

**APPLIED ART AND DESIGN** **AD05**  
**Unit 5 Professional practice, communication and meaning**

**CANDIDATE GUIDANCE**

All teacher-assessed marks to be returned to AQA by 10 January 2009

**This document contains:**

- general guidance
- set images
- details of the scenario and briefs.

**For this paper you must have:**

- appropriate art and design media, materials and technology.

**Instructions**

- Read the paper carefully. Before you start work make sure you understand all the information.
- Research the set images and produce a written analysis.
- Read the scenario and then choose **one** brief.
- You should research, investigate and develop your ideas in response to the client's brief.
- You must produce **two** ideas to present to the client and produce a Design Proposal for **one** of these ideas.
- You must hand in your research, preparatory work, your Design Proposal and your written notes at the end of the assignment, including a justification of your Design Proposal.
- The work submitted for this examination must be your own unaided work.

**Information**

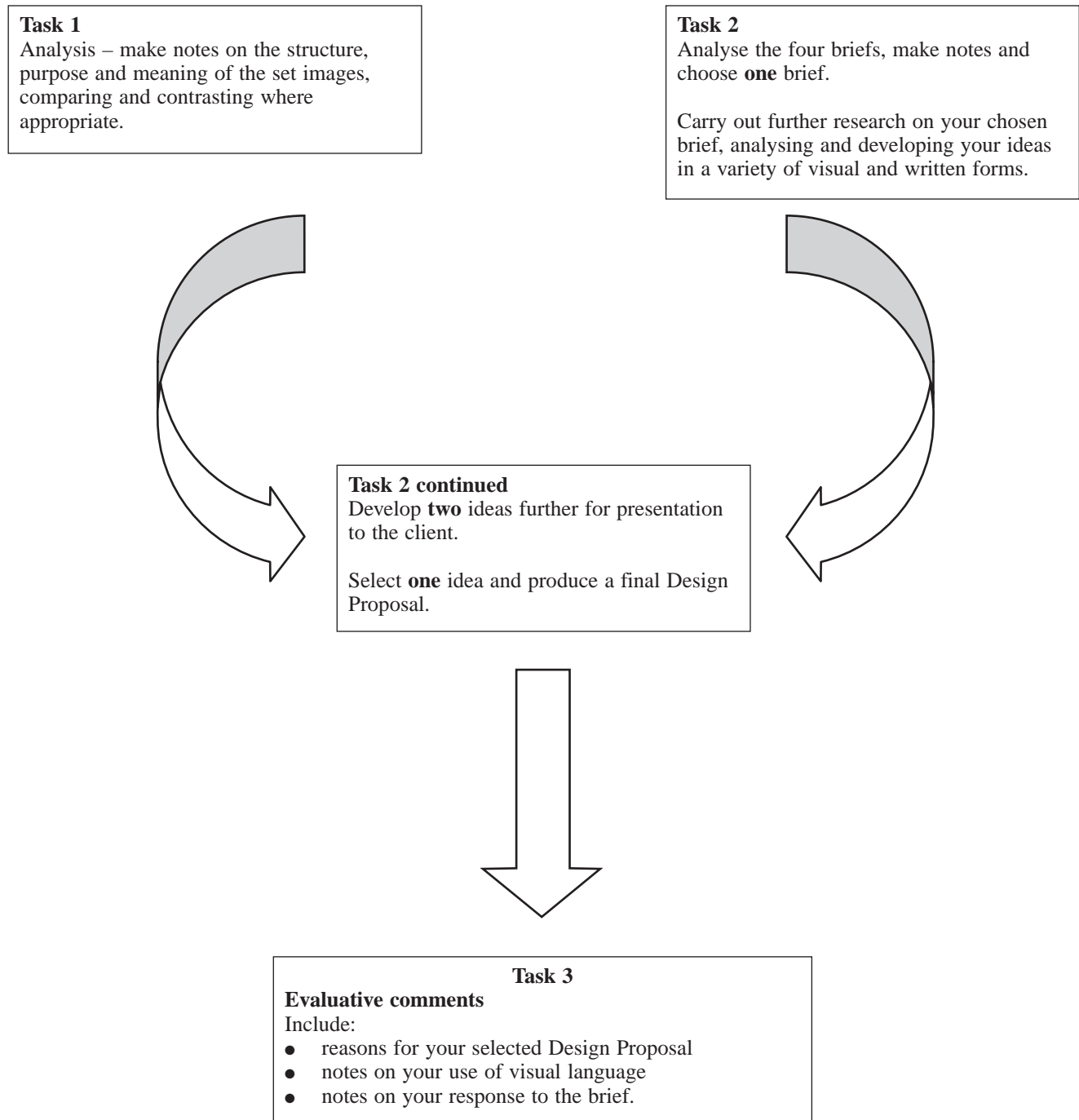
- Your work will be marked out of 60.
- All your work, which includes development work, design ideas and Design Proposal will be marked.

