

*** PLEASE NOTE THESE TASKS ARE FOR ALL STUDENTS FROM BOTH 3D DESIGN AND TEXTILE DESIGN PATHWAYS ***

A Level Design (3D Design and Textile Design) Transition Assignment Summer 2021



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A Level Design is the right subject for you if you enjoy:

- thinking independently and developing, refining and communicating your ideas
- analysing your own work and the work of others to inform your ideas
- experimenting and taking risks in order to solve problems
- producing personal creative outcomes.

It doesn't matter if you haven't studied Design at GCSE

You may have an interest in and want to know more about the creative industries. You may want an opportunity to develop and express your own ideas. You may want to pursue a career in the art, craft or design industries. Either way, this course will give you the skills to enjoy, engage with and produce visual arts throughout your life.

What does the course involve?

Throughout this course, you will:

- develop, review and refine ideas
- analyse contextual and other sources to inform your investigations
- explore and select appropriate resources, media, materials, techniques and processes
- record your ideas, observations and insights
- present personal and meaningful responses.

How will I be assessed at A level?

Personal Investigation This component is worth 60% of your A level. It requires you to produce a portfolio of practical and written work based on personal starting points.

Externally Set Assignment (ESA)

This component is worth 40% of your A level. It requires you to produce preparatory studies and personal outcome(s) based on a theme set by Edexcel. The theme will be released to you in February of your final year. You'll have 15 hours to produce your personal outcome or outcomes.

What can I do after I've completed the course?

Through this course you'll develop transferable skills, such as problem solving, communication and critical thinking skills, which will prepare you for further study or the world of work, regardless of the subject or career you wish to pursue. If you want to pursue a career in the creative industries, your next step is likely to be a Foundation Degree course followed by an undergraduate degree in fields as varied as Product Design, Fine Art, Textile Design or History of Art.



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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 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.



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TASK

Using the starting points provided or any other relevant influence you may have, start to generate a wide range of primary and secondary source recordings following a theme of your choice. At this early stage you may wish to explore a wide range of media and record this in a variety of different ways. You may wish to sketch, paint, model make, sew, or photograph your theme. You can keep all of your prep work on loose pieces of paper, work direct into a sketch book or scan your images and work electronically. The choice is yours. There is no correct way to be creative! At this point you will not be required to write anything but you may wish to note take to help clarify your thought process.

On returning to Sixth Form it would be expected for you to have in excess of 25-30 different experimentations working around your chosen theme. You are not designing anything at this stage, that will come later, what we are looking for is a creative interpretation of a chosen topic based on the title “ENVIRONMENT”. Close-up sketches, 3D experimentation, photographs, models etc.

Use any medium you think may give you the desired effect.. Work quickly, work slowly, there is no correct way to do this, this is about you working in a way that suits you and your style. And you may not even know what your style is yet. That is the best bit!



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“Environment”

Probably one of the most significant factors affecting the work of artists, designers and craftspeople is their environment. It may influence their work through the actual physical luxuries or hardships they experience, in terms of their access to materials and working conditions. Alternatively and perhaps more noticeable, is the effect it has on their psyche and political bias. Avigdor Arikha's, Käthe Kollwitz's, Lovis Corinth's and Picasso's experiences of the hardship and horror of war obviously had a major impact on aspects of their work. Michelangelo's tempestuous relationship with the Catholic Church played a major part in the development of his frescoes in the Sistine Chapel. Similarly the work of artists connected to major art movements is often strongly influenced by the creative communities they belong to. All artists will be consciously or subconsciously affected by the world they inhabit, although for some, such as Edward Burtnysky, Banksy and Ai Weiwei, it becomes the driving force behind their work. Artists associated with Impressionism and English Romanticism actively sought out interesting and challenging environments in the knowledge that it would influence their work. They often placed themselves in extreme atmospheric locations such as major polluted industrial centres or deserted coastlines. Other artists have sought out unique natural light, such as the Newlyn School in Cornwall. Contemporary artists such as John Virtue and David Prentice follow a similar path, orientating towards evocative landscapes. Christo and Jeanne-Claude, Robert Smithson and Kenneth Josephson choose to create work directly in and with the environment, the chosen site being an integral part of the work. Other artists such as Anya Gallaccio create environments made from natural objects that deteriorate over time. The cultural identity of certain regions can give unique visual qualities to artefacts. This is seen in the contrast between The Dreaming paintings of indigenous Australians made in the 19th century and European art from the same period. This is also evident in the carved sculptures of the Polynesian Islands when compared with Italian Neoclassical sculpture. Installation art often involves immersing the spectator in an environment, making them an integral part of the work itself. This is described by Ilya Kabakov as 'Total Installation'. On the 6th July 2009, the fourth plinth in Trafalgar Square was used for a living installation created by Antony Gormley. Called One and Other, it engaged a different member of the public to occupy the plinth every hour, 24 hours a day, for 100 consecutive days.



