

This examination paper is to be handed to candidates on 3rd May, 2001

ART

DESIGN

HIGHER LEVEL

THURSDAY, 10 MAY, MORNING 9.30 - 12.00

100 marks are assigned to this paper

Please read the following instructions and carry them out.

- (a) You are allowed to use whatever art materials, design source materials and tools as may be required to complete the test.
- (b) The following information must be written on all drawing sheets.
- * Your examination number and level.
 - * The name of your chosen design proposal.
 - * The number of the Question you have answered.
- (c) At the end of the examination you will be provided with an Art envelope (white) into which you will put the following.
- * Preparatory Sketches, if any apply. This sheet must be signed and dated, by your Art Teacher/Principal.
 - * One Preliminary Sketch, identified as such.
 - * One Final Proposed Design.
- (1) *A Preparatory Sketch* on one side of one A2 page 0 marks.
This is a memory aid, completed by you during the week prior to the examination, and brought into the examination centre to assist you. It must be signed and dated by your Art Teacher/Principal stating it to be your own unaided work. The contents may be a selection of personal interpretations and researched ideas based on the question chosen. All drawings/sketches may be annotated and show how ideas for a piece of design work have been generated.
- (2) *A Preliminary Sketch* on one side of one A2 page 20 marks.
You must complete this Sketch during the examination. There should be further significant development of your ideas selected from any design preparatory sketches. It should consider all aspects of the 2D or 3D design work as appropriate to the chosen design.
A direct copy from the Preparatory Sketch will not gain any marks.
- (3) *The Final Proposed Design* 80 marks
This piece of Design work is completed on the day of the examination.

Total 100 marks

OVER →

DESCRIPTIVE PASSAGE CONTAINING STARTING POINTS

On a grey November day, James, a design student, found a dog-eared old magazine in a junk shop. In it an illustrated article described the life and times of an eccentric millionaire who was a patron of the Surrealists and who, from the 1930's onwards, spent a fortune transforming the plainest of Georgian houses into the most opulently bizarre home in the land.

This great patron of the arts had commissioned the most imaginative artists and designers of the day to transform his country house, Abbotston Manor, from austere normality to one-of-a-kind of eccentricity, unique in the history of the 20th century, painting the exterior a virulent shade of purple, turning the interiors into a series of surreal tableaux and hanging loudspeakers from the chimneys. The faded photographs in James's magazine showed interior and exterior views of the house. To live there must have been like setting up house in the deep, unsettling heart of a surrealist painting. James was fascinated by the use of the dream imagery and visual humour of the Surrealist style in such an unlikely context – an old house hidden deep in a beautiful landscape. In the weeks that followed his discovery of the Manor he read as much as he could about it and its creator. It was like a door opening into a lost world, a forgotten golden age, where fantasy and imagination reigned supreme.

The owner later moved on to create another ARCHITECTURAL FANTASIA – a huge reinforced concrete palace in the Mexican jungle. Abbotston had then lain empty, rarely lived in, forgotten. Recently his grandchildren – Anthony, Moira, and Rory, who are in their late teens and early twenties, have inherited the once-famous house, which they run as a MUSEUM OF SURREALISTIC ART AND DESIGN, open to the public. They have also added to the décor and the gardens in the same surrealist mode as their grandfather. Restoring, maintaining and preserving the house takes up a lot of time and organisation. The three heirs work hard themselves or supervise the work of staff and craftspeople.

Today Anthony has gone into the village to the shop. Rory is down the garden. After checking out the strange orchids and odd cacti in the greenhouse, he starts to mow the lawn-tennis court, where two statues stand by the net like line judges. The lawn has been enclosed by a topiary hedge of human heads in profile, which face one another as though in animated conversation. A wrought-iron gate is fashioned from letters of the alphabet, every letter from a different style of typeface. Arranged around the fountains edge are perfect white doves, carved from marble. These little sculptures are realistic, you think, until scrawny racing-pigeons and plump wood-quest alight on the fountain's edge in the noonday heat, showing up the sculptured doves to be works of art and not of nature. Most surrealist of all is the old-style gramophone, half concealed in a flowerbed, its trumpet-shaped speaker painted blue.

