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# A-level

# ART AND DESIGN

# Three-dimensional Design (7205/X)

## Component 2 Externally set assignment

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To be issued to candidates on 1 February or as soon as possible after that date.  
All teacher-assessed marks to be returned to AQA by 31 May.

### Time allowed

- 15 hours

### Materials

For this paper you must have:

- appropriate art materials.

### Instructions

- Read the paper carefully. Before you start work, make sure you understand all the information.
- Choose **one** question.
- As soon as the first period of supervised time starts you must stop work on your preparatory work. You may refer to it in the supervised time but it must not be added to or amended.
- You must show evidence of personal work relating to your chosen question.
- You must show evidence of research and of investigating and developing ideas. This should include visual work and, if appropriate, annotations or written work. Sketchbooks, workbooks and/or journals may be included.
- Practical responses to the work of other artists, designers, craftspeople and photographers must show development in a **personal** way.
- The work submitted for this unit must be produced **unaided**.
- You must **not** produce work for this component after the 15 hours of supervised time.

### Information

- The maximum mark for this paper is 96.
- This paper assesses your understanding of the relationship between the different aspects of Art and Design (Three-dimensional design).
- You are allowed technical assistance with casting, kiln firing and all machine processes, including welding.
- You should make sure that any fragile, temporary or ceramic work is photographed, in case of accidental damage.

### Advice

- You may discuss your ideas with your teacher before deciding on your starting point.
  - You may use any appropriate three-dimensional media, method(s) and materials, unless the question states otherwise.
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This paper will test your ability to:

- develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding
- explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops
- record ideas, observations and insights relevant to intentions, reflecting critically on work and progress
- present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

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

Choose **one** of the following questions.

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**1 Kinetic work**

Andrew Stonyer, Anthony Howe and Alexander Calder have explored the effects of movement and sound in their art. The effects of water and wind often contribute to their work. Investigate appropriate examples and produce kinetic work for a location of your choice. You should include a visualisation of your work in its setting. **[96 marks]**

**2 Natural forms**

The ceramicist Simonetta Berruti, the furniture designer Philip Koomen and the sculptor Laura Ellen Bacon have produced distinctive work from their investigations into natural forms. The Rococo style is based on the shapes of shells, foliage and animal forms. Consider appropriate examples and develop a personal response. **[96 marks]**

**3 The arch**

The arch has been at the centre of architectural innovation since classical times. Examples of structural and decorative arches can be seen in the Colosseum, in cathedrals, in the Mezquita at Cordoba and in the structures of Santiago Calatrava. Explore aspects of the arch and produce your own response. **[96 marks]**

**4 Surface finishes**

The designer Jim Partridge distresses the surface of his wood carvings. The ceramicist Magdalene Odundo has devised a method of burnishing terracotta. Jenny Stolzenberg uses cloth to imprint her clay shoes before firing. Consider examples of surface finishes and produce your own work. **[96 marks]**

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**5 Cabins and kiosks**

Cabins and kiosks, beach huts, garden sheds and tree houses are examples of small-scale functional structures that can reflect personal taste and individuality. Explore relevant examples and, using drawings and models, develop your own designs that reflect your personal taste and individuality. **[96 marks]**

**6 Contrasting materials**

The ceramic artist David Binns and designers such as Robert Venturi and Fred Baier Associates have explored the possibilities of combining materials that have different characteristics and qualities to achieve striking effects. Research appropriate examples and produce a personal response. **[96 marks]**

**7 Enclosing space**

The tented structures of the architect Frei Otto, the slab techniques of the ceramicist Rachel Grimshaw and the skeletal framework of the Royal Exchange Theatre in Manchester demonstrate different ways of enclosing space. Look at relevant examples and produce your own response to 'Enclosing space'. **[96 marks]**

**8 Simplicity of form**

The simplicity of form in the art of non-European cultures influenced the sculptures of both Constantin Brancusi and Amedeo Modigliani. The work of many jewellery designers, and ceramicists such as Dianne Cross, also demonstrates this influence. Explore the shapes, textures, colours and use of materials in the work of others and develop your own response. **[96 marks]**

**END OF QUESTIONS**

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

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