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“Environment”

Here are some other suggestions that may stimulate your imagination:

- Quarries, football fields, dunes, beaches, hillsides, building sites
- Caves, theatres, cinemas, concerts, cellars, darkrooms
- Stagnant water drops, hair, plant and animal cells, aquariums
- Charity shops, supermarkets, car boot sales, superstores
- Skips, scrapyards, recycling centres, antique reclamation yards
- Classrooms, gymnasiums, halls, cathedrals, churches, crypts
- Houses, bedrooms, kitchens, yards, sheds, gardens
- Attics, towers, skyscrapers, bridges, Ferris wheels, funfairs
- Planes, buses, trains, boats, cars, lifts
- Holidays, tents, hotels, caravans, beach huts, changing rooms
- Drawers, suitcases, jars, test tubes, treasure chests, jewellery boxes

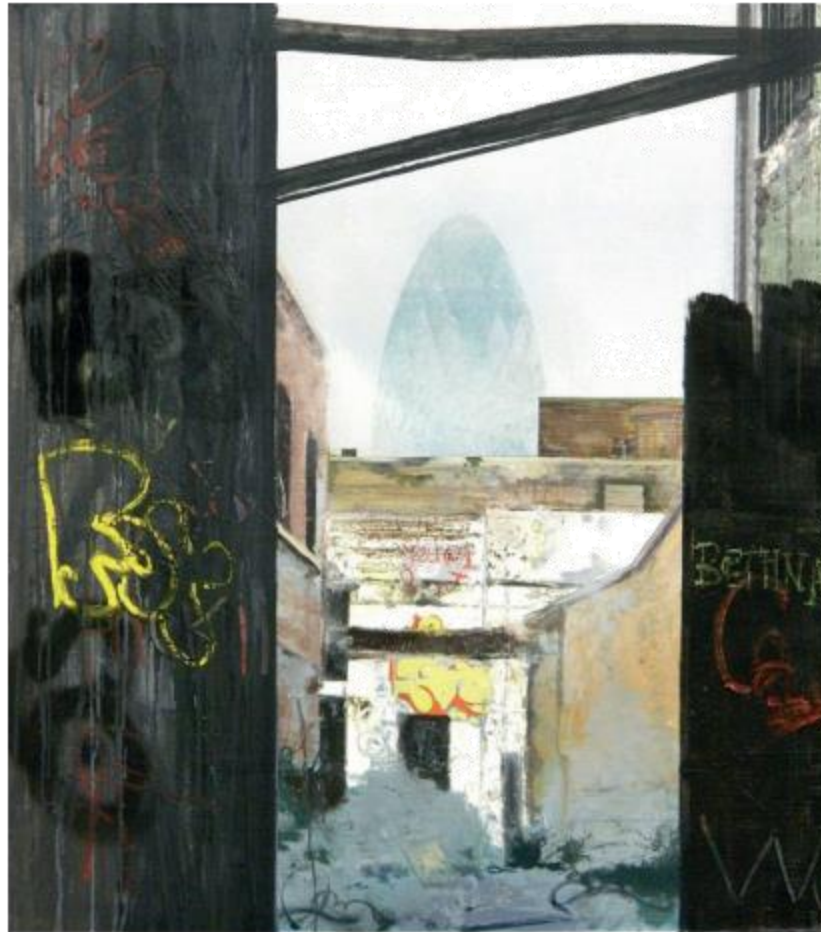


A Level Design (3D Design and Textile Design) - Transition Assignment

Theme: ENVIRONMENT

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.

Jock McFadyen, George Shaw and David Hepher make paintings that relish the imperfection and grittiness of urban and suburban environments. This could be contrasted with David Hockney's Californian dreams of suburban perfection in paintings such as *A Lawn being Sprinkled*. Robert Bechtle painted the sheen of American suburbia. Monet created his own world of willows and waterlilies in Giverny. Giorgio Morandi's art was created from a microcosm of his own making, where a small number of bottles and cups could provide a lifetime's inspiration.



Jock McFadyen
Bud
painting



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Theme: ENVIRONMENT

In the art movement known as Arte Povera, Italian artists in the 1960s attempted to make artworks that addressed the need to restore what they saw as a lost balance between man and nature. Giuseppe Penone made carvings in which he 'refound' the young tree inside a block of industrially milled wood. In *Acacia* he used thorns to make a giant imprint of lips. In Britain, Richard Long and Andy Goldsworthy have also attempted to work with the land and environment in a more 'spiritually conscious' way.



