

ALBERTA DISTANCE LEARNING CENTRE

Art 10 FNA1400

Assignment Booklet 20 Lesson 20: Form and Function

Student's Questions and Comments

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Mark: _____ %

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Summary

	Total Possible Marks	Your Marks
Lesson 20		
TOTAL		

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CANADIAN CATALOGUING IN PUBLICATION DATA

FNA1400

Art 10

Assignment Booklet Package

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Art 10

Lesson 20



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Form and Function

Instructions for Submitting Assignment Booklets

1. Submit Assignment Booklets regularly and **only one Assignment Booklet at one time**. This allows your teacher to provide comments you can apply to subsequent work.
2. **Check the following** before submitting each Assignment Booklet:
 - Are all assignments complete?
 - Have you edited your work to ensure accuracy of information and details?
 - Have you proofread your work to ensure correct grammar, spelling, and punctuation?
 - Did you complete the Assignment Booklet cover and attach the correct label?

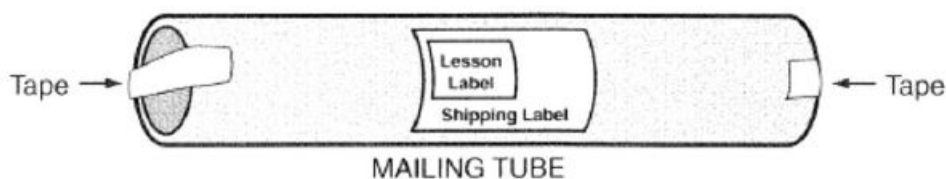
Preparing the Assignment Booklet

Ensure that the lesson number on the label is the number on the Assignment Booklet. Peel the corresponding preprinted label for the Assignment Booklet from the backing and apply it to the appropriate space on the cover page.

- **Never** use tape or staples to attach the label to the Assignment Booklet.
- **Do not** put the preprinted label on the **outside** of the mailing envelope.

Preparing the Mailing Envelope or Mailing Tube

- The **mailing envelopes** provided are pre-addressed to ADLC. Attach your return address.
- Some courses provide **mailing tubes**. Roll your assignment(s) and Assignment Booklet and insert them into a mailing tube. Seal the tube and apply the correct label to a shipping label provided. Affix the shipping label to the outside of the tube. When your submission is returned, you can re-use the mailing tube for subsequent lessons.



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Using Postal Mail

Determine sufficient postage by having the envelope or tube weighed at a post office. (Envelopes less than two centimetres thick receive the most economical rate.)

Submitting Electronically

Upload your assignment to your marker's dropbox for grading.

1. Hand-written or word-processed documents must be scanned into PDF form.
2. Save the file to your computer as directed or with your name and assignment number, such as **SmithChrisArt10A1**.
3. Go to **www.adlc.ca**, choose **Online Course Login** from left-hand side of screen, and login using your ADLC username and password.
4. Select **course name** (such as *Art 10 PR - Electronic Lessons*) from your list of courses.
5. Select **Assessments** tab from the top of screen, choose **Dropbox**, and scroll to your **marker's name** and/or the **unit** on which you are working.
6. Under **Submit Files**, select **Add a File**; then, select **Browse** from the pop-up window. Select your assignment file and **Upload**.
7. Select **Submit** to send your assignment to your marker. Your marked assignments will be returned to you electronically through your dropbox.

Art 10

Assignment Booklet 20

Assessment

Successful completion of this course requires you to do the following:

1. **Complete all sections in each Assignment Booklet to the best of your ability.**
Incomplete Assignment Booklets will be returned unmarked.
2. **Achieve at least 40% on the final exam.**
3. **Achieve a final course mark of at least 50%.**

Process

- **Read the course material** before working on the activities in this Assignment Booklet. The *Art 10 Information Booklet* contains the information necessary for successful completion of your work.
- **Proceed carefully** through each assignment. Reflect upon your answers and prepare your written responses to communicate your thoughts effectively. Time spent in planning results in better writing.
- **Proofread your work** before submitting it for marking. Check for content, organization, paragraph construction (if applicable), grammar, spelling, and punctuation.
- **If you encounter difficulties or have any questions**, contact your teacher at Alberta Distance Learning Centre for assistance.

Format

If you choose to use a **word processor** for your written work,

- format your work using an easy-to-read 12-point serif font such as Times New Roman
- include your full name and student file number as a document header
- double-space your final copy
- staple your printed work to this Assignment Booklet

Avoid **plagiarism** by acknowledging all sources you use. Contact your teacher if you are uncertain how to document sources. Although you are encouraged to work collaboratively and discuss various aspects of this course with others, all submitted work must be your own.

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Form and Function

An architect named Walter Gropius founded the Bauhaus School of Design in Weimar, Germany, in 1919. He thought the calibre of craftsmanship perfected by the guilds in the Middle Ages could be allied with creative ideas and innovative materials for the new machine age. Architects, artists, and designers applied their ideas in typography, furniture design, architecture, and painting. Architects designed buildings with glass walls, steel and brick supports, flat roofs, and uncluttered lines. Designs were based on simple geometric shapes in primary colours of red, yellow, and blue. Other areas affected by this new design process were typography and painting. Although not always successful, these influences still affect design processes today.

To decide whether an object possesses both form as well as function, consider rules 1 through 5. If the object follows these rules, it will be *aesthetic* (pleasing to the eye).

- G
O
O
D**
1. An object should be designed to suit its purpose.
 2. An object should show decoration which enhances the overall shape.
 3. An object should have good proportions.
 4. An object should show repetition of form.
 5. An object should be widest below mid-height for greater stability.

- P
O
O
R**
6. An object should not masquerade as something else.
 7. If an object is *kitsch*, it will be a poorly designed object. (Kitsch will be discussed later in Lesson 20.)

1. An object should be designed to suit its purpose

According to Bauhaus standards, the form of an object should suit its function.

