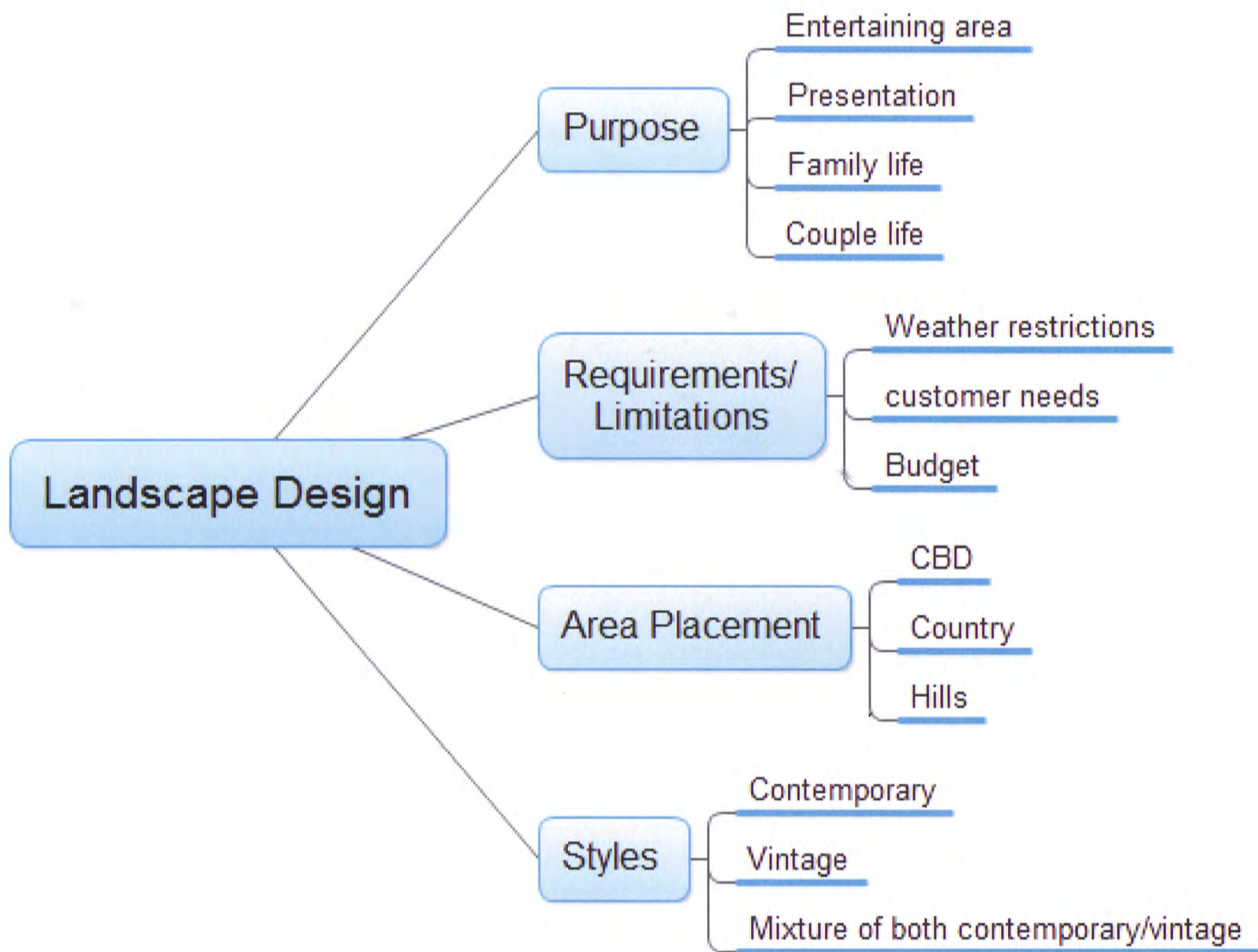
As my final website design, I chose to follow the simplicity of the ones I had researched which meant I didn't have to create many conceptual designs. This final above is able to have the logo on the front page as well as the categories on the left which are easy to navigate through and allow the client to reach the exact information they need such as the other designs by the company. The website also used pictures of the company's previous building designs cycled through on a timer to showcase the unique flair they put into their buildings as well as catching the eye of potential clients straight away.

The purpose of this practical is to design a backyard for a specific customer while not straying outside the budget, requirement and purpose barriers. I will have to consider many variables such as placement of the house which would change plant choices as well as positioning of shade/living areas, who the customers are such as a young couple wanting a relaxing area or a family wanting a fun area for the kids.

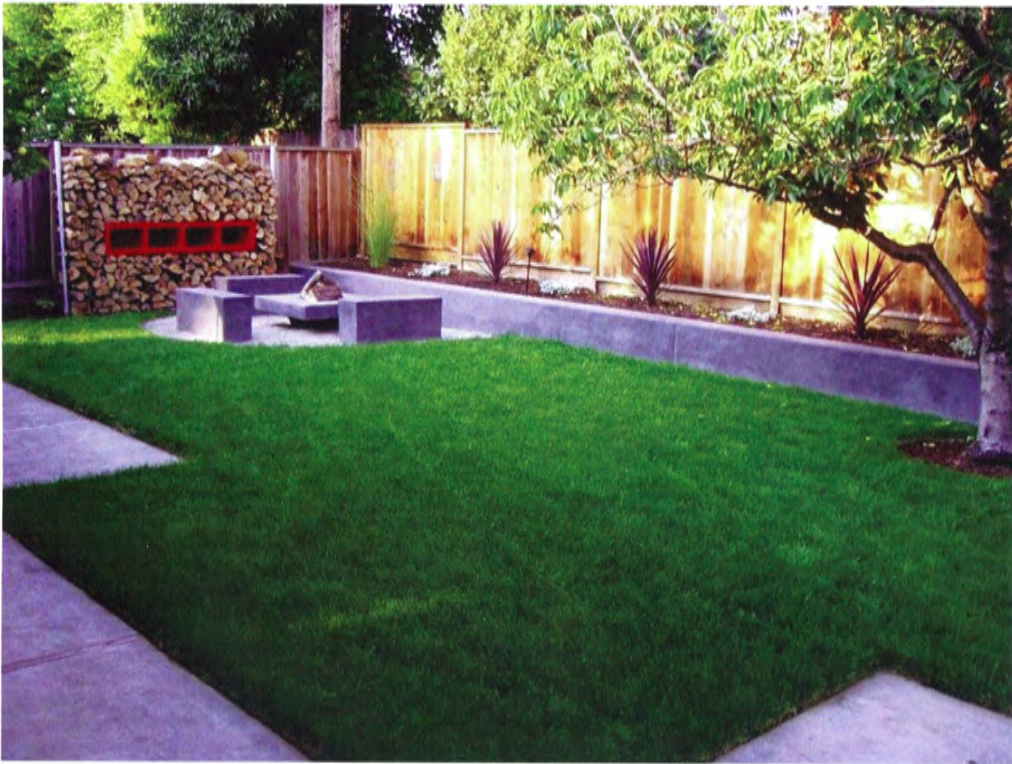
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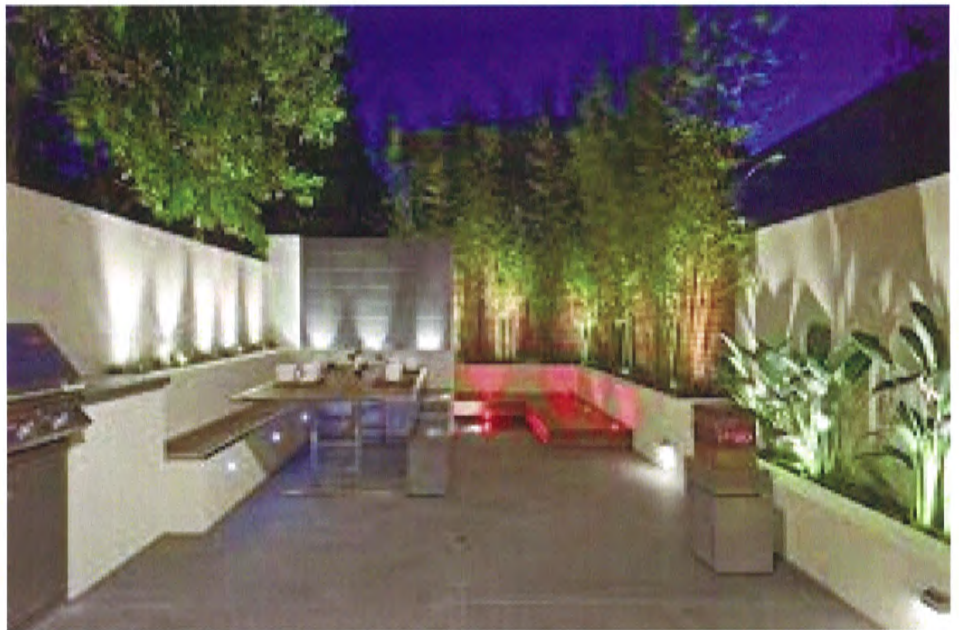
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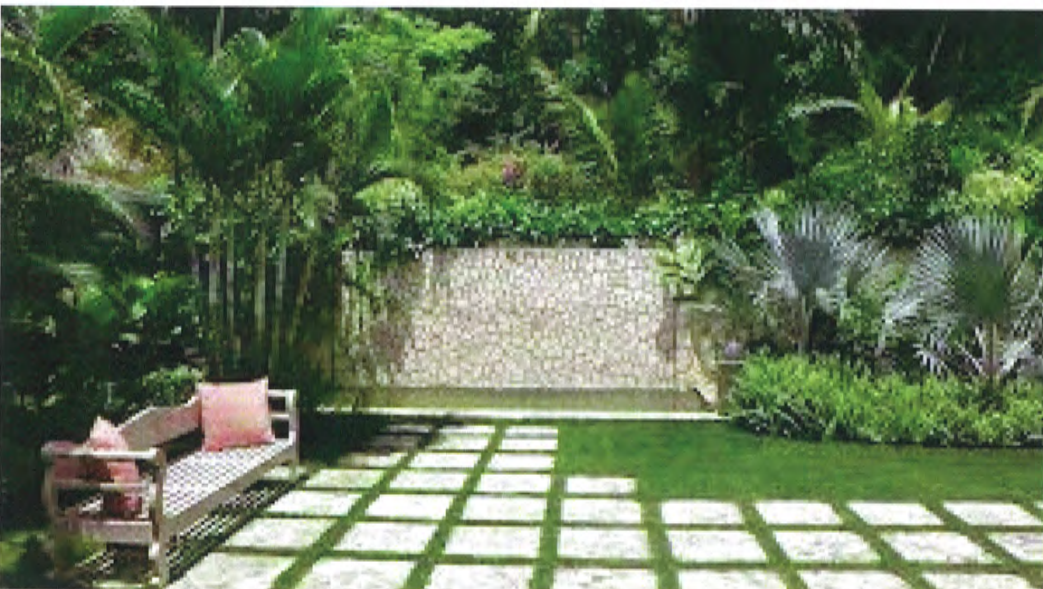
Styles	Area Placement	Purpose	Requirements/ Limitations
The style in which the design is created is determined by the guidelines set by the client such as if they want a more modern design you might use more contemporary furniture as well as large pavers and timber boarding for a pool surrounding surface as apposed to a pavced border around the pool surrounded by pattern paving or a brick surface.	The area in which the design will be set is an important factor because many of the desired design features of the backyard may be unaccess-able in certain areas such as large trees in the CBD or large structures in a fairly sloped hill property.	The purpose of the backyard pays a huge roll in the design process because if the client is a family with young kids and would prefer a space in which their kids can enjoy themselves they might want a layout with a larger grass area and or a pool surrounded by a child proof fence.	When designing a backyard there are always limitations and require-ments set by both the client and physical factors such as space, facing direction and weather. Because of this the design needs to account for all of the restrictions while still creating a design which follows the guidelines set by the client.



All of these designs use the same theme of levels whether it's with the use of decking to raise a lounge area or using a natural incline to its advantage by adding a walk way which consists of multiple levels connecting with each other by a small step. This use of multiple levels in the same design helps certain areas differentiate themselves from their surroundings such as the top right design which clearly outlines the small hot tub, lounge area from the rest of the backyard.



These designs have been constructed so that there is a clear definition between the lounging area to the rest of the garden whether that's by using levels, walls or a simple change in flooring such as the bottom left design. This use of defined boundaries for each section of the backyard is a very contemporary trait and works well to help the lounge area or the area separate from the rest stand out against the array of plant life and help it redefine its self as separate from the house its self.



These designs use a number of different techniques to integrate an organic aspect into the design such as using a variety of plants either immersed in the design or scattered on the borders. Both techniques can be very successful and both can be used in vintage and contemporary designs to help the focus points of the backyard stand out against a generic feature such as the grass as seen in the top left design.

