

# Briefing – Creative Identity

# Your Teaching Team

## Teaching team:

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- Steve Johnson ([s.johnson@arts.ac.uk](mailto:s.johnson@arts.ac.uk))

## Accessories:

- Eting Liu([e.liu@fashion.arts.ac.uk](mailto:e.liu@fashion.arts.ac.uk))
- Fflur Owen ([f.c.owen@fashion.arts.ac.uk](mailto:f.c.owen@fashion.arts.ac.uk))

# Product Creativity Briefing

Briefing: 2<sup>nd</sup> of February 2024

CREDIT RATING: 40

STAGE: 1

LEVEL: 4

BLOCK: 2

## ■ WHERE & WHEN are my classes?

Check your timetables **DAILY on a computer** (phones are not always accurate). Check your Moodle, and emails **DAILY**. Carefully read your weekly newsletters as they often include important information.

■ **Please note: You are responsible for signing into SEATS.** If you arrive late for a class, you must wait for an appropriate break to not disturb the session. If you arrive more than 15 min late you will be marked as late.

■ If you miss a class, it's your responsibility to catch up on the work missed and fill out the “**Report an absence**” form online.



# THE BRIEF



# The Brief - Introduction

- This unit explores the creative design process and your identity as a designer in relation to your own cultural and societal values. You will be introduced to a series of technical, design and theoretical skills that an accessories designer must work through when developing new ideas. Research and inspiration are always the starting points within the design process. These will lead you to initial ideas, design development and design finalisation focused on an end consumer. An important part of design is how you communicate your ideas to others and the overall presentation of your work. You will be introduced to the importance of teamwork. Change-making themes around race, climate, ethics, equity and inclusion will be explored. You will reflect on the role of the designer in the current context of Climate Emergency and further develop your own critical thinking.

# Identity

Identity can be many things. It can be tangible or psychological. It can be described or express itself in many ways, whether it be your own personal Identity or that of a group, object or brand. It can be used to label or identify key features or characteristics of a physical thing or person but can also be used to underline a feeling or rationale behind a subject or movement.

## **IDENTITY:**

The fact of being who or what a person or thing is. The characteristics determining who or what a person or thing is. A close similarity or affinity.

**(Oxford English Dictionary 2nd ed).**

# The Brief

We will be exploring **Identity** and researching what that means to you and the direction your personal project takes, but also how the concept of identity relates to a fashion brand and what makes the DNA or ethos of that brand appeal to its consumers. **Fashion Brand identity** is extremely important to the Fashion Industry where successful fashion brands produce items that have become coveted by the consumer to an almost obsessive level. You will explore through your research and analysis of the consumer, what drives an individual to identify with a fashion brand and seek out the latest style of accessories for that season.

# The Brief

- You will be put in a team and allocated a fashion brand, and with the support of your team, you will research this fashion brand thoroughly.
- **Personal Presentation** - Individually, you will work to create a personal visual presentation of between **10 -15 slides based on your given fashion brand:** outlining key concepts and thinking behind the fashion brand's identity. These may include the fashion brand's ethos and values. The brand DNA, their visual identity, their consumers, their competitors, their product range, and their price points. You may like to identify opportunities for future product direction of the fashion brand.



# The Brief

## ■ Presenting your given Fashion Brand to the Other Accessory Teams.

In your teams, you will present your fashion brand to the other teams (each student should choose a section from their team's research to focus on). These presentations will be your first formative assessment point. Decide how you will individually present your chosen element of the fashion brand and what methods you may employ to do so.

# Please note:

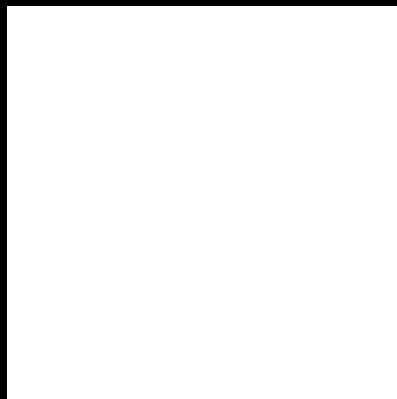
- The teams will be allocated by the course team and are not negotiable.
- Presentations will take place and will also be uploaded to a submission area in Moodle Assignments.
- Maximum length of the team presentation is **15 slides** using any presentation software that you choose; a video presentation is also acceptable but should be a maximum of 5 mins long.

