

Pearson BTEC Level 1/Level 2 First Award

Art and Design

Unit 2: Creative Project in Art and Design

2016

Time: Portfolio development of supporting studies: 20 hours

Final outcome(s): 10 hours

Paper Reference

20478E

You do not need any other materials.

Instructions for centres

- This paper is available on the Pearson website www.BTEC.co.uk from January 2016.
- Centres are free to devise their own preparatory period of study (20 hours spread over a number of weeks) prior to the 10 hours of working under controlled conditions to produce the final outcome.
- It is strongly recommended that this paper is given to learners in its entirety.

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Information for learners

You should:

- **read this information before starting on your chosen pathway brief**
- **refer to these instructions as you complete work for this unit**
- **select a brief from your chosen pathway.**

Portfolio development of supporting studies

Read the brief and think about the creative problem that needs solving. You have 20 guided learning hours to prepare for your final outcome. This can be spread over several weeks or months.

Research:

- what the client expects you to do for the brief
- a range of primary and secondary sources appropriate to your chosen pathway
- artists' or designers' work that relate to your own ideas in response to the theme. A list of suggested resources can be found in the Resources section
- global, environmental, ecological, cultural and social issues connected to the theme.

Develop:

- ideas from your research
- a work plan for the final 10 hours.

Review:

- progress, plans, ideas, working processes and any changes as you develop your work.

Evaluate:

- your chosen ideas, materials, processes and techniques in relation to the brief.

Your teacher will be able to help you as you prepare your personal response to the brief. You must talk to your teacher about the materials and processes you plan to use during the final 10 hours.

Final outcome

- You have 10 hours to produce your final outcome, using the visual elements, materials, techniques and processes that you have selected.
- You will be working under supervised examination conditions, usually in your art and design room.
- You should refer to your preparatory work and supporting studies during the final 10 hours.
- During the final 10 hours the invigilator is not able to talk about your creative ideas and can only give technical advice and support related to materials, techniques and processes, e.g. preparing ceramic pieces for firing, use of chemicals in the darkroom, use of sewing and finishing machines.

On the following pages, there are themes and briefs with client expectations. You must choose **ONE** of these to complete your work for this unit.

Pathways

Design Crafts



The theme for Design Crafts is '**Flower Power**'.

Designers and makers often use flower and floral motifs for inspiration and ideas. They look at the visual qualities, shapes, colours and patterns and take elements from these to influence their thinking.

The Art Nouveau movement which began in the late 19th century was particularly influenced by floral motifs. You could research Japanese art, Charles Rennie Mackintosh and William Morris, and companies such as Liberty, Sanderson and Cath Kidston. The 1960s are known as a time when flowers became a strong design element in fashion, crafts, graphics and textiles, often referred to as 'flower power', and we have seen the continuing use of floral designs and motifs through to the present day.

What you will need to produce

A major retailer with a flagship city-centre store wants to use the '**Flower Power**' theme to link the products in different departments and for associated window displays. It is inviting designers to pitch their proposals, ideas and samples for design craft items to be sold or displayed in the store.

It wants to see the style, icons and influences of the '**Flower Power**' theme used and expects to see contemporary twists on traditional approaches, with original designs rather than copying.

You should develop ideas and designs in response to the client brief, using your own primary research on the theme '**Flower Power**'. You should make reference to specialist materials, techniques and processes and elements such as: colour, line, texture, decoration, pattern, form and function.

The client expects to see how you have used your research to develop designs and ideas, including maquettes, mock-ups or prototypes for **one** of the following.

1. A matching set of jewellery or a single piece of personal adornment that could either be sold in the jewellery department or worn by sales assistants around the store.
2. A 3D piece intended for display in the shop window, this can be decorative or functional.
3. A handcrafted item that can be worn, such as headwear or footwear.

Your research should focus on:

- client expectations
- primary and secondary sources in response to the theme '**Flower Power**'
- artists, designers and makers who have used '**Flower Power**' or similar themes as their inspiration and stimulus.

Client expectations

The work that you produce must meet the client's expectations. The client will want to know how you have addressed the following questions.

- What is your response to the theme and constraints of the brief?
- How have you used your primary and secondary research to develop ideas?
- How did you use visual language to develop your ideas and outcomes?
- How do your designs target the intended audience?
- Are your designs fit for purpose?
- What materials, techniques and processes have you selected and used?
- How will you present your work to the client?

Fashion and Textiles



The theme for Fashion and Textiles is '**Flower Power**'.