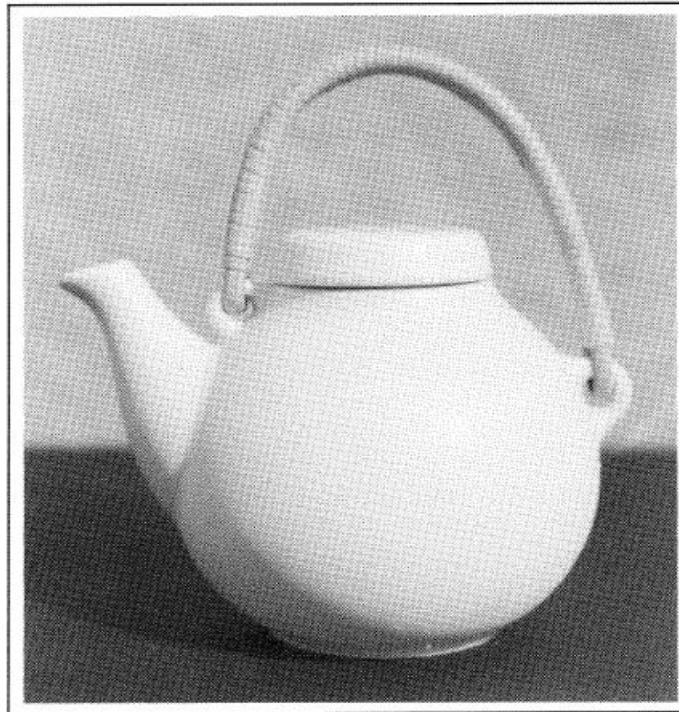
The teapot below is a good example:

Form – The basic shape is simple and uncluttered. It is pleasing to look at. It is stable because the most weight rests below the halfway mark. The base is wide.

Function – The handle is bamboo, a poor conductor of heat; thus, it is a suitable choice of material.

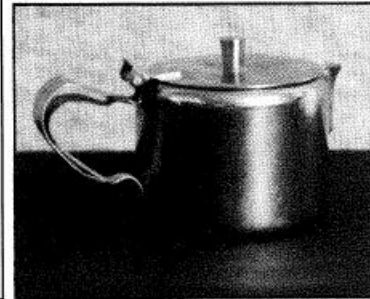
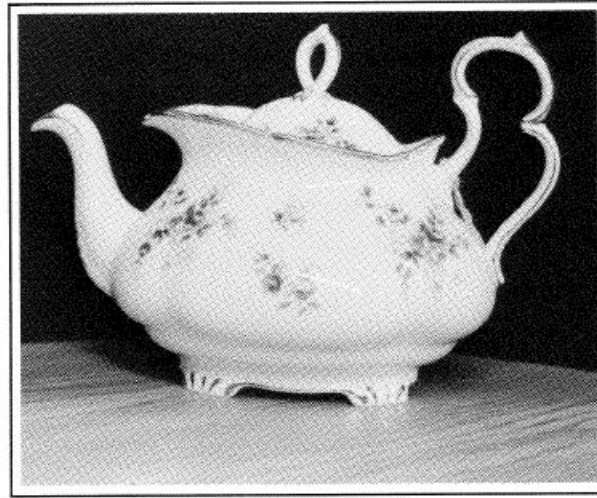
Function – The lid has a long neck so it will not dislodge when the teapot is held at an angle.

Function – The spout has an undercut lip to prevent dribbles.



© DLB

These teapots are poorly designed:



© DLB

Form – The pot's shape is too wide to use easily.

Function – The lip at the top of the teapot serves no function. It adds to the heaviness of this object. The handle on the lid is too large and high. A smaller, more horizontal knob is preferable.

Function – The handle on the body is set too far back to balance the remainder of the pot and it is uncomfortable to hold. As well, this handle is too ornate and insubstantial for the general design. The handle is a mighty flourish on an over-endowed teapot. It attempts to lend lightness to this weighty object but fit ails.

Form – The shape is too wide in proportion to its height.

Function – It fails to pour without dripping

Function – The metal handle conducts heat and is too wide and flat to grasp easily.

Today, before a manufacturer begins constructing an object that will be duplicated thousands of times, a designer must consider certain factors. Before a teapot can be mass produced, the points below should be dealt with.

Will this teapot be functional, decorative, or both?

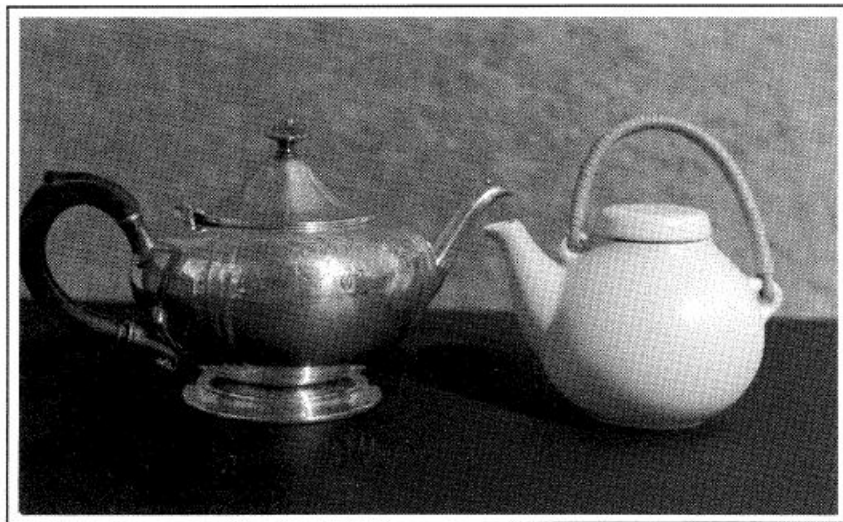
Will the basic shape be a sphere, oval, rectangle, or square?

What will be the capacity of this teapot to hold liquids?

Will this teapot be constructed from metal, glass, or clay?

Will any limitations be placed on the material chosen?

For example, would the exterior be easier to keep clean with a smooth or textured surface? A handle that conducts heat is a poor choice. Notice the examples below. One handle is bamboo, the other wood. Both materials are effective because they conduct heat poorly.



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Two Well-Designed Teapots

Problem 1 – Function – Practice Activity

The function of a cup is to hold liquids for people to drink. The shape of a cup determines whether it performs this function successfully.