**For the second stage of the project, you will build upon the information and feedback gathered from your presentations and evidence your personal response to the Creative Identity brief by undertaking the following:**

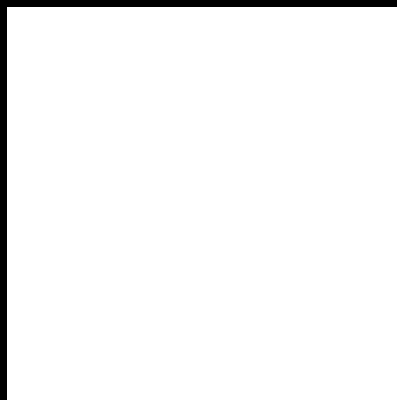
Produce a written rationale (**800 words**) alongside a **mood board** which conveys your own “identity” and communicate this “identity” in the visual inspiration behind your project. From this inquiry, you will create **sketchbook research** that leads to **design development** ideas in the form of creative hand drawings. You will proceed to **design and develop creative responses and products** that fulfil the needs and desires of the **consumer** and that of the **brand**. This brief should help you to develop an increased level of awareness of the requirements of effective presentation by engaging with CAD presentation work.

Create a **2D range of 6-8 products** that are supported by your research.

Produce 1 x **3D outcome** related to your specialism to be supported by a professionally presented technical **specification sheet** (spec sheet). Include **2D to 3D experimentation** to support the design and making process.



# Reading List



# Reading List

- Eissen, K. and Steur, R. (2007) *Sketching: drawing techniques for product designers*. Amsterdam: BIS Publishers
- Hume, R (2020) *Fashion and textile design with Photoshop and Illustrator: professional creative practice*. 2nd ed. London: Bloomsbury Visual Arts (Also available as an e-book)
- Lau, J. (2019) *Designing Accessories: exploring the design and construction of bags, shoes, hats, and jewellery*. 2nd ed. London: Bloomsbury Visual Arts (1st ed available as an e-book)
- Morris, R. (2016) *The Fundamentals of Product Design*. 2nd ed. Lausanne, Switzerland; AVA (Also available as an e-book)
- Rath, P. et al (2015). *The why of the buy : consumer behavior and fashion marketing*. 2nd ed. New York : Fairchild Books (Also available as an e-book)
- Schaffer, J & Saunders, S. (2012) *Fashion design course accessories: design practice and processes for creating hats, bags, shoes and more* London: Thames & Hudson
- Seivewright, S. (2021) *Research and Design for Fashion*. 4th ed. London: Bloomsbury Visual Arts (3rd ed. also available as an e-book.)
- Steele, V. and Borrelli, L. (2005) *Bags: a lexicon of style*. London: Scriptum Editions
- Reeves, D.L. et al. (2020) *Teamwork*. Ann Arbor, Michigan: Cherry Lake Publishing.(Available as an e-book)

# Reading List (continued)

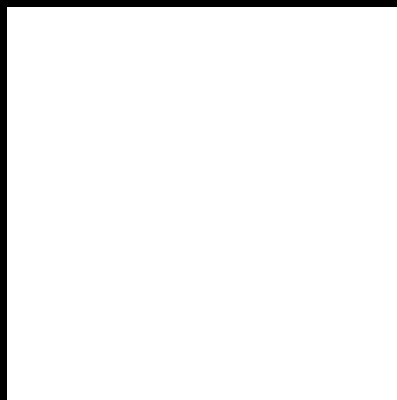
- Fletcher, K. (2014) *Sustainable Fashion and Textiles: Design Journeys*. 2nd ed. London: Routledge (Also available as an e-book)
- Braungart, M., McDonough, W., (2009) *Cradle to Cradle*, Vintage Publishing
- *Sustainable fashion: responsible consumption, design, fabrics, and materials*. (2021) Barcelona, Spain: Promopress.
- Blum, P. (2021) *Circular fashion: making the fashion industry sustainable*. London, : Laurence King
- Gonzales, A., (2012) *Identities Through Fashion: A Multidisciplinary Approach*. Oxford: Berg (Also available as an e-book)