Designers, makers and craftworkers have used floral influences in their work in recent and historic times. For example, the Art Nouveau movement which began in the late 19th century was particularly influenced by floral motifs.

The 1960s was a time when designers used flowers as a strong design element in fashion, crafts, graphics and textiles, often referred to as 'flower power'. We have seen the continuing use of floral designs and motifs today, for example in the work of contemporary designers such as Cath Kidston.

The summer collection of Fashion Week 2014 was full of floral imagery, and a reviewer for www.fashionbeans.com wrote that '*Florals were prevalent across all major fashion weeks, with the majority of collections incorporating the print in some guise. Designers such as Dries Van Noten, Gucci and Alexander McQueen were even daring enough to create head-to-toe floral looks.*'

What you will need to produce

A major retailer with a city-centre store wants to use the '**Flower Power**' theme to link the products in several departments and for associated window displays. It is inviting designers to pitch their proposals, ideas and samples for items to be sold or displayed in the store.

It wants the style, icons and influences of the '**Flower Power**' theme to be the most visible element of the work, and expects to see contemporary twists on traditional approaches, with original designs rather than copying.

You should develop ideas and designs in response to the client brief, using your own primary research on the theme '**Flower Power**'. You should make reference to specialist materials, techniques and processes and elements such as; colour, line, texture, decoration, pattern, form and function.

Working mainly from primary sources and secondary research, the client wants you to design and develop ideas for **one** of the following.

1. Based on floral imagery, design a collection of summer wear for either male or female customers aged 15 to 18. Show front and back designs, and produce a mood board and samples to show theme strengths, influences and design details. The best of your designs should be developed as a quarter size sample or full size garment.
2. Produce a textiles piece, which could be a 2D or 3D hanging or installation piece for display in the store's restaurant.

3. Customise an existing garment, using imagery, textures, techniques and processes that evoke and reflect the visual elements found in your primary and secondary research.

Your research should focus on:

- client expectations
- primary and secondary sources in response to the theme '**Flower Power**'
- artists, designers and makers who have used '**Flower Power**' or similar themes as their inspiration and stimulus.

Client expectations

The work that you produce must meet the client's expectations. The client will want to know how you have addressed the following questions.

- What is your response to the theme and constraints of the brief?
- How have you used your primary and secondary research to develop ideas?
- How did you use visual language to develop your ideas and outcomes?
- How do your designs target the intended audience?
- Are your designs fit for purpose?
- What materials, techniques and processes have you selected and used?
- How will you present your work to the client?

Photography



The theme for Photography is '**Reflecting Your World**'.

Art and design often relates strongly to a region or a specific location. It can be based on aspects of a place, or can be sited in a particular location. Good photography attracts attention and can be used to reflect and add to a region's character and reputation. Many photographers are well known for their work that relates strongly to a location, a town or a region, such as Birmingham's Verity Milligan, Glasgow's Rob Cartwright and London's David Gutierrez.

What you will need to produce

A tourist authority wants to raise awareness of distinctive qualities in its region through a photography project. It wants a strong emphasis on history, landscape, industry, amenities or architecture, and to communicate those ideas to a wider audience. The client also wants to see some actual reflections in each photograph.

The tourist authority is inviting photographers to research aspects of your region, and take photographs that can be shown and distributed in different ways to raise interest in the area, attract new business and increase the number of visitors and tourists.

You should develop ideas and images in response to the client brief and your own research on the theme '**Reflecting Your World**'. You should make reference to specialist materials, techniques and processes and elements such as: composition, lighting, sequence, contrast, colour, line, texture, decoration, pattern, form and function.

The client wants you to design and develop ideas for **one** of the following.

1. A series of 12 images, presented in either digital or printed form, responding to the theme, '**Reflecting Your World**'. Traditional darkroom work is welcome, as is wholly digital work.
2. Produce a series of images for a website, multi-media presentation or short film. The client wants to see sample images on a website, or part of the multi-media piece or film.
3. A set of 10 photographic postcards, which express the theme, presented in a pack. You must also design and produce simple packaging for the postcards.

Your research should focus on:

- client expectations
- primary and secondary sources in response to the theme '**Reflecting Your World**'
- artists, designers and photographers who have used '**Reflecting Your World**' or similar themes as their inspiration and stimulus.

Client expectations

The work that you produce must meet the client's expectations. The client will want to know how you have addressed the following questions.

