

Edexcel BTEC Level 1/Level 2 First Award

Art and Design

Unit 2: Creative Project in Art and Design 2013

Time:

**Portfolio development of supporting studies:
20 hours**

Final outcome(s): 10 hours

Paper Reference

2047/8E

You should ensure you have read the relevant unit content from the specification and adhere to the guidance in *Section 9: External Assessment*

Instructions for centres

- This paper should be given to the teacher-assessor for confidential reference **AS SOON AS IT IS RECEIVED** in the centre in order to plan for the learner's portfolio development for the brief.
- This paper is available on the Edexcel website from January 2013.
- Please ensure that you make bookings for all learners who are sitting this assessment.
- Centres are free to devise their own (20 hour) preparatory period of study prior to the 10 hours for learners to produce final outcome(s).
- **The paper may be given to learners as soon as it is received, at the centre's discretion.**

Turn over ►

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Information for learners

You should read this information before starting on your chosen pathway brief. You should refer to these instructions as you complete work for this unit.

Portfolio development of supporting studies

- Read the brief and think about what the creative problem is that needs solving. Write this down. You can start your preparation as soon as you receive the brief.
- You have 20 guided learning hours to prepare for your final outcome. These 20 hours can be spread over several weeks or months.
- Research what the client expects you to do for the brief. How can you meet this expectation?
- Research sources to give you inspiration. Make sure you use a range of primary and secondary sources appropriate to your chosen pathway.
- Investigate global, environmental, ecological, cultural and social issues that may be connected to the theme.
- Find artists' or designers' work around you which connects with your own ideas and investigate them. A list of suggested resources can be found in the resources section.
- Develop your ideas.
- Review, record and evaluate your progress, plans, ideas, working processes and any changes as you go along, in your sketchbook, on design sheets or in some other form.
- Plan for the final 10 hours. This will include talking to your teacher in advance about the materials you will need.
- Complete an evaluation of 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.

Final outcome(s)

Your teacher will tell you when you can complete your unaided work for the final outcome(s).

- You have 10 hours to produce your final outcome(s), using the visual elements, materials, techniques and processes that you have selected. Details of expected outcomes are given in the pathway briefs on the following pages.
- You will be working under supervised examination conditions, usually in your art and design room.
- You should use your supporting studies to help you.

During the final 10 hours, your invigilator:

- will not be able to talk to you about your creative ideas, but will be able to give you technical advice and support related to the 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



(Pearson)



(Pearson)



(Pearson)

The theme for Design Crafts is **'The Sea'**.

A visit to the coast has always been a popular holiday or day out. Coastal locations have much for visitors to enjoy. The scenery, marine life, atmosphere and environment have become familiar elements in many types of art, craft and design. Although sitting on the beach or walking along the coast are popular, many visitors seek new attractions and look for a more stimulating or educational activity. Many coastal towns have attractions that cater for this interest.

What you will need to produce

A new 'experience' attraction is opening at a coastal location near you. The name of the attraction will be 'Aqua Marine.'

Visitors will be able to see fish and other marine creatures close-up, together with exhibits about marine industries and activities. There will be an emphasis on sustainability, environmental issues and education.

You will need to develop ideas and designs for products which can be sold in the centre's shop. Ideas need to be developed in response to the client brief and your research on the theme **'The Sea'**, making reference to specialist materials, techniques and processes and the use of formal elements (colour, line, texture, decoration, pattern, form and function).

The Aqua Marine centre wants you to design and develop ideas for a limited edition item for sale in its shop. The limited edition item should be **one** of the following.

1. A piece of jewellery.
2. A decorative artefact. This could be a ceramic item, a 3D mobile or a set of prints.
3. An article of clothing. This could be a printed t-shirt, a scarf or tie.

Your research should focus on

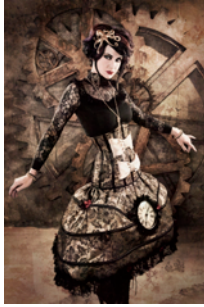
- Primary and secondary research in response to the theme **'The Sea'** and client expectations.
- Artists, craftspersons and makers who have used **'The Sea'** as their inspiration and stimulus.

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?
- What are the influences on your designs?
- Who is the intended audience?
- How do your designs target the intended audience?
- Are the designs fit for purpose?
- Which materials have you selected and used?

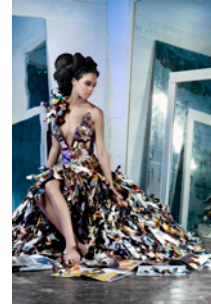
Fashion and Textiles



(Todd Keith/Getty images)



(Pearson)



(Quavondo/Getty images)

The theme for Fashion and Textiles is **'Recycling and Sustainability'**.

