

Component 2 Art, Craft and Design

Standard Mark – 39

Performance Level 3/4: Emerging Competent/Competent and Consistent

	AO1	AO2	AO3	AO4
Mark	10	9	10	10
Performance Level	4	3	4	4
	Just competent and consistent ability	Fully emerging competent ability	Just competent and consistent ability	Just competent and consistent ability

Keywords from the taxonomy:
Cohesive

Moderator commentary

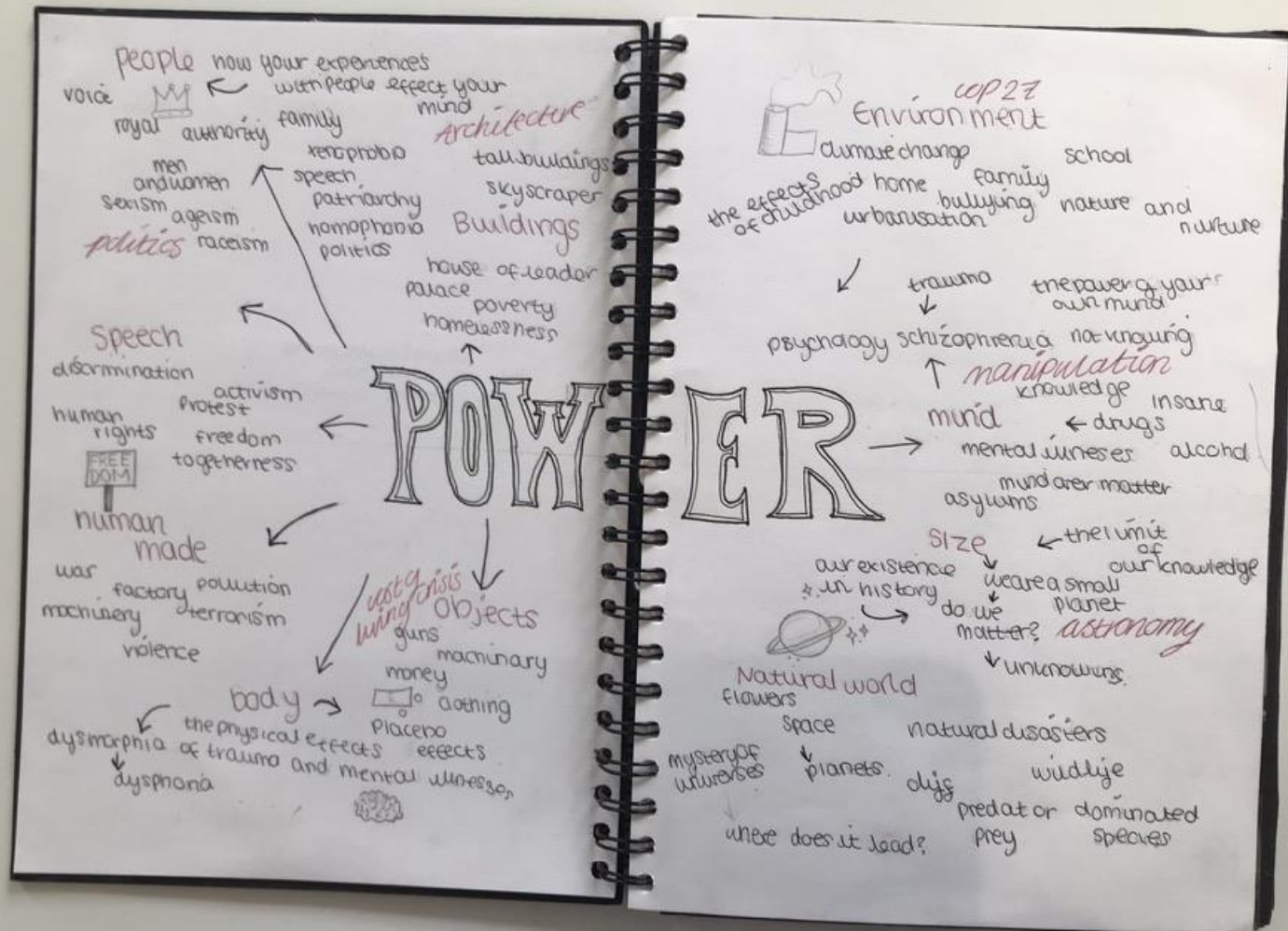
This Art, Craft and Design Component 2 consists of an A4 sketch pad and an A3 water-colour and pencil response to the Externally Set Assignment theme of 'Power'. Images of the work selected here reflect the characteristics of work between Performance Level 3, Emerging Competent and Performance Level 4, Competent and Consistent, with a mark of 39/72.

