

BTEC

HIGHER NATIONALS

Art & Design (Interior Design)



Specification

First Teaching from September 2018

First Certification from 2019

**Higher National
Certificate Lvl 4**

**Higher National
Diploma Lvl 5**



HND Art and Design (Interior Design) – HCLG7

SN	Type	U. No	Unit Title	Level	Credit	CODE
YEAR – 1						
1	Core	1	Professional Development	4	15	L/615/3512
2	Core	2	Contextual Studies	4	15	R/615/3513
3	Core	3	Individual Project (Pearson-set)	4	15	Y/615/3514
4	Core	4	Techniques & Processes	4	15	D/615/3515
5	Core	5	3D Practices	4	15	H/615/3516
6	Core	7	Computer Aided Design (CAD)	4	15	H/615/3645
7	Optional	6	Materials & Structures	4	15	K/615/3517
8	Optional	24	Visual Merchandising	4	15	K/615/3534
YEAR - 2						
9	Core	32	Professional Practice	5	15	J/615/3542
10	Core	33	Applied Practice Collaborative Project	5	30	R/615/3544
11	Core	34	Advanced Interior Design Studies	5	30	Y/615/3545
12	Optional	46	Technical Drawing	5	15	R/615/3558
13	Optional	47	Branding & Identity	5	15	Y/615/3559
14	Optional	50	Material Selection & Specification	5	15	D/615/3563

Unit 1: Professional Development

Unit code	L/615/3512
Unit type	Core
Unit level	4
Credit value	15

Introduction

The creative industries are always changing; in response to development in technology, social change and cultural conditions. These, in turn, have an effect on the professions and roles that are required within the industries. Through this unit, students will explore the development of the professions within the creative industries and the roles that make up those professions.

As creative practitioners it is important to schedule time, both to reflect and plan for personal development needs. This can help those working in creative industries to find inspiration and innovate, as well as prepare for external factors, such as keeping up with trends and new developments in their specialist field.

The aim of this unit is for students to begin to define areas for personal professional development, in the context of a growing awareness of the broad scope of the creative industries.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore the creative industries professions, through research into historic and contemporary precedent
- 2 Discuss personal career goals in relation to the range of roles and subjects in the creative industries
- 3 Define personal development plans; highlighting areas to support specific career goals and general skills
- 4 Critically reflect on the achievement of personal development goals and plan for the future.

Essential Content

LO1 **Explore the creative industries professions, through research into historic and contemporary precedent**

Historic development of the creative industries

Contemporary creative industries

Creative industries professions

LO2 **Discuss personal career goals in relation to the range of roles and subjects in the creative industries**

Careers in creative industries

Organisation structures of the creative Industries'

LO3 **Define personal a development plans; highlighting areas to support specific career goals and general skills**

Defining career goals

Planning and Conducting a Skills Audit

Employability skills and qualities

Subject specific skills

Transferrable Skills

Type of professional development activities

SMART target setting

LO4 **Critically reflect on the achievement of personal development goals and plan for the future**

The role of reflection for creative practitioners

Methods to record reflection

Annotations, blogs, case studies, journals, photographs, planning, sketch books, skills audit, videos

Importance of updating professional development plans regularly

How Reflective practise can assist lifelong learning.

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Explore the creative industries professions through research into historic and contemporary precedent</p>		<p>LO1 and LO2</p> <p>D1 Analyse the changes in skills and knowledge required, for a chosen creative industry sector, through time.</p>
<p>P1 Examine the development of the creative industries</p> <p>P2 Discuss the creative industries through a review of the work of a chosen practitioner.</p>	<p>M1 Evaluate the historic development of the creative industries as they relate to chosen pathway.</p>	
<p>LO2 Discuss personal career goals in relation to the range of roles and subjects in the creative industries</p>		
<p>P3 Examine own knowledge and skills in relation to those required to work in a creative industry sector.</p> <p>P4 Explore the careers and roles within the creative industry, with specific emphasis on chosen pathway.</p>	<p>M2 Discuss the importance of skills and knowledge that are common between different creative industry sectors.</p>	

Pass	Merit	Distinction
<p>LO3 Define personal a development plans, highlighting areas to support specific career goals and general skills</p>		<p>LO3 and LO4</p> <p>D2 Analyse own future development plans in relation to achievement of goals.</p>
<p>P5 Define areas for personal professional development to support growth toward chosen career.</p> <p>P6 Create a personal development plan, recognising skills and knowledge gained in education and in professional practice</p>	<p>M3 Compare the types of development that may be achieved in education versus those achieved in professional practice.</p>	
<p>LO4 Critically reflect on the achievement of personal development goals and plan for the future.</p>		
<p>P7 Document personal professional development throughout the course of the unit.</p> <p>P8 Evaluate own development achieved in relation to goals and plan for the future.</p>	<p>M4 Assess own development towards the skills and knowledge necessary to an identified role within the creative industries.</p>	

Recommended Resources

Textbooks

BARTON, G. (2016) *Don't Get a Job... Make a Job: How to make it as a creative graduate*. London: Laurence King.

CLEAVER, P. (2014) *What they didn't teach you in design school: What you actually need to know to make a success in the industry*. London: ILEX.

DEWEY, J. (1933) *How We Think*. New York: D.C. Heath & CO.

MOON, J. (1999) *Reflection in Learning and Professional Development: Theory and Practice*. Oxon: Routledge Farmer.

SCHON, D. (1984) *The Reflective Practitioner: How Professionals Think in Action*. New York: Basic Books INC.

Links

This unit links to the following related units:

3: Individual Project (Pearson-set)

32: Professional Practice

33: Applied Practice – Collaborative Project (Pearson-set)

58: Creative Industries Placement

61: Creative Entrepreneurship

Unit 2: Contextual Studies

Unit code	R/615/3513
Unit type	Core
Unit Level	4
Credit value	15

Introduction

Contextual Studies provides an historical, cultural and theoretical framework to allow us to make sense of art and design, as well as to consider how they may help us to understand the wider world.

This unit is designed to introduce students to key cultural developments, practices and movements related to the history of art, design, visual and popular culture since 1900. Emphasis will be placed upon developing a broad knowledge of art and design contexts, considering the technological, economic, social and aesthetic causes which have, and continue to, inform our understanding of art and design within the twentieth and twenty-first centuries.

Topics included in this unit are: semiotics, values and tastes, subcultures, advertising, modernism, postmodernism, hypermodernism, gender politics within art and design, materiality and immateriality.

Students will be introduced to the theoretical methods with which to research and analyse works of art and design, helping them to understand the importance of being able to contextualise their own practice, as well as enhancing their understanding of the wider art and design landscape. On successful completion of this unit students will have developed their contextual knowledge and their conceptual tool kit by undertaking a contextual investigation of their own, linked to their subject specialism.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Discuss the social, historical and cultural context of key art and design movements, theories and practices
- 2 Analyse a specific work of art or design related to own area of specialism
- 3 Use primary and secondary research methods to investigate an area of practice, with consideration of research ethics
- 4 Present research findings, through written work, visually and orally.

Essential Content

LO1 **Discuss the social, historical and cultural context of some key art and design movements, theories and practices**

Semiotics

Values and tastes

Subcultures

Advertising: the commercialisation of art and design and its power

Modernism

Postmodernism

Hypermodernism

Gender

Fluid identities

Feminism

Queer theory

Globalisation

Cultural difference

Politics

Materiality and immateriality

LO2 **Analyse a specific work of art or design related to own area of specialism**

Visual analysis

Textual analysis

Inter-textual analysis

Discourse

Systems and signs

LO3 Use primary and secondary research methods to investigate an area of practice, with consideration of research ethics

Primary research

Exhibition review

Film review

Object/artefact analysis

Interviews

Questionnaires

Secondary research

Finding secondary research sources

Using and referencing secondary research sources

Exhibition review

Ethics

LO4 Present research findings, through written work, visually and orally

Referencing and citations

Writing a bibliography and reference list

Referencing images, film and sound

Presenting

Peer review

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Discuss the social, historical and cultural context of key art and design movements, theories and practices		LO1 and LO2 D1 Analyse the way in which the work of an artist or designer is influenced by broader cultural and social contexts.
P1 Discuss how key social, historical and cultural contexts relate to art and design movements, theories and practices.	M1 Evaluate how social, historical and cultural contexts influence specific works of art and design.	
LO2 Analyse a specific work of art or design related to own area of specialism		
P2 Discuss the context of a work of art and design. P3 Explain how the work of an artist or designer may comment on issues in society.	M2 Compare the work of an artist or designer with others, in relation to society and culture.	

Pass	Merit	Distinction
<p>LO3 Use primary and secondary research methods to investigate an area of practice, with consideration of research ethics</p>		<p>LO3 and LO4</p> <p>D2 Present research findings that show an analysis of different sources to arrive at a synthesised position, relating diverse contexts with art and design practice.</p>
<p>P4 Identify an area of art or design practice for research.</p> <p>P5 Explain the importance of research ethics in art and design.</p> <p>P6 Explore an area of art and design practice through different forms of research.</p>	<p>M3 Assess different forms of research in relation to their potential value for art and design practice.</p>	
<p>LO4 Present research findings, through written work, visually and orally.</p>		
<p>P7 Communicate research findings through different forms of output.</p> <p>P8 Use appropriate forms of citation and referencing.</p>	<p>M4 Justify research findings through the use of evidence and argument.</p>	

Recommended Resources

Textbooks

- BAUDRILLARD, J. (1994) *Simulation and Simulacra*. University of Michigan
- BAYLEY, S. (1991) *Taste: The Secret Meaning of Things*. Faber and Faber
- BUTLER, J. (1990) *Gender Trouble*. Routledge
- CONNOR, S. (2011) *Paraphernalia: The Curious Lives of Magical Things*. Profile Books: UK
- CORNELL, L. and HALTER, E. (2015) *Mass Effect: Art and the Internet in the Twenty First Century*. Massachusetts: Massachusetts Institute of Technology
- DUNNE, A. and RABY, F. (2014) *Speculative Everything: Design, Fiction and Social Dreaming*. MIT Press: New York
- EVANS, C. (2007) *Fashion at the Edge: Spectacle, Modernity and Deathliness*. Yale University Press
- HALL, S. (1997) 'The Spectacle of the "other"' in HALL, S. (Ed.) *Representation: Cultural Representations and Signifying Practices*. London: Sage
- HEBDIGE, D. (1979) *Subculture: The Meaning of Style*. Routledge
- MEIGH-ANDRES, C. (2013) *A history of video art*. London: Bloomsbury
- MESCH, C. (2013) *Art & Politics*. London: IB Tauris & Co Ltd
- MILLER, D. (2010) *The Comfort of Things*. Cambridge: Polity Press
- MILLER, D. (2011) *Tales from Facebook*. Cambridge: Polity Press
- STURKEN, M. and CARTWRIGHT, L. (2001) 'Commodity Culture and Commodity Fetishism' in *Practices of Looking: An Introduction to Visual Culture*. Oxford: Oxford University Press.

