



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2011**

History of Art

Assessment Unit AS 2

assessing

Module 2: Architecture, Craft and Design

[AD121]

Tuesday 25 January, Afternoon

**MARK
SCHEME**

AS 2 Generic Mark Scheme

Assessment Criteria	Level 1 0–12 marks	Level 2 13–24 marks	Level 3 25–36 marks	Level 4 37–48 marks	Level 5 49–60 marks
Knowledge Source, select, recall material to demonstrate knowledge effectively (AO1).	Insufficient knowledge. Recall lacking scope, depth, relevance and/or accuracy.	Limited knowledge. Recall problematic in scope, depth, relevance and/or accuracy.	Satisfactory knowledge. Recall mostly satisfactory in scope, depth, relevance and accuracy.	Good knowledge. Recall extensive, relevant and accurate, with minor lapses.	Excellent knowledge. Recall extensive, relevant and accurate.
Understanding Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments (AO2).	Insufficient understanding. Any relevant analysis, judgements, discussion and arguments unsubstantiated and/or unsustained.	Limited understanding. Any relevant analysis, judgements, discussion and arguments problematic.	Satisfactory understanding. Analysis, judgements, discussion and/or arguments mostly relevant and satisfactorily substantiated.	Good understanding. Analysis, judgements, discussion and/or arguments relevant, substantiated and sustained, with minor lapses.	Excellent understanding. Relevant and fully substantiated and sustained analysis, judgements, discussion and/or arguments.
Communication Present a clear and coherent response (AO3), addressing Quality of Written Communication requirements.	Insufficient communication. Unclear, incoherent and/or non-extensive, with inaccurate spelling, punctuation and/or grammar, and/or inappropriate vocabulary and/or form/style of writing.	Limited communication. Clarity, coherence, extensiveness, spelling, punctuation, grammar, vocabulary and/or form/style of writing problematic.	Satisfactory communication. Clarity, coherence, extensiveness, spelling, punctuation, grammar, vocabulary and form/style of writing mostly satisfactory.	Good communication. Clear, coherent and extensive, with accurate spelling, punctuation and grammar, and appropriate vocabulary and form/style of writing, with minor lapses.	Excellent communication. Clear, coherent and extensive, with accurate spelling, punctuation and grammar, and appropriate vocabulary and form/style of writing.
Marks available for each AC	1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16	17 18 19 20

Throughout this mark scheme:

- *insufficient* – clear that minimum required standard for an AS pass has not been achieved.
- *limited and problematic* – unclear that minimum required standard for an AS pass has been achieved.

AS 2 Mark Scheme

Candidates' demonstrated knowledge and understanding of the indicative content will be assessed against the assessment criteria and performance descriptors within the AS 2 Generic Mark Scheme above.

For each question, candidates must demonstrate some knowledge and understanding of the relevant "immediate context" – within their historical contexts, closely associated artistic styles, themes, centres, movements and/or practitioners, as identified within the particular subject content section. "Immediate contexts" shown below reproduce in full content descriptions directly relating to the questions, with the less relevant contextual content shown in summary form. The major part of each answer should not be contextual but, rather, drawn from the subject content to directly address the question.

Principal practitioners and works relevant to the examination question should be dated on first mention. Basic biographies should be provided for these principal practitioners. (To assist examiners, biographical information within the Mark Scheme may occasionally be extensive – more than expected of a "basic biography" in any single candidate's answer.)

For archiving purposes each question is given a six-digit reference, the first three digits identifying the year (09, 10...) and examination series (1, January; 2, May–June), and the second three the unit (1–4) and section number (01–10).

AS 2 Section 1 – Greek architecture

111.201: Give a broad critical appraisal of Greek architecture, establishing contexts and briefly referring to appropriate practitioners and works.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Classical orders** Three major Greek building styles governing detail of column, capital, entablature and their constituent parts; terms, descriptions (including visual where appropriate), development, significance. Doric; imposing “masculine” strength, characteristic sculpted frieze of triglyphs and metopes. Ionic; “feminine” delicacy, continuous sculpted frieze. Corinthian; possibly designed by Callimachus; decorative emphasis, limited use by Greeks; interiors, exteriors.
 - **Materials and methods** From timber to limestone and marble; adherence to trabeated (post-and-lintel) system; structural and optical refinements; use of mathematics and geometry; significance.
 - **Religious** Development of temple; its religious and social functions; major examples in European Greece, Sicily, Southern Italy, Greek Asia Minor. Ictinus (Iklinus), Mnesicles, Callicrates (Kallikrates).
 - **Civic** Town-planning; theatre design; major examples.
- Identification of practitioners and works, and descriptions of works:
 - Classical orders, e.g.:
 - Doric:
 - Ictinus (Iklinus) and Callicrates (Kallikrates). Parthenon, Acropolis, Athens, 448–432 BC. Commissioned by Pericles; architecture and sculpture overseen by Phidias; Pentelic marble used throughout; Doric peristyle of 8×17 columns (overall measurements 33.5×72.2 m/ 110×237 ft) with Ionic sculpted frieze high on outside of the cella walls; portico at each end, two columns deep; the cella divided into two rooms, the smaller, to the west, the *parthenon* or treasury; the main room or naos, opening to the east, housed Phidias’s chryselephantine (gold and ivory over wooden core) statue of Athena, some 12 m/40 ft tall; other sculpture in the two pediments and ninety-two metopes.
 - Ionic:
 - Mnesicles(?). Erechtheum, Acropolis, Athens, 421–405 BC. Small, venerable, uniquely complex Ionic temple; dedicated to Erechtheus, Poseidon and Athena; irregular layout and levels, with three differently sized Ionic colonnades (site slopes from north to south and from east to west); caryatid porch (flat roof supported by six columns in the form of maidens) to the south, facing the Parthenon; finely decorated friezes and capitals.
 - Corinthian:
 - Architect(s) unknown. Choragic Monument of Lysicrates, Athens, 335–334 BC. Monument erected by the *choregos* (patron of theatrical performances) Lysicrates to display a bronze tripod won by him for sponsoring a chorus at the Theatre of Dionysus. One of the earliest surviving examples of the Corinthian order used on a building’s exterior. The tall square base supports a hollow circular structure (without access), with six engaged Corinthian columns, and topped by an acanthus finial.

