



AS

ART AND DESIGN

THREE-DIMENSIONAL DESIGN (7245/X)

Component 2 Externally set assignment

June 2017

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

- 10 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 produce 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 10 hours of supervised time.

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 Entertainment spaces

Our experience of theatres, fairgrounds, concert halls and other public arenas is enhanced by evocative and exciting design. Stage sets can transport the audience to a different place or time. Fairgrounds are awash with specialist rides and striking imagery that add to the feeling of excitement. Refer to appropriate examples and produce your own response to this theme.

[96 marks]

02 Protective devices

Brambles, holly, cacti, horse chestnut cases and teasels all use spikes and thorns for protection. Seedpods, shells and husks are also examples of protective devices. Their influence can be seen in the ceramic work of Heather Knight. Peter Randall-Page has produced forms that resemble seedpods. Research relevant examples and produce your own response to this theme, making reference to appropriate work by others.

[96 marks]

03 Ancient artefacts

Artefacts from Anglo Saxon, Viking and Neolithic cultures provide evidence of our ancestry. They include functional and decorative objects such as jewellery, brooches, buckles and ornaments. From your own research develop a personal response, making reference to appropriate work by others.

[96 marks]

04 The urban environment

The urban environment has been a source of inspiration for many artists and designers. Aldo Rossi designed tableware which made reference to Italian Renaissance architecture. Rachel Whiteread created a life-sized replica of a condemned terraced house. Nick Park and Aardman Animations build set designs based on the urban vernacular. Refer to appropriate and contextual examples, and produce a response based on this theme.

[96 marks]

05 Tension

Structural tension between opposing forms was explored in the dynamic constructions and sculptures produced by Vladimir Tatlin and Alexander Rodchenko. Thomas Heatherwick's 'Rolling Bridge' challenges the limits of structural design. Sigurd Bronger explores the tension between forms when producing jewellery which has a sense of the absurd. Consider appropriate examples and produce your own work.

[96 marks]

END OF QUESTIONS