Property Notes:

- 20m x 10m
- Backyard for a small city condo
- Levelground
- No side walk way as there isnt enough room
- Situated in the CBD of Perth

Image removed due to copyright

Client Notes:

- Middle aged couple
- Desire a nice vintage backyard for social events as well as a place to relax
- An outside dinning table is required for social events

Image removed due to copyright

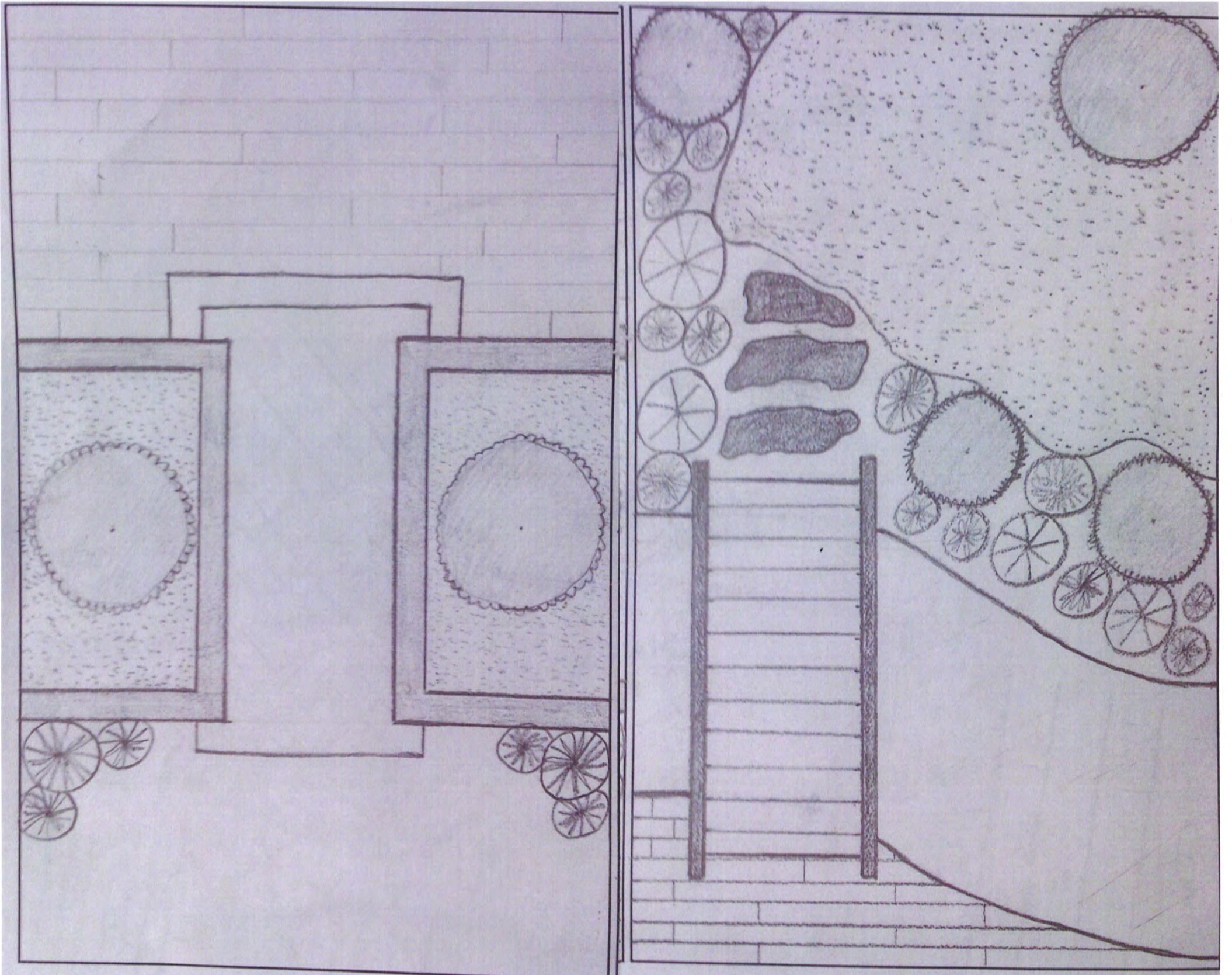
Summary:

As the location of the bakcyard will be in the CBD of Perth the design will not need a roof but will require a certain style of plants which can cope with the humidity and constant heat. Since the couple also wanted a backyard where they can have social events but also use as a relaxing area wich will also impress others the use of modern unique textures and design techniques are required such as leveling, vegetation positioning, use of space as well as furn rture positioning. As there is no space for a side walk in the backyard the house must have access to the backyard and have enough space for a group of people to stand in one place without wasting useful space.

Sir Geoffrey Jellicoe

A key designer which I chose to look at to gain some inspiration for my conceptual designs was Sir Geoffrey Jellicoe. I chose him because many of his designs have the same style of vintage physiological elements such as a fountain or bridge, accompanied by contemporary layouts and features.

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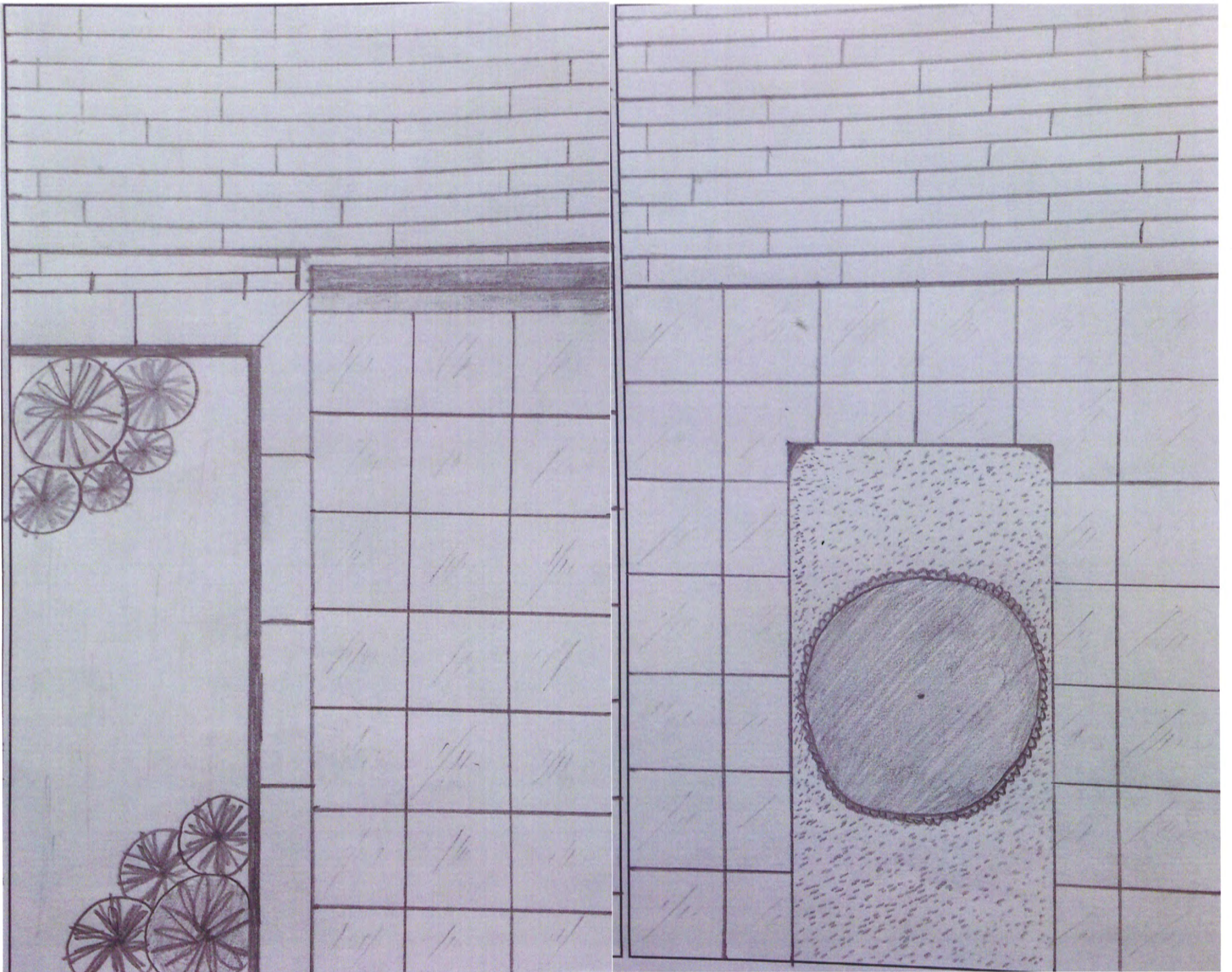


Contemporary

This design uses a variety of different levels along with an isolated area up the back. The area up the back is covered by timber decking and is used for BBQs and as a general lounge area.

Non-Contemporary

This design is a zen garden style design which uses the backyard to incorporate a bridge along with a large grass area both submersed in a variety of vegetation



Mixture

This design uses the modern aspect of the timber decking and tiles paired with the pond as a focal point leaving the decking for a BBQ area and the tiled area for an outside dining table.

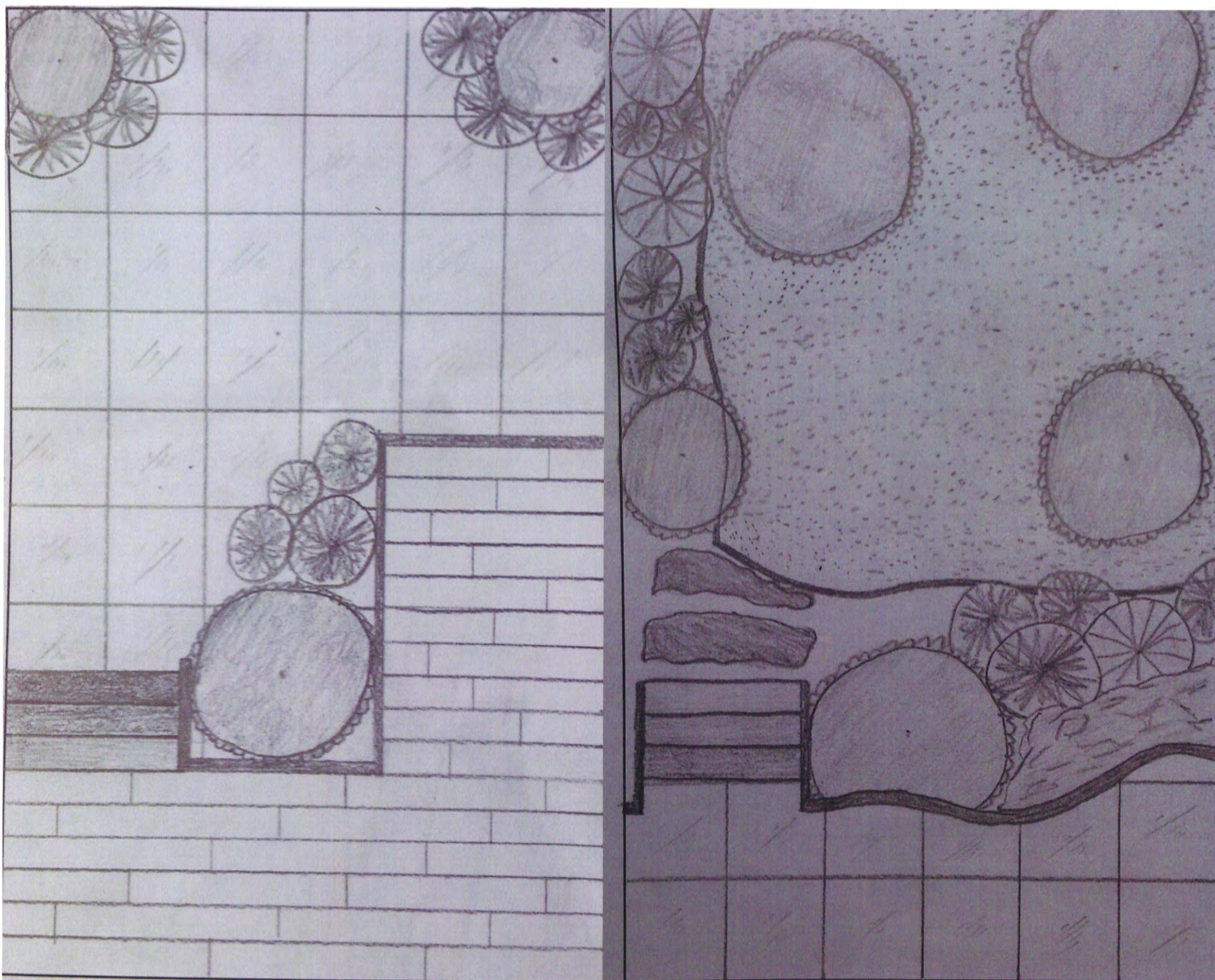
Contemporary

This design uses a mixture of tiles and decking to separate the showcase area from the social decking area with a small strip of grass and a feature tree to add colour and vegetation to the design.

