

General Certificate of Education  
June 2005  
Advanced Subsidiary Examination



**ART AND DESIGN (THREE-DIMENSIONAL DESIGN) ARE3**  
**Unit 3 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 2005.  
All teacher-assessed marks to be returned to AQA by 31 May 2005.

**In addition to this paper you will require:**  
appropriate art materials.

Time allowed: 5 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.
- The work you produce in the 5 hour examination may take any appropriate **three-dimensional** form, such as a maquette, model, construction or ceramic piece. It is not essential to produce a finished piece during the examination but you should make your intentions clear.
- Practical responses to the work of other artists, designers and craftspeople must show development in a **personal** way.
- Your work during the 5 hour examination must be produced **unaided and under supervision**.

**Information**

- The maximum mark for this paper is 60.
- All questions carry equal marks.
- 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 are advised to photograph your work in case of accidents.

**Advice**

- You may discuss your ideas with your teacher before deciding upon a 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.

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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, making clear your future intentions;
- 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 *Architectural Spaces*

Architectural spaces such as university campuses, school grounds, city gardens and town squares have considerable potential for development as attractive locations for sculpture or as areas for relaxation or group activities. Select a site of your choice and, having considered other examples, produce designs to develop the space in a way that reflects or enhances the surrounding buildings.

### 2 *Material Characteristics*

Materials used to make three-dimensional artefacts can exhibit distinctive characteristics and properties. Research relevant examples and design a range of functional or non-functional objects or forms that explores some of the surface texture or structural possibilities of your chosen medium.

### 3 *Natural Forms*

Natural forms continue to inspire contemporary designers as they have for hundreds of years in diverse cultures. With reference to the work of others develop ideas based on your own observations in a medium of your choice.

### 4 *Incised and Relief Patterns*

Incised or relief patterns can contribute to the design of three-dimensional artefacts and are evident in the work of many styles and cultures. Look at examples of your choice and design a three-dimensional piece or pieces that incorporate incised or relief patterns.

### 5 *Connections*

Many three-dimensional artefacts are assembled from individual components that are joined together in some way, such as jointing, interlocking, lacing, stacking and weaving. Research designers or craftspeople who work in this way and produce functional or non-functional three-dimensional objects or forms that make a feature of how the components are connected.

**END OF QUESTIONS**