



Pearson

# **BTEC Level 3 Foundation Diploma in Art, Design & Media Practice**

**Sample Marked Learner Work  
(DISTINCTION)**

Version 1.0 – May 2020



# Assessment Criteria

Assessment Criteria	Ungraded (0 points)	Pass (1 point)	Merit (2 points)	Distinction (3 points)
<b>3.1 Investigation</b>	Limited or inappropriate process of investigation. Limited use of information to inform creative practice.	An adequate process of investigation is applied through practical and theoretical approaches, competently using findings to inform creative practice.	A cohesive process of investigation is applied through relevant practical and theoretical approaches, effectively using findings to inform creative practice.	An accomplished process of investigation is applied through pertinent practical and theoretical approaches, using findings perceptively to inform creative practice.
<b>3.2 Experimentation</b>	Limited or inappropriate engagement in a process of experimentation to inform ideas and development.	Generally competent engagement in processes of experimentation with concepts, media, materials and techniques, adequately informing ideas and development.	Effective engagement in processes of experimentation with concepts, media, materials and techniques, clearly informing ideas and development.	Accomplished application of experimentation processes, taking some risks with concepts, media, materials and techniques, thoroughly informing ideas and development.
<b>3.3 Evaluation and review</b>	Limited evidence of evaluation and review of process and practice to inform choices about work and intentions.	Evaluation and review is generally competent, with adequate assessment of process and practice used to inform adequate choices about work and intentions.	Evaluation and review is coherent and relevant, with clear analysis of process and practice used to inform effective choices about work and intentions.	Evaluation and review is thorough and pertinent, with in-depth analysis of process and practice used to inform choices which refine work and intentions.
<b>3.4 Realisation</b>	Limited competence in realising work through use of media, materials, techniques and processes.	Adequate realisation of work through generally competent use of media, materials, techniques and processes.	Cohesive realisation of work through effective use of media, materials, techniques and processes.	Accomplished realisation of work through proficient use of media, materials, techniques and processes.
<b>4.5 Communication</b>	Limited or inappropriate communication of intentions through work, process and presentation reflecting limited selection and consideration of context and audience.	Clear communication of intentions through work, process and presentation reflecting effective selection and consideration of context and audience.	Accomplished communication of intentions through work, process and presentation, reflecting thorough selection and consideration of context and audience.	Sophisticated communication of intentions through work, process and presentation, reflecting strategic selection and critical consideration of context and audience.
<b>4.6 Self-directed practice</b>	Limited application of professional behaviours, showing a lack of self-reflection and recognition of own development needs.	Professional behaviours are effectively applied in some aspects of practice, showing clear ability to implement the creative process; generally engages in reflection and personal development to address some aspects of creative practice.	Professional behaviours are thoroughly applied, showing accomplished ability to manage the creative process independently; thoroughly engages in reflection and personal development to address specific needs and improve creative practice.	Professional behaviours are integral to ways of working, showing an assured ability to take ownership and strategically manage the creative process throughout, adapting ways of working for own purposes; uses insightful critical reflection and personal development to enhance creative practice.

In order to be awarded a qualification, students must achieve a minimum of Pass in all criteria.

**TOTAL QUALIFICATION POINTS: 18**

<b>Total Qualification Points Threshold:</b>	<b>Ungraded:</b>	0	<b>Pass:</b>	6	<b>Merit:</b>	10	<b>Distinction:</b>	16
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# Student 1: Distinction

AC 3.1	Investigation	Distinction	3
<p><b>An accomplished process of investigation is applied through pertinent practical and theoretical approaches, using findings perceptively to inform creative practice.</b></p> <p>The student has undertaken detailed and purposeful contextual research into artists, designers and corporate packaging, which has perceptively informed their practical work. Initial research feeds into a clear Project Proposal, outlining intentions and approaches to further research and realisation of the project. Investigation and research is accomplished and continues throughout the project, helping the student to develop and refine their ideas and processes.</p>			
AC 3.2	Experimentation	Merit	2
<p><b>Effective engagement in processes of experimentation with concepts, media, materials and techniques, clearly informing ideas and development.</b></p> <p>The student has demonstrated a diligent, focused approach, and has been proactive in exploring a variety of concepts and approaches. A range of ideas and mark making techniques are explored initially. Once the student settles on the medicine packaging concept, experimentation becomes more focused on graphic and logo design. This could have been broader, using bolder experimentation with alternative approaches to media and materials. However, this is effective and justified in terms of the outcome reflecting corporate packaging, and evidence is sufficient to award the Level 3 Merit criterion.</p>			
AC 3.3	Evaluation and review	Merit	2
<p><b>Evaluation and review is coherent and relevant, with clear analysis of process and practice used to inform effective choices about work and intentions.</b></p> <p>The Reflective Learning section provides a very brief evaluative summary, and this could have been improved with more detailed discussion and analysis of the strengths and weaknesses of working practices and the work itself. This could have also been complemented by reflection on audience feedback following the exhibition. However, throughout the submission, there is good evidence of coherent and relevant ongoing critical reflection, reviewing creative decisions and designs to effectively inform and develop the work. This is sufficient to justify the Level 3 Merit criterion.</p>			

<b>AC 3.4</b>	<b>Realisation</b>	<b>Distinction</b>	<b>3</b>
<b>Accomplished realisation of work through proficient use of media, materials, techniques and processes.</b>			
The student has demonstrated a diligent, focused approach, and has been proactive in researching a wide range of areas in order to produce an accomplished, sophisticated final piece. The attention to detail and consideration of professional presentation is very good. Execution and realisation of the final piece is proficient, successfully achieving its intentions.			
<b>AC 4.5</b>	<b>Communication</b>	<b>Distinction</b>	<b>3</b>
<b>Sophisticated communication of intentions through work, process and presentation, reflecting strategic selection and critical consideration of context and audience.</b>			
The underlying concepts are explored well throughout the development of the project, and communicated well through the final piece and its accompanying artist's statement. The piece fits with its intended purpose as a conceptual art piece, exploring philosophical ideas of travel, convenience and reliance on pharmaceutical solutions in a sophisticated way.			
<b>AC 4.6</b>	<b>Self-directed practice</b>	<b>Distinction</b>	<b>3</b>
<b>Professional behaviours are integral to ways of working, showing an assured ability to take ownership and strategically manage the creative process throughout, adapting ways of working for own purposes; uses insightful critical reflection and personal development to enhance creative practice.</b>			
The student has demonstrated a professional approach at all stages of the project, continually reflecting on their practice in relation to their personal development and progression aims, and the professional behaviours expected in the creative sector. The Project Proposal is clear, demonstrating a focused approach, while allowing sufficient flexibility for ideas to develop. The student demonstrates a proactive and insightful approach to their research, ideas development and refinement of the work at all stages of the project. They deal with setbacks in a pragmatic manner. They also consider their project in the context of wider artistic practice and explore ways to gain further exposure for their work, such as the Royal Academy Summer Exhibition, patronage and engagement with manufacturers and corporations.			
			<b>Total marks (out of 18)</b>
			<b>16</b>
		<b>Overall Grade</b>	<b>DISTINCTION</b>

# Project Proposal

This form is only for guidance purposes and is not mandatory.

## Pearson BTEC Level 3 and Level 4 Foundation Diploma in Art, Design and Media Practice

To be completed by the student

<b>Student Name</b>	<b>Student Signature</b>	<b>Student Reg Number</b>	
xxx	xxx	1234567	
<b>Centre Name</b>		<b>Centre Number</b>	
xxx College		7654321	
<b>Specialist Pathway</b>			
Contemporary Art Practice			
<b>Working Title or Theme</b>			
The Art of Travel			
<b>Projected Grade</b> (Programme Leader to insert on completion of the Project Proposal)		Distinction	
<b>Tutor Signature</b>	xxx	<b>Date</b>	30/04/21

### Guidance

Your Project Proposal must provide an outline brief of your Final Major Project. The brief will normally be of your own choosing. If you decide to work on a group brief (with other students) ensure that you explain how you will respond individually to the brief and record your individual responsibilities and contribution.

Prepare your Project Proposal carefully, referring to the guidance in each section below. The guidance should be seen as a prompt and is not prescriptive.

The Project Proposal must be word processed.

### 1. Your Final Major Project

What is the title of your Project? What do you aim to produce? How does this relate to your work and ideas from your programme so far and how does it extend your knowledge, understanding and creative ability?  
(guide 150 words)

I intend to produce a conceptual art piece, reflecting on the Journey theme. I want my piece to be as professional as possible and raise questions about the concept of travel and journeying.

My initial ideas are to produce some kind of travel product that reflects my family background in pharmacy, so I am investigating pharmaceutical products and packaging and how to mirror these in my art piece.

### 2. Influences, Research, Sources and Ideas

What are your influences, starting points and contextual references and how are they relevant to your ideas? What subject areas do you intend to research and what are the likely sources of information (media sources, museums, specific locations, performances, etc.) you plan to use? You do not need an extensive list in this section, but include your bibliography in the Appendix, clearly identifying all references including texts, periodicals, websites, etc.  
(guide 150 words)

I am influenced by classic graphic design and typeface designers, such as Saul Bass, Erik Spiekermann, Paul Rand, Morag Myerscough and Alan Fletcher. I am also interested in the installation work of Damien Hirst, particularly his animals in formaldehyde and his pharmacy cabinets. I will also look at product and packaging design, to make sure that my piece reflects marketable products and looks as real as possible.

I originally thought about a physical journey, especially ones that we take every day and often take for granted, and whether we should take the time to 'stop and stare'. I started by making drawings of items and overlooked landmarks on my daily commute to work and college. However, the idea wasn't strong enough and was too literal, so instead I started thinking about my own personal journey to get where I am now. My parents are both chemists and it was expected that I would go into the pharmacy business. However this wasn't what I wanted to do, and I was interested in art and graphic design instead.

So by incorporating pharmaceutical elements into my art work, I am bringing the two worlds together! I also thought that creating travel sickness pills would make an interesting subtext about how they help people who find the journey makes them ill! I have had a very traumatic journey to give up on my parents hopes and follow my own path, but they have come round to the fact that I am going for a different career, and are supporting me. People use travel sickness pills to help them along their journey, so again this is an interesting metaphor. Medication is used to remove inconvenience and frustration of travel – could it be used to skip the actual travel altogether and provide just the effect of having had a wonderful travel experience?

### 3. Techniques, Processes and Timescale

What techniques and processes do you intend to use? Describe the range of media and materials relevant to your project and how you may use them to explore and develop your ideas. Include aspects of studio practice, workshop procedures, or the use of particular equipment and software. Give an indicative timescale for your project and how you intend to plan your time in order to investigate, develop, produce and evaluate your project fully. This could be a daily or weekly schedule.  
(guide 150 words)

I intend to make a professional pharmaceutical product package, so will use card, plastic and laminate for the piece. I want to exhibit it professionally, so will explore different display cases and stands.

Project Proposal – 28 April

Contextual research – 15 May

Finalise final piece – 30 May

Work out display options and write artist statement – 8 June

Put up exhibition – 11 June

Evaluation – 18 June

### 4. Method of Evaluation

How will you critically review and analyse your work and determine if it is successful? How will you identify directions for ongoing development? Do you have a method to record the critical response to your ideas? How do you propose to assess the success of your Final Major Project and what will be your methods of evaluation?  
(guide 100 words)

I will use group crits and tutorials to discuss my work and get feedback on my ideas.

I will compare my designs to professional products and look at government regulations on what you have to put on medicine packaging, and what you can't say.

I will prepare a draft artist statement and get feedback to make sure it makes sense, and will ask exhibition guests what they think of the display.

### 5. Appendix

Include an appendix for the bibliography and any other relevant material for your Final Major Project.

### Bibliography

Tallman, Susan – The Contemporary Print from Pre-Pop to Postmodern

Phillips, Renee – Packaging Graphics and Design

Abdullah, Rayan – Pictograms Icons and Signs: A Guide to Information Graphics

Burton, Johanna – Vitamin D

De Bono, Edward – Serious Creativity

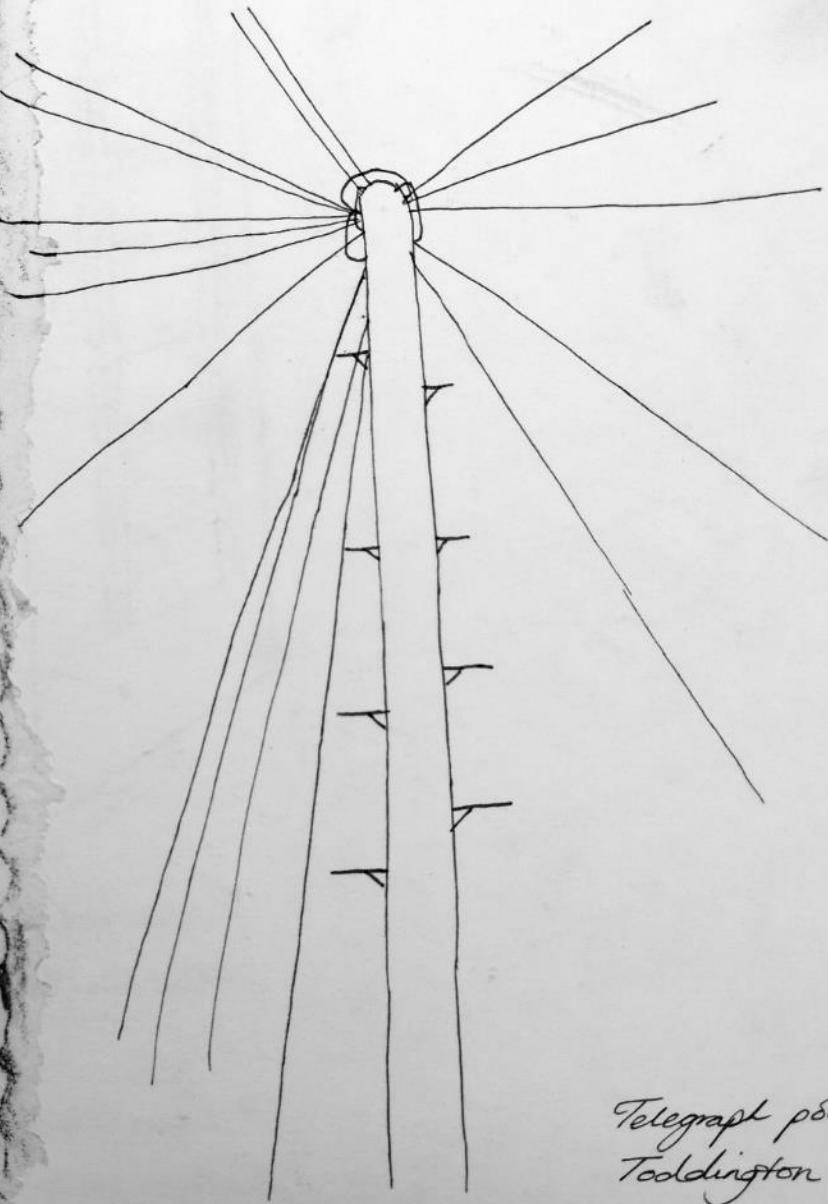
De Bono – How to Have Creative Ideas

Shaw, Mark – Copywriting: Successful Writing for Design, Advertising and Marketing

De Botton, Alain – The Art of Travel

Rubbings from The Art Rooms.

