

A-level

ART AND DESIGN THREE-DIMENSIONAL DESIGN

Component 2 Externally set assignment

To be issued to candidates on 1 February 2017 or as soon as possible after that date.
All teacher-assessed marks to be returned to AQA by 31 May 2017.

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.
- 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 unit must be produced **unaided**.
- You must **not** produce work for this component after the 15 hours of supervised time.

Information

- The maximum mark for this paper is 96.
- This paper assesses your understanding of the relationship between different aspects of Art and Design (Three-dimensional design).
- You are allowed technical assistance with casting, kiln firing and all machine processes, including welding.
- 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.

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.

1 Significant objects

Artists and designers including Livia Marin and Richard Wentworth produce work that explores the significance of ordinary objects. Sometimes light-hearted, sometimes dark and brooding, they deal with the human condition and our relationship with material objects. Investigate appropriate examples and produce your own response to significant objects.

[96 marks]

2 Islamic art

The striking architecture that can be seen in The Great Mosque of Córdoba, the combination of pattern and colour used on Turkish carpets and the intricate carving of sacred objects are all part of the rich diversity of Islamic art. Investigate appropriate examples and produce a personal response.

[96 marks]

3 Outbuildings

Sheds, huts and other outbuildings can be fascinating structures. Serving as stores, workshops, tool sheds and sanctuaries, over time they often develop a visual personality that reflects their owner. Using existing spaces Caroline le Breton explores interiors in her work. Cornelia Parker suspended fragments of a shed in her installation Cold Dark Matter: An Exploded View. Refer to appropriate work and develop your own response.

[96 marks]

4 Kinetic structures

Jean Tinguely and assemblage artist Panamarenko constructed 'useless machines'. Pol Bury experimented with extremely slow movement to explore growth or the orbit of the stars. Tomasz Ogródowski produced jewellery constructed from wire and Vassilakis Takis uses invisible forces such as electro-magnetism to create sudden movement in his sculptures. Make reference to the work of others and develop your own response to the theme of kinetic structures.

[96 marks]**5 Simple forms**

Simple, fluid forms are characteristic of Scandinavian design. Examples may be seen in the design of products, such as those created by Alvar Aalto and Georg Jensen. Lucie Rie made delicate, functional, modernist pottery, while Richard Deacon makes flowing abstract sculpture. Research appropriate examples and produce a personal response.

[96 marks]**6 Decay, corrosion and time**

Decay and corrosion have been a source of inspiration for craftspeople and designers. Andy Goldsworthy makes site-specific work that is often transient. Medardo Rosso's sculptures give the impression of decay and the passing of time. Bouke de Vries makes sculptures from the broken and discarded ceramic objects he finds. Investigate relevant examples and produce your own response.

[96 marks]**7 Scale**

Renzo Piano's design for The Shard in London, Felicity Aylieff's ceramics, and the installations by Christo and Jean-Claude are all characterised by their large scale. Richard Tuttle produces small, intricate work in a range of media. Refer to relevant examples and produce a personal response to a theme of your choice in which you carefully consider scale.

[96 marks]**8 Life and death**

Many artists and designers have responded in their work to issues associated with life and death. Jacob Epstein's sculpture, 'Jacob and the Angel', and the installations of Damien Hirst address mortality. The Day of the Dead is a festival celebrated in Mexico. Memorials that commemorate those who died in wars can be seen in many villages and towns. Consider appropriate examples and produce your own work.

[96 marks]**END OF QUESTIONS**

There are no questions printed on this page

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