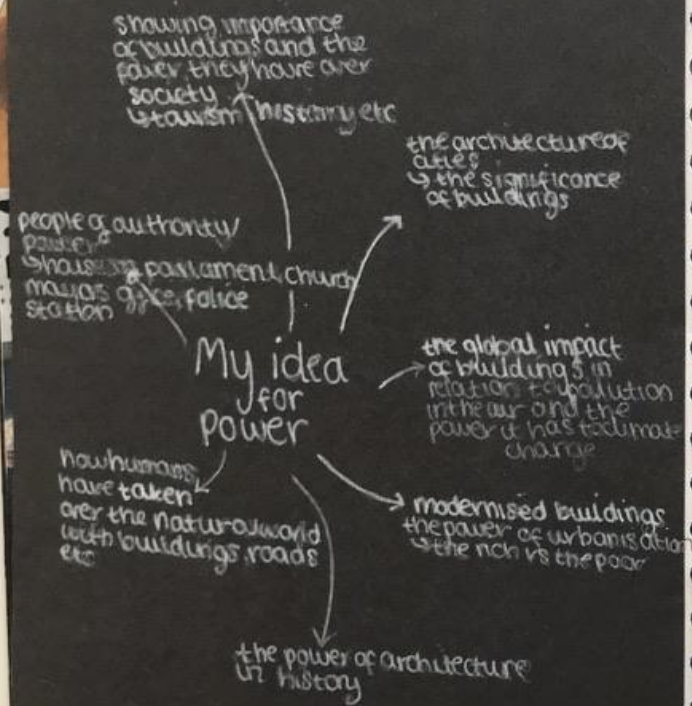
The beginning of the preparatory period begins with the candidate creating a mind-map and a collection of secondary source images. They state their intention to focus on buildings and the 'power' they have over society. The candidate creates a photo-shoot of historical buildings in their local area and makes several skilful tonal studies that reflect growing control and application of the formal elements of art and design. Ideas also include looking at vandalised buildings that "highlight graffiti and the personalisation of a dull city building"- however, the idea is not pursued beyond initial investigations.

A secure drawing of Winchester Cathedral is made, referencing the religious power of buildings. The candidate's focus moves to French buildings due to their particular "arches, domes and curves". This includes a graphite pencil study of Montmartre Cathedral and a biro drawing of a French building using a background map of southern France. References to the architectural artwork of British Artists John Walsom and Ian Murphy endeavour to inform the candidate's visual journey, and an attempt to be informed their techniques are made, albeit in a safe way: "I would like to include John Walsom's style in my painting by blurring my piece using watercolour".

Planning for the 10-hour period of sustained focus is made, where the candidate makes an A3 water-colour painting of The Musée 'D'Orsay in Paris. Planning for this outcome includes some technical trials with water-colour paints. The candidate's thoughtful ideas are drawn together in a cohesive way, with a secure handling of materials.

In order for the submission to move more securely into Performance Level 4, Competent and Consistent, the candidate could demonstrate greater ability to develop ideas through more experimentation and exploration of materials.





Our sensitivity to our surroundings can be traced back to a troubling feature of human psychology: to the way we harbour within us many different selves, not all of which feel equally like 'us', so much so that in certain moods we can complain of having come adrift from what we judge to be our true selves. Unfortunately, the self we miss at such moments - the elusively authentic, creative and spontaneous side of our character - is not ours to summon at will. Our access to it is, to a humbling extent, determined by the places we happen to be in, by the colour of the bricks, the height of the ceilings and the layout of the streets.

