

## A-level

# ART AND DESIGN

# THREE-DIMENSIONAL DESIGN (7205/X)

## Component 2 Externally set assignment

### 2018

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To be issued to candidates on 1 February 2018 or as soon as possible after that date.  
All teacher-assessed marks to be returned to AQA by 31 May 2018.

#### 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.
- 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 15 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.

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### **01 Transform**

There are many examples of artists and designers transforming materials to create their work. Architects Zaha Hadid and SimpsonHaugh & Partners have rejuvenated and transformed urban environments. John Chamberlain transformed discarded automobile parts to make colourful, monumental sculptures. Esther Knobel transforms the shapes and forms of petals, leaves and pine needles into jewellery. Investigate appropriate contextual material and produce your own response.

**[96 marks]**

### **02 Detail**

Detail is often a characteristic of well-designed artefacts. Romilly Saumarez Smith uses collected materials to create finely detailed jewellery. Grinling Gibbons used limewood in his detailed carved reliefs which include garlands, fruit, birds and musical instruments. Hitomi Hosono makes intricately sculpted ceramics based on leaves and flowers. Consider relevant work by others and respond in your own way.

**[96 marks]**

### **03 Mythical beasts**

Mythical beasts have provided artists, craftspeople and designers with opportunities to produce imaginative work. Lynn Chadwick and Nicola Hicks both depicted mythical beasts. Medieval gargoyles and grotesques can be humorous or threatening in character. Sculptures of dragons act as temple guardians in China. The motifs found on Ancient Egyptian jewellery and sculpture were used to protect and bring good fortune. Investigate appropriate examples and produce your own response.

**[96 marks]**

**04 Ceremonial vessels**

Ceremonial vessels take a variety of shapes and forms, and are used for different purposes. Chalice, bowls and goblets such as those found in Viking burial sites are examples of vessels used for ceremonial purposes. Reliquaries and thuribles also have important ceremonial functions. Julian Stair made a series of ceramic cinerary jars. Traditional African ceremonial vessels often include modelled figures. Refer to relevant examples and produce your own work.

**[96 marks]****05 Machines and mechanisms**

Machines and mechanisms are a source of inspiration for designers, artists and craftspeople. Jean Tinguely used found materials to create kinetic machine sculptures. Thomas Heatherwick designed a rolling footbridge, and Steampunk combines Victorian design with imagined future technologies. From your own research, produce a personal response.

**[96 marks]****06 Suspended**

Suspended forms can be seen in the work of many artists, architects and designers. Alexander Calder suspended his brightly coloured sculptures so that they move. Steel wire is used in the construction of suspension bridges and canopies. David Hicks makes ceramic wall hangings and Cornelia Parker has created suspended installations. Stage and interior designers might suspend props, lighting and decorative features to create atmosphere and a sense of space. Refer to appropriate contextual material and produce your own work.

**[96 marks]****07 Everyday objects**

Everyday objects present a variety of challenges and opportunities to designers, artists and craftspeople. Guido Venturini uses colourful plastic in his designs for household items. Robert Bradford makes sculptures using discarded plastic toys and other everyday objects. The use of disparate items is evident in sculptures by Pablo Picasso. Royal Doulton tableware designs are both functional and decorative. Investigate appropriate examples and produce a personal response.

**[96 marks]****Turn over for the next question****Turn over ►**

**08 Grand scale**

Architects, artists and designers often need to produce maquettes and models for work to be realised on a grand scale. They use approaches that include traditional and electronic media to develop ideas and to visualise their designs. Richard Rogers produced a skeletal design for T4 at Madrid airport. Christo and Jeanne-Claude worked on a grand scale in their wrapping projects. Claes Oldenburg produced large-scale sculptures of everyday objects. Research relevant examples and produce your own finished maquette or model.

**[96 marks]****END OF QUESTIONS****Copyright information**

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