

## Pearson Edexcel Level 3 GCE

# Autumn 2020

Period of sustained focus: 10 hours

Paper Reference **8AD0/02**

## Art and Design

### Advanced Subsidiary

### Paper 02: Externally Set Assignment

**You do not need any other materials.**

### Instructions to Teachers

In Autumn 2020 hard copies will NOT be posted to centres.

The paper can be downloaded from the GCE Art and Design section of our Pearson website and it should be released to those candidates who intend to re-sit in the Autumn series.

There is no prescribed time limit for the preparatory study period.

The 10-hour period of sustained focus under examination conditions should be the culmination of candidates' studies.

### Instructions to Candidates

This paper contains the theme and suggested starting points to be used for the preparatory studies and the period of sustained focus. You are advised to read the entire paper.

This paper contains the Externally Set Assignment for the following titles:

8AD0/02 Art, Craft and Design

8FA0/02 Art and Design (Fine Art)

8GC0/02 Art and Design (Graphic Communication)

8TE0/02 Art and Design (Textile Design)

8TD0/02 Art and Design (Three-Dimensional Design)

8PY0/02 Art and Design (Photography)

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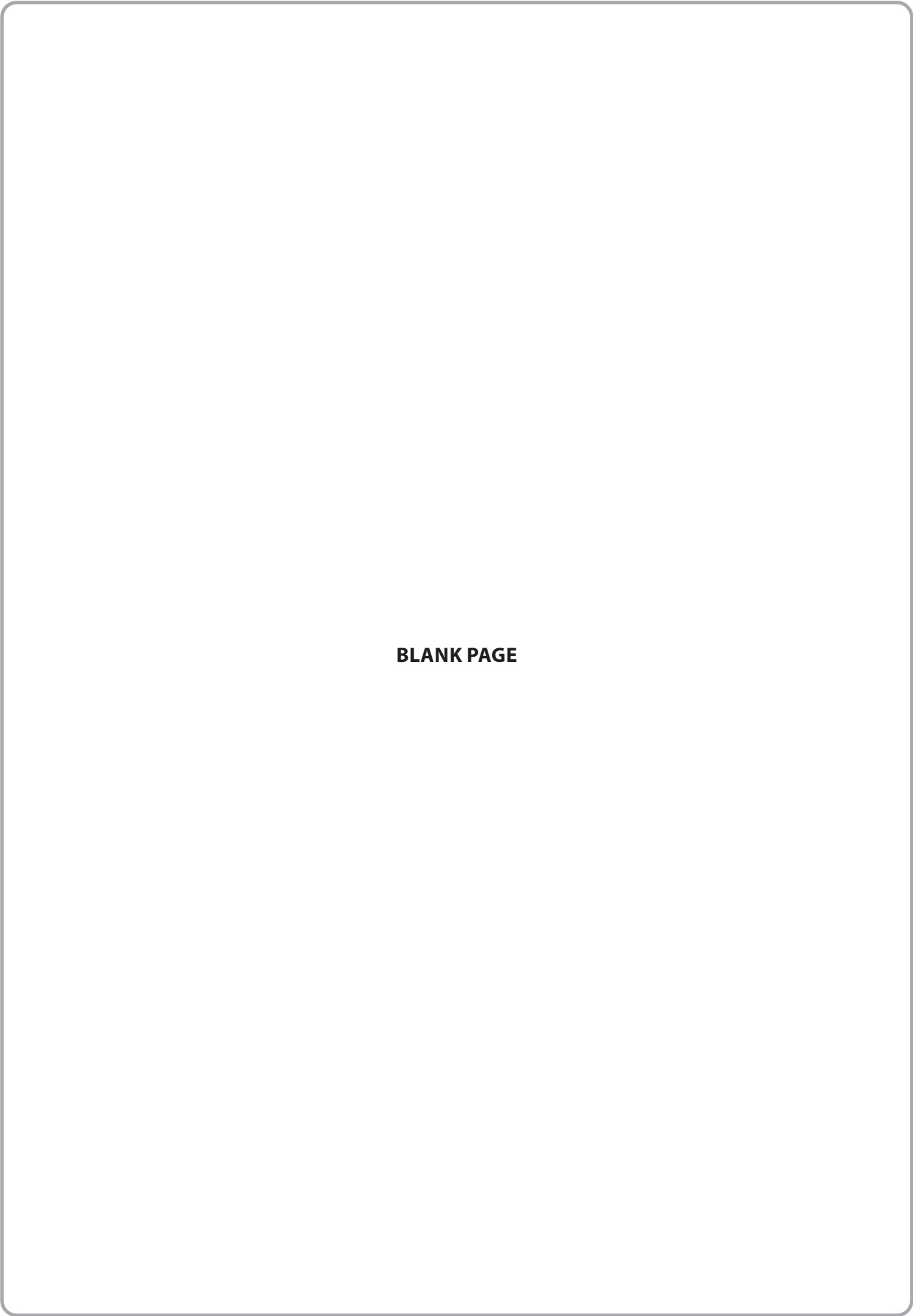
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## Assessment Objectives