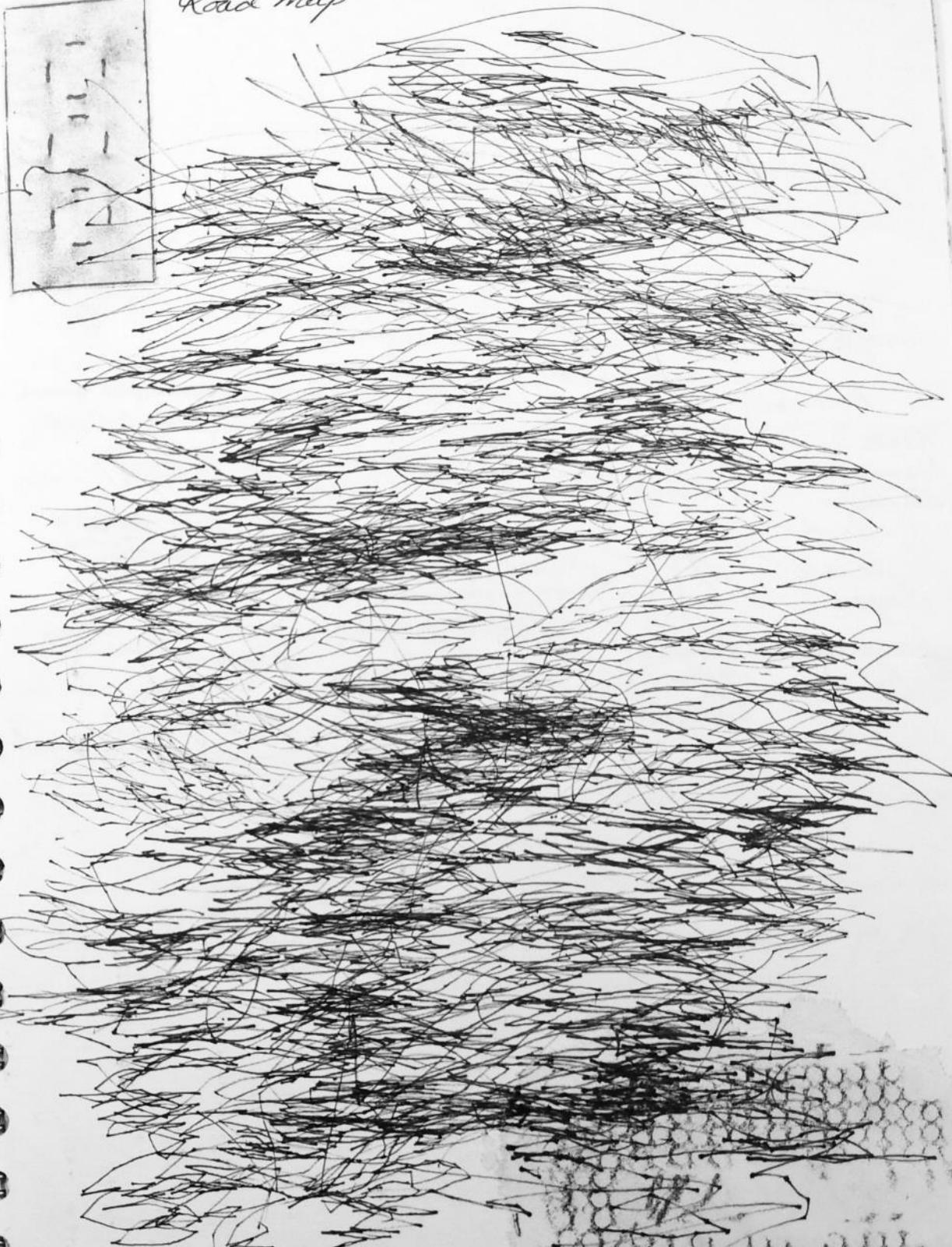
Learning: I prefer tissue paper to newspaper for frottage work. Lovely textures to be found from manmade as well as natural objects.



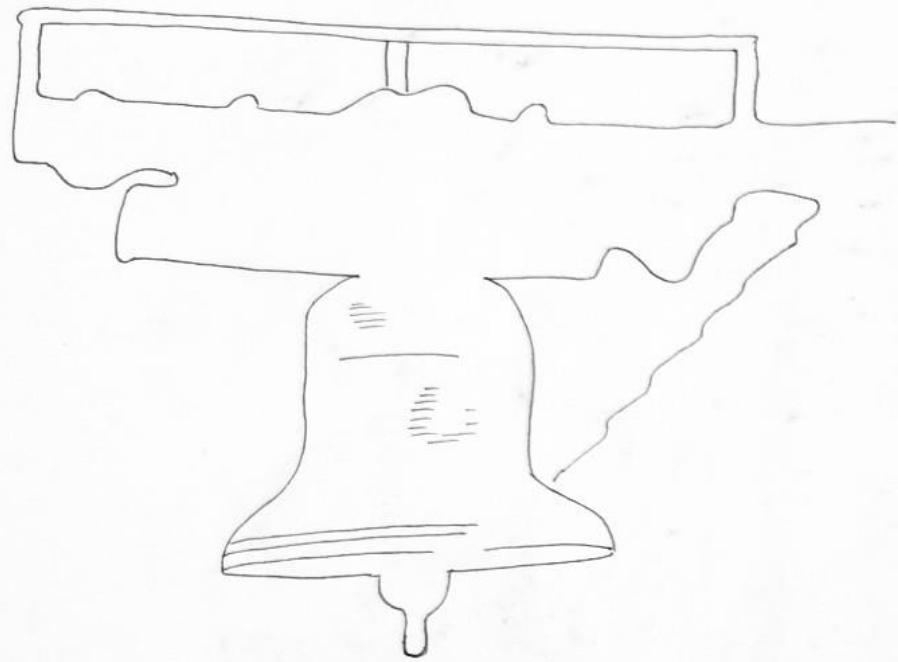
Telegraph pole  
Toddington

Tissue paper torn with water  
and adhered with pro glue.

Road map



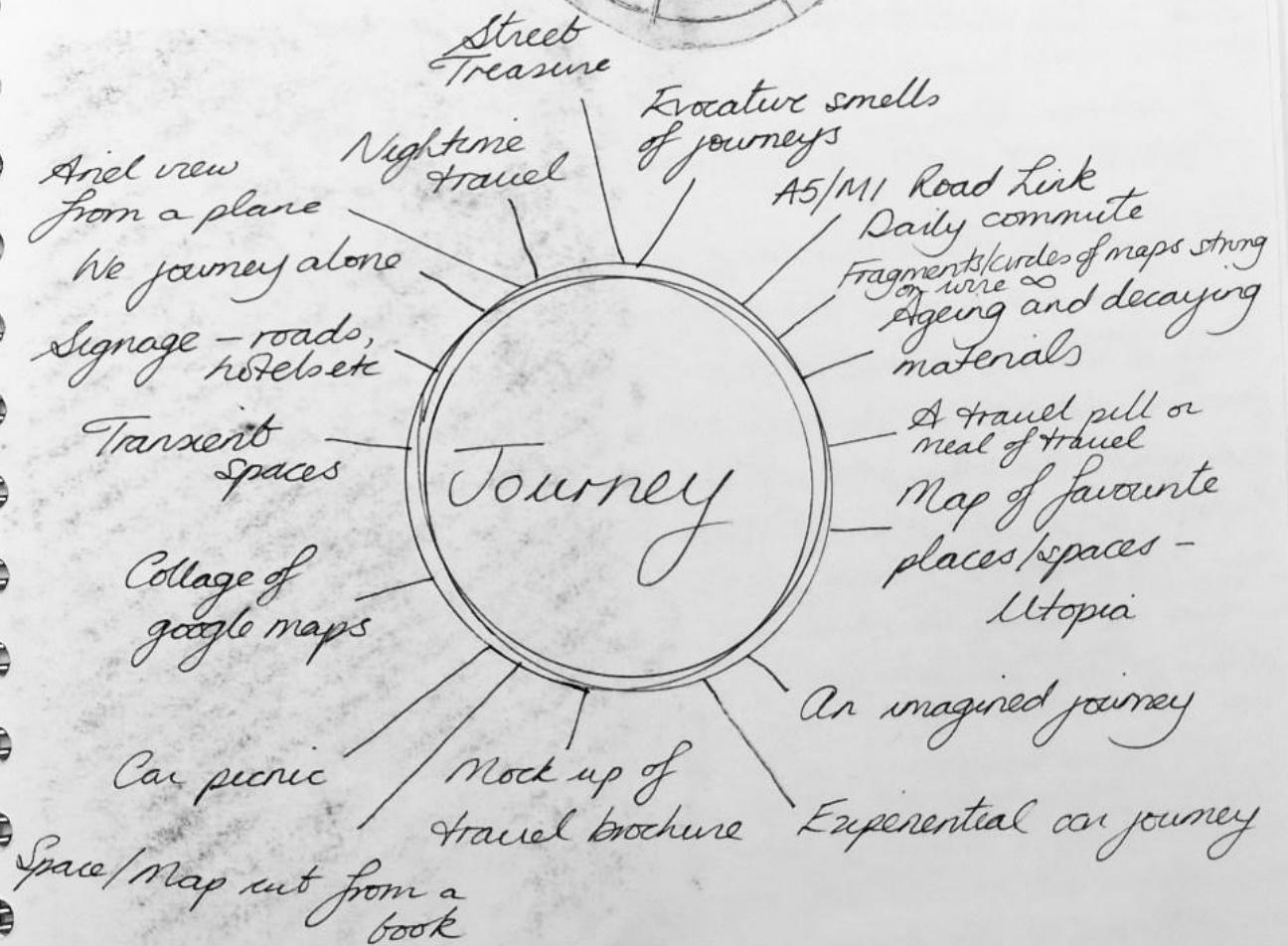
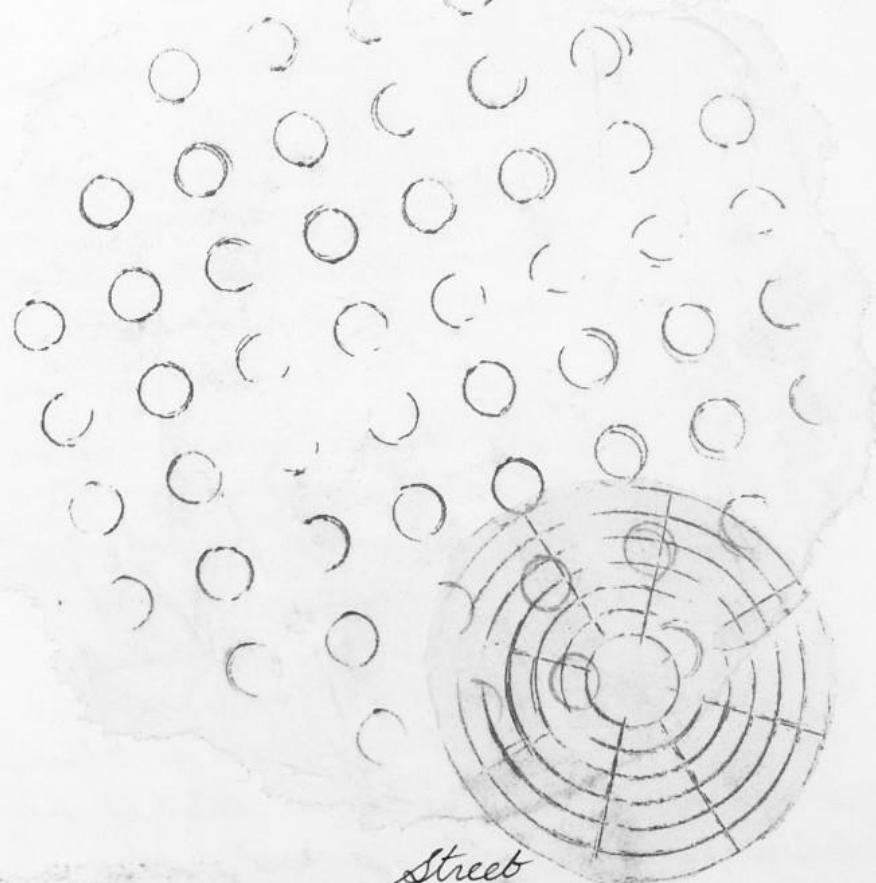
Journey from Toddington to  
The Southbank -  
Light hold of the tip of a pen during  
a car journey

