



The course assessment has three components.

Component 1: question paper	60 (2 hours)		
Component 2: Design Portfolio	100	Process 40 marks Skills 50 marks Evaluation 10 marks	June - November
Component 3: Expressive portfolio	100	Process 40 marks Skills 50 marks Evaluation 10 marks	December - March

DESIGN TASKS

1. Write design brief. Refer to the design brief task. **REFER TO TASK SHEET AT THE BACK OF BOOKLET.**
2. Research the market. Refer to market research task and use websites provided below.

Jewellery

www.anoushwaddington.co.uk
www.annalewisjewellery.co.uk
www.gillylangton.co.uk
www.velvetdavinci.com
www.kayosaito.com
www.norafok.com
www.susieganch.com
www.jennyllewellyn.com
www.silviaweidenbach.com
www.artsthread.com

Lighting

www.paulcocksedge.co.uk
www.julialohmann.co.uk
www.ingo-maurer.com
www.elinisaksson.com
www.brucemunro.co.uk

Generic

www.craftscotland.org
www.craftscouncil.org.uk
www.youngdesigners.org
www.designcouncil.org.uk
www.designmuseum.org
www.vam.ac.uk
www.designboom.com
www.justgotmade.com
<http://www.coming-soon.be/>
<https://trendland.com/industrial-designer-icon-creates-sumptuous-paper-sculptures/irving-harper-paper-art-3/>
<https://www.worldofwearableart.com/2018/05/vivid-sydney-at-chatswood/>
<http://rawstudio.co.uk/>

demonstrate knowledge of works by significant artists and designers from any time period

3.

- Nationality
- Education
- Experience
- Working methods/techniques.
- Achievements. (awards, exhibitions, global recognition.)

Question Paper

Worth 30 marks. It contains six extended-response questions: one mandatory and five optional. In this section, candidates answer three questions in total: the mandatory question and two of the five optional questions.

Mandatory question This question comprises of three prompts drawn from the following options This relates to the designers you have studied in class.	Optional questions Examples of design issues that could be included in these questions are listed below
One from: • consideration of function • use of materials and/or technology • use of techniques • working methods	• aesthetics • colour • construction • decoration • ergonomics • fitness for purpose • form • function • imagery • layout • line • location • manufacturing process • materials • pattern • scale • shape • sources of inspiration • style • target audience • target market • techniques • technology • texture • tone • typography • use of space • wearability
and one from: • consideration of aesthetics • consideration of style • consideration of target market/audience • use of one visual element from line, tone, colour, texture, shape, form, pattern (selected by the candidate)	
and: • impact of social, cultural, and/or other influences	

4. Select a piece of work by your chosen designer. Critically analyse this piece of work using the table below; use **POINT, EVIDENCE, EFFECT, structure**.

Function	How it works How it fits/attached to the body Purpose of the design How it fulfils its purpose How the purpose has been considered
Wearability	how practical a design is to wear — for example comfort, durability, ergonomics, functionality, fastenings, balance, weight in what situations a design could be worn
Location	in architecture and environmental design how the design integrates or contrasts with the surroundings specific considerations relating to the location how the location has influenced the design
Materials and or techniques	suitability or unsuitability of the materials properties of the materials — for example lightweight, rust-resistant, waterproof, durable, fragile, flexible, and rigid effect on cost of manufacture effect on aesthetics, style and visual impact appeal to the target market or audience
Techniques	digital printing photography computer-modelling laser-cutting 3D-printing robotics use of tools and machinery
Construction	the process of building something materials, techniques and processes used effect on aesthetics, style and visual impact effect on function or fitness for purpose
Decoration	applied and surface decoration — for example embellishment, embroidery, printing, painting, beadwork structural decoration in architecture and interiors — for example carving, moulding, architraves, porticos, flying buttresses, pillars effect on aesthetics, style and visual impact effect on function or fitness for purpose appeal to target market or audience
Working methods	way of working design process followed preparatory work and research — for example sketching, modelling, testing and prototypes sources of inspiration individual or collaborative working commissioned or speculative one-off, couture, bespoke, limited editions, design for mass production materials, techniques and processes used location — for example working indoors, in a studio, outdoors, on