Conceptual sketches
Development

SACE # -

Page 10

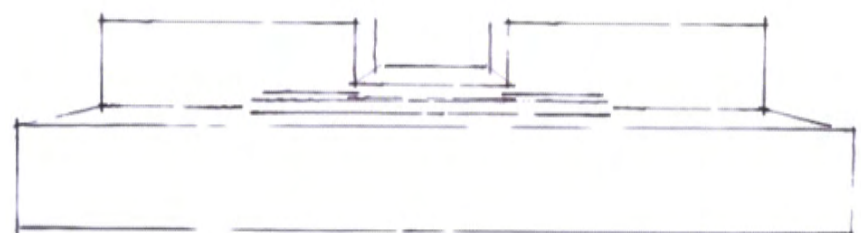
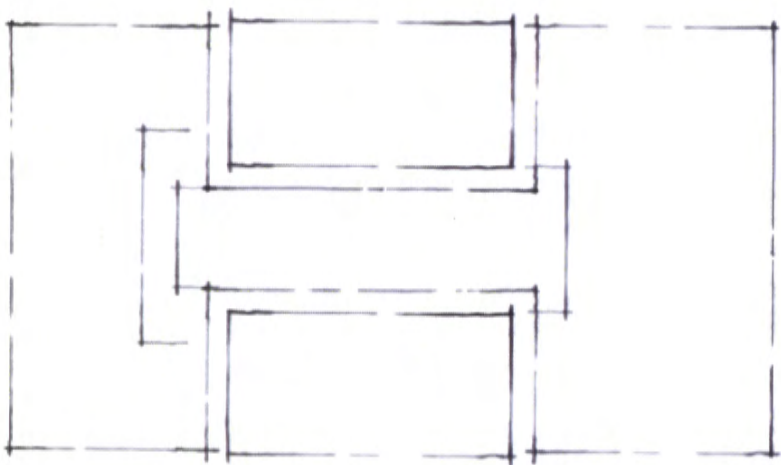
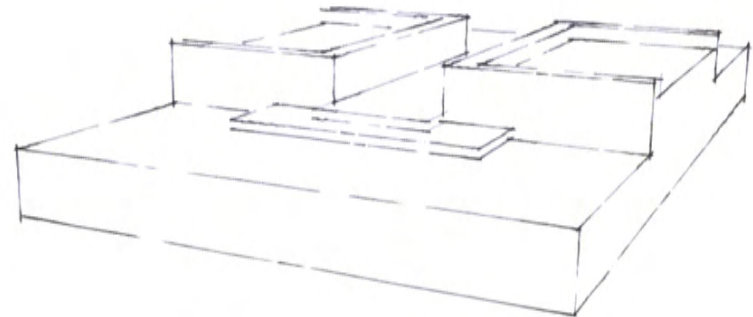
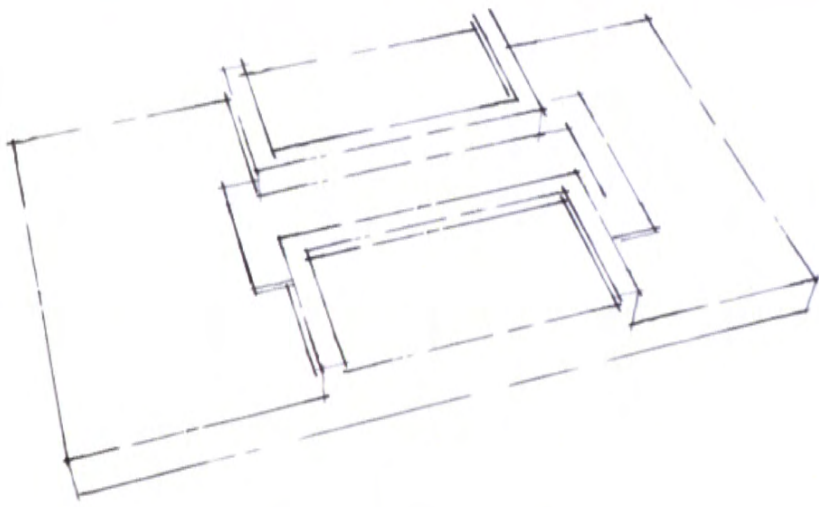
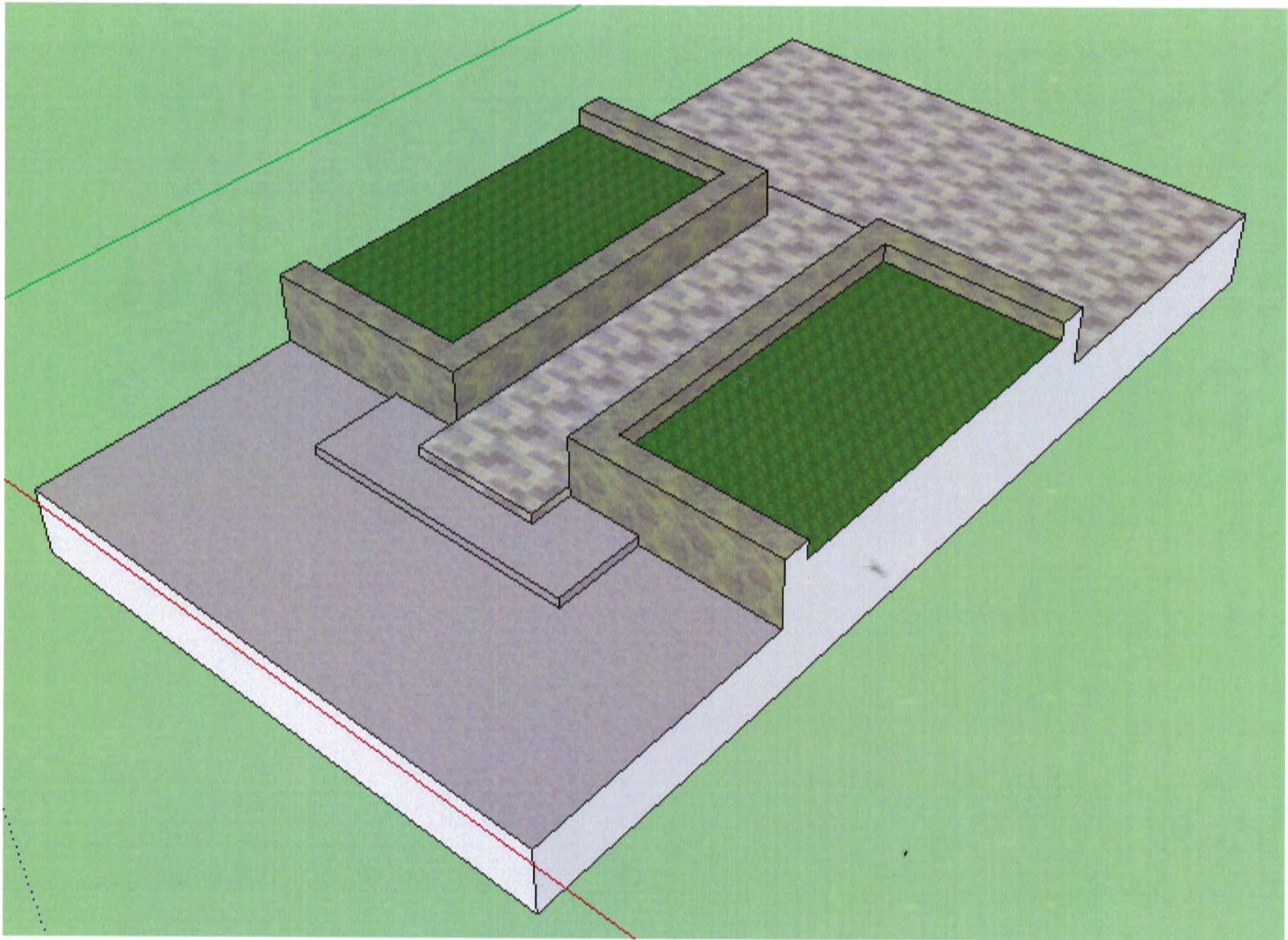


Mixture

This design uses a variety of textures including timber decking and vintage pavers to create a mixed environment accompanied by a few plants which would surround the outside dining table.

Non-Contemporary

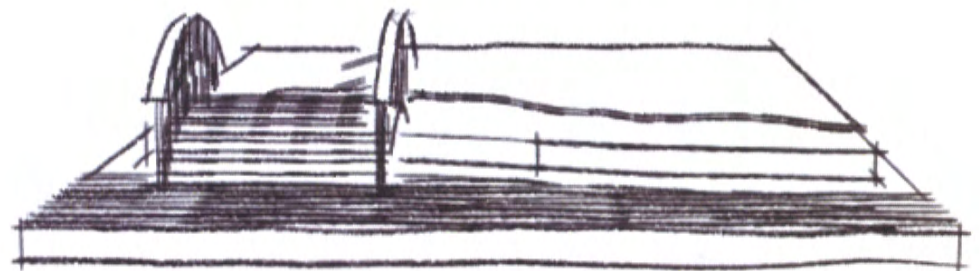
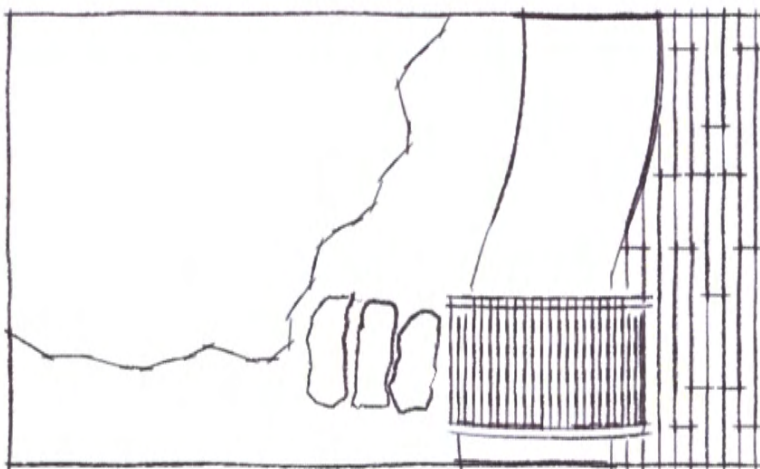
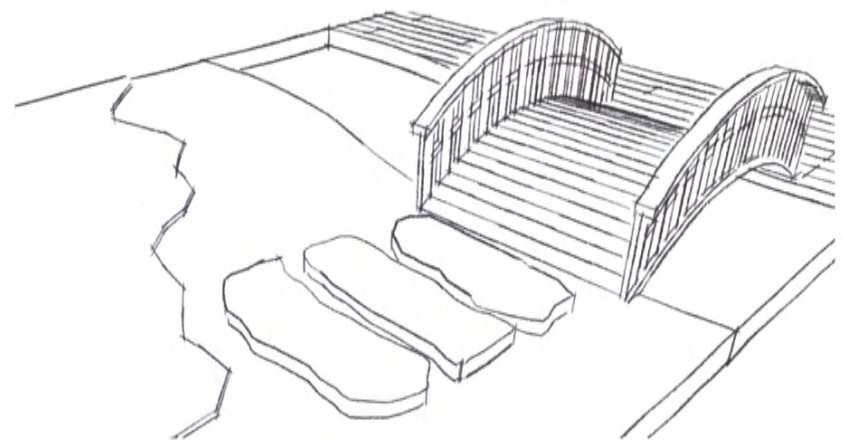
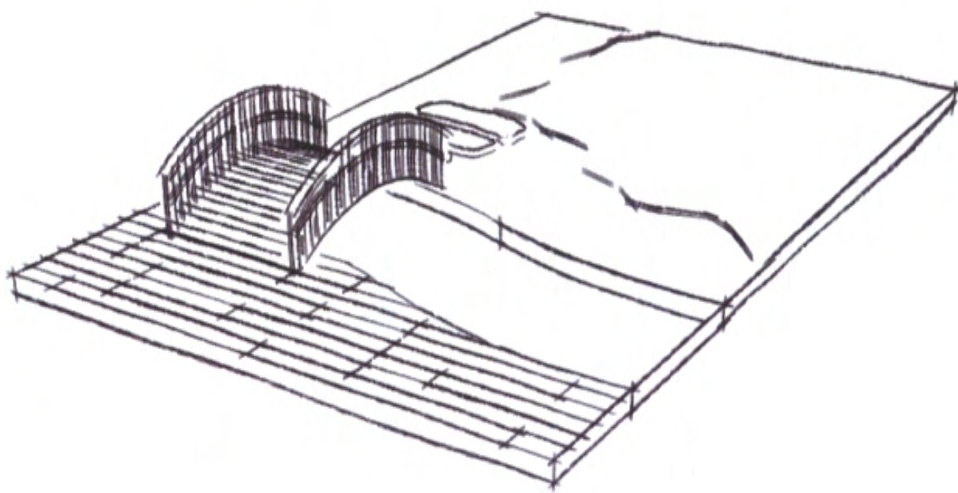
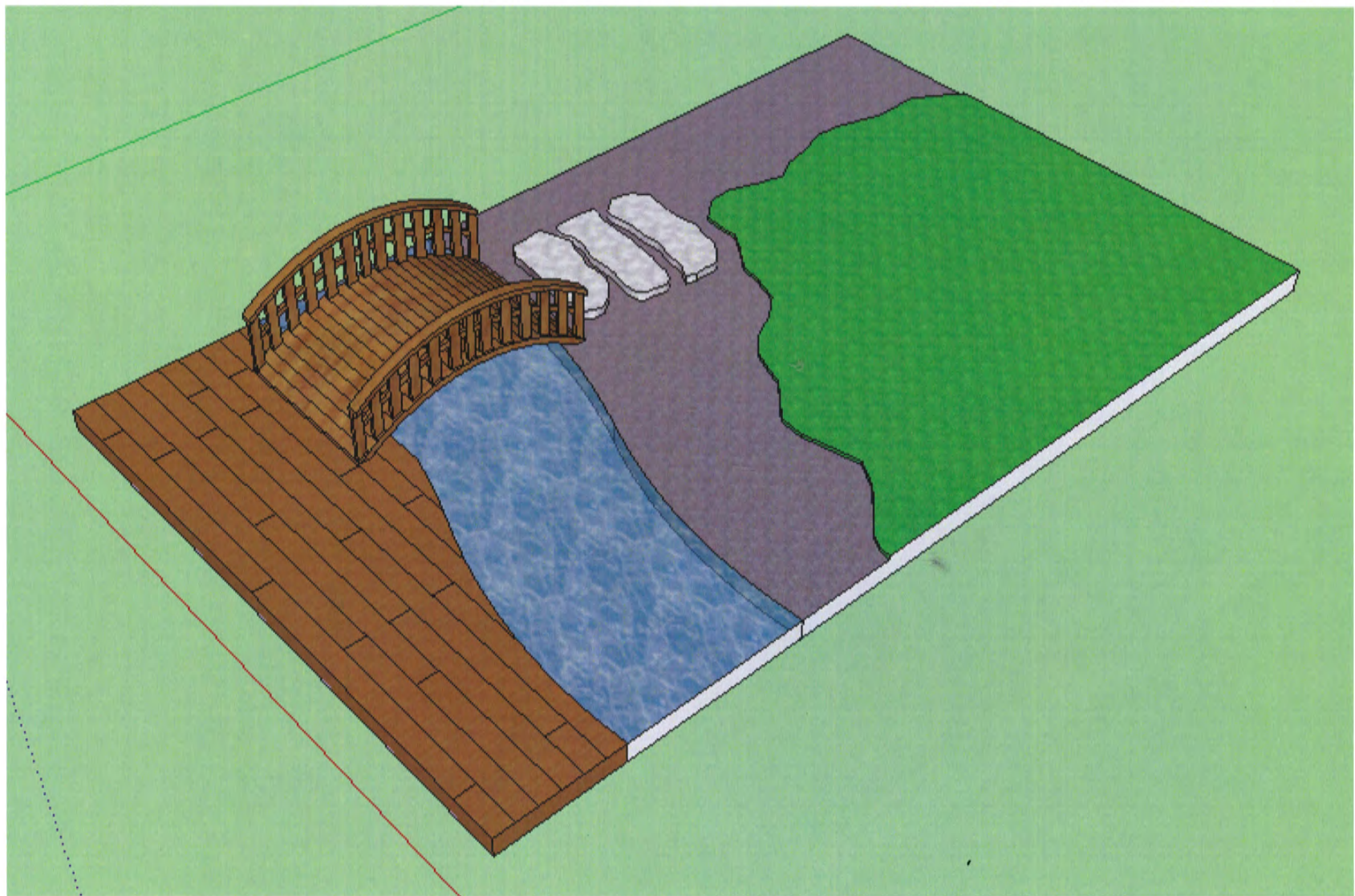
This design is more simplistic with a large grass area as a sort of feature garden rather than a social area. Vintage style pavers were also used to create an old rustic look.