**Advice**

- You may discuss your ideas with your teacher.
- You should make sure that any media, materials or equipment which you might need are available.
- You should look at examples of the work of other relevant artists, craftspeople and/or designers as part of your research.

This document contains the set images and the tasks that you need to follow for this set brief.

The diagram below summarises the stages that you will need to follow in order to complete this assignment.



---

## Guidance on the use of technology

Artists, craftspeople and designers use technology as a tool in both design and production. It can be used to extend investigations, develop ideas and in the production of outcomes.

You will be assessed on:

- your personal and individual creativity
- your original and imaginative use of technology and its associated processes
- how you have manipulated and made the most of all functions of the equipment and processes.

Computers form an important part of many art, craft and design processes; when using them, you **must** show how well you can make them work for you. Downloading and manipulating internet images using computer software does not demonstrate a high level of imagination or originality. You must show that you can go beyond this by:

- further development
- demonstrating knowledge and understanding of the process(es)
- demonstrating an interaction with the programme(s) being used.

If you use a computer to develop your work you should:

- prepare original images using primary and secondary sources
- scan and manipulate these images to develop them further
- show a proactive use of the technology
- analyse, re-visit and re-work ideas
- justify and evaluate your use of computers.

You are encouraged to use all aspects of technology in developing your project but remember that you will be assessed on *how*, and to *what extent*, you have used the technology to meet both the assessment objectives and the assessment criteria.

Remember that any information or image selected for use **must** be attributed to its source and/or copyright owner by annotation at the side of the text or image used.

## Introduction

The set images set out below are the only ones you will use for Task 1 of the assignment. You may also use them as a starting point for the work you undertake in Task 2.

In Task 2, a scenario and four briefs are provided. You should select **one** brief and undertake research related to its requirements. The theme is a new international airport terminal. Your research must include reference to work produced by others and show your understanding of how it has been used to communicate in a visual way. You may wish to research the background of the professionals who produced material that influenced your designs. (It should be noted that not all work in the commercial sector is credited to the artist/designer.)

You should provide evidence of relevant primary and/or secondary research that is shown to influence the development of your project. You should also experiment with media, materials, techniques, processes and technology to develop your ideas and progress to a Design Proposal that you will present to the client. Your work should take note of the relevant constraints identified in

Turn over ►

both the scenario and the brief that you have selected. The methods that would be used to produce the final piece of work if the client selected your Design Proposal should be taken into account.

The set images are:

- (a) **Heathrow Airport Terminal 5**, Richard Rogers Partnership, 1989–2008, Computer-generated interior rendering;
- (b) **The blotter drawing of Crystal Palace**, Joseph Paxton, c. 1849–50, Ink on blotting paper;
- (c) **Exit**, Alison Kinnaird, 2006, Engraved glass, 1.5 m × 0.5 m, Photo: Robin Morton;
- (d) **Universal Leonardo website home page**, University of the Arts, 2007;
- (e) **Clearing (a panorama of a sun-dappled forest constructed out of many thousands of paper leaves)**, Thomas Demand, 2003, \*Chromogenic colour print, 192 cm × 495 cm.

---

\* see glossary on page 12

- (a) **Heathrow Airport Terminal 5**, Richard Rogers Partnership, 1989–2008, Computer-generated interior rendering.



(b) **The blotter drawing of Crystal Palace**, Joseph Paxton, c. 1849–50, Ink on blotting paper.

This image cannot be reproduced here due to third-party copyright constraints.

This image cannot be reproduced here due to third-party copyright constraints.

(c) **Exit**, Alison Kinnaird, 2006, Engraved glass, 1.5 m × 0.5 m, Photo: Robin Morton.

**Turn over ►**

(d) Universal Leonardo website home page, University of the Arts, 2007.

