

# Pearson Edexcel Level 3 GCE

## Art and Design

Advanced Subsidiary

Paper 02: Externally Set Assignment

Summer 2017

Period of sustained focus: 10 hours

Paper Reference

**8AD0/02**

**You do not need any other materials.**

### Instructions to Teachers

Hard copies of this paper will be posted to centres on receipt of estimated entries. The paper should be given to the Teacher-Examiners for confidential reference as soon as it arrives in the centre in order to prepare for the Externally Set Assignment.

This paper may be released to candidates on 1 January 2017 and it is also available for download on the GCE Art and Design section of our Pearson Edexcel website from this time.

There is no prescribed time limit for the preparatory study period.

The 10-hour period of sustained focus under examination conditions should be the culmination of candidates' studies.

### Instructions to Candidates

This paper contains the theme and suggested starting points to be used for the preparatory studies and the period of sustained focus. You are advised to read the entire paper.

This paper contains the Externally Set Assignment for the following titles:

8AD0/02 Art, Craft and Design

8FA0/02 Art and Design (Fine Art)

8GC0/02 Art and Design (Graphic Communication)

8TE0/02 Art and Design (Textile Design)

8TD0/02 Art and Design (Three-Dimensional Design)

8PY0/02 Art and Design (Photography)

(Please note that what were formerly known as 'Endorsements' are now referred to as 'Titles' and 'Units' are now 'Components'.)

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## **Assessment Objectives**

You should provide evidence that fulfils the four Assessment Objectives:

**AO1** Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding

**AO2** Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops

**AO3** Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress

**AO4** Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

## **Preparatory studies**

Preparatory studies will respond to the Externally Set Assignment theme and may include sketchbooks, notebooks, worksheets, design sheets, large-scale rough studies, samples, swatches, test pieces, maquettes, digital material... anything that shows fully your progress towards your outcomes.

Your preparatory studies should show evidence of:

- your development and control of visual literacy and the formal elements (tone, texture, colour, line, form and structure)
- an exploration of techniques and media
- investigations showing engagement with appropriate primary and secondary sources
- the development of your thoughts, decisions and ideas based on the theme
- critical review and reflection.

## **Period of sustained focus**

During the 10-hour period of sustained focus you will produce your final outcome(s) responding to the Externally Set Assignment theme, based on your preparatory studies. The period of sustained focus may take place over more than one session. You will not be able to access your work outside of these sessions. Once the 10-hour supervised period has ended you will not be able to add to or alter your work.

## The theme is: STRUCTURE

Many organic, and some inorganic structures, rely on complex skeletons to support and give shape to their unique forms. Usually the aesthetic qualities of organic skeletons can only be appreciated after the organism's death, unless the creature has an exoskeleton, such as lobsters, crabs and spiders. Conversely man-made structures, such as buildings, display their supporting structures as they are built. The skeletonised leaves often found underneath holly bushes display the intricacy and delicacy of natural structures.

The composition of any artwork is fundamental to the strength and impact of the finished piece. It has been known for many centuries that the application of certain mathematical rules can assist and enhance the aesthetic qualities of the work. The Golden Ratio or Golden Section has been used since the age of the Pharaohs to establish order in art and architecture. More recently, the architecture of the Eden Project was designed to embrace these rules, which were formulated by the 13th century mathematician Fibonacci. The concept driving this design was to link the actual fabric of the buildings to the natural order of the plant collections they house.

Product designers frequently encounter the dilemma of form versus function. If the aesthetic qualities of a design render the item unsuitable for purpose, a compromise has to be established. Many designers have discovered that a natural visual beauty manifests itself when form is purely driven by function, as in the shape of the classic Chinese export teapots of the 18th century. It is interesting to compare these with the whimsical semi-functional novelty teapots of James Sadler.