Conceptual Designs
Development

SACE # -

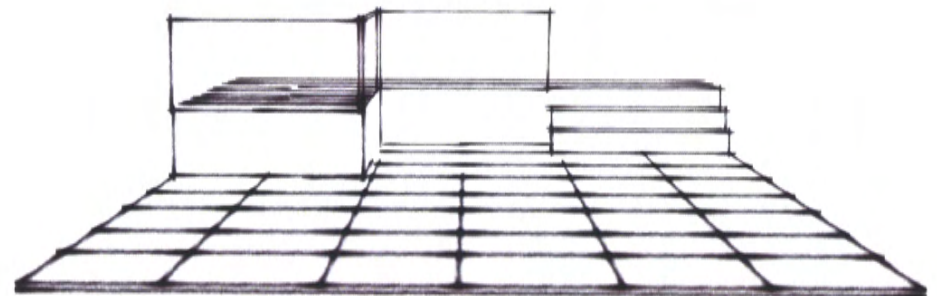
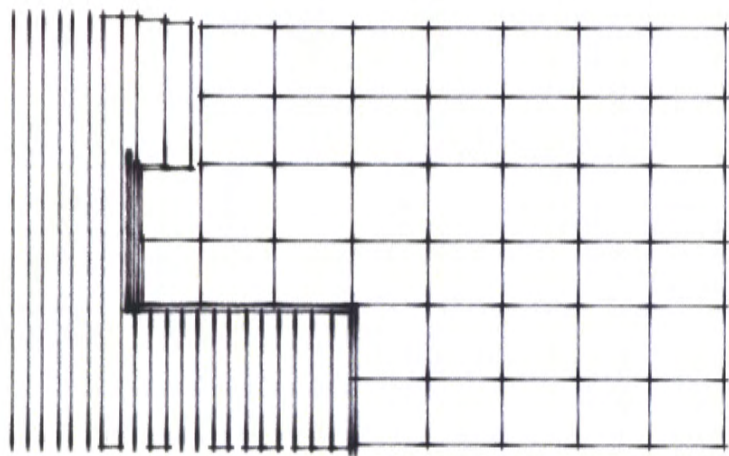
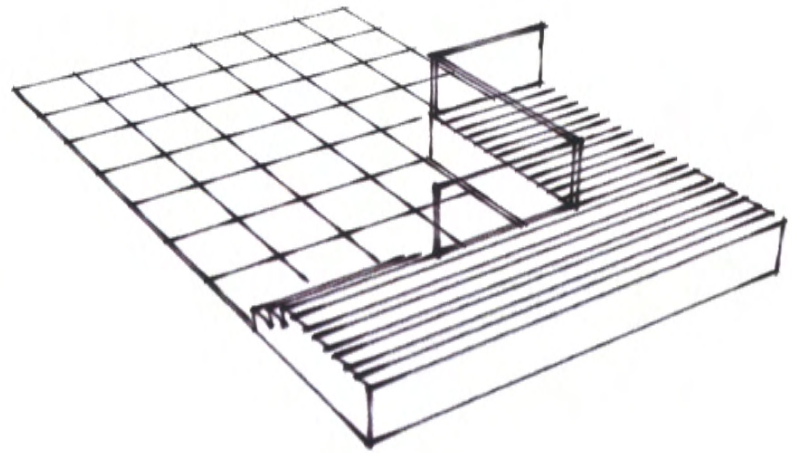
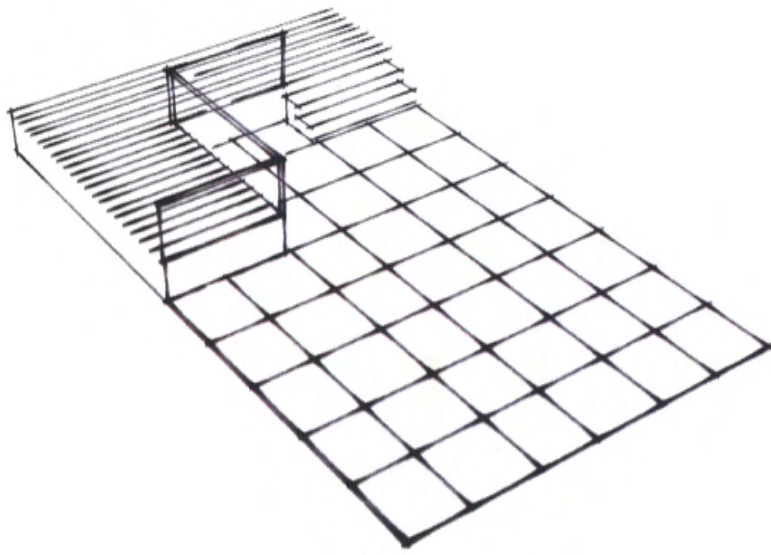
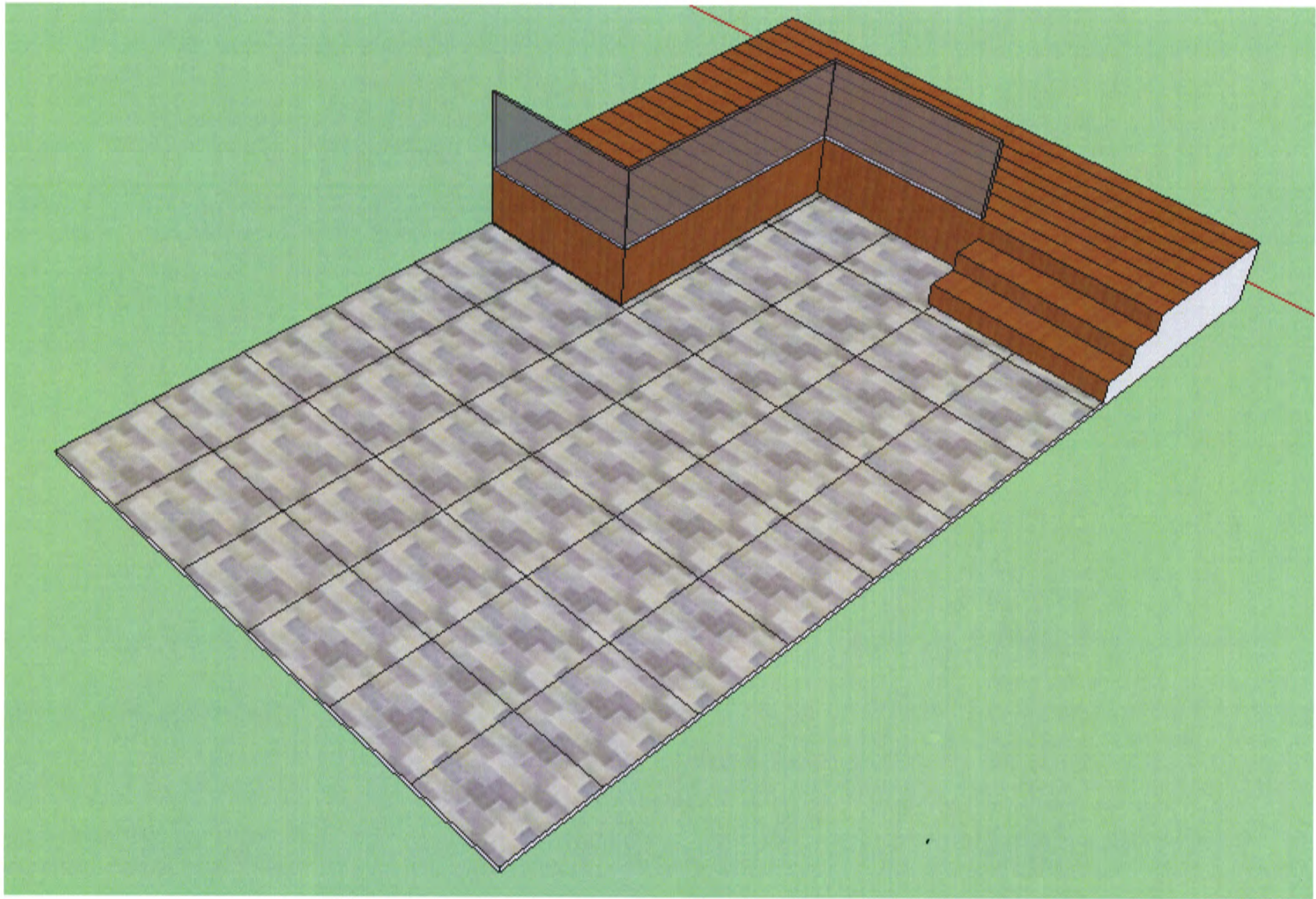
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Conceptual Designs
Development