We depend on our surroundings obliquely to embody the moods and ideas we respect and then to remind us of them. We look to our buildings to hold us, like a kind of psychological mould, to a helpful vision of ourselves.

We arrange around us material forms which communicate to us what we need - but are at constant risk of forgetting we need - within.

In other words, our buildings present us with ideals.

A great work of architecture (to take an example, Louis Kahn's Kimbell Art Museum) will speak to us of a degree of serenity, strength, poise and grace to which we, both as creators and audiences, typically cannot do justice - and it will for this very reason beguile and move us.

Architecture excites our respect to the extent that it surpasses us.

All works of design and architecture, from a parliament to a fork or cup, talk to us about the kind of life that would most appropriately unfold within and around them.

They tell us of certain moods that they seek to encourage and sustain in their owners. While helping us in mechanical ways, they simultaneously hold out an invitation for us to be speci-c sorts of people. They speak of particular visions of happiness.

So to describe John Pardey's Duckett House as beautiful suggests more than a mere aesthetic fondness; it implies an attraction to the particular way of life this structure is promoting, through its roof, door handles, window frames, staircases and furnishings. A feeling of beauty is a sign that we have come upon a material articulation of certain of our ideas of a good life. Pardey's building is a reminder of the truth in Stendhal's aphorism 'beauty is the promise of happiness'.

This doesn't of course mean that the owners of the house will never suffer. They may get fed up, shout and be overwhelmed by anxiety, but at least their building speaks to them of honesty and ease; of a lack of inhibition; a memory of the rural past; and a faith in the future.

CONTACT



* subject is unclear



* angle is unflattering



OLDER FASHIONED BUILDINGS

SHEET

PHOTOS

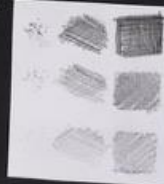


* right of camera.

WORKING FROM



In this sketch, I have drawn a unique piece of architecture from the South of France, using rough lines and shadings to link to the age of a majority of France's architecture, trying to create the same effect as old blue print scrolls / architect designs.



MY PHOTOS



Here, I have used vibrant pens and coloured pencils to highlight how graffiti and the personalisation of 'dodgy' city buildings have on its viewer, and how it brings attention to its surroundings / population. I began with permanent markers to denote the bright colours of the spray paint, then used coloured pencils to add depth and texture.

WORKING FROM



This tonal drawing is of Winchester Cathedral, which is a tourist attraction for Winchester, being an important part of its history. I chose to draw this building because it links to the topic of power due to the power it has on its city, being both religious and an important building in Winchester having significance and power over its population.

MY PHOTOS



In this biro drawing, I have captured the architecture in the south of France. I have blended the unique structure into the map of France, using biro to capture the dark depths of the building. This relates to my theme of 'Power in Architecture' because of the significance France's unique style of architecture with arches, curves and domes and concrete statues, has in its reputation.

JOHN



John Walsom is an English illustrator who primarily illustrates modern architecture. Walsom studied architecture at Sheffield University, where he began selling paintings from the bridge railings of London. By 1981, he had begun working with international companies like USA and the Caribbean as a design consultant, although he found this work back to his painting. In 2000, he had begun as an artist and illustrator full time. Walsom is now an associate of the Royal Society of Marine Artists and a member of the Royal Institute of Painters.

"I hope to convey a delight in the visual world which might otherwise have gone unnoticed"

John Walsom's dominant use of medium is oil paints where he captures his inspiration with a blurred effect, washing out background and focusing on faces. Although Walsom does paint not important buildings like those of the riches of London, churches and glamorous theatres, it is the way John Walsom also captures the stereotypical less glamorous, dirtier and messier area where he brings beauty to the less beautiful, and is something I would like to capture in my work, highlighting the power of a gritty, less fortunate area and how powerful they are to our society.