- Materials and methods, e.g.:
 - From timber and mud brick to limestone and marble:
 - Archaeological problem of very little physical remains of timber and mud brick buildings.
 - Egyptian, Mycenaean and Minoan architectural influences, including Mycenaean “megaron” or house.
 - Earliest known Greek stone temples – such as Temple of Artemis, Corfu, c. 580 BC – emerge with principal (Doric) features largely established.
 - Availability of suitable limestone and marble encourages use of these materials.
 - Overlap of architectural materials and methods with the sculptural.
 - Developed practice of building without mortar, relying on finely crafted masonry jointing (sometimes discreetly supplemented with bronze, lead or wooden pins/clamps).
 - Adherence to trabeated (post-and-lintel) system:
 - Arch and its various permutations known to Greek (and Egyptian) architects but chose not to use them.
 - Structural and optical refinements:
 - Orders: the three major Greek building styles governing detail of column, capital and entablature and their constituent parts.
 - Entasis: slight convex swelling given to columns, thought to offset the natural illusion of concavity and/or weakness produced if perfectly straight-sided.
 - Slight convex curve given to stylobate and entablature, thought to offset the natural illusion of sagging produced if perfectly horizontal (and also to allow for rainwater run-off).
 - Inclination of columns: subtle inclination of columns towards central axis of building, thought to enhance sense of structural coherence.
 - Spaces between columns at the corners slightly reduced, thought to enhance sense of structural solidity and coherence.
 - Use of mathematics and geometry:
 - The Parthenon in Athens (built by Callicrates and Ictinus, 448–432 BC), with its 8×17 peripteral columns exemplifies the $2n+1$ ratio typical of Greek temple design.
 - Various proportioning systems have been proposed for Greek temple design, including, for the Parthenon, ones based on a 0.89 m module, the 4:9 ratio and/or the Golden Section.
- Religious, e.g.:
 - Callicrates (Kallikrates) and Ictinus (Iktinus), Parthenon (see above).
 - Mnesicles(?), Erechtheum (see above).
- Civic, e.g.:
 - Town-planning:
 - Boundaries, streets, public spaces, and zones or districts (sacred, public and private); gridded street plans; agoras (open public meeting areas), stoas (long, rectangular, colonnaded municipal halls). Examples: Athens and, in Greek Asia Minor (Turkey), Miletus and Priene.
 - Theatre design.
 - Set into a suitable hillside; tiered stone seating, regularly divided by access aisles, radiating up and out from a circular, or almost circular, orchestra (where the actors, chorus and dancers performed). Examples: Priene, 5-4th C BC; Epidaurus, c. 350–300 BC; Theatre of Dionysus, Athens, c. 330 BC; Delphi, c. 160 BC.

UNDERSTANDING

- Analysis/ interpretation/ significance/ appraisal, e.g.:
 - Classical orders:
 - Orders (and temple design) reveal sustained aesthetic development over many generations, the Greeks seemingly uninterested in developing more spatially/structurally efficient building systems.
 - Parthenon and Erechtheum the principal temples of Athens and the city's patron goddess Athena; Classical masterpieces; enormous expense and care lavished on their construction; in some respects more like great sculptures than buildings.
 - Aesthetic development of architectural orders hand-in-hand with aesthetic developments in sculpture – closely integrated.
 - Doric and Ionic orders seen as visual expressions of distinctive components of the Greeks themselves (the Dorian and Ionian peoples, and/or male and female, respectively) whilst also allowing expressions of national/civic harmony/unity.
 - Corinthian order little used by Greeks themselves, especially on exteriors, but highly influential on Roman architecture, and subsequently.
 - Materials and methods:
 - Pursuit of perfectionism, ultimate refinement, arguably a major national characteristic. Perhaps this is key factor in their choosing to persevere with a temple structure (trabeated/post-and-lintel) essentially primitive and spatially inefficient (compared with arcuated/arch-based structures).
 - In Greek temple design, architectural development is closely integrated with the sculptural. Other aspects of Greek cultural life – such as the philosophical, literary and mathematical – may be similarly related (e.g., the application of mathematics in various proportioning systems proposed for the Parthenon, such as ones based on a 0.89 m module, the 4:9 ratio and/or the Golden Section).
 - Religious:
 - Athenian Acropolis and its buildings highly visible focal point for entire city, reinforcing sense of religious and social cohesion. Western room within the Parthenon also the city-state treasury.
 - Greek religious worship patterns, and the climate, exerted little pressure to accommodate large numbers of worshippers within temples. The religious festival of the annual Panathenaic Procession – up to and through the Athenian Acropolis and its complex of buildings – an example of how the site was used and how Greeks observed their religion and simultaneously promoted social cohesion.
 - Civic:
 - Greek town-planning and theatre designs basis for most later developments.
- Any other valid content to be identified at the standardising meeting and credited.

AS 2 Section 2 – Early Renaissance Italian architecture

111.202 Explain your understanding of the rise of Humanism in Early Renaissance Italy and support your answer by detailed reference to two appropriate architectural works – by different architects.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Classical influence and rise of Humanism** Emergence from Gothic and Byzantine traditions; studying, questioning, challenging; individualism; architect's status rises; enlightened patronage
and in summary
 - Technical and aesthetic developments, Florence as centre.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Filippo Brunelleschi (1377–1446); leading 15thC Florentine goldsmith, sculptor and architect; 1401, lost to Ghiberti competition for north Baptistery doors; thereafter, concentrates on architecture, spending time in Rome studying buildings of antiquity; c. 1410–20, (re)discovers linear/scientific perspective; innovative structural and mechanical engineer:
 - Foundling Hospital (Ospedale/Spedale degli Innocenti), designed 1419, built c. 1421–51: two storey building with outside loggia/arcade facing onto the newly created Piazza SS. Annunziata; loggia a series of round arches and small domes supported on delicate, unfluted columns (Composite or Corinthian – authorities differ; Composite essentially) and corbels, set into main hospital wall; an entablature above the arches, and pedimented windows above the entablature.
 - Leon Baptista (Battista) Alberti (1404–72); quintessential “Renaissance man” highly accomplished in a range of the arts and humanities; born into Florentine nobility but the family had been expelled from the city for political reasons in 1402, Alberti himself first recorded there in 1434:
 - Malatesta Temple (Tempio Malatestiano/S. Francesco), Rimini; refurbished classical exterior, designed 1450, enclosing original Gothic church; ground storey only completed; a domed roof intended. Front façade of three semi-circular arches, the central one framing the main door surmounted by a triangular pediment; the two side arches, left as shallow niches. A plinth, broken at the entrance, surrounds the building and supports, on the front façade, four fluted engaged columns and, on each of the side elevations, seven deep semi-circular arches. Above the columns and arches, a heavy entablature. Small round windows throughout. The capitals of the engaged columns to Alberti's own design, incorporating volutes, egg-and-dart mouldings, acanthus leaves and winged cherub heads.

UNDERSTANDING

- Analyses/ interpretation/ significance/ appraisal, e.g.:
 - Brunelleschi:
 - Foundling Hospital: example of enlightened social care as well as one of earliest examples of Renaissance urban planning (building opening onto a public square); elegant proportioning based on cube and hemisphere.
 - Alberti:
 - Malatesta Temple: Alberti's refurbishment borrows elements from the antique triumphal arch (including the Arch of Augustus in Rimini itself) but also brings an innovative and individual sense of design and massing of forms that significantly influences the development of Renaissance architecture.

- Rise of Humanism:
 - Humanism, an intellectual and cultural movement, beginning in 14th century Italy and influential throughout Europe into the 17th century and beyond, drawing inspiration, ideas and forms from the texts and artefacts of classical antiquity and seeking to establish human experience as central within literature, art and the sciences.
 - Study of Classical, Gothic and Byzantine legacies and intelligent informed development of aesthetic and structural principles.
 - Competitiveness, between individual architects and patrons and between city states.
 - Enlightened and wealthy patronage.
 - Extensive cross-fertilisation within the visual arts, encouraging experimentation and creativity.
- Any other valid content to be identified at the standardising meeting and credited.

AS 2 Section 3 – European architecture Renaissance to Rococo

111.203: Critically appraise two examples of French architecture – by different architects – from the Renaissance to Rococo period, establishing relevant contexts.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **France** Armies of Charles VIII of France invade Italy 1494; Italian Renaissance gradually influences French Gothic; rich mix of classical and romantic tendencies; François Mansart (Mansard), Louis Le Vau, Jules Hardouin Mansart (Mansard).

