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**ADVANCED**  
**General Certificate of Education**  
**2011**

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## **History of Art**

**Assessment Unit A2 2**

*assessing*

**Module 4: Architecture, Craft and Design**

**[AD221]**

**WEDNESDAY 25 MAY, MORNING**

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**MARK  
SCHEME**

## A2 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
<b>Knowledge</b> Source, select, recall material to demonstrate knowledge effectively (AO1).	Insufficient non-synoptic knowledge. Recall lacking scope, depth, relevance and/or accuracy.	Limited non-synoptic knowledge. Recall problematic in scope, depth, relevance and/or accuracy.	Satisfactory non-synoptic knowledge. Recall mostly satisfactory in scope, depth, relevance and accuracy.	Good non-synoptic knowledge. Recall extensive, relevant and accurate, with minor lapses.	Excellent non-synoptic knowledge. Recall extensive, relevant and accurate.
<b>Understanding</b> Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments (AO2).	Insufficient non-synoptic understanding. Any relevant analysis, judgements, discussion and arguments unsubstantiated and/or unsustained.	Limited non-synoptic understanding. Any relevant analysis, judgements, discussion and arguments problematic.	Satisfactory non-synoptic understanding. Analysis, judgements, discussion and/or arguments mostly relevant and satisfactorily substantiated.	Good non-synoptic understanding. Analysis, judgements, discussion and/or arguments relevant, substantiated and sustained, with minor lapses.	Excellent non-synoptic understanding. Relevant and fully substantiated and sustained analysis, judgements, discussion and/or arguments.
<b>Communication</b> 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.
<b>Synopsis</b> Apply knowledge and understanding of the relationships between elements of art historical study (AO4).	Insufficient synopsis. Lacking scope, depth, relevance, accuracy and/or substantiation.	Limited synopsis. Problematic in scope, depth, relevance, accuracy and/or substantiation.	Satisfactory synopsis. Mostly relevant, accurate and substantiated.	Good synopsis. Extensive, relevant, accurate and substantiated, with minor lapses.	Excellent synopsis. Extensive, relevant, accurate and fully substantiated.
Marks available for each AC	1 2 3	4 5 6	7 8 9	10 11 12	13 14 15

Throughout this mark scheme:

- subject content specifically identified within any particular examination *question* and belonging to that particular A2 subject content section is deemed non-synoptic; all other content, synoptic
- *insufficient* – clear that minimum required standard for an A2 pass has not been achieved.
- *limited* and *problematic* – unclear that minimum required standard for an A2 pass has been achieved.

## A2 2 Mark Scheme

Candidates' demonstrated knowledge and understanding of the indicative content will be assessed against the assessment criteria and performance descriptors within the A2 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.

Subject content specifically identified within any particular *question* and belonging to that particular A2 subject content section will be deemed non-synoptic; all other content, synoptic.

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.)

References below to particular subject content are mostly by title, abbreviations sometimes also being used in the form of 'AS 1.1' for AS 1 subject content section 1 and 'A2 2.5' for A2 2 subject content section 5.

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).

## A2 2 Section 1 – Roman architecture

112.401: What, if anything, was new in Roman building materials and methods? Establish contexts and refer to appropriate building types and/or examples in support of your answer.

### Indicative content

Answers should include the following:

#### NON-SYNOPTIC KNOWLEDGE

- Immediate context:
  - **Materials and methods** Development of concrete; arcuated (arch) construction and its permutations; military factor; slave labour.
- and in summary
  - Etruscan and Greek influences, Civic and religious, Domestic.
- Identification/description of materials, methods and examples:
  - Materials
    - Timber. Limited direct evidence now surviving but sufficient to point to accomplished use of timber in such as: roofing and other standard joinery roles; bridges; temporary military stockades and fortifications; formers for arches, vaults and domes.
    - Stone. Usually locally sourced but, especially for facing (veneering) tufa (a soft stone), brick or concrete under-structures, travertine, marble, granite or other highly valued stone often used, and sometimes transported considerable distances; the giant unfluted Corinthian columns of the Pantheon, Rome, c. 118–125 AD, for instance, of Egyptian granite.
    - Brick. Very widely used, in arcuated as well as trabeated structures, and often using structurally sophisticated laying patterns such as herringbone. For many commentators, the Roman brick (thinner than modern British type) is the most characteristic element of Roman building.
    - Concrete, a hardened building material formed by mixing cement (or other powdered binder) with a chemically inert aggregate (sand, gravel and/or crushed stone) and water. The Romans probably did not invent cement or concrete but they are acknowledged as its principal early developers (beginning 3rd. c. BC and largely mastering its use by 2nd c. AD), having access to numerous natural cement deposits (lime-based and often combined with volcanic sand, as in the pozzuolana sand obtained from the Bay of Naples). Concrete enabled more economical building and it also made practical new kinds of building, especially arcuated structures. The construction of Roman harbours and bridges was aided by the development of a concrete that would set under water. Almost invariably, Roman concrete walls were faced with more agreeable materials: plaster, marble or mosaic internally, and brick or stone externally.
  - Methods
    - Roman concrete developed from the use of rubble infill, between stone or brick walls, into a building material in its own right. Quite dry mixes were laid in horizontal courses, each course being thoroughly compressed before the next was added – unlike modern concrete, it was not mixed and poured.
    - Arcuated (arch) construction and its permutations – vault, groin vault, dome. The Romans not inventors of arcuated construction but again its principal early developers. Etruscans, rather than Greeks, provided the basis for development. Arcuated structures built on timber formers which were removed when either the keystone was in place or the concrete had set.
    - Roman military prowess in winning and maintaining a vast empire a direct influence on town planning and infrastructure construction (roads, aqueducts, etc); characterised by standardisation and design efficiency.

- Slave labour. Roman military success also provided much of the labour required in military, civic, religious and domestic building projects.
- Building types and/or examples, e.g.:
  - Significant innovation and/or development in roads, aqueducts, bridges, fora, basilicas...
  - Theatres and amphitheatres. Use of arcuated structures and concrete enabled the Romans to build their theatres and amphitheatres on flat ground, unlike the Greeks who had to find suitable hillsides for their theatres. The amphitheatre a Roman innovation, the prime example being the Colosseum, Rome, 70–82 AD (begun by Vespasian and completed under Titus and Domitian).
  - Thermae (public baths). Buildings combining public baths (hot, warm, cold, steam baths and rest rooms) with the facilities of a Greek gymnasium (for sport, exercise, instruction and discussion) and serving as social focal point. The heating and water supply systems (with large quantities of water often carried by aqueducts for many miles), plus the other complex requirements of these buildings, are considerable testimony to Roman planning, organisational and building capabilities.
  - Temples. The most common kind of temple, representing a Roman synthesis of Etruscan and Greek forms, rectangular in plan, raised on a high podium, and approached axially with a flight of steps at the front. Examples, the Maison Carrée, Nîmes, c. 19–16 BC, and the Temple of Portunus (Fortuna Virilis), Forum Boarium, Rome, c. 100 BC. Circular temples, relating to the Greek tholos, also found, as in the Temple of Hercules Victor, Forum Boarium, c. 120 BC, and the Temple of Vesta at Tivoli, early 1st c. BC, but by far the most important circular temple, and one quintessentially Roman, is the Pantheon ('Temple to all the gods'), Rome; original building commissioned by Emperor Agrippa, c. 27–25 BC; destroyed in fire 80 AD; reconstructed under Emperor Domitian; reconstructed in present form under Emperor Hadrian, c. 118–125 AD. Domed circular temple of brick and concrete; could perfectly enclose a sphere 43.4 m/142.5 ft in diameter; interior at ground level has four rectangular columned recesses interspersed with three semi-circular niches flanked by colonnettes, plus rectangular entrance passage; coffered walls progressively thinner towards open 'oculus' (diameter 8.2 m/27 ft) at top; aggregate in the concrete progressively lighter towards top; rotunda attached to earlier Greek-style portico, erected by Agrippa, eight monolithic unfluted Egyptian granite Corinthian columns wide and four deep.

#### NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal:
  - Compared with Greek architecture, Roman architecture more concerned with:
    - the secular, utilitarian, commemorative and political, rather than the religious
    - walls, rather than columns
    - interiors, rather than exteriors
    - engineering, rather than aesthetics
    - large scale, grandiosity, ostentation, opulence.

#### SYNOPSIS

- Referencing one or more of, e.g.:
  - Greek architecture
  - Greek sculpture
  - Roman Sculpture
  - High Renaissance and Mannerist Italian architecture
  - European architecture Baroque to Romanticism.
- Any other valid content to be identified at the standardising meeting and credited.

## A2 2 Section 2 – High Renaissance and Mannerist Italian architecture

112.402: Critically appraise two examples of Italian architecture that, taken together, exemplify the shift from High Renaissance into Mannerism. Establish relevant contexts.

### Indicative content

Answers should include the following:

#### NON-SYNOPTIC KNOWLEDGE

- Immediate context:
  - **High Renaissance** Rome as centre, also Florence; period of Reformation in Germany; Church patronage; realised and unrealised projects of Donato Bramante, Michelangelo (Buonarroti), Antonio da Sangallo the Younger.
  - **Mannerism** Rome as centre, also Florence, Mantua and Venice; traumatic time for Italy with war and religious upheaval; Spanish Habsburgs in control 1529–59; Counter-Reformation; ostentation, exaggeration, experimentation; realised and unrealised projects of Michelangelo (Buonarroti), Giulio Romano, Giacomo Barozzi da Vignola; classical tendency within Mannerism, Andrea Palladio.
- Identification of required practitioners and works, and descriptions of works, e.g.:
  - Donato Bramante (b. near Urbino 1444, d. 1514); architect, engineer and painter. 1477, painting in and around Milan in a style influenced by Piero della Francesca and Mantegna. 1478, remodelled much of 9th century church of Santa Maria presso San Satiro in Milan, retaining plan of Greek cross within a square within a circle, and himself painting in perspective the east (choir) wall to create illusion of depth. 1492–99, designed domed chancel at east end of Santa Maria delle Grazie, Milan. 1499, his patron Ludovico Sforza, Duke of Milan, fled the city before an invading French army, and Bramante relocated to Rome. Gained support of Cardinal Della Rovere, who in 1503 became Pope Julius II, one of the greatest papal patrons of the arts. 1503, commissioned to design rebuild of St Peter's Basilica (largest European architectural project of 16th century), building work beginning 1506 on a centralized Greek cross plan, Romano-Byzantine in form. Details of plans now lost, and subsequently much modified by others (including Raphael, Peruzzi, Sangallo and Michelangelo), but the massive building revived use of concrete and, in design, was based on the square and circle. Among other major projects: Palazzo Caprini (or House of Raphael), Rome, 1501–02; cloisters of Santa Maria della Pace, Rome, 1504; and Belvedere Courtyard in the Vatican, begun 1505.
    - Tempietto, S. Pietro in Montorio, Rome; authorized/commissioned c. 1502 by King Ferdinand and Queen Isabella of Spain; completed probably after 1511; small Doric colonnaded 'temple' surmounted by a dome, authorized/commissioned by King Ferdinand and Queen Isabella of Spain and/or Cardinal Della Rovere/Pope Julius II to mark what was believed to be site of crucifixion of St Peter.
  - Michelangelo (b. Caprese 1475, d. Rome 1564); sculptor, architect, painter, draughtsman and poet, dominating High Renaissance and helping shape Mannerism. In view of many, the greatest of all western masters. 1488, trained briefly with the Florentine painter Domenico Ghirlandaio before joining household of Lorenzo de' Medici, with access to family's art collection, and especially its sizeable collection of ancient Roman sculpture. Among many major works: colossal marble *David*, 1501–04; Sistine Chapel Ceiling fresco, 1508–12; Laurentian Library, S. Lorenzo, Florence, 1524–30; and *Last Judgement* fresco, on altar wall of Sistine Chapel, 1536–41. After about 1545, devoted himself mostly to poetry and architecture, with Pope Paul III in 1546 entrusting to him design of St Peter's Basilica.
    - St Peter's Basilica, Rome, 1546–64 (earlier work mostly to Bramante's 1503–06 plans; dome completed by Giacomo della Porta, 1590). Project had seen little progress since death of Bramante, and subsequent input from Raphael, Peruzzi

and Sangallo. Michelangelo appointed following death of Sangallo. Proposed a return to Bramante's centralized Greek cross plan but, instead of Bramante's stepped hemispherical dome above a narrow drum (echoing Pantheon), designed a high dome sitting on buttresses fronted by colossal paired columns, imparting a strong sense of vertical thrust. Tall lantern further emphasized vertical, and same colossal paired columns within and without the main structure brought sense of organic unity and compactness to building as a whole. Brunelleschi's Florence Cathedral dome, 1420–36, with its double-shell construction and Gothic profile, clearly influenced Michelangelo.

#### NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Bramante. His Roman projects and buildings generally considered most characteristic examples of High Renaissance style, and the most respectful towards Classical heritage. The Tempietto, with its severe Roman Doric colonnade, may be seen as a trial commission from Julius II in preparation for the – very far from restrained – massively ambitious St Peter's Basilica. Although his designs for St Peter's never carried out, they formed basis for the concept, scale and proportions of the Michelangelo design which, although also modified, is largely what is seen today.
  - Michelangelo,
    - St Peter's Basilica. Architectonic unity informed by use of the square and circle working in conjunction with the sculptor's eye for massing, compactness, thrust and organic unity.

#### SYNOPSIS

- Referencing one or more of, e.g.:
  - Greek sculpture
  - Early Renaissance Italian art
  - European art Renaissance to Rococo
  - Greek architecture
  - Early Renaissance Italian architecture
  - European architecture Renaissance to Rococo
  - Roman sculpture
  - High Renaissance and Mannerist Italian art.
  - European art Renaissance to Romanticism
  - Roman architecture
  - European architecture Baroque to Romanticism
- Any other valid content identified and/or points made to be credited.