**Universal Leonardo**

1450 1470 1480 1490 1500 1510 1520

DRAWINGS  
INVENTIONS  
MANUSCRIPTS  
PAINTINGS  
LIFE & TIMES

Visit Explore Play Discover Research About Us

**Explore**  
What links the movement of water and the curling of hair?  
Explore Leonardo's trails to find out...  
[see more >](#)

**Discover**  
Discover the secrets of the *Madonna of the Yarnwinder* as revealed by ingenious scientific techniques...  
[see more >](#)

**Play**  
Make the **Mona Lisa smile**  
Was the Mona Lisa feeling a bit emotional?  
[see more >](#)

Universal Leonardo is a programme aimed at deepening our understanding of Leonardo da Vinci through a series of European exhibitions (2006), scientific research and web-based resources.



- (e) **Clearing (a panorama of a sun-dappled forest constructed out of many thousands of paper leaves), Thomas Demand, 2003,**  
\*Chromogenic colour print, 192 cm × 495 cm.

This image cannot be reproduced here due to third-party copyright constraints.

**Turn over ►**

## Guidance on the tasks to be completed

### Analysis of set images

#### Task 1 (20% of the marks)

Research the set images and provide, in note form, a written analysis of the way in which visual language has been used to convey messages and meaning. You should concentrate on the following.

##### *Structure:*

- the media, materials and techniques used to produce the pieces of work
- the formal elements and the ways in which they have contributed to the structure of the pieces of work
- the degree to which realism, abstraction and stylisation have been employed in the structure.

##### *Purpose:*

- why the set images were produced
- the contexts in which the set images were produced, e.g. cultural, geographic, historical
- the type of viewer/audience for whom they were produced.

##### *Meaning:*

- how visual language is used to communicate ideas
- how signs, symbols, images, and their use together, or in isolation, can:
  - state facts
  - give information
  - send messages
  - transmit meaning.

*Compare and contrast where appropriate*

#### Task 2

### The Project Brief

#### Scenario

An airport near to you has recently opened a new international terminal. A feature of the construction is the roof span which is uncluttered by internal support. On the east side, the metal and glass structure overlooks the flight stands and the runway beyond. On the west, an elevated covered way, from the terminal to the car parks and rail links beyond, crosses a motorway. The floor of this covered way has some static and some moving sections.

The airport authority is aware of the increasing public concern over carbon emissions and is hoping to address this issue in the way that the new terminal is presented.

Select **one** of the following briefs and carry out research related to that brief, collecting relevant images and information. Research and analyse similar designs elsewhere before you begin the development of your ideas. Develop initial ideas making thumbnail sketches/visuals and notes. From these notes and initial ideas, select **two** ideas to take forward. Designs that are simply copies of other designs will gain little credit.

---

Develop your **two** ideas to present to your client in a format relevant to the brief. The presentation must include specific notes relating to alternative colourways and dimensions. From these **two** ideas, you will develop **one** idea into your final Design Proposal. This should have appropriate annotation, and will contain all the elements of image and text, as appropriate, to meet the requirements of the brief.

### **Brief 1 Glass commission**

The airport authority would like to commission a glass piece for panels on the east and/or west walls of the terminal. The dimensions of the panels, which will fill the wall from the top to the bottom, must be 1 m wide × 3.5 m high.

The glass piece can be etched, engraved, stained, leaded or might involve any other suitable and durable technique or combination of techniques. Available and artificial light should be a consideration as should the airport's mission statement, 'Working towards carbon-light flights'. Your choice of colour should reflect both the mission statement and the opportunities created by the ambience of the structure.

Develop either **one** design idea for **each** wall or **two** design ideas for one of the walls for presentation to the client.

Your final Design Proposal, chosen from your **two** ideas, should be accompanied by explanatory notes for presentation to the client.

### **Brief 2 Website**

The airport authority would like to re-launch their information website. Research existing websites in order to define common, essential elements. From initial designs, produce **two** designs for a home page for presentation to the client. The designs must use text in an informative way and aid navigation through the website. They should also present an image of the authority which reflects their 'green' commitment. A logo might be incorporated as well as any appropriate local signage.

Your final Design Proposal, chosen from your **two** alternative ideas, should include printed screen shots of your web page and be accompanied by explanatory notes for presentation to the client. Indicate which web software\*\* you have used. There should be little use of pre-designed templates and, where used, these should be indicated.

### **Brief 3 Site-specific hanging installation**

The main terminal hall is an uninterrupted space. Suggest ways in which the vault might be hung with a site-specific 3D installation reflecting the idea of 'clean' flight. Visualise **two** ideas which might be suitable for presentation to the client. Kinetic art\*\*\* **must** be a feature.

