

## 2020 AP® Art and Design

### 3-D Art and Design Selected Works, Score 5

#### Scoring Criteria

##### 2-D/3-D/Drawing Art and Design Skills

Visual evidence of **advanced 2-D/3-D/Drawing skills**.

#### Rationale for Score

The work shows visual evidence of advanced 3-D skills, as defined by the use of the elements and principles of art and design. A highly developed understanding of repetition, rhythm, and space, particularly the unoccupied space created by “repetition of contour sections,” is evident through purposeful 3-D compositions. The skeletal structures (works 1 and 2), as well as the architectural construction (work 3), challenge the traditional understanding of space by blending the disparate frameworks into thematic commonality. Throughout the entire portfolio, the effective use of value helps to demonstrate hierarchy by highlighting a variety of forms in layers of significance. Overall, the work displays an advanced level of skills when considering the elements and principles of art and design.

##### Materials, Processes, and Ideas

**Visual relationships** among materials, processes, and ideas are **clearly evident** and **demonstrate synthesis**.

The visual relationships among materials, processes, and ideas are evident and demonstrate synthesis. The parallels between the organic framework of rib cages and the structural qualities in architecture are defined in the written statement as “volume encompassed” and serve the idea. Furthermore, the mention of “deconstructed landscape” (work 3) and “twisting the form of a spinal column into something unnatural yet organic” (work 2), helps to reveal the process as related to the materials and ideas. In all the works, there is no mention of adhesives. Yet, written evidence states an “underlying geometric structure” coupled with a “mutated spinal form” (work 2), which suggests flexibility in the approach of both ideation and implementation. The contrasting design choices “an erratic exposed structure” in relation to “the orderliness of interior volumes” (work 3) is thematically present in all the works. The viewer relates the human body (exposed structure) to the inner consciousness (interior volumes), and this comparison demonstrate the synthesis of materials, processes, and ideas.

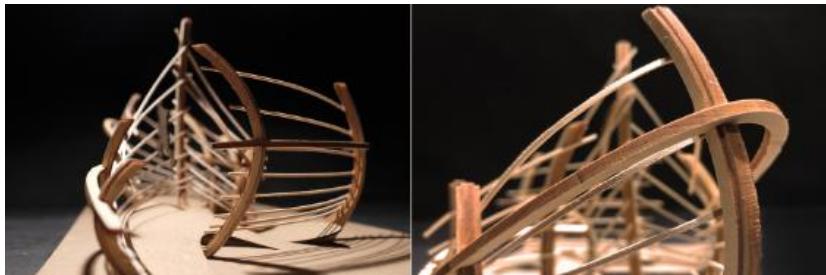
##### Writing

Written evidence **identifies** materials, processes, and ideas.