## Additional Online resources (available through UAL Library Services)

- LinkedIn Learning : Video courses on Photoshop, Illustrator, Indesign, Procreate and Rhino
- WGSN (Insight, Fashion, and Interiors)
- Mintel
- Further reading and resources will be identified on your Unit Moodle Site.
- Levin, P. (2005) *Successful teamwork!: for undergraduates and taught postgraduates working on group projects*, Maidenhead: Open University Press. ([also available as an e-book](#))



# **ASSESSMENT DESCRIPTION**



# Assessment requirements

## Summative Assessment:

- **An annotated sketchbook (Physical submission)** including primary and secondary research of “identity”, the brand, the fashion landscape including trends, consumers and competitors, inspirational research as well as initial design ideas and design development, 2D and 3D experimentation, and material research.
- **Finished presentation sheets (Digital Portfolio submission) Including** a mood board, colour board, individual fully rendered design presentation sheets of 6-8 designs, a range plan of 6-8 products, a spec sheet of the final design to be prototyped and an 800-word rationale.
- **A product development record (Digital submission)** illustrating your 3D processes from initial testing to the final prototype making, including 3D experimentation of details and shapes evidencing critical analysis and problem-solving skills.
- **3D outcome (Physical submission)** A fully resolved final prototype.

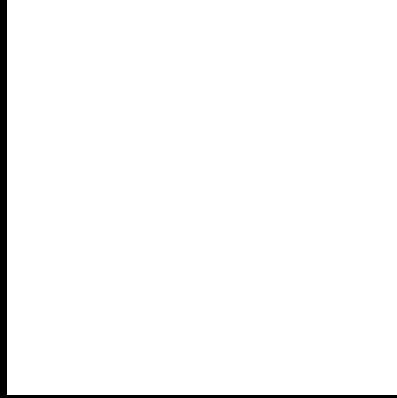


# Formative Assessment Presentation

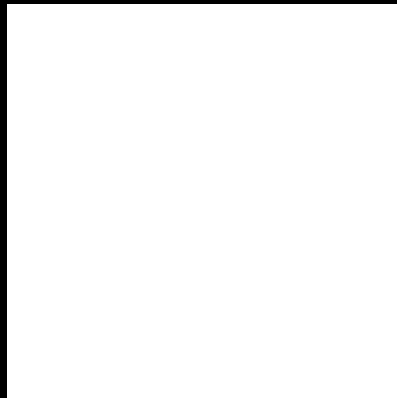
## ■ Brand Presentation Day

Friday 8<sup>th</sup> of March 2024

Students will be required to present their given **Brand** in their teams, before submitting their own personal work on Moodle following the presentation.



# **Assessment Criteria & Learning Outcomes**



# Assessment Criteria - Level 4

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- **Enquiry:** Engagement in practice informed by analysis and evaluation of relevant practices and ideas



- **Knowledge:** Foundational practical, theoretical and/or technical knowledge of the subject



- **Process:** Experiment and review methods and results








- **Communication:** Setting out intentions, contexts, sources and arguments appropriate to your audiences



- **Realisation:** Recognition of options and choices related to production of outcomes

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# Assessment Criteria - Level 4

		F	E	D	C	B	A
	<b>Enquiry</b> Engagement in practice informed by analysis and evaluation of relevant practices and ideas	Little or no evidence	Insufficient evidence	Satisfactory evidence	Good evidence	Very good evidence	Excellent evidence
	<b>Knowledge</b> Foundational practical, theoretical and/or technical knowledge of the subject	Little or no evidence	Insufficient evidence	Satisfactory evidence	Good evidence	Very good evidence	Excellent evidence
	<b>Process</b> Experiment and review methods and results	Little or no evidence	Insufficient evidence	Satisfactory evidence	Good evidence	Very good evidence	Excellent evidence
	<b>Communication</b> Setting out intentions, contexts, sources and arguments appropriate to your audiences	Little or no evidence	Insufficient evidence	Satisfactory evidence	Good evidence	Very good evidence	Excellent evidence
	<b>Realisation</b> Recognition of options and choices related to production of outcomes	Little or no evidence	Insufficient evidence	Satisfactory evidence	Good evidence	Very good evidence	Excellent evidence