Your final Design Proposal, chosen from your **two** alternative ideas, should be accompanied by explanatory notes for presentation to the client. Your presentation might be in maquette form or as a computerised rendering, which includes dimensions, materials and any other relevant information.

---

\*\* see glossary on page 12

\*\*\* see glossary on page 12

---

## **Brief 4 Architectural plans as an interior design theme**

Architectural plans can sometimes be attractive designs in their own right. The airport authority is aware that key architects such as Frank Lloyd Wright, Le Corbusier and, more recently, Tadao Ando, have had sensitivity towards the environment which might relate to its declared 'green' mission statement.

Look at ways in which the elevated walkway can be enlivened by linear floor decoration, inspired by architectural plans, which might be applied to static and/or moving floors. Alternatively, look at ways in which the walls of the elevated covered way, both transparent and opaque, can be decorated with appropriate architectural plans in order to create interest for the passengers.

Develop **two** ideas for **either** floor **or** wall designs.

Your final Design Proposal, chosen from your **two** alternative ideas, should be accompanied by explanatory notes for presentation to the client. Dimensions and materials should be included in your notes.

### **Task 3**

#### **Evaluation**

This will include all of the evaluative comments which you consider to be relevant to justify your Design Proposal to the client and should cover:

- the reasons for your selected Design Proposal
- how you have used visual language to convey purpose and meaning
- how you have managed the considerations of the brief.

#### **Glossary of terms related to the Scenario and Briefs**

\***Chromogenic colour print (C-type print)** – A C-type print, such as Ektachrome, is a colour print in which the print material has at least three emulsion layers of light-sensitive silver salts. Each layer is sensitised to a different primary colour (red, blue or green). During printing, chemicals are added which form dyes of the appropriate colour in the emulsion layers and the result is a colour image formed against a white background. It is the most common type of colour photograph.

\*\***Web software** – a variety of design tools are available to support website design. They vary in complexity and include 'Dreamweaver' and 'iweb'.

\*\*\***Kinetic art** – refers to sculptural works that include motion as a significant dimension. The form was pioneered by Marcel Duchamp, Naum Gabo and Alexander Calder. Kinetic art is either non-mechanical, e.g. Calder's mobiles, or mechanical, e.g. works by Gabo, László Moholy-Nagy and Jean Tinguely which developed in response to an increasingly technological culture.

**Turn over for the Assessment Criteria**

**Turn over ►**

## Assessment Criteria: Unit 5 Professional practice, communication and meaning

**You need to produce** a portfolio of work in response to the externally set assignment. The work must be completed in response to the set images and brief and **must** include the following:

- a written analysis of the set images, identifying the use of visual language to convey messages and meaning; (AO1, AO3)

Assessment Objective	<i>The candidate:</i> <b>Mark band 1</b>	<i>The candidate:</i> <b>Mark band 2</b>
<p><b>AO1</b> 12 marks <b>Applying knowledge and understanding of others' practice.</b></p> <p><i>Candidates show an understanding of the working methods used by historical and contemporary art and design professionals and their work.</i></p>	<ul style="list-style-type: none"> <li>• carries out a basic analysis of the purpose of the set images and the message and meaning they convey.</li> <li>• produces brief, descriptive, supporting notes.</li> </ul> <p>(1 – 3 marks)</p>	<ul style="list-style-type: none"> <li>• plans, organises and carries out a relevant analysis of the purpose of the set images and the message and meaning they convey, noting structure and content.</li> <li>• produces notes that compare and contrast images and comments on the effectiveness for their intended purpose.</li> </ul> <p>(4 – 6 marks)</p>
<p><b>AO2 (a)</b> 18 marks <b>Applying skills, techniques and understanding.</b></p> <p><i>Candidates develop ideas by applying and reflecting on knowledge, skills and understanding of media, materials, techniques and processes.</i></p>	<ul style="list-style-type: none"> <li>• working from set images, carries out simple investigations using a range of media, techniques and technology.</li> <li>• produces work that shows basic ideas using appropriate visual language to convey the required message and meaning.</li> </ul> <p>(1 – 5 marks)</p>	<ul style="list-style-type: none"> <li>• working from set images, plans, organises and carries out a range of investigations using combinations of media, techniques and technology.</li> <li>• produces work showing relevant ideas that uses appropriate visual language to convey the required message and meaning.</li> </ul> <p>(6 – 9 marks)</p>
<p><b>AO2 (b)</b> 15 marks</p> <p><i>Candidates realise and present work appropriate to its context.</i></p>	<ul style="list-style-type: none"> <li>• shows a basic level of skill and understanding of visual language through experimentation with a range of preliminary work leading to the final design proposal.</li> </ul> <p>(1 – 3 marks)</p>	<ul style="list-style-type: none"> <li>• shows a moderate level of skill and understanding of visual language through refining initial ideas and selectivity in carrying them forward to the final design proposal.</li> </ul> <p>(4 – 7 marks)</p>
<p><b>AO3</b> 15 marks <b>Analysis, synthesis and evaluation.</b></p> <p><i>Candidates gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate their own practice.</i></p>	<ul style="list-style-type: none"> <li>• describes how the work meets the requirements of the brief and makes simple suggestions for improvement.</li> </ul> <p>(1 – 3 marks)</p>	<ul style="list-style-type: none"> <li>• explains the effectiveness of the work in meeting the requirement of the brief and makes considered suggestions for improvement.</li> </ul> <p>(4 – 7 marks)</p>