You should provide evidence that fulfils the four Assessment Objectives:

- AO1** Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding
- AO2** Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops
- AO3** Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress
- AO4** Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

## Preparatory studies

Preparatory studies will respond to the Externally Set Assignment theme and may include sketchbooks, notebooks, worksheets, design sheets, large-scale rough studies, samples, swatches, test pieces, maquettes, digital material... anything that shows fully your progress towards your outcomes.

Your preparatory studies should show evidence of:

- your development and control of visual literacy and the formal elements (tone, texture, colour, line, form and structure)
- an exploration of techniques and media
- investigations showing engagement with appropriate primary and secondary sources
- the development of your thoughts, decisions and ideas based on the theme
- critical review and reflection.

## Period of sustained focus

During the 10-hour period of sustained focus you will produce your final outcome(s) responding to the Externally Set Assignment theme, based on your preparatory studies.

The period of sustained focus may take place over more than one session. You will not be able to access your work outside of these sessions. Once the 10-hour supervised period has ended you will not be able to add to or alter your work.

## **The theme is: NATURAL AND/OR SYNTHETIC**

One of humanity's most enduring dreams is to live in harmony with nature. Roman centurions hoped to be able to retire to a small farm after decades of fighting. In the Tang Dynasty the highest ideal of a Chinese official was to escape to a country refuge to paint landscapes and write calligraphy. However, our very success as a species and the 'progress' it brings often seems to take us further from a natural life. Cars have given us a historically unprecedented freedom to travel, but the burning of fossil fuels and consequent global warming is endangering the whole planet.

Romantic artists in the 19th century such as Constable and Turner painted the majesty and beauty of nature. 20th century Futurists such as Severini worshipped the power and energy of machines and industrial processes. Pop Artists in the 1960s such as Warhol celebrated industrial products and their packaging.

Engineers and architects such as Isambard Kingdom Brunel and Mies van der Rohe helped to construct the modern world out of steel, glass and concrete. The Clifton Suspension Bridge and Seagram Building are classic examples of their work. Chris Precht is a contemporary architect who is dedicated to creating entirely sustainable and energy efficient housing, using wood and other natural materials.

Started by the artist Joseph Beuys in the 1960s, the Green Movement has raised consciousness of the need for a balance to be found with nature. Land Artists such as Maya Lin, Andy Goldsworthy and Richard Shilling have created beauty with entirely natural means. Photographers such as Edward Burtynsky aim to shock by showing the scale of the current destruction of the environment.

Contemporary artists like Olafur Eliasson and Rirkrit Tiravanija use sophisticated technology to create dialogue and the involvement of the audience as a way to engage with ideas and solve problems about the environment.

For artists to try to escape from technology is unrealistic. There is a subtle irony in the fact that the Impressionist painters such as Monet, whose goal was to go out and capture the fleeting colours of nature, were only able to do this because of the invention of new synthetically bright pigments such as cadmium yellow. They were also helped by the invention of the metal paint tube, a huge improvement on the animal bladders that had been previously used to hold paint.

In fashion there are exciting developments led by designers such as Giray Sepin using new technology like Tencel fibres that are synthetically produced but organically degradable. Alongside other designers such as Katie Jones, the intention is to move on from the notion that to be environmentally friendly is to be beige and dour. As Vivienne Westwood says, the key is to 'Buy less, choose well, make it last'.