Journals

- Art Monthly*
- A-N Magazine*
- Art Review*
- Beauty Papers*
- British Art Journal*
- British Journal of Photography*
- Creative Review*
- Design Week*
- Elephant*
- Fashion Theory Journal, Berg Oxford*

Fashion Practice Journal, Berg Oxford
Flash Art
Frieze
Idea
Journal of Material Culture Sage
Journal of Design History Oxford University Press
The Burlington Magazine
The International Journal of Fashion Studies, Intellect
Source
View

Links

This unit links to the following related units:

1: Professional Development
3: Individual Project (Pearson-set)
9: Fashion & Textiles Practices
11: Photographic Practices
14: Graphic Design Practices
15: Media Practices
16: Material Practices
17: Art/Craft Production
18: Digital Design Practices
34: Advanced Interior Design Studies
35: Advanced Product Design Studies
36: Advanced Fashion Studies
37: Advanced Textiles Studies
38: Advanced Photography Studies
39: Advanced Graphic Design Studies
40: Advanced Art Practice Studies
41: Advanced Digital Design Studies

Unit 3: Individual Project (Pearson-set)

Unit code	Y/615/3514
Unit type	Core
Unit level	4
Credit value	15

Introduction

Within the broad context of the creative industries there are many separate disciplines/specialisms. The main purpose of this unit is to provide students with the opportunity to discover personal strengths and inform independent practice.

This unit is designed to develop the skills to apply creative practice in response to a theme and topics set by Pearson. Students will carry out and apply the knowledge and skills, developed through other areas of their studies, to complete and present an individual project. Wherever possible the unit will simulate working studio conditions, which will enhance and develop professional industry skills and practice.

The ability to define, plan and undertake a project is a critical set of skills throughout the various roles within the creative industries. Identifying appropriate information and analysing this, to formulate clear solutions, is required to underpin many of the processes that inform creative practice.

Please refer to the accompanying Pearson-set Assignment Guide and the Theme Release document for further support and guidance on the delivery of the Pearson-set unit.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Examine specialist area of creative practice within historical and contemporary contexts
- 2 Develop art and design solutions, through an iterative development process, in response to a given brief
- 3 Present an art and design solution, including a portfolio of development work, in response to a given brief
- 4 Evaluate work in relation to an identified area of specialism in the creative industries.

Essential Content

LO1 **Examine specialist area of creative practice within historical and contemporary contexts**

Primary and secondary research

Thematic research (visual and contextual references)

Research ethics and working practices

Examples of opportunities within creative practice

Visual, auditory and performance

Interpretation and evaluation of contexts

Galleries and exhibitions

Competitions

Journals

Direct selling shows

Online and social media

LO2 **Develop art and design solutions, through an iterative development process, in response to a given brief**

Project and time management plans

The elements and principles of art and design

Materials, techniques and processes

2D, 3D and Time-based creative practice

Suitability of selected materials, techniques and processes

Health, safety, and safe working practices

Design reports and project evaluations

LO3 Present an art and design solution, including a portfolio of development work, in response to a given brief

Examples of presentation formats

Understanding audiences

Industry standard presentation software

Hierarchy of text-based and visual information

Presentation timing, structure and delivery

Selection and editing of content

Presentation skills

LO4 Evaluate own work in relation to identified area of specialism in the creative industries

Creative, cultural, social, political, economic trends and contexts

Industry specific terminology

Reflective practice

Project diary/journal

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Examine specialist area of creative practice within historical and contemporary contexts</p>		<p>LO1 and LO2</p> <p>D1 Produce art and design solutions, that show a clear command of key specialist skills, and an awareness of historic and contemporary precedent.</p>
<p>P1 Examine creative practices through research into historical and contemporary contexts.</p> <p>P2 Analyse own area of specialism in relation to historic and contemporary practices.</p>	<p>M1 Evaluate the ways that contemporary practice sits within a tradition of creative practice.</p>	
<p>LO2 Develop art and design solutions, through an iterative development process, in response to a given brief</p>		
<p>P3 Evaluate a brief to identify areas for exploration.</p> <p>P4 Develop alternative solutions, through experimentation and testing.</p>	<p>M2 Assess alternative solutions in order to develop a final proposition, reflecting an ability to apply the key skills of a specialist area of art and design.</p>	

Pass	Merit	Distinction
L03 Present an art and design solution, including a portfolio of development work, in response to a given brief		L03 and L04 D2 Present art and design solutions, based on a given brief, that shows critical reflection of the application of skills and process, highlighting areas of good practice and those for improvement.
P5 Present a resolved project outcome to an audience. P6 Use industry standard presentation software.	M3 Justify art and design outcomes through discourse and debate.	
L04 Evaluate own work in relation to identified area of specialism in the creative industries.		
P7 Explore how own work relates to historical and contemporary precedents.	M4 Discuss the relationship between own techniques and processes and those of precedents.	

Recommended Resources

Textbooks

ARDEN, P. (2006) *Whatever you think think the opposite*. London: Penguin.

BALDWIN, J. (2006) *Visual communication: from theory to practice*.
Lausanne [Switzerland]: AVA.

BASSOT, B. (2013) *The Reflective Journal*. Palgrave Macmillan.

BESTLEY, R. and NOBLE, I. (2016) *Visual Research: An Introduction to Research Methods in Graphic Design*. Bloomsbury Publishing.

BAYLEY, S. and MAVITY, R. (2008) *Life's a Pitch: How to Sell Yourself and Your Brilliant Ideas*. Random House.

CLARK, H. and BRODY, D. (2009) *Design Studies: A Reader*. Berg Publishers.

CLARKE, M. (2008) *Verbalising the Visual: Translating Art and Design Into Words (Advanced Level)*. AVA Publishing.

FELTON, E. (2012) *Design and ethics: reflections on practice*. Abingdon, Oxon: Routledge.

INGLEDEW, J. (2011) *An A-Z of Visual Ideas: How to Solve Any Creative Brief*. Laurence King Publishing.

SWALKER, S. (2014) *Designing Sustainability: Making radical changes in a material world. 1st ed.* Routledge.

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 9: Fashion & Textiles Practices*
- 11: Photographic Practices*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 16: Material Practices*
- 17: Art/Craft Production*
- 18: Digital Design Practices*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
- 36: Advanced Fashion Studies*
- 37: Advanced Textiles Studies*
- 38: Advanced Photography Studies*
- 39: Advanced Graphic Design Studies*
- 40: Advanced Art Practice Studies*
- 41: Advanced Digital Design Studies*

Unit 4: Techniques & Processes

Unit code	D/615/3515
Unit type	Core
Unit level	4
Credit value	15

Introduction

Although the creative industries are a very broad sector, including many different forms of art and design practice, there are many techniques and processes that are at the core of these diverse practices. The skills and techniques that underpin art and design practice are the key to developing a strong personal approach to the development of ideas and execution of work.

Through this unit students will explore the critical facets of art and design practice that will enable any project. Through the development of skills associated with brief analysis and writing, research, experimentation and testing, and presentation students will begin the process of establishing the grounding for future development of their own practice and further their study.

One successful completion of this unit students will have an awareness of a standard approach to the development and execution of work in the creative industries. In addition, they will have the basis upon which to develop their own approach to future projects.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Evaluate a given brief to identify stakeholder requirements and areas for investigation and research
- 2 Explore concepts, materials and processes through experimentation and testing
- 3 Present a body of work that includes evidence of development process, as well as final outcomes
- 4 Assess own process and outcomes, based on reflection and feedback of others.

Essential Content

LO1 **Evaluate a given brief to identify stakeholder requirements and areas for investigation and research**

Reading a brief

Stakeholder requirements

Stakeholder needs

Audience needs

Identifying context

Physical

Social

Cultural

Economic

Political

Research

Visual

Contextual

Historical

Material

Active

Drawing/sketching

Making

Conceptual

LO2 **Explore concepts, materials and processes through experimentation and testing**

Concept development

Experimentation

Sketching

Materials

Processes

Testing

Material testing

Conceptual testing

User testing

LO3 Present a body of work that includes evidence of development process, as well as final outcomes

Finished work

Protocols

Portfolio/Development work

Design development

Creative cycle

Design iteration

Review

Presentation formats

Mounted/hung work

Display systems

Document presentations

Audio-visual presentation

Performance

LO4 Assess own process and outcomes, based on reflection and feedback of others

Reflection

Annotation

Critique

Journals and log

Structured reflection

Feedback

Peer feedback

Tutor feedback

Client feedback

User feedback

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Evaluate a given brief to identify stakeholder requirements and areas for investigation and research</p>		<p>LO1 and LO2</p> <p>D1 Create art and design outcomes that reflect a creative process of experimentation and testing, and an analysis of client requirements and context.</p>
<p>P1 Evaluate a brief to identify stakeholder requirements.</p> <p>P2 Discuss the role of context in an art and design brief.</p>	<p>M1 Explore the way that the context of an art and design project informs the research that will be undertaken.</p>	
<p>LO2 Explore concepts, materials and processes through experimentation and testing</p>		
<p>P3 Develop a conceptual position, based on the context of an art and design brief.</p> <p>P4 Explore materials and processes through experimentation and testing.</p>	<p>M2 Evaluate results of experiments and testing to improve work through an iterative process.</p>	

Pass	Merit	Distinction
<p>LO3 Present a body of work that includes evidence of development process, as well as final outcomes</p>		<p>LO3 and LO4</p> <p>D2 Present a body of work that shows proficiency in the use of techniques and processes related to a specialist area of art and design.</p>
<p>P5 Present finished work in response to an art and design brief.</p> <p>P6 Prepare a portfolio of development work in support of final proposals.</p>	<p>M3 Justify the use of materials, techniques, processes and presentation format for an art and design project, with reference to the context.</p>	
<p>LO4 Assess own process and outcomes, based on reflection and feedback of others.</p>		
<p>P7 Gather feedback from others to inform evaluation of own work.</p> <p>P8 Reflect on own process and outcomes.</p>	<p>M4 Evaluate own reflection, and the feedback of others, to identify areas for further development.</p>	

Recommended Resources

Textbooks

ABRAMS, M. (2014) *The Art of City Sketching: A Field Manual*. Abingdon: Routledge.