- research and developmental work and final design proposal suitably presented in response to the brief; (AO2(a), AO2(b))
- comments relating to the work undertaken. (AO3)

<i>The candidate:</i>	<b>Mark band 3</b>	<i>The candidate:</i>	<b>Mark band 4</b>
<ul style="list-style-type: none"> <li>• plans, organises and carries out a detailed analysis of the purpose of the set images and the message and meaning they convey, identifying structure and how content is communicated.</li> <li>• produces detailed and well-organised notes showing comparison between images and identifying the effectiveness of each one for its intended purpose.</li> </ul> <p style="text-align: right;"><i>(7–9 marks)</i></p>		<ul style="list-style-type: none"> <li>• plans, organises and carries out a thorough analysis of the purpose of the set images and the message and meaning they convey, explaining structure and how content is communicated.</li> <li>• produces highly detailed notes which compare and contrast the images evaluating the effectiveness of each one for its intended purpose.</li> </ul> <p style="text-align: right;"><i>(10–12 marks)</i></p>	
<ul style="list-style-type: none"> <li>• working from set images, plans, organises and carries out a range of investigations which make effective use of media, techniques and technology.</li> <li>• produces work which shows a range of ideas using visual language to convey the required message and meaning.</li> </ul> <p style="text-align: right;"><i>(10–13 marks)</i></p>		<ul style="list-style-type: none"> <li>• working from set images, plans, organises and carries out a range of complex investigations which make effective and creative use of media, techniques and technology.</li> <li>• produces work which shows a wide range of ideas with effective use of visual language to convey the required message and meaning successfully.</li> </ul> <p style="text-align: right;"><i>(14–18 marks)</i></p>	
<ul style="list-style-type: none"> <li>• shows a sound level of skill and understanding of the limitations of visual language by the development of, and experimentation with, different techniques to progress ideas for the final design proposal.</li> </ul> <p style="text-align: right;"><i>(8–11 marks)</i></p>		<ul style="list-style-type: none"> <li>• shows a high level of skill and understanding of visual language through in-depth experimentation to produce the aesthetic qualities required for the final design proposal.</li> </ul> <p style="text-align: right;"><i>(12–15 marks)</i></p>	
<ul style="list-style-type: none"> <li>• analyses how the work meets the requirements of the brief, making considered suggestions for improvement.</li> </ul> <p style="text-align: right;"><i>(8–11 marks)</i></p>		<ul style="list-style-type: none"> <li>• analyses in detail how the effectiveness and aesthetic qualities of the work meet the requirements of the brief, explaining where and how improvements should be made.</li> </ul> <p style="text-align: right;"><i>(12–15 marks)</i></p>	

### END OF CANDIDATE GUIDANCE

---

**There is no text printed on this page**

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

- Image (a) © BAA  
Image (b) © Victoria and Albert Museum, London  
Image (c) © EXIT, ALISON KINNAIRD, 2006, ENGRAVED GLASS: 1.5 m × 50 cm. PHOTO: ROBIN MORTON  
Image (d) © UNIVERSAL LEONARDO, UNIVERSITY OF THE ARTS, LONDON  
Image (e) New York, Museum of Modern Art (MoMA). Gift of Carol and David Appel in honour of the Seventy-fifth anniversary of The Museum of Modern Art. © 2007 Digital image, The Museum of Modern Art, New York/Scala, Florence.

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

Copyright © 2009 AQA and its licensors. All rights reserved.