



General Certificate of Education  
Advanced Level Examination  
June 2013

## Art and Design (Three-Dimensional Design) ARTE4

### Unit 4 Externally Set Assignment

To be issued to candidates on 1 February 2013 or as soon as possible after that date.  
All teacher-assessed marks to be returned to AQA by 31 May 2013.

**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.

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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
- 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.

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**1** *Particular Environment*

The Boyle Family, Barbara Hepworth, and Huw Powell Roberts and Ruth Gibson have all found inspiration for their work in particular environments. Consider relevant examples and produce work which demonstrates a connection with an environment of your choice.

**2** *Insects*

The shape, form and colour of insects provide a rich resource for artists and designers. Tessa Farmer creates minuscule sculptures. Germaine Richier created a sculpture entitled ‘Praying Mantis’. Liz Vandal’s costume designs for the *Cirque du Soleil* evoke the nature of insects. Explore appropriate examples and produce your own work.

**3** *Articulation*

Different methods of articulation enable three-dimensional objects to move, fold and swivel. Javanese shadow puppets, Zoe Marie jewellery and the classic deckchair design all employ forms of articulation in their construction. Explore relevant examples and produce your own work.

**4** *Wheels*

The ceramicist Andrew Dowden produces work derived from wheel forms. Eduardo Paolozzi has incorporated wheel forms into his sculptures. The Dyson ballbarrow design has rejected a wheel in favour of a load-spreading ball. Investigate relevant examples and produce your own work in which wheels have been considered as part of the design process.

**5** *Mythical Creatures*

Mythical creatures have provided artists and craftspeople with opportunities to produce imaginative work. The statue of Appennino at Pratolino, Damien Hirst's 'Legend' and the dragons of South-East Asia are all examples of three-dimensional forms based on mythical creatures. Investigate appropriate examples and develop your own work.

**6** *Tension*

Tension devices are an important element in certain types of three-dimensional work. Examples can be seen in suspension bridges, in I M Pei's design for the framework in the Pyramid at the Louvre, and in the work of R Justin Stewart. Investigate how the idea of tension is used in three-dimensional work and develop your own response.

**7** *Earth Forms*

Many artists, designers and craftspeople have been inspired by earth forms and the landscape. The ceramicist Katie Smith has responded to the continually changing landscape. Charles Jencks creates earth sculptures. Michael Heizer creates land art inspired by mysterious sites in the landscape. Look at appropriate examples and produce a personal response.

**8** *Pliable Materials*

Many designers and craftspeople exploit the pliable nature of some materials to create innovative work. Alastair Heseltine creates stacked and woven sculptures. Susan Woods produces furniture using plywood. Caroline Gregson uses willow to create animal sculptures. Investigate relevant examples and develop your own functional or non-functional work using pliable materials.

**END OF QUESTIONS**

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