

# Pearson BTEC Level 1/Level 2 First Award

## 2019

Time: portfolio development of supporting studies: 20 hours  
Final outcome: 10 hours

Paper Reference **20478E**

## Art & Design

### Unit 2: Creative Project in Art and Design

**You do not need any other materials.**

#### Instructions for centres

- This paper is available on the Pearson website [www.BTEC.co.uk/2012](http://www.BTEC.co.uk/2012) from January 2019.
- 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 **'Shells, Fossils and Rocks'**.

Artists and designers can be inspired by the natural world. The visual qualities, forms, structure, colour and surface texture of shells, fossils and rocks make them an ideal source for primary observation and design ideas.

The 18th century Rococo style often used shells with encrusted surfaces and elaborate curves as a decorative motif. More recent art and craft practitioners have based their work on rock and fossil formations. You may wish to look at the work of Barbara Umbel, Ursula Commandeur, Isobel Moore and the sea sculptures by Maggi Hambling.

#### **What you will need to produce**

A local craft company has asked you to pitch proposals, ideas and samples for items to be displayed and sold in its shop. Your work should be inspired by the theme **'Shells, Fossils and Rocks'**.

You should develop ideas and designs in response to the client brief using your own primary and secondary research. You should work initially from observation and make reference to specialist materials, techniques and processes. Consider visual elements such as colour, line, texture, decoration, pattern, form and function. You can use any materials you are familiar with, and your focus should be on handmade and one-off items.

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

Inspired by this theme, choose **one** of the following:

1. A set of jewellery, or a single piece of personal adornment to be sold in the shop.
2. A 3D piece that should be decorative or functional, intended for display in the shop window.
3. A handcrafted item that could be worn or carried, such as a bag, belt, hat, footwear or scarf.

### **Your research should focus on:**

- client expectations
- primary and secondary sources in response to the theme '**Shells, Fossils and Rocks**'
- artists, designers and makers who have used 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 responded to 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 **'Shells, Fossils and Rocks'**.

Artists and designers can be inspired by the natural world. The visual qualities, forms, structure, colour and surface texture of shells, fossils and rocks make them an ideal source for primary observation and design ideas.

The 18th century Rococo style often used shells with encrusted surfaces and elaborate curves as a decorative motif. More recent art and craft designers have based their work on rock and fossil formations. Fashion designers such as Julia Krantz, Iris van Herpen and Alexander McQueen, and textiles designers such as Janice Arnold, Diane Rogers and Carolyn Saxby have produced beautiful work based on shells, fossils or rocks.

### What you will need to produce

A boutique has asked designers to come up with ideas and designs for fashion and textile items based on the theme **'Shells, Fossils and Rocks'**.

You should develop ideas and designs in response to the client brief using your own primary and secondary research. You should work initially from observation, and make reference to specialist materials, techniques and processes. Consider visual elements such as colour, line, texture, decoration, pattern, form and function. Any processes are acceptable, including, for example, print, embroidery, appliqué, felting, pleating and machine-work.

The client would like you to pitch proposals, ideas and samples for items to be sold or displayed in the boutique.

Inspired by this theme, choose **one** of the following:

1. Design a unisex coat, jacket or other outerwear garment, including designs for the front and the back of the garment.
2. Produce a decorative 2D or 3D hanging or an installation piece for display in the boutique.
3. Customise an existing garment that could be worn or used as a decorative display piece.

### **Your research should focus on:**

- client expectations
- primary and secondary sources in response to the theme '**Shells, Fossils and Rocks**'
- artists, designers and makers who have used 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 responded to 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 '**Industrial Heritage**'.

Photographers have produced work inspired by and based on aspects of their industrial heritage. The UK is well known all around the world for its industrial heritage. This includes railways, mining, power generation, iron and steel production, motor and aircraft manufacture and shipbuilding. Associated areas such as fishing, agriculture and civil engineering have also been the source of inspiration for many artists and designers. Photographers who have been inspired by industry include Eric de Maré, Matt Emmett, Idris Khan, Andreas Gursky, Bernd Becher and Hilla Becher.

### What you will need to produce

A heritage organisation has commissioned you to photograph industrial places of interest in your local area. The photographs will then be used to promote past and present industry. Consider factories, industrial parks, infrastructure, bridges, machinery, public sculptures, museum sites and local artwork celebrating industry. It is important that you source safe sites that have public access to gather your research. You may need to seek permission to take photographs in some public places, for example railway stations and museums.

Develop ideas and images in response to the theme '**Industrial Heritage**'. You should make reference to specialist materials, techniques and processes. Consider elements such as composition, lighting, sequence, contrast, colour, line, texture, decoration, pattern, form and function.

The client would like you to present work that shows how your ideas have developed from primary and secondary research through to production.

Inspired by this theme, choose **one** of the following:

1. A series of 12 postcard sized images.
2. Use techniques such as layering and multi-exposure to create a series of three abstract prints.
3. A photograph for the cover of an A4 book entitled 'Industrial Heritage', showing how the title would be placed in relation to the image.



### **Your research should focus on:**

- client expectations
- primary and secondary sources in response to the theme '**Industrial Heritage**'
- photographers and artists who have used 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 responded to 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?

## Product Design



The theme for Product Design is '**Trees**'.

We all see trees around us, in streets, parks and woods. They have always been an inspiration for artists and designers. Trees have cultural, mystical and environmental significance, as reflected in poetry, literature, beliefs and ancient traditions. Designers who have used trees as the source for their work include Robert Bronwasser and design companies such as Straight Line Designs Inc. and Design Lush. Thyra Hilden and Pio Diaz used trees and roots as the basis of lighting designs.

### What you will need to produce

A well-known furniture and home furnishings shop wants you to come up with some new designs inspired by '**Trees**'.