Here are some other suggestions that may stimulate your imagination:

- spider webs, nuts, skulls, fruit, leaves, skin
- mines, caves, quarries, boulders, sand, mudflats
- robots, toys, computers, vehicles, double glazing
- wood, plastic, metals, minerals, crystals, ice
- pests, pesticides, weed-killer, chemicals, pollution
- flotsam and jetsam, shells, seaweed, rock pools, fish
- animals, humans, insects, algae, lichen, fungi.

**Theme: NATURAL AND/OR SYNTHETIC**

**Title: 8AD0/02 Art, Craft and Design**

**The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.**

For 8AD0 Art, Craft and Design you will have been working in two or more of the titles 8AD0/01–8PY0/01 in Component 1. For this Externally Set Assignment, you can choose to work in just one of the 8AD0/02–8PY0/02 titles or continue to work in more than one.

You may wish to begin developing ideas by reading the starting points in the title (8AD0/02–8PY0/02) that you are most familiar with.

The five titles are:

**8FA0/02 Fine Art** – pages 8, 9, 10 and 11

**8GC0/02 Graphic Communication** – pages 12, 13, 14 and 15

**8TE0/02 Textile Design** – pages 16, 17, 18 and 19

**8TD0/02 Three-Dimensional Design** – pages 20, 21, 22 and 23

**8PY0/02 Photography** – pages 24, 25, 26 and 27

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**Theme: NATURAL AND/OR SYNTHETIC**

**Title: 8FA0/02 Fine Art**

**The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.**

Site specific sculpture relies on the juxtaposition of environment and piece to achieve its impact and desired statement. Recent awareness of our influence upon the planet has resulted in some very interesting works that highlight the precarious position we are facing unless we confront really pressing environmental issues. Agnes Denes is a conceptual artist and an early exponent of this genre with installations such as *Wheatfield – a Confrontation*. Patricia Johanson produces large earthwork installations such as *Fair Park Lagoon* and *The Segoe Lily Diversion Dam at the Draw at Sugarhouse*, Salt Lake City. Antony Gormley's sculpture *Exposure* makes a very powerful yet subtle statement about the rise in sea levels due to global warming. Betty Beaumont makes site specific sculpture and installations that comment on contemporary industrial pollution such as *Love Canal USA*.



(Source: © Wim Wiskerke/Alamy Stock Photo)

**Antony Gormley**  
Exposure  
*sculpture*

**Theme: NATURAL AND/OR SYNTHETIC**

**Title: 8FA0/02 Fine Art**

Whether posing for the camera or sitting for a portrait, trying to get the subject to look natural is usually a desirable aim. Photographers tend to achieve it by taking many images with the odds improving with each shot as the model relaxes or forgets temporarily they are in the frame. Portrait painters have a more difficult task as the sitter must stay immobile for long periods. Artists often need to develop a rapport with their model and some of the most successful have formed intense relationships with them, such as Auguste Rodin with Camille Claudel. The tension can sometimes be diffused by having more than one model as they distract each other. An excellent example of this was Jiab Prachakul's BP prize winning portrait *Night Talk*. Lynette Yiadom-Boakye is extremely accomplished at portraying her subjects at ease and in natural relaxed poses which seem to freeze very real moments in time.



(Source: © Bridgeman Images)

**Pierre Auguste Renoir**  
Gabrielle and Jean (c1895–6)  
*oil on canvas*



**Theme: NATURAL AND/OR SYNTHETIC**

**Title: 8FA0/02 Fine Art**

It is often hard to believe that some colours found in nature are not synthetic. Examples, such as the turquoise blue on kingfishers' wings, the deep scarlet on red admiral butterflies and the iridescent green on green bottle flies seem to vibrate with energy. Artists have often been fascinated and challenged by trying to recreate these colours in their paintings. They have often included such subjects in their still life compositions to challenge their skill and add startling focal points. Recently cleaned and restored Dutch Still Life paintings of the 17th century show how, through adjoining complementary colours and careful composition, artists simulated these natural displays. In the middle of the 20th century, Colour Field artists dispensed with the subject matter and revelled in the explosive effects of pure colour juxtaposition. Aided by the creation of vibrant synthetic pigments, their canvases often created optical illusions of movement and energy.



