



General Certificate of Education
Advanced Level Examination
June 2011

Art and Design (Three-Dimensional Design) ARTE4

Unit 4 Externally Set Assignment

To be issued to candidates on 1 February 2011 or as soon as possible after that date.
All teacher-assessed marks to be returned to AQA by 31 May 2011.

For this paper you must have:

- appropriate art materials.

Time allowed

- 15 hours

Instructions

- Read the paper carefully. Before you start work, make sure you understand all the information.
- Answer **one** question.
- 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 unit must be produced **unaided**.
- You must **not** produce work for this unit after the 15 hours of supervised time.

Information

- The maximum mark for this paper is 80.
- All questions carry equal marks.
- This paper assesses your understanding of the relationship between the different aspects of Art and Design (Three-Dimensional Design).
- There is no size restriction on work produced for this paper.
- You should make sure that any fragile, temporary or ceramic work is photographed, in case of accidents.

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
- experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as your work develops
- record in visual and/or other forms, ideas, observations and insights relevant to intentions, demonstrating an ability to reflect on your work and progress
- present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or 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 *Figures*

The work of Christie Brown and Jacques Lipchitz and the art of sub-Saharan Africa demonstrate different ways of using the human figure in functional and non-functional three-dimensional work. Research appropriate examples and develop a personal response.

2 *Towers*

The wind towers of Dubai, minarets and observatories display characteristics that are both functional and decorative, while structures such as Tatlin's model for a *Monument to the Third International* make a social and political statement. Consider relevant examples and produce a personal response.

3 *Site-Specific Work*

Claes Oldenburg, Isamu Noguchi and Robert Smithson have all produced three-dimensional work for a specific site. Look at appropriate examples, select a location and design a site-specific work in model form. You should include a visualisation of your finished piece in its setting.

4 *Connecting Forms*

The designs of Thomas Heatherwick, the glass sculpture of Clifford Rainey and the *Bridge of Sighs* in Venice are all examples of different approaches to connecting forms in three dimensions. Consider relevant examples and develop your own work, in any appropriate media, which explores the idea of connecting forms.

5 *Protective Casing*

Medieval armour, carapaces and other shells are examples of protective casings. These have often provided inspiration for costume and set designers. They have also inspired the work of ceramic artists such as Heather Knight and Marilyn Fox. Research appropriate examples and produce your own work based on this theme.

6 *Functional Sculpture*

Artists such as Alison Crowther, Floyd Gompf and the Rip Potter Design Studio have all produced work in a range of media that can be described as functional sculpture. Their work may be seen in outdoor locations, in atriums and in commercial and domestic interiors. Look at relevant examples and produce your own response.

7 *Distortion*

Distorted and exaggerated forms can be seen in Chinese dragon sculptures, Marino Marini's horse and rider series of sculptures and Fluck and Law's *Spitting Image* puppets. Refer to appropriate examples and develop your own work in any appropriate material.

8 *Recycled Materials*

The furniture of David Meddings is crafted from recycled materials. Anna Clifton often uses recycled metals in her jewellery designs, and recycled materials are increasingly used in individually constructed eco-dwellings. Look at appropriate examples and produce ideas of your own that make use of recycled materials.

END OF QUESTIONS

There are no questions printed on this page