

# GCSE ART AND DESIGN THREE-DIMENSIONAL DESIGN

Component 2 Externally set assignment  
2024

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To be issued to candidates on 2 January 2024 or as soon as possible after that date.

All teacher-assessed marks to be returned to AQA by 31 May 2024.

## **Time allowed**

A preparatory period followed by 10 hours of supervised time.

## **Materials**

For this paper you must have:

- appropriate three-dimensional design materials and/or equipment.

## **Instructions**

- Read the paper carefully. Before you start work, make sure you understand all the information.
- Choose **one** starting point and produce a personal response.
- You have a preparatory period to research, develop, refine and record your ideas.
- Your work during the preparatory period could be in sketchbooks, journals, design sheets, separate studies or in any other appropriate form, including digital media.
- You must make reference to appropriate sources such as the work of artists, craftspeople, designers and/or photographers. These can be those named in your chosen starting point and/or other relevant examples. You must identify and acknowledge sources that are not your own.
- Following the preparatory period, you will have 10 hours of supervised time to complete your personal response.
- You may refer to your preparatory work during the supervised time, but the work must not be added to or amended once this time starts.
- The work produced in the supervised time may take any appropriate form.
- You must hand in your preparatory and supervised work at the end of each supervised session and at the conclusion of the 10 hours of supervised time.
- You must clearly identify work produced during the supervised time.
- The work submitted for this component can make use of digital and/or non-digital means, but must be produced unaided.
- The content should not be shared with others, either in hard copy or online.

## **Information**

- Your work will be marked out of 96.
- You should make sure that any fragile or temporary work is photographed, in case of accidental damage.

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**Advice**

- You should discuss your ideas with your teacher before deciding on your starting point.
- You should make sure that all appropriate materials and/or equipment which you might need are available before you start the supervised sessions.
- You should **not** contact any artists mentioned in this paper.

Your work will be marked according to how well you have shown evidence of:

- Developing ideas through investigations, demonstrating critical understanding of sources.
  - Refining work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.
  - Recording ideas, observations and insights relevant to your intentions as work progresses.
  - Presenting a personal and meaningful response that realises intentions and demonstrates understanding of visual language.
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Choose **one** of the following starting points and produce a personal response.

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**Portrait**

Artists, craftspeople and designers have created a variety of works that have been inspired by portraiture. The Olmec craftspeople hand-carved their large-scale stone portraits. Japanese wood carvers created masked portraits of different characters for their Noh theatrical productions. The bronze and ceramic sculptures by Glenys Barton and mosaic images by Ed Chapman are inspired by portraits of famous people. Three-dimensional artist Bernard Pras uses found objects to create installations based on portraits.

Research relevant examples and produce your own interpretation in response to **Portrait**.

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**Storage**

Artists, craftspeople and designers have solved the problem of storage in many ways. Ancient Egyptians produced different types of canopic jars with animal features for ritual use, as part of the mummification process. The Inuit peoples made storage boxes from bone and ivory and New Zealand's Māori people wove traditional 'kete' baskets from natural fibres, for the storage and transportation of goods. Throughout history, coopers have made wooden casks and barrels for the storage of liquid. The Memphis Group produced a range of storage solutions using colourful designs, contemporary materials and abstract decoration.

Explore relevant sources and develop a personal response to **Storage**.

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### Places and spaces

Places and spaces have inspired many artists, craftspeople and designers. Chinese architects designed gardens, courtyards, buildings and passageways to form different spaces and places within the Forbidden City, Beijing. Masons, stonecutters and carpenters used their skills to separate and connect the interior spaces in different ways in the Topkapı Palace in Istanbul. The public space, *Gardens by the Bay*, in Singapore was developed by landscape architects Grant Associates and architects WilkinsonEyre. Es Devlin creates large-scale public artworks and stage sculptures that combine light, music and language for specific spaces. David Korins designed the space on stage for the theatrical production of *Hamilton*.

Research relevant examples and produce your own interpretation in response to **Places and spaces**.

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### Boats

Many artists, craftspeople and designers have been inspired by boats. The Haida people made highly decorated ceremonial wooden canoes and coracle designers build their vessels using different woods, animal skins and bitumen. Carbon fibre was used by chief designer Martin Fischer when engineering the racing yacht *INEOS Britannia*. *The Mechanical Galleon* by Hans Schlottheim is an automaton table ornament in the form of a ship, created from a range of metals. Kalliopi Lemos highlighted the plight of refugees in her sculpture *Wooden Boat with Seven People*.

Explore relevant sources and develop a personal response to **Boats**.

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### Fragments

Artists, craftspeople and designers have created a variety of works that have been inspired by fragments. Antoni Gaudí decorated surfaces within the Park Güell in Barcelona with fragments of broken ceramic tile. Italian craftspeople used fragments of semi-precious stones to create decorative tabletops. Yeji Moon uses fragments of newspaper, card and string to create her three-dimensional sculptures and Cornelia Parker created the installation *Cold Dark Matter* from the restored fragments of a garden shed. Bio-designer Zena Holloway uses fragments of different wheatgrass plant roots to grow three-dimensional forms and body adornment.

Refer to suitable sources and make your own response inspired by **Fragments**.

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**Art Deco**

The Art Deco movement inspired artists, craftspeople and designers to create a broad range of items in three-dimensional materials. Clarice Cliff produced brightly-coloured ceramics as part of her *Bizarre* range and Paul-Emile Brandt designed decorative pieces of jewellery. René Lalique produced a range of glass objects for different uses and Jean Dunand created designs for furniture and interiors. Indian architects such as Mistri & Bhedwar, Gajanan B. Mhatre, and Master, Sathe & Bhuta created many of the iconic Art Deco buildings in Mumbai.

Research relevant examples and produce your own interpretation in response to **Art Deco**.

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**Celebration**

The theme **Celebration** can be interpreted in many ways. Refer to appropriate sources and develop your own interpretation of **Celebration**, or respond to **one** of the following:

- (a) a three-dimensional response that reflects a celebration of seasonal events
- (b) a piece of sculpture that is a celebration of a rite of passage
- (c) 'A Celebration of Youth': a youth group requires designs for a carnival float to promote their local work at a festival.

**END OF QUESTIONS**

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