(Source: © Purchased 1981/Bridgeman Images)

**Mark Rothko**  
Multiform (1948)  
*oil on canvas*

**Theme: NATURAL AND/OR SYNTHETIC**

**Title: 8FA0/02 Fine Art**

Both the natural and manmade landscapes have provided a rich source of inspiration for artists. Early landscape painters in the 17th century, often sought to create atmospheres of perfection or paradise, illusory images of rural idylls. Later, at the peak of the industrial revolution, these scenes were often incongruous with the ravages effected by mining and industrialisation. This spawned a reaction by many painters whose ambition was to depict the reality of the impact of industry on the countryside. Good examples of this are Charles John Holmes' *Industrial Landscape* and L.S. Lowry's *Britain at Play*. Contemporary artist David Bez continues to explore these sources in his work.



(Source: © Bridgeman Images)

**Adolph Friedrich Erdmann von Menzel**

The Iron Rolling Mill (1875)

*oil on canvas*



**Theme: NATURAL AND/OR SYNTHETIC**

**Title: 8GC0/02 Graphic Communication**

**The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.**

The current drive to go green and protect the environment has presented graphic designers with exciting opportunities. The challenges are to design and highlight the environmentally friendly nature of the contents or packaging through advertisements and the packaging itself. Seen as a powerful promotional opportunity, this is now being seized upon by some major companies that had little or no environmental interest in the past. One of the most significant of this group are the large oil and oil product manufacturers. Keen to promote their interest in these matters, they have often rebranded and their logos now contain environmentally friendly references and symbols.



(Source: © Graham Oliver/Alamy Stock Photo)

BP Logo



**Theme: NATURAL AND/OR SYNTHETIC**

**Title: 8GC0/02 Graphic Communication**

From the beginning of writing, many letter forms have been derived from abstracted images of the natural world. Egyptian hieroglyphs used specific animals that, even when simplified, still retained their key identifying features when carved quickly in stone. Drawn from close observation, examples such as the ibis and hawk are defined in the glyphs by their shape and type of beak; the jackal and baboon by their ears and face shape. Some modern fonts hark back to this tradition of abstracting images from the real world to create new letter forms. Examples such as *EDB Wild Things*, *Animaletters*, *KR Menagerie* and *Kids Alphabet* demonstrate the versatility of the shapes and the imagination of the designers.



