

**ART AND DESIGN (THREE-DIMENSIONAL DESIGN) ARE7**  
**Unit 7 Controlled Test**

To be issued to candidates up to four weeks prior to the start of the examination.  
The examination may be conducted any time between 1 March and 31 May 2006.  
All teacher-assessed marks to be returned to AQA by 31 May 2006.

**For this paper you must have:**

- appropriate art materials

Time allowed: 15 hours

**Instructions**

- Read the paper carefully. Before you start work make sure you understand all the information.
- Answer **one** question.
- You will have four weeks to carry out preliminary studies. This should include visual work and, if appropriate, annotations or written work. Preliminary studies must show evidence of personal work relating to your chosen question. You may continue with further supporting studies until you have completed your examination work. Sketchbooks may be included.
- Practical responses to the work of other artists, designers and craftspeople must show development in a **personal** way.
- Your work during the 15 hour examination must be produced **unaided and under supervision**.

**Information**

- The maximum mark for this paper is 60.
- All questions carry equal marks.
- This paper assesses your understanding of the relationship between the different aspects of Art and Design (Three-Dimensional Design).
- There is no size restriction on work produced for this examination.
- You are allowed technical assistance with casting, kiln firing and all machine processes, including welding.
- The time required for the preparation of materials, the building of armatures, technical assistance and casting should **not** be counted as time allowed.
- You should make sure that any fragile, temporary or ceramic work is photographed, in case of accidents.

**Advice**

- You may discuss your ideas with your teacher before deciding upon your starting point.
- You may include written annotations or an evaluation of your work.
- You may use any appropriate three-dimensional medium, method(s) and materials, unless the question states otherwise.

This paper will test your ability to:

- record observations, experiences, ideas, information and/or insights;
- analyse and evaluate sources, such as images, objects, artefacts and texts;
- develop ideas using appropriate materials and techniques, and analyse methods and outcomes;
- present a personal response, relating your work to that of other artists, designers or craftspeople.

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

Answer **one** question.

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### 1 *Animals, Birds and Fish*

Animals, birds and fish are represented in the three-dimensional artwork of many cultures. Examples can range from the flamboyant mask designs of Native North Americans to the refined and elegant terracotta panels of Alfred Waterhouse and the delicate glass designs of Ruth Dressman. Research relevant sources and develop work based on your studies.

### 2 *The Arch Form*

The arch form has remained at the centre of architectural innovation since classical times. Its potential for structural and decorative possibilities may be seen in a wide variety of examples from the Colosseum, through Beauvais Cathedral and the Mezquita at Cordoba, to the concrete structures of Pier Luigi Nervi. Explore aspects of the arch form and use your investigations as a basis to develop work of your own through drawings and models.

### 3 *Material Characteristics*

The architect Antoni Gaudí, the ceramicist Peter Voulkos and the glass artist Louis Tiffany are all examples of designers whose development of three-dimensional forms was determined by the characteristics of the materials that they used. Look at appropriate work and produce your own response that is determined by the characteristics of the material(s) that you have chosen.

### 4 *Issues*

Many artists such as Umberto Boccioni and Claes Oldenburg have sought to challenge accepted ideas and conventions or to make political or social comment. Research appropriate examples and create three-dimensional work in response to an issue about which you feel strongly.

### 5 *Garden Structures and Forms*

Structures and three-dimensional forms of all kinds are an important aspect of garden design. Explore historical and contemporary examples such as temples, grottoes, bridges, containers, furniture, steps, gateways and sculptures and design a three-dimensional structure or form for a garden of your choice. You should include a visualisation of your work in its setting.

### 6 *Geometric Pattern*

Geometric pattern is a significant element in Islamic art forms and in the art of the Maori people of New Zealand. Explore examples and develop your own three-dimensional work based on this theme.

### 7 *Television Design*

Study the work of artists such as César Baldaccini and Louise Nevelson who have made three-dimensional work based on found images or mechanical waste. Design a setting and appropriate 'props' to accompany an outdoor television series such as 'Scrapheap Challenge' or 'It's a Knockout'.

### 8 *Suspended Forms*

Three-dimensional forms such as Alexander Calder's mobiles, some bridges and many light fittings are intended to be viewed 'floating in space'. Develop ideas through drawings, models or maquettes that explore the idea of suspended forms.

**END OF QUESTIONS**

**There are no questions printed on this page**