And in summary

- Britain.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - François Mansart (1598–1666).
 - Château of Maisons (today Maisons-Lafitte), near Paris, 1642–50; free-standing château on moated stone terrace, commissioned by wealthy financier René de Longeuil.

and/or

- Louis Le Vau (1612–70).
 - Château of Vaux-le-Vicomte, Maincy, Melun, c. 1656–61: the most magnificent chateau to that time, built for Nicolas Fouquet, the French Overseer of Finance, later charged with embezzlement. Interiors decorated by Charles Lebrun (1619–90) and others. Extensive formal gardens, incorporating a moat, designed by André Le Nôtre (1613–1700). Double-storey arcaded structure approached through central courtyard, flanked by service buildings. Rectangular hallway leading to octagonal domed saloon opening onto the gardens; a grand apartment either side, one for Fouquet and one for royal visits (Louis XIV).

and/or

- Jules Hardouin Mansart (1646–1708), grandnephew of François Mansart, under whom he trained. Appointed Architect to the King (Louis XIV) 1675. Began redesign and expansion of the Palace of Versailles 1678; thereafter given responsibility for major architectural projects throughout France.
 - Church of the Invalides (or the Dôme of the Invalides), Paris, c. 1676–1706 (belonging to an institution caring for disabled soldiers); Hardouin Mansart appointed to the project in 1676, taking over from Libéral Bruant who had been appointed in 1670; plan based on Greek cross with a circular chapel in each of the four corners; square substructure topped by a tall tambour and slender dome (105 m/ 344 ft high), with an oculus.

UNDERSTANDING

- Analysis/ interpretation/ significance/ appraisal, e.g.:
 - François Mansart.
 - Château of Maisons: generally seen as his masterpiece; essentially French classical but with constrained Baroque expression, as perhaps best seen in treatment of the vestibule leading to the grand staircase – classical pilasters surmounted by curvilinear ceiling.

and/or

- Louis Le Vau.
 - Château of Vaux-le-Vicomte: highly influential – used as model for Le Vau's own redesign and expansion of the Palace of Versailles, 1669.

and/or

- Jules Hardouin Mansart, e.g.:
 - Church of the Invalides: strongly influenced by Roman Baroque and particularly the plan and dome designed by Michelangelo for St. Peter's; in turn, Mansart influenced many others well into the 18thC; some of his Palace of Versailles work, such as the Hall of Mirrors, begun 1678, anticipating Rococo.
- Any other valid content to be identified at the standardising meeting and credited.

AS 2 Section 4 – Architecture 1835–1918

111.204: In what ways, if any, do you think architecture 1835–1918 advanced structurally (that is, in terms of building materials and/or techniques)? Establish contexts and refer to appropriate movements, architects and works in support of your answer.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Arts and Crafts Movement** Structural and decorative integration; contribution to ideas of suburb and Garden City; Philip Webb, Charles F. Voysey, Edwin Lutyens.
 - **Art Nouveau** Painting and plant form influences; influence of Viollet-le-Duc’s “structural rationalism”; Antonio (Antoni) Gaudí, Victor Horta, Charles Rennie Mackintosh.
 - **Wiener Werkstätte and Deutscher Werkbund** Innovative practice in Austria and Germany; tension between “arts and crafts” and industrial approaches; Adolf Loos, Josef Hoffmann, Peter Behrens.
 - **Independents** Joseph Paxton, Gustave Eiffel, Dankmar Adler and Louis Sullivan, Frank Lloyd Wright.
- Identification of required movements, practitioners and works, and description of works, e.g.:
 - Philip Webb (1831–1915); architect and designer; close associate of William Morris (1834–96) and one of the founding members of the Arts and Crafts Movement.
 - Red House, Bexley Heath, Kent, 1859–60. Marriage home for Morris and his bride Jane Burden; “L”-shaped plan; red brick construction, left bare; red tile pitched roof, roof-lines varying; doors and windows mostly within pointed arches but varied in shape and size.
 - Antonio Gaudí (1852–1926); son of a coppersmith; based in Barcelona, where almost all of his work is found; a unique style based on organic structures, exuberantly textured and coloured; influenced by nature, religious belief, Catalan independence movement (political and artistic), Moorish design and the architectural theories of Eugène Emmanuel Viollet-le-Duc.
 - Sagrada Familia (variously referred to as a church, cathedral or temple), Barcelona, 1875–ongoing. In 1883–84 Gaudí replaced Francesco del Villar as architect, continuing to work on the church until his death. His predecessor’s modest Neo-Gothic design, with flying buttresses, replaced by a highly complex one, of cathedral proportions, in which the arches, piers and columns are “equilibrated” (self-supporting – tilting, dispensing with the need for internal bracing or external buttressing). Catenary model based on Hooke’s Law (“the arch stands as the loaded chain hangs”, 1660–75; weighted loops of cord/wire suspended from ground-plan set out on a large board and then inverted, each loop corresponding with the size and loading of a particular arch).
 - Victor Horta (1861–1947). Belgian pioneer of Art Nouveau architecture and, in particular, use of iron as both a structural and decorative element within domestic architecture:
 - Hôtel Tassel, Brussels, 1892–93. Four-storey town house of stone, iron and glass. Cast-iron used both structurally and decoratively. Façade of centred doorway surmounted by bowed windows on first and second floors, and a bowed balcony on third floor; an exposed cast-iron beam at eaves level; stonework relatively restrained. Large octagonal hall and stairwell; the iron staircase and columns given vegetal forms and these carried through into the floor mosaics and wall decorations.

- Joseph Paxton (1803–1865); gardener and self-taught landscape architect and architect. 1826, appointed Head Gardener at Chatsworth, Derbyshire, by William Spencer, 6th Duke of Devonshire. In this post for 30 years, overseeing the estate, its gardens and exotic plants, and designing buildings and landscape features. During this time also carried out work for numerous private and public authority clients. Built the “Great Stove” conservatory at Chatsworth, 1836–40 (destroyed 1920), the largest glass-house in Europe at the time, using a ridge-and-furrow glazing system (invented by John Loudon in 1817) supported by arched laminated-timber frames. 1850, patented an improved ridge-and-furrow glazing system. 1849–50, designed and constructed a special conservatory for a specimen of the enormous *Victoria Regia* (now *Victoria Amazonica*) lily, achieving the plant’s first flowering in Britain. An illustration of Paxton’s daughter Annie standing on one of the lily’s floating leaves appeared in *The Illustrated London News* in 1849.
 - Crystal Palace, Hyde Park, London, 1850–51; large structure (1,848 × 408 × 108 ft/563 × 124 × 33 m) prefabricated from cast iron, wrought iron, glass and timber to accommodate Great Exhibition of 1851; disassembled and re-erected in enlarged form at Sydenham, South London, 1852, where it was destroyed by fire in 1936. Development of his conservatory ridge-and-furrow glazing system but the rib structure of the *Victoria Amazonica* lily was also apparently an inspiration.

