



*Rewarding Learning*

**ADVANCED**

**General Certificate of Education**

**2021**

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# **Art and Design**

**Assessment Unit A2 2**

*assessing*

**Thematic Outcome**

**[AAR21]**

**Available online from August 2020 for Unit A2 1:  
Personal and Critical Investigation**

**COMMENCING 1 FEBRUARY 2021**

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## **INFORMATION FOR CANDIDATES**

This work should be completed approximately one week before the submission of marks to CCEA.

The total mark for this paper is **60**.

Candidates are advised to read the whole paper before starting any work.

Guidance on supervision, support and authenticity is available on request or can be downloaded from the CCEA website [www.ccea.org.uk](http://www.ccea.org.uk)

## **PREPARATORY WORK**

You are required to produce preparatory work to support your Thematic Outcome. There are no constraints on when or where the preparatory work can be undertaken.

**All** preparatory work must be authenticated by your teacher.

## **FINAL RESPONSE**

The examination period for the Thematic Outcome begins on February 1st in the year of examination. The final response must be completed within the centre and may be started at any time during the examination period. It must be authenticated by your teacher. The centre will allocate 15 hours invigilated time to oversee the final completion of the work. The preparatory work and outcome should be presented to your teacher for assessment and subsequent moderation by a CCEA moderator.

## Instructions to candidates

A2 2, The Thematic Outcome, is an externally set stimulus paper which will provide suggested starting points arising from a set theme issued by CCEA at the beginning of the A2 course.

The theme can be addressed through any of the following GCE Art and Design specialisms:

- Art, Craft and Design – Combined Studies;
- Photography and Lens-Based Media;
- Three-Dimensional Design; or
- Textiles.

## Assessment Criteria

The following assessment objectives will be used when marking your work:

- AO1 Knowledge and Understanding:** Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.
- AO2 Creative process:** Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.
- AO3 Skills:** Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.
- AO4 Outcome:** Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

The percentage allocation of marks for this unit is as follows:

- AO1 13.3% [8 marks]
- AO2 13.3% [8 marks]
- AO3 13.3% [8 marks]
- AO4 60% [36 marks]

You should read through the whole paper.

You are advised to begin exploring ideas for this theme during Unit 1, the Personal and Critical Investigation, so that you will be able to draw on your experimental work and development in Unit 1 to produce an outcome during Unit 2, the Thematic Outcome.

You may be inspired by the ideas, artists, craftspeople and designers from across the whole paper, but you are expected to explore ideas and produce work predominantly in media and disciplines relating to your chosen specialism. In Art, Craft and Design – Combined Studies this includes all disciplines.

Your teacher will give you exact instructions on the completion and assessment of your preparatory work and the arrangements made for your controlled test sessions.

## **Preparatory Studies**

You must present your Statement of Intent, preparatory work, final outcome(s), and written evaluation for assessment. Your preparatory work must support the production of the final outcome and can take the form of a workbook, sketchbooks, loose sheets or any other appropriate traditional or digital medium in two or three dimensions. It should be presented with the outcome to fulfil all of the assessment criteria listed.

**All work presented for this examination must be your own.**

## **Guidance**

You should:

- Produce a Statement of Intent, of no more than 300 words, outlining how you intend to develop ideas towards an outcome. This should not restrict your creative process and your intentions can change as your work progresses. You can reflect this in your evaluation.
- Develop and present your preparatory work. This may include drawings, paintings, collages, photography, design pages, samples, maquettes or prototypes relevant to your specialism, in traditional or digital media.
- Demonstrate an understanding of the formal elements and design principles of art, craft and design.
- Bring together and make connections between areas of knowledge and skills that you have explored throughout the course.
- Demonstrate awareness of functions, audience, consumers and real world contexts.
- Demonstrate contextual understanding of the work of other practitioners and of your chosen specialism.
- Select appropriate media, materials or techniques suited to the production of your outcome.
- Modify and refine your ideas as they progress.
- Plan and prepare for the production of the final outcome suited to the time available.
- Produce an outcome that reflects your intentions.
- Present your completed preparatory work and outcome in an appropriate manner.
- Complete a short written evaluation of your Thematic Outcome. (Maximum 300 words)
- Make this work available for marking and moderation when instructed to do so by your centre.