Latest technology is allowing artists and architects to create objects that seem to defy gravity and achieve enormous scale and impact. Buildings such as The Shard in London and Burj Khalifa in Dubai soar to incredible heights and embrace the latest in safety features to withstand weather and earth tremors. Similarly, sculptors such as Damien Hirst, Ron Mueck and Antony Gormley can create gigantic pieces using resins and the latest technology in casting.

Here are some other suggestions that may stimulate your imagination:

- Pine cones, pineapples, grapevines, hops, ivy, bindweed
- Scrapyards, building sites, cranes, restoration yards, derelict ruins
- Crystals, molecules, geology, fossils, footprints, tracks
- Stadiums, orchestras, rock concerts, floodlights, staircases
- Motorways, railways, runways, dockyards
- Flowers, plants, trees, fungi, algae, feathers, scales, shells
- Nests of weaver birds, wasps and bees, termite mounds, baskets
- Circuit boards, pipework, telephone poles, towers, pylons, skyscrapers
- Shop displays, escalators, bars, libraries, theatres and cinemas
- Gardens, parks, playgrounds, swimming pools, beaches
- Dolls, mannequins, puppets, cuddly toys, Lego

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**Theme: STRUCTURE**

**Title: 8AD0/02 Art, Craft and Design**

**The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.**

For 8AD0 Art, Craft and Design you will have been working in two or more of the titles 8AD0/01–8PY0/01 in Component 1. For this Externally Set Assignment, you can choose to work in just one of the 8AD0/02–8PY0/02 titles or continue to work in more than one.

You may wish to begin developing ideas by reading the starting points in the title (8AD0/02–8PY0/02) that you are most familiar with. The five titles are:

**8FA0/02 Fine Art** – pages 6, 7, 8 and 9

**8GC0/02 Graphic Communication** – pages 10, 11, 12 and 13

**8TE0/02 Textile Design** – pages 14, 15, 16 and 17

**8TD0/02 Three-Dimensional Design** – pages 18, 19, 20 and 21

**8PY0/02 Photography** – pages 22, 23, 24 and 25

**Theme: STRUCTURE**

**Title: 8FA0/02 Fine Art**

**The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.**

For centuries artists as diverse as Leonardo da Vinci, Henry Moore and Chinese landscape painters such as Lu Ji have been inspired by natural forms such as rocks, seeing both echoes of the human body and larger structures in the landscape. The illustrator Ernst Haeckel saw symmetry and perfection in the structures of microscopic forms such as diatoms. Bones, seeds, shells and many other natural forms have inspired artists such as Anya Gallaccio, Graham Sutherland, Angie Lewin and Peter Randall-Page.



**RM**  
*Rock*  
Photography



**Theme: STRUCTURE**

**Title: 8FA0/02 Fine Art**

Shortly after the chaos of the First World War Kurt Schwitters made Cubist inspired collages from carefully selected scraps of rubbish. He wrote 'Everything had broken down in any case and new things had to be made out of the fragments'. This concept inspired many other artists to create work from fragments and unexpected materials. The work of Robert Rauschenberg, Richard Hamilton, Jessica Stockholder, Eva Hesse and Sigmar Polke are good examples of this approach.



(Source: © Heritage Image Partnership Ltd / Alamy Stock Photo)

**Kurt Schwitters**  
*The Psychiatrist*  
collage

**Theme: STRUCTURE**

**Title: 8FA0/02 Fine Art**

A sense of male domination and patriarchy is blatantly obvious in Ingres' *Jupiter and Thetis*. Thetis pleads with Jupiter, impassive and all-powerful, to spare the life of her son Achilles. Ingres' painting reflected the authoritarian Napoleonic code of the early 19th century. Many critics and artists, from John Berger to the Guerrilla Girls and Sarah Lucas, would argue that not enough has changed in today's social structures.