# Learning Outcomes and Assessment Criteria



- LO1 Utilise design research methods and their application to the design and development process (Process, Enquiry).
- LO2 Creatively generate and develop consumer focused designs appropriate to your subject specialism (Enquiry, Process).
- LO3 Consolidate and contextualise your design ideas through the writing of a design rationale (Communication).
- LO4 Effectively use visual and written communication and presentation skills that evidences appropriate use of CAD (Knowledge, Communication).
- LO5 Evidence 2D and 3D development processes by presentation of a resolved prototype and supporting design development record (Realisation, Process).

**Assessment will be against the specified assessment criteria.**

The assessment website provides an overview of [assessment regulations](#) for your course.



## **Key Dates**



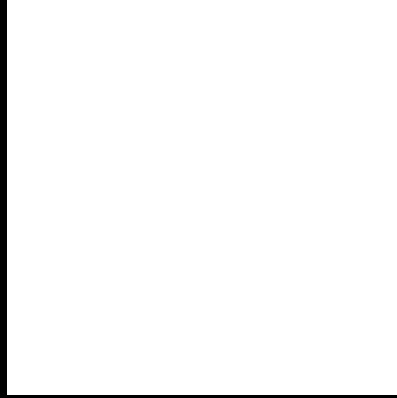
# PC - Key Dates

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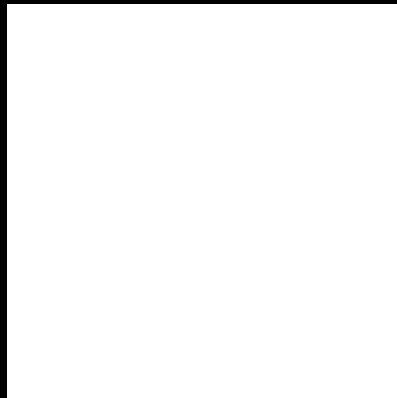
- **Formative assessment Point –**
  - Team Presentation – **8th of March 2024**
  - Submission of Digital presentation before 3 pm (UK TIME) – **11<sup>th</sup> of March 2024**
  
- **Summative assessment: 28th of May 2024**
  - Digital Submission by 15:00 UK Time
  - Physical submission: 9:30- 11:30 Room TBC
  
- **Adjusted assessment: 4<sup>th</sup> of June 2024**
  - Digital Submission by 15:00 UK Time
  - Physical submission: 9:30- 11:30 Room TBC
  
- Publication of assessment: 3-4 weeks from submission deadline
- Publication of Exam Board results: **7<sup>th</sup> of March 2024**

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# **AVOIDING ACADEMIC MISCONDUCT**





# AVOIDING ACADEMIC MISCONDUCT

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**Academic Misconduct** refers to any form of academic cheating such as plagiarism.

**Plagiarism** is taking another person's words or ideas and presenting them as though they were your own.

- Reproducing original artwork or designs and presenting them as your own work.
- Commissioning another person to do work without acknowledgement.
- Copying from a textbook without providing adequate reference to the author.



Puzzle Bag, Designed by ?!

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# AVOIDING ACADEMIC MISCONDUCT

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Always acknowledge other people's ideas or work

– If you include images etc in your own work quote the source.

Examples and more information:

- [Academic Misconduct webpage](#)
- [Cite Them Right](#)



Roll top backpack in recycled nylon (Online), Loewe,  
Available from [Loewe website](#) (Accessed 24 Sept 22)

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# REMEMBER

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- Digital hand-in on Moodle - the link will appear in the “Assessment” tile in the week leading to hand-in.
- Each digital file submitted as a multi-page **PDF** must not exceed **200MB** – Uploading to Moodle can take time, plan your time wisely.
- **Label all work – e.g. Name, student number, submission type and Unit name - Product Creativity (PC)** - example: ‘JohnSmith0123456PortfolioCI.pdf
- Please see example projects on **Moodle**.
- **All work should be professionally presented using appropriate CAD software in line with your concept and brand.**

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# English Language Development

- If you are a current UAL student and speak English as an additional language, we can help you with the language skills you need to be successful on your course.
- Students always can in addition to **academic support** use the **language centres drop ins**.