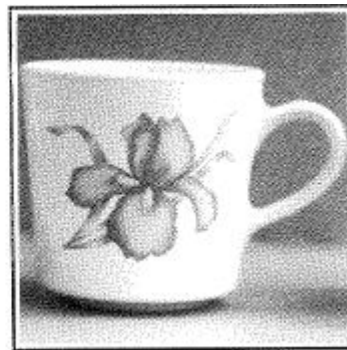
A.



B.



C.



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D.



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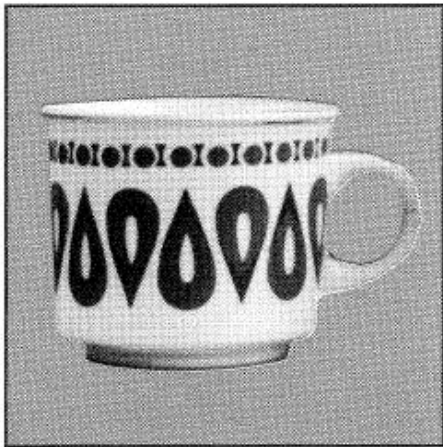
Which cup(s) would be easier to drink from?

Why?

2. An object should show decoration that enhances the shape.

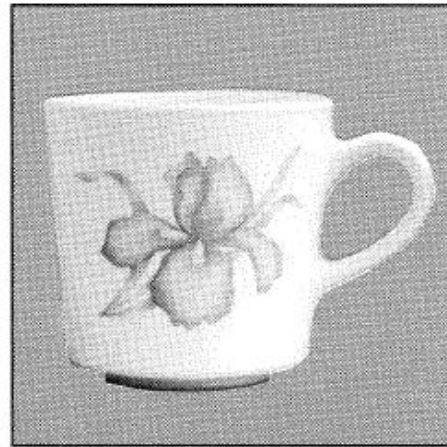
Decoration should enhance the shape of the object and be simple, especially on small objects. Decoration should not compete with the shape of an object.

A.



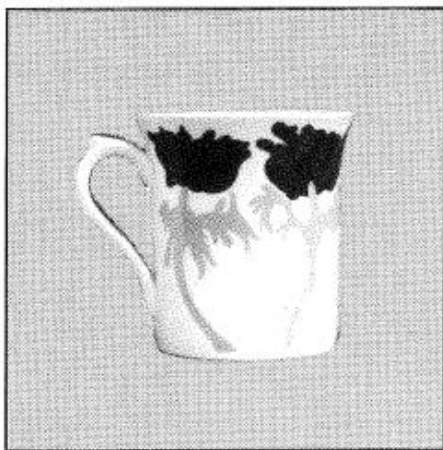
The teardrop decoration on cup A repeats. The decoration runs around the cup emphasizing the cup's shape. Cup A has good decoration.

B.



© DLB

The iris decoration of cup B does not emphasize the shape of the cup, but it is stuck on like a postage stamp. Cup B has poor decoration.



© DLB

C.

This poppy design on cup C is vertical to enhance a tall cup. The stem runs parallel to the handle. Its flower design repeats around the body. The leaves help fill empty (negative) space halfway down the cup.

Problem 2 – Decoration – Practice Activity

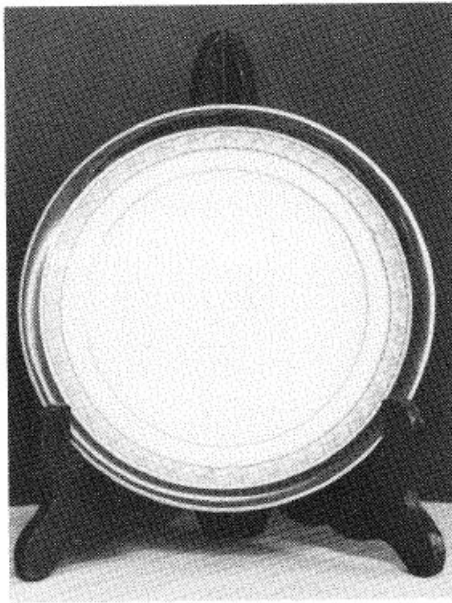
Which of the following plates would be best for displaying food on a table?

_____ Why? _____

Which plate would be the best wall ornament? _____

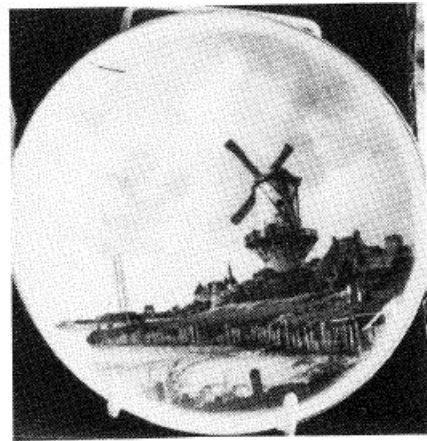
Why? _____

A.



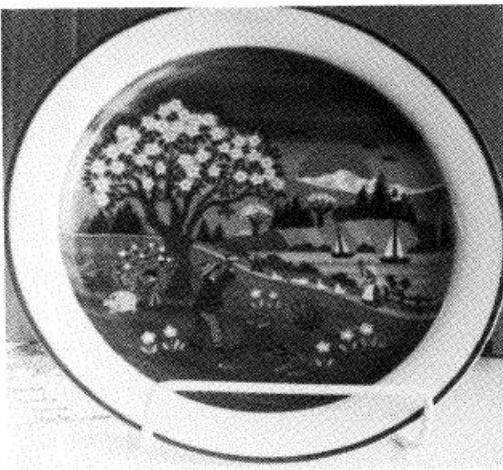
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B.