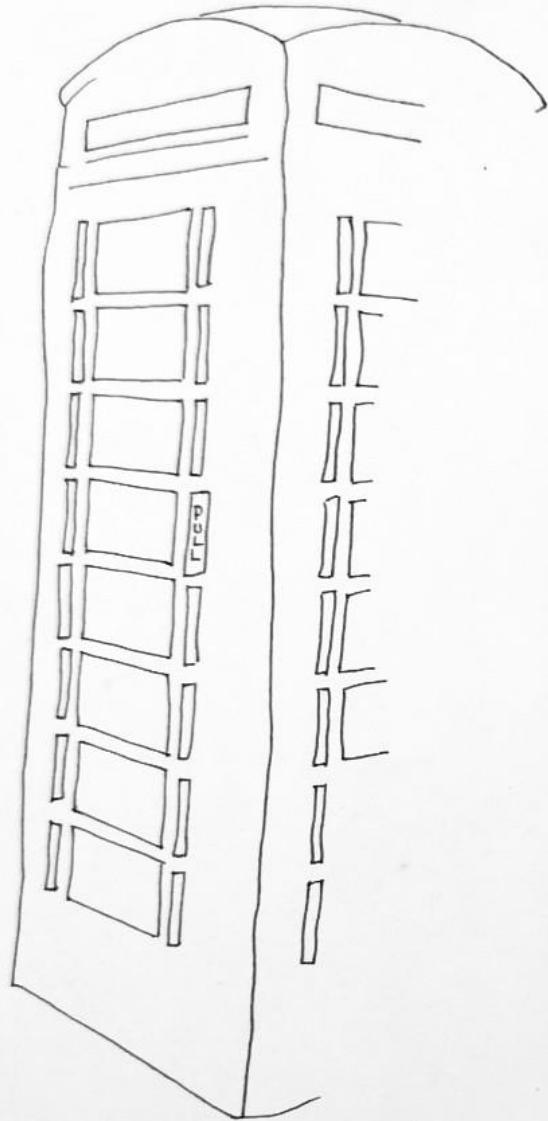


The Bell  
Taddington



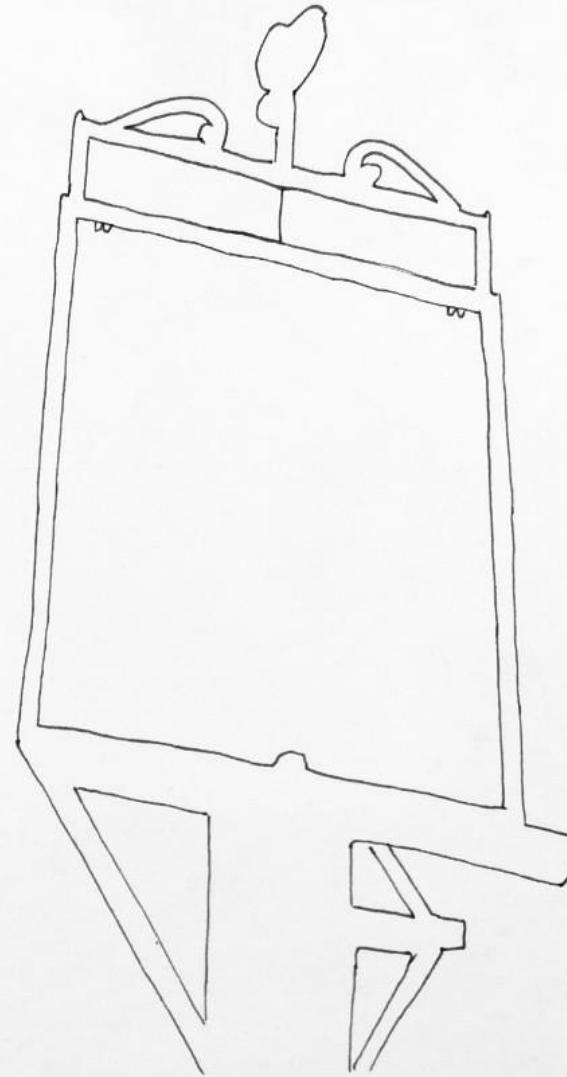
Each ink drawing from my journey around my home village of Taddington has attempted to capture the essence of some less obvious landmarks. Although there is economy of line, I hope other villagers would be able to identify these sites relatively easily.





Disused Telephone Box  
Toddington Walk

I love the way the  
frottage papers have  
merged with the sketchbook



Disused Pub Sign  
Toddington

Learning:  
Use white home paper  
for frottage techniques and  
adhere with spray adhesive.

## The Art of Travel Alain De Botton, 2002

Artistic accounts involve  
severe abbreviation of what  
reality will force upon us. (p14)

The artistic imaginations  
omit and compress, they  
cut away the periods of  
boredom and direct our  
attention to critical  
moments and, without  
either lying or embellishing,

thus lend to life a vividness and a coherence that it may  
lack in the distracting wooliness of the present (p15).

Compact and well defined narrative.

Journeys are the midwives of thought. Few places  
are more conducive to internal conversations  
than a moving plane, ship or train. There is almost  
quaint correlation between what is in front of our  
eyes and the thoughts we are able to have in our  
heads: large thoughts at times requiring large views,  
new thoughts new places. Introspective reflections  
which are liable to stall are helped along by the  
flow of the landscape. (p57)

It is not necessarily at home that we best encounter  
our true selves. The furniture insists that we cannot  
change because it does not; the domestic setting keeps  
us tethered to the person we are in ordinary life, but may

not be who we essentially are. (p59)

[Re different places and spaces] offer...  
opportunity to escape our habits of mind (p59).

We travelled up the spine of England (p131)

(Idea) Depict UK as a human body  
with a spine and arteries?

On my way through a succession of carriages  
that swayed as if I were drunk. (p131)

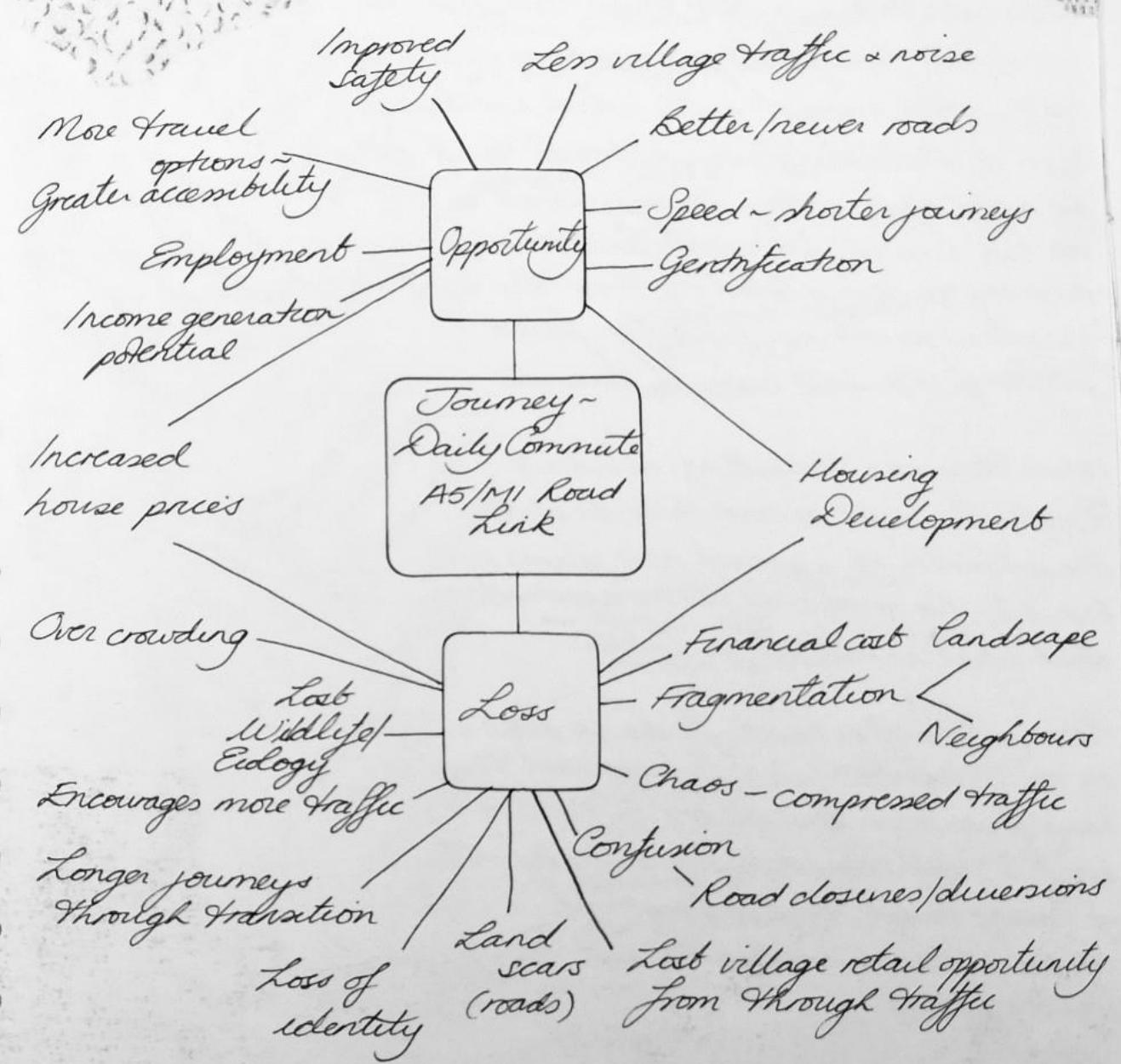
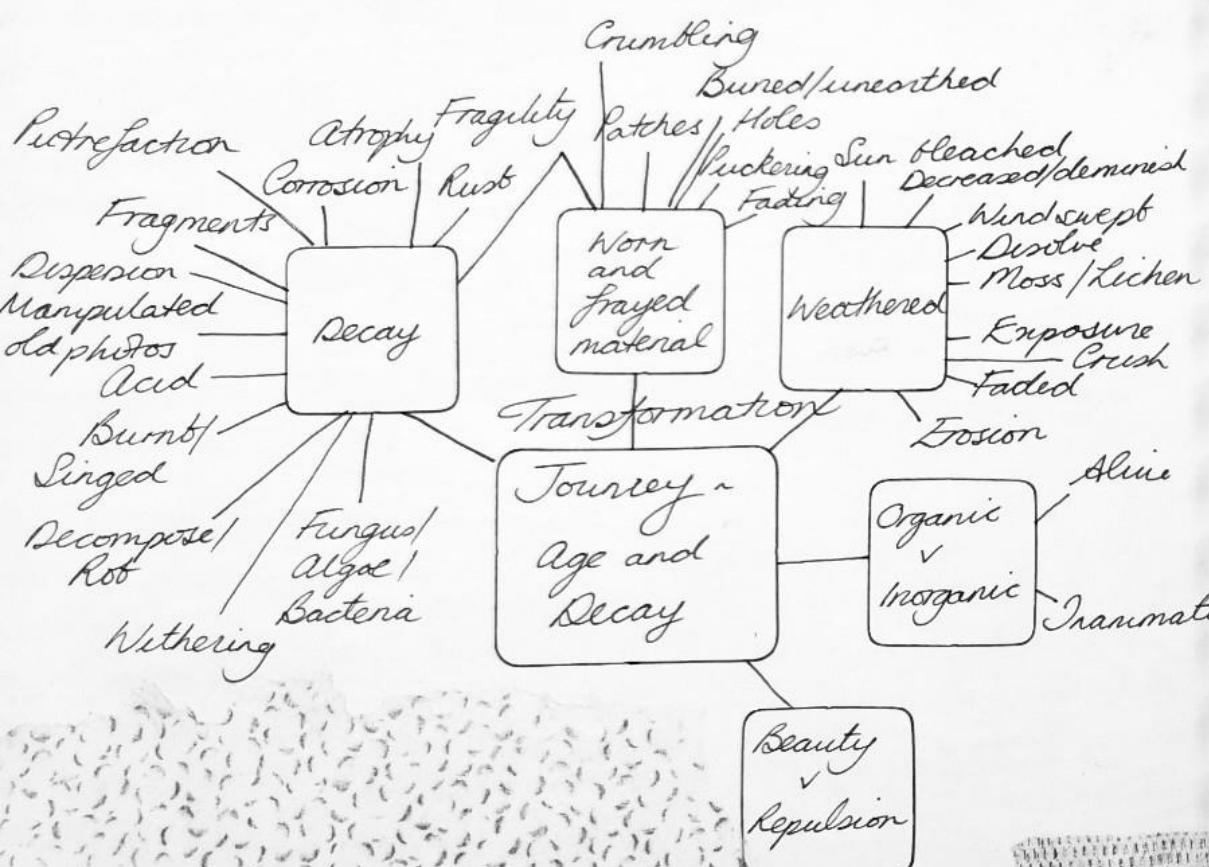
In 1700, 17 per cent of the population of England and Wales  
lived in a town; in 1850 it was 50 per cent, by 1900, 75.

(Idea) Map the migration in and out of cities/towns/spaces.

The poet [William Wordsworth]  
proposed that Nature, which  
he took to comprise, among  
other elements, birds, streams,  
daffodils and sheep, was an  
indispensable corrective to  
the psychological damage  
inflicted by life in the city.  
(p136)

(Idea) The countryside pill  
for business men. \*

Natural scenes have the  
power to suggest certain values  
to us - oaks dignity, pines  
resolution, lakes calm - and  
in unobtrusive ways, may  
therefore act as inspirations  
to virtue. (p148)



Materials/Processes: Maps, paper cut, stone, blue prints, collage, print, drawing, weaving



# JOURNEY PROJECT

## REFLECTION

Including discussions with:

*[Redacted]*

I have a choice of 3 art projects:

### 1. Age and Decay

This has a lot of potential and is a creative and perhaps, less predictable, response to the brief. I especially like the incongruity between the concepts of decay and beauty. I can foresee an enjoyable exploration of a wide variety of media and techniques. This could be a very large project requiring extensive college workshop time. I could utilise encaustic painting that I am currently enjoying experimenting with.

My enthusiasm: High

Marketability: Quite high. Could be accessible to a wide audience

Risk: Low in terms of achieving an outcome, but high in terms of achieving something unique and that I am happy with

Deadline: Concerned that the timescale would not allow for full exploration

### 2. Daily commute – A5/M1 link road

This is a place and time bound project. I could have access to the site through contacts and be able to utilise displaced earth. I could potentially offer the work to the Council, and as it is topical, and a hotly debated issue, it may attract self-promotion opportunities. Mark especially disliked this idea.

My enthusiasm: Medium, tailing off as the window of opportunity reduces

Marketability: Low to the general art market, but possibly high to the local area

Risk: Medium

Deadline: Achievable

### 3. The Art of Travel – Travel experience tablets

I like that the idea for this project arose from a piece of literature. That one form of creativity (philosophy) has inspired another (art). This would be a conceptual mixed media piece that seeks to pose questions to the art viewer, and perhaps initially confuse them as to whether the piece is a ready-made, and available on the high street. This project would require a considerable amount of problem solving, experimentation, and learning of new skills.

