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AS

ART AND DESIGN

THREE-DIMENSIONAL DESIGN (7245/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**

- 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.

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### **01 Pierced forms**

Examples of pierced forms can be seen in nature as well as in manufactured objects which include jewellery, furniture and architecture. In Morocco and in other hot countries, pierced openings in window designs restrict the entry of light and provide privacy. Barbara Hepworth introduced holes into her abstract sculptures. Alex Ramsay explores negative space and the relationship of light and shadow by piercing patterns into the surface of her designs. Research relevant examples and produce your own work.

**[96 marks]**

### **02 Layers**

Many artists and designers produce work in which layering is an integral feature. Tony Cragg has used a variety of materials in layers to construct his sculptures. Shusaku Arakawa and Madeline Gins stacked brightly coloured pods to create the Reversible Destiny Lofts in Mitaka. Alexander Korzer-Robinson creates narratives using collage. Investigate relevant examples and produce a personal response.

**[96 marks]**

### **03 Geometric structure**

Forms based on geometric structures are often dynamic and robust in character. Architects and designers often use geometric structure as a feature in their work. Katharina Vones uses geometric structure in her intricate jewellery. Matt Shlian uses paper to produce work that combines elements of art and engineering. The biomes at the Eden Project are geometric structures inspired by Buckminster Fuller's geodesic domes. Consider relevant work by others and produce your own response.

**[96 marks]**

**04 Buildings**

Buildings, including details such as ironwork, stained glass, carvings and door furniture have provided rich source material for artists and designers. Michael C McMillen collected and recycled wood and ephemera to use in stage prop design. Rachel Whiteread cast the interior of a terraced house. Stage designers build complex sets that explore space and scale by recreating the interiors and exteriors of buildings. Investigate appropriate examples and develop your own response.

**[96 marks]****05 Movement**

Movement is an important feature in the work of some artists and designers. Anthony Howe creates wind-powered sculptures. Fenella Elms uses porcelain to explore the sense of movement across a surface. Puppets are used in traditional Chinese dance and the Handspring Puppet Company builds puppets including those used in the stage production of 'War Horse'. Refer to relevant examples and produce a personal response.

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

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

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