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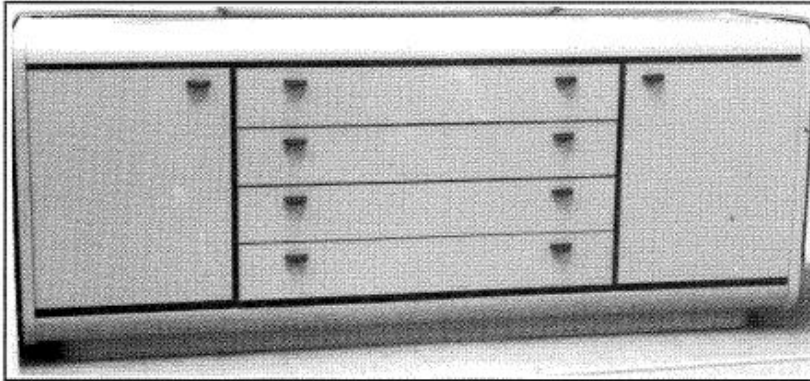
C.



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3. An object should have good proportions.

An object should show good proportions. An area that has been divided into unequal parts is often more interesting than one with identical spaces.



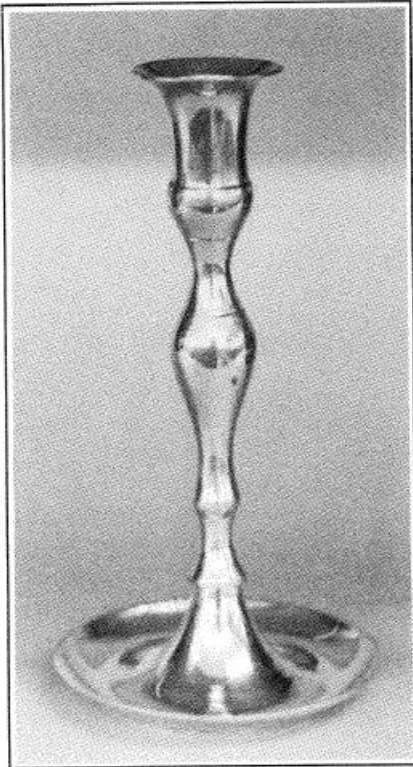
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This chest of drawers could be more interesting if the bottom drawer was taller than the others are.

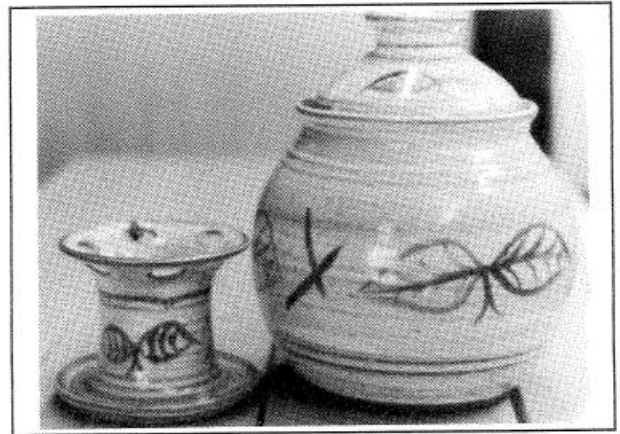
4. An object should show repetition of form.



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The candlestick has a harmonious design because of curves are repeated. You can judge if it is pleasing to the eye (aesthetic) if it has good form and function.

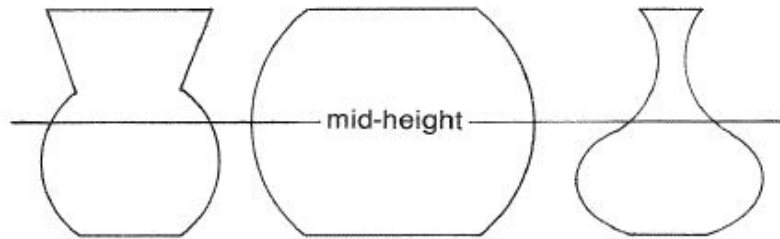
Do you think this ceramic jar has good form and function?



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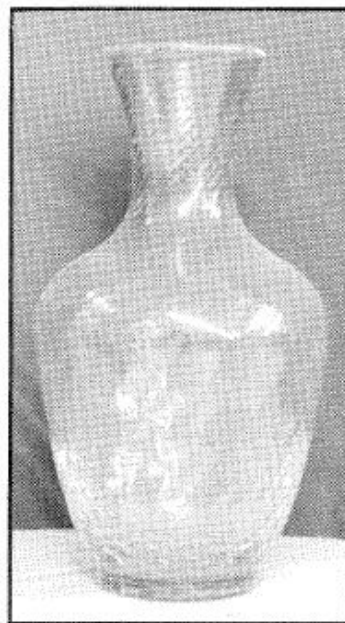
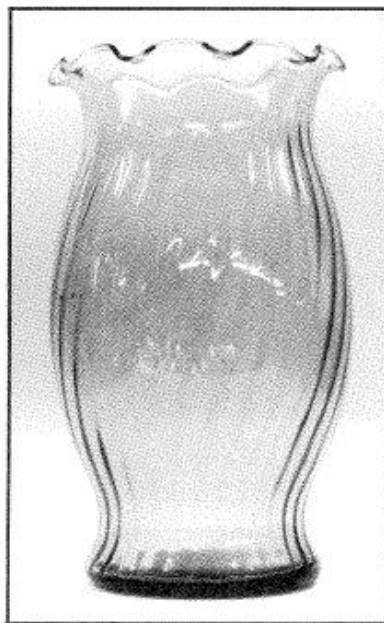
5. An object should be widest below mid-height.

An object should be widest below mid-height. Objects that conform to this rule tip less easily.



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Note that the candlestick and ceramic jar on the previous page are both wider below mid-height. This is also true of the vases shown below.