My enthusiasm: High

Marketability: Unsure. This could potentially be limited to the gallery/museum environment, but could possibly be marketed to a wider audience. The work could also offer opportunities for a series of art works.

Risk: Very high – this could all go pear shape and look amateurish very quickly

Deadline: A lot of work and decisions, but achievable

Decision:

### Option 3: The Art of Travel – Travel experience tablets

I am most excited by option 3 – the travel experience tablets. I have not been able to find any other artist who has attempted this, the nearest being a bottle of tablets with a label stating time travel pills on it. Not terribly interesting.

I like:

- the concept
- the need to learn new skills
- how it will stretch my existing skills
- that it is a discreet project
- the potential for working with professionals from other fields, such as graphic designers and marketers
- that it is consistent with my previous artwork, Inside Space: Mind, Body, Soul.

My concerns are whether:

- I will be able to achieve a professional looking piece of art
- my audience understand what I have tried to achieve
- it is achievable in the timescale

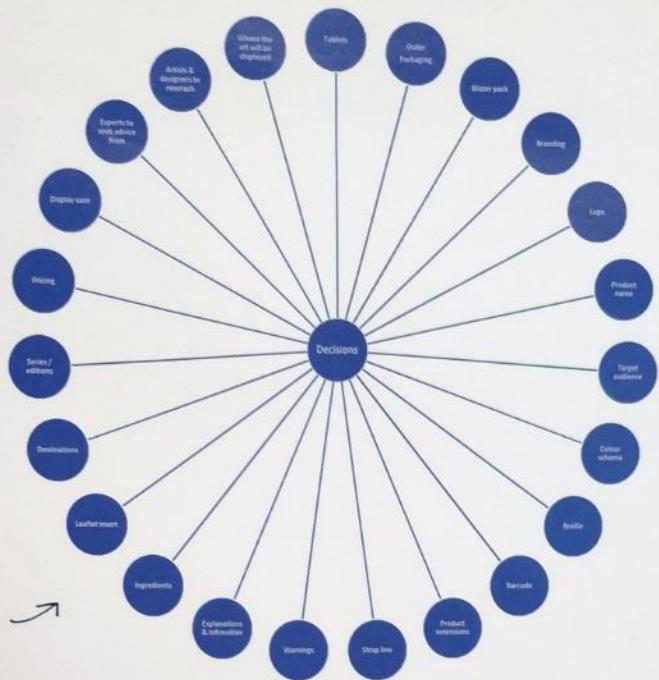
Should I be able to achieve a high enough level of finish, I intend to submit the artwork to the Royal Academy Summer Exhibition for consideration.

I also hope to send Alain De Botton (Philosopher and Writer) an edition in recognition of his inspiration (The Art of Travel). During my research on De Botton, I have established that his sister, Miel de Botton, is a contemporary art collector and a member of the International Council of the Tate Gallery. It wouldn't hurt if she saw the artwork!

There is a lot of research to be done to inform a large number of decisions. I intend to use the internet, books, exhibitions, retail shops and museums the Wellcome Trust.

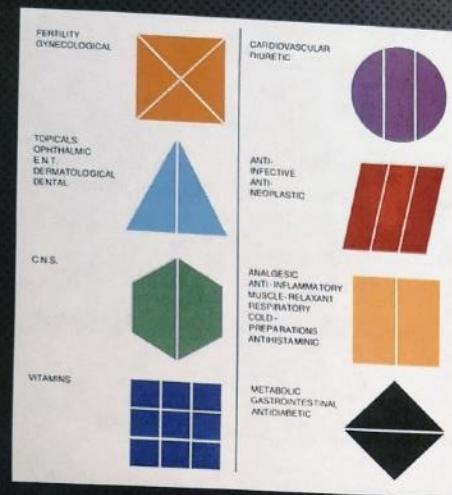
I am still very interested in option 1 – Decay and Beauty. I intend to run this project alongside the journey project as a FMP. This project could 'ramble' and will need considerable workshop time. Given that we are practising new media and techniques this term it would seem sensible to focus these workshops on my FMP as my journey project is less compatible with this form of experimentation.

# Journey: Travel Experience Tablets



23 decisions to be made →

# Journey: Travel Experience Tablets



Dan Reisinger's corporate identity for Teva Pharmaceuticals culminated in a rigorous set of guidelines. It includes pages on logo use, typography and layout and explains the inventive system behind the packaging design.

Each item carries a pictogram that represents one of ten areas of treatment, its colour corresponding with one of 16 different medicines. The shape and size of the packet indicates how its contents should be taken, for example as pills or drops.

The combined elements of pictogram, colour and box shape give 800 possible packaging designs.



www.nhs.uk/patient-safety/resources/design-for-patient-safety/0463a-0463a-0463a

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Home » Patient safety resources » Collections » Design for Patient Safety

**IN THIS SECTION**

✖ Collections  
Design for Patient Safety

**Design for patient safety: A guide to the graphic design of medication packaging**

Reference number 0463A  
Issue date 01 January 2007  
Type Guidance

It is estimated that a third of medication errors in the NHS are caused by confusion over packaging and labelling instructions. Improvements to the design of medicine packaging could therefore help to reduce this figure whilst also increasing medication compliance.

*Design for patient safety: A guide to the graphic design of medication packaging* shows how graphic design on medicine packaging can enhance patient safety and details best practice based on established guidelines. It focuses on:

- Blister packs - the most common type of primary packaging for prescription medicines
- Secondary packaging used to contain blister packs
- The label attached to secondary packaging in pharmacies.

The document is aimed at packaging designers and pharmaceutical companies, but will also be of interest to those in the NHS who regulate and purchase medication.

Download *Design for patient safety: A guide to the graphic design of medication packaging*

Design for patient safety: A guide to the graphic design of medication packaging. 2nd edition - 1.74 MB 0463A | Design for patient safety | 2007-01 | V2

A guide to the graphic design of medication packaging | 1st edition - 2.15 MB 0265 | A guide to the graphic design of medication packaging | v1 | 2005

Dan Reisinger's corporate identity for Teva Pharmaceuticals culminated in a rigorous set of



# A guide to the graphic design of medication packaging

Second edition

The Helen Hamlyn Centre for Design is the longest-running design research centre at London's Royal College of Art.

It works with different industries on projects that contribute to improving people's lives.

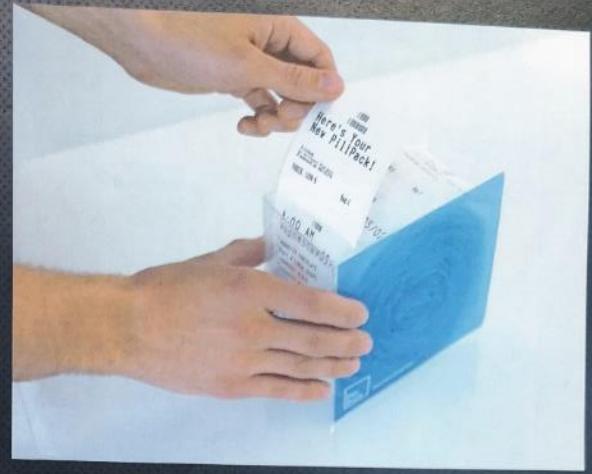
Patients, the pharmaceutical industry and NHS staff all contributed to this healthcare research report.

The findings were sent out to designers and purchasers with an interest in package legibility, with the aim of helping them understand how and why good design can contribute to patient safety.

PillPack  
2014  
Designer IDEO  
USA, established 1991  
Client  
PillPack

Global design company IDEO applied design thinking to refine the strategy and vision of online pharmacy start-up PillPack. Their approach put the user at the heart of the service, utilising online ordering to simplify the process.

Doctors send prescriptions directly to PillPack, who assemble individually tailored packages for people who have to take multiple drugs. Delivered to the patient's door, the distinct blue box contains a month's worth of sealed packets, each clearly displaying the date and time it should be taken.



Help Remedies  
2011  
Designer Pearlfisher  
USA, established 1992  
Client  
Help Remedies

Known for its back-to-basics approach to medicine, pharmaceutical company Help Remedies was founded in 2008 to produce single-ingredient, over-the-counter medication. Design agency Pearlfisher refreshed the packaging for Help's 'Take Less' campaign – meaning less confusion, fewer drugs and fewer synthetic coatings on tablets. The redesign included larger lettering and colour-coded graphics that illustrated the size and shape of the pill, tablet or plaster contained within each packet.



### Logos of Leading Pharmaceutical Companies

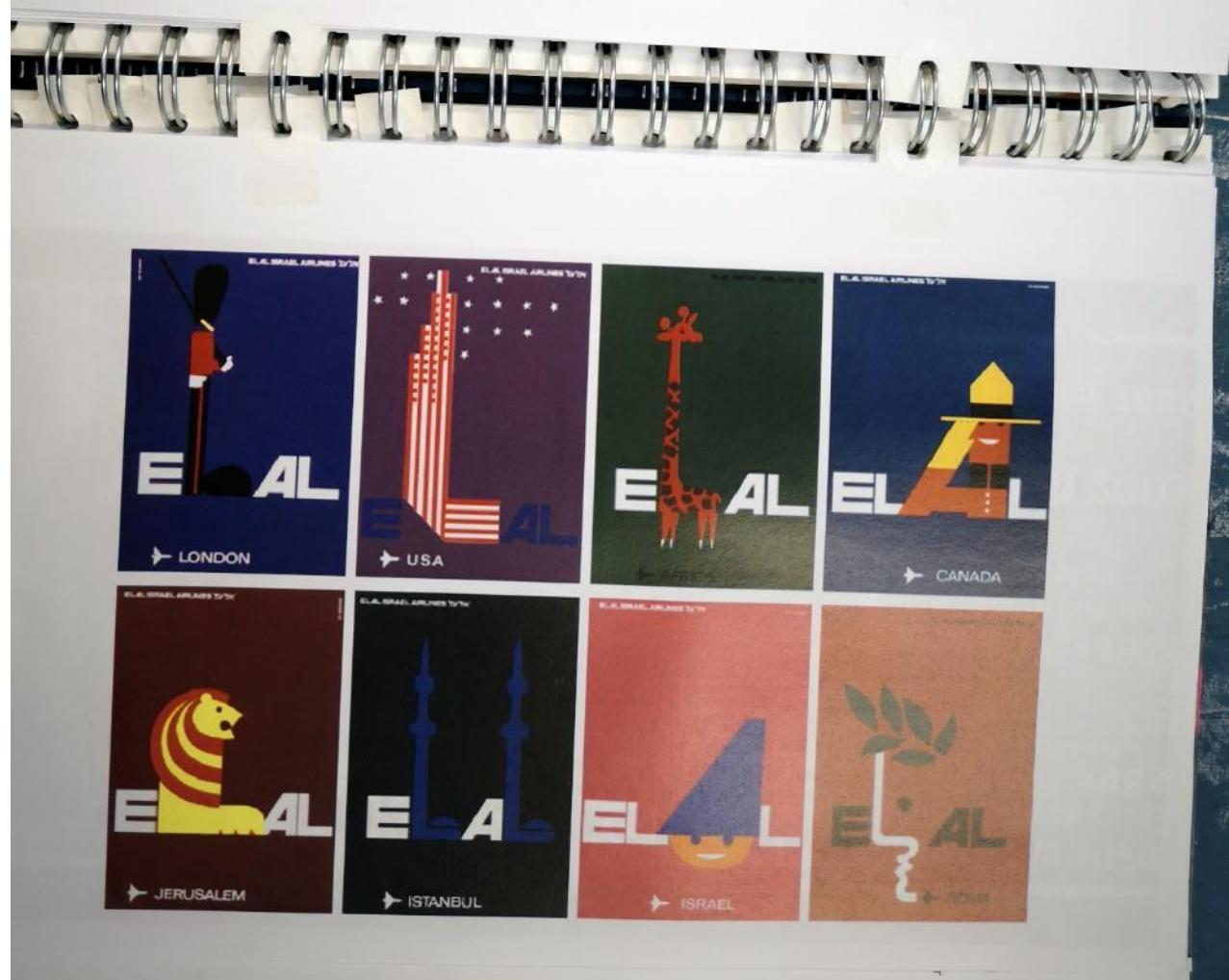




Damien Hirst, Pharmacy, 1992

**God, 1989**  
Damien Hirst

Hirst began work on the 'Medicine Cabinets' whilst in his second year at Goldsmiths with 'Sinner' (1988). Constructing the MDF unit at home, he filled it with the empty packaging of his grandmother's medication, which he'd requested she left him on her death.



let my people

# Erik Spiekermann

● Typographer ● Designer ● Professor ● Author ●

Erik Spiekermann is a German typographer and designer born May 30, 1947 in Stadthagen, Lower Saxony. He is currently a professor at the University of the Arts Bremen. Spiekermann studied art history at Berlin's Free University, funding himself by running a letterpress printing press in the basement of his house. Between 1972 and 1979, he worked as a freelance graphic designer in London before returning to Berlin and founding MetaDesign with two partners. In 1989 he and his wife, Joan Spiekermann, started FontShop, the first mail-order distributor for digital fonts. FontShop International followed and now publishes the FontFont range of typefaces. MetaDesign combined clean, futuristic-looking information design and complex corporate design systems for clients like BYG (Berlin Transit), Düsseldorf Airport, Audi, Volkswagen and Heidelberg Printing, amongst others. In 2001 Spiekermann left MetaDesign over policy disagreements and started UDN | United Designers Networks with offices in Berlin, London and San Francisco. In April 2006, the Art Center College of Design in Pasadena awarded Spiekermann an Honorary Doctorship for his contribution to design. His family of typefaces for Deutsche Bahn (German Railways), designed with Christian Schwartz, received a Gold Medal at the German Federal Design Prize in 2006, the highest such award in Germany.

Notable works  
Spiekermann has designed many commercial typefaces as well as typefaces as part of corporate design programmes.

Berliner Grotesk (original is from 1913, digitization is from 1979)  
Lo-Type (original is from 1911/14, digitization is from 1980)  
ITC Officina Sans (1990)  
ITC Officina Serif (1990)  
FF Meta (1991-1998)  
FF Govan (2001)  
FF Info (2000)  
FF Unit (2003)  
FF Meta Serif (with Christian Schwartz and Kris Sowersby, 2007)  
FF Unit Slab (with Christian Schwartz and Kris Sowersby, 2009)

Spiekermann co-authored Stop Stealing Sheep & Find Out How Type Works. He also participated in the creation of numerous corporate identities and other works, including redesigns of the publications The Economist and Reason. Spiekermann also appeared in the documentary Helvetica.