- What is your response to the theme and constraints of the brief?
- How have you used your primary and secondary research to develop ideas?
- How did you use visual language to develop your ideas and outcomes?
- How do your designs target the intended audience?
- Are your designs fit for purpose?
- What materials, techniques and processes have you selected and used?
- How will you present your work to the client?

Remember that each of your final photographs must include actual reflections.

Product Design



The theme for Product Design is **'Tutti Frutti'**.

This Italian phrase means 'all fruits' and is associated with mixtures of fruits, tropical ingredients, multi-coloured combinations and delicious flavours. It can also mean a mixture or combination of elements or a cocktail of components. It suggests a mix of fruits and colours, and the general sense of an attractive and enticing product, with a sense of fun and variety.

What you will need to produce

A new juice bar called Tutti Frutti is opening in a shopping centre. Food and drink outlets are always in competition, so the owners need to create a visually distinctive, exciting, witty, quirky environment which will attract customers, and be memorable enough to get them to visit again.

They are inviting designers to develop and pitch their ideas for specific aspects of the juice bar. They are seeking designs that will communicate fun, freshness, taste and a healthy lifestyle.

You should develop ideas and designs in response to the client brief and your own research on the theme **'Tutti Frutti'**. You should make reference to specialist materials, techniques and processes and elements such as form and function, colour, line, texture, decoration and pattern.

The client wants you to design and develop ideas for **one** of the following.

1. Interior and exterior design proposals for the juice bar. This should include 2D and 3D models, mood board and samples of proposed surfaces and materials.
2. Design proposals for containers to hold and display three different types of fruit before juicing. Your designs must be based on primary and secondary research, using the shape, colour, pattern and texture of fruit. The client wants to see a 3D model or mock-up.
3. Design proposals, drawings and design sheets for a lighting fixture for the ceiling, and a related wall-mounted lighting fixture. If you make a scale model or working prototype, only use battery operated bulbs.

Your research should focus on:

- client expectations
- primary and secondary sources in response to the theme '**Tutti Frutti**'
- artists, designers and makers who have used '**Tutti Frutti**' or similar themes as their inspiration and stimulus.

Client expectations

The work that you produce must meet the client's expectations. The client will want to know how you have addressed the following questions.

- What is your response to the theme and constraints of the brief?
- How have you used your primary and secondary research to develop ideas?
- How did you use visual language to develop your ideas and outcomes?
- How do your designs target the intended audience?
- Are your designs fit for purpose?
- What materials, techniques and processes have you selected and used?
- How will you present your work to the client?

Visual Arts



The theme for Visual Arts is '**Reflecting Your World**'.

Visual art is often created to be sited in a particular location. A work that is originally designed for a specific site, such as the Tower of London Poppies or the Angel of the North, can attract international publicity, reflecting and adding to an area's character and reputation.

Artists who have created work inspired or influenced by a particular locality have achieved national recognition, as have the related locations. Examples include Antony Gormley's Angel of the North, David Mach's Brick Train near Darlington, L.S. Lowry's Salford paintings, the ArcelorMittal Orbit installed tower for the London 2012 Olympics by Anish Kapoor and Cecil Balmond and Tom Piper and Paul Cummins's recent Blood Swept Lands and Seas of Red at the Tower of London.

What you will need to produce

A local enterprise organisation is inviting artists to research aspects of a region and create ideas for artworks to be displayed in specific sites and key locations.

You should develop ideas and designs in response to the client brief and your own research on the theme '**Reflecting Your World**'.

You should make reference to specialist materials, techniques and processes and elements such as; colour, line, surface, structure, pattern and form and function.

The client wants you to design and develop ideas for **one** of the following.

1. A 2D piece in response to the theme. This could be a painting, print, mural or collage. The client wants to see how the proposed work would appear in situ, so you must consider how to present this to them.
2. A digital media piece based on the theme, which could be an animation, installation, projection or short film.
3. A 3D piece, reflecting the theme, which could be a sculpture, installation or relief piece. The client wants to see how this would look in situ, so you must produce a scaled maquette or mock-up in a realistic context.

Your research should focus on:

- client expectations
- primary and secondary sources in response to the theme '**Reflecting Your World**'
- artists and designers who have used '**Reflecting Your World**' or similar themes as their inspiration and stimulus.

Client expectations

The work that you produce must meet the client's expectations. The client will want to know how you have addressed the following questions.

- What is your response to the theme and constraints of the brief?
- How have you used your primary and secondary research to develop ideas?
- How did you use visual language to develop your ideas and outcomes?
- How do your designs target the intended audience?
- Are your designs fit for purpose?
- What materials, techniques and processes have you selected and used?
- How will you present your work to the client?

