

---

AS

# Art and Design

7245C & 7245X – Three-Dimensional Design  
Report on the Examination

---

7240  
June 2017

---

Version: v1.0

---

---

Further copies of this Report are available from [aqa.org.uk](http://aqa.org.uk)

Copyright © 2017 AQA and its licensors. All rights reserved.

AQA retains the copyright on all its publications. However, registered schools/colleges for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to schools/colleges to photocopy any material that is acknowledged to a third party even for internal use within the centre.

**Portfolio (7245/C)**

The majority of courses introduced students to materials, processes and making techniques through a series of workshop exercises before embarking on an extended personal project. Introductory projects focused on making techniques rather than the creative design process. A variety of themes and ideas were used as starting points including 'Natural Forms', 'Buildings' and 'Organic/Inorganic'. Most projects were designed to take the student through the design process from initial research to a final well-conceived outcome. Students made independent choices to realise their intentions. Final designs were realised but on occasions the quality of making lacked the craft skills required for the task.

There was a tendency to rely on secondary source material for research rather than drawing or photography from first-hand sources. Students used drawings, diagrams and visual notes to aid the development of ideas. Where drawing was present it was, for the most part, fit for purpose.

In one school, students were introduced to 20<sup>th</sup> century designers, focusing on furniture designers with the task of designing and making a chair. Good use was made of workshop equipment. There was evidence of appropriate investigations and developmental work. In another school students focused on natural forms and they explored form and texture using a range of traditional and non-traditional making techniques in a variety of materials. Students were encouraged to select appropriate approaches, techniques and materials. Reviewing and refining was clearly evident in the sketchbooks and in the development of the final pieces. Thorough annotation assisted the journey through the design process.

There was evidence of 3D printing and computer aided design used alongside traditional drawing and technical drawing techniques. Students demonstrated high levels of skill when using a variety of software packages. There were some very good model-making skills and accomplished final pieces. In some of the work seen, extensive and purposeful annotations provided insight into processes, choices and decisions and student's own photographs and drawings documented their progress.

There was an increased use of photo sharing websites as a starting point and as a way of investigating a greater variety of secondary source material. Students should always choose sources carefully and all contextual references should be acknowledged. Successful students made reference to relevant contextual material when investigating and developing their ideas.

Overall, there was evidence of a wide range of materials, processes and techniques being used. The Assessment Objectives were approached in various ways. Successful portfolios included evidence of effective critical analysis of contextual references and comprehensive experimentation with materials, processes and techniques. Students gave time to the effective reviewing and refining of ideas and recorded observations and insights in-depth.

## **Externally Set Assignment (7245/X)**

The starting points provided opportunities for students to respond effectively and to source appropriate contextual material. Most students made effective use of the ten-hour period. There were many examples of well-researched and developed responses which reflected good practice established in Component 1.

### **Entertainment Spaces**

A number of students from schools specialising in architectural model-making selected this starting point to create a more detailed brief of their own. Focusing on designing a building for a specific purpose, students selected a range of sources including Art Deco and Art Nouveau in the development of their ideas. Some students designed models of fairground rides incorporating imagery from a range of art and design sources. Successful students demonstrated their visualising and making skills in three-dimensions, with careful selection and skilful use of materials.

### **Protective devices**

The starting point elicited responses in a variety of materials including coloured card, wood, metal and clay. References were made to the work of Heather Knight and Peter Randall-Page. The majority of responses emerged from the exploration of natural forms. In one school, carefully crafted wooden forms were used in conjunction with sharp, metallic forms. Different materials were used with thought and consideration. Reviewing and refining was clearly evident in the preparatory material.

### **Ancient artefacts**

Students approached this starting point in a variety of ways. Some investigated religious imagery and developed ideas based on places of worship. Overwhelmingly, students who chose this theme explored decorative artefacts from different cultures to produce jewellery, brooches and sculpture. There was little in the way of expressive recording but fine detail was noted in sketchbooks with strong references to the work of others.

### **The urban environment**

The starting point prompted students to gather strong primary source material from their local environment in the development of their own personal ideas. One set of work focused on the survival of nature in the man-made environment. The three-dimensional work produced was lively and interesting. Well-considered designs for jewellery, clothing and accessories were produced from materials collected in the urban environment. Successful students demonstrated a skilful use of materials. Explorations of media, processes and techniques were carefully recorded and decisions justified in purposeful annotation.

### **Tension**

Responses included examples of architectural model-making, particularly bridge design. Students used card, wire, nylons, acetate and acrylic in their designs to good effect. References were made to the work of Tatlin, Robby Cuthbert, Fabrice Le Nezet, Zaha Hadid and Rodchenko, as well as the Vovo Pavillion. Preparatory work was thorough and considered. Students clearly took into account the particular qualities of the materials selected.

### **Use of statistics**

Statistics used in this report may be taken from incomplete processing data. However, this data still gives a true account on how students have performed for each question.

### **Mark Ranges and Award of Grades**

Grade boundaries and cumulative percentage grades are available on the [Results Statistics](#) page of the AQA Website.