Up at the house, Moira has been talking to the cleaners, Gretta and Kate. In their everyday clothes and brightly coloured overalls, Gretta and Kate look totally mis-matched with their surroundings as they ply their vacuum cleaners, squeeze out their mops in bright plastic buckets and spray polish from aerosols. Moira has asked them to clean out a fireplace that is in the form of an open-mouthed giant or monster. Gretta and Kate seem small in comparison to the huge mouth, open jaws, and popping eyes of the monster's head, sculpted in high relief to surround the fire-ope. Gretta clears the ashes and Kate hooovers busily; they visually define the place and the moment where normality and fantasy collide, as they work quickly and chat amiably. Day to day encounters with the famed surrealist décor has made them totally oblivious to the strangeness that entrals visitors that arrive daily during the Summer.

Moira is in the front hall preparing to conduct a guided tour. A large group of Italians, Japanese and Americans are due shortly. From a little round window she can see that the tour bus has arrived, and the front courtyard is full of people taking photographs. James, the design student is among this throng of Italian fashion stylists, Japanese industrialists and American academics. His dream has come true. Here he is at last, visiting this shrine to Surrealism. Soon they are all following behind Moira as she shows them around. James is enjoying the tour. He has realised that many of the rooms are like stage settings for plays that are long over or that have not yet been written for flamboyant, exotic characters; highwayman, military commander, arctic explorer, society photographer, daydreaming lover, jewellery-loving starlet. Normal expectations of rooms and how they should look are totally ignored and wilfully flouted. A particularly luxurious sitting-room has bars on the windows and you enter and leave through a great reinforced door that once kept medieval prisoners incarcerated in some high tower or lightless dungeon. One small bedroom is designed to look like a campaign tent, its ceiling covered in awnings, the lightsources like oil-lamps, the bed portable. On the fabric-draped wall is a plan view of a battlefield, with the lines of defence drawn in colour.

James particularly likes the music room, which in the 30's was a venue for many recitals and legendary parties. There is an outsize sofa, upholstered in zebra-skin pattern. A leopard-spot wallpaper covers the walls. There are cushions embroidered with roaring lions and tigers, and a woven tapestry based on safari-hunters. On the walls are spears, weapons, shields and fetish-figures from remotest Africa. Two tall lamps in the form of palm trees are placed at each end of the sofa. A gilded harp is placed in front of a distorting mirror, in which the reflections of the elegant instrument are elongated, weird and wildly curved. A grand piano stands on a big rug with a design of music motifs. In a corner is a kidney shaped podium and an old style microphone which is wired up to speakers placed in the mouths of huge plaster casts of classical masks of Tragedy and Comedy. A mirror-ball is suspended from the ceiling and a red velvet curtain half-screens the podium, giving the room a theatrical air. Looking completely out of place in among the African art and the jazz-age memorabilia is a little painting of St. Cecilia, patroness of music. She is depicted as a pale, golden-haired girl with a dove on her arm, her gown embroidered with fiddles, trumpets and music notes of palest blue and old gold. On a side-table a violin shares the space with an African drum, a tambourine and a silver trumpet. Overhead, original Georgian stucco decorates the ceiling.

The tour moves on to another room, the shell bedroom. Seashells, water and fish are the dominant imagery. A mirror is edged with carved dolphins. The wallpaper has a pattern of bare fish-bones, heads and tails still attached. The carpet is a pattern of fish-hooks; some large and barbed, others with feathers for fly fishing, and various neon-bright lures and spinners. The ceiling is draped with fine blue fishing net onto which plastic fish and starfish have been attached. The chandelier is in the form of a ceramic octopus with little bulbs fitted along the tentacles. A big bulb is fitted into the end of every curving tentacle.

The cover on the bed is printed with a pattern of sharks and whales. A series of prints on the walls depict the story of JONAH AND THE WHALE. The room is reflected in a fish-eye mirror over the mantelpiece. The colour scheme is derived partly from sea shore pebbles and the tapestries are based on the waves of the ocean. A large goldfish circles in a tiny bowl. A lava-lamp, recently added to the décor, makes its liquid slow motions all day and all night. A spiral stair-case, part of a huge shell, leads into an attic overhead, decorated to look like the dreary studio of a starving artist in an old movie or a melodramatic novel.

When he has looked carefully at everything, James amuses himself taking photographs of the other visitors, who, with their differing dress codes and distinctive racial features, add another layer of visual interest to the house and gardens. So, highly groomed Italian fashion-industry people contrast with the artful disorder of the Chaos Garden, just out of sight from the house itself. Diminutive, neat and tidy Japanese cluster around the 'monster mouth' fireplace, politely amused. Tall Americans in lumberjack-style check shirts and jeans make the shell bedroom seem even more fanciful, more surreal, more unlikely.