**Ingres**  
*Jupiter and Thetis*  
painting



**Theme: STRUCTURE**

**Title: 8FA0/02 Fine Art**

Man-made structures have long fascinated artists in a variety of ways. The soft colours of crumbling walls and dilapidated streets inspired Utrillo and Tàpies whilst Turner, Monet and Derain were excited by the atmosphere and light surrounding the Houses of Parliament. Bruegel's *Tower of Babel* and Piranesi's *Carceri* series imagined immense dark structures that explore themes of human folly and disturbed states of mind. Franz Kline and Maria Helena Vieira da Silva painted abstracted webs, grids and networks from structures such as pylons and street patterns.



(Source: © EyeEm / Alamy Stock Photo)

*Low Angle View of London Eye Against Sky*  
photograph

Further contextual references for this title 8FA0/02 can be found at  
<http://qualifications.pearson.com/en/home.html>

**Theme: STRUCTURE**

**Title: 8GC0/02 Graphic Communication**

**The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.**

The composition and structure of much graphic design continues to be influenced by the principles laid down by Piet Mondrian who was heavily involved with the Neo-plasticism movement. His dissections of the rectangle, one of the commonest graphic forms, create the framework behind many commercial designs. Many designers explore this concept of converting organic structures into linear abstract forms, subsequently using these as a foundation for design layouts. A good example of this is Lucienne Day's work from the 1950s.



(Source: V&A Images / Alamy Stock Photo)

**Lucienne Day**  
*Calyx Furnishing Fabric*  
fabric

**Theme: STRUCTURE**

**Title: 8GC0/02 Graphic Communication**

Complex packaging shapes and commercial products present opportunities for graphic designers to exploit the distortions created by the curves and angles of these objects. Bottles, cartons, DVDs, cars, boats and helmets are just a few examples of these products. Wraps for vehicles exploit the latest in transfer technology to spectacular effect.



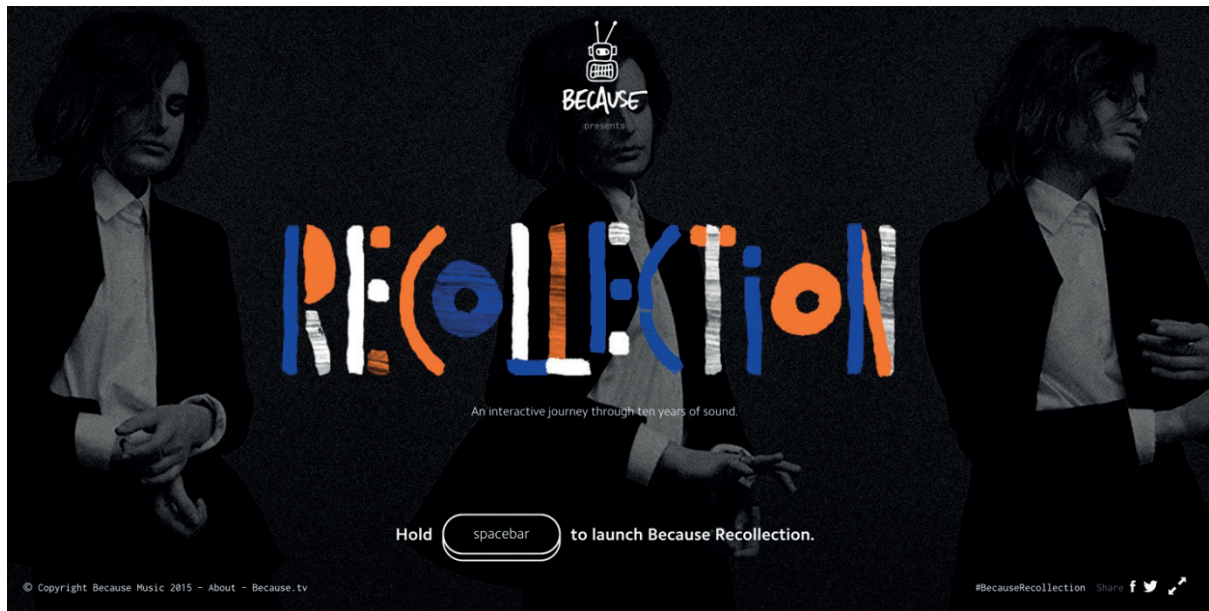
*Nirvana Custom Helmet Wrap*  
graphic wrap