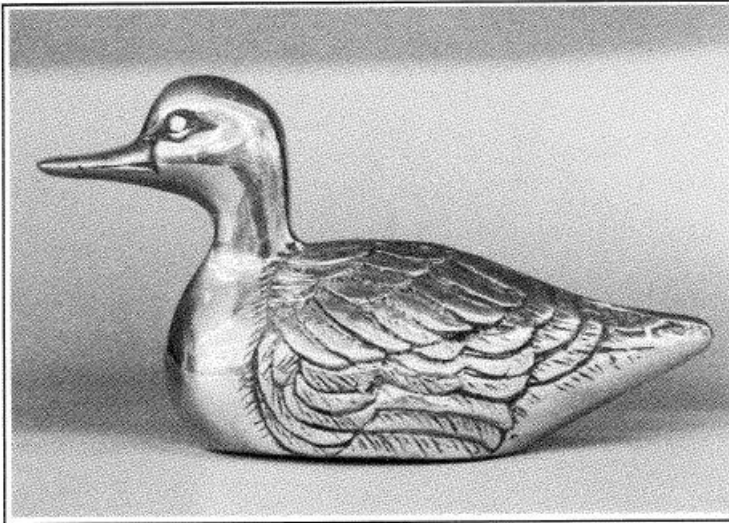


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Problem 3 – Stability – Practice Activity

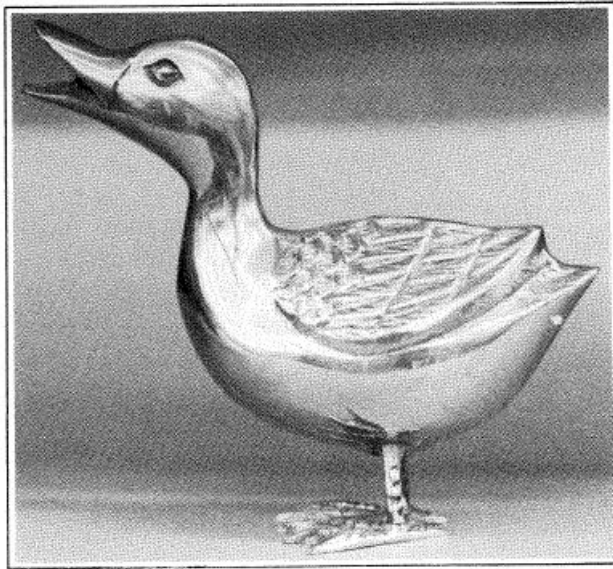
Which of the ornaments shown below tends to be the most stable on a flat surface? Why?

A



© DLB

B.

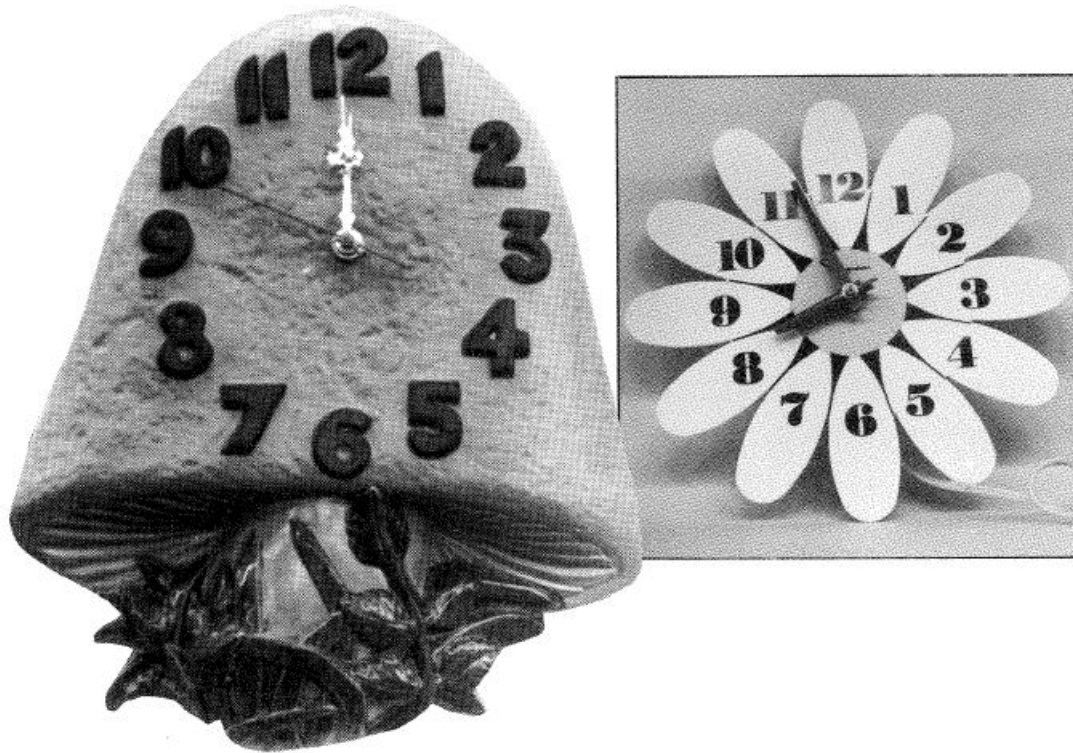


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6. An object should not masquerade as something else

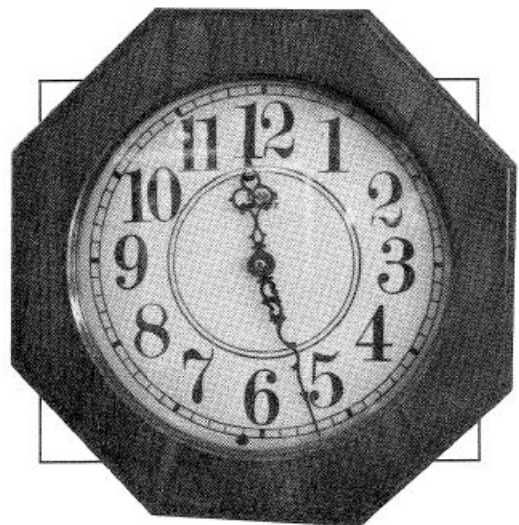
Many objects combine illogical association in their designs. The clocks below pretend to be a mushroom and a daisy.

The mushroom and daisy shapes lend nothing to the functions of a clock; therefore, they are poor designs.