You should develop 2D and 3D designs and ideas in response to the client brief using your own primary and secondary research. You should make reference to specialist materials, techniques and processes. Consider form and function, colour, line, texture, mass, surface and volume.

The client would like to see drawings, sketches, models, test pieces and maquettes to show your design ideas.

Inspired by this theme, choose **one** of the following:

1. Design a small item of furniture, for example a coffee table, magazine rack, or coat stand.
2. Design a light fitting for a domestic living room. This could be a free-standing unit or a light that hangs from the ceiling.
3. Design a shelving or storage unit. This could be for any room in the house.

### **Your research should focus on:**

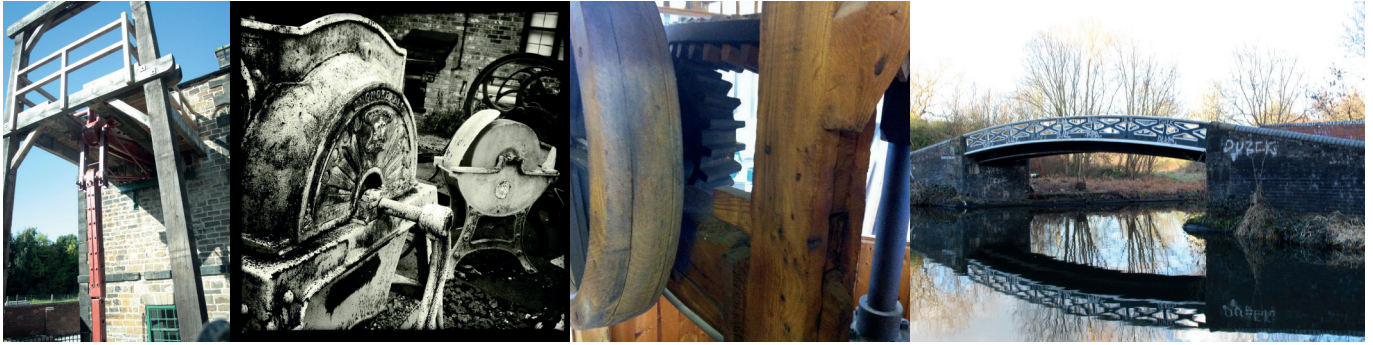
- client expectations
- primary and secondary sources in response to the theme **'Trees'**
- artists, designers and makers who have used similar themes as their inspiration and stimulus.

### **Client expectations**

The work that you produce must meet the client's expectations. The client will want to know how you have responded to 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 '**Industrial Heritage**'.

Artists have produced work inspired by and based on aspects of their industrial heritage. The UK is well known all around the world for its industrial heritage. This includes railways, mining, power generation, iron and steel production, motor and aircraft manufacture and shipbuilding. Associated areas such as fishing, agriculture and civil engineering have also been the source of inspiration for many artists and designers. Artists who have created work inspired by industry include J.S. Lowry, David Mach, John Piper, Rachel Whiteread, Stanley Spencer and Norman Cornish, a coal miner turned painter.

### **What you will need to produce**

A local art gallery has asked you to produce work for an exhibition that celebrates local industry, past or present. Your research can relate to modern or heritage sites. You should use primary and secondary sources in your research.

Consider factories, industrial parks, infrastructure, bridges, machinery, public sculptures, museum sites and local artwork celebrating industry. It is important that you source safe sites that have public access to gather your research.

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 would like you to show your ideas using methods such as drawings, sketches, paintings, photographs, test pieces and maquettes.

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

Inspired by this theme, choose **one** of the following:

1. A 2D piece. This could be a painting, print, mural or collage.
2. A digital media piece based on the theme that could be an animation, installation, projection or short film.
3. A 3D piece. The client would like a clear indication of scale.

### **Your research should focus on:**

- client expectations
- primary and secondary sources in response to the theme '**Industrial Heritage**'
- artists who have used 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 responded to 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 **'Trees'**.

We all see trees around us, in streets, parks and woods. They have always been an inspiration for artists and designers. Trees have cultural and mystical meanings, reflected in poetry, literature, beliefs and ancient traditions. Designers and artists who have produced work based on trees include Orla Kiely, Andy Goldsworthy, David Nash, Henri Rousseau, Eloise Renouf, Toru Fukuda and Saori Oguchi.

### What you will need to produce

Woodvale Arboretum is an open-air tree collection. It would like you to pitch ideas for new designs based on the observation of trees. These can include a variety of trees such as hardwoods, softwoods, evergreens and deciduous species.

You should make reference to specialist materials, techniques and processes. Consider layout, typography, colour, line, function and composition.

The client would like to see drawings, sketches, plans and layouts to show your design ideas based on the theme **'Trees'**.

You should present work that shows how your ideas have developed from primary and secondary research through to final designs.

Inspired by this theme, choose **one** of the following:

1. A new logo for Woodvale Arboretum, showing how your designs could be used on notices, signs or vehicles.
2. An A3 poster that helps to identify different types of tree based on the shape of the tree and its leaves.
3. An A5 cover design for a book called 'Enchanted Forest', copies of the book will be sold in the arboretum shop.



### **Your research should focus on:**

- client expectations
- primary and secondary sources in response to the theme **'Trees'**
- artists, illustrators and designers who have used 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 responded to 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

### 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
- Friedewald, Boris – *Bauhaus* (Prestel, 2016) ISBN: 9783791382104
- 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
- Ingledeu 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* (Rizzoli, 1974) ISBN: 9780847812097

Whitford F – *Bauhaus* (World of Art, 1984) ISBN: 9780500201930

Zakia R D – *Photographic Composition: A Visual Guide* (Focal Press, 2010)  
ISBN: 9780240815077

### **Acknowledgements**

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