Fashion designers research actively and widely to inspire their work. They look for ideas and images that will stimulate their thinking and encourage them to experiment. Other cultures and places, art and design history, current trends, films, music and architecture might all excite a designer's thinking and imagination.

What you will need to produce

Consumers are becoming more environmentally aware and, as a result, large companies are being judged on their social responsibility.

A major fashion chain wants to lead the market in recycling and sustainability.

You will need to develop ideas and designs for products which demonstrate this commitment to recycling. Ideas need to be developed in response to the client brief and your research on the theme **'Recycling and Sustainability'**, making reference to specialist materials, techniques and processes and the use of formal elements (colour, line, texture, decoration and pattern, form, function, use of materials, icons and imagery).

The fashion chain is looking for inspirational fashion and textiles work that reflects its commitment to **'Recycling and Sustainability'**. You should produce **one** of the following and present it with relevant supporting material.

1. Designs for a collection of summer clothing for the 15 – 18 age group. This is to be presented as a set of front and back illustrations.
2. Design and make a bodice or waistcoat for small-scale production.
3. Design and make a textiles piece for display in the shop window.

Your research should focus on

- Primary and secondary research in response to the theme **'Recycling and Sustainability'** and client expectations.
- Fashion and textile designers and makers who have used **'Recycling and Sustainability'** 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 does your use of materials relate to the theme?
- What are the influences on your designs?
- How do your designs target the intended audience?
- How will your final work be presented to your client?
- Which materials have you selected and used?

Photography



(Pearson)



(David Clapp/Getty images)



(Pearson)

The theme for Photography is **'A Sense of Place'**.

Good photography can capture atmosphere, a mood and a moment. Photographs have the power to make the viewer look at a particular place, person or object in a new light, or think about issues and ideas in a different way. Photography can be used to celebrate a location and encourage community interest.

What you will need to produce

You have been commissioned by an agency to produce a set of images for a book called 'A Sense of Place', celebrating your local area. The images will be published on a website with the same title.

You will need to develop ideas for images which celebrate your local area. Ideas need to be developed in response to the client brief and your research on the theme **'A Sense of Place'**, making reference to specialist materials, techniques and processes and the use of formal elements (lighting, sequence, contrast, surface, scale, line, composition, pattern, location and time of day).

Produce a set of at least six images for the book and website. You can use traditional and/or digital techniques, image manipulation, darkroom techniques and experimental processes and techniques.

You should present images for **one** of the following sections of the book with relevant supporting material.

1. Diary of a day: Everyday people.
2. Architecture: Above and below.
3. History and tradition: Secrets and surprises.

Your research should focus on

- Primary and secondary research in response to the theme **'A Sense of Place'** and client expectations.
- Photographers who have addressed appropriate techniques or similar themes in their work.

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?
- What are the influences on your images?
- How were your ideas developed?
- How have you resolved technical, quality and presentation issues?
- Which materials or processes have you used?
- Have you maintained a portfolio of process development?

Product Design



(Richard Watson/Getty images)



(Pearson)



(Mel Watson/Getty images)

The theme for Product Design is **'Recycling and Sustainability'**.

Gardens are living environments for which a wide range of products is designed including decorative and functional items. There is a trend towards using natural, recyclable or sustainable materials and technologies for producing such items, for example solar-powered devices, or materials that will decay naturally over time.

What you will need to produce

Your client owns a chain of garden centres and wants to introduce a new range of artist-inspired garden products which are environmentally friendly.

Ideas need to be developed in response to the client brief and your research on the theme **'Recycling and Sustainability'**, making reference to specialist materials, techniques and processes and the use of formal elements (form, function, surface, sustainability, decoration, safety, construction, appearance and suitability).

Present your research, development ideas and final idea, with relevant supporting material, for **one** of the following.

1. A decorative or sculptural item that moves or responds, in some way, to changes in weather, light or temperature.
2. A water feature that uses renewable energy.
3. A functional item to hold or contain herbs or small plants.

Your product can be purely decorative, or could have some novel or useful function.

Your research should focus on

- Primary and secondary research in response to the theme **'Recycling and Sustainability'** and client expectations.
- Current products available, with consideration of technologies, materials and processes that can be used and adapted in the design of your product.
- Designers and makers who have addressed similar themes or products.