**Theme: STRUCTURE**

**Title: 8GC0/02 Graphic Communication**

The structure of web page design has progressed through some fascinating changes since the introduction of interactive graphics. Some web pages really challenge the user to find access to the information with sophisticated navigational devices. This involves the user and stimulates their interest, almost making a game out of their pages.



**84.Paris**

*Because Recollection Web Home Page  
design*



**Theme: STRUCTURE**

**Title: 8GC0/02 Graphic Communication**

Many children's books are built around the strength of the illustrations, with the storyline woven between the powerful imagery that forms the structure and page layout of the publication. Good examples of this are: Dave McKean's *The Wolves in the Walls*, Helen Oxenbury's *We Are Going on a Bear Hunt* and Axel Scheffler's *The Gruffalo*.



**Dave McKean**  
*The Wolves in the Walls*  
book illustration

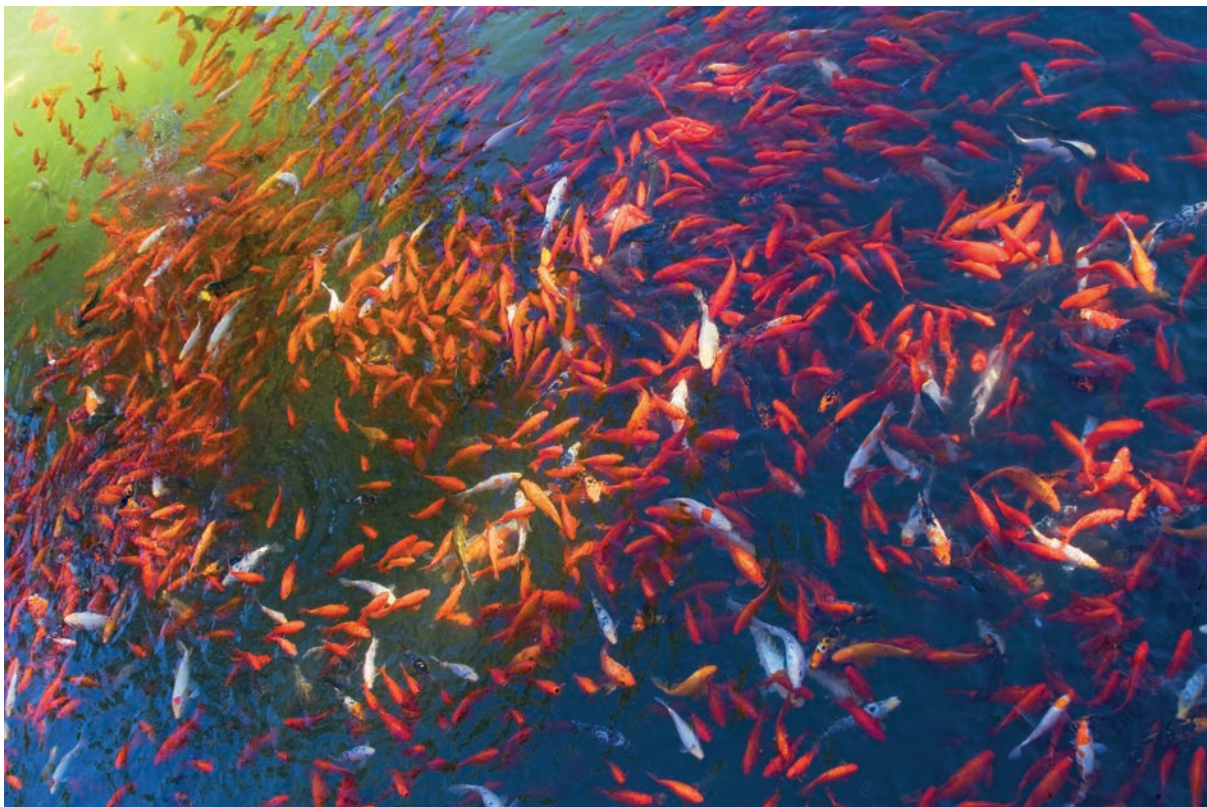
Further contextual references for this title 8GC0/02 can be found at <http://qualifications.pearson.com/en/home.html>