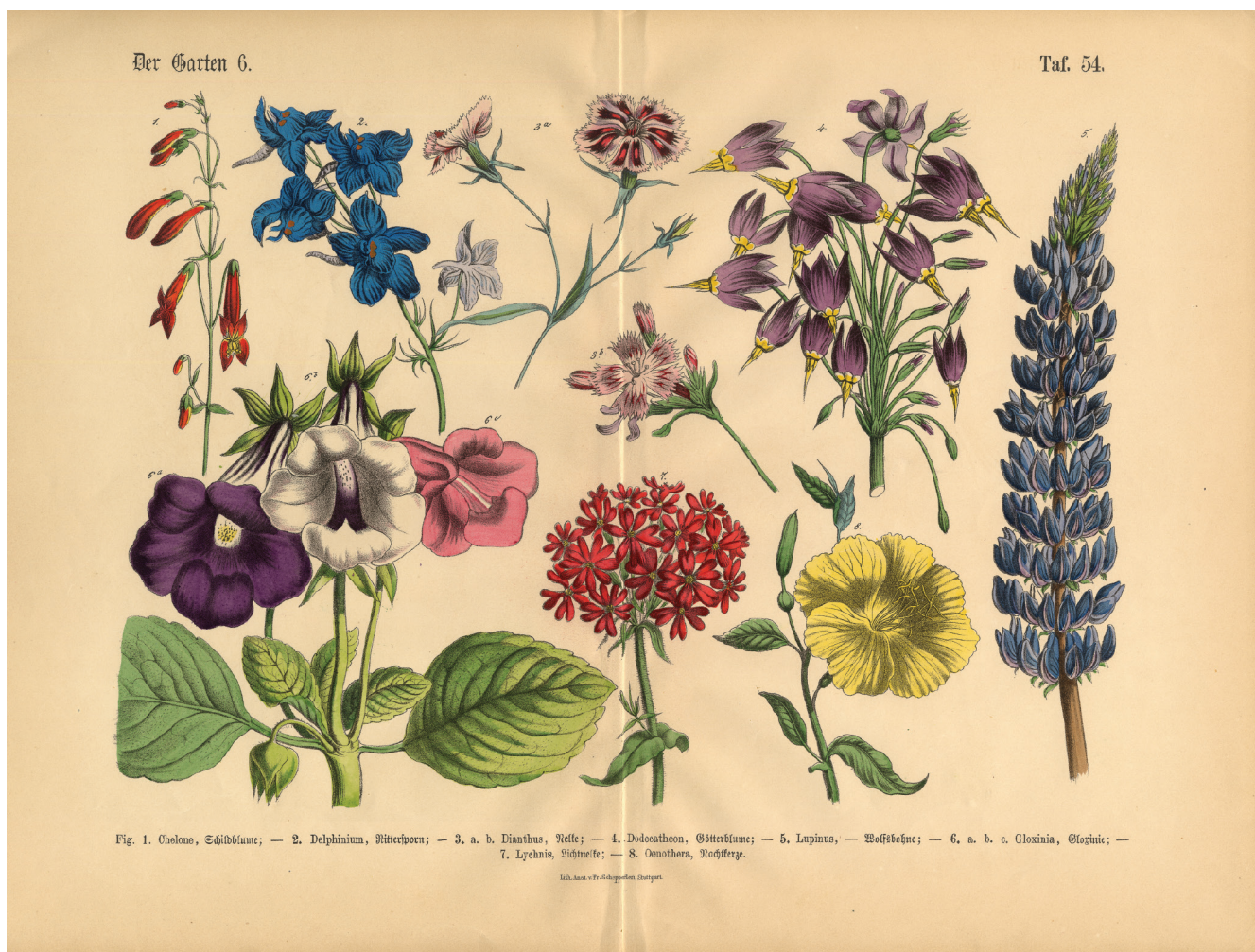
(Source: © milena moiola/Alamy Stock Photo)

Animal Alphabet

**Theme: NATURAL AND/OR SYNTHETIC**

**Title: 8GC0/02 Graphic Communication**

Botanical illustrations were used for plant identification before photography made the genre commercially redundant. The accurately observed studies of seeds, roots, leaves and plants commanded great skill and powers of observation from the artists commissioned to produce them. Although not used for their original purpose of botanical research, there has been a great revival of interest in them. Publishers have capitalised on this by issuing reprints of the original early Victorian studies as well as books created from new studies of plants painted in the same manner as the originals. Advertising and covers for these publications have presented some unique opportunities for graphic designers to create their own designs and compositions. Several contemporary artists, such as Elizabeth Blackadder and Matt Collier, have also been inspired by these early illustrations.



(Source: © Peacock Graphics/Alamy Stock Photo)

Exotic Flowers of the Garden  
Victorian botanical illustration



**Theme: NATURAL AND/OR SYNTHETIC**

**Title: 8GC0/02 Graphic Communication**

Online video games demand great skill and observational prowess to construct the imaginary scenes and characters that populate them. Although these games are constructed from complex codes and algorithms, they still rely on the graphic illustrators to create the visual elements. The game needs to be visually engaging and realistic enough to create a suspension of disbelief, to enable the player to get fully engrossed in the action or plot. A classic example of this is the game *Machinarium* from Amanita Design. The game is synthesised purely from the designer Jakub Dvorský's imagination, along with the sets and robot protagonists that are all hand drawn. However, it remains so convincing the audiences are completely immersed.



(Source: © Lenscap/Alamy Stock Photo)

**Epic Games**  
Fortnite

**Theme: NATURAL AND/OR SYNTHETIC**

**Title: 8TE0/02 Textile Design**

**The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.**

The bewildering variety of plant forms continues to inspire textile designers who exploit the geometric shapes of flowers, leaves and tendrils to great effect in complex tessellated patterns. Probably the most famous was William Morris whose wallpaper and fabric prints had the complexity of Norse interlaced knots. Currently, Christian Lacroix's *Jardin Exo'chic* and Clarke and Clarke's *Passiflora* fabrics exploit these characteristics.