UNDERSTANDING

- Analysis/ interpretation/ significance/ appraisal, e.g.:
 - Webb.
 - Red House. Unlike symmetrical-façade (Neo)classical buildings, designed essentially from the inside out (form following function), hence its modernist significance. Exterior left as unadorned red brick (giving the house its name), a statement of aesthetic principles (“truth to materials”) and (Morris’s) socialist principles at a time when a gentleman’s residence was expected to be finished in fine cut stone, or at least stucco, again referencing the classical. By Victorian standards, much of the interior – such as the staircase – similarly stark. Gothic references combined with vernacular – locally sourced materials (bricks, tiles, timber...) and building methods. Emphasis on traditional fine craftsmanship at odds with modernism.
 - Gaudí.
 - Sagrada Familia. Prime example of Gaudí’s total commitment to his art; fully consistent and coherent throughout. In plan and elevation, eschewing the “Euclidean” geometrical forms (of circles, straight lines and flat surfaces) conventionally used by architects in favour of complex “Non-Euclidean” ones (catenary, hyperboloid, conoid, paraboloid) closer to the organic forms of nature. Arguably “rational” in that large volumes are enclosed with minimal material; particularly demanding on the craft skills of his masons, as constructed of cut stone rather than, say, poured concrete. Distinctiveness of the architecture accords with Catalan drive for independence. The imaginative and “irrational” aspects appealed to Surrealists. Following the decline of International Style Modernism in the 1950s and ’60s, his work influenced the architecture of curved surfaces.
 - Horta.
 - Hôtel Tassel. Innovative use of iron as a structural element in domestic architecture; conspicuously expensive/indulgent; emulation of vegetal forms perhaps expressing a desire to reconnect with nature, and/or the irrational, in an age of rapidly expanding science, technology and urban development.

- Paxton.
 - Crystal Palace. Widely regarded as the most innovative and influential building of the 19th century. Informed by detailed knowledge and understanding of natural forms. Adoption of materials and methods of industry and civil engineering – rather than those of craftsmen, builders and architects. Exploitation of industry and mass production; few elements reproduced in large numbers; prefabrication; unskilled or semi-skilled labour; just-in-time delivery; exploitation of new railway/transport system; rapid assembly and disassembly.
- Any other valid content identified at the standardising meeting to be credited.

AS 2 Section 5 – Architecture 1900–1945

111.205: The years 1900–1945 saw very different approaches to architecture. Compare and contrast the approaches of two architects exemplifying this diversity, establishing contexts and referring to appropriate works.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context
 - **French Avant Garde** Development of reinforced concrete; classical rationalism; the Industrial City; Tony Garnier, Auguste Perret, Le Corbusier.
 - and/or
 - **De Stijl and Bauhaus** De Stijl: Neo-Plasticism; influences of Cubism and the machine-made; Gerrit Rietveld, Jacobus Johannes Pieter Oud. Bauhaus: functionalism; concrete, steel and glass classicism; Walter Gropius, Ludwig Mies van der Rohe.
 - and/or
 - **North American** Innovative practice; informed by and reacting to European modernism; Frank Lloyd Wright, Richard Buckminster Fuller.
 - and/or
 - **Independents** Wells Coates, Alvar Aalto, Berthold Lubetkin.
 - and in summary
 - French Avant Garde, De Stijl and Bauhaus, North American and/or Independents, as not already covered.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Walter Gropius (1883–1969). Founding director of the Bauhaus and widely recognised as one of the most influential architects of the 20th century. Inspired to enter the profession at least partly by the great medieval cathedrals; studied architecture in Munich and Berlin, 1903–07; worked under Berlin architect and designer Peter Behrens (1868–1940), 1907–10; joined the Deutscher Werkbund, 1910, initially allying himself to Henry van de Velde’s individualistic “arts and crafts” approach but, by 1914, switching to Hermann Muthesius’s functionalist, industry-led one. 1914–18, squalor of WWI and its aftermath (he served as an officer in the trenches) motivation to improve general living conditions through enlightened architecture and design, and machine production. 1919–28, first director of the Bauhaus. 1934–37, Gropius left Germany for England, working with Maxwell Fry. 1937–52, left for USA to head Harvard Graduate School of Design’s Department of Architecture.
 - Gropius and Adolf Meyer, Fagus Shoe-last Factory, Alfeld-an-der-Leine, 1911. Inset steel columns supporting reinforced concrete upper floors and flat roof; curtain walls of brick and steel-framed windows.
 - Bauhaus Building, Dessau, 1925–26. Building complex comprising workshop wing, accommodation and studio block, teaching wing for Dessau Technical College, a “flyover” administrative section, and a block containing an auditorium, theatre and canteen; constructed of reinforced concrete with curtain walls of steel-framed windows; no applied decoration.
 - Gropius House, Lincoln, Massachusetts, 1938. Modernist timber-framed, open-plan house with large ribbon windows, flat roof, plain white undecorated surfaces.
 - Frank Lloyd Wright (1867–1959). Leading American independent and proponent of what he himself termed “organic” architecture – distinguishing his approach from that of “hard-edge” modernists such as Gropius, Mies van der Rohe and Le Corbusier, and emphasizing the uniqueness of each client’s and each site’s requirements. Unusually long, varied and prolific career, extending from “Arts and Crafts” homes, adapted for American mid-west suburbs, through to the highly innovative white spiral form of the Guggenheim Museum in New York, completed six months after his death.

- Robie House, Chicago, Illinois, 1906–10. Major example of his “Prairie House” design – some 75 or so built by him in the exclusive Oak Park district of Chicago. Compact suburban site; two-storeyed family home of brick, concrete, steel and timber, with low double-pitched tiled roofs and very broad overhanging eaves (enabled by steel beams).
- Falling Water, Kaufmann House, Bear Run, Pennsylvania, 1935–39. Weekend retreat for wealthy businessman and his family. Sited in a birch forest, directly over a small waterfall, and built of rough-cut local stone and timber plus reinforced concrete, with banded windows. Smoothly finished reinforced concrete platforms are cantilevered out from the walls and chimney of rough-cut local stone, and tied in also to the natural rock.

UNDERSTANDING

- Comparison and contrast, e.g.:
 - Gropius.
 - Fagus Shoe-last Factory and Bauhaus Building, Dessau, defining examples of modernist non-domestic architecture; reinforced concrete frame with supporting columns set back from the non-structural “curtain walls” of metal-framed windows; building system allowing rapid and economical construction of large, well lit, open-plan spaces; non-symmetrical; functionalist.
 - Gropius House: Modernist domestic architecture discreetly tempered with New England elements in use of such as the timber frame and white-painted exterior.
 - Wright.
 - Robie House. Major influences include: Arts and Crafts Movement, traditional American ranch houses, and traditional Japanese wooden architecture. Large central fireplace the hub of the house, surrounded by open-plan living spaces. Attacks notion of architecture as boxes within boxes, hence the large overhanging eaves, providing flow of space between interior and exterior, and windows tending to be floor-to-ceiling or in continuous bands (rather than small “holes” through exterior walls). Specially commissioned thin red bricks and use of concrete capping add emphasis to the horizontal. Longest available steel beams used for eaves overhangs. Air-conditioning, lighting and other detailing all part of the original design.
 - Falling Water. Structurally and aesthetically innovative. As with the Robie House, open-plan for most part and centred on large fireplace. The main living area takes the living rock as its floor, and a small stairway connects directly to the waterfall below. The cantilevered platforms, horizontal banded windows, and flat roofs echo the modernism of Gropius, Mies van der Rohe and Le Corbusier but the use of local materials and the formal coherence achieved between man-made and natural forms (the cantilevered platforms, for instance, echoing the rock formations) are significantly different.
- Any other valid content to be identified at the standardising meeting and credited.