## **COMPONENT EXPLANATION**



# Component explanation

## Team Presentation (15 slides or max. 5 min video)

Prepare your personal presentations in any format you wish such as PowerPoint etc. Elements of these will be used in a Team presentation day on **8<sup>th</sup> of March 24**.

Follow the guidelines below for what information we will expect you to prepare about your brands -

- **Brand History**
- **Brand Ethos/Values**
- **Consumer Profile**
- **Range Overview**
- **Social Media and Marketing Strategies**
- **Market Level and Competitor Overview**

# Component explanation

## Individual portfolio of work to include:

- Annotated sketchbook (Physical)
- Finished presentation sheets (Digital)
- 2D and 3D experimentation (Digital)
- 3D outcome (Physical)

You will have the opportunity to discuss each area of the requirements during the design sessions in Block 2.

As a self-directed project management activity, please consider the learning outcomes and what they mean to the work required.

Please note UAL guidance on components:

**Non-submission in a mandatory component may result in a Fail for the unit.**



# **YOUR TEAM**





# The CI Groups

<b>Grp 1</b> <b>Charles Jeffrey LOVERBOY</b>  Mishika Yameng (Kitty) Tong Eda Yijing (Isabella) Olivia	<b>Grp 2</b> <b>BOTTER</b>  Matthew Jiaxi Zexi (Laura) Ysabelle Yiqi Aprila	<b>Grp 3</b> <b>CHOPOVA LOWENA</b>  Ziyao Zayn Lingyu (Amy) Tamara Danielle Samantha
<b>Grp 4</b> <b>Casablanca Paris</b>  Xinyi (Emily) Andrea Qi (Neo) Jingjing (Catherine) Mariia Meiying (Ivy)	<b>Grp 5</b> <b>Ahluwalia</b>  Yulin (Link) Qingqi (Rachel) Vallabhi Shireen Hwang Dain	



# THE BRANDS



...encompasses a fashion label and a cult club night, each informing the other. The LOVERBOY night forms the primary research for Jeffrey's collections, with his tribe of friends and creative collaborators - artists, performers, musicians, drag queens and poets - contributing to the egalitarian spirit of the brand.



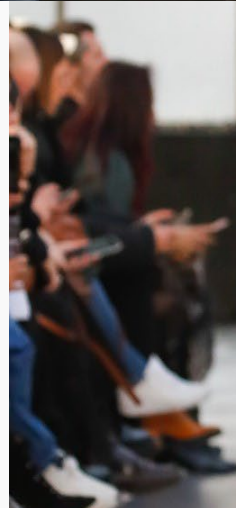
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# BOTTER

...epitomizes a blend of music, literature, culinary arts, and diverse origins, encapsulating the vibrant and hybrid Caribbean culture. Lisi and Rushemy, the creative duo, merge their multicultural influences and expertise in Belgium and Dutch tailoring to infuse their menswear label with a unique sense of luxury. Their creative vision, an extension of their bold, colorful, and positive personalities, is edgy yet inclusive. With a strong commitment to sustainability, the brand actively works to preserve nature, particularly focusing on preventing ocean pollution.

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# CHOPOVA LOWENA

CHOPOVA LOWENA merges folklore with sportswear, crafting unique garments to promote ethical consumption. Co-founded by Emma and Laura, the brand blends British and Bulgarian craftsmanship, infusing Bulgarian folklore with 1980s rock climbing aesthetics. Emphasizing sustainability, they use recycled materials like pillowcases, tartan, and aprons. The brand's ethical commitment extends to employing skilled female artisans in Bulgaria.

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# CASA BLANCA

**Casablanca Paris** applies Neapolitan tailoring techniques to tennis inspired statement pieces. The brand was founded by Charaf Tajer - a Parisian born fashion designer, of Moroccan descent. Casablanca's aesthetic is a fusion between lux and leisurewear, a perfect equilibrium of comfort and elegance.