(Source: © Bridgeman Images)

**Lucy Banaji**  
Tropical (2015)  
*print design*



**Theme: NATURAL AND/OR SYNTHETIC**

**Title: 8TE0/02 Textile Design**

Synthetic dyes and plastics made enormous impact on the art world at the turn of the 20th century and synthetic paint had a similar effect in the middle of that century. The vibrancy of the colours available to designers and artists transformed their palettes and provided opportunities to produce lifelike fabric prints using silk screen and other processes. Recently super-realist t-shirts have been available, often printed with animal heads that appear almost three-dimensional. This ability to transfer any image onto fabric, whether photographic or painted, creates interesting opportunities for designers who can use the human body to animate their images.



(Source: © agefotostock/Alamy Stock Photo)

T-shirt Three-dimensional Print

**Theme: NATURAL AND/OR SYNTHETIC**

**Title: 8TE0/02 Textile Design**

Fashion designers often favour natural fabrics for their texture, comfort and ability to take dye very easily. Some may also favour natural dyes for their subtlety and muted tones. Others even incorporate natural materials directly into their work. Jasmine Linington has used actual seaweed in some of her haute couture designs. The idea of garments being collages of found natural objects has often been explored and has tremendous potential. Lady Gaga shocked the world when she wore Franc Fernandez's *Meat Dress* at the 2010 MTV awards ceremony.



(Source: © Everett Collection Inc/Alamy Stock Photo)

Lady Gaga wearing Franc Fernandez's *Meat Dress*



**Theme: NATURAL AND/OR SYNTHETIC**

**Title: 8TE0/02 Textile Design**

Fibre artists sometimes create gigantic pieces of work that rely on or combine directly with nature. Using wind, water, fire and earth they create narrative pieces that are sometimes animated by the elements they interact with. Probably the most famous of these artists are Christo and Jeanne-Claude, with pieces such as the *Floating Piers* typifying this kind of work. Other artists make tiny delicate pieces inspired by microscopic subjects such as coral, insects and ferns. Karen Dodd's work has exquisite subtlety and visual power, derived from her meticulous observation of sea life.



(Source: © Tony Anna Mingardi/Awakening/Alamy Stock Photo)

**Christo and Jeanne-Claude**  
Floating Piers  
*installation*

**Theme: NATURAL AND/OR SYNTHETIC**

**Title: 8TD0/02 Three-Dimensional Design**

**The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.**

An important consideration in the design of any contemporary building is that the materials used should have a low impact on the environment. The 'vernacular' or traditional design and materials of the region should also be respected. The Finnish architect Alvar Aalto softened the harsher impact of Modernist design, which had tended to favour the use of glass, steel and concrete in regularised geometric rectangles and boxes. Aalto designed houses using natural materials such as wood and locally sourced stone. His interiors and furniture have a simple organic quality that is still surprisingly modern after nearly 100 years. His curved wooden chairs are still in production. He has been a huge influence on designers and architects such as Sarah Wigglesworth, Peter Barber, Peter Zumthor and Gion A. Caminada.



(Source: © Karis48/Alamy Stock Photo)

**Alvar Aalto**  
Aalto House, Helsinki



**Theme: NATURAL AND/OR SYNTHETIC**

**Title: 8TD0/02 Three-Dimensional Design**

Stage designers often use the natural setting of the venue as a principle element in their designs. Rachael Canning's 2019 production of *A Midsummer Night's Dream* used the backdrop of trees in Regents Park, London, to both appear mysteriously threatening and magically entrancing at different points in the play. The Minack Theatre, set within a rocky cliff in Cornwall, has provided an appropriately elemental and beautiful setting for many productions of *The Tempest* over the years.



(Source: © Joana Kruse/Alamy Stock Photo)

**Minack Theatre**  
Porthcurno, Cornwall, England

**Theme: NATURAL AND/OR SYNTHETIC**

**Title: 8TD0/02 Three-Dimensional Design**

Designers and scientists have taken inspiration from nature to make objects and materials since the beginning of history. Leonardo famously was influenced by the shape of tortoises to design tanks. This branch of design is known as Biomimicry and today is producing an ever increasing number of products. George de Mestral was inspired by Burdock plants to design the hook and loop fastener Velcro. More recent products include the blades of wind turbines modelled after the fins of humpback whales, Speedo swimsuits made with a material based on sharkskin, and the front of Japanese bullet trains resembling the aerodynamic beaks of kingfishers.



