
AS

ART AND DESIGN

Three-dimensional Design (7245/X)

Component 2 Externally set assignment

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

- 10 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.
- The work produced in the supervised time may take any appropriate form.
- 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 component must be produced **unaided**.
- You must **not** produce work for this component after the 10 hours of supervised time.

Information

- The maximum mark for this paper is 96.
- 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.

1 Focal points

Street furniture, water sculptures and elaborate doorways are often used to create a focal point in a particular location. Examples can be seen in the sculptures of Ian Gill, the street furniture produced by Bailey Artform and in the entrances to institutions such as town halls, museums, galleries and universities. Look at appropriate examples and produce work that creates a focal point for a location of your choice. You may wish to include a visualisation of your work in your chosen location. **[96 marks]**

2 Discarded materials

Artists and designers are often concerned about today's throwaway society and this is reflected in their work. The sculptors Louise Nevelson and Gabriel Dishaw and BRC Designs have all responded to this theme in different ways. Consider how discarded materials and the by-products of industry might be used in functional or non-functional three-dimensional forms. Investigate appropriate examples and develop work based on your observations. **[96 marks]**

3 Connections

Many three-dimensional artefacts are assembled from individual components that are joined together in some way, such as jointing, interlocking, lacing, stacking or weaving. Examples can be found in the design of medieval armour, the work of the jewellery designer Roger Morris and in 'Igloo 2002' by Mario Merz. Research designers or craftspeople who work in this way and produce your own work that makes a feature of how the components are connected. **[96 marks]**

4 Masks

Many cultures regard masks as an important element in theatre, carnivals, events and ceremonies. These have been produced using a wide range of techniques and materials. Examples can be seen in the tribal masks of Africa, the ritual masks of Indonesia and in the carnival masks of Venice. Investigate the appearance and use of masks and produce your own mask or masks for a particular event. **[96 marks]**

5 Structural forms

The structure of many natural and manufactured forms offers exciting possibilities for artists and designers working in areas such as sculpture, installation, theatre and television.

Examples can be seen in Naum Gabo's 'Column 1923', David Kemp's 'Old Transformers' and Charles Jencks' 'DNA Spiral'. Make reference to appropriate work by others and develop a personal response based on your observations. **[96 marks]**

END OF QUESTIONS

There are no questions printed on this page

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