**Theme: STRUCTURE**

**Title: 8TE0/02 Textile Design**

**The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.**

The natural patterns and shapes formed by the structures of living organisms continue to inspire fabric print design. Some shapes tessellate or interweave with relative ease and allow for the construction of intricate and exotic repeat patterns. The most effective of these derive from close observation of the original subjects. Artists such as M.C. Escher, William Morris and Adey Thani have all exploited this approach.



(Source: © Avico Ltd / Alamy Stock Photo)

*Goldfish Shoal*  
photograph

**Theme: STRUCTURE**

**Title: 8TE0/02 Textile Design**

The form and shape of functional objects that employ fabric coverings provide exciting opportunities for textile designers. Umbrellas, sofas, lampshades and cushions are just a few of the everyday furnishings that offer unique curves, triangles and other geometric shapes. Creating designs that enhance and work with each unique shape presents interesting challenges. Dwell Studio's *Parlour Bold Chair* illustrates this potential, along with Jonathan Adler's fabrics for Kravet.



**Dwell Studio**  
*Parlour Bold Chair*  
upholstery fabric



**Theme: STRUCTURE**

**Title: 8TE0/02 Textile Design**

The unique surface qualities and structure of fibre-based materials have always appealed to sculptors who exploit the three-dimensional nature of fabrics. Often the line between textile design and fine art is blurred, as the work could fall into either category. Good examples of this are Julia Couzens' large, free-standing sculpture *Heavy Sacrifice* and Heather Pickwell's *Strandline Waves and Foam*.



(Source: © Robbino / Shutterstock)

*A pile of rope and fishing nets, all tangled together*  
Photograph



**Theme: STRUCTURE**

**Title: 8TE0/02 Textile Design**

The unique articulation and complexity of the human form present interesting opportunities for fashion and costume designers. The body's angles and projections are often exaggerated and emphasised. Sylvio Giardina and Mary Katrantzou's Autumn/Winter 2013 collections illustrate this approach. Eiko Ishioka's costumes for the musical *Spiderman Turn off the Dark* and the film *The Cell* also exploit these human characteristics to great effect.



(Source: © Mike Coppola / Staff/Getty Images)

**Eiko Ishioka**

*Robert Cuccioli in Spiderman Turn Off the Dark  
costume*

Further contextual references for this title 8TE0/02 can be found at  
<http://qualifications.pearson.com/en/home.html>

**Theme: STRUCTURE**

**Title: 8TD0/02 Three-Dimensional Design**

**The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.**

Studio David Graas has produced innovative designs that ignore the traditional rules of form following function. For instance, with *Everything but the manual* he invites the buyer to play with the modular wooden pegs and explore new variations. The illustrated piece below is a light that could be a humorous version of *Tatlin's Tower*. Philippe Starck's designs for Alessi have a similar philosophy where function is superseded by fun and chic desirability.



**Studio David Graas**

*Suggestion #2 (lamp) Everything but the manual  
lamp*

**Theme: STRUCTURE**

**Title: 8TD0/02 Three-Dimensional Design**

The form of a pyramid has been used in an unusual way by Kleenex in a recent packaging design. Its range of tissues *Perfect Slice of Summer* are dispensed from a box in the shape of a slice of watermelon. Korean designer Jang WooSeok has an alternative, youthful approach to packaging liquids. In *Kiss Out* he has created human faced coffee cup lids that have a nose and puckered lips letting you kiss your morning cup of coffee as you drink it.



