

A-level

ART AND DESIGN

THREE-DIMENSIONAL DESIGN (7205/X)

Component 2 Externally set assignment

2023

To be issued to candidates on 1 February 2023 or as soon as possible after that date.
All teacher-assessed marks to be submitted to AQA by 31 May 2023.

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.
- The content should **not** be shared with others, either in hard copy or online.
- You should **not** contact any artists mentioned in this paper.

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.

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.

01 In miniature

Artists, designers and architects have produced work in miniature form. FleaFollyArchitects planned and built *Grimm City*, a miniature cityscape based on the imaginations of the Brothers Grimm. Rosa de Jong produces intricate miniature idylls that she then lowers into test tubes. Christer Jonsson combines a variety of forms, techniques and materials in his miniature constructions. Joshua Smith builds miniature works that capture the complexity of life in cities. Investigate appropriate sources and produce your own response to **In miniature**.
[96 marks]

02 Childhood

Memories and artefacts associated with childhood have provided rich source material for artists and designers. Lucy May Schofield invites viewers to reflect on their own childhood memories through the objects and narratives she presents in her dolls' houses. Robert Gober explored the precarious nature of childhood in his piece, *X Playpen*. *Invoxicated* by Yanko Design is an interactive sound sculpture that enables children to explore the playful qualities of sound. Investigate appropriate sources and produce your own response to **Childhood**.
[96 marks]

03 Shelters

The challenge of designing shelters has provided artists, architects and designers with opportunities to respond in interesting ways. Patrick Dougherty has woven sticks together to create temporary sculptures reminiscent of shelters. Ron Shenkin designed the *Open-Sided Gathering Shelter* to function as a place where mourners could assemble. Robert Maschke Architects designed the *Gordon Square Bus Shelter* using a single piece of stainless steel. The *Cozy Shelter* designed by Lambert Kamps is an inflatable hiding place that has the defensive look of a sandbag fortress. Investigate appropriate sources and produce your own response to **Shelters**.

[96 marks]

04 Gothic and Romanesque design

Figures, patterning, plant forms and animals all appear in Romanesque and Gothic decorative carving. Decorative foliage motifs influenced by Gothic architecture are a feature of furniture designed by Augustus Pugin. Gislebertus was responsible for the Romanesque high relief carved capitals at Autun Cathedral. Christopher Dresser designed tableware inspired by Gothic design including his *Gothic Arch* toast rack. Alfred Waterhouse used terracotta in his designs for the Romanesque façade of the Natural History Museum. Investigate appropriate sources and produce your own response to **Gothic and Romanesque design**.

[96 marks]

05 War and remembrance

Themes linked to war and remembrance have been explored by some artists, designers and craftspeople. Matthew Picton creates map sculptures in response to specific periods in history marked by great transition, upheaval or catastrophe. The multimedia work produced by Rozanne Hawksley explores the nature and meaning of the commemoration and memorialisation of war. The experiences of refugees attempting to escape Nazi persecution during World War II are addressed in badges made by Tamar de Vries Winter. *The Crusader* by Gerry Judah was created in response to contemporary global conflicts. Investigate appropriate sources and produce your own response to **War and remembrance**.

[96 marks]

06 Organic forms

Many artists, designers and craftspeople have produced work inspired by organic forms. Tessa Eastman constructs complex ceramic vessels based on organic forms viewed through a microscope. Free-flowing organic forms and motifs can be seen in examples of Rococo furniture, silver and ceramics. The organic forms seen in jewellery, small vessels and sculptural objects designed by Julie Blyfield are inspired by collected botanical specimens. Stylised organic forms are frequently depicted in traditional carving from Thailand. Investigate appropriate sources and produce your own response to **Organic forms**.

[96 marks]

Turn over ►

07 Helmets and armour

Helmets and armour have provided a source of inspiration for artists, designers and craftspeople. Henry Moore was inspired by Renaissance armour when creating his series of helmet heads. Mo Jupp produced ceramic helmets in a recurring series that suggest both protection and vulnerability. The cuirass worn by Samurai warriors from the Heian period was constructed from small pieces of iron and leather connected to each other using leather or silk. Blacksmith David Tucker designed a six-plated bowl using construction methods reminiscent of medieval armour. Investigate appropriate sources and produce your own response to **Helmets and armour**.

[96 marks]**08 Groups of objects**

Artists, designers and craftspeople have created work that features groups of objects arranged according to a common theme. Edmund de Waal has produced groups of cylindrical porcelain pots designed to be viewed in relation to openings and spaces. Characters from traditional fairy tales are often the subject of Matryoshka dolls – wooden figures which separate to reveal further figures inside. Louise Nevelson assembles discarded whole and fragmented objects drawing attention to their shapes and forms. Investigate appropriate sources and produce your own response to **Groups of objects**.

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

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