Awards  
2003 - Gerrit Noordzij Prize  
2006 - German Design Award  
2007 - European Designers' Hall of Fame  
2007 - Honorary Royal Designer for Industry, Royal Society for the Encouragement of Arts, Manufactures & Commerce, London  
2011 - Lifetime achievement award from German Design Prize

FF Meta aaaaa  
ABCDEFGHIJKLMNPOQRSTUVWXYZ

TypeSchrift 1  
Berliner Grotesk  
MetaMeta  
OfficinaSans OfficinaSe  
hringer Sans Boehringer An  
MetaCondense  
InfoDisplay InfoText 1997 InfoO  
lasgow Type  
eidelberg Gothic  
c OfficinaDisplay  
kiaSans NokiaSerif  
mantecSans SymantecSe  
UnitUnit 2  
MetaThinLight  
schSans BoschSerif  
MetaHeadline 2  
B SansHeadSerif News

# Saul Bass

As a logo designer Bass was prolific, designing the marks for AT&T, Kleenex, United Airlines, Minolta and many, many more.

Saul Bass's work transcended graphic design, poster design, film titles, logos and more - with perhaps his most iconic work being opening sequences for Hitchcock.

In fact, his opening credit work spanned five decades - right up to his death in 1996. Some of his last work was for Martin Scorsese on Goodfellas and Casino.

... to other people.

# Paul Rand

Born in 1914, Paul Rand was an American art director and graphic designer. He was undoubtedly best known for his logo work, including that for one of America's biggest companies, IBM.

"Design is so simple, that's why it's so complicated"

Rand also designed the logo for Steve Jobs' post Apple venture, NeXT. On Rand, Jobs said: "I asked him if he would come up with a few options, and he said, 'No, I will solve your problem for you and you will pay me. You don't have to use the solution. If you want options go talk to other people.'"



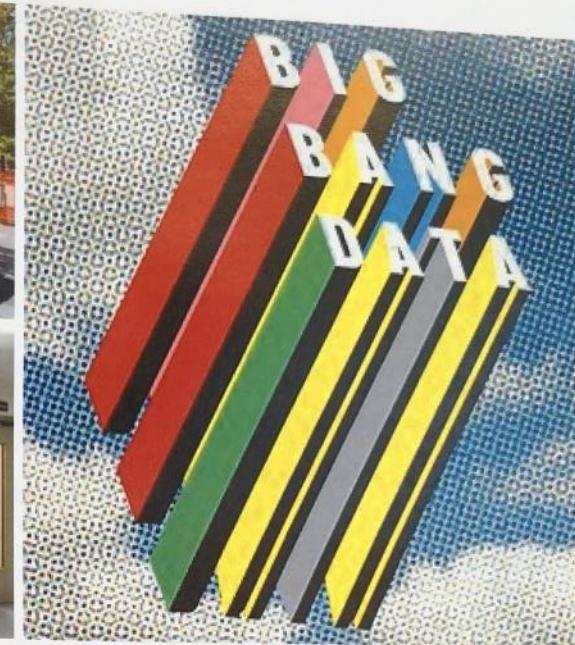
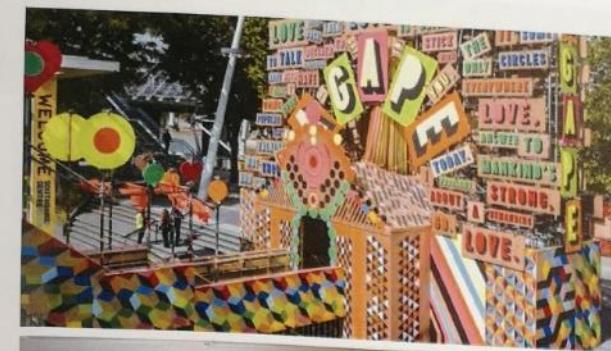
## Morag Myerscough

Morag Myerscough is a London-based artist whose work is characterized by an engaging boldness, creating specific, local responses to each distinct audience that will see and experience the work, using it to create community and build identity.

Morag makes places from spaces that people like to be in, that stimulate and often make you smile. The eclectic breadth of work covers the conversion of a train to a café, a tweet building, a hospital ward and interpreting lots of types of buildings.

For over 30 years, Morag Myerscough has been creating stunning supergraphic installations – grand scale installations, pop-ups and wayfinding graphics that bring spaces to life through her trademark bright colours.

Her clients – through her studio, Studio Myerscough – include London's Barbican, Royal London Hospital and the Stockholm Kulturfestival.



Alan Fletcher was one of the founding partners of Pentagram, and one of the most highly regarded graphic designers of his generation (and in fact, any generation). His work spans decades, but he was perhaps most prolific and recognised in his Pentagram years.

Fletcher's logo for London's V&A museum is testament to the timeless appeal of his work – designed in 1989, it's still going strong. The relatively fragile Bodoni-style serifs work brilliantly with negative space to create a high-contrast, confident logotype.

An interesting vimeo on marketing and technology.

Teva Pharmaceuticals packaging  
c1986

Designer: Dan Keisinger

Developed co's entire visual image  
pictogram + colour coding = identify  
product quickly & easily.

International charts = visually generic

Irgapirina blotter c1952

Designer: Max Schund

Father of 'Geigy style' = bold, precise  
typography & a striking use of abstraction.

Colour coding

Ground-breaking graphic design of 50 & 60's  
was created for Swiss pharma co J.R. Geigy AG.

= Dynamic layouts, abstract imagery, simple  
typography + bold colour = modern +  
memorable. rather than technical or  
scientific.

1. Home (<https://www.gov.uk/>)
2. Medicines, medical devices and blood regulation and safety (<https://www.gov.uk/topic/medicines-medical-devices-blood>)
3. Marketing authorisations, variations and licensing guidance (<https://www.gov.uk/topic/medicines-medical-devices-blood/marketing-authorisations-variations-licensing>)

Guidance

## Medicines: packaging, labelling and patient information leaflets

How to package medicines for sale and what information you must provide to consumers and healthcare professionals.

Published 18 December 2014

Last updated 20 April 2016 — see all updates

From:

Medicines and Healthcare products Regulatory Agency

(<https://www.gov.uk/government/organisations/medicines-and-healthcare-products-regulatory-agency>)

### Contents

- Overview
- Labelling for medicines
- Safety features legislation
- Patient information leaflets (PILs)
- Warnings on labels and leaflets for medicines
- Braille on labelling and in PILs
- Child-resistant packaging for medicines
- Submit information for full assessment
- Notification scheme registration
- Fees
- Make a submission or notification
- Complaints about labels, leaflets or packaging
- UK and European regulation
- Contact

### Overview

**MHRA** approves all packaging and labelling information for medicines sold in the UK including the information that must be provided. Medicines must include a patient information leaflet (PIL) if the label does not contain all the necessary information.

See best practice guidance on the labelling and packaging of medicines  
(<https://www.gov.uk/government/publications/best-practice-in-the-labelling-and-packaging-of-medicines>).

I investigated a range of medical packaging, to decide what kind of product would work best for my idea. There are many types of medicine available, ranging from the mild, over the counter remedies to help with minor ailments, such as indigestion, sore throats or headaches, etc. through to creams, ointments and antiseptic treatments. For more serious medicines, there is a protocol for how they are packaged, with strict guidelines. Also, there is a need to communicate to the consumer that they are prescription medicines for serious diagnosed conditions. While this may work, it constrains my design ideas to an extent.

Alternatively, more over the counter remedies are freer to develop brand identities and incorporate images, branding, logos and "aspirational" solutions, pertaining to a particular lifestyle.

Discussing the ideas with the group really helped to clarify what I was trying to get across. I realised that the market I was aiming for is the lifestyle market, where consumers are looking for a "quick fix".



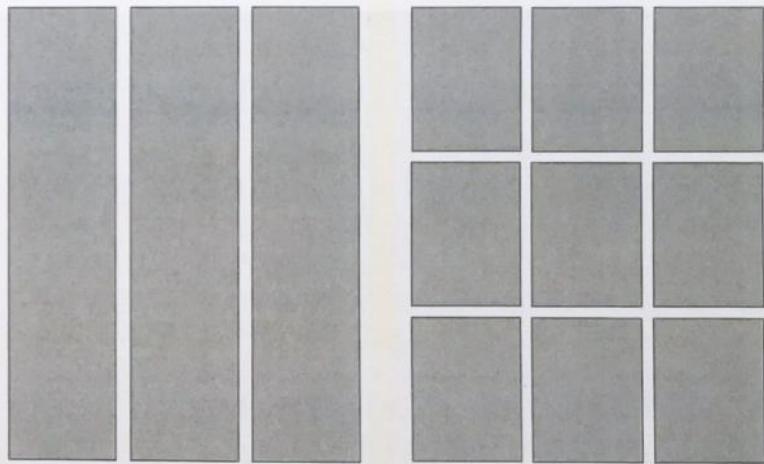
Blister packs are a standard way of packaging and distributing pills and capsules. Generally, they have moulded plastic bases, with foil lids, allowing the user to press the tablets or capsules through. They are usually branded on the foil lid, which gives me some scope to include logos and branding, and perhaps even a tagline?

If I decide on the travel pills, I need to work out how to make the blister pack, or reseal an existing one with new foil lids.

# About the Grid

Publication designers love to talk about the grid—why they do or don't choose to use one and, if they do, how much it contributes to their work process every time they sit down to design an issue.

Truth be told, most designers refer to some kind of grid, even if it's a set of simple guidelines rather than a defining framework. Here's a short primer to demonstrate how a grid is used, how designers talk about it, and how it can help create a structure for your magazine.



**above** This simple grid comprises three vertical units and one horizontal unit (a 3x1 grid). Each gray area is a grid unit. The white spaces between the units are alleys; the spaces surrounding the grid are the margins.

**above** This slightly more complex (3x3) grid has nine units. Elements should fit neatly within the boundaries of these units, even if they cross over the alleys.

## Classic Logo



As the design curator and writer Aaron Bettsky has pointed out, many of the most successful logos today are circular in form. To Bettsky, one of the reasons may have to do with the ancient tradition of the mandala, a graphic device that represents the world and its forces in miniature form, much like modern logos do. The bright red Target bullseye is an example of the enduring power of circular marks. Though who designed it and when remains unknown, it has been in use for nearly forty years.



## the evolution of



1956: Actual design details. Who created this mark and why is unknown, but 5000: it is in general use.



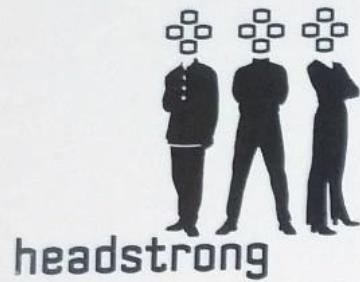
In some cases the oval appears as an outline. In other cases, variations of the oval design flourish. In some cases the oval disappears altogether. When 3M celebrated its fiftieth anniversary, laurel leaves are added.



1906: The first 3M trademark features the company's full name, its location, and, in a diamond at the center, the term "3M Co."



1977: When variations of the 3M logo multiply due to differing needs of company divisions, the design team solve the problem. The result is a monogram simplified to the letters "3M" so that the logo can be used in a wide variety of contexts. The 3M logo is chosen to convey a sense of power.



**Client**  
Headstrong is an international business consultancy specializing in technology solutions ranging from IT systems to Internet and e-commerce sites.

**ART DIRECTORS/DESIGNERS**  
Steve Watson, Lesley Feldman

**FIRM**  
The Leonhardt Group

**Process**

When Jason Martin + Company approached the Seattle-based firm The Leonhardt Group, the business consultancy was hoping for a new name and visual identity that would better reflect its expertise in new technologies. "In the 1980s, the company was perceived as a bunch of hotshot systems, engineering, and technology guys, but over the years that perception had changed," explains TLG design director Steve Watson. "The company was now viewed as sort of old school and not very exciting." To remedy this, the TLG team began by working with the company to re-position it as a group of consultants with strong opinions, rather than one that simply told clients what they wanted to hear. Next, the team explored names that would convey this new positioning, eventually coming up with "Headstrong," a name that connotes strong brains, intelligence, and a meeting of minds. However, the name did come with risks, says Watson. "Headstrong can also connote bull-headedness and inflexibility, and obviously those are not messages the company wanted to communicate," he says. So when his team set out to design a logo, an important consideration was finding a way to temper the name's negative connotations and emphasize its boldness instead. After creating about 150 sketches of potential directions—from type treatments to abstract symbols to dozens of illustrations of heads—a concept emerged: a design that would combine the company's engineering side with its human side. To visually represent technology, Watson's team experimented with monitor shapes; to convey humans, various renderings of figures were explored. One promising design featured a stylized man whose head was a monitor, says Watson, but it was abandoned "because it looked too much like the Restroom guy." Instead, the team shifted to more realistic renderings, eventually deciding to photograph a variety of people—both professional models and TLG employees—in poses ranging from thoughtful to defiant. After culling through the results, the team selected three, modified them in Photoshop, and replaced their heads with four monitor-shaped forms. Next, a logotype was added which was based on Clicker, a face whose letterforms echo the monitor shapes of the symbol. As a final step, Watson's team experimented with color, but ultimately decided to stick with black and white "to give the figures a kind of chic, Armani-esque type feel," says Watson.

**What Works**

The logo, which consists of an all lowercase logotype and three human figures with monitor-like shapes in place of heads, suggests both the services the company offers and the way those services are provided: The monitor-heads and mechanical-looking logotype refer to the company's technological expertise, while the figures—two men and a woman—reflect the company's focus on individual ideas and opinions.



For the company's website, the logo's three figures are used as navigational tools.