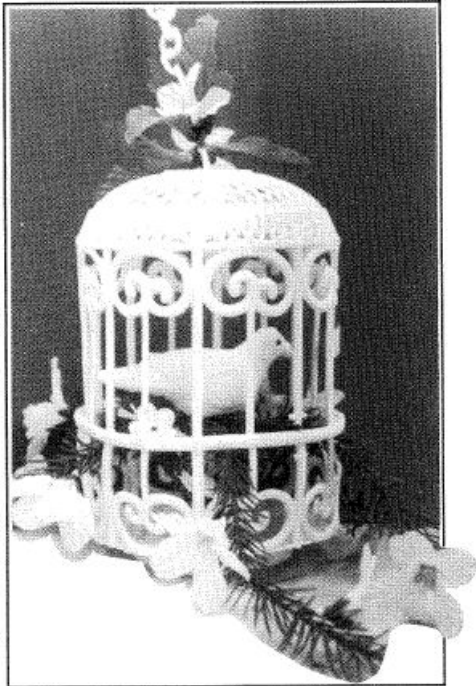


© DLB

This example is a simple, well-designed clock. It provides a function. It does not pretend to be anything other than it is.



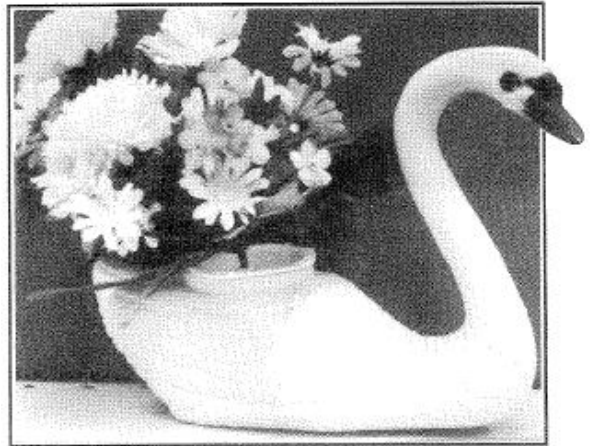
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This ornate plastic birdcage made to look like wrought wire pretends to be something it is not. It houses an artificial bird. It fails on *function* because plastic is not a suitable material for a real birdcage. The plastic flowers add nothing to the general *form* or *function* of the item.

The plastic plant holder pretends to be a swan. A conflict occurs between the ornate swan shape and the plant. A plant holder should be simple and roomy to display a plant's beauty. It should not compete with it.

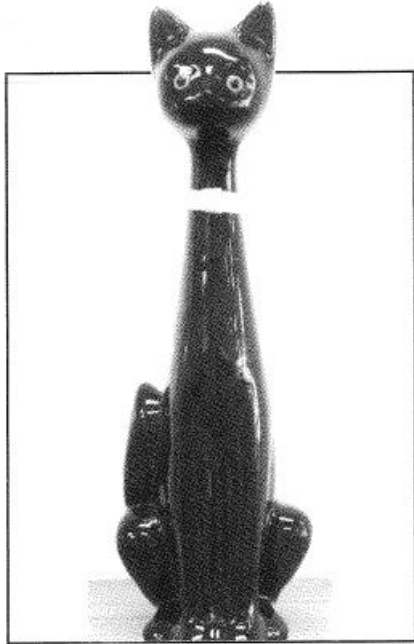


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7. If an object is kitsch, it will be a badly designed object.

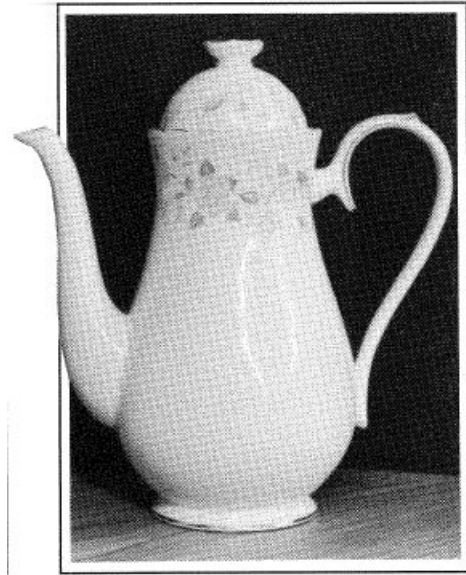
Kitsch is an exaggeration of reality and is often cartoonish and faddish. It may be sentimental and sensational. In addition, quality may be inferior.

A.



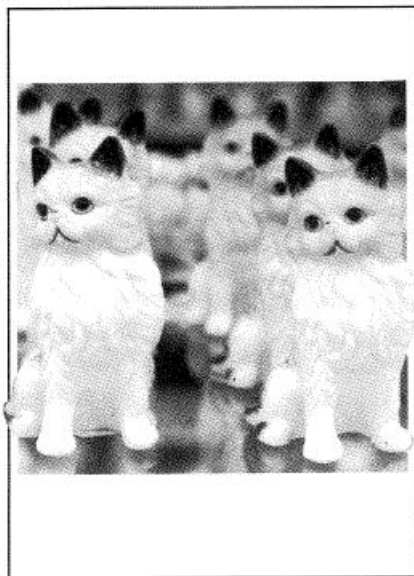
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B.



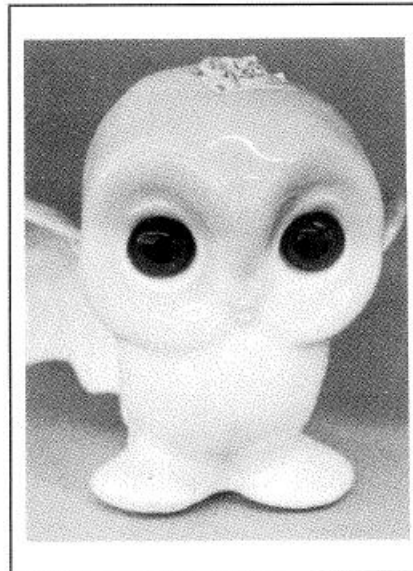
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C.



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D.



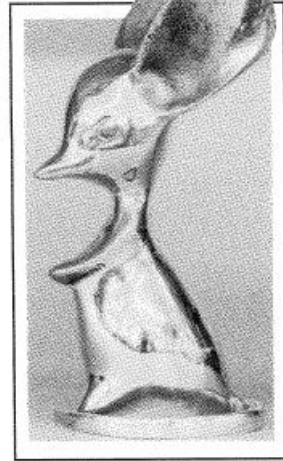
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E.



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F.



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Problem 4 – Kitsch – Practice Activity

Which of the objects shown on the previous pages fit in the kitsch category?