WALSOM

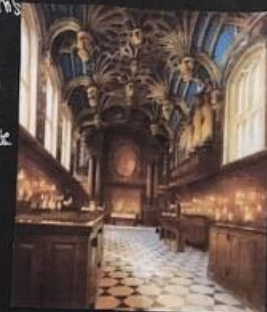


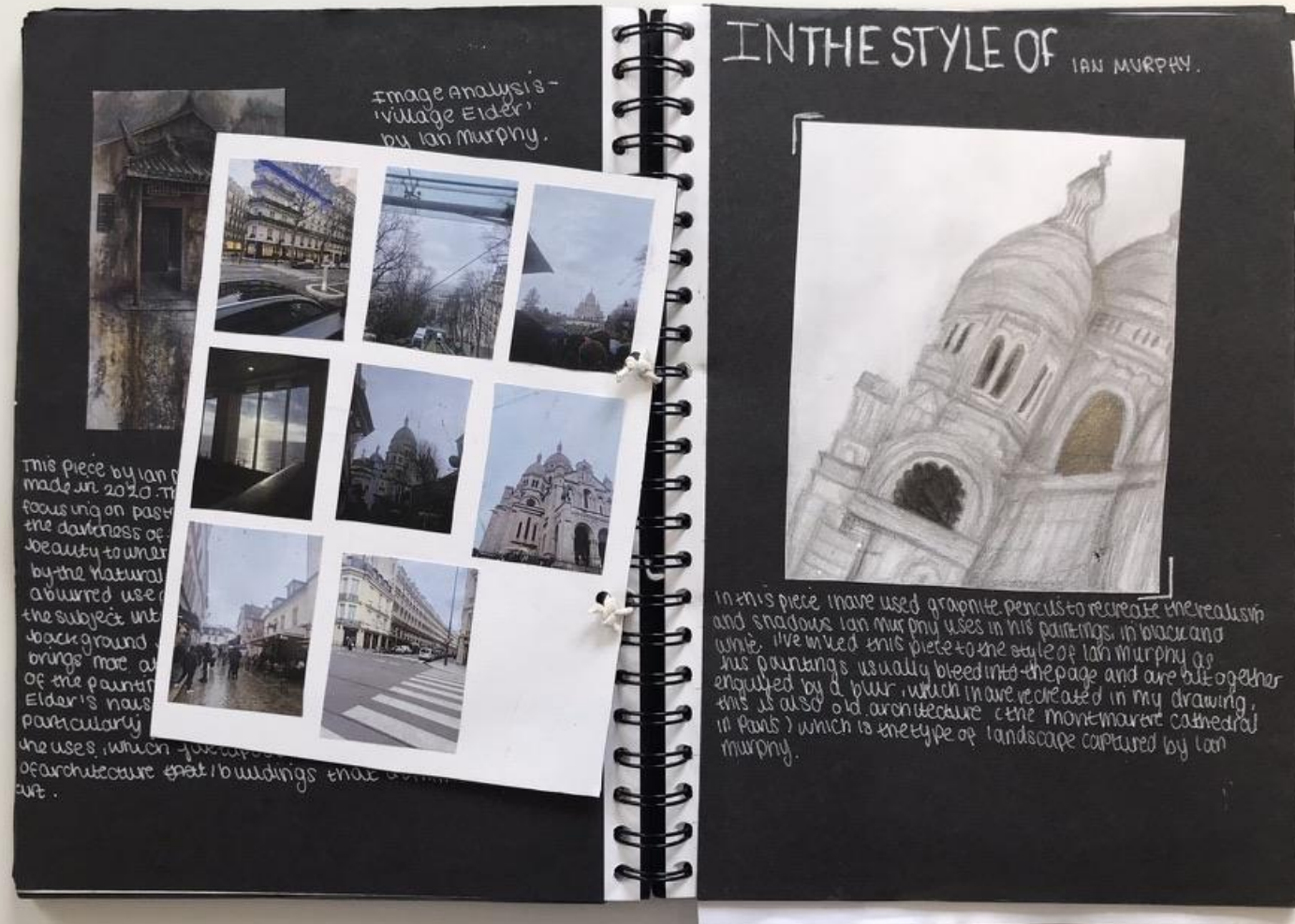
John Walsom's work as architectural illustration links to the theme of power as he highlights the less powerful and conveys a delight in the visual world which might otherwise go unnoticed.