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View 1



View 2

## Work 1

Selected Works

**Height:** 16 inches

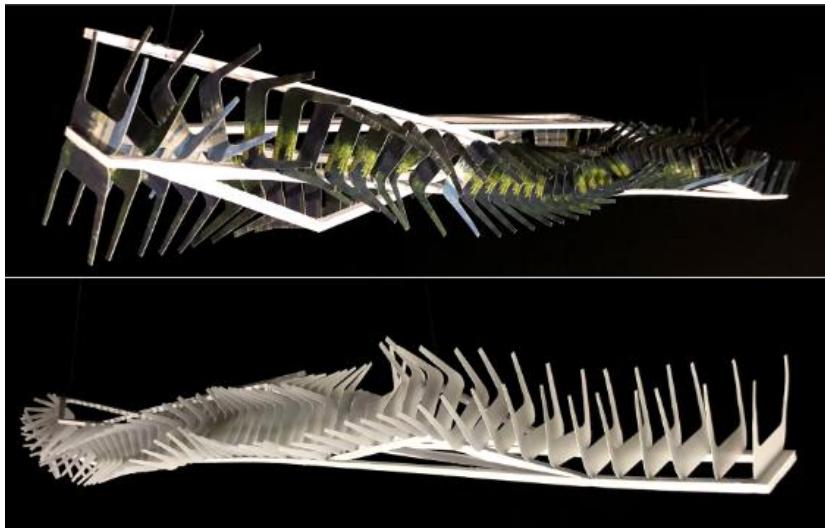
**Width:** 10 inches

**Depth:** 8 inches

**Ideas(s):** volume encompassed by ribcages using hierarchical structures

**Material(s):** cardboard, basswood sticks

**Process(es):** playscape assembled with laser-cut pieces and wetted basswood strips



View 1

## Work 2

Selected Works

**Height:** 31 inches

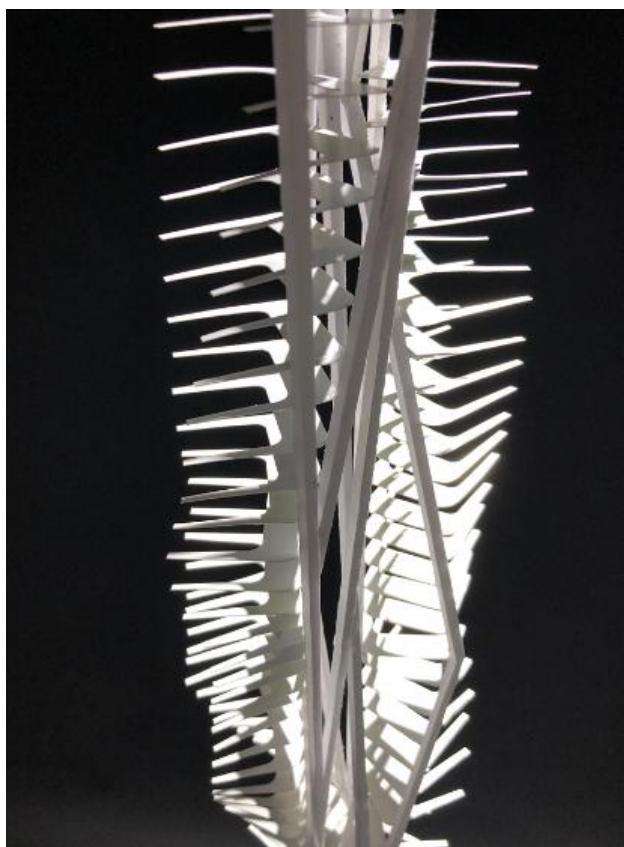
**Width:** 5 inches

**Depth:** 4 inches

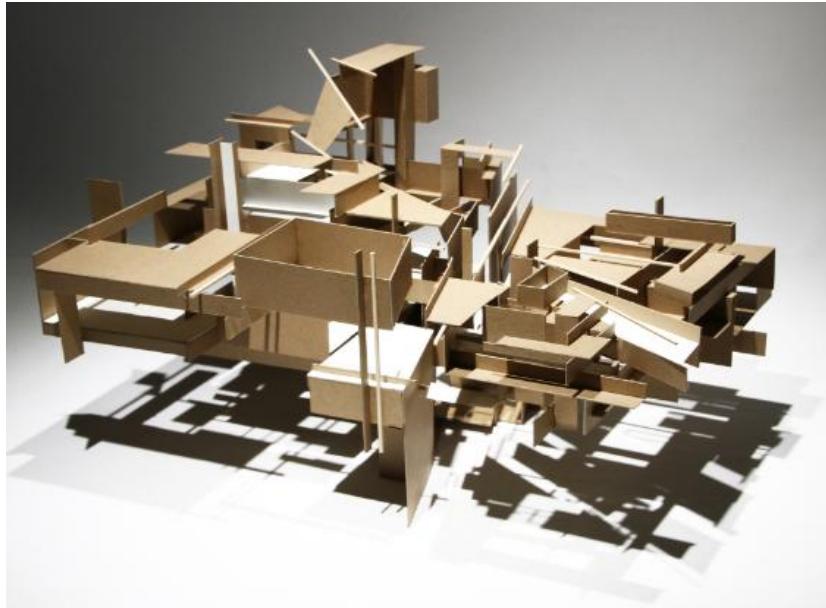
**Ideas(s):** twisting the form of a spinal column into something unnatural yet organic

**Material(s):** foam core, paper

**Process(es):** an underlying geometric structure and repetition of contour sections create the mutated spinal form



View 2



View 1



View 2

## Work 3

Selected Works

**Height:** 15 inches

**Width:** 26 inches

**Depth:** 20 inches

**Ideas(s):** An erratic exposed structure that contrasts with the orderliness of interior volumes

**Material(s):** chipboard, basswood sticks

**Process(es):** a deconstructed landscape designed to grant the inhabitants a stimulating experience