Which of the objects shown on the previous pages are well-designed objects? Which rule from page one do these good examples follow?

Evolution of Design

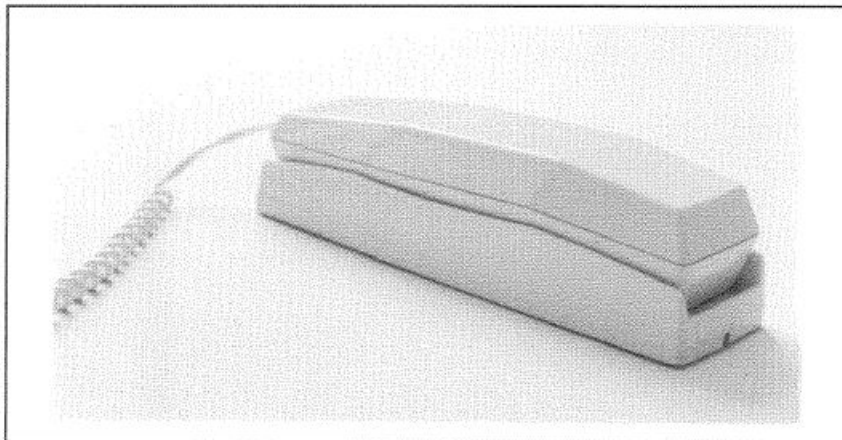
Look at these two telephone designs.

In 1876, the telephone was a triumphant invention to relay messages instantly. The casing was made of wood and it was attached to the wall. The user had to stand in one location and speak directly into the mouthpiece while holding the earphone close. For its day, it was practical, but it lacks function from a modern perspective.



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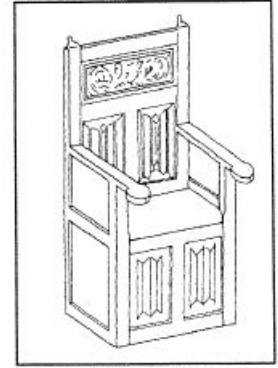
Can you see how this modern telephone has changed? Thanks to technological advances, its shape is streamlined, portable, and lightweight. Is plastic a new-age material? Can this phone be produced easily? Does it have form and function?



© DLB

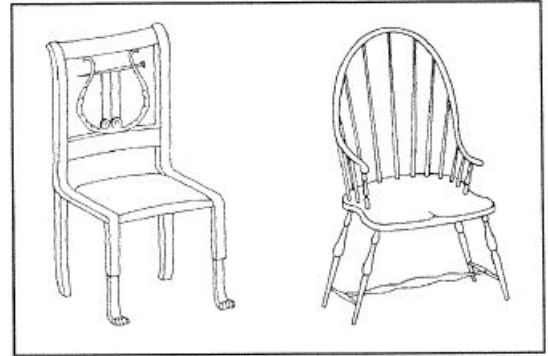
What are the criteria of good design and function in a chair? Before a design is begun, the type of chair must be decided. Will it be a stacking chair, an easy chair, a kitchen chair, or an office chair? Will the design feature a headrest, a tilting back, and formed seat? Will the feet of the user rest comfortably on the floor?

Would you be comfortable sitting in this chair? Is the design too rigid?



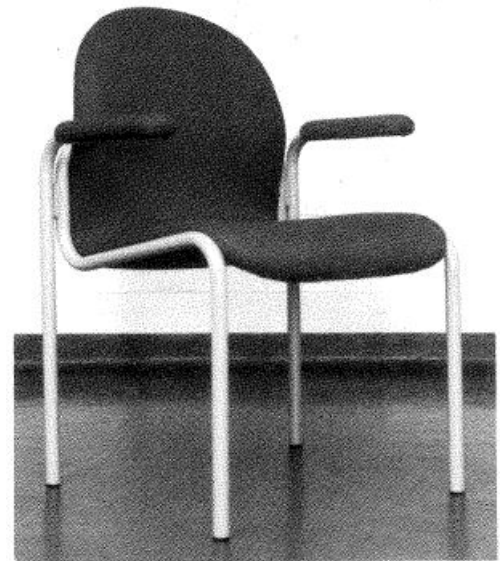
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Do these examples look as if designers were beginning to consider the human form?



© DLB

After these design aspects have been dealt with, the type of material has to be matched to the purpose of the chair. If wood is used, then the design must withstand moisture because the material will expand and contract in the atmosphere. Wood can be coaxed to a shape along its grain, but it will split if stressed at a right angle. Metal can be bent and curved more easily and plastic can assume considerable weight if glass fibre is added. Much thought should go into the planning of an object.

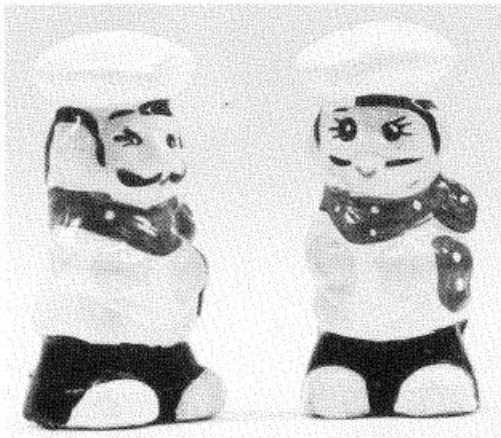


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Problem 5 – Practice Activity

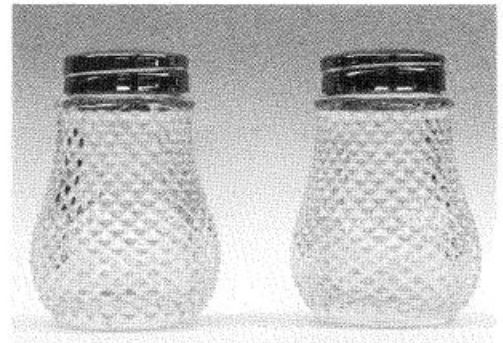
Choose the salt and pepper shakers that best conform to the Bauhaus standards of form and function.