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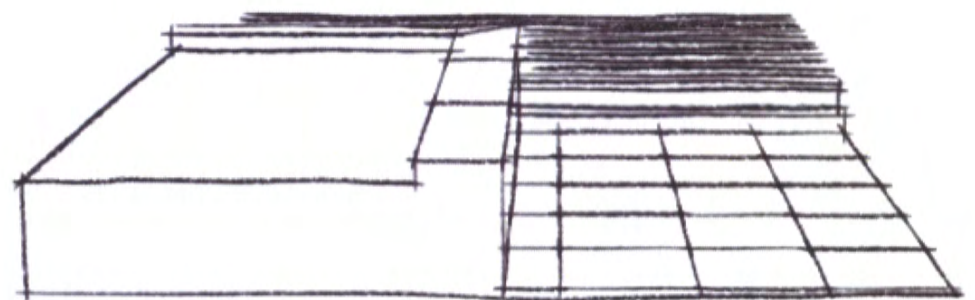
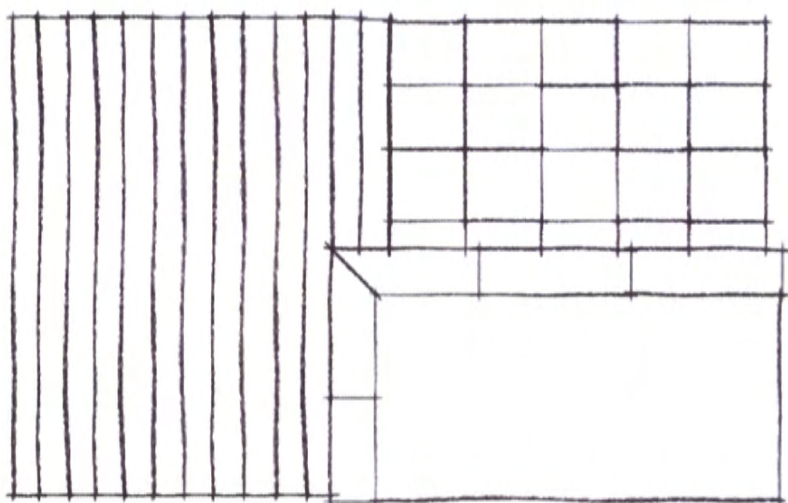
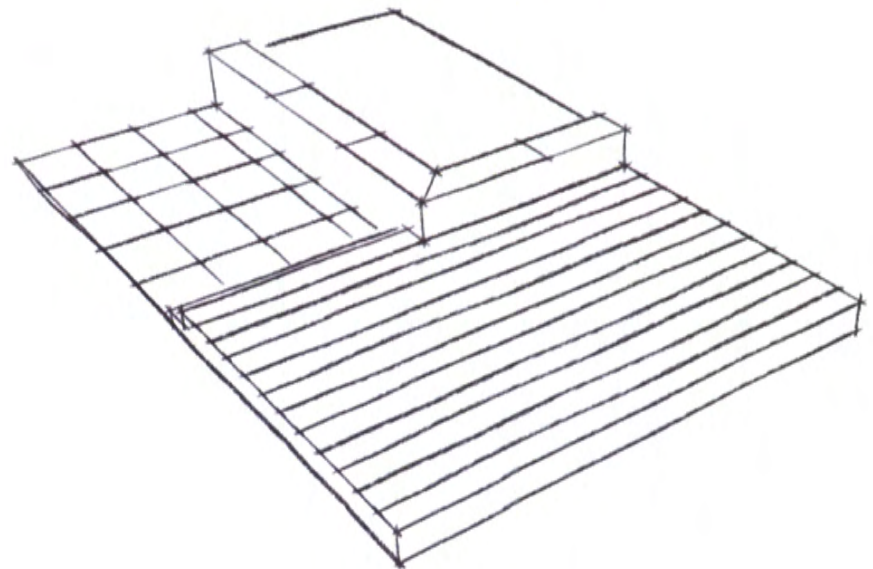
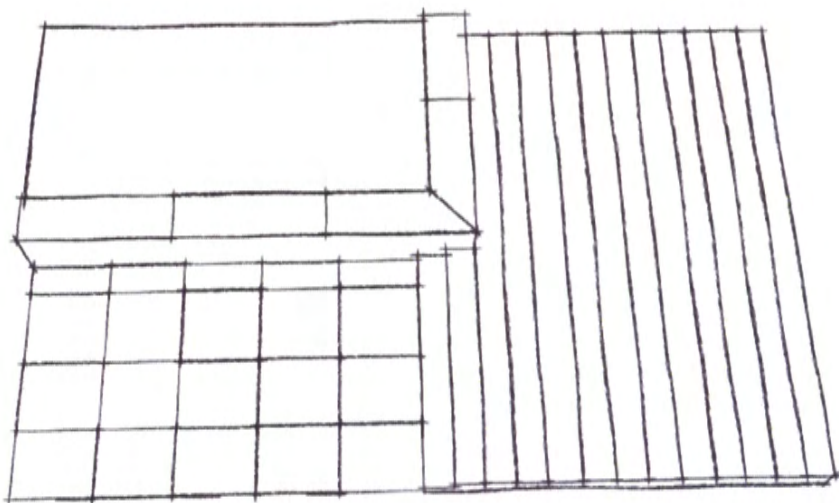
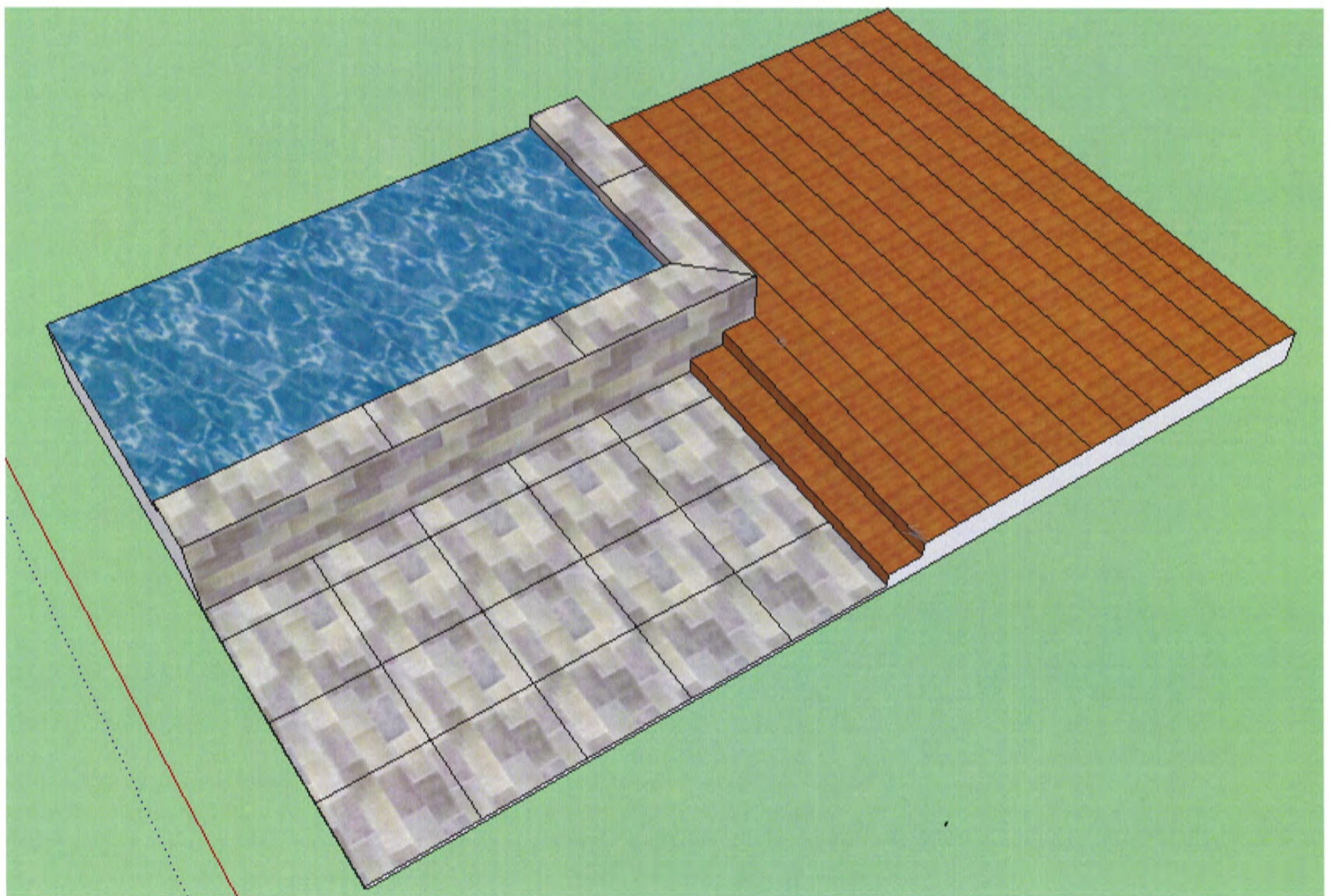
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Conceptual Designs
Development

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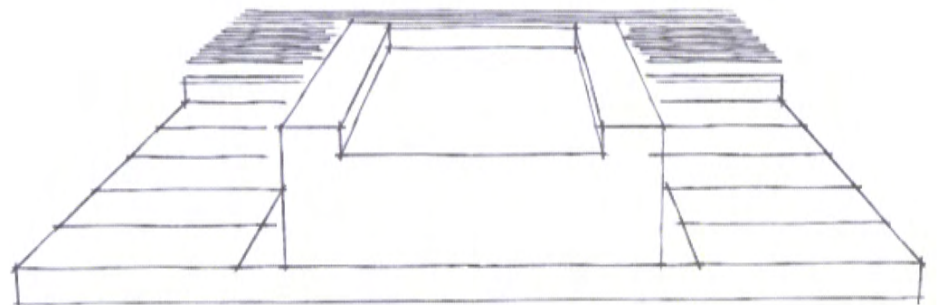
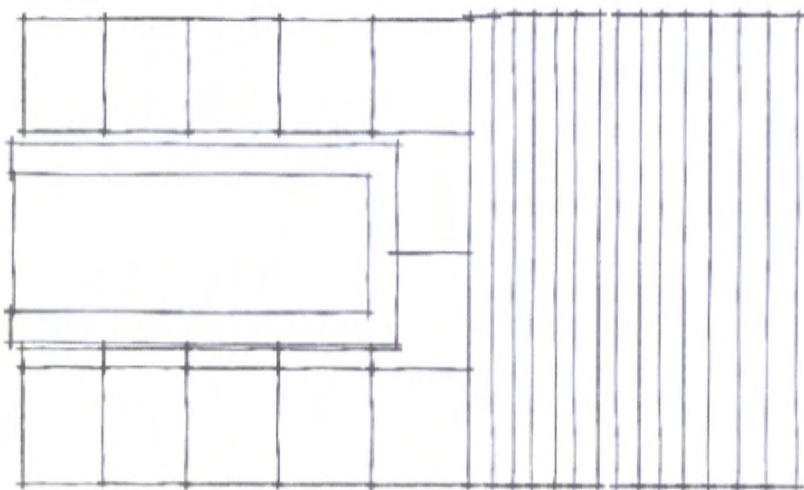
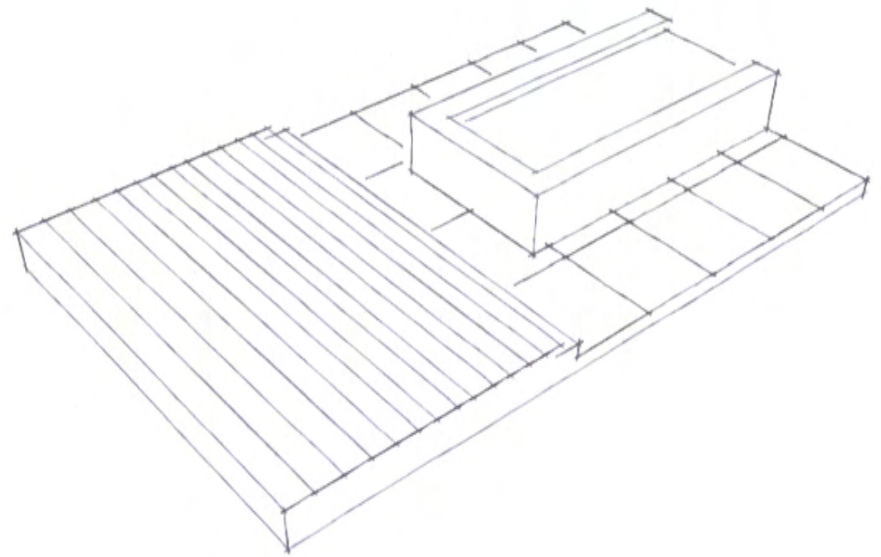
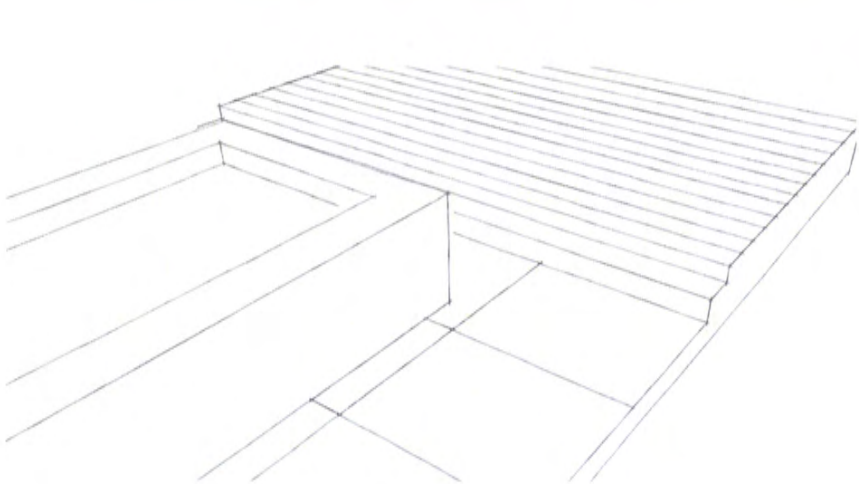
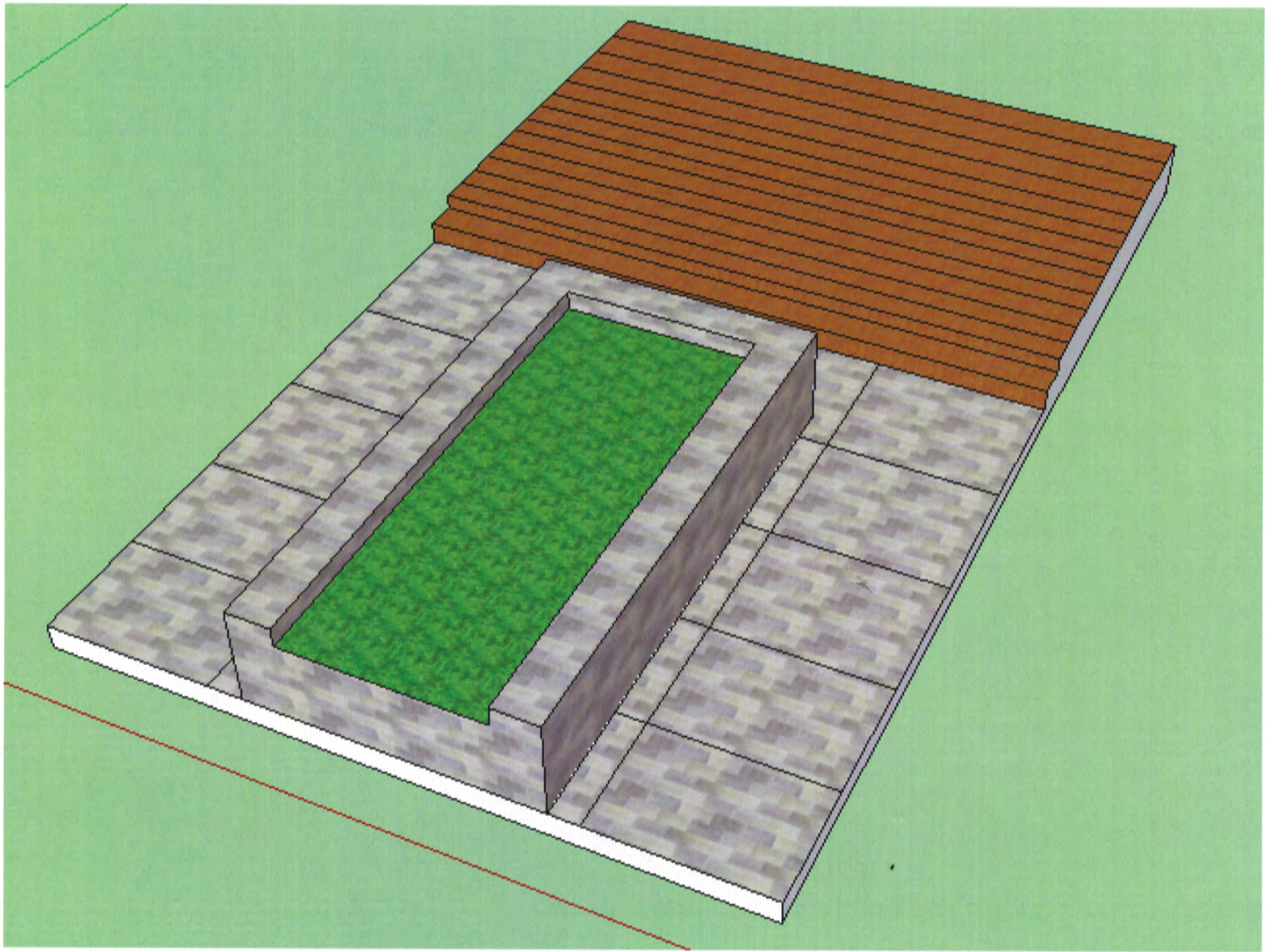
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Conceptual Designs
Development