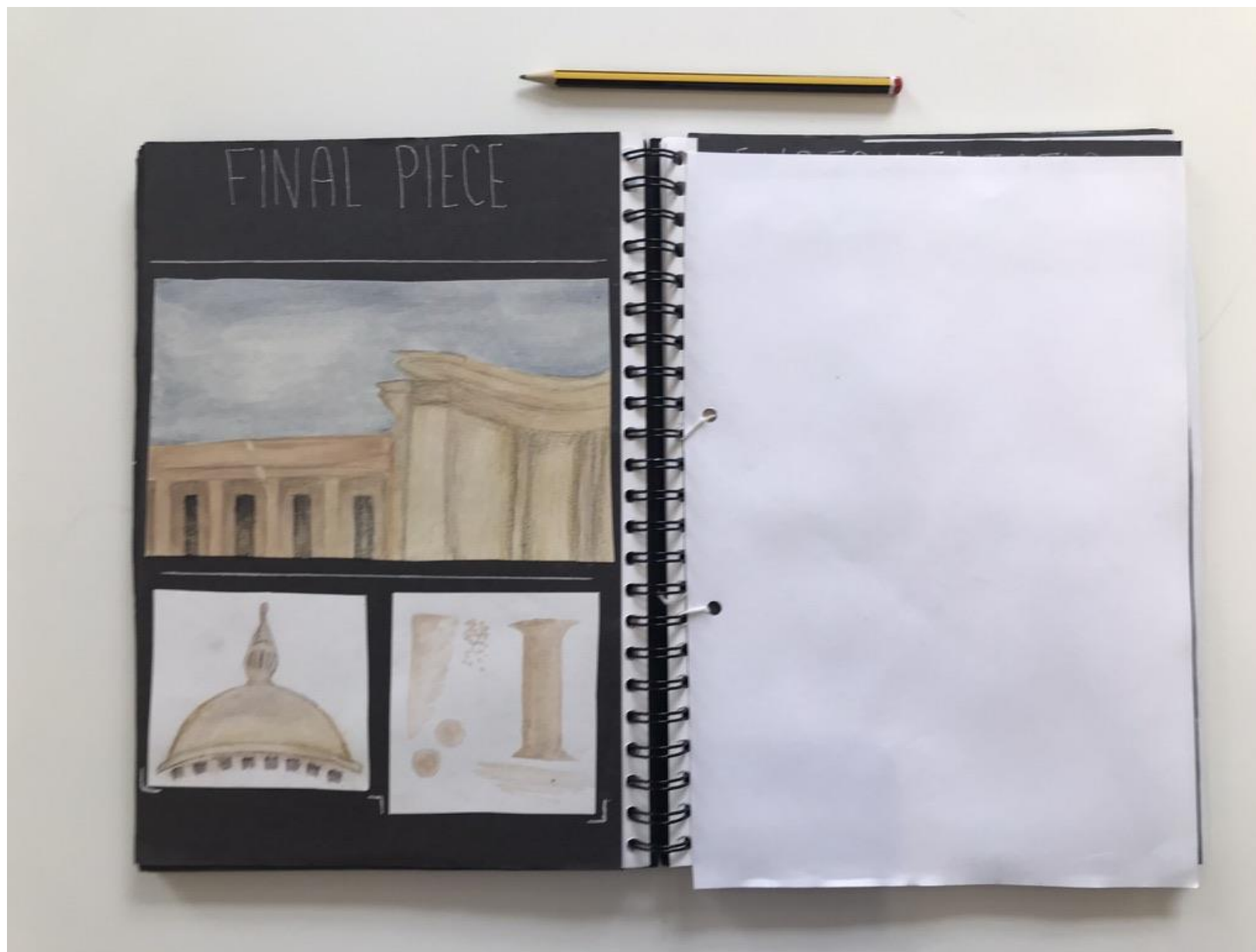
Walsom's journey from a working, where he has strong contrasts in light, yet even displaying darker tones in his work, bringing beauty to the less colourful.