## A2 2 Section 3 – European architecture Baroque to Romanticism

112.403: Who do you consider made the single greatest contribution to European architecture in the Baroque to Romantic period? Establish contexts and refer to appropriate movements, architects and works in support of your choice.

### Indicative content

Answers should include the following:

#### NON-SYNOPTIC KNOWLEDGE

- Immediate context
    - **Baroque Italy** Italy politically divided, effectively, within Spanish Empire; Counter-Reformation and papal patronage; Pietro da Cortona, Gianlorenzo Bernini, Francesco Borromini.
    - **Neoclassical Britain** Age of Enlightenment; the Grand Tour; influence of Palladio; Colen Campbell, William Kent, Robert Adam.
    - **Eclectic Romanticism** The ‘battle of styles’; influence of writings of Pugin and Ruskin; Classical Tendency, John Nash, John Soane; Gothic Revival, Charles Barry, George Gilbert Scott.
  - Identification of required practitioner and works, and descriptions of works, e.g.:
    - Gianlorenzo Bernini (b. Naples 1598; d. Rome 1680), architect, sculptor and widely credited as almost single-handedly launching Baroque style – a style in which the architectural tends to closely combine with the sculptural. His sculptural work generally deemed more radical than his architectural. Son of Florentine sculptor Pietro Bernini (1562–1629) and born in Naples but, from 1605, brought up in Rome, and based there. Influenced by Michelangelo and Raphael but perhaps more so by Hellenistic and Ancient Roman architecture and sculpture, and by the paintings of Caravaggio. A total of eight popes gave him architectural and/or sculptural commissions, among the most prestigious and demanding of the 17th century and requiring him to employ many assistants. 1629, appointed architect of St Peter’s Basilica, Rome.
      - St Peter’s Baldachin (or baldacchino), 1623–33; monumental bronze canopy (more than 29m/95ft high) over the high altar, which in turn is over St Peter’s tomb, and under the dome, in St Peter’s Basilica, Rome. Commissioned by Pope Urban VIII. Ornate bronze canopy supported on four twisted ‘Salomonic’ columns, some of the bronze used apparently taken from the portico of the Pantheon, Rome, 118–125 AD, some of which in turn was supposedly taken from the Temple of Jerusalem.
      - St Peter’s Square (or Piazza San Pietro), Rome, 1656–57. Large piazza providing transition from the city (and the world) to St Peter’s and regularly hosting up to half a million, such as for the pope’s Easter *urbi et orbi* blessing (to the city and to the world). On city side, elliptical and partially enclosed by two colonnades of colossal, unfluted, Tuscan Doric columns, carried out in travertine (a coarse golden limestone); piazza narrowing to trapezoid in front of the church. Entablature also severely simple. Balustrade carries row of statues. Centre of ellipse marked by an obelisk, and a fountain marks each of the two foci.
      - Church of S. Andrea al Quirinale, Rome, 1658–70. Exterior façade dominated by simplified but monumental orders and tympanum. Entrance canopy supported on only two columns; central-plan domed church with oval interior; opposite entrance, double-columned altar niche with oversized sculpted figure of the saint’s martyrdom above the pediment.
- or
- Robert Adam (1728–92), architect, decorator and interior designer. Assisted by his brothers James and William. Extended influence through various self-publicising architectural treatises beginning in 1773.

- Kedleston, Derbyshire, 1760s. Basic design of central block and four wings taken over from Matthew Brettingham and James Paine. Only two wings constructed, one for family use and other for state apartments. Adam responsible for south front Corinthian portico, inspired by Arch of Constantine. Great hall flanked by Corinthian columns, and rotunda/saloon inspired by the Pantheon in Rome.

or

- George Gilbert Scott (b. Gawcott, Buckingham, Buckinghamshire, 1811; d. 1878). Leading and highly prolific Gothic Revivalist architect: “during a working career of forty years, [he] built or interfered with nearly five hundred churches, thirty-nine cathedrals and minsters, twenty-five universities and colleges, and many other buildings besides” – H S Goodhart-Rendel, *English Architecture Since the Regency*, 1953. Influenced by Augustus Pugin.
  - St Pancras Railway Station, incorporating booking offices and the Midland Hotel, London, 1860–65. Enormous highly decorated and pinnacled red brick building.
  - Albert Memorial, Kensington Gardens, London, 1863–72. National memorial to Queen Victoria’s consort, Prince Albert. Extravagant example of Gothic Revival; shrine; seated portrait sculpture of Albert covered in an enormous baldacchino (see following discussion of Bernini) topped by a cross.

#### NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Bernini.
    - St Peter’s Baldachin. Combines the architectural and sculptural – a pavilion, and sculptural forms based on a catafalque (a raised platform to support, or to stand for, a coffin and/or body) and a baldacchino (cloth canopy carried over a pope on holy days). Use of bronze supposedly from the Pantheon and Temple of Jerusalem symbolising triumph of Christian church over Judaism and Roman paganism.
    - St Peter’s Square. Powerfully symbolic: Bernini himself referred to his colonnades as being designed “to receive Catholics in a maternal gesture in order to confirm their belief, heretics in order to reunite them with the Church, and infidels in order to reveal to them the true Faith” (quoted in David Watkin, *A History of Western Architecture*, 1986; 3rd edition, Laurence King Publishing, London, 2000, p. 284). Sculptural and ornamental treatment extremely severe and constrained, but, in the larger architectural scale, the design grand and encompassing. Decorative constraint also appropriate for the limited budget (given the task).
    - Church of S. Andrea al Quirinale. Bernini here adopts oval plan he was already using for St. Peter’s Square (he was also restoring the circular-planned Pantheon at the time). Dramatic use of sculpture, scale, proportion and lighting.

or

- Adam.
  - Kedleston. Both Classical and Romantic tendencies apparent, as can be seen also in the views of ancient ruins recorded by Giovanni Battista Piranesi (1720–78) and Charles-Louis Clérisseau (1721–1820), both of whom Adam had befriended on a 4-year Grand Tour in Italy beginning in 1754; opportunity to study ancient ruins at first hand during this stay and to expand upon the Palladian formal and decorative vocabulary.

or

- Scott.
  - St Pancras Station. Extravagant, exuberant and eclectic mix of English, French and Venetian Gothic. Hotel element criticised for bearing little structural or stylistic relationship to the station itself.

- Albert Memorial. 'Battle of styles' between Classical and Gothic, each carrying considerable weight of religious, social and political associations (essentially – Classical, secular/civic/pagan; Gothic, religious/Catholic/Romantic).

#### SYNOPSIS

- Referencing one or more of, e.g.:
  - Greek architecture
    - Bernini's St Peter's Square colonnade more akin to a Greek (column-based) design than to Roman (wall-based).
  - Early Renaissance Italian architecture
  - European architecture Renaissance to Rococo
  - Architecture 1835–1918
  - Three-dimensional craft and design 1850–1918
  - High Renaissance and Mannerist Italian art
  - European art Renaissance to Romanticism
    - Scott's Albert Memorial – Bernini's St Peter's Baldachin.
  - Roman architecture
  - High Renaissance and Mannerist Italian architecture
  - British painting 1850–1900
  - Scott. General religious revival in Britain in early 19th century but full Catholic emancipation only granted in 1829. Mid-century, challenges to religious belief through Darwinism and new interpretations of geological and fossil records; advances of science, technology, and industry; advances of British imperialism and colonialism.
- Any other valid content to be identified at the standardising meeting and credited.