COLLINS, H. (2010) *Creative research: The theory and practice of research for the creative industries (required reading range)*. Lausanne: AVA Publishing.

DAVIES, R. (2013) *Introducing the creative industries*. Los Angeles: Sage Publications.

KARJALUOTO, E. (2013) *The Design Method: A Philosophy and Process for Functional Visual Communication*. London: Pearson Peachpit/New Riders.

LAUREL, B. (2004) *Design research: Methods and perspectives*. Cambridge, MA: MIT Press.

MBONU, E. (2014) *Fashion design research*. London: Laurence King.

MILTON, A. and RODGERS, P. (2013) *Research methods for product design (portfolio skills)*. London: Laurence King.

THOMPSON, R. (2007) *Manufacturing processes for design professionals*. London: Thames & Hudson.

Links

This unit links to the following related units:

5: *3D Practices*

8: *Pattern Cutting & Garment Making*

9: *Fashion & Textiles Practices*

11: *Photographic Practices*

12: *Screen-based Practices*

14: *Graphic Design Practices*

15: *Media Practices*

16: *Material Practices*

17: *Art/Craft Production*

18: *Digital Design Practices*

19: *Packaging Design*

20: *Ceramic & Glass*

Unit 5: 3D Practices

Unit code	H/615/3516
Unit level	4
Credit value	15

Introduction

This unit aims to develop students' understanding of 3D practices, including the materials, techniques, technologies and processes associated with this specialist area.

The unit encourages students to adopt an exploratory and experimental approach to the production of a body of work. An active experimental approach will encourage students to broaden their understanding of the creative potential of 3D working practices. Students will develop skills in applying this understanding to their chosen area of specialism, taking into consideration the context of the work they are producing.

Students will use their research skills to broaden their understanding of the design potential of materials, the underlying implications of the nature and source of materials, and how they are used. Students will also need to research and critically analyse the way others have used materials in 3D work. Through practical work students should develop competence in studio practice and observe relevant health and safety legislation in relation to their own and others' welfare.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore work of 3D practitioners through research into historic and contemporary contexts
- 2 Investigate 3D materials, techniques and processes to produce work; in response to a brief
- 3 Present 3D outcomes through display and interaction
- 4 Evaluate outcomes and working practices to inform future development.

Essential Content

LO1 Explore work of 3D practitioners through research in historic and contemporary contexts

Research methodologies

Primary research

Secondary Research

Visual Research

Action Research

Art, design and craft practitioners

Historical and contemporary

Commercial

Industrial

Domestic

Decorative

LO2 Investigate a range of 3D materials, processes and techniques to produce work, in response to a brief

Materials research

Quality of materials

Visual

Tactile

Efficacy

'Smart'

Functionality

Durability

Reliability

Serviceability

Suitability

Environmental/sustainability

Ethical

Production

Equipment

Availability

Cost of materials

Accessibility

Cost and duration of production processes

Scale of production: individual one-off, batch, large-scale production

Workshop processes and equipment

Computer-aided Design (CAD)

Digital fabrication

Health and safety

Reduction or elimination of risk

Working environment (workshop, studio)

Relevant COSSH guidance (materials, workshop practice)

Enabling Technologies

Computer Aided Design (CAD)

3D Modelling

LO3 Present 3D outcomes through display and interaction

Display

Table-top

Plinth

Retail display

Interaction

Digital models

Physical objects

Mock-ups, etc.

Simulation

Test audience

LO4 Evaluate own work and working practices to inform future development

Feedback

Peer

Client

Tutor

Good practice and areas for improvement

Skills development

Theoretical knowledge

Concept and principles awareness

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Explore work of 3D practitioners through research into historic and contemporary contexts</p>		<p>D1 Discuss the way that other practitioners' work informs own creative development.</p>
<p>P1 Identify practitioners with historic and contemporary relevance to areas of 3D design.</p> <p>P2 Research the materials, techniques, and processes in the work of others.</p>	<p>M1 Compare the work of different practitioners; with reference to the materials, techniques, and processes used.</p>	
<p>LO2 Investigate a range of 3D materials, processes and techniques to produce work, in response to a brief</p>		<p>D2 Produce 3D design propositions that show a professional approach to the production of drawings, models and prototypes.</p>
<p>P3 Explore the properties and characteristics of materials used in the production of 3D work.</p> <p>P4 Produce drawings, models and prototypes to explore form, space, material and aesthetic in 3D practice.</p> <p>P5 Discuss the health and safety regulations applicable to materials and equipment used in 3D practices.</p>	<p>M2 Employ an iterative design process, in continuous evaluation, revision and refinement of design propositions.</p>	

Pass	Merit	Distinction
<p>LO3 Present 3D outcomes through display and interaction</p>		<p>D3 Present finished design outcomes that communicate a creative process in the production of 3D work, based on analysis of the relationship between design intention and presentation method.</p>
<p>P6 Use specialist techniques, technology and processes to produce work for display or interaction.</p> <p>P7 Select appropriate forms of presentation for specific 3D outcomes</p>	<p>M3 Produce final drawings, models and prototypes to communicate design intention, form, space and materiality in response to a brief.</p>	
<p>LO4 Evaluate outcomes and working practices to inform future development.</p>		<p>D4 Critically evaluate own work in relation to the work of others to highlight areas of good practice.</p>
<p>P8 Evaluate the development of own work through feedback, analysis and review.</p> <p>P9 Discuss own work in relation to future plans.</p>	<p>M4 Assess own work; recognising areas of good practice and areas for improvement.</p>	

Recommended Resources

Textbooks

ELLEGOOD, A. (2009) *Vitamin 3-D new perspectives in sculpture and installation*. Phaidon.

FRAYLING, C. (2011) *On craftsmanship: towards a new Bauhaus*. London: Oberon Books.

HAMER, F. (2004) *The Potters Dictionary of Materials and Techniques*. OU Press.

MONGEON, B. (2015) *3D Technology in Fine Art and Craft: Exploring 3D Printing, Scanning, Sculpting and Milling*. Focal Press.

RISATTI, H. (2007) *A theory of craft: function and aesthetic expression*. North Carolina Press.

SHEEHAN, S. (1991) *The Artist's Handbook of Materials and Techniques*. Faber and Faber.

TANNER, A. (2010) *Batch: Craft, Design and Product*. A & C Black Publishers Ltd.

Links

This unit links to the following related units:

1: Professional Development

4: Techniques & Processes

6: Materials & Structures

7: Computer Aided Design (CAD)

12: Screen-based Practices

34: Advanced Interior Design Studies

35: Advanced Product Design Studies

43: Digital Fabrication

46: Technical Drawing

50: Material Selection & Specification

56: Project Management

57: 3D Modelling & Rendering

Unit 6: Materials & Structures

Unit code	K/615/3517
Unit level	4
Credit value	15

Introduction

The production of 3D objects and spaces; that are suitable for use and safe to inhabit, requires an awareness of the properties and capabilities of materials and their structural application. Whether in a small domestic object, a commercial interior or luxury goods, materials play a key role in both visual appearance and functional use.

Through this unit students will develop an understanding of the fundamental properties of common materials and their structure. Through evaluation and testing, students will develop strategies for identifying appropriate materials for a variety of applications.

Topics covered in this unit are materials and material properties, material testing, basic structural forces, and material specification.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore the use of materials and structure in specific art and design contexts
- 2 Evaluate material properties through research and testing
- 3 Select materials for a given art and design project, based on research and testing
- 4 Present a material strategy, in response to a brief, for a given art and design project.

Essential Content

LO1 Explore the use of materials and structure in specific art and design contexts

Historic overview of materials

Structural Forces

Structural materials

Material sources

Material production and processing

LO2 Evaluate material properties through research and testing

Material Properties

Hardness

Porosity

Brittleness

Colouring

Elasticity

Aesthetic qualities

Sustainability

Material Testing

Non-destructive testing

Destructive testing

Structural Testing

LO3 Select materials for a given art and design project, based on research and testing

Material selection and brief

Material selection criteria

Material selection and evaluation

Supply chain

Waste

LO4 Present a material strategy, in response to a brief, for a given art and design project

Drawing materials

Drawing conventions

Computer Aided Design (CAD)

Modelling with materials

Physical models

Digital modelling

Digital prototypes

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explore the use of materials and structures in specific art and design contexts		LO1 and LO2 D1 Analyse materials in use for specific projects, based on their material properties
P1 Identify the materials used in given contexts. P2 Describe the properties of materials used in specific contexts. P3 Evaluate how materials manage structural forces in specific contexts.	M1 Discuss the relationship between materials and structural forces in given contexts.	
LO2 Evaluate material properties through research and testing		
P4 Test materials through experiment and application in an art and design project. P5 Analyse materials based on results of testing	M2 Compare different materials, for a common application, based on the results of testing and analysis	
LO3 Select materials for a given art and design project, based on research and testing		D2 Justify the selection of materials and structural solutions for a given project.
P6 Define the material properties and performance required, based on a project brief. P7 Select materials to meet performance requirements	M3 Use examples, samples and prototypes to present material selections for a given project	

Pass	Merit	Distinction
<p>LO4 Present a material strategy, in response to a brief, for a given art and design project.</p>		
<p>P8 Present a strategy for the use of materials and structures, related to a given brief.</p> <p>P9 Discuss the choice of materials for a given project, based on properties and performance.</p>	<p>M4 Use the results of analysis, based on materials research and testing, to support the presentation of a material strategy.</p>	

Recommended Resources

Textbooks

BARRETT, E. (2007) *Practice as Research: Approaches to Creative Arts Inquiry*. IB Tauris & Co Ltd.

BROWN, W.C. (2000) *The Sculpting Techniques Bible: An Essential Illustrated Reference for Both Beginner and Experienced Sculptors*. Spi Edition. Chartwell Books.

MCCREIGHT, T. (1999) *Jewellery: Fundamentals Of Metalsmithing*. Hand Books.