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?
- What are the influences on your designs?
- How were your design ideas and product developed?
- Which materials or processes have you used?
- How do your designs target the intended audience?
- How will your final work be presented to your client?

Visual Arts



(Sculpture, 1988 (wood)
Nash, David (b.1945)
The Bridgeman Art Library)



(Pearson)



(Steve Mason/Getty images)

The theme for Visual Arts is **'A Sense of Place'**.

Visual artists can be involved in producing work for a particular place or purpose. The work that results can celebrate local communities, places and people. Visual artists may choose to represent communities, cultures or locations in the form of sculpture, prints, paintings and illustrations.

What you will need to produce

You are being sponsored by a local authority who has asked you to produce a piece of visual art based on the theme **'A Sense of Place'**. The visual artwork will form part of an exhibition that will be held to celebrate the opening of a new community centre.

Ideas need to be developed in response to the client brief and your research on the theme **'A Sense of Place'**, making reference to specialist materials, techniques and processes and the use of formal elements (colour, line, form, texture, sequence, light, shade, shape, surface decoration, silhouette, pattern and composition).

You must present a piece of visual art, with relevant supporting material, for **one** of the following.

- A piece of 2D visual art which could be a set of prints, a painting or an illustration.
- A piece of 3D visual art which could be a sculpture or an installation.
- A piece of digital media which could be an animation, a short film or an installation.

Your research should focus on

- Primary and secondary research in response to the theme **'A Sense of Place'** and client expectations.
- Artists who have addressed a similar theme or used similar techniques, materials or processes.

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 requirements of the brief?
- What are the influences on your work?
- How was your work developed?
- How does your work reflect the community?
- What materials, techniques and processes have you selected and used?

Visual Communications



(Getty images)



(Sturti/Getty images)



(Pearson)

The theme for Visual Communications is '**Decades**'.

Companies, organisations and businesses need to project a clear identity to customers and clients, and their 'image' is always important. Designers work to promote, establish and reinforce a brand identity through visual communication. They can produce designs that reflect specific styles, times and cultures.

What you will need to produce

A gallery is holding an exhibition based on three decades from the 20th century – the 1950s, the 1960s and the 1970s. Your job as a designer is to create the identity and visual supporting material for **one** of the decades in the exhibition. You need to show your client how this identity would appear for **one** of the following.

1. Designs for the signs and/or banners for the entrance.
2. Design graphics for the pages on the gallery's website to publicise the exhibition or an 'app' which will guide visitors around the exhibits.
3. A poster and flyer or a booklet to publicise the exhibition.

Your research should focus on

- Primary and secondary research in response to the theme '**Decades**' and the client expectations.
- Designers or agencies who have addressed a similar theme or used similar techniques, materials or processes.

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?
- What are the influences on your designs?
- How were your design ideas developed?
- Which materials or processes have you used?
- How do your designs target the intended audience?
- How will your final work be presented to your 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.fashion.net	Fashion information from around the world
www.fashiontrendsetter.com	Colour and trend forecasting
www.flickr.com	Online image sharing
www.guggenheim.org	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	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.npg.org.uk	National Portrait Gallery
www.photography.com	Resources for photographers
photography.nationalgeographic.com	<i>National Geographic</i> magazine photography
www.photonet.org.uk	Photographers' Gallery
www.popphoto.com	Information on textile arts and designers
www.royalacademy.org.uk	Royal Academy