**Jang WooSeok**

*Kiss Out*  
cup lid



**Theme: STRUCTURE**

**Title: 8TD0/02 Three-Dimensional Design**

Herb Greene has written 'Symmetry is most often associated with intellectual control, human dignity, monumentality and classical order: asymmetry with growth and change, and with the unpredictability and ambiguity that allows for multiple meanings. In my work I strive for complex integration of both principles.' Herb Greene's *Prairie House* is an outlandish example of this fusion in architecture. It has been described as looking like a cross between German Expressionist set design and a bear roaring the plains.



**Herb Greene**  
*Prairie House*  
architecture



**Theme: STRUCTURE**

**Title: 8TD0/02 Three-Dimensional Design**

Scandinavian design has been characterised by simple clean lines and often minimalist, nature-inspired forms that are highly functional and of high quality. Tapio Wirkkala and Wilhelm Kåge created beautiful ceramics inspired by natural forms of leaves and flowers. Tord Boontje to some extent breaks this stereotype, with a florid profusion of ornamentation in pieces such as *Naturalist Garland Light*, although somehow Scandinavian good taste and restraint are not completely lost.



**Tapio Wirkkala**  
table



**Tord Boontje**  
light

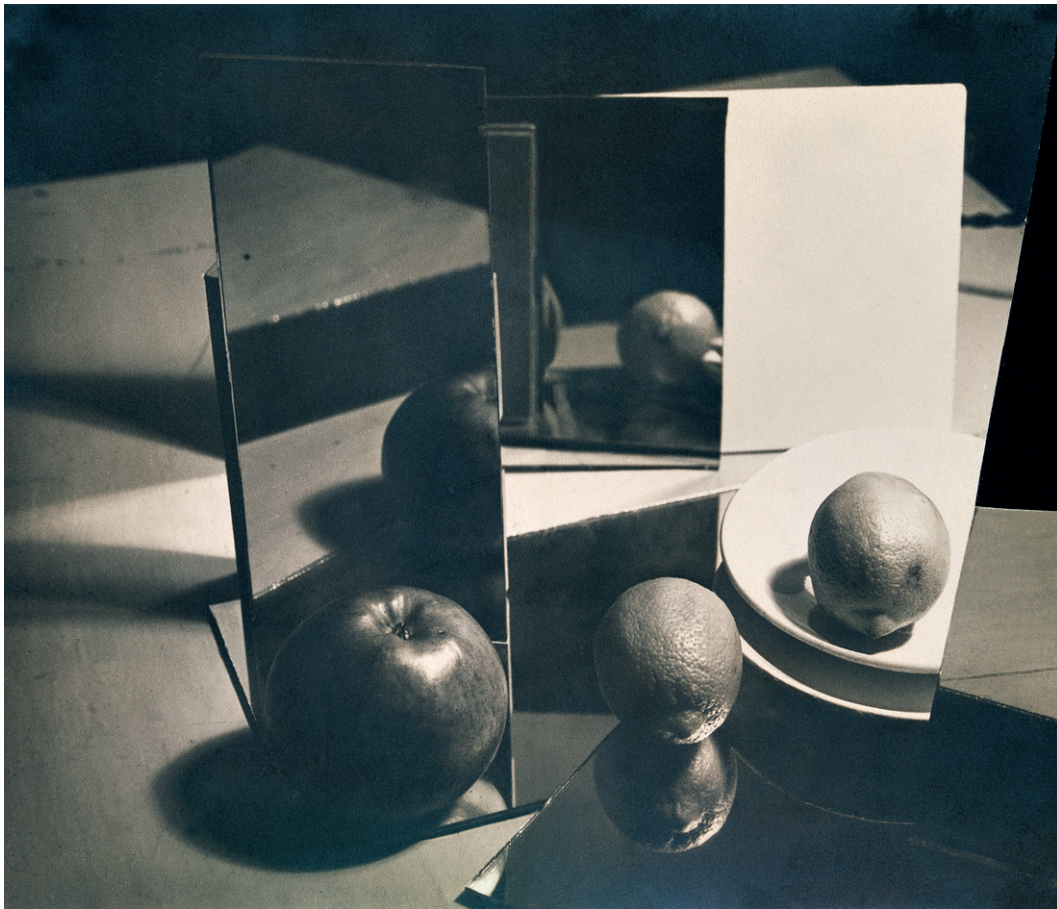
Further contextual references for this title 8TD0/02 can be found at <http://qualifications.pearson.com/en/home.html>

