

# Component 2: Textile Design

## Standard Mark: 9

Performance Levels 1: Limited Ability

	AO1	AO2	AO3	AO4
Mark	2	2	2	3
Performance Level	1	1	1	1
	Mostly limited ability	Mostly limited ability	Mostly limited ability	Fully limited ability

Keywords from the taxonomy: **Minimal, Elementary**

# Moderator Commentary

This Textile Design Component 2 submission comprises an A3 sketchbook and an embroidered outcome, presented on an embroidery hoop and produced during the 10-hour period of sustained focus, in response to the examination theme 'Gathering'. Images of the work selected here reflect the characteristics of work within Performance Level 1, Limited, with a mark of 9/72. The strength of the submission lies in Assessment Objective 4, Present.

The candidate begins their preparatory period by producing a written mind map based on the starting points provided in the ESA paper. They then create two visual mood boards using internet-sourced images as literal responses to the ideas identified in their mind map. However, their stated intention to investigate the theme of 'human-made' led to the development of mood boards incorporating secondary images of fruit and architecture, subjects that appear only loosely connected to the initial concept.

A limited critical understanding of sources is evident throughout the submission, with an unstructured approach to the development and recording of ideas. Several disconnected starting points were explored, showing minimal awareness of their relevance to the candidate's stated intentions. Annotation was largely descriptive or biographical in nature and appeared to be copied from various online sources, demonstrating little personal analysis or reflection.

In response to their own photograph of a necklace featuring Yemeni symbolism, the candidate produced an embroidered sample exploring the theme of 'personal identity'. This demonstrated a basic understanding of embroidery techniques, employing a limited range of running and back stitches.

# Moderator Commentary

Reference to the work of contemporary embroidery artist Richard Saja, known for his humorous and subversive stitching on historical imagery, inspired the candidate to produce a personal response. However, the candidate's understanding of the conceptual depth and textile techniques evident in Saja's practice was not demonstrated in their simplified embroidered sample depicting an Apple iPhone.

The candidate produced several clumsy thumbnail sketches in pencil and coloured pencil when planning the final embroidered outcome, supported by limited annotation that only briefly outlines their intentions: "A simple house with clear and harmonious façade is required where the following elements can be seen - exterior structure and roof".

During the 10-hour period of sustained focus, the candidate produced an embroidered depiction of a simple house, using back and running stitches in a restricted palette of brown and cream threads. The work is presented within a 20 cm embroidery hoop and demonstrates a limited understanding of textile visual language and the application of formal elements.

In order for the submission to fully meet all the descriptors for Performance Level 1, Limited, the candidate could demonstrate greater ability to develop and sustain initial ideas through experimenting further with visual concepts and embroidery techniques.

# PEOPLE

- Eld
- Party
- Weddings
- birthday
- holidays
- Restaurant
- Family
- Friends
- School

# Natural world

- plants
- animals
- Soil
- rocks
- water
- air
- The moon
- rain
- Sun
- river
- mountain

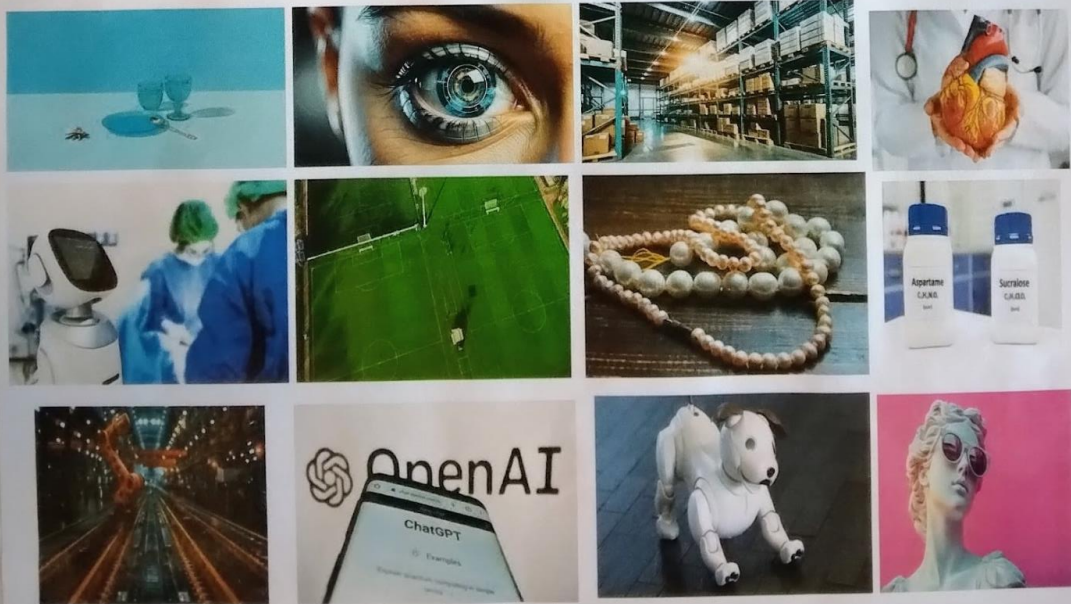
# Gathering

## Human-made

- Cars
- bridges
- houses
- hospitals
- Furniture
- clothes
- books
- cycles
- smartphones
- airplanes