AS 2 Section 6 – Three-dimensional craft and design 1850–1918

111.206: Critically appraise early industrial design 1850–1918, establishing contexts and referring to appropriate practitioners and works.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Early industrial design** Great Exhibition of 1851 highlights poor state of British product design; widespread debate, design reforms; from craft- into batch- and mass-production; Michael Thonet, Christopher Dresser, Josef Hoffmann.
- or
 - **Art Nouveau** Fluid lines predominantly; new interior schemes; conspicuous craftsmanship, luxury; application of a decorative motif; Louis Comfort Tiffany, René Lalique, Hector Guimard, Charles Rennie Mackintosh.
- and in summary
 - Shaker, Early industrial design, Arts and Crafts Movement and/or Art Nouveau, as not already covered.
- Identification of required practitioners and works, and descriptions of works, e.g.: either
 - Early industrial design
 - Michael Thonet (b. Boppard, Germany, 1796; d. Vienna, Austria, 1871). With his sons Franz, Michael, August and Joseph, founded the furniture making firm of Gebrüder Thonet in Vienna, 1845; awarded bronze medal for furniture design at 1851 Great Exhibition in London.
 - Bentwood Chair No. 14 (Kaffeehausstuhl or Coffee shop chair No. 14), c. 1859. Light-weight mass-produced laminated wood chair; steam treatment also used to bend solid wood; awarded gold medal at 1867 World's Fair in Paris; some 30 million produced to 1930.
 - Christopher Dresser (b. Glasgow, 1834; d. 1904). Lecturer in botany. Prolific designer of wallpaper, textiles, ceramics, glass, furniture and metalware; influential writer and theorist on design; described by some as the first modern, or professional, industrial designer. Contended that ornamentation should be based not on historical styles but on the abstraction of natural forms. Shared certain views on design with William Morris and the Arts and Crafts Movement but, unlike them, interested in designing for industry and a wide market. Influenced by Pugin, Owen Jones and oriental art and design, especially Japanese, examples of which he had seen at the 1862 International Exhibition in London. 1876–7, made his first trip to Japan, after which he established the firm Dresser & Holme to import Japanese and oriental goods.
 - Model No. 2045 Crow's Foot Claret Jug, 1878; designed for and manufactured by Hulkin & Heath; electro-plate and glass; amphora-shaped glass jug supported on three feet; angular handle connecting feet and lid assemblies.
 - Josef Hoffmann (b. Pirnitz, Moravia, 1870; d. Vienna 1956). Architect and designer. Trained and worked under architect Otto Wagner in Vienna. Founder member of the Wiener Sezession (Vienna Secession). Visited Britain in 1900, meeting various representatives of the Arts and Crafts Movement, including Charles Robert Ashbee, and also Charles Rennie Mackintosh. Mackintosh's quite severe and functional form of Art Nouveau a major influence, and he invited Mackintosh to contribute to the VIII Secessionist Exhibition held in Vienna that year. 1903, helped establish the Wiener Werkstätte (Viennese Workshop) co-operative workshop, based on Ashbee's Guild of Handicraft, and was its director until 1932/3.

- Sitzmaschine (Sitting Machine) Model No. 670, c. 1905–8; chair of bent beechwood and pierced sycamore panels, with adjustable back, manufactured by Jacob & Josef Kohn, Vienna (and/or Thonet?) in a number of versions (most with cushions to back and seat). Designed originally for the Purkersdorf Sanatorium in Vienna, the adjustable back influenced by Philip Webb's Morris Chair, c. 1866. Forms more rectangular and rectilinear than curved.

or

○ Art Nouveau

- Louis Comfort Tiffany (b. New York, 1848; d. New York, 1933); decorative artist and designer of textiles, wallpapers, ceramics, glassware, interiors, jewellery and metalwork. Studied painting in New York and Paris before beginning to work in glass in 1873. In 1894 patented "Favrile" glass, which he described as "distinguished by brilliant or deeply toned colours, usually iridescent like the wings of certain American butterflies, the necks of pigeons and peacocks, the wings of various beetles" (<http://www.answers.com/topic/favrile-iridescent-glass>).
 - *Jack-in-the-Pulpit* vase for Tiffany Studios, 1907 (illustrated in Charlotte and Peter Fiell, *Design of the 20th Century*, Taschen, 1999, p. 693). Named after the herbaceous plant native to north eastern USA; narrow smoothly rounded base and long stem culminating in large softly trumpet-like opening. "Favrile" glass, deep blue-green with iridescent shots of such as turquoise, emerald and mauve, according to lighting.
- René Lalique (b. Ay, France, 1860; d. Paris, 1945); glass designer associated with both Art Nouveau and Art Deco. Specialising in perfume bottles, vases, jewellery, chandeliers, clocks and, latterly, car bonnet mascots.
 - *Oiseau de Feu* (Firebird) lamp, c. 1925. Softly cylindrical base of frosted fluted glass; extravagant "stopper" in form of two peacocks.
- Hector Guimard (b. Lyons, 1867; d. New York, 1942). Widely seen as pre-eminent French Art Nouveau architect and designer.
 - Balcony railing, for the Fonderies de Saint-Dizier, c. 1907–09. Standardised mass-produced cast iron architectural element, both practical and decorative; curvilinear vegetal forms.
- Charles Rennie Mackintosh (b. Glasgow, 1868; d. London, 1928). Leading British Art Nouveau architect and designer. Influenced by Ruskin, Morris, Scottish baronial and vernacular architecture, Japanese architecture and design. Exerted considerable influence on Viennese Art Nouveau architects and designers.
 - High-backed chair, oak with horsehair upholstery over rush, c. 1896–97 (illustrated in Fiell, p. 435); commissioned by Miss Kate Cranston for the Luncheon Room of her Argyle Street "Willow Tea Rooms". Rounded slightly tapering stiles (outer uprights of the chair back), with two flat vertical boards forming centre of the back; oval top with cut-out in form of flying bird; back stretcher (behind and below the seat itself) a wide board curving upwards towards centre; seat rail also slightly curved upwards towards centre; legs plain and square.

UNDERSTANDING

- Analysis/ interpretation/ significance/ appraisal, e.g.:
either
 - Early industrial design
 - Gebrüder Thonet.
 - Bentwood Chair No. 14: functional, lightweight, reasonably comfortable; affordable due to its design having adapted handcraft methods to mass-production ones; use of laminates and steam-bending enabled efficient and economical use of wood; flat-pack transportation; curved lines influenced by contemporary Rococo Revival, and also anticipate Art Nouveau.
 - Dresser.
 - Model No. 2045 Crow’s Foot Claret Jug: inventively practical design and restrained use of ornament (abstracted natural forms); electro-plating and industrial processes reduce costs and broaden potential market.
 - Hoffmann.
 - Part of an early attempt to create unity between building and furnishings (“gesamtkunstwerk”, a “total work of art”). Shift from Art Nouveau curvaceous, indulgent decorativeness towards rationalism and functionalism. Exposed structure and simple forms consistent with machine production. An early instance of Hoffmann’s lengthy and mutually profitable association with J&J Kohn as an industrial designer and, more broadly, an example of a work by him that had major influence on modernist design as a whole.
- or
 - Art Nouveau
 - Tiffany.
 - *Jack-in-the-Pulpit* vase. Smoothly organic forms typical of Art Nouveau; richly coloured and textured glassware.
 - Lalique.
 - *Oiseau de Feu* lamp. Combination of curvilinear and rectilinear forms indicative of being on cusp between Art Nouveau and Art Deco.
 - Guimard.
 - Balcony railing. The overall organic and dynamic effect is offset geometrically by the horizontals of the top and bottom rails, and the three paired verticals within the design; at a time of extensive urban modernization, the design gives some sense of reconnection with the world of nature and organic forms.
 - Mackintosh.
 - High-backed chair. Imposing, dignified, severe air lent by the chair’s verticality and restrained decoration; rectilinear tempered by curvilinear; various symbolic meanings can be, and have been, attached to the forms (sky, Earth, etc.).
- Any other valid content identified at the standardising meeting to be credited.