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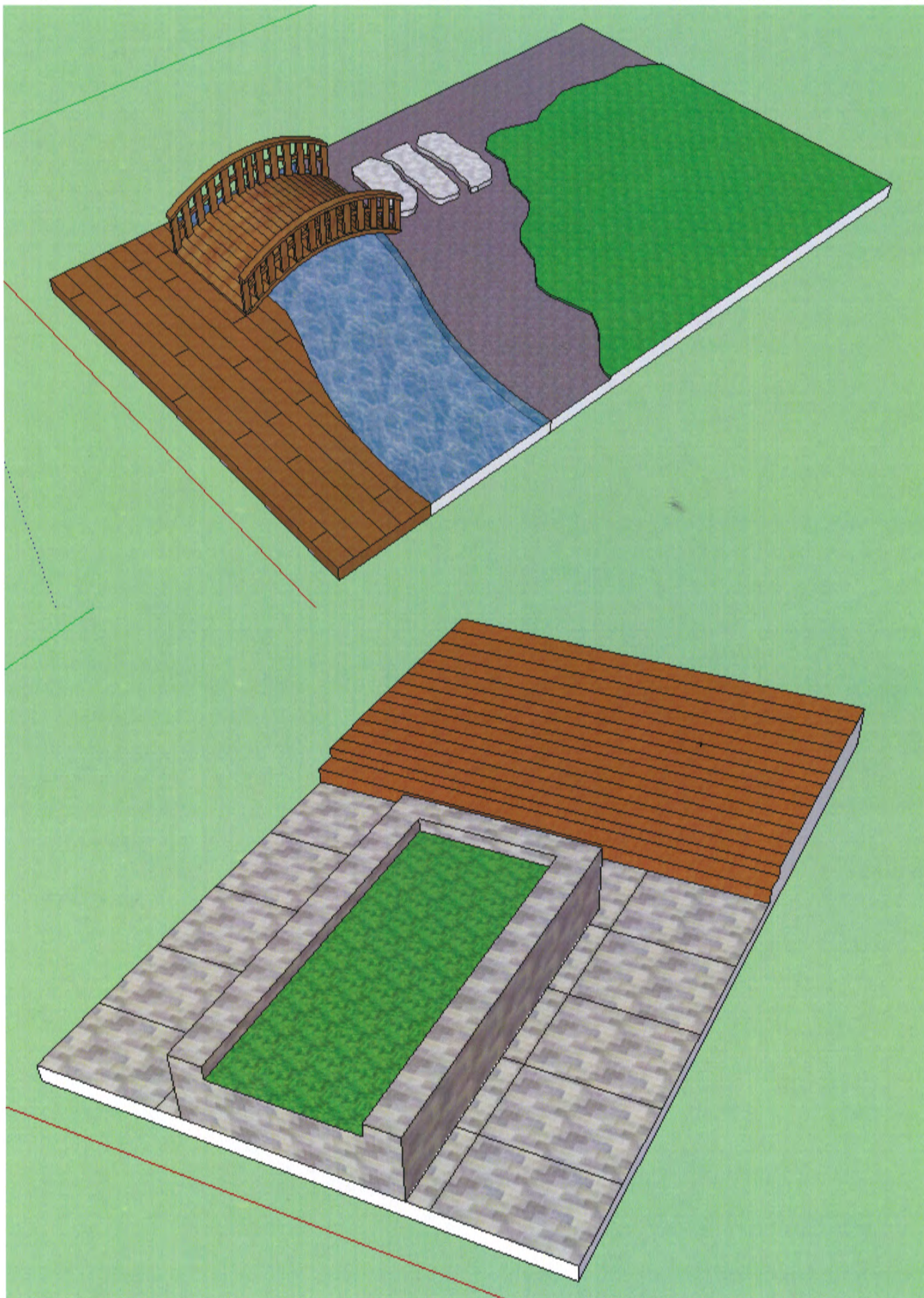
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Conceptual Designs
Development

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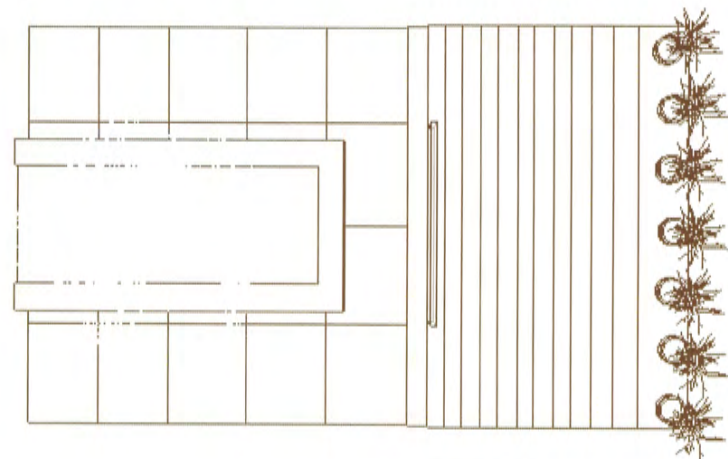
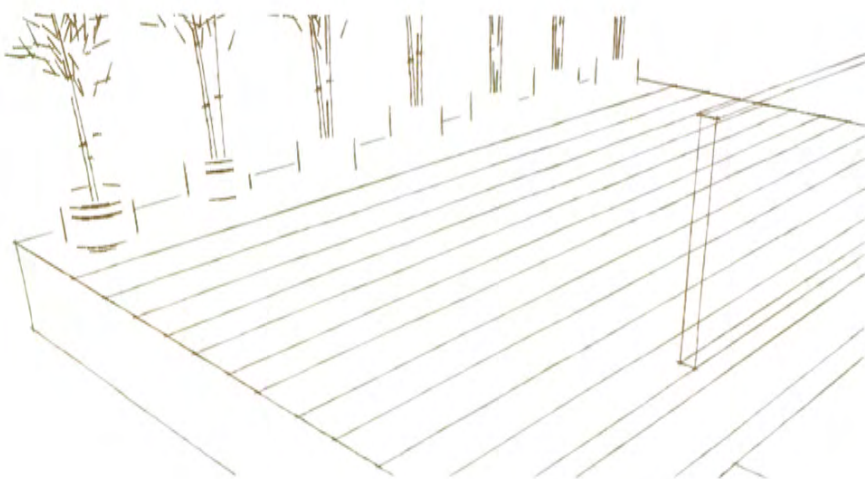
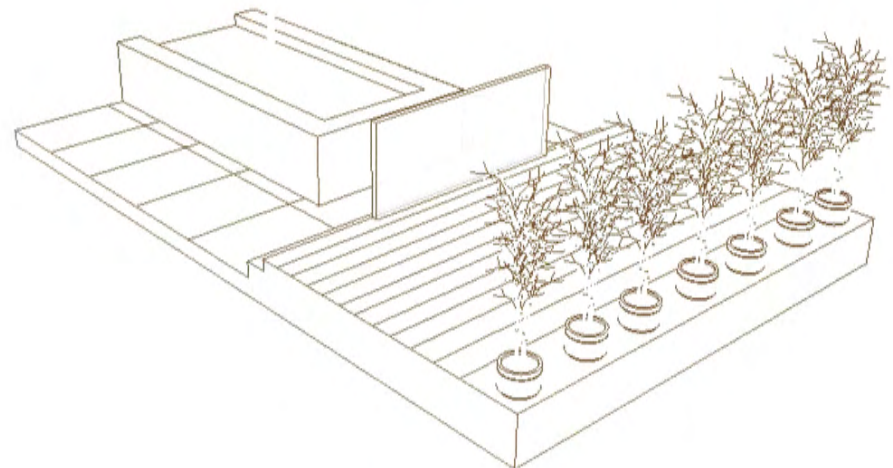
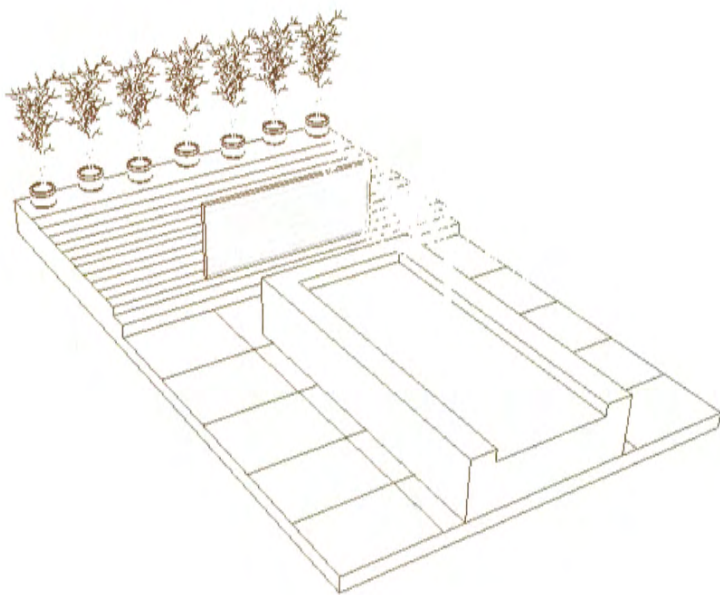
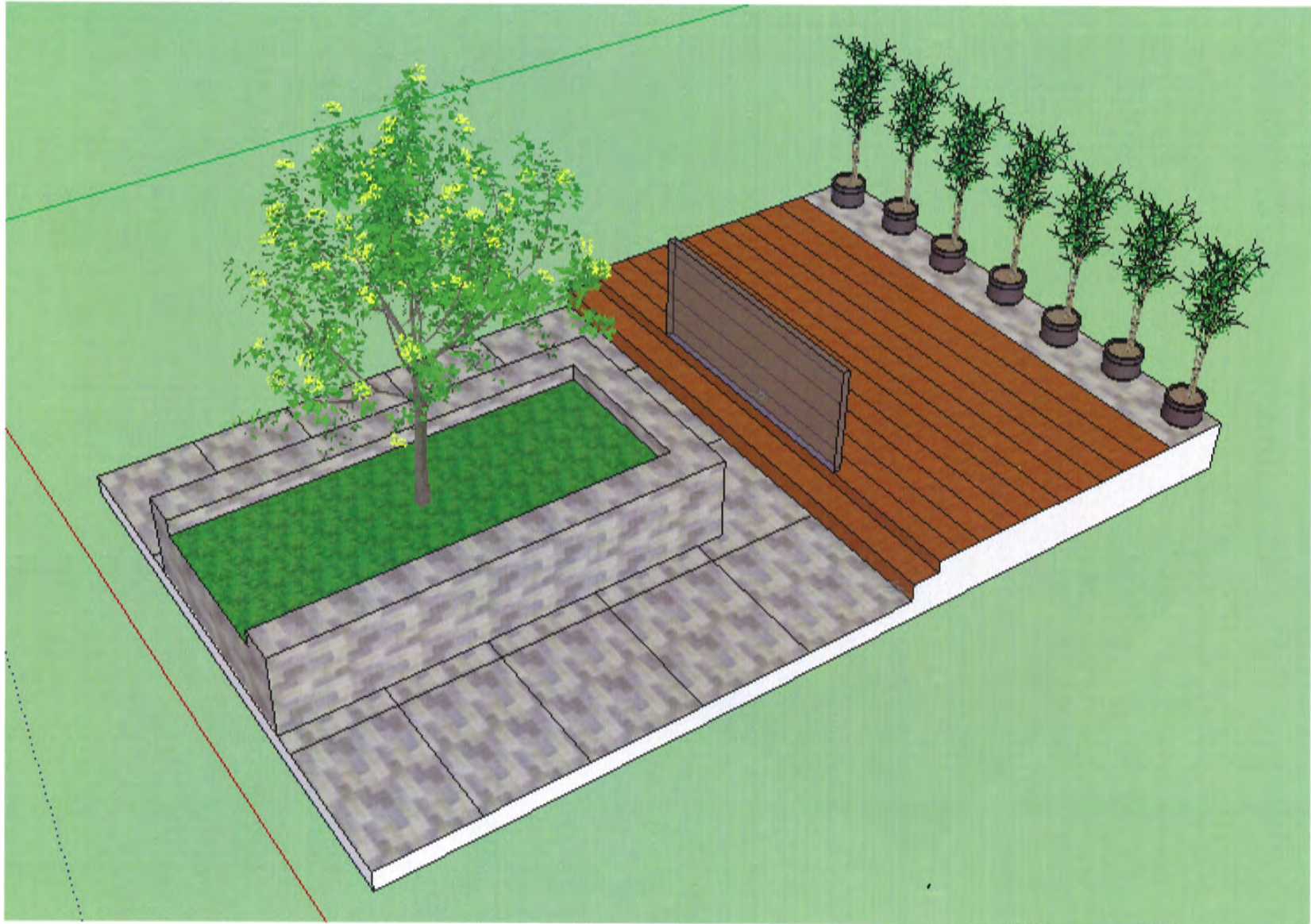