## Environment

- Temperate forests
- Tropical forests
- Boreal forests
- Lakes and ponds
- Streams and rivers
- Oceans and Seas
- wetlands
- coral reefs
- Tundras
- Deserts
- Alpines
- Grasslands



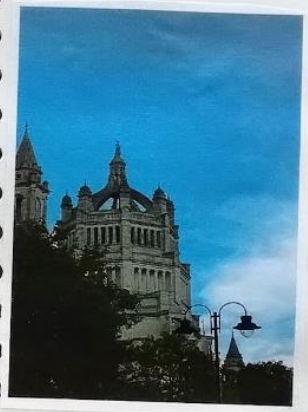
My Idea Human made





(INTERIOR)

*Best 4 Images printed larger*



(INTERIOR)

# WORK from my photos

This work contains two main elements

Above: A white cloth hand-embroidered with colored thread showing a chain around the neck bearing the shape of a dagger with a traditional hat.

Below: A picture of a metal necklace consisting of a curved Arab dagger decorated with Arabic inscriptions in addition to another necklace in the shape of a hat in red, white and black.

Symbol Analysis: The dagger symbolizes strength, courage, and Arab heritage and is used in many Gulf and Yemeni cultures as a symbol of power and identity.

Traditional hat or cap; indicates national identity, and may be associated

with the flag of a particular country.

Possible message: The image expresses a strong cultural connection to national and heritage symbols,

as a piece of jewelry has been transformed into a handmade work

of art that reflects an appreciation of identity and tradition.

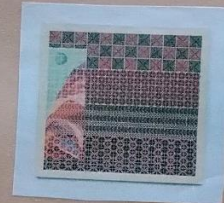


# JORDAN NASSAR

Jordan Nassar, b.1985 New York City, lives and works in New York City. Jordan Nassar's favored subject is landscape. He embroiders his patterns adapted from traditional Palestinian motifs. At first glance his scenes seem innocuous enough. They comprise rolling hills, more muted grays and browns. These hills are framed by a dramatically hued sky; oftentimes blue, while other times in other works it is pink or orange. In these the effect is of distant peaks rendered sometimes in vibrant shades of red, while other times in dappled by the rays of a setting late summer sun. This idyll, which initially seems like an abstract anywhere, turns out to be imaginary, yet specific. The artist is of Palestinian descent but, was born and raised in New York City. Extending from this, his work evokes a very particular kind of imagined space: the sort of utopian vision of Palestine held by the displaced constituents that comprise the region's diaspora.



In devising these landscapes it is important that Nassar always works from his imagination, rather than from photographs. His spaces are visionary and hopeful, but also tinged with recognition of the inescapable fact that their realization is foreclosed, at least for now, by political realities. We are made aware of this context which they are made and consequently framed: the traditional Palestinian patterns more recently has worked directly with female weavers on the West Bank, collaborating with them to develop works where the women select the colors and stitch the patterns, after which Nassar fills them in with his landscapes. Nassar relies on a modular patterned grid to compose his works. Incidentally, this is how this series of stitched works began, devoid of figurative content beyond the abstractions inherent to the patterns Nassar started out by copying.



Each recent work begins with Nassar creating a composition out of these patterns, sections of which he designates for the landscapes. He then sends this work to women in the Hebron region of Palestine who embroider to Nassar, who responds to their choices in his renderings of the landscapes. As such, two cultures coincide in Nassar's canvases. The longstanding familial, matrilineal transmission of the embroidery tradition in Palestine with the Western, painterly impulses of Nassar's upbringing and context as a diaspora Palestinian living in New York.



These patterned components of Nassar's scenes can be further broken down into the individual stitches, which are legible upon close inspection. These evoke not only time honored craft, but also a digital context. These the stitch as a primitive form, Nassar takes us back to a technological moment even before that of the loom which, in the 18th Century, became the first machine to use a binary code, via punch cards that "programmed" patterns. We readily access the analogue between the individual stitches, which are readily visible upon close inspection, and the ways in which digital images are made up of accumulated data, even if at this point that data is largely invisible. To break it down in this manner, is to thus render the constructed nature of information self-evident to the viewer.

## RICHARD SAJA

### ARTIST COPY



A03

Richard Saja is an artist making work in Catskill, New York. After first attending the University of the Arts in Philadelphia to study surface design, he devoted his studies to the great books of Western Civilization at St Johns College in Santa Fe, NM and received a BA as a math and philosophy major.