Giuseppe Penone
from *Being the River, Repeating the Forest*
sculpture

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Theme: ENVIRONMENT

Our domestic environment can reflect how we feel about ourselves and our relationship to the world. 17th century Dutch artists such as Pieter de Hooch painted interior scenes that reflected harmony, restraint and prosperity. For Mary Cassatt, domesticity revolved around traditional notions of motherhood. Oskar Kokoschka's painting *Bride of the Wind* expressed his passion and despair following a doomed relationship with Alma Mahler.



(Source: © Getty Images)

*Boy sleeping with pizza on bed
photograph*



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Theme: ENVIRONMENT

Ideas in art emerge out of the cultural environment at any one moment in time. In paintings such as Hood's Red Rider #2 Shahzia Sikander blends Mughal art with contemporary concerns to create a new environment of her own making. Contemporary issues and current events provide a rich source for many artists. Film-maker and installation artist Jon Rafman is interested in the impact of technology on contemporary life and the potential difficulty in distinguishing between actual and virtual realities.



Shahzia Sikander
Hood's Red Rider #2
painting



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The anti-establishment Punk movement of the 1970s grew out of the social and economic environment of the time, which was characterised by recession and conflict. They re-employed the Dadaist tactics of an earlier era. Jamie Reid and other designers used shock and a DIY, lo-fi graphic aesthetic to rebel against the popular music of the time. Now anyone could put together a fanzine using montage, found images and a sense of organised chaos.



Jamie Reid
Lies Lies Lies – The Evil Ones
montage



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In his ground breaking book Art and Visual Perception, Rudolf Arnheim argued that designers should aim to create a good 'Gestalt' where the interplay of figure and ground should create a unified whole. The great designers of the 1950s, such as Saul Bass in his opening credits for the film The Man with the Golden Arm, instinctively used this principle. More recently designers such as David Shaw, Olly Moss and Ryan Todd have also re-examined this. The relationship of a subject to its surroundings is fundamental.



Ryan Todd
Forward Thinkers



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To advertise Ralph Lauren, Tonedef Media used the entire face of a building in a '4D Projection'. The building on which the film was projected played a significant part by appearing to change and transform with the developing show. Bus shelters have often been used as locations for innovative advertising. Caribou Coffee transformed a bus shelter in Toronto into a giant oven grill in which those waiting felt they were being warmed up. In Paris and London IKEA has customised bus stops into furnished living spaces that advertise its products.



Tonedef Media
The Ralph Lauren 4D Experience
visual projection



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Theme: ENVIRONMENT

There are many issues surrounding environmental sustainability, both in terms of product and packaging. Some of the commonest packaging often appears to be recyclable but in reality is not. PepsiCo originally claimed that its Naked drinks came in 100% recyclable 'post-consumer' bottles and used all natural ingredients. Both of these statements have subsequently been challenged. Some companies genuinely do use recyclable packaging. Ebay has made a genuine attempt with its ebay Box. This is made to be reused by buyers and sellers.



Office design company San Francisco
eBay Box
packaging design



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Harsh environments have a profound influence on the design of appropriate clothing. Arctic temperatures require fur and skilfully designed hoods to shelter the face. Deserts on the other hand demand light, reflective, loose flowing clothing to cool the body. It is interesting to see haute couture designers take these ideas borne of function and use them to influence their aesthetic decisions. This is demonstrated in The Fendi Haute Fourrure Silver Moon 2015/16 collection and the Atelier Versace Haute Couture Spring/Summer 2014 collection.



*Fendi Haute Fourrure Silver Moon
fashion design*



(Source: © dpa picture alliance/
Alamy Stock Photo)

*Atelier Versace Spring Summer 2014
fashion design*



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Printed textiles are often inspired by designers travelling or encountering cultures where fabrics reflect a strong tradition or style. Mexico, Peru, Australia, India and Africa are just a few of the places that have had a major influence on the patterns and designs encountered on any high street. The famous Paisley print is named after the town of Paisley in Scotland where the design was adapted and made internationally famous. However, the motif actually originated in Iran.



Persian Textile
textile



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Castles, Bedouin tents, steel ship cabins and domestic homes can be transformed into cosy habitable environments through soft furnishings and fabrics. Each habitation offers an opportunity to tailor a design to the shapes and forms found inside. Vast woven tapestries adorned and softened the walls of stone castles and weaving still plays a major part in humanising contemporary environments. Some contemporary weavings have moved away from their traditional role to become freestanding installations. A good example is Jonathan Brilliant's work *Weaving, Stacking and Staining*, which challenges our perceptions of the role of textiles.