## THEME: Location

Artists or groups of artists have often been drawn to particular locations to work. Works of art can be designed for a specific site. Film and television programmes are made 'on location'. Architectural structures can become icons of a particular location and monuments can mark the place of historical events. The location of elements within a composition reveals much about their importance. GPS drawing can create large-scale artworks by recording points on a journey. Artists record how locations change over time, either naturally or as a result of climate change, pollution or industrialisation. Craft design and architectural styles differ widely according to location.

### Definitions of location include:

- *A particular place or position; a place of settlement, activity or residence*
- *An actual place or natural setting in which a film or broadcast is made*
- *A position or address in a computer memory*
- *The act of locating something or someone*
- *A position in space*

## Art, Craft and Design – Combined Studies

Art can be a permanent feature of a location, being created on or from the environment in which it is found. An early example is wall art in the caves at **Lascaux**. More recently, **Diego Rivera** produced a series of murals on Detroit industries. **Fresco** paintings become part of their location as the pigment binds with wet plaster on the wall. **Trompe L'oeil** paintings create the illusion of a real object or scene.

Groups of artists or individuals are associated with specific locations. The **St. Ives School** included artists such as **Ben Nicholson** and **Barbara Hepworth**, drawn there by the quality of the light. The **Barbizon School** of painters such as **Jean-François Millet** led to increasing realism in painting in the 19<sup>th</sup> century. **Paul Cézanne** repeatedly painted Mont Sainte Victoire in Southern France. **Van Gogh** produced brightly coloured paintings in the area around Arles.

**Composition** in a work of art refers to the relative location of visual elements. The size or placement of an object or figure can show its importance. Line or perspective can lead the eye to a focal point. In *The Battle of San Romano*, **Paolo Uccello** locates broken lances along lines of perspective to lead the eye into the painting. **The Golden Section** is used by artists and designers in their compositions. The **Rule of Thirds** is used to locate elements of a composition in photography and set design. **Jean-Baptiste-Siméon Chardin's** still life paintings often locate objects according to mathematical proportions.

Artists have recorded the dying industries of industrial cities for future generations. **Jack Crabtree** is known for his paintings of the South Wales mining industry, as well as his series of images of Patterson's Spade Mill in Templepatrick. **William Conor** painted mill or shipyard workers in industrial Belfast. **Ross Wilson's** sculptures of dockers are located in East Belfast. **Emilie Taylor** uses traditional slipware in her ceramics to explore post-industrial locations and those who live there.

Architects design structures that are sympathetic to their location. **Enric Miralles's** design for the **Scottish Parliament Building** makes reference to its location in the Scottish landscape. Designers recognise how the built environment can improve well-being. **Alvar Aalto** designed the **Paimio Sanatorium** for tuberculosis patients. Architects such as **Amanda Levete** have designed **Maggie's Centres** in many locations to provide support for those affected by cancer. **Arts Care** makes art available to patients and employees in health and social care settings in Northern Ireland.

**Frances Ryan** and **Lisa Ballard** create images that record the experience or memories of locations, rather than creating a purely representative image. **Elizabeth Magill** wants people to focus on emotions stirred by landscape and memory. **Hiro Takahashi's Reflection/Soul House** is an expression of memories of buildings, landscapes and other aspects of his childhood in Japan. **Becky Crow** creates jewellery illustrating a place or scene.

**Site specific** or **Environmental Art** is created for a specific location, whether outdoors or in a gallery setting. **Antony Gormley** used old iron nails from the roof of Canterbury Cathedral to create a new sculpture, *Transport*, for the site. **Emanuelle Moureaux's Ginza** installation of 18,000 paper silhouettes of women depicts the feeling you would get walking along the busy streets of Tokyo. **Brian Connolly** and **Alex Pentek** create large-scale outdoor sculptures in Ireland and around the world.

Many artists produce work on location. **J.M.W. Turner** and **Neal Greig** have battled the elements in the creation of their landscapes and seascapes. Ceramicist **Pascale Rentsch** paints directly onto slabs of clay outdoors from nature, before forming these into 3D objects. Printmaker **Norman Ackroyd** often paints landscapes directly onto copper plates outdoors in the creation of his aquatints.