	a specific site
Manufacturing process	mass produced small-batch production bespoke, couture technique — for example printed, stitched, moulded, carved, cast, handmade, hand-crafted, laser-cut, 3D-printed effect on function or fitness for purpose effect on aesthetics, style and visual impact effect on cost and target market
Aesthetics	perception of a design based on what is seen and/or the sensations communicated, for example how it feels or sounds look, appearance, style visual and emotional appeal and how it is achieved effect of key visual elements on aesthetics effect on the style and visual impact appeal to the target market or audience
Scale	size, dimensions proportions of different elements anthropometrics — relating to the proportions of the body effect on aesthetics, style and visual impact effect on function or fitness for purpose appeal to target market or audience
Imagery	images, photographs and illustrations connotations and symbolism of the imagery key visual elements used to create the imagery effect on appearance, style and visual impact effect on function or fitness for purpose appeal to target market or audience
Layout	arrangement of design elements — for example imagery and typography in a graphic design, the organisation of space in an architectural design balance, negative space, symmetry and asymmetry scale and proportion of different elements effect on aesthetics, style and visual impact effect on function or fitness for purpose appeal to target market or audience
Typography	lettering font styles use of scale and proportion use of the visual elements on the typography placement of the typography integration with imagery effect on aesthetics, style and visual impact effect on function or fitness for purpose — for example readability appeal to target audience
Style	Having the characters of a design movement – for example Arts and Crafts, Art Nouveau, Art Deco, Bauhaus, De Stijl, Post Modernism Description of the style – for example futuristic, decorative, streamlined, minimalist Appeal to the target market of audience Effect on visual impact
Target market	Suitability or unsuitability

	Properties – for example, light weight, rust resistant, waterproof, durable, fragile, flexible, rigid Effects on cost of manufacture Effects on aesthetics, style and visual impact Appeal to the target market or audience
Fitness for purpose	How well a design fulfils its purpose – for example, wearability, practicality, durability, ergonomics, balance, weight, health and safety How well does it meet the needs of the target market or audience
Ergonomics	relates to 3D design — the relationship between the design and the user how efficiently the design fulfils its function how ‘user-friendly’ the design is how comfortable the design is to use how safe the design is to use effect on aesthetics, style and visual impact appeal to target market or audience
Visual elements	illusion of light and shade highlight, midtone and shadow tonal range and balance application of tone description of tone — for example light, dark, flat, wide tonal range, contrasting effect on aesthetics, style and visual impact effect on function or fitness for purpose appeal to target market or audience
Tone	
Texture	the tactile quality of a design techniques used to create texture description of texture — for example rough, smooth, soft, hard, fine, coarse effect on aesthetics, style and visual impact effect on function or fitness for purpose appeal to target market or audience
Shape	2D — shape description of shape — for example rounded, circular, square, rectangular, organic, geometric, angular, fragmented, contrasting scale and proportion of shape(s) effect on aesthetics, style and visual impact effect on function or fitness for purpose appeal to target market or audience
Pattern	repeating elements scale and proportion of pattern description of the pattern — for example decorative, striped, checked, spotted, floral, regular, irregular, geometric, organic, linear effect on aesthetics, style and visual impact effect on function or fitness for purpose appeal to target market or audience
Line	outlines, edges, leading lines for visual and functional effect — for example decoration, dividing space, creating perspective, creating emphasis used to create pattern effect on aesthetics, style and visual impact effect on function or fitness for purpose

	appeal to target market or audience
Form	3D design — physical form, mass, negative space 2D design — illusion of form description of form — for example organic, rounded, geometric, angular, fragmented techniques used to create 3D form — for example carving, sculpting, moulding, constructing, folding, layering, stitching, intersecting scale and proportion of form(s) effect on aesthetics, style and visual impact effect on function or fitness for purpose appeal to target market or audience
Colour	primary, secondary, tertiary, neutral saturated, desaturated tints, tones and shades warm and cold complementary, contrasting, harmonious monochromatic, multi-coloured, restricted colour scheme effect on aesthetics, style and visual impact effect on function or fitness for purpose appeal to target market or audience
Visual Impact	How striking and memorable a design is Created by application of specific elements

respond to unseen prompts and images

demonstrate knowledge of works by significant artists and designers from any time period

demonstrate knowledge and understanding in a minimum of two art and two design areas

analyse and explain how artists and designers use materials, techniques and/or technology in their work

demonstrate knowledge and understanding of visual and design elements using appropriate art and design terminology

demonstrate knowledge and understanding of social, cultural, and/or other influences and how they impact on the work and practice of a single artist and a single designer (see list below)

5. The external influences on artists' and designers' work are wide-ranging. The term 'social and cultural influences' can be interpreted widely, and includes (but is not limited to):

- living conditions, including economic conditions
- influence of family and community
- influence of other artists/art movements
- exposure to different cultures
- physical environment/geography
- new and emerging technology
- politics
- gender
- religion/belief

- national/world events
- developments in other fields, eg science, literature
- personal circumstances
- health and wellbeing

Using the examples above find 4 social and cultural points regarding your chosen designer.

FACT	HOW CAN THIS BE SEEN IN THE PIECE OF WORK
1.	
2.	
3.	
4.	

DESIGN QUESTION EXAMPLE

Attempt this question.

Select **one** design you have studied.

With reference to this one design, explain the

- designer's use of techniques
- designer's consideration of aesthetics
- impact of social, cultural and/or other influences.