Jonathan Brilliant
Weaving, Stacking and Staining
installation



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Animals' camouflage enables them to hide in certain environments. This has resulted in a wonderful assortment of complex patterns and colour combinations, all produced by pigment changes in an animal's fur or skin. They range from the zebra's bold striped fur to the iridescent scales of parrot fish. These patterns continue to provide inspiration for textile designers. The military develops its own sophisticated forms of camouflage and it is also fascinating to see the popularity of these prints on haute couture designs.



(Source: © Kevin Schafer / Alamy Stock Photo)

Chameleon
photograph



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Using local and freely available materials has resulted in many strange, distinctive and often appealing buildings. Architects are forced to work with the characteristics of the materials, which imparts unique aesthetics to the finished designs. Buildings such as the Jukkasjärvi Ice Hotel in Sweden, Sowerbys Brick and Flint Cottage in Norfolk, The Well House in Cornwall and The Roundhouse at Arden Grove Infant School are good examples.



(Source: © Christopher Cooper / Alamy Stock Photo)

Entrance to the Ice Hotel, Sweden building



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Making small domestic environments habitable and comfortable has resulted in some ingenious solutions in the design of furniture and storage. Fitting the conveniences of modern living, such as beds, fridges, showers, cookers and cupboards, into recreational vehicles such as dormobiles, narrowboats, caravans and yachts has provided interesting challenges for designers.



(Source: © ABC Photo / Shutterstock)

Campervan
interior design



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Shrines, temples and holy places of worship have intrigued many artists and designers, who have produced work influenced by the environments and locations, or made actual artefacts for the services held in these sacred places. Nicholas Pope's Pentecost: The Apostles Speaking in Tongues and Ian Godfrey's lidded jars and pots are good examples of this.



(Source: © Parkes Photographic Archive / Alamy Stock Photo)

Nicholas Pope

Pentecost: The Apostles Speaking in Tongues
sculpture



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Theme: ENVIRONMENT

Creating a convincing environment in theatre and opera design is essential to evoke the suspension of disbelief in the mind of the audience. Set designers are particularly tested when the production calls for an open air stage, as the set has to compete with the real world around it. They have to use powerful visual effects to hold the audience and their focus on the performance, as well as sympathetically integrating their design with the surroundings. An excellent example of this was David Putney's set for the open air performance of Verdi's *A Masked Ball* held at the Festival on the Lake at Bregenz in 1999.



(Source: © 2016 Press Association)

David Putney
A Masked Ball
set design



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Photographers often explore the relationship between people and their environments, whether it be their immediate surroundings or cultural background. Contemporary photographers such as Zanele Muholi, Nontsikelelo Veleko and Zwelethu Mthethwa portray people from communities that would formerly be considered on the fringes of South African life. Their approach is influenced in part by August Sander and Lewis Hine, who aimed to give dignity and respect to people at all levels of society.



Zanele Muholi
photograph



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Theme: ENVIRONMENT

Title: 9PY0/02 Photography

The lighting environment of the studio can be all-important in creating the mood and feel of a portrait. Richard Learoyd is known for his use of cool light that would traditionally come from a north facing window. His portraits have a stillness and timelessness that hark back to Ingres' paintings and Flemish portraits of the 15th century. The still life photographer Laura Letinsky also uses restrained lighting in her photographs. David LaChapelle's lighting is the exact opposite: bright, loud, colourful and brash to suit his subject matter of outrageous celebrities preening in Hollywood.



Richard Learoyd
Tatiana in red with green chair
photograph



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Edward Burtynsky's photographs show our world on a grand scale. Whether it be photographs of shipbreaking yards in Bangladesh, pollution in China or ski resorts in the Swiss Alps, mankind is just a tiny part of a bigger picture. His work continues the tradition of the 'sublime' view. Aiming to achieve an equivalent by opposite means Richard Wentworth photographs the often intriguing solutions that people make to solve mundane problems. His series Making Do and Getting By reveals our environment to us with fresh eyes and tries to establish our place within it.



Richard Wentworth
Making Do and Getting By
photograph



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The material nature of a photographic image and the actual environment in which we experience it is often overlooked. Exploring different ways to present photographs can offer exciting creative opportunities. Letha Wilson and Marlo Pascual's work demonstrates the idea that photographs can be sculptural as well as two-dimensional objects. Many others including Christian Boltanski and Annette Messager have explored the materiality of photographic images.



Letha Wilson
Ghost of a Tree
photographic sculpture