Two locations can be connected by bridges or walkways. The **Xiangmi Science Library** designed by **MLA+** is linked to a park by a treetop walkway. **Next Architects' Lucky Knot Bridge** in Changsha, China, is inspired by Chinese folk art. **Georges-Eugène Hausmann** and **Le Corbusier** proposed different ideas for city planning. Design can be a vital feature of the re-generation of locations. The **Hi Line** park in New York was created on an abandoned section of railway.

Graphic designers create visual identities for cities e.g. **Milton Glaser's I LOVE NY** logo. **Hector Guimard's Art Nouveau** designs for the Paris Métro are known the world over. Travel posters, such as those by **Paul Henry** and **David Klein** encouraged the public to travel to new destinations. Posters for the London Underground showed the public the locations they could visit with this new form of transport.

## Photography and Lens-Based Media

Artists use lens-based media to create site-specific work for locations. **Bill Viola** and **Kira Perov** created ***Martyrs (Earth, Fire and Water)*** and ***Mary***, video installations in St Paul's Cathedral, London. Video mapping or projection mapping are techniques where images are projected onto locations or objects. **Rafael Lozano-Hemmer** and **Krzysztof Wodiczko** transform built environments by the projection of images that change the context of the location. **Daniel Mercadante's *Rainbow Roads*** illuminate forest and beach pathways using long exposure and bright, colourful gels.

**Green screen** technology enables film makers to place actors in any location virtually. **Cindy Bernard's *Ask the Dust*** series of photographs is taken at locations from popular films, shot from similar angles to the original camera positions. **Godfrey Reggio's *Koyaanisqatsi*** film uses slow motion and rapid timelapse to show the impact of man on the natural environment.

**Jan Dibbets' *The Shortest Day*** at the Van Abbemuseum is a series of 80 images of the same location shot at 10-minute intervals. Magnum photographer **Moises Saman** documented the impact of the Fukushima nuclear disaster. **Joel Meyerowitz** documented the destruction at Ground Zero. **Ansel Adams**, a renowned landscape photographer and environmentalist, is known for his black and white images of the American West, especially Yosemite National Park.

Photographers can manipulate viewers' perceptions of what is real. **Suzanne Moxhay** creates photomontage images built from fragments of photographed and painted interiors, playing with perspective, light and scale. ***Magnum Home*** was an exhibition of work by Magnum photographers exploring what 'home' meant to them. **Gueorgui Pinkhassov's** images record his childhood apartment, left untouched, treating it almost as a museum. **Yvette Monahan's** work, such as ***The Thousand Year Old Boy***, explores the relationship between myth and landscapes.

Artists have told the stories of refugees forced to leave their homes and travel to new locations. **Dorothea Lange's** photographs documented rural poverty during the Great Depression in America. **Paul Graham's *Troubled Land*** series aimed to bridge the gap between the beauty of the landscape of Northern Ireland and images of the Troubles. **Sebastião Salgado** travels the world as a documentary photographer. His books explore issues such as ***Workers*** and ***Migrations***.

## Three-Dimensional Design

Transport hubs such as airports and railway stations become iconic symbols of travel. The neo-Gothic **St Pancras Station**, London, is now the London Eurostar terminus, taking travellers directly to Paris. **Spaceport America** by **Foster & Partners** will be the world's first space terminal for tourists. The **Topeak Bikamper Tent** combines transport and shelter while the **Sealander** can be used on land or water, enabling travellers to move easily between different locations. The **BMW CLEVER** concept car is designed for city driving.

Many architects have designed structures for International Expos or World Fairs. **Mies van der Rohe's** 1929 **Barcelona Pavilion** and **Moshe Safdie's Habitat 67** remain as permanent records of these events. **Frida Escobedo's** 2018 **Serpentine Pavilion** makes reference to both Mexican and British architectural heritage. Organic architecture promotes harmony between man-made structures and their natural location. **Snøhetta's Norwegian Wild Reindeer Pavilion** is inspired by its natural surroundings, framing views of the spectacular mountain location.