**Ideas flowing from artist/designer research**

- Modern
- Memorable
- Differentiate myself – be unique
- Colour coding to differentiate products
- Pay attention to detail – artwork and display
- Strong visual identity
- Simplicity
- San serif font
- Use of grid
- Clean
- Font similar to Akzidenz Grotesk
- Uniformity of design across product range
- Abstraction
- International consideration
- Check against NHS guidelines
- Goal is to look like medicine, but not quite

**Display / Exhibition ideas**

- Competition / call to artists
- Pharmacy
- Sybodo – medical packaging museum
- GP surgery
- Travel agent
- Wellcome Museum

# ARTWORK DECISIONS

Art piece	Feature	Options	Decision & Rationale
Tablets	Shape	Typical flat/spherical/lozenge or unusual?	Typical. Round. Flat. Allows viewers to easily identify the item as a medicinal tablet to be ingested. Artwork will work better on a flat sided tablet as opposed to spherical. Round offers more surface area than lozenge.
	Size	Large, medium or small?	Medium. Small enough to swallow but large enough to show artwork.
	Artwork	Yes or No? Colour? Graphic design or painterly?	Yes to artwork. Branding colour. Graphic artwork. Decal will give a clue to the product being an art piece Colour to tie in with branding choices. Graphic artwork drawn on Adobe Illustrator to tie in with branding and strapline: the modern way to travel Image needs to be strong, easily identifiable, modern and clear.
	Material	Porcelain or ready-made?	Ready- made. Must look modern, pharmaceutical grade, machine made to suggest it is a real product that could be bought off the shelf. Health & safety risk: the tablet could potentially be ingested. Find a tablet that is benign.
	Colour	White, coloured or multi-coloured?	White. Suggests purity/clinical product. Ties in with branding colours. Show off decals to best advantage.
Blister Pack	Material	Hand-made or ready-made?	Ready-made. College vacuum mould can not make such a mould from thin material.

## ARTWORK DECISIONS

	Colour	Clear and coloured background.	Clear with holographic foiling. Clear allows artwork to be best viewed. Holographic foil ties in with branding on packaging.
	Adhesion	PVA, tape, spray	Spray glue. Requires masking but gives best finish.
	Positioning	Tape, PVA, packing	Packing and PVA. PVA allows for repositioning. Packing will prevent movement/slippage. Must be lightweight and carvable.
Outer packaging	Material	Different weights and properties of cardstock.	Trial and error. Balance between robustness and ability to be creased and bent into shape. Non-textured satin finish for sharpest artwork and best colour saturation.
	Colour	White or colour?	White. Researched tablet packaging – coloured packaging is most often used for children's medicines. Coloured packaging look less expensive. Looks medical. Suggests purity. Artwork is more prominent on a white background.
	Cutting	Machine die cut or hand cut?	Hand cut. Die cutting one or a few containers is uneconomical. Hand cutting will require practice and patience.
	Adhesion	Tape, PVA, Spray	PVA. Tape does not allow for repositioning Spray require a lot of fiddly masking
	Window	Cut out for view of tablet: yes or no?	Yes Hexagonal to reflect Brand Logo

## ARTWORK DECISIONS

Branding/Marketing	Packaging and marketing	Differentiated and Significant	Depiction of destination Unique
		Consistent	This product is for travel to London = Iconic London landmarks Other destinations will use appropriate place specific landmarks
		Colour	White packaging suggests purity and allows artwork to pop Teal artwork/copy refers to it being the artist's trademark colour Shades of teal for variety and interest Warnings is red to highlight and suggest danger Holographic foil – suggests reflection and modern/space age
		Font	Grotesk San serif Minimal, precise, clean and modern.
	Target audience	Determine profile	Cash rich time poor; well educated; middle class; cultured; previously travelled; family commitments with restrictions on travel options; stressed; middle/senior management; possibly in creative industry; independent education; luxury product consumers; detached home in Crouch End; shops in Waitrose and independent food stores; champagne socialists; possibly vegetarian/vegan; values experiences; trend aware.
	Product Name	Name relating to the product	Experientia Latin word suggests a pharmaceutical product Latin for a trial, experiment, experience References the <b>experience</b> of travel and that this is an <b>experiment</b> for the artist Market research on product name
	Brand Name	Name that relates to the artist.	CPA Cicco Philosophical Art

## ACTION PLAN

### Tablets:

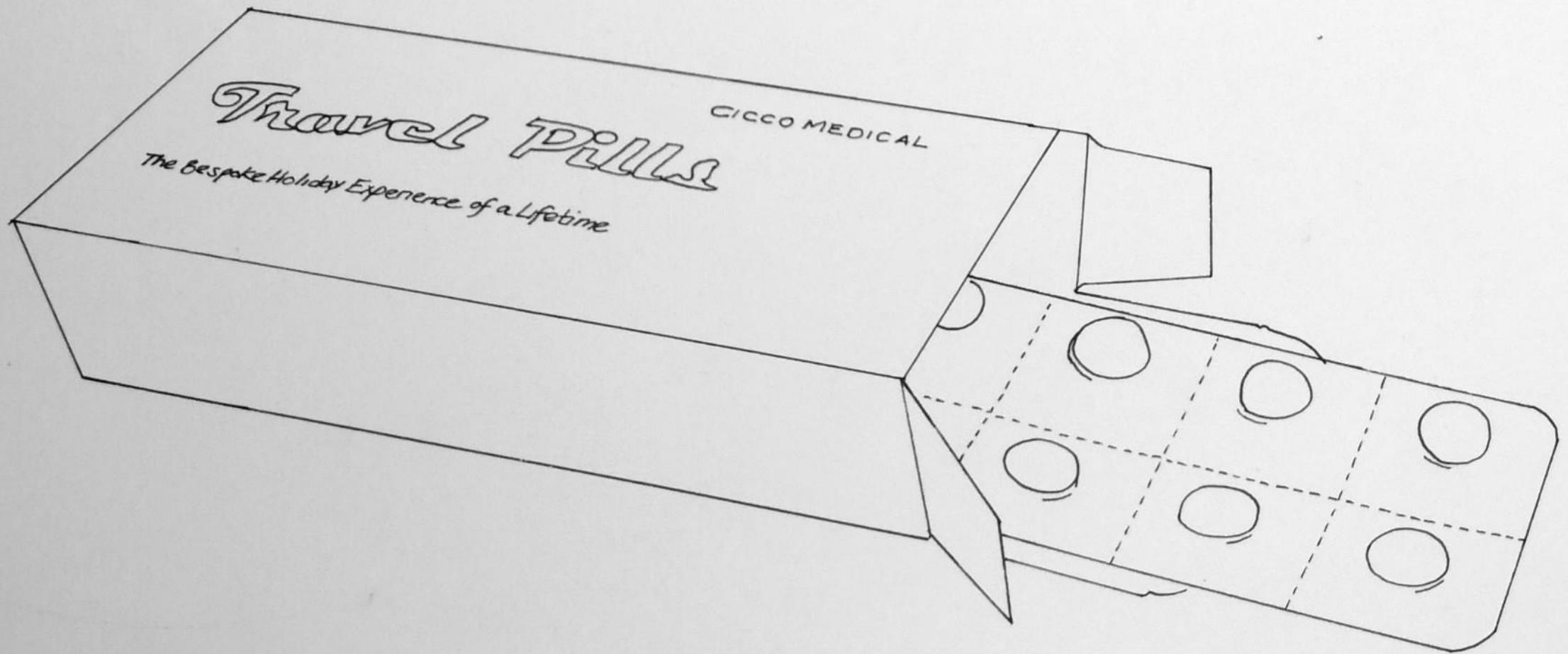
- Source suitable tablets checking for size, shape, material, finish, colour, toxicity and properties that are pertinent to the product
- Learn Adobe Illustrator software
- Research Iconic London landmarks
- Draw/design artwork options and decide on final image
- Trial and practice decal methods
- Position and invisibly adhere tablet in blister pack

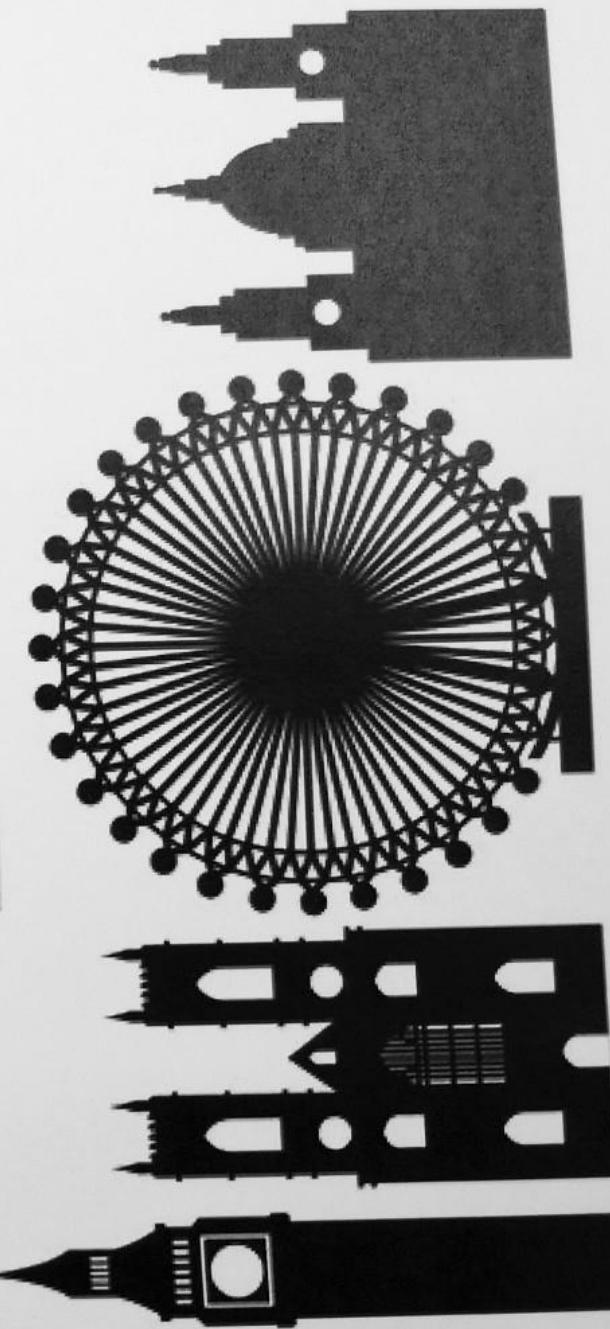
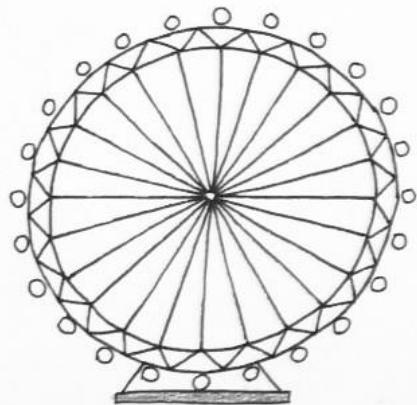
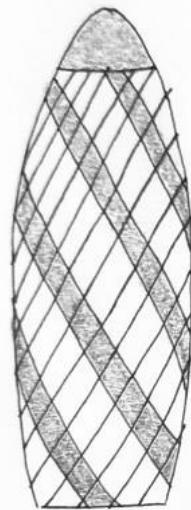
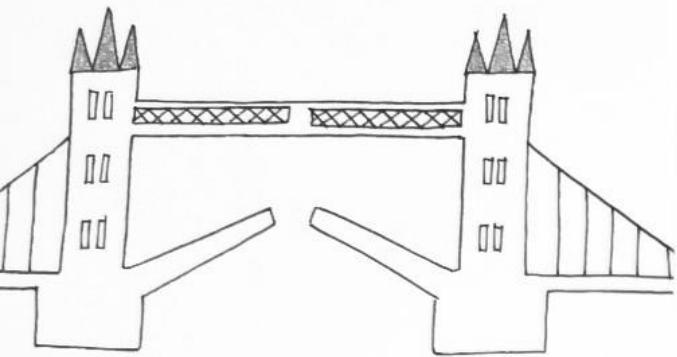
### Blister pack:

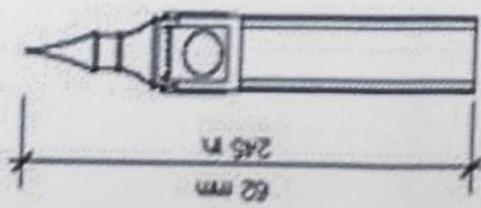
- Source a clear blister pack (NB. Most are white, some are tinted clear, very few are clear)
- Remove foil backing (time consuming and tedious)
- Source foil backing
- Trial and practice masking and adhesion methods
- Invisibly adhere foil backing
- Source light-weight packing material (florist foam used)
- Trial position blister pack in container

### Outer packaging:

- Source a professional printer
- Obtain quotes for printing and die cutting
- Prepare artwork for printing with registration marks and colour swatch
- Send/collect printed packaging
- Trial adhesives
- Buy plenty of knife blades
- Trial packaging cut out placement
- Trial holographic placement
- Create a cutting template
- Practice cutting, creasing, adhering and forming
- Attempt to replicate a machine cut and assembled package

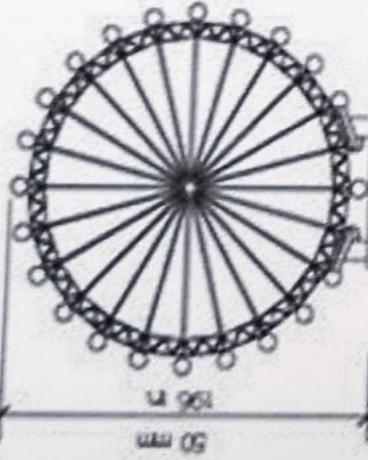






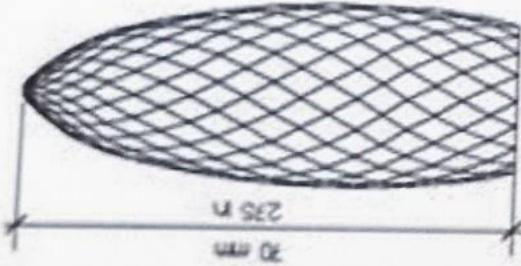
The Rook

Big Ben  
Completed 1858  
Height: 96m  
Westminster



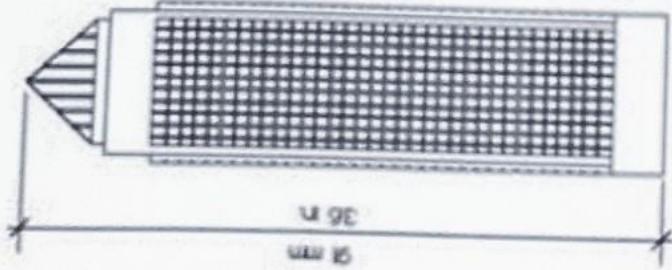
The Knight

London Eye  
Completed 2000  
Height: 135m  
Lambeth



The Bishop

50 St. Mary Ave  
Completed 2003  
Height: 180m  
City of London



The King

One Canada Square  
Completed 1991  
Height: 240m  
Tower Hamlets



The Queen

The Shard  
Completed 2012  
Height: 306m  
Southwark



**TESCO** Fruit flavoured  
**Indigestion** tablets 48

**TESCO** Fruit flavoured  
**Indigestion** tablets 48

**TESCO** Fruit flavoured  
**Indigestion** tablets 48

Calcium carbonate

For the relief of indigestion, heartburn, dyspepsia, acidity and flatulence

5 010204 712697 >

2722393

**WARNINGS**

Keep all medicines out of the reach and sight of children. Please read the enclosed leaflet which provides more information about this product. Do not use after the date shown on the pack.