AS 2 Section 7 – Three-dimensional craft and design 1918–1945

111.207: Give a broad critical appraisal of Art Deco three-dimensional craft and design in the years 1918–1945, establishing contexts and referring to appropriate practitioners and works.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context
 - **Art Deco** Cubist, African, Egyptian, South American, Japanese influences; formal simplicity infused with glamour and opulence; Jean Dunand, Eileen Gray, Jacques-Émile Ruhlmann, Maurice Marinot, René Buthaud, Clarice Cliff, René Lalique.
- and in summary
 - Modernist.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Eileen Gray (b. Enniscorthy, Co. Wexford, Ireland, 1878; d. Paris, 1976). Irish-born, Paris-based, Art Deco designer; employed Japanese cabinetmaker and lacquerwork expert Seizo Sugawara (or Sougawara) to teach her about lacquerwork.
 - *Pirogue [Canoe] sofa*, c. 1919–20; lacquer and silver-leaf over wood. Day-bed/sofa similar in basic form to a dug-out canoe; raised tapering ends; 10 or so small feet; dark lacquered finish on outside and silver-leaf within; cushioned within.
 - Jacques-Émile Ruhlmann (or Émile-Jacques Ruhlmann; b. Paris 1879, d. Paris 1933). Art Deco furniture and interior designer. Furniture formally simple and elegant but expensively crafted to the highest standard and often in exotic materials. Major exhibits at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris.
 - *Chiffonier*, c. 1926. Veneered in amboyna wood with brass hardware and ivory detailing; diamond pattern inlaid ivory stringing on front; ivory highlights down front two corners, beginning in very delicate scrolls at the top and ending in tapered ivory feet.
 - Clarice Cliff (b. Tunstall, Staffordshire 1899; d. Newcastle-under-Lyme, Staffordshire 1972). Art Deco ceramic artist. 1916, began as a lithographer at A. J. Wilkinson Ltd, the Royal Staffordshire Pottery in Burslem. Unusually, set herself to learn several aspects of pottery making. 1924–5, took evening class at art school in Burslem. 1927, took two-month sculpture course at Royal College of Art in London. 1927, visited Paris. About 1924–27, allowed to experiment with her own free-hand designs on batch of old earthenwares Wilkinson's had acquired from the Newport Pottery. These experiments proved commercially successful. 1927, established the Newport Pottery as a subsidiary studio/company, producing hand-painted ware; 1930 promoted to artistic director.
 - *Bizarre* range of ceramic ware, c. 1930. Bold sharply geometric patterns of diamonds and triangles, and strong colours.

UNDERSTANDING

- Analysis/ interpretation/ significance/ appraisal, e.g.:
 - Gray.
 - *Pirogue* sofa: could be argued that Gray's day-bed/sofa is essentially French in concept, African in form, Japanese in technique, modernist in constraint of applied decoration, and ergonomic in its physical harmony with the recumbent human form.
 - Ruhlmann.
 - *Chiffonier*, c. 1926: discreetly sumptuous materials; finest quality of craftsmanship; combines severely rectilinear geometry with subtle curves and detailing.

- Cliff.
 - *Bizarre* range of ceramic ware: bold geometric patterns and colours relate to slightly earlier developments in art – Fauvism, Cubism, Abstraction, etc – and Modernist interest in primitivism.
- Any other valid content to be identified at the standardising meeting and credited.

AS 2 Section 8 – Textiles and fashion design 1850–1945

111.208: Give a broad critical appraisal of either textiles or fashion design in the years 1850–1945, establishing contexts and referring to appropriate movements, designers and works.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context
 - **Arts and Crafts Movement** Favoured sources, plant, bird, animal and other organic forms; Gothic and Japanese influences: William Morris, Liberty.
 - and/or
 - **Bauhaus** Ethos of abstraction, formal experiment, functional design; craft with a view to mass-production; Adelgunde (Gunta) Stölzl, Anni Albers, Léna Meyer Bergner (Helene Bergner).
 - and/or
 - **Art Deco** Formal simplicity infused with glamour and opulence; Sonia Delaunay, Marion Dorn.
 - and/or
 - **Fashion** Earliest practical sewing machines invented 1840s–50s; economic, practical, gender, personal, lifestyle, social, cultural factors; emergence of haute couture; Charles Worth, Paul Poiret, Coco Chanel, Cristobal Balenciaga.
 - and in summary
 - Arts and Crafts Movement, Bauhaus, Art Deco and/or Fashion, as not already covered.
- Identification of required movements, practitioners and works, and descriptions of works, e.g.:
 - either
 - William Morris (b. Walthamstow, Essex, 1834; d. Hammersmith, London, 1896). Craftsman, designer, poet, Socialist campaigner and leading member of the Arts and Crafts Movement. Principal influences, nature, medievalism, Pre-Raphaelitism and the writings of John Ruskin. No formal art or design training, apart from, in 1856, training briefly as an architect under George Edmund Street, whose senior assistant at the time was Philip Webb (1831–1915), subsequently a longstanding friend and colleague.
 - *Jasmine* wallpaper, 1872; one of over fifty wallpaper designs by Morris; the fact that this is a repeat pattern well disguised by the complex layering and intertwining of the plant forms.
 - Adelgunde (Gunta) Stölzl (b. Munich 1897, d. Küsnacht, Switzerland 1983). Textile artist and designer who studied and taught at the Bauhaus (its only female master) and who played leading role in moving textiles design from craft-based pictorialism to abstraction-based art and industrial-production design. 1913–17, studied at the Kunstgewerbeschule (School of Applied Arts), Munich; 1917–18, served as Red Cross nurse in WWI; 1919–23, studied at Bauhaus; 1924, studied dyeing and textile production at a school in Krefeld and helped Johannes Itten establish the Ontos weaving workshops, in Herrliberg, near Zürich; 1925, returned to Bauhaus as member of teaching staff and, in 1927, was appointed Junior Master in the weaving workshop. 1929, married Israeli architecture student Arie Sharon and thereby lost German citizenship. 1931, political pressure by Nazis forced her resignation (the school itself closing 1932); 1931, emigrated to Switzerland and, with her former students Gertrud Preiswerk and Heinrich Otto Hürlimann, established S-P-H Stoffe (S-P-H Fabrics), a textile studio and weaving workshop. 1933–37, business partnerships dissolved due to financial difficulties. 1937, established her own hand weaving studio, Handweberei Flora (Hand Weaving Studio Flora):

- *Schlitzgobelin Red-Green Rug*, 1926–27; hand-loom tapestry in cotton, wool, silk and linen; richly coloured and patterned; predominantly reds and greens, with grids and checkerboard patterns set against wave forms top and bottom.
- Marion Dorn (b. San Francisco 1896; sometimes recorded as 1899; d. 1964). Art Deco textile, carpet, interior and graphic designer. 1914–16, studied graphics at Stanford University; 1923, visited Paris and met several leading textiles designers, including Raoul Dufy; c. 1923–24, moved to London with American graphic designer Edward McKnight Kauffer, living and working with him until his death in 1954, and began to establish herself as successful freelance illustrator and designer. 1924–1940, based in London, obtaining many prestigious commissions for hotels, transport companies, carpet and textiles manufacturers; e.g.:
 - *Aircraft* fabric, 1936; screen-printed linen and rayon, for Old Bleach Linen Company, Randalstown, N. Ireland; used in decoration of British ocean liner *Orcades*, commissioned in 1937; simplified overlapping bird-forms, without shading or modulation, printed in yellow, green, turquoise and navy blue.