(Source: © Cattlin/Alamy Stock Photo)

Burdock plant



(Source: © Phil Degginger/Alamy Stock Photo)

Velcro fastener



**Theme: NATURAL AND/OR SYNTHETIC**

**Title: 8TD0/02 Three-Dimensional Design**

The need for sustainable and biodegradable packaging is ever more pressing. There is overwhelming evidence that micro-plastics are damaging the environment and gathering in huge quantities in the ocean. The Japanese have a long-established tradition of packaging goods in a practical, stylish and beautiful way, often using natural products. This is known as 'Tsutsumu' and is an idea that is becoming increasingly influential in the West. JoAnn Arello's takeaway packaging in Australia, the *360* paper bottle and *Hampi* natural tableware, made from fallen palm leaves, are all examples of the new focus on eco-friendly and elegant approaches to packaging.



(Source: © John Lander/Alamy Stock Photo)

Japanese Mochi Rice Cakes Packaging in the Tsutsumu Style

**Theme: NATURAL AND/OR SYNTHETIC**

**Title: 8PY0/02 Photography**

**The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.**

The idea that a portrait should attempt to show the sitter in a natural pose is relatively new. Family portraits and especially any kind of official portrait tended to be posed and formal in appearance. The photographer Nadar pioneered the studio portrait. This did not have to always produce a cold and austere image, as the joyous and playful portraits by the great Malian photographers Malick Sidibé and Seydou Keïta demonstrate. Diana Spencer, after her divorce, chose Mario Testino as her favourite photographer, because of his famous ability to empathise and get people to relax on his shoots.



(Source: © dcphoto/Alamy Stock Photo)

**Mario Testino**  
Portrait of Diana Spencer  
*photograph*



**Theme: NATURAL AND/OR SYNTHETIC**

**Title: 8PY0/02 Photography**

We live in a world that can seem entirely made by humanity. Buildings, roads and the inside of houses are constructions that often leave little room for nature and natural processes. Many photographers have documented the appearance and impact of this man-made world, including Margaret Bourke-White, who recorded skyscrapers being built in New York in the 1930s, and Michael Wolf who created epic images of entirely man-made environments. Andreas Gursky's photograph of the inside of a 99 cent store shows a vast, harshly lit space where not a single item of food bears any resemblance to a natural product.



(Source: © Stephen Chung/Alamy Stock Photo)

**Andreas Gursky**  
99 Cent  
*photograph*

**Theme: NATURAL AND/OR SYNTHETIC**

**Title: 8PY0/02 Photography**

Sunlight itself, without any need for a darkroom or camera, can be used to form an image by using the Cyanotype method, a process pioneered by the Victorian photographer Anna Atkins. This goes back to the very basic principle and meaning of the word 'photography' which is to 'draw with light'. The simplicity of the method still appeals to photographers and artists today and, along with other lens-less processes such as photograms and pinhole photography, has formed a distinctive and growing approach. Thomas Mailaender, Kate Cordsen, Angela Chalmers and Meghann Riepenhoff have all produced exciting and fresh work using this ancient method.



(Source: © The Picture Art Collection/Alamy Stock Photo)

**Anna Atkins**  
Cyanotype (1855)



**Theme: NATURAL AND/OR SYNTHETIC**

**Title: 8PY0/02 Photography**

The natural world has a rhythm of birth, growth and death. This sense of renewal and decay has inspired many photographers and is part of a larger tradition of the Memento Mori or Vanitas image. This reminds us that although a photograph records an instant in time, it also re-emphasises that time moves on and that all life is mortal. James Fenton was an early photographer in this genre. Sam Taylor-Johnson's video of a decaying bowl of fruit is a recent example. Edward Weston and his son Brett Weston created memorable Vanitas images as part of the f64 group in photography. David Bailey is another example of a photographer working with the theme of mortality in his *Now* series.



(Source: © Bridgeman Images)

**Brett Weston**  
Bird and Sand (1970)  
*photograph*



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