**Ingredients**

Each tablet contains: calcium carbonate 500mg. Also contains: glucose (dextrose), colour sunset yellow (E110) and ponceau 4R (E124) (see leaflet for details).

**Storage**

Do not store above 25°C.

**Additional information**

MA Holder: Watson Laboratories Limited, Braintree, Devon EX33 2DL. PL 12063/0013 Produced by the MA Holder for Tesco Stores Ltd. Cheilumt EN8 95L U.K. © Tesco 2008 SC1207

**Dosage**

This medicine contains an anacid for the relief of indigestion, heartburn, dyspepsia, acidity and flatulence.

**Adults, the elderly and children over 12 years:** 1 or 2 tablets, as required. Do not take more than 16 tablets in any 24 hour period. Pregnant women: 1 or 2 tablets as required, up to a maximum of 7 tablets in 24 hours. Do not give to children under 12 years.

**DO NOT EXCEED THE STATED DOSE**

• If your symptoms persist or worsen, you must see a doctor or pharmacist.

• If you take too many tablets by mistake, contact your doctor or pharmacist straight away.

Pharmaceutical braille:

Marbug medium braille font standard

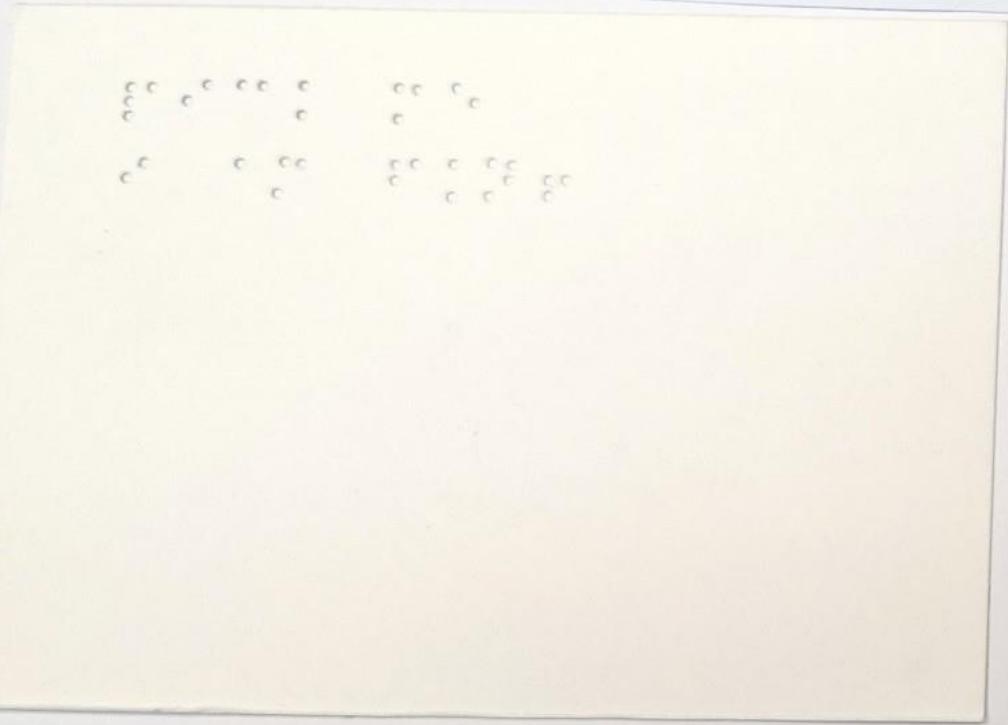
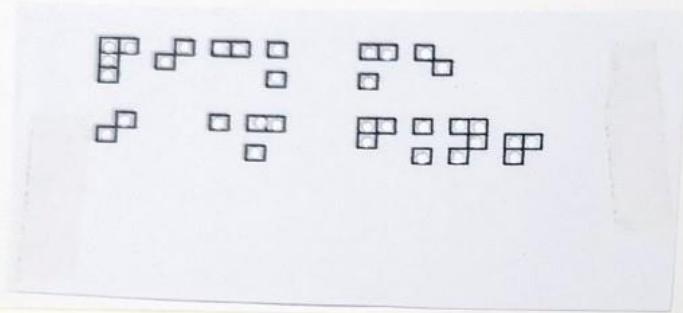
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Dot spacing 2.5mm from dot centre to dot centre

Character spacing 6mm

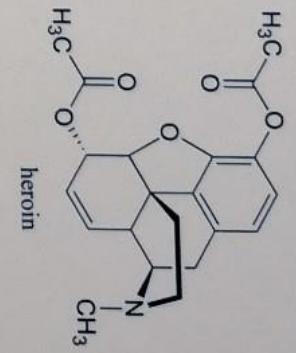
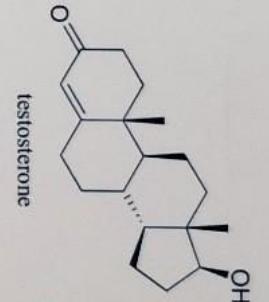
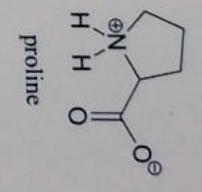
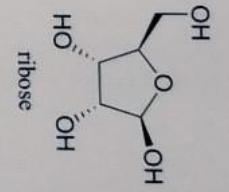
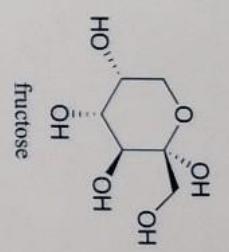
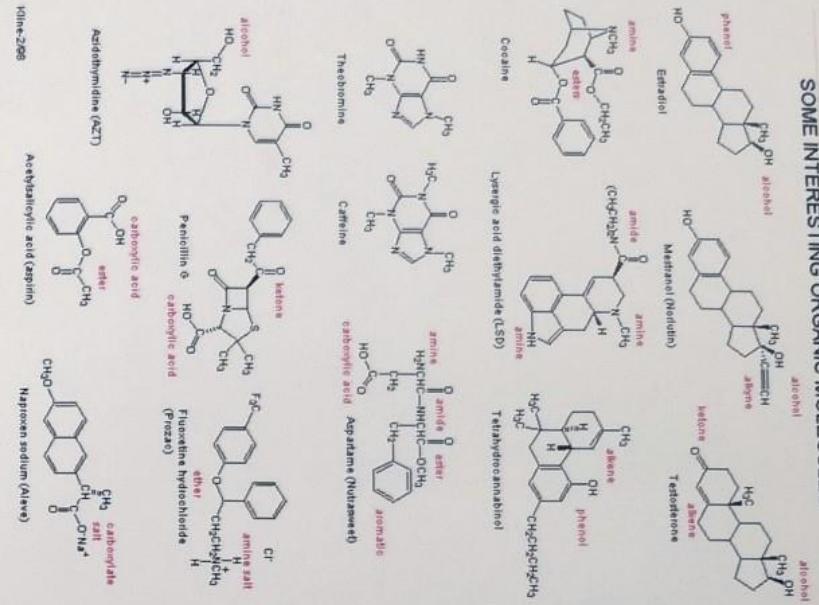
Line spacing 10mm

[www.pharmabraille.com](http://www.pharmabraille.com)



Logo Idea

SOME INTERESTING ORGANIC MOLECULES





04 Dec 2017, 11:46	N2381 8	Yolanda, Zappeterra	Electronic Workshop:Typography		
04 Dec 2017, 12:01	R1122 5	Shaw, Mark	Copywriting: Successful Writing for Design, Advertising and Marketing	686.2 24 ZAP	Ren ew
04 Dec 2017, 12:01	R1203 8	Tracey	Drawing Now	659.1 32	Issu e
04 Dec 2017, 12:02	N3007 2	Cullen, Cheryl Dangel	Graphic design that works: secrets for successful logo, magazine, brochure, promotion and identity design	741.9 42	Issu e
04 Dec 2017, 12:02	R1204 0	Melick, Tom	Vitamin P3	741.6 CUL	Issu e
19 Dec 2017, 14:49	N3007 2	Cullen, Cheryl Dangel	Graphic design that works: secrets for successful logo, magazine, brochure, promotion and identity design	759.0 7	Issu e
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19 Dec 2017, 14:50	R1122 5	Shaw, Mark	Copywriting: Successful Writing for Design, Advertising and Marketing	686.2 24 ZAP	Ren ew
19 Dec 2017, 14:50	R1203 8	Tracey	Drawing Now	659.1 32	Ren ew
19 Dec 2017, 14:50	N3007 2	Cullen, Cheryl Dangel	Graphic design that works: secrets for successful logo, magazine, brochure, promotion and identity design	741.9 42	Ren ew
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19 Dec 2017, 14:50	N3310 1	Abdullah, Rayan	Pictograms icons & signs: a guide to information graphics	759.0 7	Ren ew
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10 Jan 2018, 15:14	R1204 0	Melick, Tom	Vitamin P3	759.0 7	Ren ew
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09 Feb 2018, 12:56	N3269 9		Bloom: a horti-cultural view: issue 14, revenge	746.9 2	Issu e
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09 Mar 2018, 17:16	R1203 9	Burton, Johanna	Vitamin D	741.9 24	Ren ew
27 Mar 2018, 16:59	R1203 9	Burton, Johanna	Vitamin D	741.9 24	Ren ew
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28 Jun 2018, 13:10	R1131 6	De Bono, Edward	Serious Creativity	153.3 5	Issu e
28 Jun 2018, 13:11	C1759 3	Hodgson, David	The buzz : a practical confidence builder for teenagers	158.1 HOD	Issu e
28 Jun 2018, 13:11	R1194 7	De Bono, Edward	How to have Creative Ideas	153.3 5	Issu e

CICCO MEDICAL

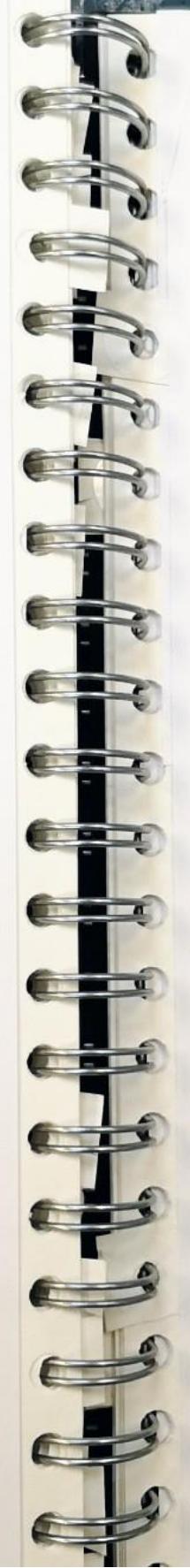
# Travel Pills

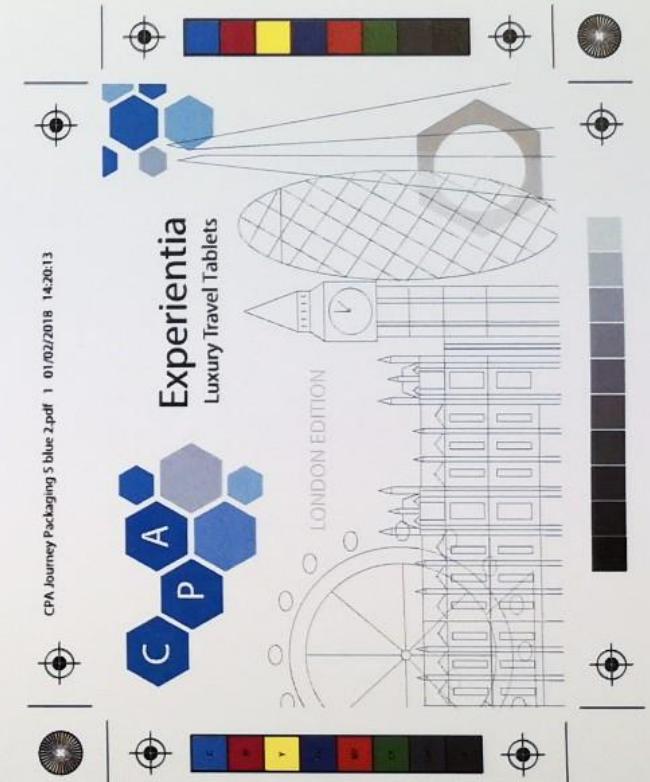
*The Bespoke Holiday Experience of a Lifetime*

CICCO MEDICAL

# Travel Pills

*Other alternative artwork explores was lost on USB.*





Active ingredients: Imaginatio (indomitus) calcium carbonate

Cicco Philosophical Art Bedfordshire Laboratories London W1J 0BD

**Experientia**  
Luxury Travel Tablet  
LONDON EDITION



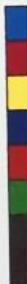
The modern way to travel

**Experientia**  
Luxury Travel Tablet  
LONDON EDITION

**Warning: Keep out of the reach and sight of children.**  
Do not exceed the stated dose.  
Dosage: One tablet to be sucked or chewed as preferred.  
Ideal relief from modern day pressures, Experientia provides fast acting five-star relaxation and excitement without the frustration, inconvenience and time commitment of travel.

Experientia condenses a luxury weekend vacation into one hour, at a time and place to suit you. Experientia London's cultural heritage, iconic landmarks and world-class galleries and theatres.  
This medicine stimulates an altered level of consciousness and contains essence de Botton and de Maistre for the immediate salation of feeling well travelled.

