

A-level

ART AND DESIGN

THREE-DIMENSIONAL DESIGN (7205/X)

Component 2 Externally set assignment

2020

To be issued to candidates on 1 February 2020 or as soon as possible after that date.
All teacher-assessed marks to be submitted to AQA by 31 May 2020.

Time allowed

- 15 hours

Materials

For this paper you must have:

- appropriate art materials.

Instructions

- Read the paper carefully. Before you start work, make sure you understand all the information.
- Choose **one** question.
- As soon as the first period of supervised time starts you must stop work on your preparatory work. You may refer to it in the supervised time but it must **not** be added to or amended.
- The work produced in the supervised time may take any appropriate form.
- You must show evidence of personal work relating to your chosen question.
- You must show evidence of research and of investigating and developing ideas. This should include visual work and, if appropriate, annotations or written work. Sketchbooks, workbooks and/or journals may be included.
- Practical responses to the work of other artists, designers, craftspeople and photographers must show development in a **personal** way.
- The work submitted for this component must be produced **unaided**.
- You must **not** produce work for this component after the 15 hours of supervised time.
- The content should **not** be shared with others, either in hard copy or online.
- You should **not** contact any artists mentioned in this paper.

Information

- The maximum mark for this paper is 96.
- You should make sure that any fragile, temporary or ceramic work is photographed, in case of accidental damage.

Advice

- You may discuss your ideas with your teacher before deciding on your starting point.
 - You may use any appropriate three-dimensional media, method(s) and materials, unless the question states otherwise.
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This paper will test your ability to:

- develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding
- explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops
- record ideas, observations and insights relevant to intentions, reflecting critically on work and progress
- present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

The questions below should be seen as starting points for personal investigations in which you make reference to appropriate critical and contextual material.

Choose **one** of the following questions.

01 Layers

Layers are an important feature in the work of many artists, designers and craftspeople. Matthew Chambers makes layered ceramic sculptures inspired by geometric and optical forms. David Watkins combined layered geometric forms made from unconventional materials in his neckpiece, *Primary Orbits*. Tony Cragg arranged numerous objects and materials in layers for his sculpture *Stack*. Investigate appropriate sources and produce your own response to **Layers**.

[96 marks]

02 The human figure

The human figure has been a source of inspiration for many artists. George Segal used plaster bandages to make sculptures of human figures in a setting. Claire Curneen explores themes linked to mortality, rebirth and the sublime in her ceramic figures. In classical architecture, carvings of the human figure in pediments, friezes and as columns depict an event or portray a narrative. Investigate appropriate sources and produce your own response to **The human figure**.

[96 marks]

03 Appearing imperfect or unfinished

Not all artists and designers seek a polished finish to their work. The construction methods used by Phyllida Barlow are often left visible so that the work appears purposely unfinished. Peter Voukos made clay constructions that embodied a gestural spontaneity and acceptance of imperfection. Maarten Baas embraces functional imperfection when designing his 'Clay' furniture. Paul Philp works with a combination of different types of clay which cause cracks and fissures to occur in his ceramic pieces. Investigate appropriate sources and produce your own response to **Appearing imperfect or unfinished**.

[96 marks]

04 The vernacular

The term vernacular is used to describe works of design and architecture that are functional and respond to local needs, materials and traditions including folk art. When designing his *Simple House*, Moon Hoon was inspired by the vernacular Jeju architecture of South Korea. David Kirkness used locally sourced materials to make his Orkney chairs. Bessie Harvey combined wood with found materials such as beads, shells and cloth to make sculptures that often place an emphasis on religious themes. Jack Doherty strips away the unnecessary and emphasises function in his ceramic vessels that are designed for everyday use or special occasions. Investigate appropriate sources and produce your own response to **The vernacular**.

[96 marks]**05 Fluid form**

Many artists, designers and architects have created work that features fluid and flowing forms. Jürgen Mayer used wood in an interlocking fluid structure in the design for the Metropol Parasol in Seville. Richard Sweeney folds paper into delicate modular sculptures inspired by nature. The MT series of chairs created by Ron Arad is defined by its fluid design. Hiroshi Suzuki exploits the fluidity inherent in the precious metal used in his approach to making vessels. Investigate appropriate sources and produce your own response to **Fluid form**.

[96 marks]**06 Site-specific**

Artists and designers have produced work in response to a specific location or environment. Tadashi Kawamata constructs temporary structures linked to ideas about homes and shelters that provoke viewers to reassess their own environment. Yoshihiro Suda installs precise carvings of plants into cracks in floors and on gallery walls. To create *Beyond Time*, Chiharu Shiota used wool to respond to the unique architectural and musical heritage of St Bartholomew's Chapel. The Behistun Inscription is carved high into a cliff face and depicts the history of ancient Persia. Investigate appropriate sources and produce your own response to **Site-specific**.

[96 marks]**Turn over for the next question****Turn over ►**

07 Brightly coloured

Some artists, craftspeople and architects create work that is brightly coloured. Brightly coloured *Nanas* by Niki de Saint Phalle exist as goddess-like creatures and emblems of maternity and femininity. Lindsey Mendick creates brightly coloured sculptures that reference popular culture and iconic images. Antoni Gaudí used brightly coloured glass and ceramic mosaic to decorate the walls of Casa Batlló. Investigate appropriate sources and produce your own response to **Brightly coloured**.

[96 marks]**08 Erosion and decay**

The effects associated with erosion and decay have provided artists, designers and craftspeople with a source of inspiration. The sculptor Michael McMillen considers themes to do with nostalgia, change and decay. The micro-sculptures by Annamaria Zanella are often made using corroded and distressed metal. The pattern of erosion seen in the coastline around Cork is reflected in furniture designed by Joseph Walsh. Andy Goldsworthy creates work from natural materials which decay, melt or disintegrate over time. Investigate appropriate sources and produce your own response to **Erosion and decay**.

[96 marks]**END OF QUESTIONS**

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