

# Design Practice II

By the end of this module we want you to feel that you can confidently respond to commissions and competitions in a professional setting.

In order to achieve this we will be learning through experience; taking you through the process step by step using a live brief. You will be expected to apply some of the learning from the first Design Practices module to achieve the objectives in this live brief.

For example, you will be carrying out a site visit in which you will survey the location of the windows, measuring up and producing scale drawings for your use in the design process. You can draw on some of the approaches to design that we explored, as well as utilise the digital skills that you acquired with Liam in order to produce visualisations of the work in-situ.

In addition, we will be learning some new skills that will help express your ideas to a potential client.

Aside from the practical concerns, there are three separate but interrelated creative pursuits at play throughout this process.

Firstly there is the generation and development of your personal creative practice. This will be an on-going, everyday activity, involving inspiration, exploration and generation of work, be it drawing, writing, collaging, painting or any other activity that helps nurture and develop your own personal style. See this as the fuel that feeds everything that you do as a designer. Without it you have nothing to burn when you have to apply yourself to a commission.

Secondly there is the application of your practice to a specific set of parameters. The commission's brief is a problem to be solved. There will be numerous concerns ranging from budget to the available light to client input to structural considerations and architectural style. You will be addressing and solving all of these concerns and more during your design process.

And thirdly there is the consideration of how you present your ideas and designs to your client. This aspect is easily overlooked but is arguably the most important aspect of the job. How your client *envisages* your proposed work is completely dependant on how well you communicate the idea with them. A simple 2 dimensional design of your window is only really showing them a composition on paper. You want your client to have to do as little work as possible when it comes to imagining your idea in-situ. As we know, if I ask you all to imagine the colour red, you will all picture a different hue. Therefor we can't expect another person to see a work as we see it in our heads. For this reason, we will dedicate a considerable amount of time to presenting our designs clearly and professionally for the client's appraisal.

Week 1  
28th January

- Introduction to brief.
- Site Visit.

Week 2  
4th February

- Reflections on the site visit.
- Collating and organising information gathered on site.
- Questions for the client.

Week 3  
11th February

- Full scale templates
- Scale drawings: Interior wall elevation (To be completed by next week).

Week 4  
18th February

- Idea development and visual research. (To be continued in self study time)

Week 5  
25th February

- Design development (To be continued in self study time).
- One to one tutorials.

Week 6  
4th March

- Present three design options to the group for review.
- Begin final scale design in elevation. (To be completed by next week)

Week 7  
11th March

- Glass selection.
- Costing.
- Building Regulations
- Method Statements

Week 8  
18th March

- Visualisations.
- Presenting your designs in context.

Week 9  
25th March

- Model making

Week 10  
1st April

- Presentation preparation.

Easter Break

Week 11  
29th April

- Group crit. Review of the students work with the group.

Week 12  
6th May

- Presentation of work.