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

Vogue magazine online

www.webstyleguide.com

Resources for website design

Books

- Blossfeldt K – *Art Forms in the Plant World* (Dover Publications Inc., Dover Ed edition, 1986)
ISBN: 978-0486249902
- Brown S – *Eco Fashion* (Laurence King, 1st edition, 2010) ISBN: 978-1856696913
- Brower C, Mallory R, Ohlman Z – *V Experimental Eco-Design (mini edition): Architecture/Fashion/Product* (Rotovision, Mini edition, 2009) ISBN: 978-2888930600
- Caiger-Smith M – *Antony Gormley (Modern Artists Series)* (Tate Publishing, 2010) ISBN: 978-1854377975
- Candela I – *Miró* (Tate Publishing, 2011) ISBN: 978-1854379412
- Carruthers M – *Beach Stones* (Harry N. Abrams, Inc., 2006) ISBN: 978-0810955332
- Cohen J L – *Le Corbusier (Taschen Basic Art Series)* (Taschen GmbH, 2004) ISBN: 978-3822835357
- Edmonds J – *Three Dimensional Embroidery* (Batsford, Reprint edition, 2009) ISBN: 978-1906388546
- Evamy M – *Logotype* (Laurence King, 2012) ISBN: 978-1856698948
- Feisner E A – *Colour: How to Use Colour in Art and Design* (Laurence King, 2nd edition, 2006)
ISBN: 978-1856694414
- Ferry K – *Beach Huts and Bathing Machines* (Shire Publications Ltd, 2009) ISBN: 978-0747807001
- Finlay J – *Picasso's World* (Goodman Books, 2011) ISBN: 978-1847960177
- Genders C – *Pattern, Colour and Form: Creative Approaches by Artists* (A & C Black Publishers Ltd, 2009)
ISBN: 978-0713678093
- Golden R – *London. Portrait of a City* (Taschen GmbH, Mul edition, 2012) ISBN: 978-3836528771
- Goldsworthy A – *Andy Goldsworthy* (Harry N. Abrams Inc., 1998) ISBN: 978-0810933514
- Graham-Dixon A – *Art: The Definitive Visual Guide* (Dorling Kindersley, 2008) ISBN: 978-1405322430
- Henriksen K – *Fashion Hats (Design and Make)* (A & C Black Publishers Ltd, 2009) ISBN: 978-0713687385
- Hollein M, Pfeiffer I – *Laszlo Moholy Nagy* (Prestel, 2009) ISBN: 978-3791350028
- Hopwood R – *Fountains and Water Features: From Ancient Springs to Modern Marvels*
(Frances Lincoln, 2009) ISBN: 978-071122751
- Hyland A, Bateman S – *Symbol* (Laurence King, 2011) ISBN: 978-1856697279
- Iselin J – *Seashells* (Harry N. Abrams Inc., 2007) ISBN: 978-0810993273
- Jackson P – *Folding Techniques for Designers: From Sheet to Form* (Laurence King, 2011)
ISBN: 978-1856697217
- Kerrigan M – *Modern Art (The World's Greatest Art)* (Flame Tree Publishing, 2005) ISBN: 978-1844512669
- Kiper A – *Fashion Illustration: Inspiration and Technique* (David and Charles, 2011)
ISBN: 978-0715336182
- Lefteri C – *Materials for Inspirational Design* (Rotovision, 2006) ISBN: 978-2940361502

Lewis G – *2000 Colour Combinations: For Graphic, Web, Textile and Craft Designers* (Batsford, 2009) ISBN: 978-1906388126

London B, Upton J, Stone J – *Photography* (Pearson, 10th edition, 2010) ISBN: 978-0205718009

Miyake I – *Pleats Please Issey Miyake* (Taschen GmbH, Mul edition, 2012) ISBN: 978-3836525756

Nakamichi T – *Pattern Magic 2* (Laurence King, 2012) ISBN: 978-1856697064

Oei L, De Kegel C – *The Elements of Design: Rediscovering Colours, Textures, Forms and Shapes* (Thames & Hudson, 2002) ISBN: 978-0500283394

Paquet M – *Magritte (Taschen Basic Art Series)* (Taschen GmbH, 2012) ISBN: 978-3836531221

Payne M – *David Nash at Kew Garden* (Kew Publishing, 1st edition, 2012) ISBN: 978-1842464625

Pearson L – *Piers and Other Seaside Architecture* (Shire Publications Ltd, 2008) ISBN: 978-0747806936

Phaidon – *The Art Book* (Phaidon Press Ltd, New edition, 1997) ISBN: 978-0714836256

Phillips M – *The Barbara Hepworth Sculpture Garden* (Tate Publishing, First Edition, 2002) ISBN: 978-1854374127

Powers A – *Nature in Design* (Conran Octopus Ltd, New edition, 2002) ISBN: 978-1840912579

Proctor R – *1000 New Eco Designs and Where to Find Them* (Laurence King, 2009) ISBN: 978-1856695855

Quinn B – *Textile Designers at the Cutting Edge* (Laurence King, 2009) ISBN: 978-1856695817

Robinson M – *Surrealism (The World's Greatest Art)* (Flame Tree Publishing Co Ltd; 1st edition, 2005)

Rogers R & Architects – *Richard Rogers + Architects: From House to City* (Fiell Pub., 2010) ISBN: 978-1906863111

Sidlina N – *Naum Gabo* (Tate Publishing, 2012) ISBN: 978-1849760669

Tanner A – *Batch; Craft, Design and Product: The Work of the Designer Maker* (A & C Black Publishers Ltd, 2010) ISBN: 978-1408110089

Zaman Z – *New Fashion Designers' Sketchbooks* (A&C Black Visual Arts, 2012) ISBN: 978-1408140628

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