O'DOHERTY, B. (2000) *Inside the White Cube*. University of California Press.

ROSE, G. (2006) *Visual Methodologies: An Introduction to the Interpretation of Visual Methods*. Sage Publications Ltd.

NORMAN, A.D. (2002) *The Design of Every Day Things*. Basic Books.

PANNAFINO, J. (2012) *Interdisciplinary Interaction Design: A Visual Guide to basic Theories, Models and Ideas for Thinking and Designing for Interactive Web Design and Digital Device Experience*. Assiduous Publishing.

SENTENCE, B. (2004) *Ceramics: A World Guide to Traditional Techniques*. Thames & Hudson.

Links

This unit links to the following related units:

3: Individual Project (Pearson-set)

4: Techniques & Processes

5: 3D Practices

9: Fashion & Textiles Practices

14: Graphic Design Practices

15: Media Practices

16: Material Practices

17: Art/Craft Production

19: Packaging Design

20: Ceramic & Glass

25: Surveying & Measuring

34: Advanced Interior Design Studies

35: Advanced Product Design Studies

36: Advanced Fashion Studies

37: Advanced Textiles Studies

38: Advanced Photography Studies

39: Advanced Graphic Design Studies

40: Advanced Art Practice Studies

50: Material Selection & Specification

Unit 7: Computer Aided Design (CAD)

Unit code	H/615/3645
Unit level	4
Credit value	15

Introduction

Computer Aided Design (CAD) is the use of computer technology in the creative industries, enabling the exploration of design ideas, the visualising of concepts through photorealistic and other visual styles of rendering, and to simulate how a design will look and perform in the real world prior to production. The ability to analyse, modify and optimise a Computer Generated Image (CGI), object and/or 3D environment is an integral part of the design process in all areas of the creative industries.

This unit aims to provide students with opportunities to develop their understanding and knowledge of CAD software applications used in the creative industries, and the practical skills to utilise the technology within their own creative work.

On successful completion of this unit students will be able to understand the current and prospective uses of CAD technology within creative industries, and be able to produce CAD drawing, objects, 3D environments and visualisations.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Discuss the role of CAD in different contexts and its influence on design and manufacturing processes in areas of specialist practice
- 2 Use 2D and 3D CAD software to produce visualisations and technical drawings
- 3 Present drawings and renderings, for a given project, produced using CAD software
- 4 Evaluate the way in which CAD software may integrate into production processes.

Essential Content

LO1 **Discuss the role of CAD in different contexts and its influence on design and manufacturing processes in areas of specialist practice**

CAD hardware

CAD software applications

Products produced using CAD

Computer data storage of CAD files

CAD as used in

Product design

Interiors

Fashion & textiles

Others

Computer Aided Manufacturing (CAM)

Computer Aided Engineering (CAE)

3D printing technology

Sustainability

LO2 **Use 2D and 3D CAD software to produce visualisations and technical drawings**

Conventions

Orthogonal Drawings

Isometric/Axonometric Drawings

Technical Drawings

Scale

Line thickness/line types

Annotation

3D Modelling Conventions

Solid modelling

Surface modelling

Materials/textures

Lighting

LO3 Present drawings and renderings, for a given project, produced using CAD software

Drawing formatting

Drawing sizes/sheet sizes

Visual representation

Accurate scaling

Title blocks

Output formats

File types

Printing methods

Rendering methods

Wireframe

Hidden line

Shaded

Photorealistic

LO4 Evaluate the way in which CAD software may integrate into production processes

Digital and non-digital workflows

Integrating with other software

Digital Production

Digital Prototyping

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Discuss the role of CAD in different contexts and its influence on design and manufacturing processes in areas of specialist practice</p>		<p>D1 Assess recent developments in CAD/CAM techniques and practices and their use in industry.</p>
<p>P1 Analyse the use of Computer Aided Design (CAD) in different art and design contexts.</p> <p>P2 Compare traditional and CAD-enabled processes in art and design.</p>	<p>M1 Evaluate how the use of CAD may be beneficial, or problematic, in different art and design contexts.</p>	
<p>LO2 Use 2D and 3D CAD software to produce visualisations and drawings in support of an art and design project</p>		<p>D2 Produce finished 2D and 3D CAD outputs; which are accurately scaled, providing key technical information and communicate form, material and texture.</p>
<p>P3 Produce 2D drawings, exploring the technical and physical parameters of an art and design project.</p> <p>P4 Develop 3D models and visualisations to experiment with form, material and texture.</p>	<p>M2 Use 2D and 3D CAD drawings and visualisations as part of an iterative art and design development process.</p>	

Pass	Merit	Distinction
<p>LO3 Present drawings and visualisations, for a given project, produced using CAD software</p>		<p>LO3 and LO4</p> <p>D3 Present finished 2D and 3D CAD outputs; integrating the use of related software and traditional production techniques to develop outputs that communicate the technical and aesthetic properties of an art and design project.</p>
<p>P5 Prepare a set of CAD drawings for a given project.</p> <p>P6 Evaluate the ability of CAD to enhance a project workflow.</p>	<p>M3 Use industry standard conventions in the production and presentation of 2D and 3D CAD output.</p>	
<p>LO4 Evaluate the way in which CAD/CAM software may integrate into traditional forms of production.</p>		
<p>P7 Evaluate the integration of CAD/CAM into own design and development process.</p> <p>P8 Discuss how CAD may impact upon the design process.</p>	<p>M4 Compare traditional and CAD enabled production in relation to efficiency and accuracy.</p>	

Recommended Resources

Textbooks

BIRN, J. (2013) *Digital lighting and rendering (voices that matter)*. New Riders.

BRYDEN, D. (2014) *CAD and rapid Prototyping for product design (portfolio skills)*. Laurence King.

BURKE, S. (2006) *Fashion computing: design techniques and CAD (fashion design series)*. Burke Publishing.

FIORELLO, J.A. (2010) *CAD for interiors: Beyond the basics*. John Wiley.

LIPSON, H. and KURMAN, M. (2013) *Fabricated: The new world of 3D printing*. John Wiley.

VAUGHAN, W. (2011) *Digital modeling*. New Riders.

Links

This unit links to the following related units:

5: *3D Practices*

8: *Pattern Cutting & Garment Making*

9: *Fashion & Textiles Practices*

16: *Material Practices*

17: *Art/Craft Production*

19: *Packaging Design*

25: *Surveying & Measuring*

29: *Workflows*

30: *Surface Design*

34: *Advanced Interior Design Studies*

35: *Advanced Product Design Studies*

36: *Advanced Fashion Studies*

37: *Advanced Textiles Studies*

43: *Digital Fabrication*

46: *Technical Drawing*

53: *Workflows & Management*

54: *Professional Modelmaking*

55: *Jewellery Design*

56: *Project Management*

57: *3D Modelling & Rendering*

Unit 24: Visual Merchandising

Unit code	K/615/3534
Unit level	4
Credit value	15

Introduction

Visual merchandising is critical to the retail sector as it is the primary means by which we inspire shoppers, encouraging them to buy and increase sales. Visual merchandising may play different roles. For the producer of goods, it provides a means by which we may seek to make merchandise desirable, explain new products and highlight the features of products. For a retailer, visual merchandising may promote the image of the store/outlet, show the range on offer, encourage customers into the store or help consumers to locate goods within the store.

Through this unit, students will explore this variety of roles and the techniques used to support visual merchandising. Students will be introduced to historical and contemporary movements and examine the ways in which the time, place and conditions of production influence and shape visual merchandising.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Discuss visual merchandising through historic and contemporary precedents
- 2 Evaluate an identified brand or product to determine the context for a visual merchandising strategy
- 3 Develop a visual merchandising strategy based on market research
- 4 Present a visual merchandising strategy for a given product/brand.

Essential Content

LO1 **Discuss visual merchandising through historic and contemporary precedents**

Historical and contemporary brands

Visual merchandising campaigns

Promotional designs

Promotional material and advertising used in either fashion or graphics

Environment issues

Visual merchandising and ethics

Exhibition design

LO2 **Evaluate an identified brand or product to determine the context for a visual merchandising strategy**

Critical and evaluation strategies

Market research

Client feedback

Focus groups

In-store testing

Client needs

Increased sales

Shifting profile

New product awareness

Consumer desire/aspiration

Strategy

Aims

Planning and time management

Concept designs, scale models and prototypes

LO3 Develop a visual merchandising strategy based on market research

Project Management

Working with feedback

Managing finances

Commissioning creatives

Concept designs, scale models and prototypes

Feedback

Client

Customer

LO4 Present a visual merchandising strategy for a given product/brand

Proposal Presentation

Written

Visual

Window display

Setting up backdrops, locations and space

Health and safety

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Discuss visual merchandising through historic and contemporary precedents</p>		<p>LO1 and LO2</p> <p>D1 Analyse the market position of a given brand/product in relation to its existing visual merchandising strategy.</p>
<p>P1 Explore visual merchandising through a review of promotional material and advertising.</p> <p>P2 Examine the way that visual merchandising may respond to broader environmental and social issues.</p>	<p>M1 Evaluate the relationship between visual merchandising, advertising and promotion.</p>	
<p>LO2 Evaluate an identified brand or product to determine the context for a visual merchandising strategy</p>		
<p>P3 Carry-out market research for given product/brand.</p> <p>P4 Discuss the key features of a given brand/product that define its position in the market.</p>	<p>M2 Compare a given brand/product, and its position in the market, with that of its competition.</p>	

Pass	Merit	Distinction
<p>LO3 Develop a visual merchandising strategy based on market research</p>		<p>LO3 and LO4</p> <p>D2 Present a visual merchandising strategy that illustrates the integration of feedback and research with creative thinking.</p>
<p>P5 Develop visual material, in support of a visual merchandising strategy.</p> <p>P6 Present a visual merchandising strategy to a range of users/customers, to gain market feedback.</p>	<p>M3 Iteratively revise and test a visual merchandising strategy based on market feedback.</p>	
<p>LO4 Present a visual merchandising strategy for a given product/brand.</p>		
<p>P7 Prepare finished material for a visual merchandising strategy.</p> <p>P8 Present a visual merchandising strategy to a defined audience.</p>	<p>M4 Evaluate how a visual merchandising strategy relates to product/brand identity.</p>	

Recommended Resources

Textbooks

BIERUT, M. (2015) *How to Use Graphic Design to Sell Things, Explain Things, Make Things Look Better, Make People Laugh, Make People Cry, and (Every Once in a While) Change the World*. Thames & Hudson Ltd.