A



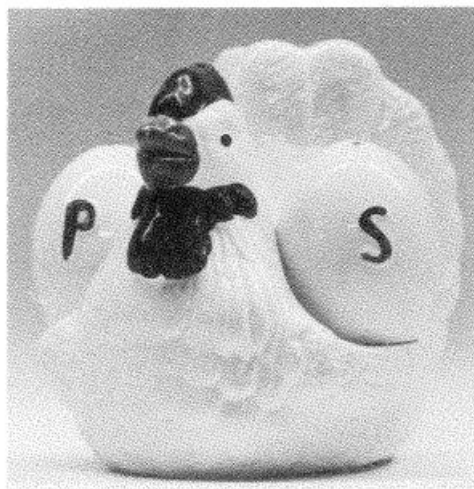
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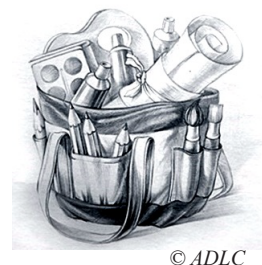


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Art 10 – Lesson 20 – Assignment Section

Goals and Objectives

- Realize that the process of reflection is an integral part of any creative production.
- Recognize that **reflection** is not an ‘add-on’ piece to your learning and creative process, but it is **essential and integral** to the complex process of becoming a successful learner and creator.
- Become conscious that successful reflection enables **self-awareness**, **personal**, and **professional growth** and thus will improve learning practices.
- Appreciate that reflecting on any part of the learning process is worthwhile.



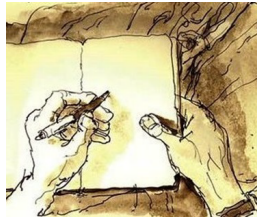
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Assignment I: Final Reflection Project – 80%

- In the format of your choice, such as a word-processed document, PowerPoint presentation, video, Blog entry, compose a **Reflection Response** by answering the following questions in as much detail as possible.
 1. Reflect on areas of your **artistic achievement** in Art 10 and your areas of **artistic need**. What have you learned in Art 10? What are your strengths? Where do you need improvement? What would you like to learn more about?
 2. What is your **preferred** media?
 3. Discuss your **accomplishments** and **abilities** in drawing, colour and painting, composition, value, texture, line exploration, as well as other areas such as weaving, sculpture and print-making.
 4. Name the artists who were discussed in Art 10 material? Who is your favourite artist? Which artist(s) have inspired you and from whom would you like to learn personally?
 5. How have you **grown** as an artist with your recent artistic creations?
 6. What are your future **artistic goals**?
 7. Are you **closer to developing a personal** style than you were at the beginning of this course? Describe your style.
 8. Include any other ideas or thoughts that describe you as an **artist** as well as a **unique individual**.
 9. Provide other comments you wish to include in your reflection, including your impression of this Art 10 course.
- You should include sketches, drawings, images, and other items to enhance your responses visually.

Sketch Activity 20 – 20%

- Complete the Sketch Activity section included in Assignment Booklet 20.
- **Note:** On the back of your compositions, indicate your **name**, **course name**, **assignment booklet number**, **assignment number**, and **file number**. Be sure to include the appropriately labelled **Assignment Booklet**.

Lesson 20 Sketch Activity

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Write a brief description of a favourite toy of your childhood. Include the reason(s) you enjoyed it. Then, sketch it – with as many details as you can recall. You may add colour in the media of your choice.

Lesson 20 Assessment Rubric (This will be completed by your marker.)

Evaluation Criteria	Beginning 5 or below	Needs Improvement 6	Developing 7	Accomplished 8	Exemplary (WOW!) 9 or 10	Score
Visual Effect (general quality)	Organization of art elements, content, and craft is not addressed in the work; there is no effect on the viewer.	Organization of art elements, content, and craft is incompletely addressed in the work; there is little effect on the viewer.	Organization of art elements, content, and craft is addressed in the work; the work holds the viewer's attention .	Organization of art elements, content, and craft creates a cohesive work; the work has lasting effect on the viewer.	Organization of art elements, content, and craft creates a striking and memorable work. It has the power to "wow" the viewer.	/10
Interpretation of Criteria (completeness and/or effort)	Project shows no evidence of meeting criteria or displaying original thoughts and/or ideas .	Project requirements are fulfilled , but it does not show any evidence of unusual thought or interpretation.	Project shows adequate interpretation of the assignment, but it lacks a finished look.	Project shows clear understanding of the assignment. With more effort, the project might have been outstanding.	Project shows inventive interpretation of assignment and was continued until as complete as possible. Effort was far beyond requirement.	/10
Visual Voice (conveys story, idea, emotion, mood, point of view, tone)	The work articulates ideas unsuccessfully .	The work has vague articulation of ideas. Content imitates existing examples or thoughts.	The work attempts articulation of ideas. Content mirrors existing examples or thoughts.	The work shows expressive articulation of ideas. Content stimulates thought .	The work has clarity and expressive articulation of ideas. Content is distinct and stimulates new thought .	/10
Evaluation Criteria	Beginning 1	Needs Improvement 2	Developing 3	Accomplished 4	Exemplary (WOW!) 5	Score
Composition and/or Design (organization and/or structure)	The work shows only the minimum , or the work was never completed .	The work shows little evidence of understanding the elements and principles of art and inadequate evidence of planning.	The work is adequate , yet it lacks conscious planning and evidence of planning.	The work shows awareness of elements and principles of design, using one or two elements and uses space adequately.	The work shows and utilizes knowledge of elements and principles of design, combining several elements and using space effectively.	/5
Technique (craft and/or conventions)	Use of the medium underscores ideas unclearly; it is poorly executed and/or incomplete .	Use of the medium shows little evidence of how to enhance ideas; student has difficulty manipulating qualities of the medium.	Medium is used adequately to underscore ideas; student is developing an understanding of specific qualities of medium.	Medium is used effectively , to underscore ideas; student demonstrates some understanding and application of specific qualities of medium.	Medium is used inventively to underscore ideas; student demonstrates clear understanding and application of specific qualities of medium.	/5

Assignment I Additional Comments		/40
Sketch Activity 20		/10
Lesson 20 Total Score		/50 %

