

Test Project Design Brief

Jewellery

Submitted by: Darren May, Skill Competition Manager

Contents

Contents.....	2
Background.....	3
Design Brief	3

Background

Your client has just returned from year-long travels throughout Asia. To remind themselves of their travels, they have requested a piece that evokes two key areas of Asian art.

Jianzhi, the Chinese art of paper cutting, became one of the most important types of Chinese folk art. Usually, the artworks are made of red paper, associated with festivities and happiness in Chinese culture, but other colours are also used. Usually, cut-paper artwork is used for festivals such as Chinese New Year, weddings and childbirth, as cut-paper artwork is considered to symbolize luck and happiness.

Ukiyo-e translates to English as “pictures of the floating world”. Woodblock printing was a popular art form during the Tokugawa period (c. 1603–1867) and was used for mass production, so it was accessible to the working- and lower-class populations. The artist would first draw an image, then it would be carved out of wood, painted, and then finally printed onto a scroll or paper, usually with one person performing each different step in a team of four. The prints often depicted various aspects of Japanese life and culture, including portraits of famous courtesans or actors, birds and flowers, and landscapes.

Your client has already approved most of the design but has decided to leave the centre section to you for total creative input. Their only request is that it reflects the two art styles that always take them back to their travels through Asia

Design Brief

Design the centrepiece of this piece of jewellery that reflects your client’s brief.

The creative insert must reflect the creative theme. The criteria for creativity for marking will be in 3 areas:

1. Iterative Design Process - shows a clear train of thought through words and pictures from initial ideas to final drawing to clearly demonstrate your train of thought as required in the first three days of competition.
 - Day 1:
 - 20mins (recommended)
 - 4 x initial drawings with ideas with callouts - materials, concept, mechanical notes, stones, setting, etc.
 - Day 2:
 - 20mins (recommended)
 - 2 x drawings of ideas that are an extension of Day 1 - develop Day 1 ideas further. Callouts, e.g., materials, concept, any mechanical notes, stones, settings, etc
 - Day 3:
 - 30mins (recommended)
 - 1 x drawing with final design - callouts with notes of how to make certain parts - mechanical notes, materials, stones, settings, etc
 - this drawing must include a few sentences about where the concept/idea comes from.

2. Design Elements - Does your piece include all the physical attributes of the design constraints as outlined in the brief. Use of technical skills to execute the design as outlined:
 - Contain shape and a formed component/s - Max 4
 - Contains a saw-pierced element.
 - Two styles of settings:
 1. 1 x tapered round claw - Max 6 claws
 2. 1 x bezel setting. (Note: must not be a round or oval bezel setting)
 - An open gallery that contains gallery posts -Max 6 gallery posts. Scroll, Arched or Decorative gallery posts will be counted as one post in each instance.
 - Sit flat when assessed
 - Is secured to the top plates of Modules One and Two. The creative element must be connected to the top of both modules at one point on each.
 - Please explain your motivation and inspiration behind the design - this can be a bullet point or paragraph.
3. Cohesiveness - How well does the creative element compliment the entire design.
 - Does it translate from the hand-drawn sketch into a 3D object?
 - Level of complexity, i.e., is the piece a simple flat design, or does it consist of multiple components with form and layering.