Many craftspeople draw inspiration from their location. **Ewen Henderson's** work draws on his interest in urban and natural landscapes. **Sara Gunn's** jewellery draws inspiration from the urban landscape of London. The discovery of ancient artefacts, such as **The Brighter Hoard**, can reveal much about past cultures. Ceramicist **Patricia Millar** gathers materials from a location to make work inspired by the coastlines of the Ards Peninsula. The biggest influence on milliner **William Chambers'** designs is his flower-filled garden. **Martha Schwartz** designs contemporary outdoor spaces for cities.

The **Oculus Rift** virtual reality headset enables wearers to explore locations without being there physically. The **Blaze Laserlight** projects an image of a bicycle on the road ahead so that other road users are alerted to the location of the rider. **Lisa Krohn's Wrist Computer** paved the way for smart wrist technology, using GPS to give users information about their location.

Designers have conceived designs for furniture where the user is located inside the design. The **Sunball** chair by **Günter Ferdinand Ris** is designed to be located in the garden, enclosing the user and providing shade and shelter. **Freyja Sewell's Hush** felt pod provides a quiet space for the user to work or rest in private. **IKEA** commissioned designers to create the **PS 2014 On the Move** collection of products, designed to be portable and flexible for young city dwellers regularly moving between rented accommodation.

## Textiles

Artists create work from textiles inspired by different locations. **Wendy Dolan's *A Sense of Place*** textile incorporates maps and architectural images. **Chiharu Shiota** produced a textile installation ***Beyond Time*** for the Georgian Chapel of the Yorkshire Sculpture Park. **Sue Stone** produces embroidered images based on growing up in Grimsby. **Caitlin Hinshelwood's** printed silk banners explore the historic weaving communities of Northern Ireland and N.W. England.

The natural environment inspires many artists working in fabric. **Alison Holt** creates extremely detailed landscapes using machine embroidery on printed silk. **Pauline Burbidge's** quilts explore domestic and natural landscapes. **William Morris's** textile designs and weavings were often inspired by plants and birds from his garden. **Maija Isola's** floral ***Unikko*** design for **Marimekko** still endures after more than 50 years. **Hannah Streefkerk** creates embroidered and crocheted installations in the natural environment.

Smart fabrics use technology to adapt to changing temperatures in different locations. Native tribespeople use animal skins to protect themselves from the cold. **Dsquared2's *Autumn 2015 ready-to-wear*** collection showed influences from Inuit and Native American traditional dress. **Yohji Yamamoto's *Autumn 2000 ready-to-wear*** collection showed animal skins in designs reminiscent of Mongolian clothing. **Michele Clapton** designed costumes for ***Game of Thrones***, creating a dramatic white fur coat for the character Daenerys Targaryen as she travelled to cooler climates in Westeros.

Fabrics are associated with the countries from which they originally came. **Deborah Toner** uses Irish linen for her embroidered architectural drawings of locations such as Belfast and Dublin. Cherokee artist **Shan Goshorn** used traditional basket weaving techniques to explore issues surrounding Native American culture. ***WW1 Silks***, postcards embroidered by French and Belgian women during the first world war, were posted home by British and American servicemen. African wax print pattern designs continue to evolve with contemporary designs.

Knitter **Nina Dodd** collaborated with photographer **Joseph Ford** to create ***Knitted Camouflage*** portraits. **Mary Ashkanian's *Sleep Series*** uses embroidery on hand-made pillows to create sketch-like images that mark the location of sleepers. **Eszter Bornemisza** creates real and imaginary maps from recycled papers and textiles.

Different countries or cultural groups have their own style of National Dress or Folk Costume. **Stella McCartney** designed the ***Team GB*** kit in collaboration with Adidas for the 2016 Rio Olympics and Paralympics. **Matthew Williamson's *SS08*** collection was inspired by Ethiopia's national dress. **Versace's *SS16*** men's collection was inspired by the national dress of Pakistan. **Laurence Xu** designed uniforms for China's Hainan Airlines, featuring traditional Chinese motifs.

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**THIS IS THE END OF THE QUESTION PAPER**

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