CROW, D. (2010) *Visible Signs: An Introduction to Semiotics in the Visual Arts*. 2nd ed. Bloomsbury Publishing. AVA Publishing, SA.

FAERM, S. (2011) *Design Your Fashion Portfolio*. London: A & C Black Publishers Ltd.

GOWEREK, H. and MCGOLDRICK, P.J. (2015) *Retail Marketing Management: Principles and Practice*. Harlow: Pearson Education Limited.

HOLLIS, R. (2001) *Graphic Design: A Concise History*. 2nd ed. Thames & Hudson.

MAUREEN, M. (2012) *Interior Design Visual Presentation A Guide to Graphics, Models and Presentation Techniques*. John Wiley & Sons.

MOORE, G. (2012) *Basics Fashion Management 02: Fashion Promotion: Building a Brand Through Marketing and Communication*. Bloomsbury Publishing, AVA Publishing, SA.

MORGAN, T. (2014) *Visual Merchandising*. 2nd ed. Laurence King Publishing.

MORGAN, T. (2015) *Visual Merchandising: Windows and In-store Displays for Retail*. 3rd ed. Laurence King Publishing.

PRICKEN, P. (2008) *Creative Advertising: Ideas and Techniques from the World's Best Campaigns*. 2nd ed. Thames & Hudson.

Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

9: *Fashion & Textiles Practices*

11: *Photographic Practices*

12: *Screen-based Practices*

14: *Graphic Design Practices*
15: *Media Practices*
16: *Material Practices*
17: *Art/Craft Production*
18: *Digital Design Practices*
19: *Packaging Design*
20: *Ceramic & Glass*
21: *Accessories*
22: *Printmaking*
23: *Fashion Collection*
28: *Communication in Art & Design*
30: *Surface Design*
31: *Visual Narratives*
32: *Professional Practice*
33: *Applied Practice: Collaborative Project (Pearson-set)*
34: *Advanced Interior Design Studies*
35: *Advanced Product Design Studies*
36: *Advanced Fashion Studies*
37: *Advanced Textiles Studies*
38: *Advanced Photography Studies*
39: *Advanced Graphic Design Studies*
40: *Advanced Art Practice Studies*
41: *Advanced Digital Design Studies*
42: *Styling*
47: *Branding & Identity*
55: *Jewellery Design*
58: *Creative Industries Placement*
61: *Creative Entrepreneurship*
62: *Trend Forecasting*

Unit 32: Professional Practice

Unit code	J/615/3542
Unit level	5
Credit value	15

Introduction

An essential aspect of good professional practice is the in-depth analysis of one's own strengths and weaknesses. This, combined with a clear strategy for presenting one's skills and abilities to potential employers or clients, is critical to future success.

The aim of this unit is to support students in making the transition from study to employment or freelance work. In previous study (*Unit 1: Professional Development*), students explored the broad areas of personal and professional development and preparing for employment. Building upon this, students will now apply their skills and knowledge to the development of a strategy for their future career, whether in employment or self-employment.

Topics included within this unit are career plans, CV writing, interview skills, self-promotional material, legal frameworks, business planning and social and professional networks.

On successful completion of this unit, students will gain knowledge, understanding and the skill set that will increase their career opportunities.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Review own skills and abilities in support of future employment or self-employment
- 2 Investigate business structures, legal frameworks and legislation to construct a business plan
- 3 Develop material to support future employment or self-employment
- 4 Present own skills, abilities and work to an employer or client.

Essential Content

LO1 **Review own skills and abilities in support of future employment or self-employment**

Personal Development Plan

Career aspirations

Mapping own skills to specific job roles

Career trends

Career options

Work shadowing or placement

LO2 **Investigate business structures, legal frameworks and legislation to construct a business plan**

Small business models

Mission statement

Market needs

Market approach

USP

Costing of creative work

Cash flow forecast

Art/Creative Professional bodies

Membership

Grants

Residencies/Internships

Tax liabilities

Tax/VAT

Self-employed/Sole trader

Legalities

Public liability insurance

Professional indemnity insurance

Record keeping / contracts

Intellectual property (e.g. copyright and licensing laws)

LO3 Develop material to support future employment or self-employment

Portfolio

Print

Digital

Still/moving

Social Networking

Facebook, Instagram, twitter

Professional networking

Behance, LinkedIn

Blogging

Marketing material

Competitions

Contacting employers

CV

Letters of application

Artist/Personal statement

LO4 Present own skills, abilities and work to an employer or client

Client interview/presentation

Preparing for interview

'Dress for success'

Getting interview feedback

Reflection and evaluation of own work & development

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Review own skills and abilities to support future employment or self-employment</p>		<p>LO1 and LO2</p> <p>D1 Evaluate own skills, abilities and development needs for future employment or self-employment.</p>
<p>P1 Evaluate own skills and abilities related to future employment aspirations.</p> <p>P2 Explore career opportunities specific to specialist area of study.</p>	<p>M1 Create a career plan, recognising progression opportunities.</p>	
<p>LO2 Investigate business structures, legal frameworks and legislation to construct business plan</p>		
<p>P3 Explore business structures, legal frameworks and legislation related to the creative industries.</p> <p>P4 Develop a business plan related to own area of specialist study.</p>	<p>M2 Evaluate a business plan in relation to existing and projected market forces.</p>	

Pass	Merit	Distinction
<p>L03 Develop material to support future employment or self-employment</p>		<p>L03 and L04</p> <p>D2 Critically analyse own performance in presentation and/or interview, identifying areas for improvement and future development.</p>
<p>P5 Create a portfolio of work, highlighting creative and technical skills.</p> <p>P6 Develop a CV/resumé, showing professional experience, education and other skills in support of future employment.</p>	<p>M3 Justify content of portfolio and CV/resumé in relation to planned future employment or self-employment.</p>	
<p>L04 Present own skills, abilities and work to an employer or client.</p>		
<p>P7 Present portfolio of work to a potential employer or client.</p> <p>P8 Justify suitability for employment or project appointment based on experience, education and skills.</p>	<p>M4 Evaluate own skills and knowledge based on analysis of employer or client feedback.</p>	

Recommended Resources

Textbooks

BODIN, F.D. (1993) *The freelance photographer's handbook: A comprehensive fully illustrated guide*. United States: Amherst Media.

BRANAGAN, A. and DYSON, J. (2011) *The essential guide to business for artists and designers: An enterprise manual for visual artists and creative professionals*. London: Bloomsbury USA Academic.

BROOK, T., SHAUGHNESSY, A., BOS, B. and GOGGINS, J. (2009) *Studio culture: The secret life of the graphic design studio*. London: Laurence King.

BURNS, L.D., MULLET, K.K. and BRYANT, N.O. (2011) *The business of fashion: Designing, manufacturing, and marketing*. 4th ed. New York: Bloomsbury [distributor].

CLARKE, S. (2011) *Textile design: Portfolio series*. London: Laurence King Publishing.

CONGDON, L. (2014) *Art, Inc.: The essential guide for building your career as an artist*. United States: Chronicle Books.

EVANS, V. (2015) *The FT essential guide to writing a business plan*. United Kingdom: FT Publishing International.

ILASCO, M.M., CHO, J.D. and ILASCO, C. (2010) *Creative, inc.: The ultimate guide to running a successful freelance business*. San Francisco: Chronicle Books.

KLEON, A. (2014) *Show your work!: 10 ways to share your creativity and get discovered*. Workman Publishing.

MARTIN, M.S. (2009) *Field guide: How to be a fashion designer*. United States: Rockport Publishers.

MILTON, A. and RODGERS, P. (2011) *Product design*. United Kingdom: Laurence King Publishing.

PIOTROWSKI, C.M. and FASID. (2013) *Professional practice for interior designers*. 5th ed. United States: Wiley, John & Sons.

PRITCHARD, L. (2012) *Setting up a successful photography business: How to be a professional photographer*. London: Bloomsbury USA Academic.

REES, D. and BLECHMAN, N. (2008) *How to be an illustrator*. London: Laurence King Publishers.

RICHARD, D. (2013) *How to start a creative business: The jargon-free guide for creative entrepreneurs*. United Kingdom: David & Charles.

RUSTON, A. (2013) *The artist's guide to selling work*. 2nd ed. London: Bloomsbury Academic.

SCHON, D. (1984) *The Reflective Practitioner*. Basic Books, Inc.

SHAUGHNESSY, A. (2010) *How to be a graphic designer: Without losing your soul*. London: Laurence King Publishing.

STERN, S. and THE ASSOCIATION OF ILLUSTRATORS (2008) *The illustrator's guide to law and business practice* (association of illustrators). London: AOI, Association of Illustrators.

TAYLOR, F. (2013) *How to create a portfolio and get hired: A guide for graphic designers and illustrators*. 2nd ed. London: Laurence King Publishing.

THOMAS, G. and IBBOTSON, J. (2003) *Beyond the lens: Rights, ethics and business practice in professional photography*. 3rd ed. London: Association of Photographers.

Websites

www.designcouncil.org.uk	The Design Council (General Reference)
www.csd.org.uk	The Chartered Society of Designers (General Reference)
www.thefia.org	The Fashion Industry Association (General Reference)
www.texti.org	The Textile Institute (General Reference)
www.the-aop.org	The Association of Photographers (General Reference)
www.aiga.org	The professional association for design (General Reference)
www.creativeguild.org.uk	The Creative Guild (General Reference)
www.istd.org.uk	The International Society of Typographic Designers (General Reference)
www.theaoi.com	Association of Illustrators (General Reference)
www.artworkersguild.org	The Art Workers' Guild (General Reference)
creativeskillset.org	Creative Skillset (General Reference)

Links

This unit links to the following related units:

1: Professional Development

5: 3D Practices

9: Fashion & Textiles Practices

11: Photographic Practices

14: Graphic Design Practices

15: Media Practices

16: Material Practices

17: Art/Craft Production

18: Digital Design Practices

33: Applied Practice: Collaborative Project (Pearson-set)

34: Advanced Interior Design Studies

35: Advanced Product Design Studies

36: Advanced Fashion Studies

37: Advanced Textiles Studies

38: Advanced Photography Studies

39: Advanced Graphic Design Studies

40: Advanced Art Practice Studies

41: Advanced Digital Design Studies

Unit 33: Applied Practice – Collaborative Project (Pearson-set)

Unit code	R/615/3544
Unit level	5
Credit value	30

Introduction

This unit is designed to develop interdisciplinary collaboration and creative engagement through a project that brings together different skills from across the creative industries. Based on a Pearson-set theme, students will develop (in negotiation with tutors) their own direction for the project.