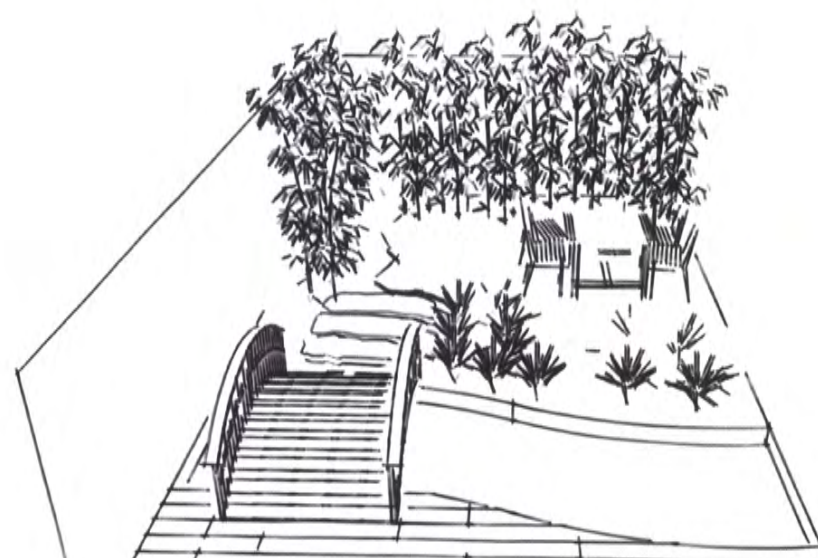
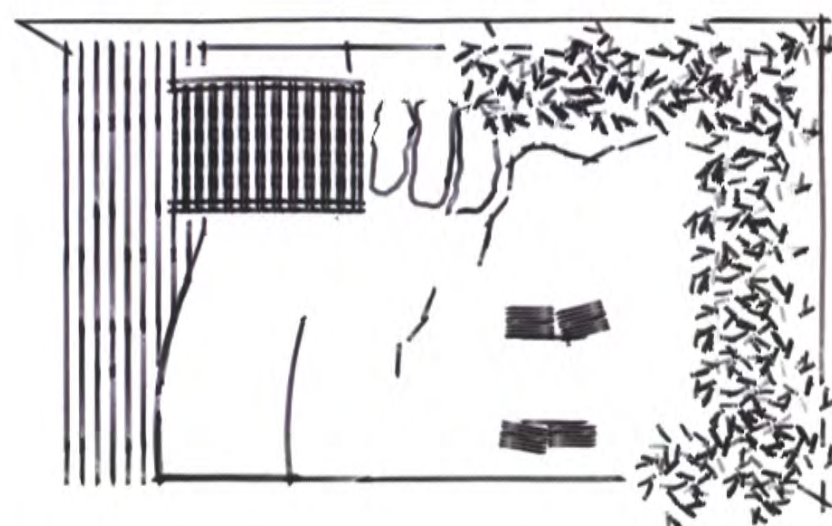
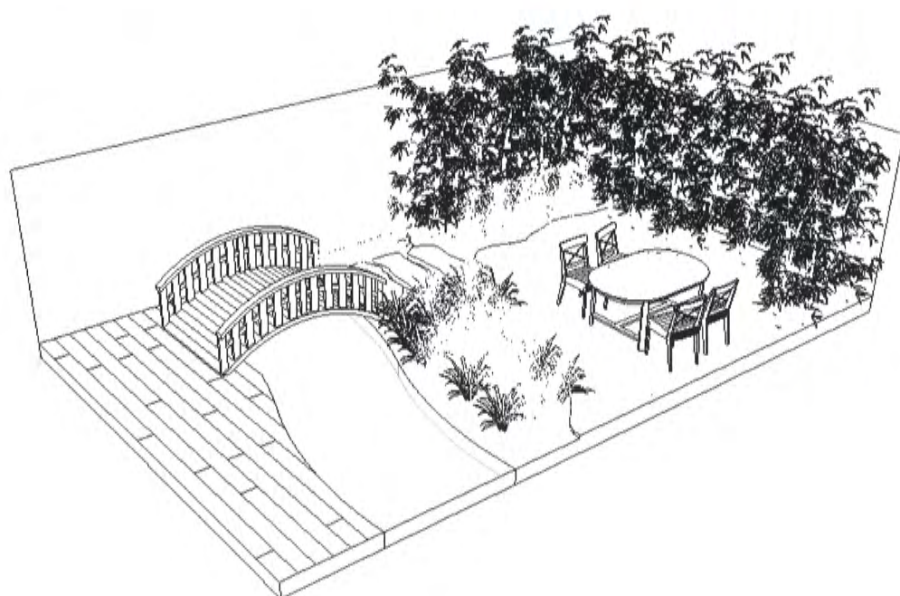
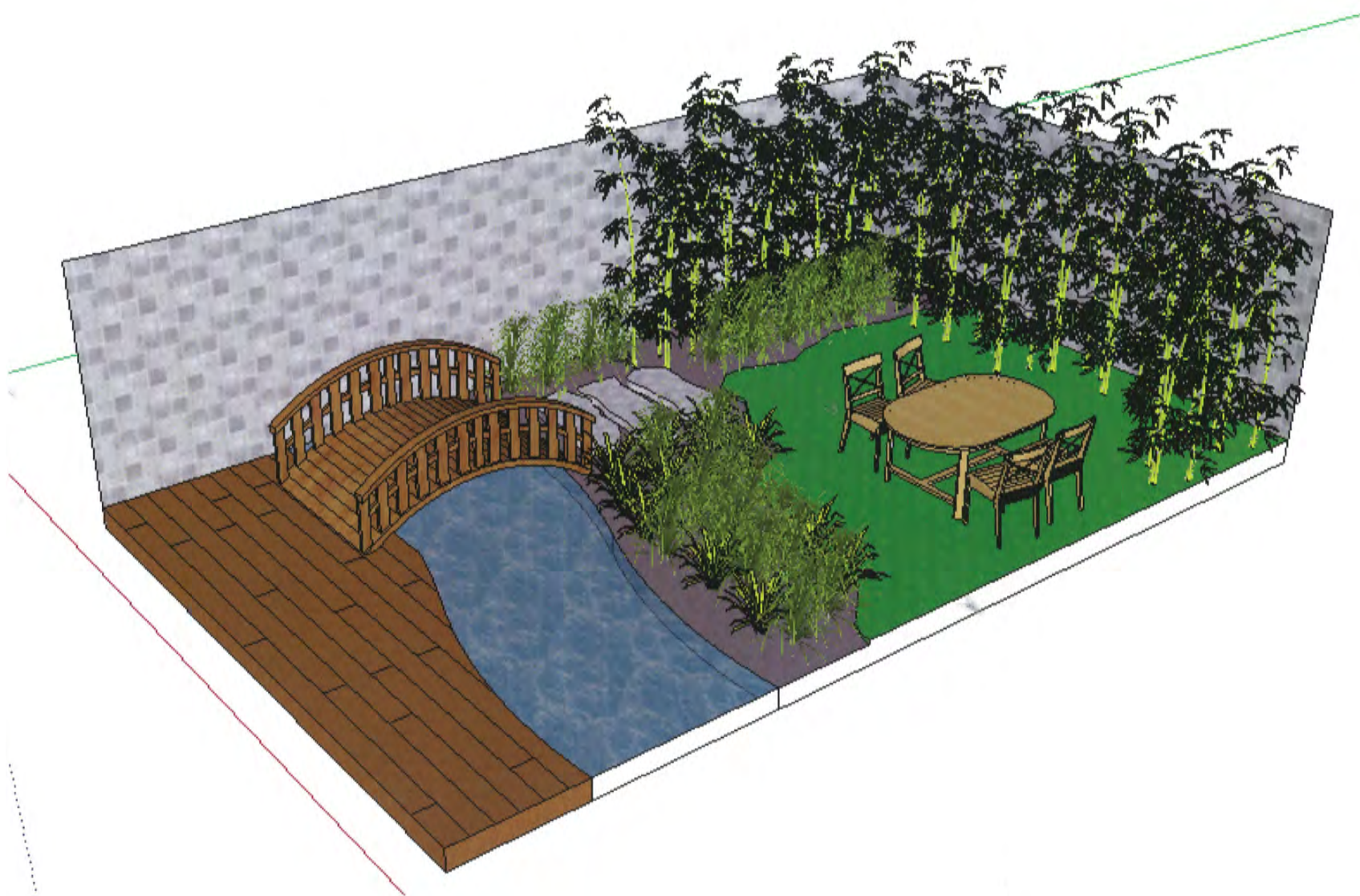
I chose to use these two designs as my finals because they are very different in style which will allow me to experiment with different plant placement as well as different textures. The top design also uses numerous textures including grass, timber decking, gravel as well as large rock slabs as stepping stones. Similarly the bottom design also uses a range of different textures including limited grass and some timber decking, leaving the rest of the flat surfaces as a small paving pattern.