James has really enjoyed the visit and heads out to buy a souvenir of his DAYTRIP INTO SURREALISM. The gift-shop in the garden stocks replicas of objects in the house. You can buy wallpaper and fabric reproduced from the original designs. A tea-pot decorated with shell motifs, and a vase decorated with guitars can also be bought. Today the window displays a few rows of the open-mouthed monster head. This multiplied and miniaturised treatment of the huge fireplace - that Gretta and Kate are just at that moment starting a fire in - was never intended or imagined when the original was commissioned. Nonetheless it would have appealed to the great art patron's sense of humour. Without doubt he would have approved of this new development...

Choose ONE of the following:

1. EMBROIDERY:

Design an embroidered motif, suitable for a small wall hanging, roughly 30 cms x 30 cms square. The motif can be based on any image, motif or theme in the descriptive passage OR design an embroidered panel for the front of a dress or stage costume inspired by the St. Cecilia painting in the descriptive passage.

2. WEAVING:

(a) Design a woven textile, suitable for fashion use, based on the colours described in the descriptive passage. A variety of weaves should be incorporated into the design. These weaves should be named in your preliminary sketches.

OR

(b) Design a floor rug or carpet suitable for a music room decorated in a surrealistic style. Use at least 3 colours, inspired by the descriptive passage.

OR

(c) Design a tapestry, using a starting point from any image, motif or theme in the descriptive passage. Create a contrast between textures in your design.

3. POTTERY:

Using a starting point from any image, motif or theme in the descriptive passage, design either:-

(a) a vase or other decorative ceramic object suitable for the music room, emphasising texture and/or low relief decoration

OR

(b) a lamp-base to be decorated with glaze-painted motifs inspired by imagery from the descriptive passage

OR

(c) a chandelier in the form of an octopus, as described in the passage.

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4. **LETTERING OR CALLIGRAPHY:**

Design a notice based on any image, motif or theme suggested by the descriptive passage OR Architectural Fantasia OR "Welcome to the Theatre of Dreams".

OR

If you would rather carry out a piece of calligraphic writing, design a layout and write any part of the passage which appeals to you. Your design may incorporate images, decorative motifs and/or expressive words or letters, and colour.

5. **LINOCUTTING AND PRINTING:**

Make a design for a print suggested by any image, motif or theme in the descriptive passage. You should choose the size of your print according to your subject, and use at least three colours OR design a print based on Jonah and the Whale or Spiral Staircase or Actors Onstage.

6. **FABRIC PRINTING:**

Using any image, motif or theme in the descriptive passage design a pattern suitable for curtain fabric which has a dynamic sense of movement in it. You may take either a traditional or contemporary approach to the style of your design OR design a pattern inspired by the fish-hooks or fish-bones, as described, suitable for wallpaper. Your design may be suitable for screen printing, block printing, or batik, or a combination of these.

7. **PUPPETRY:**

Design a dressed puppet figure based on any of the figures or characters from the descriptive passage.

8. **BOOKCRAFT:**

Using any image, motif or theme from the descriptive passage

(a) design a book-cover or end-papers for a book entitled "Fiction into Fact: a Surrealist House".

OR

(b) design a book-cover or end-papers for a book entitled "The Theatre of Dreams".

9. **ADVERTISING DESIGN:**

Design a poster or showcard using any image, motif or theme from the descriptive passage

OR

design graphics suitable for a television documentary called "Surrealist Palaces"

OR

design a logo for a conservation organisation called "The Irish Architectural Heritage Trust".

10. **MODELLING OR CARVING:**

Using any image, motif or theme suggested by the descriptive passage, design a free-standing sculpture OR design a free-standing sculpture called "Doves" or "The Actor/Actress". Show your sculpture design in at least two elevations. State what materials and finishes you envisage for your sculpture, and roughly indicate the setting you feel it should ideally be located in.

11. **STAGE SETS:**

Using any image, motif or theme or room in the descriptive passage design one of the following:

- a) a stage set
- b) a backdrop and costumes
- c) a stage-set and costumes.

Colour, lighting and materials should be considered in your design. **Please note that design for costumes alone is not a complete answer to this question.**

OR

Design a set for a television drama based on any of the rooms described in the passage. Colour, lighting and materials should be considered in your design.