The unit focuses upon the students' engagement with the wider community and provides a platform to explore collaborative practice through industry, competitions, cultural organisations, community-based groups, non-governmental organisations and charities. Students may work in small groups, with external partners, or collaborate as an entire cohort in order to produce a collaborative outcome, while recognising their own contribution.

The ability to define, plan and undertake a project is a critical set of skills throughout the various roles within the creative industries. Identifying appropriate information and analysing this, to formulate clear solutions, is required to underpin many of the processes that inform applied practice.

Please refer to the accompanying Pearson-set Assignment Guide and the Theme Release document for further support and guidance on the delivery of the Pearson-set unit.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Evaluate own and group skills, in support of a collaborative team
- 2 Plan and manage a collaborative project, based on a Pearson-set theme
- 3 Present collaborative project outcomes, highlighting own contributions
- 4 Critically evaluate own work, and the work of others in a collaborative project.

Essential Content

LO1 Evaluate own and group skills, in support of a collaborative team

Skills auditing

Roles and responsibilities

Skills auditing

Belbin Team Inventory

Myers Briggs Personality Type Indicator

LO2 Plan and manage a collaborative project, based on a Pearson-set theme

Project Types

Industry – Live projects / Consortia bids

Competitions

Cultural organisations

Community art or design projects

Non-governmental organisations

Charitable organisations

Exhibitions

Public and community art

Trans-disciplinary projects

Collaborative networks and relationships

Project Managing

Project and time management plans

Records of discussions

Effective communication in project teams

Project Issues

Target audience

Location and scale of project

Materials, Techniques and processes

Intellectual property

Cultural and ethical considerations

Community and social engagement

Health and safety

LO3 Present collaborative project outcomes, highlighting own contributions

Presentation Formats

Exhibition

Installation

Performance

Report

Digital Presentation

Presentation Techniques

Individual presentation

Collaborative presentation

LO4 Critically evaluate own work, and the work of others in a collaborative project

Reflective practice

Schön's 'The Reflective Practitioner'

Gibbs' 'Reflective Cycle'

Reflection vs Description

Reflection in practice

Project life cycle

Post implementation review

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Evaluate own and group skills, in support of a collaborative team</p>		<p>D1 Justify the allocation of roles and responsibilities within a team; recognising individual skills and ambitions versus project requirements.</p>
<p>P1 Evaluate own skills and the skills of others through skills auditing and review.</p> <p>P2 Develop identified roles and responsibilities within a team.</p>	<p>M1 Discuss the allocation of roles within a collaborative team to meet overall project needs.</p>	

Pass	Merit	Distinction
<p>LO2 Plan and manage a collaborative project, based on a Pearson-set theme</p>		<p>LO2, LO3 and LO4</p> <p>D2 Produce a body of work that communicates both individual and group contributions in the development of creative output, reflecting a critical analysis of the project context.</p>
<p>P3 Develop a project plan/workflow, highlighting time, human and physical resources required.</p> <p>P4 Communicate ethical approaches to intellectual property for creative content.</p> <p>P5 Individually document own contributions and the contributions of others to the project.</p>	<p>M2 Report on project progress through the recording of issues and solutions, within the project plan/workflow.</p>	
<p>LO3 Present collaborative project outcomes, highlighting own contributions</p>		
<p>P6 Communicate a resolved project, using a presentation technique appropriate to the audience.</p> <p>P7 Illustrate own contributions to a collaborative project.</p>	<p>M3 Justify the selection of presentation technique in relation to an audience.</p>	
<p>LO4 Critically evaluate own work, and the work of others in a collaborative project.</p>		
<p>P8 Evaluate own contribution to collaborative practice.</p> <p>P9 Discuss the interactions between team members and how this has supported project outcomes.</p>	<p>M4 Analyse the effect of team roles and project process on the achievement of successful outcomes.</p>	

Recommended Resources

Textbooks

- BILLING, J., LIND, M. and NILLSON, L. (eds.) (2007) *Taking the Matter into Common Hands: Contemporary Art and Collaborative Practices*. London: Black Dog.
- BRANAGAN, A. (2011) *The essential guide to business for artists and designers: an enterprise manual for visual artists and creative professionals*. A & C Black Publishers Ltd.
- CRAWFORD, H. (2008) *Artistic Bedfellows: Histories, Theories and Conversations in Collaborative Art Practices*. London: Hamilton Books.
- KAATS, E. and OPHEIJI, W. (2014), *Creating Conditions for Promising Collaborations: Alliances, Networks, Chains and Strategic Partnerships*. Heidelberg: Springer.
- KWON, M. (2004) *One Place After Another: Site-Specific Art and Locational Identity*. Cambridge MA: MIT Press.
- LAWSON, B. (2006) *How Designers Think: The Design Process Demystified*. 3rd ed. OXFORD: Architectural Press.
- LEVEN, P. (2005) *Successful teamwork for undergraduate and taught postgraduates working on group projects*. Maidenhead: Open University Press.
- ROSE, G. (2007) *Visual Methodologies: An Introduction to the Interpretation of Visual Materials*. London: SAGE Publications.
- RUSTON, A. (2005) *Artist's Guide to Selling Your Work*. A & C Black Publishers Ltd.
- STEEDMAN, M. (ed.) and KESTER, G. (2012) *Gallery as Community: Art, Education, Politics*. Whitechapel Gallery.
- THOMPSON, N. (2012) *Living as Form: Socially Engaged Art from 1991–2011*. Cambridge MA: MIT Press.

Links

This unit links to the following related units:

- 1: Professional Development*
- 3: Individual Project (Pearson-set)*
- 5: 3D Practices*
- 9: Fashion & Textiles Practices*
- 11: Photographic Practices*
- 14: Graphic Design Practices*
- 15: Media Practices*
- 16: Material Practices*
- 17: Art/Craft Production*
- 18: Digital Design Practices*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
- 36: Advanced Fashion Studies*
- 37: Advanced Textiles Studies*
- 38: Advanced Photography Studies*
- 39: Advanced Graphic Design Studies*
- 40: Advanced Art Practice Studies*
- 41: Advanced Digital Design Studies*

Unit 34: Advanced Interior Design Studies

Unit code	Y/615/3545
Unit level	5
Credit value	30

Introduction

We spend much of our lives indoors; we live in residential spaces; we work in commercial or industrial spaces; we learn within classrooms and workshops; we purchase our clothes, food and other items within retail shops; and we enjoy culture in museums, galleries, theatres, and so on. The design of interior spaces fundamentally effects the way in which we experience the world.

Through this unit, students will engage in the study and design of interior spaces for commercial, residential, retail and cultural environments. Developing an awareness of the historical and cultural context in which interiors have developed will further students' understanding of how to design spaces that are meaningful to those who inhabit them. Students will also develop an understanding of the technical requirements of designing for interiors and the professional practice of interior design.

This unit is intended to provide centres with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30 credit unit, delivered over an extended period, centres will have the option to provide consideration of broad areas of the subject followed by greater specialisation, based on either local needs or student areas of interest.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Explore interior design through historical and contemporary precedents
- 2 Evaluate the needs of different types of interior
- 3 Present finished design proposals for a given interior context
- 4 Develop technical documentation for the construction and installation of interior design outcomes.

Essential Content

LO1 Explore interior design through historical and contemporary precedents

Architectural/interiors history

Contemporary interiors

Residential

Commercial

Retail

Branded interiors

Cultural interiors

Exhibitions

Galleries

Museums

LO2 Evaluate the needs of different types of interior

General

Client/business needs

Time and cost restraints

Building regulations

Health and safety

Retail

Brand identity

Display & lighting

Customer experience

Traffic flows

Point-of-sale

Security

Commercial

Leased/rental space

Staff/activity types

Office/desking needs

Meeting/conference

Technology requirements
General vs task lighting
Residential
Client type (single, family, commercial)
Single occupancy vs multi-occupancy
House vs apartment
Commercial residential (hotel)
Rental property
Lighting in residences

LO3 Present finished design proposals for a given interior context

Sketches
Plans, sections, elevations
Models
Maquettes
Models
Digital models
Views/visualisations
Mood boards
Material samples
Outline specifications

LO4 Develop technical documentation for the construction and installation of interior design outcomes

Technical drawings
Plans, sections, elevations, details
Schedules
Finish schedules
Door schedules
Hardware schedules
Specifications
Sample boards

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explore interior design through historical and contemporary precedents		LO1 and LO2 D1 Create design propositions that explore concept, form and technical resolution, based on the critical evaluation of client needs and statutory regulations.
<p>P1 Discuss the development of interior design through research and analysis.</p> <p>P2 Evaluate contemporary trends in interior design, through the work of a selected designer.</p>	<p>M1 Analyse the relationship between interior design and broader social and cultural developments.</p>	
LO2 Evaluate the needs of different types of interior		
<p>P3 Evaluate a client brief to determine the requirements of an interior design project.</p> <p>P4 Discuss the regulations and legislation related to different types of interior design project.</p> <p>P5 Produce initial design proposals, based on analysis of a brief.</p>	<p>M2 Explore and test design concepts through an iterative process, using drawing, model and CAD.</p>	
LO3 Present finished design proposals for a given interior context		D2 Present a final design proposal and development process, informed by a critical analysis of client need and the requirements of a specific context.
<p>P6 Prepare design drawing, models, mood-boards and other material necessary to communicate an interior design proposal.</p> <p>P7 Present a design proposal to a client or customer.</p>	<p>M3 Justify design decisions through reference to precedent, research and design development.</p>	

Pass	Merit	Distinction
<p>LO4 Develop technical documentation for the construction and installation of interior design outcomes.</p>		
<p>P8 Create technical drawings and details to support the construction and installation of an interior design proposal.</p> <p>P9 Develop schedules and specifications for an interior design proposal.</p> <p>P10 Compile samples for a sample board to support specifications.</p>	<p>M4 Coordinate information between drawings, schedules and specifications to ensure accuracy of construction information.</p>	<p>D3 Prepare technical documentation, using industry standard techniques, which integrates the technical resolution of creative practice outcomes and responds to the requirements of statutory regulations.</p>

Recommended Resources

Textbooks

BAKKER, M.L. (2016) *Space planning for commercial office interiors. 2nd ed.* London: Fairchild Books.