CPA  
Experientia  
Luxury Travel Tablet



### summary pdf cpa journey box template

Warnings  
Adobe PDF Preset: [Illustrator Default]  
Compatibility: Acrobat 6 (PDF 1.5)  
Standard: None

Description  
These are the default settings when saving an Illustrator file as an Adobe PDF document. Use these settings when you plan on editing the file again in Illustrator, or when you need to place it in a layout application such as InDesign, or when the final use of the file is unknown.

General  
Preserve Illustrator Editing Capabilities: On

Embed Page Thumbnails: On  
View PDF File after Saving: Off  
Optimize for Fast Web View: Off  
Create Acrobat Layers from Top-Level

Layers: On  
Compression  
Color Bitmap Images:  
No Sampling Change  
Compression: ZIP  
Grayscale Bitmap Images:  
No Sampling Change  
Compression: ZIP  
Monochrome Bitmap Images:  
No Sampling Change  
Compression: ZIP  
Compress Text and Line Art: On

Marks and Bleeds  
Trim Marks: Off  
Registration Marks: Off  
Color Bars: Off  
Page Information: Off  
Printer Mark Type: Roman  
Trim Mark Weight: 0.25 pt  
Offset from Artboard: 2.117 mm  
Use Document Bleed: On

output  
color:

Displays (UK) Limited

Unit 10, The Mill  
The Mill Lane  
Bournemouth  
Dorset BH23 3TG  
United Kingdom  
Tel : 01202 888888  
Fax : 01202 888888

### DELIVERY NOTE

Note No. DN29568  
Ref No. REF75461/1  
Order No. 12345  
Dated 25/01/2018  
Contact Sarah Jones  
Tel 01202 888888  
Fax 01202 888888

United Kingdom

United Kingdom

Re : Perspex Display Case.

Item Qty Part Code Description

A 1 PWITEM Clear Perspex 5 Sided Display Case.

With White Base Rebated

External Measurements:

200mm wide x 125mm deep x 100mm high.

Material thickness: 3mm

Finishing: Diamond Polished All Round.

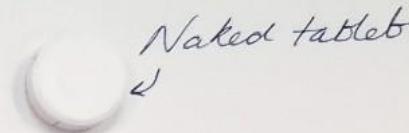
B 1 ITEM Packing & Carriage

The above items have been fitted / delivered to my satisfaction

Signed : \_\_\_\_\_

Print Name : \_\_\_\_\_

Dated : \_\_\_\_\_



Naked tablet  
Blister pack trial



Some decal trials. Simplicity is the key.  
Busy artwork does not work well.

## Entry details (Submitted)

Your entry has been successfully submitted.

Back

Name

Email Address

Address Details

Telephone

Is student

Age group

How did you hear about us?  RA website

## Artwork 1 (Submitted)

Artwork title	Experientia Travel Tablet
Type of work	Mixed media
Year created	2018
Medium	Card, plastic, foil, calcium carbonate
Dimensions	(H) 10.4cm (W) 20cm (D) 12.4cm
	£ 470.00

### Work Overview

Title: **Experientia**  
Dimensions: 7cm x 9cm  
Materials: Boar, digital print, foil, blister pack, tablets.

"The artistic imaginations omit and compress, they cut away the periods of boredom and direct our attention to critical moments..." Alain de Botton, *The Art of Travel*. My art explores the human condition: the corporal and psychological experience of being human, our search for meaning, and in this artwork, our desire for short cuts to pleasure.

Experientia is a response to the experience of travel: our eagerness to avoid inconvenience and the preference for quick, easy, external solutions. It is inspired by the work of twenty-first century philosopher Alain de Botton and eighteenth-century writer Xavier de Maistre.

Whilst it is often quoted that life is a journey not a destination, few travellers relish soulless airport terminals, crowded trains and mile-long traffic jams. Our thoughts are firmly focused on the destination and the delights that await us.

Journeys are often frustrating and tiresome. But who doesn't wish to be well travelled? We yearn to stare in wonder at magnificent vistas and immerse ourselves in different cultures. We seek refuge from the everyday and the psychological damage of a modern lifestyle.

Our over-stuffed lives leave us cash rich but time poor. But what if we could cut out all the 'hard bits' of travel? Omit all the inconveniences and focus solely on the glorious sensations of having arrived. Become well-travelled without leaving the comfort of our armchair.

Experientia is a luxury travel experience in tablet form. The modern way to travel.

Choose from a range of destinations. Available on-line and from all good pharmacists.

Experientia. Just imagine...

Destination: Continuing

# Reflective Learning

## New and enhanced skills:

- Illustrator software
- Graphic design
- Branding
- Logo design
- Medical packaging
- Advertising
- Typography
- Copywriting
- Historic medicine marketing
- Preparation for professional print
- 3D construction
- Decal transfer
- Gallery labelling
- Artist research
- Artist and graphic design profiles
- Digital Drawing
- History of drawing
- Decision making
- Sketchbook development
- Planning
- Professional engagement (with marketing professionals)
- Artwork display
- Pantone colours
- Braille
- Barcoding
- Seeking regular feedback
- Artwork photography
- Competition submission

## What went well?

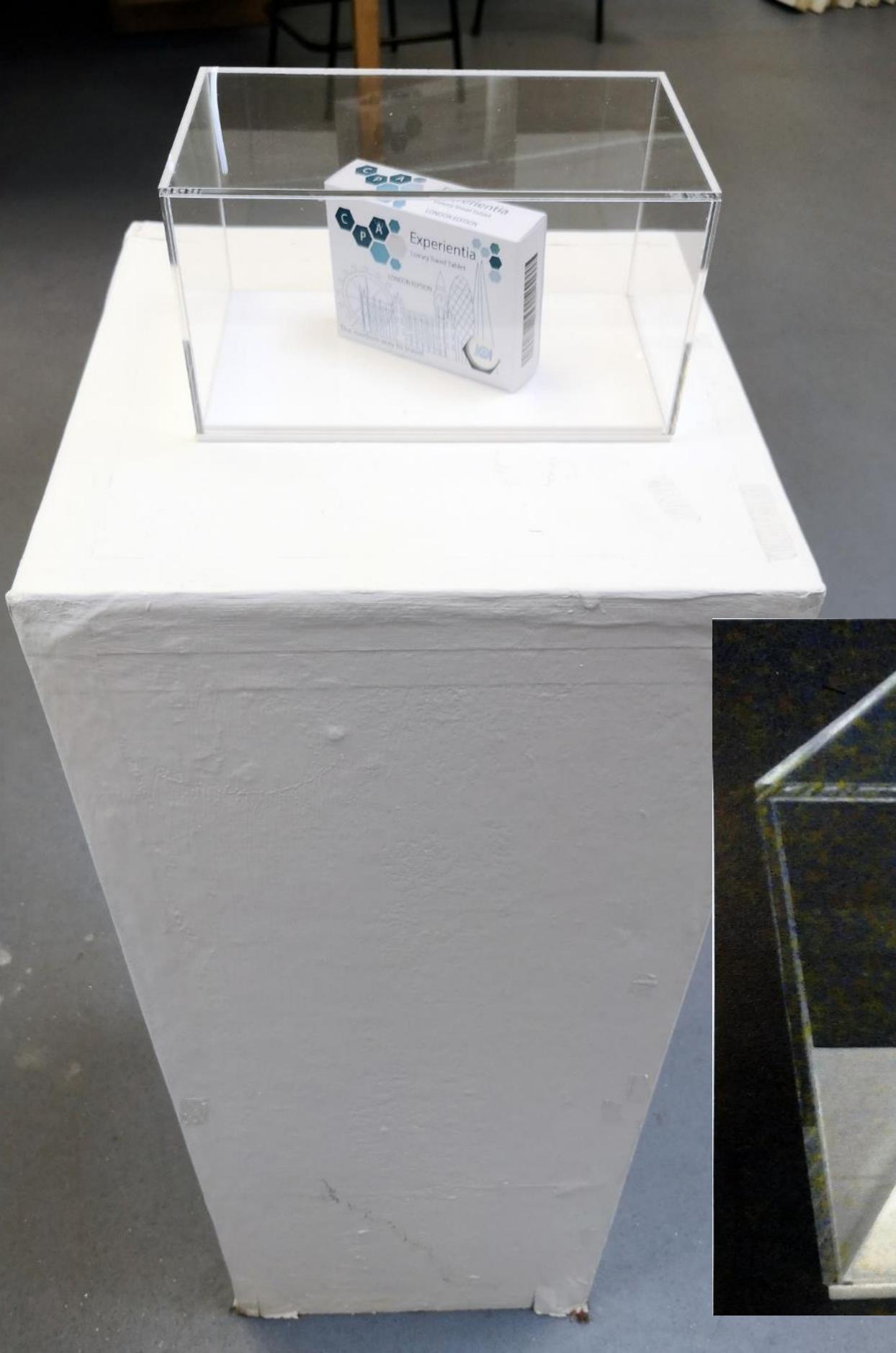
- Tutor feedback
- Realised concept
- Artwork looks convincing
- Display is good
- Gallery label is appropriate
- Decision were well though through
- Motivation remained high until theft and hospitalisation
- Completed within deadline
- Sketchbook completed within deadline
- Successfully worked outside of my comfort zone

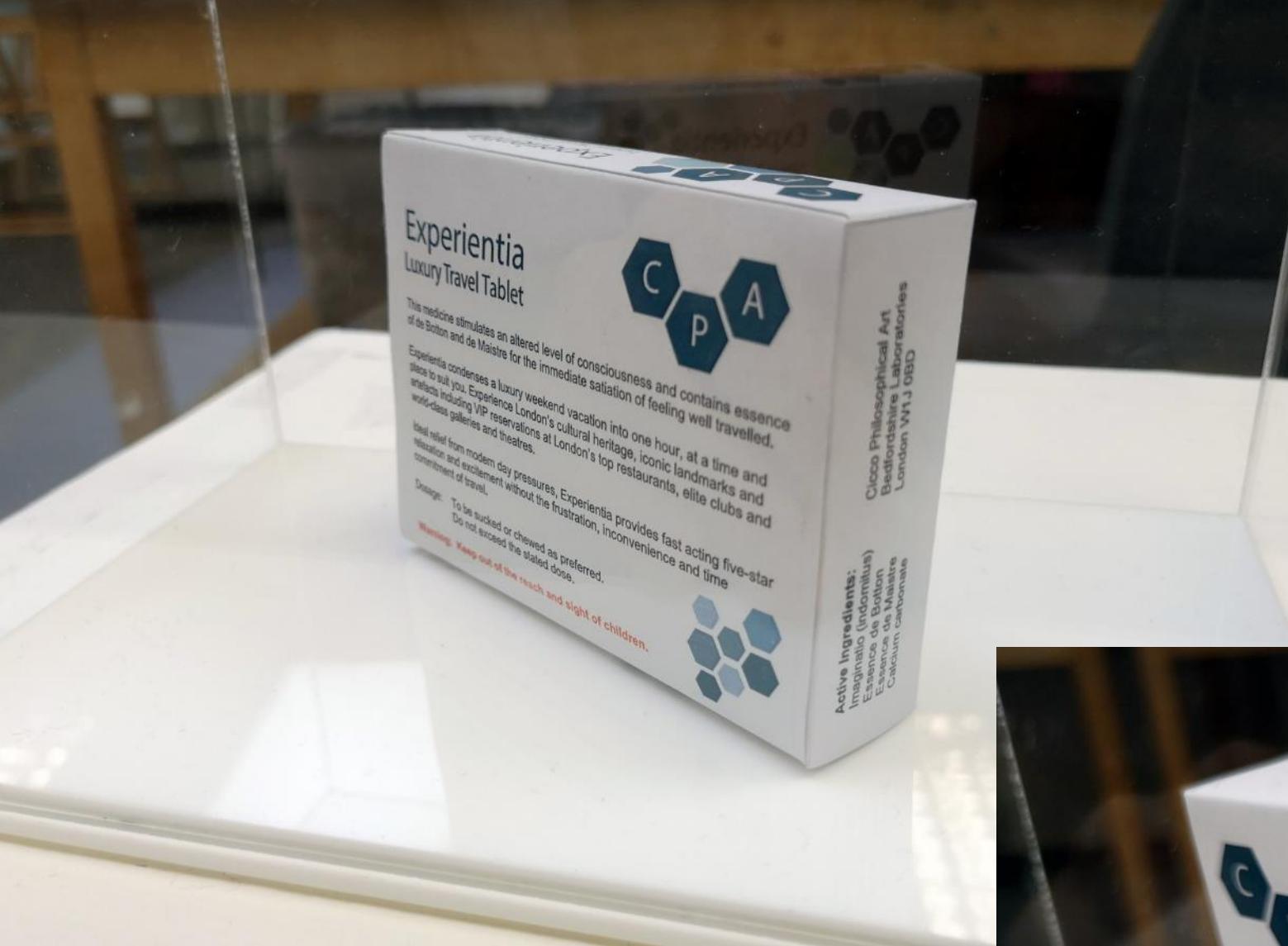
## What I have learnt:

- Researching is time well spent
- Typing notes is easier to refer back to and duplicate but is slower than handwritten notes
- Discussions with other artists/viewers helps maintain motivation
- Outsource suitable areas (e.g. die cutting and assembly would have saved considerable time)
- Use different glues for different jobs – PVA allows for precision adjustment, spray glue is best suited for larger areas, tape is mess free
- Literature is a fine source of inspiration
- Use temporary sketchbook binding (e.g. posts or clips)
- Keep one 'progress' box and fill it at the end of the day
- Print photos/ research etc. as soon as possible
- Ask for technical help earlier
- I enjoy 3d work
- Perfection is for a machine made item
- Each artwork presents numerous options for extension
- Allow plenty of time for artist call submission admin and IT problems
- Back up via email as well as USB sticks
- OTHER STUDENTS WILL STEAL FROM YOU GIVEN THE OPPORTUNITY :(

Sadly my USB stick with my latest work and sketchbook research/notes was stolen by a fellow student. Whilst this eventually resulted in their exclusion from college I never recovered my work.

I am happy with the penultimate work on display, however, with my USB stick my sketchbook would have more in it and the artwork would be further refined. Live and learn.





**ALWAYS LEARNING**