or

- Charles Worth (b. Bourne, Lincolnshire, 1825; d. Paris, 1895). English-born fashion designer based in Paris; widely referred to as the first modern couturier.
 - An example of his silk ball gowns, c. 1872. Curvaceous hourglass form achieved by use of corsetry and bustle; ostentatiously expensive fabrics and trimmings (see, e.g., detailed description and illustrations at: “Charles Frederick Worth: Ball gown (C.I.46.25.1a-d)”. In *Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/wrth/hod_C.I.46.25.1a-d.htm (October 2006)).
- Gabrielle “Coco” Chanel (b. Saumur, France, 1883; d. 1971). Fashion designer renowned for the comfort, practicality and simple elegance of her designs, and credited more than any other with freeing women from the constraining and generally ostentatious clothing of the previous era. Precise details of early life unclear but seems to have been raised in a convent orphanage at Aubazine, where she learned to sew. 1902–04, café-concert singer under name “Coco”. 1910, with the financial backing of Arthur “Boy” Capel, she began making and selling hats from her own shop in Paris. 1913, opened a boutique in Deauville and, in 1915, another in Biarritz, selling her own designs of hats, blouses and chemises – designed to be worn without corsets. 1916, began using jersey (a cheap material previously found mostly in underwear) for her garments; borrowing elements from menswear (sweaters, blazers, trousers...). By 1920s, she had established a couture house, textile factory and range of perfumes, including *Chanel No. 5*. 1939–53, her business closed on outbreak of WWII and, following an affair with a Nazi officer, she went into exile in Switzerland. 1954, business reopened.
 - An example of her “little black dress”, c. 1927. Pleated wool jersey dress; finely tailored (see, e.g., detailed description and illustration at “Gabrielle ‘Coco’ Chanel: Day ensemble (1984.28a-c)”. In *Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/chnl/hod_1984.28a-c.htm (October 2006)).

UNDERSTANDING

- Analysis /interpretation/ significance/ appraisal, e.g.:
 - either
 - Morris:
 - *Jasmine*: good example of Morris’s mature style; intimate knowledge of nature combined with informed and talented sense of pattern making; one of his less assertive designs; typically, an evocation of the plant rather than a detailed rendering.

- Stölzl:
 - Example of her freely experimental hand-woven textile art; tapestry a medium that lends itself particularly well to grids and abstract forms, fully consistent with Bauhaus approach; strong similarities with paintings of Bauhaus master Paul Klee; richly complex and dynamic abstract patterns.
- Dorn:
 - *Aircraft* fabric: figuration retained but severely simplified; lyrical sense of flight, sunlight and fleeting shadows; linen-rayon combination adds sheen and interest to the fabric.
- or
- Worth:
 - Ball gown: extravagant form, colour, materials and decorative treatment, finely and expensively crafted; female form extravagantly exaggerated (using corsetry, bustle and voluminous fabrics) to point where much physical activity and, by implication, female independence are curtailed; Worth's career coincident with reestablishment of French Empire, under Napoleon III, and the Empress Eugénie his major client.
- Chanel:
 - "Little black dress": modest form, colour, materials and decorative treatment, finely and expensively crafted; innovative use of black as a fashion colour; simple clean lines and inconspicuous detailing often described as "classically elegant"; "boyish" lines reflecting new independence and freedom of lifestyle for western women post-WWII, for which Chanel herself was a leading role model; certain democratisation of style, connecting with servants' uniforms, and capable of being cheaply emulated.
- Any other valid content to be identified at the standardising meeting and credited.

AS 2 Section 9 – Graphic design 1850–1945

111.209: Give a broad critical appraisal of graphic design 1850–1945, establishing contexts and referring to appropriate movements, designers and works.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context
 - **Post-Impressionism and Art Nouveau** Contemporary art influences; street as gallery; Jules Chéret, Henri de Toulouse-Lautrec, Alphonse Mucha, Aubrey Beardsley.
 - **Wars and revolution** World Wars, 1914–18, 1939–45: James Montgomery Flagg, Alfred Leete, John Heartfield (Helmut Herzfeld), Jean Carlu, Abram Games. Russian Revolution, 1917: El Lissitzky, Alexander Rodchenko.
 - **Modernism** Bauhaus: ethos of formal experiment, abstraction, functional design; Laszlo Moholy-Nagy, Herbert Bayer, Max Bill. Art Deco: formal simplicity infused with glamour and opulence; Edward McKnight Kauffer, Adolphe Mouron Cassandre. Independent: Jan Tschichold.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Aubrey Beardsley (1872–98). Short-lived but unique and influential English Art Nouveau illustrator specialising in black-and-white images with a very distinctive air of decadence and – in the view of many – perversion.
 - “The Climax” illustration, first published 1893, to Oscar Wilde’s play *Salomé*, written in French and first published in English in 1894 (version incorporating text as illustrated in Alan and Isabella Livingston, *The Thames and Hudson Dictionary of Graphic Design and Designers*, 1998, ISBN 0-500-20259-1, p. 24). Black-and-white illustration of Salomé holding head of John the Baptist, top right, the reward she requested from King Herod for pleasing him with her dancing (based on Biblical story); large black areas contrasting with large white areas and also with areas of fine detail; predominantly organic, curvilinear forms; very shallow pictorial space; globules of blood appear to drop from the severed head and an exotic flower grows out of the pooled blood; just below left centre of the composition are the words “J’AI BAISÉ TA BOUCHE/IOKANAAN/J’AI BAISÉ TA BOUCHE” (translating from the French as “I have kissed your mouth/ lokanaan/I have kissed your mouth”).
 - Abram Games (b. Abraham Gamse London 1914, d. London 1996; name changed 1926). A leading English graphic and product designer renowned especially for his drawn and airbrushed WWII and Festival of Britain poster designs, also his Cona Coffee machine, 1959. Son of a Latvian artist-photographer and Russo-Polish seamstress. Largely self taught, having studied for two terms only at St Martin’s School of Art, London. 1932–36, worked as a “studio boy” for London design studio Askew-Young – sacked for leaping over chairs as a prank. 1935, won first prize in a London City Council poster design competition. 1936, established his own studio, in time gaining clients that included London Transport, the General Post Office, and Shell. 1941, appointed official WWII poster designer, eventually designing over 100 posters for the war effort. His declared design principle, “maximum meaning, minimum means”. 1945, returned to freelance practice, eventually with clients that included British European Airways (BEA), British Overseas Airways Corporation (BOAC), The Times, The Financial Times, Guinness and BBC. 1948, won competition to design symbol for the 1951 Festival of Britain. Recipient of several prestigious awards including an OBE (1957) and a Designers & Art Directors Association (D&AD) lifetime achievement award (1991).