Visual Communication



The theme for Visual Communication is **'Tutti Frutti'**.

This Italian phrase means 'all fruits' and is associated with mixtures of fruits, tropical ingredients, multi-coloured combinations and delicious flavours. It can also mean a mixture or combination of elements or a cocktail of components. It suggests a mix of fruits and colours, and the general sense of an attractive and enticing product, with a sense of fun and variety.

What you will need to produce

A major supermarket is launching a new 'own-brand' range of pure fruit juices and smoothies with no additives, sweeteners or artificial colouring. This is a very competitive area for sales so it needs to set its product apart from the competitors. The supermarket has called the product range 'Tutti Frutti' and it will have novel combinations of fruits, contrasting colours and an emphasis on vitamin content. The target market is health-conscious shoppers prepared to try something different. To help sell the juice it is introducing associated products and promotional materials. The sales section of the supermarket is the client and it wants a consistent visual theme and a strong shelf identity.

You should develop ideas and designs in response to the client brief and your own research on the theme **'Tutti Frutti'**. You should make reference to specialist materials, techniques and processes and elements such as; layout, typography, colour, line, texture, decoration, pattern, form and function.

The client wants you to design and develop ideas for **one** of the following.

1. Design the packaging graphics for a range of four pure juice and smoothie products. They will be sold in standard size one litre containers and smaller 250 ml containers. The client wants to see full-size mock-ups and an 'on the shelf' simulation of the range.
2. Design the cover and a double-page spread for a free magazine promoting the Tutti Frutti brand. This might include recipes, background information on vitamins and health benefits, and countries of origin. You should consider drawings, illustrations and photographs of fruit and a combination of text and images. Work to A4 size pages.
3. Design sample pages for a website about the Tutti Frutti brand that explores the countries of origin, health benefits and recipe suggestions.

Your research should focus on:

- client expectations
- primary and secondary sources in response to the theme '**Tutti Frutti**'
- artists and designers who have used '**Tutti Frutti**' or similar themes as their inspiration and stimulus.

Client expectations

The work that you produce must meet the client's expectations. The client will want to know how you have addressed the following questions.

- What is your response to the theme and constraints of the brief?
- How have you used your primary and secondary research to develop ideas?
- How did you use visual language to develop your ideas and outcomes?
- How do your designs target the intended audience?
- Are your designs fit for purpose?
- What materials, techniques and processes have you selected and used?
- How will you present your work to the client?

Resources

Websites and books are correct at the time of publication but are subject to change.

Websites

www.actionscript.org	Resources for interactive media
www.adobe.com	Adobe software
www.apple.com	Apple software
www.thenewartgallerywalsall.org.uk	The New Art Gallery Walsall
www.artchive.com	Art archive
www.atlasgallery.com	Atlas Gallery
www.bima.co.uk	British Interactive Media Association
www.bjp-online.com	<i>The British Journal of Photography</i> (also available as a journal)
www.britishmuseum.org	The British Museum
www.craftscouncil.org.uk	Crafts Council
www.designmuseum.org	Design Museum
www.fashionlive.com	Information on trends and designers
www.fashion.net	Fashion information from around the world
www.fashiontrendsetter.com	Colour and trend forecasting
www.flickr.com	Online image sharing
www.guggenheim.org	The Guggenheim Museum
www.hyperstudio.com	Authoring tools for project-based learning
www.metmuseum.org	The Metropolitan Museum of Art
www.moma.org	The Museum of Modern Art
www.nationalgallery.org.uk	The National Gallery
www.national-geographic-magazine.co.uk	<i>National Geographic</i> magazine (also has a TV channel)
www.newbritishartists.co.uk	New British Artists
www.nma.co.uk	New Media Age
www.nmpft.org.uk	National Museum of Photography, Film and Television
www.npg.org.uk	National Portrait Gallery
www.photography.com	Resources for photographers

www.photography.nationalgeographic.com	<i>National Geographic</i> magazine photography
www.photonet.org.uk	The Photographers' Gallery
www.urban-photography.com	Resources for photographers
www.poppphoto.com	Information on textile arts and designers
www.royalacademy.org.uk	Royal Academy of Arts
www.tate.org.uk	Tate Online
www.textilearts.net	Information on textile arts and designers
www.thelowry.com	The Lowry Museum and Gallery
www.vam.ac.uk	Victoria and Albert Museum
www.vogue.co.uk	<i>Vogue</i> magazine online
www.webstyleguide.com	Resources for website design