INVESTIGATION STAGE

produce relevant and focused analytical drawings, studies and investigative research appropriate to their theme/stimulus and line of development

- images relevant to the design brief (eg market research, sources of inspiration, site photographs)
- relevant analytical drawings that explore the qualities of the visual stimulus and assist the candidate with development — there is no requirement to produce expressive drawing in the design portfolio
- investigation into appropriate material/techniques and technology

DEVELOPMENT STAGE

produce a single line of focused development showing visual continuity with their investigative research

demonstrate the refinement of a single idea, leading to a final piece

creatively and skilfully use appropriate materials, techniques and/or technology in response to their theme/stimulus

creatively and skilfully use appropriate visual elements and expressive effects in response to their theme/stimulus

- adapting an element of the design to improve functionality (eg stability, practicality, readability, and fastenings)
- making slight adjustments to improve the aesthetics of a design (eg colour balance, form, and surface decoration)
- creating and modifying a 2D motif or 3D element for textiles, fashion or jewellery
- experimenting with different repeat patterns, eg block, half-drop, mirror, and linear
- enhancing the visual impact of a design (eg creating or repositioning a focal point, changing the scale of an element, modifying the use of a visual element such as colour, line, pattern, and texture) manipulation of imagery, lettering and layout in graphics
- paper engineering to create 3D elements for jewellery or models for product design or architecture
- comparing the suitability of a range of materials/techniques by creating samples
- decision-making and planning for the final piece

DESIGN SOLUTION

- Further refinement — the design solution should show some further refinement, so candidates should not simply make a larger version of a development.
- Visual continuity — although the design solution should demonstrate further refinement, it should not be radically different from the previous work. Candidates should consider how they will achieve strong visual continuity with the development work, for example through the use of colour palette and style.

- Materials and techniques — candidates should consider the success of the materials and techniques used in previous development work.
- Time available — some candidates may be unrealistic about what they can achieve in a given timescale. Teachers and lecturers should advise candidates to be realistic about what they can achieve before the formal assessment.

give a justified critical evaluation of the effectiveness of decisions made and the visual qualities of their portfolio with reference to their theme/stimulus

EVALUATION

Candidates are expected to use problem-solving, planning and evaluation skills throughout the design process. The evaluation should be completed as the final stage of their design portfolio. The evaluation must be completed on the National 5 Art and Design — design portfolio evaluation template. Candidates are assessed on their ability to give justified personal opinions on:

- the decisions made when working through their design portfolio
- the effectiveness of the aesthetic and functional qualities of their design portfolio with reference to their design brief requirements

It is important that candidates understand the difference between describing their design process and evaluating their work.

- how well the portfolio fulfils the design brief
- how visually and functionally successful the work is and why
- significant breakthroughs or turning points
- important decisions they made
- strengths, weaknesses and areas for improvement

SUPPORT SHEET: DESIGN EVALUATION

POINT			• KEEP REFERRING ALL YOUR ANSWERS TO THE BRIEF • YOU MUST NOT PURELY BE DESCRIPTIVE • FOLLOW THE GUIDANCE GIVEN.
Source of inspiration	Why did you choose this? (relate back to the design brief)	What has this choice enabled you to do?	
Market research	Why did you choose this?	It what way has this influenced your decision making?	
Investigation	How did you investigate your source of inspiration?	Why did you use this method? How has this helped to develop the idea?	
Development	How did you begin to develop the idea?	How did this help? What stage did this lead you onto?	
3D paper models	Did you use 3D paper models to help develop the idea further?	What did this help you to consider? How did this help?	
Material experiments	What materials did you explore?	Why did you select this? What was the outcome? How did it help you to move onto the next stages?	
Function	How did you consider function? What options did you explore?	How successful were these? What was your final choice and why?	
Final solution	How does the final solution relate to the specifications and requirements of the brief?	Go through each constraint. How well have you achieved this?	
Improvements?	How could you have made improvements ?(again relating these to the specifications and requirements of the brief)		

DESIGN BRIEF TASK

TO DO	TICK
Read through the design briefs in “STUDENT IN”	
Copy and paste the brief you wish to use into a word document	
Research: who and what you making your design for, and when they are going to use/wear it? Collect images based on this. For instance; a character, the site for your light, a catwalk.	
Collect 3 good quality images based on your source of inspiration; for instance, butterflies, insects, architecture, steel bridges, plant structure.	
Now; alter the design brief in relation to requirements and theme	

MARKET RESEARCH TASK

TO DO	
Collect 8 images based on what you are going to make in order to inspire your folio. The MARKET RESEARCH must: • Link closely to the design brief	
Now; select 4 of the images for presentation for your folio	

Learning conversation

ASPIRATIONAL GRADE



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TYPICAL QUESTIONS

- What stage are you at?
- What is going well?
- Do you understand the process so far?
- Where do you need support?
- What kind of support do you need?
- How are we going to do that?
- What is your target? What do you aim to achieve? When to you aim to achieve this? How do you aim to achieve this?

Date	Plan	Tick

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