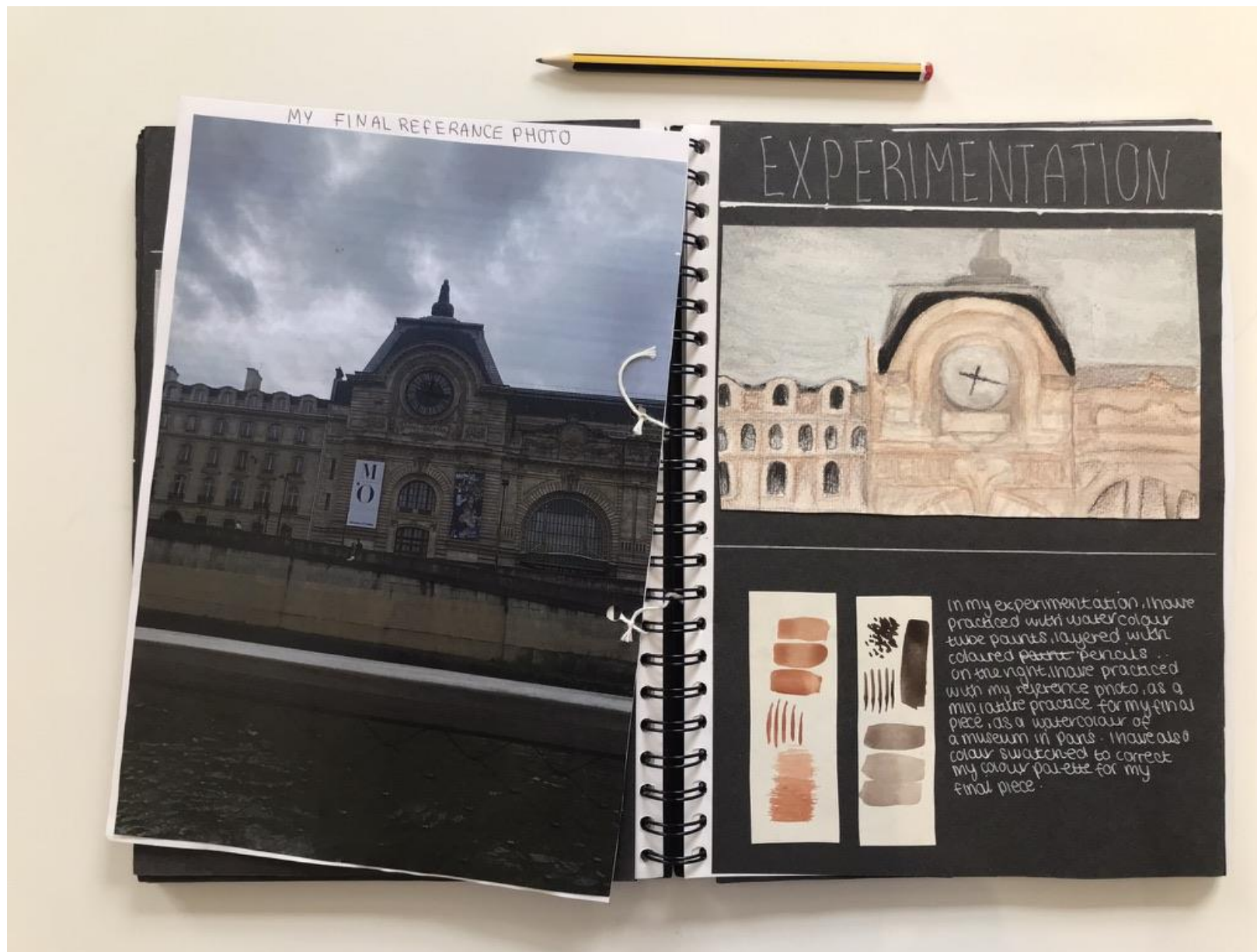
"When I paint, I'm working towards an honest statement about what I see, and searching for ways to express the fascination which first drew me to a subject"