CHING, F.D.K. (2012) *Interior Design Illustrated.* 3rd ed. Hoboken: John Wiley & Sons.

COLEMAN, C. (ed.) (2001) *Interior Design Handbook of Professional Practice.* New York: McGraw-Hill Inc.

CUNLIFFE, R. (2000) *Tomorrow's office: Creating effective and humane interiors.* London: Routledge.

DODSWORTH, S. and ANDERSON, S. (2015) *The Fundamentals of Interior Design.* 2nd ed. New York: Fairchild Books.

FOSTER, K., STELMACK, A. and HINDMAN, D. (2006) *Sustainable residential interiors.* Hoboken: John Wiley & Sons.

KNACKSTEDT, M.V. (2012) *The interior design business handbook: A complete guide to profitability.* 5th ed. Hoboken: John Wiley & Sons.

KUHTEUBL, K. (2016) *Branding interior design: Visibility and business strategy for interior designers.* Atglen, PA: Schiffer Publishing.

MAURER, T.L. and WEEKS, K. (2010) *Interior Design in Practice: Case Studies of Successful Business Models.* Hoboken: John Wiley & Sons.

MCGOWAN, M. and KRUSE, K. (2006) *Specifying interiors: A guide to construction and FF&E for residential and commercial interiors projects. 2nd ed.* Hoboken: John Wiley & Sons.

MESHER, L. (2010) *Basics interior design 01: Retail design.* Lausanne: AVA Publishing.

MITTON, M. (2012) *Interior design visual presentation: A guide to graphics, models & presentation techniques.* 4th ed. Hoboken: John Wiley.

MITTON, M. and NYSTUEN, C. (2016) *Residential interior design: A guide to planning spaces.* 3d ed. Hoboken: John Wiley & Sons.

PILE, J. and GURA, J. (ed.) (2013) *A History of Interior Design. 4th ed.* London: Laurence King Publishing.

PLUNKETT, D. (2014) *Drawing for interior design. 2nd ed.* London: Laurence King Publishing.

PLUNKETT, D. (2015) *Construction and Detailing for Interior Design. 2nd ed.* London: Laurence King Publishing.

RAYFIELD, J.K. (1997) *The office interior design guide: An introduction for facilities managers and designers* (Wiley professional). Hoboken: John Wiley & Sons.

TEUFEL, P. and ZIMMERMANN, R. (2015) *Holistic retail design: Reshaping shopping for the digital era*. Amsterdam: Frame Publishers.

Links

This unit links to the following related units:

1: Professional Development

2: Contextual Studies

3: Individual Project (Pearson-set)

4: Techniques & Processes

5: 3D Practices

7: Computer Aided Design (CAD)

25: Surveying & Measuring

29: Workflows

30: Surface Design

31: Visual Narratives

32: Professional Practice

33: Applied Practice: Collaborative Project (Pearson-set)

42: Styling

43: Digital Fabrication

46: Technical Drawing

47: Branding & Identity

49: Art Direction

50: Material Selection & Specification

56: Project Management

57: 3D Modelling & Rendering

58: Creative Industries Placement

Unit 46: Technical Drawing

Unit code	R/615/3558
Unit level	5
Credit value	15

Introduction

To realise successful projects in the creative industries requires a range of different types of information, to describe the project, quantify the materials, provide clear instructions, for assembly and construction, and to allow for accurate costing and management. Throughout the process of design, manufacture and promotion, information is critical.

Through this unit students will develop their awareness of different types of technical drawings, and related information, with consideration of their uses in the design and manufacturing processes. Students will engage in the production, reading and editing of technical information, in order to understand how this information informs different stages of the process. Using industry standard tools and systems, students will consider the ways technical information may be shared and, through this, the value of collaboration in the information process.

Topics included in this unit are technical drawing, detailing, CAD, schedules, specifications, and information distribution and collaboration.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Evaluate different types of technical information in the context of diverse project types
- 2 Develop technical drawings, details, schedules and specifications in support of a given art and design project
- 3 Interpret different types of technical information in order to explain an art and design project
- 4 Assess ways in which art and design professionals collaborate in the production of technical information.

Essential Content

LO1 **Evaluate different types of technical information in the context of diverse project types**

Technical Drawings

Orthographic Projections

Plans, Section, Elevations

Assembly Drawings

Component Drawings/Details

Schedules

Material Schedules

Door, Window, Hardware Schedules (for interior design)

Specifications

Performance specification

Outline specification

Full specification

Specification templates/standards

LO2 **Develop technical drawings, details, schedules and specifications in support of a given art and design project**

CAD

Templates

Title Blocks

Annotation

Specification Software

LO3 Interpret different types of technical information in order to explain an art & design project

Reading Technical Drawings

Information coordination

Clash Detection

'Red-lining'

LO4 Assess ways in which art & design professionals collaborate in the production of technical information

Project Roles

Information production

Hierarchy of roles & information

Project Collaboration

Document sharing/distribution

Online/Cloud-based collaboration

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Evaluate different types of technical information in the context of diverse project types</p>		<p>LO1 and LO2</p> <p>D1 Produce technical drawings, schedules and specifications, based on a critical evaluation of the context and requirements of a given project.</p>
<p>P1 Explain the use of technical information in the context of a project.</p> <p>P2 Describe the different types of technical information and their use.</p>	<p>M1 Compare different types of technical information to identify their suitability in specific contexts.</p>	
<p>LO2 Develop a set of technical drawings, details, schedules and specifications in support of a given art & design project</p>		
<p>P3 Prepare a set of technical drawings, and selected details.</p> <p>P4 Produce an outline specification.</p>	<p>M2 Justify the use of specific types of technical information in support of a given project.</p>	

Pass	Merit	Distinction
<p>LO3 Interpret different types of technical information in order to explain an art & design project</p>		<p>LO3 and LO4</p> <p>D2 Prepare a set of corrections to a body of technical drawings, based on critical analysis of drawings and specification, in relation to a given project.</p>
<p>P5 Relate a set of technical drawings to a specification.</p> <p>P6 Evaluate technical drawings and details to identify 'clashes'.</p>	<p>M3 Undertake a set of corrections to technical drawings and specifications.</p>	
<p>LO4 Assess ways in which art & design professionals collaborate in the production of technical information.</p>		
<p>P7 Discuss the types of information produced by different participants in an art & design project.</p> <p>P8 Examine the relationship between different bodies of information and how they work in conjunction.</p>	<p>M4 Evaluate the benefits and challenges of using cloud-based collaboration platforms for art & design projects.</p>	

Recommended Resources

Textbooks

BIELEFIELD, B. and SKIBA, I. (2013) *Basics technical drawing*. Birkhauser Verlag AG.

HENRY, K. (2012) *Drawing for product designers* (portfolio skills). London: Laurence King.

SIMMONS, C.H. (2012) *Manual of engineering drawing: Technical product specification and documentation to British and international standards. 4th ed.* Butterworth-Heinemann.

SIMMONS, C. and PHELPS, N. (2009) *The essential guide to technical product specification: Engineering drawing*. London: BSI British Standards Institution.

SZKUTNICKA, B. (2010) *Technical drawing for fashion* (portfolio skills). London: Laurence King.

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 5: 3D Practices*
- 6: Materials & Structures*
- 7: Computer Aided Design (CAD)*
- 8: Pattern Cutting & Garment Making*
- 9: Fashion & Textiles Practices*
- 19: Packaging Design*
- 23: Fashion Collection*
- 27: Textile Technology*
- 29: Workflows*
- 30: Surface Design*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
- 36: Advanced Fashion Studies*
- 37: Advanced Textiles Studies*
- 43: Digital Fabrication*
- 50: Material Selection & Specification*
- 51: Ceramic Design*
- 53: Workflows & Management*
- 54: Professional Modelmaking*
- 55: Jewellery Design*
- 57: 3D Modelling & Rendering*
- 58: Creative Industries Placement*
- 60: Digital Animation*

Unit 47: Branding & Identity

Unit code	Y/615/3559
Unit level	5
Credit value	15

Introduction

The consumer market is growing at pace, and a company that wants to survive has to stand out with distinction.

The brand image and identity are the fundamentals of all businesses, whether a large corporate organisation, non-profit or start-up. Whatever the business product or service it may be, it must stand up to scrutiny and be distinctive, if it is to establish a loyal customer or client base. Brand image and identity help the consumer to identify and to be identified. When a brand successfully connects to the customer, it becomes irreplaceable and subsequently part of our culture, social history and language.

This unit aims to give opportunities for students to develop their knowledge and application of branding and identity through understanding the relationship between social, cultural and historical contexts. Students will explore why branding is important, how successful companies have established their identity and how this relates to their core values.

The unit is structured to give students a clear understanding of brand and identity, and its impact in a commercial market place. Analysing case studies to understand the contextualisation of brand and identity will enable students to produce industry ready artwork and branding style guidelines for the application of design. Topics included in this unit are: brand identity, brand strategy, positioning, market research, taglines, style guides, brand licensing, patent/trademark process, designing identity, logotype, and working within a client brief.

On successful completion of this unit students will be able to discuss the importance of branding and identity, showing how identity can influence the consumer, how to develop a brand identity, and how to produce style guides to be print ready for industry.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Discuss the role of branding and identity through analysis of historical and contemporary contextual research
- 2 Evaluate a given brand to determine core values, mission and audience
- 3 Develop a style guide/branding guidelines for a given brand
- 4 Present a range of promotional material, using branding guidelines, in support of a given brand.

