



---

# A-LEVEL

# ART & DESIGN

7205/C & 7205/X – Three-dimensional Design  
Report on the Examination

---

7205  
June 2017

---

Version: v1.0

---

---

Further copies of this Report are available from [aqa.org.uk](http://aqa.org.uk)

Copyright © 2017 AQA and its licensors. All rights reserved.  
AQA retains the copyright on all its publications. However, registered schools/colleges for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to schools/colleges to photocopy any material that is acknowledged to a third party even for internal use within the centre.

## **Personal Investigation 7205/C**

For the personal investigation many teachers provide starting points broad enough for students to develop a personal approach. Schools and colleges that provided a brief or a single starting point encouraged students to develop a personal response to it.

Examples of good practice were seen. Field work supported the initial stages of most investigations. Many students made visits to the Design Museum and researched interior design publications and websites for information and examples of historical and contemporary styles and designers.

A range of materials, processes and techniques were used. Examples of model-making in wire, clay and card were seen. A wide variety of outcomes included jewellery, containers, sculpture and clothing. Architectural model-making and both large and small-scale mixed media work were very popular. There was work in clay and examples of the firing and glazing techniques associate with ceramics. One centre focused on product design where processes of designing and exploring were evident in examples seen. Projects utilised particular making techniques. Students were introduced to materials and processes and made independent choices when developing ideas and realising intentions.

Technology was put to good use in the design process. Students used Photoshop, In Design and other pieces of software when developing ideas. Computer software was used to manipulate images, to develop and refine ideas, to assist the design process and present final designs. Outcomes were usually in the form of a finished object, model or construction. A few students produced a series of related finished outcomes. Preparatory work was presented in sketchbooks, worksheets and display folders.

The Personal Investigation included good use of sketchbooks, lay-out pads and mood boards in preparation for explorations in three-dimensions. A number of schools and colleges used computer software to develop spatial awareness and ideas for three-dimensional work. In one school, students were encouraged to keep a visual diary of their project in digital format. Examples of site-specific sculpture and architectural models, furniture and jewellery design were seen. Work was inspired by designers and fine artists. Outcomes in many cases were closely informed by those designers studied.

In most submissions seen, the written element of Component 1 conformed to specification requirements. Many students developed an in-depth written assignment on a topic of their own choosing linked to the practical work. Some impressive pieces of work were produced. Successful essays were well written in continuous prose and included good quality illustrations and a comprehensive bibliography. Reference was made to visits to appropriate museums, galleries and places of interest. The written material usually took the form of a bound A4 booklet.

**Externally Set Assignment (7205/X)**

Considered and thoughtful responses were seen in the externally set assignment. There was an awareness of recycling and the source of manufacture in the materials used. The diversity of starting points provided students of all abilities with the opportunity to respond in a personal and meaningful way. Most students built on the successes of the Personal Investigation. Teachers, however, should be reminded that the questions are starting points that should not be approached in a prescribed and uniform fashion.

**Significant objects**

The starting point allowed students to use objects of significance to them which resulted in work of a truly personal nature. A good range of materials were used and work was seen in wood, stone and steel. Decorative objects such as copper neckpieces inspired both by fashion designers and sculptors using natural forms, Petra Poolen, Iris Van Herpen, Una Burke, Paco Rabanne, Daniel Widrig, Claire Malet, and Susan Freda were researched. Students made good use of photography to record source material. There were examples of expressive and technical drawing of a high standard.

**Islamic art**

There was a wide range of responses to this question. Three-dimensional outcomes included a dress and other decorative fashion garments, unusual in a three-dimensional design entry. There was some successful use of decorative imagery which focused on tessellating shapes. Polygons were used in a repeat pattern inspired by the work of Ben van Berkel and Caroline Bos. The use of light and colour was a fundamental part of clay and wire structures produced. Students also looked at pattern and applied this to contemporary furniture designs to produce an interesting mix of old and new.

**Outbuildings**

A large number of imaginative responses used traditional techniques as well as a mixed media approach to architectural model-making. Vincent Callebaut's ecological designs, Iwamoto Sott's jellyfish building and Frank Gehry's abstract shapes and forms were referred to. In some examples, students took inspiration from butterflies, skulls and other natural forms. Some students created architectural models out of straw, wire mesh and acrylic. Architectural forms were developed in interesting and creative ways with consideration given to scale, surface design and materials. Interesting ceramic work was developed from large scale, expressive drawings based on weathered structures, erosion and decay. Ideas were developed using a variety of computer software. Studies in foam and card and outcomes that were laser cut in plastic and fibre board were seen.

**Kinetic structures**

Imaginative and inventive work was produced by successful students. Some responses involved gears and mechanisms leading to small scale working models. Problem solving was in evidence as well as a variety of media including pewter, resin and aluminium. Anthropometric data was also used. A number of students produced kinetic jewellery referring to the work of Jean Tinguely, John Edmark and Richard Sweeney as sources of inspiration. Ceramic work based on cubes and geometric forms was seen. Complex designs emerged from a variety of sources. Drawings for the most part were fit-for-purpose and helped explain both the making technique and choice of material.

### **Simple forms**

Interesting ideas were developed from the observation of natural forms and informed by the work of contemporary sculptors such as Peter Randall-Page and Richard Deacon. Successful students demonstrated technical proficiency and skill in their chosen medium. Technical and expressive drawing was seen in the development of some designs produced. The least successful work provided insufficient evidence of depth of study, exploration of materials and processes, and the development and refining of ideas.

### **Decay, corrosion and time**

Recording included mixed media drawing on a variety of scales and the use of photography. Some students collected found materials. Interesting surface designs were in evidence although outcomes themselves were not always convincing. In less successful responses there was a tendency to arrive at a finished design with inadequate preparatory work which lacked sufficient evidence of developing and refining ideas. Andy Goldsworthy was referred to in most of the work seen although the transient nature of his work was rarely referred to, students preferring to respond in a decorative manner.

### **Scale**

In successful examples students explored scale in ideas that were imaginative and personal. The starting point invited students to play with scale. Responses included many examples of architectural model-making in which the consideration of scale was an important element. In some of the work produced, students worked closely to the designers in the question and did not deviate far from the style and ideas of those designers.

### **Life and death**

There were a variety of approaches to this starting point. The work of Damien Hirst, war memorials and work by the Chapman Brothers inspired many investigations. Mausoleums and tombstones were also recorded in drawings and in photography. Many students developed ideas around 'genocide' and similar themes which inspired the development of memorials. The Day of the Dead was very popular with evidence of strong, robust sculpture, ambitious models and the successful use of ceramic processes.

### **Use of statistics**

Statistics used in this report may be taken from incomplete processing data. However, this data still gives a true account on how students have performed for each question.

### **Mark Ranges and Award of Grades**

Grade boundaries and cumulative percentage grades are available on the [Results Statistics](#) page of the AQA Website.