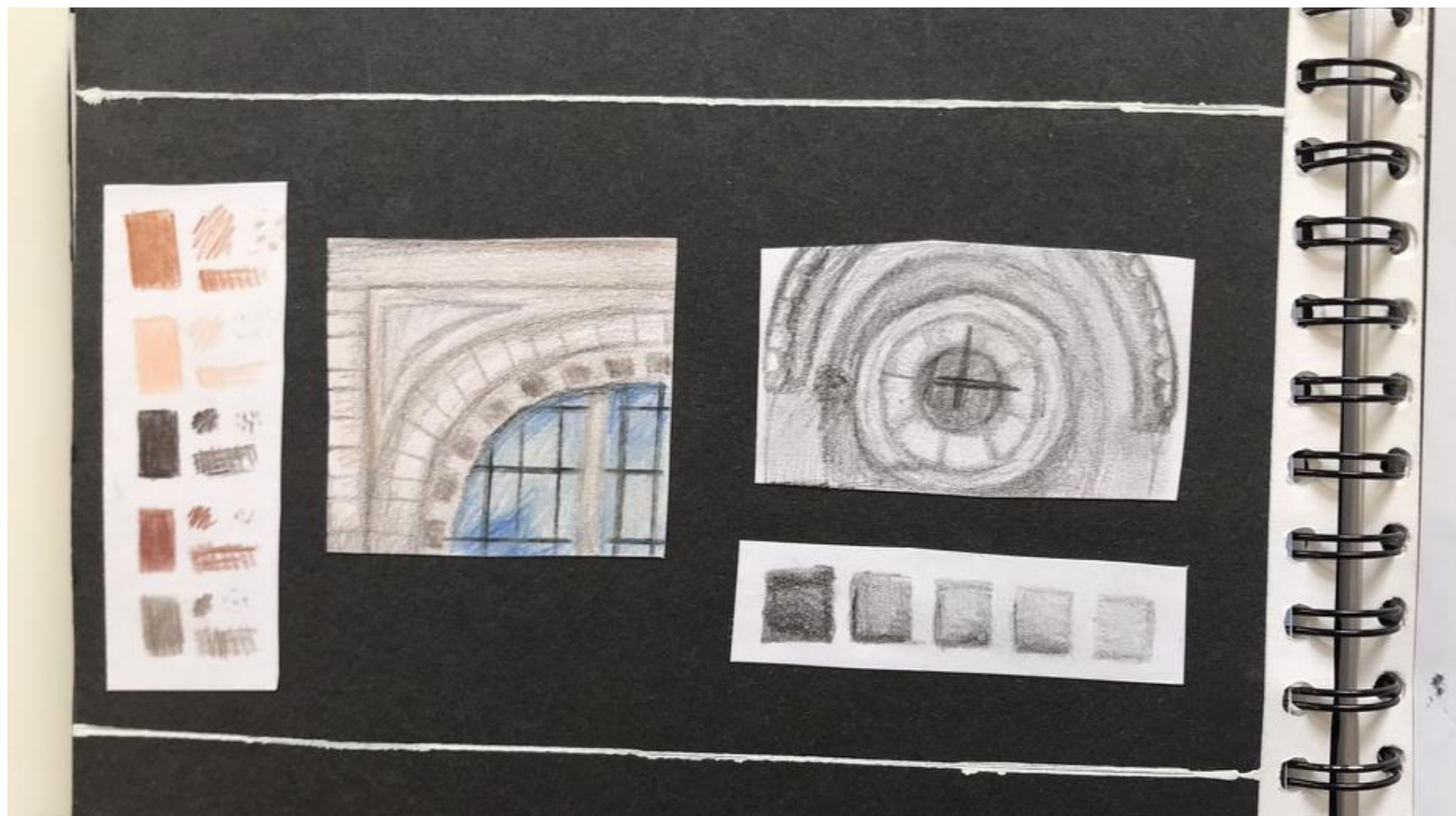
I would like to include John Walsom's style of working in my project by blurring my piece through using watercolour and photographing less luxurious but more personal landscapes / places to work from. As well as this, I'd like to adapt his close detailed realism to accurately show the subjects I can see.













39 marks - 1AD0 C2