Essential Content

LO1 **Discuss the role of branding and identity through analysis of historical and contemporary contextual research**

Definitions of branding and identity in the creative industries

The function of branding and identity

Brand core values

Brand mission

Audience

Semiotics

Subversion of branding

Social and cultural contexts

Developing a unique brand identity

Brand awareness

Brand values

Company identity

LO2 **Evaluate a given brand to determine core values, mission and audience**

Company identity

Corporate message

Philosophy

Values

Mission statement

Products/services

Brand

Brand range

Brand attributes

Target market

LO3 Develop a style guide/branding guidelines for a given brand

Colour

palette

specifications

Typography

Font

Size

Weight

Graphics

Imagery

Illustrations

Placement

Output

Advertising

Posters

Leaflets

Brochures

Templates/Stationary

Website

LO4 Present a range of promotional material, using branding guidelines, in support of a given brand

Promotional material

Website

Social media

Print

Advertising

Leaflets

Business cards

Corporate report/annual report

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Discuss the role of branding and identity through historical and contemporary contextual research</p>		<p>LO1 and LO2</p> <p>D1 Critically analyse how branding and identity respond to broader commercial and social contexts.</p>
<p>P1 Explore the development of branding through historical and contemporary examples.</p> <p>P2 Analyse how a given organisation has developed their brand identity.</p>	<p>M1 Evaluate the development of branding and identity through the study of a selected business, charity, or commercial enterprise.</p>	
<p>LO2 Evaluate a given brand to determine core values, mission and audience</p>		
<p>P3 Review printed and visual material to determine core values.</p> <p>P4 Define the key features of a company, charity or business enterprise that inform a branding/identity strategy.</p>	<p>M2 Illustrate the ways that core values and mission are expressed through visual material.</p>	
<p>LO3 Develop a style guide/branding guidelines for a given brand</p>		<p>D2 Create a style guide and branding guidelines that enables creative solutions to communicate brand values and aesthetics of a company, charity or business enterprise.</p>
<p>P5 Define the usage parameters for style and branding, identifying media, context and format.</p> <p>P6 Produce usage guidelines showing consistency of branding and identity, in context.</p>	<p>M3 Justify usage guidelines in relation to clarity of communication and client needs.</p>	

Pass	Merit	Distinction
<p>LO4 Present a range of promotional material, using branding guidelines, in support of a given brand.</p>		
<p>P7 Produce stationery and promotional material that communicate brand identity, based on guidelines.</p> <p>P8 Present stationery and promotional material to an identified audience.</p>	<p>M4 Create visual material that recognises the role of social media in promoting brand identity.</p>	<p>D3 Present stationery and promotional material; based on the critical analysis of client needs and audience, illustrating the way that a branding/identity strategy enables creative design solutions.</p>

Recommended Resources

Textbooks

HOLT, D. (2004) *How Brands Become Icons*. Boston: Harvard Business School Press.

HYLAND, A. and KING, E. (2006) *C/ID: Visual Identity and Branding for the Arts*. London: Laurence King Publishing.

MILLMAN, D. (2011) *Brand Thinking and Other Noble Pursuits*. New York: Allworth Press.

MILLMAN, D. (ed.) (2012) *Brand Bible: The Complete Guide to Building, Designing and Sustaining Brands*. Beverly, MA: Rockport Publishers.

OLINS, W. (1995) *The new guide to identity. How to create and sustain change through managing identity*. Aldershot: Gower Pub.

SANDU CULTURAL MEDIA. (2013) *Branding Typography*. Berkeley, CA: Gingko Press.

VAN DER VLUGT, R. (2012) *Logo Life: Life Histories of 100 Famous Logos*. Amsterdam: BIS Publishers, and Enfield, UK (distributor).

WHEELER, A., (2006) *Designing brand identity. A complete guide to creating, building, and maintaining strong brands*. 2nd ed. New York: Wiley.

Links

This unit links to the following related units:

1: *Professional Development*

2: *Contextual Studies*

3: *Individual Project (Pearson-set)*

4: *Techniques & Processes*

5: *3D Practices*

8: *Pattern Cutting & Garment Making*

9: *Fashion & Textiles Practices*

14: *Graphic Design Practices*

18: *Digital Design Practices*

19: *Packaging Design*

20: Ceramic & Glass
21: Accessories
23: Fashion Collection
24: Visual Merchandising
27: Textile Technology
28: Communication in Art & Design
31: Visual Narratives
32: Professional Practice
33: Applied Practice: Collaborative Project (Pearson-set)
34: Advanced Interior Design Studies
35: Advanced Product Design Studies
36: Advanced Fashion Studies
37: Advanced Textiles Studies
38: Advanced Photography Studies
39: Advanced Graphic Design Studies
41: Advanced Digital Design Studies
42: Styling
49: Art Direction
51: Ceramic Design
55: Jewellery Design
58: Creative Industries Placement
61: Creative Entrepreneurship
62: Trend Forecasting

Unit 50: Material Selection & Specification

Unit code	D/615/3563
Unit level	5
Credit value	15

Introduction

The selection and specification of materials is a key feature in any art & design project. Whether in selecting the materials for use in a new product, the types of paper for brochure, or the fabrics to be used in an interior design project, the materials that are selected and specified will affect our experience of the finished work.

This unit works alongside students' studies within their specialist pathway, and they will have the opportunity to explore the selection and specification of materials as used in their specific subject area. In addition, students will consider the broader issues of material sourcing, manufacturing, innovation, smart materials, sustainability, and ethics in relation to materials and processes.

On completion of this unit the students will be able to demonstrate competence in the selecting and specifying materials for use in projects related to their specialist pathway.

Learning Outcomes

By the end of this unit students will be able to:

- 1 Analyse a given brief to identify materials appropriate to the project needs
- 2 Evaluate material properties and behaviours, through experiment and testing
- 3 Develop specifications for materials to be used in a final outcome, based on a given brief
- 4 Present material samples, specifications and final outcomes, based on a given brief.

Essential Content

LO1 **Analyse a given brief to identify materials appropriate to the project needs**

Project type

Project needs

Usage/wear

Lifespan/obsolescence

Weathering/protection

Smart/tech

Client needs

Target market

Market pricing

Competition

Customers

LO2 **Evaluate material properties and behaviours, through experiment and testing**

Material types

Wood

Metal

Plastic

Fibre

Fabric

Glass

Natural vs man-made

New vs recycled

Sustainability

Material qualities and associations

Visual properties

Colour and colourfastness

Pattern

Surface

Finish

Physical properties

Texture

Flexibility

Hardness

Durability

Reflectivity/transparency/opacity

Life-span

Manufacturing

Health and safety

Safe systems of work (SSOW)

LO3 Develop specifications for materials to be used in a final outcome, based on a given brief

Specification types

Design specification

Performance specification

Technical specification

Functional specification

Sector-specific specifications

Interior design

Product design

Fashion

Textiles

Graphic design

Photography

Arts

LO4 Present material samples, specifications and final outcomes, based on a given brief

Specification formats

Technical specifications

Layout specifications

Technical pack/'tech pack'

Garment spec/spec sheet

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
<p>LO1 Analyse a given brief to identify materials appropriate to the project needs</p>		<p>LO1 and LO2</p> <p>D1 Justify the selection of materials, for a given project, based on analysis of experimental results, in relation to a given brief and context.</p>
<p>P1 Examine a given brief to determine project needs, client needs, and target market.</p> <p>P2 Identify materials to meet a range of needs in relation to a given brief.</p>	<p>M1 Analyse the relationship between project type, client needs and potential materials.</p>	
<p>LO2 Evaluate material properties and behaviours, through experiment and testing</p>		
<p>P3 Carry out material experiments to determine suitability for a given project.</p> <p>P4 Experiment with different materials, through the production of samples and prototypes.</p>	<p>M2 Evaluate material performance and behaviour to ascertain suitability for a given project.</p>	

Pass	Merit	Distinction
<p>LO3 Develop specifications for materials to be used in a final outcome, based on a given brief</p>		<p>LO3 and LO4</p> <p>D2 Produce material specifications, samples and final outcomes, based on a brief, reflecting critical analysis of material properties, manufacturing processes and project constraints.</p>
<p>P5 Discuss manufacturing or production processes required for the final outcome, in relation to a given brief.</p> <p>P6 Prepare sector-specific specifications in support of a final outcome, for a given project.</p>	<p>M3 Evaluate the way that production/manufacturing processes may inform the type of specification produced.</p>	
<p>LO4 Present material samples, specifications and final outcomes, based on a given brief.</p>		
<p>P7 Produce a body of work to show the development of material selection and specification.</p> <p>P8 Present a final project outcome, based on a given brief, supported by material samples and specifications.</p>	<p>M4 Evaluate the presentation and response to work undertaken.</p>	

Recommended Resources

Textbooks

ASHBY, M.F. and JOHNSON, K. (2014) *Materials and design: The art and science of material selection in product design*. Butterworth-Heinemann.

BRAUNGART, M. and MCDONOUGH, W. (2009) *Cradle to cradle: Remaking the way we make things*. Vintage.

BROWNELL, B. (2010) *Transmaterial 3: A catalog of materials that redefine our physical environment*. Princeton Architectural Press.

FLETCHER, K. (2013) *Sustainable fashion and textiles: Design journeys*. Ebook. Routledge.

HALLETT, C. and JOHNSTON, A. (2014) *Fabric for fashion: The complete guide*. Ebook. London: Laurence King Publishing.

LEFTERI, C. (2006) *Materials for inspirational design*. Rotovision.

LESKO, J. (2011) *Industrial design: Materials and manufacturing guide*. Ebook. Wiley.

SINCLAIR, R. (2014) *Textiles and fashion: Materials, design and technology (Woodhead publishing series in textiles)*. Ebook. Woodhead Publishing.

THOMPSON, R. (2015) *Manufacturing Processes for Design Professionals*. Thames & Hudson.

Websites

www.designcouncil.org.uk	The Design Council (General Reference)
www.designobserver.com	The Observer "Design – Archives" (Articles)

Links

This unit links to the following related units:

- 1: Professional Development*
- 2: Contextual Studies*
- 3: Individual Project (Pearson-set)*
- 4: Techniques & Processes*
- 5: 3D Practices*
- 6: Materials & Structures*
- 9: Fashion & Textiles Practices*
- 16: Material Practices*
- 17: Art/Craft Production*
- 19: Packaging Design*
- 20: Ceramic & Glass*
- 21: Accessories*
- 22: Printmaking*
- 27: Textile Technology*
- 32: Professional Practice*
- 33: Applied Practice: Collaborative Project (Pearson-set)*
- 34: Advanced Interior Design Studies*
- 35: Advanced Product Design Studies*
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- 43: Digital Fabrication*
- 46: Technical Drawing*
- 51: Ceramic Design*
- 55: Jewellery Design*
- 56: Project Management*
- 57: 3D Modelling & Rendering*
- 58: Creative Industries Placement*