**Theme: STRUCTURE**

**Title: 8PY0/02 Photography**

**The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read the whole paper as any section may provide you with inspiration.**

Erin O'Keefe often photographs objects propped up in a corner. Her work explores the visual ambiguities of shadow, space, shape, colour and reflection. Originally an architect, her photographs are of real structures without using digital manipulation such as Photoshop. Many other photographers have experimented with constructed spaces and reflections, such as Florence Henri, Robert Smithson, Owen Kydd and David Haxton.



**Florence Henri**  
*Composition Nature Morte, 1929*  
photograph

**Theme: STRUCTURE**

**Title: 8PY0/02 Photography**

Robert Frank shocked his adopted country when he published his groundbreaking book *The Americans* in 1957. Rather than seeing the cosy Middle America personified in later TV cartoons like *The Flintstones*, he revealed the raw push and shove of a society that was at odds with itself. Other photographers such as Nan Goldin, Jeff Wall, Chris Killip and Sophie Calle have also been compelled to expose the real structures in society and 'Tell it like it is'.



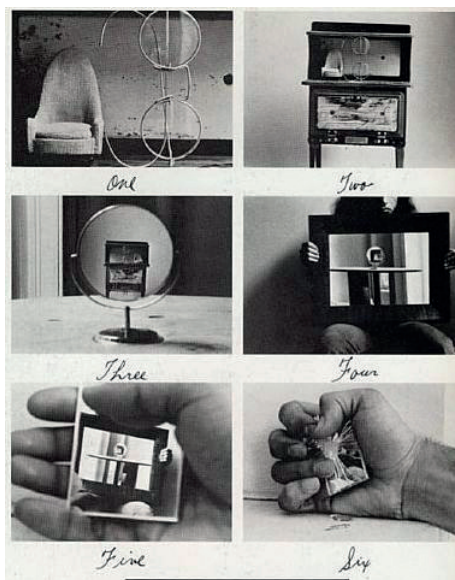
**Robert Frank**  
*Canal Street - New Orleans, 1955*  
photograph



**Theme: STRUCTURE**

**Title: 8PY0/02 Photography**

Stories can be told in a single frame, three frames, or, as in films, millions of frames. Narrative structures can be linear, such as with Duane Michals' sequences, or non-linear such as Paul Graham's *A Shimmer of Possibility* and Wolfgang Tillmans' *If One Thing Matters, Everything Matters*. Photographers, filmmakers and animators find unique ways to structure the narratives in their work.



**Duane Michals**  
*Alice's Mirror*  
photograph



**Bill Owens**  
*Untitled from 'Suburbia'*  
photograph



**Theme: STRUCTURE**

**Title: 8PY0/02 Photography**

Photographers have been fascinated by the structure of natural forms from the earliest days of the medium. Karl Blossfeldt found a monumental presence in simple seedheads. Edward Weston revealed beauty in the forms of peppers and shells. Robert Mapplethorpe, Ori Gersht and Olivia Parker have also focused on natural forms in different ways, demonstrating personal responses to light and texture.



**RM**  
*Honesty*  
photograph

Further contextual references for this title 8PY0/02 can be found at <http://qualifications.pearson.com/en/home.html>

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