Conceptual Design Finals
Development

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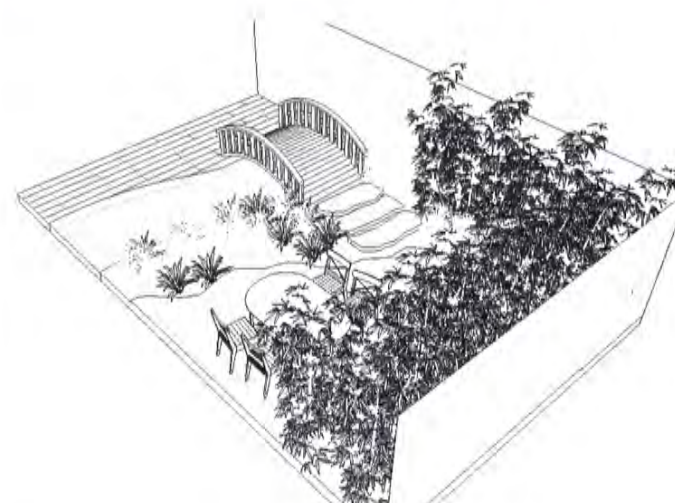
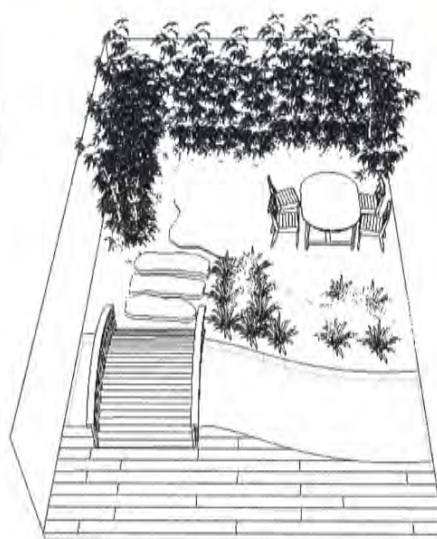
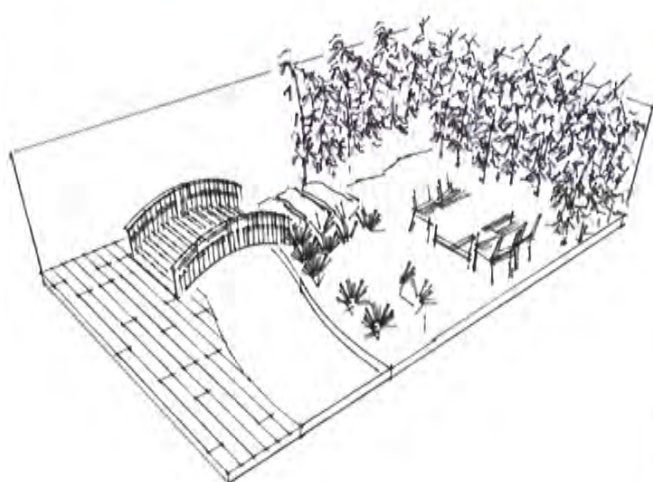
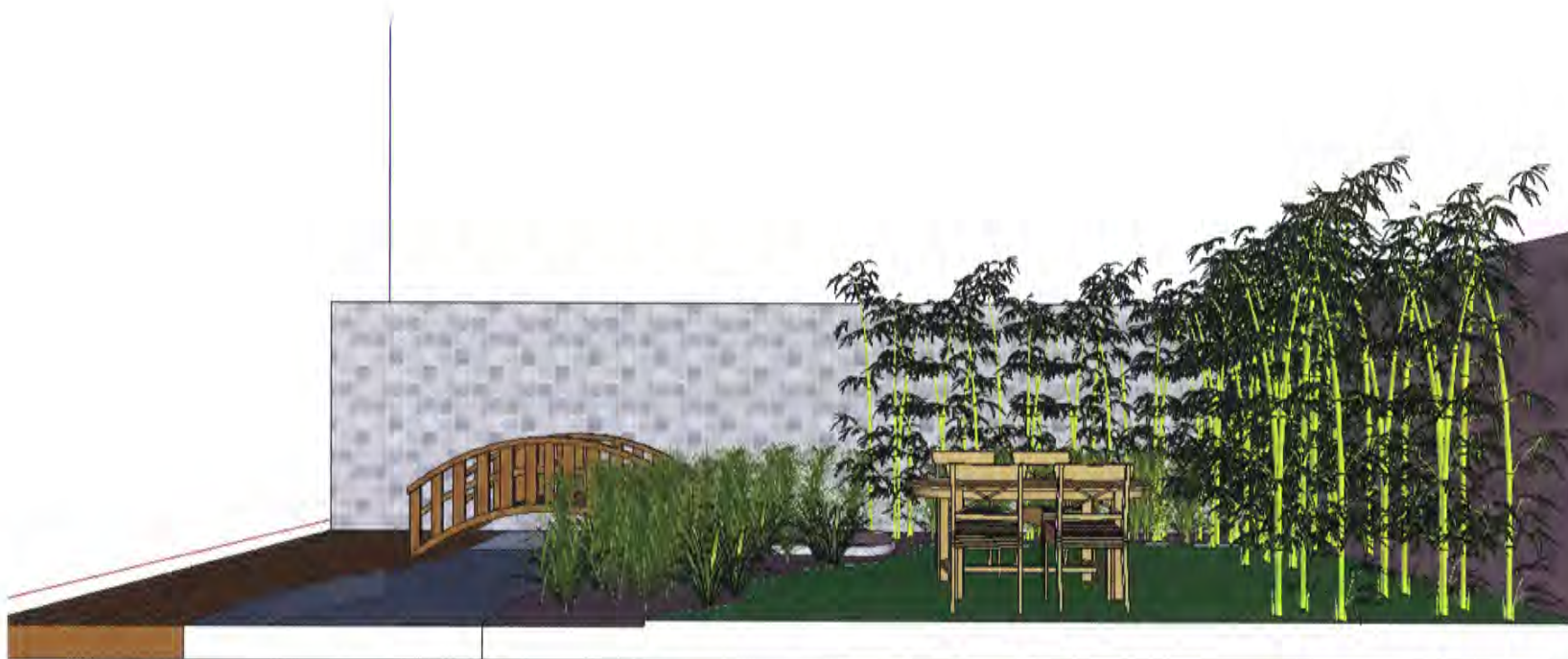




Finals Refinement
Development

SACE # -

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Images removed due to copyright



Images removed due to copyright

I settled with this design as my final because along with following the constraints set for the design it also had its own unique Japanese/western theme to it whereas the other designs were different but not enough to stand out against each other. My design fulfills the constraints I set by following the dimensions set for a small apartment on the edge of the city while also providing all of the requirements the couple wanted such as a place to entertain guests while also serving as a relaxing garden.



Images removed due to copyright

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Assessment Comments

Practical Application

PA1 – Conceptualisation, development, and resolution of personally relevant visual ideas.

Considered development and resolution of design concepts across both folios. The first folio's development and resolution is much stronger than the second folio, which lacks depth or continuity in the development of the idea.

PA2 – Exploration to refine technical skills and use media, materials, and technologies.

There is evidence of attempts at initial hand drawn concepts which were then explored using software with some refinement of skill using computer applications.

PA3 – Documentation of creative visual thinking and/or problem-solving processes

The documentation of the problem-solving processes is organised and especially in folio 1 supported by annotations indicating connections to the brief and the visual thinking involved. While the links are evident in Folio 2 through the sketches it lacks the depth and clarity of Folio 1.

Knowledge and Understanding

KU1 – Knowledge of visual arts concepts, forms, styles, conventions, and an understanding of their practical application.

Appropriate knowledge of the basic visual arts concepts is indicated in practical responses and annotation with reference to own work and other practitioners. A reference to other practitioners is evident in the identification of conventions, forms and styles relevant to the perimeters of the briefs. Some understanding of design conventions is evident in the research, idea generation and practical application in final resolutions.

KU2 – Knowledge and understanding of visual arts in different cultural, social, and/or historical contexts.

There is evidence of consideration and understanding of social and cultural contexts relevant to each brief in the research and in the final analysis of resolutions: Folio 1 in the context of contemporary architectural practices and media communication, folio 2 in the consideration of lifestyle and the Japanese influence.

KU3 – Understanding of the aesthetic and/or functional qualities in works of art or design.

Idea generation and accompanying research indicates a superficial understanding of the functional aspects of the design briefs. Extent of evidence varies within each folio and references are generally restricted to research rather than application.

Analysis and Synthesis

AS2 – Use of visual arts language to interpret, respond to, and synthesise thoughts on visual arts, including issues and/or questions.

There is evidence of the competent use of visual arts language in the analytical responses to research and practical applications especially in Folio 1 and a synthesis of thoughts related to creative thinking which has been applied to problem solving issues.

AS4 – Evaluation of and conclusions about visual arts learning

Throughout the folios, especially folio 1, there is evidence of competent and appropriate evaluations throughout the research materials and the resulting idea generation which document and indicate the competent level of learning that has occurred.

Performance Standards for Stage 2 Visual Arts

	Practical Application	Knowledge and Understanding	Analysis and Synthesis	Inquiry and Exploration
A	<p>Initiation of complex or challenging and well-planned conceptualisation, development, and resolution of innovative, imaginative, or personally relevant visual ideas.</p> <p>Comprehensive exploration to refine technical skills and use different media, materials, and technologies.</p> <p>Insightful and thorough documentation of creative visual thinking and problem-solving processes.</p> <p>Highly effective application of refined technical skills and sensitive use of media, materials, technologies, and processes to communicate visual ideas in a work or works of art or design.</p>	<p>In-depth knowledge of selected visual arts concepts, forms, styles, and conventions, and a clear understanding of their practical application.</p> <p>In-depth knowledge and understanding of visual arts in different cultural, social, and/or historical contexts.</p> <p>Insightful and discerning understanding of aesthetic and/or functional qualities in a variety of works of art or design.</p>	<p>Highly perceptive critical analysis and interpretation of a variety of works of art or design from different contexts.</p> <p>Extensive and sophisticated use of visual arts language to interpret, respond to, and synthesise thoughts on visual arts, including issues and/or questions.</p> <p>Discerning evaluation of own work and connections or comparisons with other practitioners' work.</p> <p>Insightful evaluation of, and conclusions about, visual arts learning.</p>	<p>Productive and thorough use of research skills and a clear understanding of inquiry methods to locate and appropriately acknowledge sources, explore, experiment, and develop perceptive and clear insights into a range of aspects of the visual arts.</p> <p>Astute exploration and self-analysis in development of a personal aesthetic through the visual arts.</p>
B	<p>Thoughtful and well-planned conceptualisation, development, and resolution of imaginative or personally relevant visual ideas.</p> <p>Thorough exploration to refine technical skills and use media, materials, and technologies.</p> <p>Thoughtful and organised documentation of creative visual thinking and/or problem-solving processes.</p> <p>Effective application of some refined technical skills and some sensitive use of media, materials, technologies, and processes to communicate visual ideas in a work or works of art or design.</p>	<p>Some depth of knowledge of selected visual arts concepts, forms, styles, and conventions, and a sound understanding of their practical application.</p> <p>Some depth of knowledge and understanding of visual arts in different cultural, social, and/or historical contexts.</p> <p>Clear understanding of aesthetic and/or functional qualities in several different works of art or design.</p>	<p>Well-informed and well-considered critical analysis and interpretation of several works of art or design from different contexts.</p> <p>Proficient use of visual arts language to interpret, respond to, and synthesise thoughts on visual arts, including issues and questions.</p> <p>Thoughtful evaluation of own work and connections or comparisons with other practitioners' work.</p> <p>Thoughtful and well-explained evaluation of, and conclusions about, visual arts learning.</p>	<p>Systematic use of research skills and a sound understanding of inquiry methods to locate and appropriately acknowledge sources, explore, experiment, and develop mostly clear insights into different aspects of the visual arts.</p> <p>Thoughtful exploration and self-analysis in development of a personal aesthetic through the visual arts.</p>
C	<p>Considered conceptualisation, development, and resolution of imaginative or personally relevant visual ideas.</p> <p>Competent exploration to refine technical skills and use media, materials, and technologies.</p> <p>Organised documentation of creative visual thinking and/or problem-solving processes.</p> <p>Competent application of technical skills and elements of sensitivity in the use of media, materials, technologies, and processes to communicate visual ideas in a work or works of art or design.</p>	<p>Appropriate knowledge of selected visual arts concepts, forms, styles, and conventions, and some understanding of their practical application.</p> <p>Considered knowledge and understanding of visual arts in different cultural, social, and/or historical contexts.</p> <p>Appropriate understanding of aesthetic and/or functional qualities in different works of art or design.</p>	<p>Informed and considered critical analysis and interpretation of two or more works of art or design from different contexts.</p> <p>Competent use of visual arts language to interpret, respond to, and synthesise thoughts on visual arts, including issues and questions.</p> <p>Considered evaluation of own work and connections or comparisons with other practitioners' work.</p> <p>Competent and appropriate evaluation of, and conclusions about, visual arts learning.</p>	<p>Competent use of research skills and considered understanding of inquiry methods to locate and appropriately acknowledge sources, explore, experiment, and develop some insights into different aspects of the visual arts.</p> <p>Some considered exploration and self-analysis in development of a personal aesthetic through the visual arts.</p>
D	<p>Elements of conceptualisation and some development and resolution of visual ideas.</p> <p>Some exploration of technical skills, using media, materials, and technologies.</p> <p>Disjointed or partial documentation of creative visual thinking and/or problem-solving processes.</p> <p>Partial application of technical skills and some use of media, materials, technologies, or processes in developing a work of art or design.</p>	<p>Some basic knowledge of selected visual arts concepts, forms, conventions, and styles, and an emerging understanding of their practical application.</p> <p>Some reference to knowledge or understanding of visual arts in a cultural, social, or historical context.</p> <p>A superficial understanding of aesthetic or functional qualities in works of art or design.</p>	<p>Some basic consideration and interpretation of at least one work of art or design with superficial reference to the context.</p> <p>Restricted use of visual arts language to interpret, respond to, and describe thoughts on visual arts, including issues or questions.</p> <p>Some description of own and others' works, with some tenuous connections or comparisons.</p> <p>Some basic summary and description of visual arts learning, with elements of evaluation.</p>	<p>Some use of basic research skills and awareness of inquiry methods to locate one or more sources (with attempted acknowledgment), explore, and experiment.</p> <p>Superficial recognition of the role of visual arts in personal development.</p>
E	<p>Emerging skills in the conceptualisation, development, and resolution of visual ideas.</p> <p>Attempted exploration of technical skills, using media, materials, or technologies.</p> <p>Limited documentation of creative visual thinking or problem-solving processes.</p> <p>Attempted application of technical skills to develop a work of art or design.</p>	<p>Limited knowledge or understanding of concepts, forms, or styles in visual arts.</p> <p>Emerging awareness of different visual arts contexts.</p> <p>Some awareness of the need to understand aesthetic or functional qualities in works of art or design.</p>	<p>Emerging awareness of connections between at least one work of art or design and the context.</p> <p>Limited use of visual arts language for interpretation or response in the visual arts.</p> <p>Attempted description of own and others' work.</p> <p>Attempted description of aspects of visual arts learning.</p>	<p>Attempted engagement in a directed research process.</p> <p>Emerging awareness of the role of visual arts in personal development.</p>