



NATIONAL 5

The course assessment has three components.

Component 1: question paper	50 (1 hour and 30 minutes)		
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 the work of significant designers from any time period

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

Question Paper

Worth 25 marks. It contains six extended-response questions: one mandatory and five optional. Candidates should answer the mandatory question and one of the five optional questions.

Mandatory question The mandatory question requires candidates to respond to three prompts 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 the optional questions are included below.
One from: • function • fitness for purpose	• function • fitness for purpose • materials and/or techniques • target market/audience • visual impact • style • influences/sources of inspiration • imagery • decoration • layout • lettering • colour • pattern • shape and/or form
One from: • materials and/or techniques • target market/audience	
One from: • visual impact • style	

Demonstrate knowledge and understanding of design elements, using appropriate art and design vocabulary. Comment on the work of designers.

3. 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 is works How it fits/attached to the body Purpose of the design How it fulfils its purpose How the purpose has been considered
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
Materials and or techniques	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
Visual Impact	How striking and memorable a design is Created by application of specific elements
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

Demonstrate knowledge of the work of significant designers from any time period.

4. Collect the information below based on designer 2.

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

Demonstrate knowledge and understanding design elements, using appropriate design vocabulary. Comment on the work of designers.

6. Critically analyse a piece of work by designer 2 using table and PEE structure.

Demonstrate knowledge and understanding of the impact of social, cultural and/or other influences on designers' work and practice (see list below)

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

7. Using the examples above find 2 social and cultural points regarding your chosen designer.

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

DESIGN QUESTION

Identify two designs by different designers that you have studied who have worked in the same design area.

(a) With reference to these two selected designs, comment on:

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INTRODUCTION

I have selected to compare and contrast designer 1 “.....” and Designer 2 “.....”

FUNCTION

Maurer's wall lamp functions not only as a light source but as an art feature on a wall due to the nature of its quirky design, providing a dual purpose. Lohmann's floor lamp which projects light upwards is also sculptural in terms of form and similarly has aesthetic qualities as well as functional.

"Lucellino's" adjustable and flexible stem allows the light to be directed to a particular area of need whereas Lohmann's "Seaweed light" requires it to be physically moved to alter the lighting within a room. Maurer's functional consideration improves upon the user's ease of use.

FITNESS FOR PURPOSE

MATERIALS/TECHNIQUES

VISUAL IMPACT

STYLE

INVESTIGATION STAGE

Compiling and producing relevant 2D/3D investigative material and market research appropriate to the design brief/design area

- 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

Demonstrating a single line of development, showing visual continuity and the refinement of one idea and producing a design solution

Creatively using a selection of materials, techniques and/or technology for aesthetic and functional effect in response to the design brief

Creatively demonstrating understanding of appropriate design elements (eg aesthetics, style, layout, visual elements, function, safety, balance) in response to the design brief

- 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.

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)		

National 5 Art and Design – design portfolio

Evaluation

Candidate name:

Candidate number:

Centre number:

Instructions to candidates You should reflect on and critically evaluate the creative process you followed when working through your design portfolio. In your evaluation give justified personal opinions on: the decisions you made when working through your portfolio the effectiveness of the aesthetic and functional qualities of your portfolio, referring to your design brief requirements (10 marks)

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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