Books

- Adobe Photoshop CS5 Classroom in a Book* (Adobe, 2010) ISBN: 9780321701763
- Arato, Rona – *Design It!: The Ordinary Things We Use Every Day and the Not-So-Ordinary Ways They Came to Be* (Tundra Books, 2010) ISBN: 9780887768460
- Barnard M – *Fashion as Communication* (Routledge, 2002) ISBN: 9780415260183
- Berger J – *Ways of Seeing* (Penguin Books/BBC, 2008) ISBN: 9780141035796
- Britt D – *Modern Art Impressionism to Post Modernism* (Thames & Hudson, 2007) ISBN: 9780500238417
- Chapman N and Chapman J – *Digital Media Tools* 4th Revised Edition (Macavon Media, 2012) ISBN: 9780956737007
- Child J – *Studio Photography: Essential Skills* (Focal Press, 2008) ISBN: 9780240520964
- Clement R – *Four French Symbolists* (Greenwood Press, 1996) ISBN: 9780313297526
- Collings M – *This is Modern Art* (Phoenix, 2000) ISBN: 9781841881003
- Davies A, Fennessy P – *Digital Imaging for Photographers* Fourth Edition (Focal Press, 2002) ISBN: 978-240515908
- De Bono E – *Serious Creativity: Using the Power of Lateral Thinking to Create New Ideas* (HarperCollins, 2005) ISBN: 9781861976741
- De Olivera N, Oxley N and Milhae P – *Installation in the New Millennium* (Thames & Hudson, 2004) ISBN: 9780500284513
- Eastland J – *Essential Darkroom Techniques* (Cassell, 1995) ISBN: 9780304345489
- Fletcher A – *The Art of Looking Sideways* (Phaidon Press Ltd, 2001) ISBN: 9780714834498
- Freeman M – *The Photographer's Eye: Composition and Design for Better Digital Photos* (Focal Press, 2007) ISBN: 9780240809342
- Galer M – *Photography Foundations for Art and Design* (Focal Press, 2007) ISBN: 9780240520506
- Hannah, Bruce – *Becoming a Product Designer: A Guide to Careers in Design* (John Wiley & Sons, 2004) ISBN: 9780471223535
- Hopkins D – *After Modern Art 1945–2000* (Oxford University Press, 2000) ISBN: 9780192842343
- Hopkins D – *Dada and Surrealism* (Oxford University Press, 2004) ISBN: 9780192802545
- Hughes R – *The Shock of the New: Art and the Century of Change, Revised Edition* (Thames & Hudson Ltd, 1992) ISBN: 9780070311275
- Ingledew J – *Photography (Portfolio Series)* (Laurence King, 2005) ISBN: 9781856694322
- Jewitt J – *Taunton's Complete Illustrated Guide to Box Making (Complete Illustrated Guide Series)* (Taunton Press Inc, 2004) ISBN: 9781561585939

Kristian G, Schlempp-Ülker N – *Visualising Ideas* (Thames & Hudson, 2006)

ISBN: 9780500286128

Langford M – *The Story of Photography* (Focal Press, 1998) ISBN: 9780240514833

Little S – *Isms: Understanding Art* (A&C Black Publishers Ltd, 2004) ISBN: 9780713670110

Macleod K – *Thinking Through Art: Reflections on art as research* (Routledge, 2005)

ISBN: 9780415364782

McAlhone B and Stuart D – *A Smile in the Mind* (Phaidon, 1998) ISBN: 9780714833286

Marien-Warner M – *Photography: A Cultural History* (Laurence King, 2006)

ISBN: 9781856694933

Peterson B – *Learning to See Creatively, Revised Edition* (Amphoto Books, 2003)

ISBN: 9780817441814

Poli F – *Post-Modern Art 1945–2008* (Collins Design, 2008) ISBN: 9780061665776

Thomas J Misa – *Leonardo to the Internet: Technology and Culture from the Renaissance to the Present* (The Johns Hopkins University Press, 2011) ISBN: 9781421401546

Tilke Max – *Costume Patterns and Designs* (Zwemmer) (NB: This book was published in 1956 and has over 200 coloured plates hand drawn and coloured from life studies from Tilke's travels round the world. It is still the definitive ethnic costume book.)

Zakia R D – *Photographic Composition: A Visual Guide* (Focal Press, 2010)

ISBN: 9780240815077