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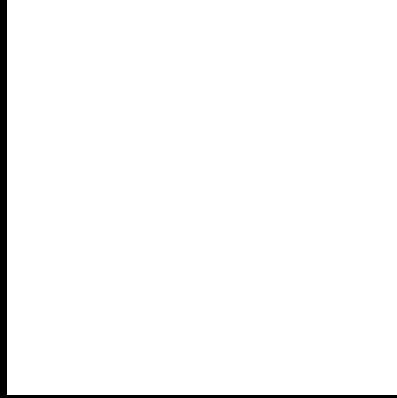


# Ahluwalia

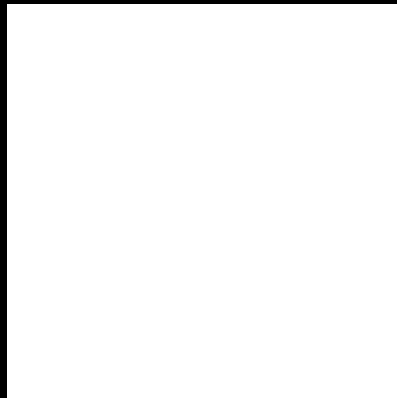
Ahluwalia blends her dual Indian-Nigerian heritage and London roots, crafting unique pieces that breathe new life into vintage and surplus clothing through inventive textile and patchwork techniques. Inspired by art, music, and literature, Ahluwalia's work extends beyond collections, encompassing collaborative campaigns, books, and films. Recognized as a pioneer in the fashion industry, she enjoys global press coverage from outlets like the New York Times, i-D, Vogue, and more.

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# **Brand – Group Allocation**





# Research Criteria

## Brand History

- Who founded it?
- What do they do?
- When was your brand founded? and Why?
- How has it evolved over time?

## Brand Ethos and Values

- What does your brand stand for?
- What are their values?
- Do these need to be considered during the design process?

e.g. if the brand are sustainable, do you need to consider that when you select materials?

# Research Criteria

## Consumer Profiles

- Who shops at your brand?
- How old are they?
- Where do they live?
- What job do they have? (Income)
- Do they care about their appearance?
- How much disposable income do they have?
- What is important to them?

## Range Overview

- What different products do they sell?
- What are the different price points?
- Do they have multiple collections and products?
- Do they do exclusives with stockists?

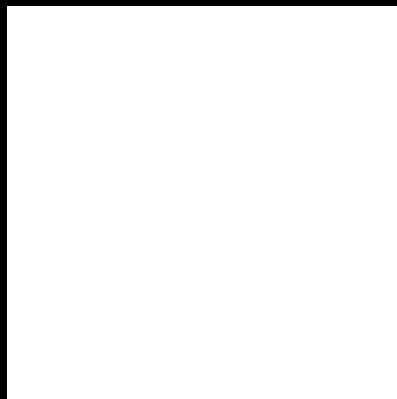
# Research Criteria

## Social Media and Marketing Strategies

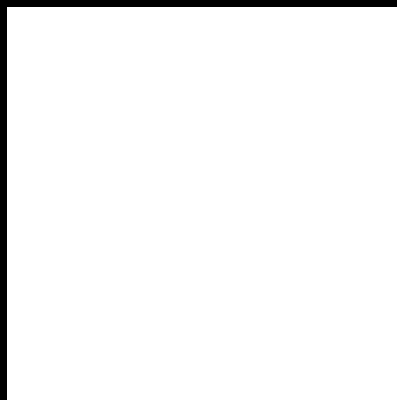
- Do they utilise social media?
- Do they advertise in magazines?
- Do they show at fashion week?
- What do their marketing profiles look like?
- What types of imagery/videos do they use?
- How do they speak to their customers and engage with their audiences?

## Market Overview

- Where do they position in the overall market?
- Are they a luxury brand?
- Do they stock shops? are they online?
- Brand Competitors (this category can help identify their target consumer).



***Any questions?***



# Thank you and good luck!

[arts.ac.uk](https://arts.ac.uk)