- *Your Talk May Kill Your Comrades*, 1942. War Office poster; drawn and airbrushed; vertical rectangular format; background graduated from black at top to pale yellow at bottom; top, in two lines of sans serif capitals, “YOUR [red] TALK/ MAY KILL [white] YOUR COMRADES [yellow]”; top centre, low-contrast black-and-white image of head of a British soldier talking; anti-clockwise spiral emerges from mouth, thin and white becoming broader and changing to yellow and then red; bottom foreground, three identical soldiers “bayoneted” by the red-hot speech-spiral.
- Jan Tschichold (b. Leipzig, Germany, 1902; d. Locarno, Switzerland, 1974). Teacher, calligrapher, typographer, book designer and writer. Trained at the Academy of Graphic Arts and Book Design in Leipzig 1919–22; influenced by Russian Constructivism, De Stijl and the 1923 Weimar Bauhaus exhibition to adopt Modernist design principles, in his book *Die Neue Typographie (The New Typography)* Berlin, 1928, advocating such as asymmetric layouts, grids, sans serif typefaces, left-justified/ragged-right text, use of photographs rather than drawn illustrations. Persecuted by Nazis and escaped to Switzerland in 1933. Published *Typographische Gestaltung*, Basle, 1935, but from this time began to turn against Modernism, eventually associating it with totalitarianism and fascism. Increasingly used symmetrical/centred layouts and/or serif typefaces. Lived in London 1946–49, working on Sir Allen Lane’s commission to redesign all Penguin Books publications (comprising 19 series – Penguin Books, Pelican Books, Penguin Classics, Penguin Shakespeare, etc – and over 500 individual titles). In 1947, as part of this redesign, he formulated the *Penguin Composition Rules*, which are still widely used as guidance on typographic practice; his typeface designs include *Transit*, 1930–31; *Saskia*, 1932; and *Sabon*, 1964–66. Internationally influential through his works and writings.
 - *Die Hose*, 1927. Film poster in red and black on white for Phoebus Palast (Palace), Munich; asymmetric layout and sans serif text; text – all upper case and in five sizes – at about 30° to the horizontal throughout, in white on red, black on red, and black on white; photographic still from the film within a circular frame.

UNDERSTANDING

- Analysis/ interpretation/ significance/ appraisal, e.g.:
 - Beardsley and Wilde leading and controversial players in the Aesthetic movement; widely condemned at time as decadent, perverse, morally corrupt; “The Climax” a prime example of their controversial material; taking theme from the Bible’s New Testament and emphasizing erotic aspects; congruence of sex and death; Japanese prints a major influence; Beardsley a strong influence on French Symbolist painting.
 - Games, *Your Talk May Kill Your Comrades*: excellent example of his “maximum meaning, minimum means” axiom being implemented (6 words; 3 colours, including black; 3 forms); clear and forceful; effective use of abstract means, in the spiral, representing talk/speech; very skilful use of airbrushing technique (soldier’s head is photograph-like).
 - Tschichold: *Die Hose* an early example of his Modernist typography; radically different from classical centred typography; asymmetry and effective use of white space something shared with Japanese painting and graphic design; purity of form, use of severe geometry, functionalism, rejection of the past and a declared dislike of “selfish individualism” all accord with principles widely held within Constructivism, de Stijl and Bauhaus; use of photographic image emphasises openness to new technologies, as does the fact that it is a film poster; connects also with popular culture.
- Any other valid content to be identified at the standardising meeting and credited.

AS 2 Section 10 – Automotive design to 1945

111.210: Critically appraise two pre-1945 family car designs that exemplify for you very different design approaches. Establish relevant contexts.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Family car** From batch- to mass-production; Henry Ford/Ford, Henry Royce/Rolls-Royce, Citroën, Chrysler, Mercedes-Benz, Ferdinand Porsche (Senior), Battista Pininfarina
- And in summary
 - Other.
- Identification of required practitioners and works, and description of works, e.g.:
 - Henry Ford (b. Michigan, USA, 1863; d. Dearborn, Michigan, 1947): engineer, designer, industrialist and pioneer of assembly-line mass production (standardised parts, division of labour, and assembly-line system carrying the product to the worker), greatly increasing output and savings on production costs. By 1896 he had designed and built his first car, the four-horsepower *Quadricycle*. Various family car and racing car prototypes followed, 1896–1903, relationships with financiers ending acrimoniously when he insisted on design development and they on immediate production. 1903, the Ford Motor Company incorporated, almost immediately profitable but also almost immediately engaged in legal challenge to a patent claiming rights on all petrol-powered cars, losing the case in 1909 but winning it on appeal in 1911. Also in dispute 1909–19 with his own shareholders who wanted to take profits out of the Company rather than reinvest them into design and production improvements. By 1919 all shares in the Company were held by Ford and other family members. By 1927, when production had been relocated to a huge new plant at River Rouge, Michigan, the Company was largely self-sufficient in production, assembly and transportation, and operating in 33 countries, but about to suffer serious market loss due both to the Great Depression and tardiness in matching what rival car manufacturers were by then able to offer. *Model T* design team led by Childe Harold Wills and included Joseph A. Galamb and Eugene Farkas.
 - *Model T* five-seat, front-mounted four-cylinder, two-speed family car, designed 1908, assembly-line mass production from 1913; almost 17 million manufactured in USA, Canada and Britain by 1927, about half of the global car production to that time; simply, practically and economically designed; various body styles on a standard chassis; various body colours offered initially but restricted to black from 1913 (Ford: “in any colour you choose, so long as it’s black”); the unit price of about \$850–950 in 1908 falling to about \$290 by 1927, despite initially paying workers well above going rate.
 - Charles Stewart Rolls (1877–1910) and Henry Royce (1863–1933), founders of Rolls-Royce Ltd, 1906; Rolls mostly providing the finance and business expertise and Royce the engineering and designing.
 - *40/50 hp* or *Silver Ghost*, 1907–25 (after introduction of the *Phantom I* in 1925, all *40/50 hps* were officially renamed *Silver Ghosts* after a particular 1907 example – finished in aluminium paint and with silver-plated fittings – ordered by the company’s Commercial Managing Director, Claude Johnson); six-cylinder (7,036cc, in 1909/10 increased to 7,428cc; 48–80 bhp), three-speed (four-speed from 1913) car with various body styles (such as the Barker Tourer, Hooper Landaulet, London-Edinburgh type, and Barker enclosed cabriolet); substantial

chassis had rigid front and rear axles with leaf springs all round; electric starting and lights introduced from 1919; special lubrication and bearings used in the engine, transmission and elsewhere to minimize noise and vibration, and to increase reliability; extensive, arduous public trials undertaken to increase awareness of the new car and demonstrate its reliability, quietness and refinement.

UNDERSTANDING

- Analysis/ interpretation/ significance/ appraisal, e.g.:
 - Ford.
 - *Model T*: more than any other, made the car “the ordinary man’s utility rather than... the rich man’s luxury”, with stated intention that the car be “so low in price that no man making a good salary will be unable to own one”; own workers also viewed as customers; major role in general social change from an agricultural to an industrial society, and pioneering international conglomerates; extensive repercussions affecting everything from urban planning to world economics; Ford assembly-line production methods revolutionised modern manufacturing in general; the utilitarian nature of the *Model T*’s design also its eventual downfall – others unable to match its price but able to surpass it in customer appeal (features, engineering developments, exclusiveness, styling, colour choice, etc).
 - Rolls-Royce.
 - *40/50 hp* or *Silver Ghost*: promoted as having been designed and constructed to the highest standards almost irrespective of costs; unashamedly addressing an elite, luxury, exclusive market.
- Any other valid content to be identified at the standardising meeting and credited.