After a brief stint working as an art director on Madison Ave., all his interests coalesced and a small design firm, Historically Inaccurate Decorative Arts, was born in the early aughts. Though he occasionally feels the need to explore avenues of expression beyond that of the needle, the majority of Saja's work focuses on creating "interferences" of the formal patterns of French toile through embroidery. He has exhibited internationally with shows in New York, Paris, London and Berlin and the National Museum of Embroidery in South Korea and his work has recently been exhibited at the Museum of Fine Arts Boston and is included in the permanent collection of the Philadelphia Museum of Art.

## In the style of Richard saja

A03

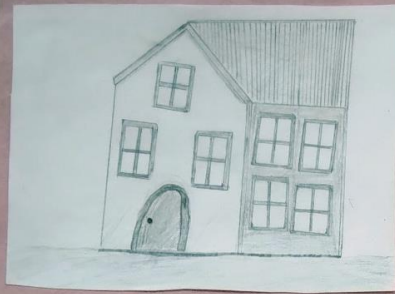
The iPhone is one of the most popular smartphones in the world and a very useful device in our daily lives. It is used for:

- Communication: Whether through calls, messages, or social media applications such as WhatsApp and Snapchat.
- Photography: It has high-quality cameras used to capture professional-quality photos and videos.
- Work and study: Through office applications such as Microsoft Office, Notes, and Task Scheduler.
- Entertainment: It allows you to watch movies, listen to music, and play games in high quality.
- Security and privacy: It includes features such as Face ID and personal data protection.
- Integration with Apple devices: It can be connected to the Apple Watch, iPad, and Mac for a seamless and integrated experience. Thanks to these features, the iPhone has become an essential device that supports users in all aspects of their daily lives.



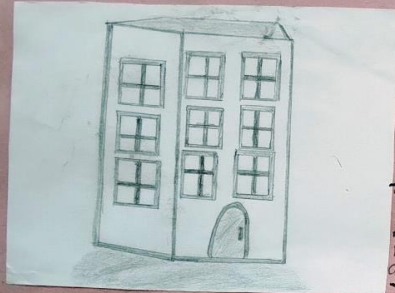
A02





### IDEA 1 INITIAL IDEAS

The concept behind this drawing is an innovative design for a simple, two-story residential house. The design includes classic elements such as an arched Chinese door, which adds a welcoming touch. Rectangular windows arranged symmetrically across the facade. A sloping panel, indicating that it may be suitable for rainy areas. A division of the facade, with distinct details between the right and left sides. Perhaps to distinguish function or aesthetics.



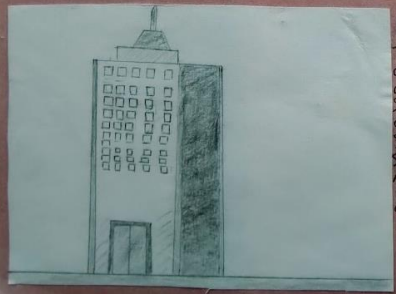
### IDEA 2

The idea of this painting represents a simple and clear perception of a rectangular residential house consisting of two floors. The design stands out through: Regular distribution of windows on the front, giving a sense of consistency and organization. A wide and arch-shaped main door on the left side adds an artistic touch to the overall structure. The roof is relatively flat, which may indicate a modern style or building in an area with a mild climate.



### IDEA 3

A simple house with a clear and harmonious facade is required, where the following elements can be seen: Exterior structure: A harmonious design for the house with lines that highlight dimensions and shapes. Windows and door: wide windows are distributed harmoniously across the facade, with a main door that gives the house a welcoming feel. Roof: A sloping, suggestive panel characterized by thoughtful structural diversity, adding depth and dimension to the landscape.



### IDEA 4

This drawing shows a tall building resembling a skyscraper. The building is drawn in pencil and appears generally rectangular with details suggesting it has multiple floors. There are rows of square or rectangular windows on the left side of the building. The right side is completely shaded, suggesting a shadow or a different material covering this side. At the top, there is a pyramid-shaped structure with an antenna or column, reinforcing the idea that the building is modern or administrative.

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- This image appears to depict a digitally altered or conceptual art version of the Royal Liver Building in Liverpool, United Kingdom. The original building is a landmark known for its clock tower and the Liver Birds that sit atop it, symbolizing the city. Image Analysis 1. Post-apocalyptic theme:
  - The building appears severely dilapidated, with missing sections, cracks, and overgrown vegetation.
  - The surrounding area appears deserted, with destroyed infrastructure and a general sense of desolation.
  - The lighting and color grading create a muted, almost dusty atmosphere, enhancing the dystopian feel.
- 2. Symbolism and mood:
  - The image evokes themes of time, decay, and nature's reclaiming of man-made structures.
  - The broken but still standing building suggests resilience despite the destruction.
  - The eerie stillness suggests a world without human presence.



the Royal Liver