## A2 2 Section 4 – Architecture 1945–1970

112.404: Critically appraise two examples of 1945–1970 domestic architecture, one a house and the other a multiple occupancy design such as a block of flats, apartment block, dormitory block, or housing estate. Establish relevant contexts.

### Indicative content

Answers should include the following:

#### NON-SYNOPTIC KNOWLEDGE

- Immediate context
  - **Post-war modernism** Ludwig Mies van der Rohe, Le Corbusier, Richard Neutra, Eero Saarinen; Brutalism, Louis Kahn, Ernö Goldfinger, Alison and Peter Smithson.
- and/or
  - **Independents** Frank Lloyd Wright, Alvar Aalto, Luis Barragán, Kenzo Tange, Felix Candela, Jørn Utzon.
- Identification of required practitioners and works, and descriptions of works, e.g.:
  - Ludwig Mies van der Rohe (b. Aachen, Germany, 1886; d. Chicago, USA, 1969). Son of a mason and apprenticed as a stone cutter 1900–02. Trained under Peter Behrens, 1908–11. One of the leading Modernist (or International Style) architects. Director of the Bauhaus 1930–33. In 1937 emigrated to the USA. In 1938 he was appointed Director of Architecture at the Illinois Institute of Technology in Chicago; principally renowned for his contribution to the development of a ‘minimalist’ aesthetic of the kind most commonly associated with skyscrapers.
    - Farnsworth House, Plano, Illinois, 1946–51. Commissioned as a weekend retreat by Chicago doctor Edith Farnsworth. Secluded woodland site near to the Fox River. Single-storey severely rectangular dwelling of plate glass and white-painted steel girders. Eight steel uprights hold it off the ground, serving not just an aesthetic but practical function – the site liable to flooding from the nearby Fox River. On all four external sides the house is glazed floor to roof, privacy being afforded by a central core, finished in hardwood, containing the kitchen and bathroom. Outside, between ground- and floor-level, a terrace platform, also in white steel, is offset from the house.
  - Alvar Aalto (b. Kuortane, Finland 1898; d. Helsinki 1976); leading Scandinavian Organic Modernist architect, city planner, furniture and glassware designer. Renowned for designing in sympathy with both the human user and the natural environment; strongly influenced by nature and by Finnish vernacular architecture, craft and design. Contended it was the task of the architect and designer to humanize mechanical forms. 1916–21, studied architecture at Helsinki Polytechnic Institute. Early work shows uneasy mix of Gothic and Classical elements – the latter relating to the Nordic Classical architectural movement, active c. 1910–30. Early examples of his work are: Tuberculosis Sanatorium, Paimio, 1928–33 (design extended to furniture and fittings); Municipal Library, Viipuri (now Vyborg, Russia), designed 1927–33, built 1933–35; and the Villa Mairea, Noormarkku, Finland, 1937–38. 1946, appointed a visiting professor at the Massachusetts Institute of Technology.
    - Baker Dormitory/House, Massachusetts Institute of Technology, Cambridge, USA, 1946–49. Senior students’ dormitory block of red brick, with a serpentine front overlooking the Charles River and a busy road, and a zigzag rear looking onto the campus. Bedrooms facing the front, the serpentine form lending variety of form and view to the fairly austere cubicles. Furniture and fittings also designed by Aalto. Staged staircases, set out from the rear façade, descend symmetrically to meeting point, echoing the zigzag theme. Communal rooms rectangular and placed on the diagonal at ground level – lounge and dining area double-height and partly below ground. Horizontal windows to front: vertical to rear.

## NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Mies van der Rohe.
    - Farnsworth House. The house's forms – roof, floor, terrace and the connecting steps – appear to float above the ground. Their rectilinear geometry and pristine whiteness act as foils to the natural surroundings and also 'frame' the natural world seen through them, making of that natural world "not just trees but a landscape," as art critic Robert Hughes has remarked (*Visions of Space: Mies van der Rohe*, written and presented by Hughes, BBC4, 2003). The Farnsworth House effectively a domestic 'module' capable of almost indefinite multiplication horizontally and vertically, as in Mies's own Lake Shore Drive Apartments, Chicago, 1948–51.
  - Aalto:
    - Baker Dormitory. Innovative design is practical, aesthetically stimulating and symbolically expressive. Traditions of red brick construction in both Finland and New England – curved bay windows also traditional to Boston and New England generally. Aalto chose especially rough bricks, for added texture and visual interest, facilitating a weathered, aged look at a time when International machine-perfect Modernism was fashionable. Concrete and stonework introduced in lounge and dining room area to contrast with brickwork.

## SYNOPSIS

- Referencing one or more of, e.g.:
  - Painting 1910–1945
    - Abstraction
      - Bauhaus
  - Architecture 1835–1918
    - Wiener Werkstätte and Deutscher Werkbund
  - Architecture 1900–1945
    - De Stijl and Bauhaus
    - Independents
  - Three-dimensional craft and design 1918–1945
    - Art Deco
    - Modernist
  - Textiles and fashion design 1850–1945
    - Bauhaus
    - Art Deco
  - Graphic design 1850–1945
    - Modernism
- Any other valid content to be identified at the standardising meeting and credited.

## A2 2 Section 5 – Architecture 1970–present

112.405: Compare and contrast two examples of post-1970 architecture, one Late Modernist and the other Postmodernist. Establish relevant contexts.

### Indicative content

Answers should include the following:

#### NON-SYNOPTIC KNOWLEDGE

- Immediate context
  - **Late modernism** Richard Rogers, Renzo Piano, Norman Foster.
  - **Postmodernism** Sensitive to Modernism’s distancing from a general public but unsure how to reconnect; classical references, irony, scepticism, pastiches, parodies; Charles Moore, Robert Venturi, James Stirling, Michael Graves, Philip Johnson, Leo Ming Pei.
- Identification of required practitioners and works, and descriptions of works, e.g.:
  - Norman Foster (b. Reddish, Stockport, Greater Manchester, 1935; 1999, Baron Foster of Thames Bank). One of the world’s leading architects, with many major commissions completed in Europe, Asia and America. American architect and engineer Richard Buckminster Fuller (1895–1983) an early influence.
    - Sainsbury Centre for the Visual Arts, University of East Anglia, 1974–78. Large cuboid aluminium-clad steel structure, with one end almost entirely glass, on sloping grassland site; large open-plan interior with structural steelwork exposed.
  - Robert Venturi (b. Philadelphia, USA, 1925). Leading exponent, writer and theorist of Postmodernist architecture. Studied at Princeton University, and the American Academy in Rome. Worked with Eero Saarinen and Louis Kahn before forming a partnership with his wife Denise Scott Brown, and John Rauch. His books *Complexity and Contradiction in Architecture*, 1966, and *Learning From Las Vegas*, 1972, highly influential.
    - Sainsbury Wing of the National Gallery, London, 1986–91. Wing/extension blends with pre-existing Neoclassical building, and neighbouring buildings, but with structural and aesthetic anomalies.

#### NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal:
  - Foster:
    - Sainsbury Centre. One of the architect’s first major commissions and representing a further development of functionalism and modernists’ interest in new building materials and methods/techniques, sometimes adapted from industrial or civil engineering sources. Hence such work sometimes being referred to as ‘Hi-tech’. Building probably most resembles an aircraft hangar. Open-plan interior means partitions have to be installed for hanging artworks and/or subdividing space.
  - Venturi arguably leading theorist of Postmodern architecture; coined phrase “less is a bore” to characterize contrast with functionalist modernism and Mies van der Rohe’s “less is more” epithet:
    - Sainsbury Wing of the National Gallery. Clearly refers to Neoclassical architectural heritage but denies the structural logic behind these forms, as over the main entrance where ‘blocks’ of Portland stone are actually merely cladding over a hidden steel frame, or where the Corinthian pilasters gradually change in form to more closely match those of the neighbouring building.

- Comparison and contrast, e.g.:

Late Modernism	Postmodernism
Form functional: determined by practical considerations of use, materials and structure.	Form to greater or lesser extent impractical, free, playful and/or indulgent, typically with mixed aesthetic, historical and symbolic references.
Austere/restrained form, colour, texture...	Extravagant/indulgent form, colour, texture...
Structural integrity	Structural pragmatism/contradiction/deceit
"Less is more," Ludwig Mies van der Rohe	"Less is a bore," Robert Venturi
Truth to materials: tenet that the nature of the chosen or given material should not be hidden; thus, bronze should not be disguised to appear like human flesh, or plaster like cut stone, or pine wood like ebony. It follows that the practitioner should choose the most appropriate material within the conditions pertaining.	Ironic/'dishonest' treatment of materials
Purity	Eclecticism
Pre-modernist times/works ignored	Past/tradition acknowledged/mined
Serious sense of purpose	Use of humour, irony, parody, pastiche, nostalgia
Designs aspiring to timeless, universal	Time/place-limited; style/fashion trends and obsolescence accepted

## SYNOPSIS

- Referencing one or more of, e.g.:
  - Architecture 1970–present
    - New directions
  - Greek architecture
  - Early Renaissance Italian architecture
  - Architecture 1835–1918
    - Independents
  - Architecture 1900–1945
    - De Stijl and Bauhaus
    - North American
    - Independents
  - Three-dimensional craft and design 1918–1945
  - Sculpture 1945–present
  - Roman architecture
  - High Renaissance and Mannerist architecture
  - European architecture Baroque to Romanticism
  - Architecture 1945–1970
    - Post-war modernism
    - Independents
  - Three-dimensional craft and design 1970–present
- Any other valid content to be identified at the standardising meeting and credited.

## A2 2 Section 6 – Three-dimensional craft and design 1945–1970

112.406: Who do you consider made the single greatest contribution to 1945–1970 three-dimensional craft and design? Establish contexts and refer to appropriate movements, practitioners and works in support of your choice.

### Indicative content

Answers should include the following:

#### NON-SYNOPTIC KNOWLEDGE

- Immediate context
  - **Craft** Hans Wegner, James Krenov, Kilkeny Design Workshops.
  - **Post-war British modernism** Utility Furniture, Gordon Russell. Festival Style: Ernest Race, Robin Day. Craft To Design: cutlery, street furniture, table- and kitchen-ware; David Mellor.
  - **Post-war European and American modernism** Less ascetic interpretations of 'functionalist' and 'truth to materials' precepts; Alvar Aalto, Arne Jacobsen, Charles and Ray Eames, Eero Saarinen.
  - **Streamlining to Pop** Streamlining: Raymond Loewy, Henry Dreyfuss. Pop: George Nelson, Ettore Sottsass, Verner Panton, Eero Aarnio, Joe Colombo.
- Identification of required practitioner and works, and descriptions of works, e.g.:
  - Hans Wegner (b. Tønder, Denmark, 1914; d. 2007). A leading practitioner of Scandinavian design. Son of a master cobbler and served carpentry and furniture making apprenticeships before working with leading Scandinavian designer Arne Jacobsen.
    - *Model No. JH50 Peacock* chair, designed for manufacturer Johannes Hansen, 1947. Finely crafted hardwood chair with turned legs and rails; large rounded backrest with flat sections in middle of the radiating slats.

or

- Robin Day (b. High Wycombe, Buckinghamshire, 1915; d. 2010). 1931–33, studied at local art school – High Wycombe once Britain's leading furniture manufacturing town – followed, 1934–38, at the Royal College of Art, where he specialised in furniture and interior design. He married the textile designer Lucienne Conradi (1917–2010) in 1942 and worked as a freelance graphic, exhibition and industrial designer before opening a London design office with his wife in 1948. More so than their US contemporaries Charles and Ray Eames, with whom they are frequently compared, the Days often worked independently as designers. 1948, with Clive Latimer (1915–) won first prize for their plywood and metal storage furniture design in the International Low-cost Furniture Competition held at MOMA in New York. In 1949 Day began working as a design consultant for Hille, a British furniture manufacturer hitherto specialising in period designs but now wanting to move into low-cost mass-produced furniture using new materials such as plywood, tubular steel and injection-moulded thermoplastic. The working relationship would continue to 1993 – Day was appointed Hille's chief designer in 1950 – and lead to more than 150 domestic, office and street furniture design products.
  - *Hillestak* plywood stacking chair, 1950; for Hille International. New plastic glues used in the beechwood frame and moulded plywood seat construction. Inverted V-shaped splayed legs.
  - *Polyprop* stacking chair, designed for manufacturer Hille International, 1962–63; self-coloured injection-moulded polypropylene seat mounted on thin tubular steel legs.

or

- George Nelson (b. 1908, Hartford, Connecticut; d. 1986, New York). Modernist designer who as a designer, writer, editor and lecturer exercised considerable influence on post-WWII American industrial design. 1924–28, studied architecture at Yale University; 1931, studied Fine Arts at the Catholic University of America, Washington; 1932–34, studied at American Academy in Rome. 1945, his and Henry Wright's *Storagewall* concept featured in *Life* magazine leading to association 1946–65 with firm of Herman Miller. 1947, opened his own architecture and design office in New York. Published books on modern living spaces (1952), chairs (1953), and storage (1954).
  - *Basic Cabinet Series* components, 1946. Development of the *Storagewall* idea that Nelson and fellow associate editor of the *Architectural Forum* Henry Wright had presented in 1944 – freestanding, standardised storage modules (shelving, drawers, writing table, radio/television/speaker installations) that could be mounted on legs or platforms and set against a wall or used as a room divider.
  - *Marshmallow* sofa, designed 1956 for manufacturer Herman Miller. Set of (usually 18) round pill/marshmallow-shaped cushions individually mounted on open steel frame to form a sofa; the cushions detachable, allowing easy cleaning, rotation to alleviate wear, or changes of colour/pattern/fabric.

#### NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Wegner.
    - *Model No. JH50 Peacock* chair. Informed by modernism but, as with most 20thC Scandinavian design, softening the geometrical and mechanical in the direction of organic/natural forms, and maintaining traditional high standard of craftsmanship. Variation on traditional English Windsor chair. The chair back mindful of a peacock's display.

or

- Day. Carries forward the sense of frugality and design responsibility from Utility Design but with lighter forms and making use of new materials and construction techniques. The accessible, 'democratic' quality of his designs ensure their widespread influence.
  - *Hillestak* chair. Economical, efficient and well constructed using minimal materials and components. Close resemblance to the Eames' *Plywood Chair* of 1945–46.
  - *Polyprop* chair. Ubiquitous design mass-produced in millions and spawning many further variations and imitations, it has been described as "one of the most democratic modern designs of the 20th century" (Charlotte and Peter Fiell, *design of the 20th Century*, Taschen, Cologne, 1999, ISBN 3-8228-7039-0, p. 192); practical, economical and hard wearing.

or

- Nelson. His works stretch from Bauhaus-based modernist functionalism through to Pop and the beginnings of Postmodernism.
  - *Basic Cabinet Series* components. Modular design allows for efficient and economical production and also flexibility of use.
  - *Marshmallow* sofa; early example of Pop design; modernism with quirky humour; functional; economical to produce; innovative.

#### SYNOPSIS

- Referencing one or more of, e.g.:
  - Architecture 1835–1918
  - Architecture 1900–1945
  - Three-dimensional craft and design 1850–1918
  - Three-dimensional craft and design 1918–1945
  - Painting 1945–1970
  - Painting 1970–present

- Sculpture 1945–present
- Architecture 1945–1970
- Architecture 1970–present
- Three-dimensional craft and design 1970–present
- Affluence after austerity of immediate WWII period; Cold War and Space Race between USA and USSR super-powers, representing forces of Liberal Capitalism and Communism respectively; television; youth culture.
- Any other valid content to be identified at the standardising meeting and credited.

## A2 2 Section 7 – Three-dimensional craft and design 1970–present

112.407: Give a broad critical appraisal of either three-dimensional craft or three-dimensional design since 1970, establishing contexts and referring to appropriate practitioners and works.

### Indicative content

Answers should include the following:

#### NON-SYNOPTIC KNOWLEDGE

- Immediate context:
  - either
  - **Craft** Role of craft in post-industrial age; craft as art; James Krenov, John Makepeace.
  - or
  - **Late modernist design** Ingvar Kamprad/Ikea, Terence Conran, Braun, Herman Miller, Knoll International, David Mellor.
  - **Postmodernist design** Ettore Sottsass/Memphis, Robert Venturi, Alessandro Mendini.
  - **New directions** Philippe Starck, Tom Dixon, Jonathan Ive.
- Identification of required practitioners and works, and descriptions of works, e.g.:
  - either
  - Craft
    - James Krenov (b. Uelen, Siberia, USSR, 1920; d. Fort Bragg, California, 2009). Influential woodworker and writer. Son of Russian “not quite aristocrats” and raised in Siberia, China, Alaska (where his parents worked for seven years as teachers) and, from the mid-1930s, Seattle. In Seattle, he worked as a ships’ chandler and also in a boatyard, building yachts. He acknowledged the influence of boat design on his work: “There’s hardly a straight line on them, but there’s harmony. People think right angles produce harmony, but they don’t. They produce sleep” ([http://en.wikipedia.org/wiki/James\\_Krenov](http://en.wikipedia.org/wiki/James_Krenov)). He moved to Europe in 1947, travelling through France and Italy before settling, for some 30 years, in Sweden. He studied furniture design for two years in Stockholm under Carl Malmsten, one of the country’s leading furniture designers of the time. Over the following years he gradually established a reputation as an inspirational woodworker and writer, producing five books: *A Cabinetmaker’s Notebook*, 1976; *The Fine Art of Cabinetmaking*, 1977; *The Impractical Cabinetmaker*, 1979; *Worker in Wood*, 1981; and *With Awakened Hands*, 2000. He gave talks and lectures around the world and in 1981 was invited to found the Fine Woodworking Program at the College of the Redwoods, Fort Bragg, California, where he continued to teach until 2002.
      - Showcase in pear wood with hickory legs and frame, undated (illustrated in <http://www.finewoodworking.com/ProjectsAndDesign/ProjectsAndDesignArticle.aspx?id=32946>). Rounded and tapered legs support small horizontal cabinet, with glass-fronted display case flanked by a narrow cupboard either side. The legs/frame extend(s) above the top of the cabinet and curve(s) out in the form of short horns.
    - John Makepeace (b. Solihull, West Midlands, 1939). Apprenticeship under Keith Cooper, 1957. Parnham House, Dorset, acquired 1976 and established as craft studio, workshop and school.
      - *Millennium 3 Chair*, 1988; curvilinear latticed armchair, native hardwood.
      - *Rhythm Chair*, 1992; softly curved chair of native hardwood.
  - or
  - Late modernist design
    - Ingvar Kamprad (1926–); Swedish entrepreneur, founder in 1943 of the international home furnishing retail chain Ikea. By the 1990s, Ikea was the world’s largest furniture manufacturer and Kamprad one of its wealthiest individuals. Under his direction, the company pioneered high-volume, low-cost, flat-pack

furniture in practical uncluttered designs akin to those of pioneering Scandinavian ‘organic modernists’ such as Aalto, Jacobsen and Aarnio. The company’s annual catalogue – distributed freely in-store, by mail and, more recently, online – has long been its main marketing tool, aside from the very large stores themselves. Self-assembly is promoted as minimizing manufacturing, handling and transport costs. Manufacture, as at 2008, is spread across some 50 countries, with China foremost and followed by Poland, Italy and Sweden.

- Poäng armchair; self-assembly layer-glued bent birch or beech frame, with removable cushions and covers available in various materials, patterns and colours; designer Noboru Nakamura; date of design unknown.
- Expedit self-assembly storage system; fibreboard and ABS over particleboard and paper core; designer and date of design unknown. Modular system of units that can be used vertically, horizontally, floor-standing, stacked or wall-hung.
- Postmodernist design
  - Ettore Sottsass (Italian, b. Innsbruck, Austria, 1917; d. Milan 2007); architect and designer whose work evolved from functional modernism, through Pop to anti-functionalism and Postmodernism; founder in 1981 of the Memphis design group.
    - *Casablanca* sideboard, wood with plastic laminates, 1981. Vertical three-section cabinet of square-edged plastic-laminated sections, with a simple black plinth and ten variously angled shelves extending symmetrically out from sides and top. The frame and shelves finished in black-speckled red laminate, the uppermost (and tallest) cabinet door, in black-speckled white, the middle one in black-speckled yellow, and the bottom one in black.
- New directions
  - Tom Dixon (b. Sfax, Tunisia, 1959); London-based industrial designer and creative director; also, in early 1980s, small-scale manufacturer and retailer. 1979–80, spent six months on Foundation Course at Chelsea Art School before dropping out. 1983, whilst recovering from a motorcycle injury, taught himself to weld. Designed, made and sold limited editions of welded furniture. 1989, opened Space shop to sell his own and others’ design work. 1994, co-founded Euro lounge to manufacture plastic products, including his own *Jack Light*. 1998, appointed head of design UK at Habitat. 2004, appointed creative director of Artek, the Finnish furniture manufacturer founded in 1935 by Alvar Aalto.
    - *S-chair*; welded steel frame with wicker and rush seating, 1985–92; manufactured by Cappellini, Italy. Free-flowing “S”-shaped welded frame.

#### NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - either
    - Craft
      - Krenov. His work highly inspirational and his books no less so. His books not so much on the *how* of fine woodworking as on the *why*. In many respects his approach romantic, poetic and impractical – as he himself acknowledged in one of his titles. No construction drawings provided in any of his books, and he himself, if he used preparatory drawings at all, apparently tended to use only small, rough thumbnail-sized sketches. Driven by a love of fine woods and willing to let the wood to a large extent suggest the way it be handled, thus more akin to the way an artist works than a traditional craftsman. Some of his followers have got into financial difficulties trying to emulate this idealist approach in their own workshops (offering parallels with, say, William Morris and the Arts and Crafts Movement).
        - Showcase. Typical Krenov cabinet: small, subtly curved, tool marks still evident on close inspection; light timber minimally waxed or varnished.

- Makepeace
  - *Millennium 3 Chair*; conspicuous display of fine craftsmanship.
  - *Rhythm Chair*; conspicuous display of fine craftsmanship; legs and back from woodland thinnings (small-diameter trees cleared to allow others to grow to maturity) normally used as firewood or pulped, thus materials/methods of ecological significance (paraphrasing Charlotte and Peter Fiell, *Design of the 20th Century*, Taschen, 1999, ISBN 3-8228-7039-0, p. 442; see also p. 182)
  - Craft as art; seen against general culture of growing affluence, multi-national corporations, mass production, rapid product obsolescence.

or

- Late modernist design
  - Kamprad/Ikea
    - Poäng armchair. Practical, economical and aesthetically pleasing within the modernist aesthetic. Very closely resembles Aalto's *Armchair 402*, 1932–33.
    - Expedit storage system. Typifies both advantages and disadvantages of the Ikea "high-volume, low-cost, flat-pack" concept – economical, functional, flexible, modular, scalable (to different sized spaces), cleanly designed, but also anonymous and susceptible to wear and damage.
  - Postmodernist design
    - Sottsass
      - *Casablanca* sideboard. Functionality as a cabinet clearly limited by the sloping shelves. Heavily patterned decorative treatment deliberately "trashy, tacky" and opposed to severe modernist aesthetic. Whether ironical or not, connects with popular/Pop culture) rather than elitist modernism – speckled laminate/'Formica' appearance has connotations of 1950s cafés, milk bars or American diners. Significance of the name *Casablanca* unclear but perhaps alluding to the popular 1942 American film starring Humphrey Bogart and Ingrid Bergman. Unlike any previous cabinet but reminiscent of Aztec and other South and North American forms and symbols (a certain totemic quality).
    - Dixon
      - *S-chair*. Associations with Adhoc and Post-industrial design. Similarities with Verner Panton's free flowing plastic *Panton Chair*, 1960–67. Exemplifies his declared interest in the interface between industrial technologies and handcraft.

## SYNOPSIS

- Referencing one or more of, e.g.:
  - Three-dimensional craft and design 1970–present
    - Craft, Late modernist design, Postmodernist design and/or New directions, as not already covered
  - Painting 1910–1945
  - Architecture 1835–1918
  - Architecture 1945–1970
  - Three-dimensional craft and design 1850–1918
  - Three-dimensional craft and design 1918–1945
  - Painting 1945–1970
  - Painting 1970–present
  - Sculpture 1945–present
  - Architecture 1945–1970
  - Architecture 1970–present.
  - Three-dimensional craft and design 1945–1970
- Any other valid content to be identified at the standardising meeting and credited.

## A2 2 Section 8 – Textiles and fashion design 1945–present

112.408: Who do you consider made the single greatest contribution to post-1945 textiles and/or fashion design? Establish contexts and refer to appropriate designers and works in support of your choice.

### Indicative content

Answers should include the following:

#### NON-SYNOPTIC KNOWLEDGE

- Immediate context
  - **Textiles** Marianne Straub, Lucienne Day, Issey Miyake, Zandra Rhodes.
  - **Haute couture** Economic, practical, technological, gender, personal, lifestyle, social, cultural factors; Cristobal Balenciaga, Christian Dior, Issey Miyake, Yves Saint Laurent, Karl Lagerfeld, Vivienne Westwood, Jean-Paul Gaultier, John Galliano.
  - **Ready-to-wear** Prêt-à-porter; economic, practical, technological, gender, personal, lifestyle, social, cultural factors; André Courrèges, Laura Ashley, Giorgio Armani, Mary Quant, Ralph Lauren.
- Identification of required practitioner and works, and descriptions of works, e.g.:
  - Cristobal Balenciaga (b. Guetaria, near San Sebastian, in Basque region of Spain, 1895; d. Spain 1972). His mother a seamstress. A local patron sponsored his tailoring training in Madrid. His fashion designs met early success but the Spanish Civil War forced him to move operations to Paris, his first fashion show there in 1937. Rapidly recognized as revolutionizing force in fashion.
    - Example of his 'Sack' day dress, 1955–56 – “tubular, calf-length day dress of dark brown wool jersey, chemise-cut and tapering towards hem” ([http://www.metmuseum.org/TOAH/HD/bale/hod\\_C.I.64.4.3.htm](http://www.metmuseum.org/TOAH/HD/bale/hod_C.I.64.4.3.htm); see also weblink for illustration).

or

- Christian Dior (b. Granville, Normandy, 1905; d. 1957). 1935, began working as fashion illustrator. 1938, joined couture house of Robert Piquet, followed by that of Lelong in 1942; opened his own in 1946.
  - *Corolle Line*, more popularly known now as the *New Look*, 1947. Large pleated skirts to below the knee, lined with tulle to create volume; tiny waists; usually with hats worn to side of head.

or

- Issey Miyake (b. Hiroshima, Japan, 1938); textiles and fashion designer. Aged seven when the atomic bomb was dropped on his home city, leading to his mother, a teacher, being badly burned and dying four years later. 1959–63, studied graphic design at Tama Art University, Tokyo. Relocated to Paris in 1965 and worked for Guy Laroche, 1966–68, and Hubert de Givenchy, 1968–69. Worked for Geoffrey Beene in New York, 1969–70. Opened his own Tokyo studio in 1970 and rapidly established a reputation as an innovative textile and fashion designer, blending eastern and western influences, natural and synthetic fabrics, and traditional and contemporary techniques. Experimental and innovative in approach (using, e.g., paper and rattan as clothing). 1971, showed his first collection in Tokyo and New York. 1973, showed in Paris. Traditional Japanese dress and Madeleine Vionnet (1876–1975) acknowledged major influences. Author of two books, *East Meets West* (Tokyo, 1978) and *Bodyworks* (Tokyo, 1983).
  - *Pleats Please* line, 1993. Constructed massively oversized in lightweight polyester and then pleated – a reversal of usual process but enabling the clothes to be easy to wash, quick to dry and wrinkle resistant.

or

- Vivienne Westwood (b. Vivienne Isabel Swire, Glossop, Derbyshire, 1941). With Malcolm McLaren (b. 1946), major creator of Punk fashion.
  - ‘Bondage’ suit, 1976. Black cotton jacket trousers and ‘over-kilt’, with bondage straps between the knees, metal fittings (for illustration and detailed description see [http://www.metmuseum.org/toah/hd/vivw/hod\\_2004.15a,b.htm](http://www.metmuseum.org/toah/hd/vivw/hod_2004.15a,b.htm)).

#### NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:

- Balenciaga.
  - ‘Sack’ day dress. Creates a new female profile, elongated bodice hangs unfitted from shoulder to mid-thigh; neckline has a wide, rolled, stand-away collar, influenced by Japanese kimono collar; fluid effect of the chemise anticipates the 1960s shift (paraphrasing [http://www.metmuseum.org/TOAH/HD/bale/hod\\_C.I.64.4.3.htm](http://www.metmuseum.org/TOAH/HD/bale/hod_C.I.64.4.3.htm)).

or

- Dior.
  - *New Look*. Return to ‘hourglass’ profile; reaction to Chanel’s ‘Classically elegant’ boyish look, and also to the austerity of WWII wear; return to femininity and Romanticism. Criticised for its extravagance and ostentation, particularly as rationing had not yet ended, in Britain at least. Criticised by Chanel and others for what was seen as regressive attitude to women.

or

- Miyake.
  - *Pleats Please* line. Example of his questioning the very nature of clothing, as well as its materials and forms. Much influenced by Vionnet’s use of the bias cut, allowing the body to move easily under the fabric.

or

- Westwood.
  - ‘Bondage’ suit. Associating with street culture; anti-establishment; “...sado-masochistic look promoted at the time for its shock value. Pushing this traumatic aesthetic to its obvious conclusion creates the feel of a straightjacket and plays with all the implications of the insane” {“Vivienne Westwood and Malcolm McLaren: ‘Bondage’ suit (2004.15a,b)”. In *Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. [http://www.metmuseum.org/toah/hd/vivw/hod\\_2004.15a,b.htm](http://www.metmuseum.org/toah/hd/vivw/hod_2004.15a,b.htm) (October 2006)}.

#### SYNOPSIS

- Referencing one or more of, e.g.:
  - Lens-based art 1850–1945
  - Painting 1880–1945
  - Painting 1910–1945
  - Sculpture 1870–1945
  - Architecture 1900–1945
  - Three-dimensional craft and design 1918–1945
  - Textiles and fashion design 1850–1945
  - French painting 1860–1970
  - Lens-based art 1945–present
  - Painting 1945–1970
  - Painting 1970–present
  - Sculpture 1945–present
  - Affluence after austerity of immediate WWII period; Cold War and Space Race between USA and USSR super-powers, representing forces of Liberal Capitalism and Communism respectively; television; youth culture; Feminism.
- Any other valid content to be identified at the standardising meeting and credited.

## A2 2 Section 9 Graphic design 1945–present

112.409: Give a broad critical appraisal of graphic design since 1945, establishing contexts and referring to appropriate categories (posters, title sequences; typography; and information systems), designers and works.

### Indicative content

Answers should include the following:

#### NON-SYNOPTIC KNOWLEDGE

- Immediate context:
  - **Posters, title sequences** Abram Games, Saul Bass, Robert Brownjohn
  - **Typography** Jan Tschichold, Robert Brownjohn, Adrian Frutiger, Alan Fletcher, Derek Birdsall, Matthew Carter, Neville Brody
  - **Information systems** Road Signage: Jock Kinneir and Margaret Calvert. Software: Microsoft Corporation, Apple Macintosh (Mac) Computer.
- Identification of required practitioners and works, and descriptions of works, e.g.:
  - Abram Games (b. Abraham Gamse, London, 1914; name changed 1926; d. London 1996). 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 lifetime achievement award (1991).
    - Festival of Britain Emblem, 1951 (as reproduced in Charlotte and Peter Fiell, *Design of the 20th Century*; Taschen; Köln, London, etc; 1999, p. 272). Vertical format with grey background and other colours limited to red, white and blue. Centred image based on a schematic four-pointed ‘compass’, each of the four pointers sharply divided down the middle with white on one side and, on the other, alternating red for the east-west and alternating blue for the north-south. The upper part of the north pointer takes the shape of a left-profile female head, lips parted in a slight smile, wearing a Greek-style helmet. Draped between the west and east pointers is a semicircle of red, white and blue bunting. Within the ‘south-west’ quadrant, so formed, is the number “19”, in an italicised shadowed serif font, and in the ‘south-east’ quadrant is the number “51” – the “19” in blue and the “51” in red.
  - Jan Tschichold (b. Leipzig, Germany, 1902; d. Locarno, Switzerland, 1974); independent Modernist 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 question

Modernism, eventually associating it with totalitarianism and fascism. Increasingly used symmetrical layouts and/or serif typefaces, especially for books. Lived in London 1946–9, 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. Typeface designs include *Transit* (or *Transits*), c. 1930–31; *Saskia*, c. 1931–32; and *Sabon*, c. 1964–67. Internationally influential through his works and writings.

- Penguin Books cover design development, 1947–49. Orange and black over white paperback cover, featuring penguin logo; symmetrical typography.
  - *The Pelican History of Art* prospectus cover, 1947, with Pelican symbol drawn by Berthold Wolpe. Symmetrical typography.
  - The Penguin Shakespeare generic cover, 1947, for Penguin Books, London. The company’s general aim was to produce a wide range of well designed books in large numbers and at affordable prices. This cover representative of one of 19 published or proposed series; black and red on white ground; a white-edged black band bordering each of the four sides; white lettering, hand drawn by Tschichold, reading “THE PENGUIN SHAKESPEARE” within the top band and “PENGUIN BOOKS” within the bottom; discreet foliate designs within the side borders; inside the border, the play’s title in centred red italic roman; immediately below this, a centred oval black and white engraved portrait of Shakespeare, by Reynolds Stone; below this, editor and price details, separated by a tapering red horizontal line, in small centred red roman.
- Apple Computer Incorporated; founded by Steve Jobs and Steve Wozniak in California in 1976; incorporated 1977; designers and manufacturers of personal computers, servers, software, networking solutions, peripherals, digital music players, mobile telephones and digital media distribution. The company – and effectively the personal computer industry – was launched from Jobs’ family garage in 1976 with the *Apple I*, an off-the-shelf computer running its own operating system. The Apple hardware and software package had a five year lead on IBM’s PC (Personal Computer), launched in 1981 with Microsoft Corporation’s MS-DOS text-based operating system. IBM had been the leading mainframe computing company since the early 1950s and, despite the late start, it was IBM, or IBM-compatible, PCs running Microsoft operating systems that have dominated personal computing since the mid 1980s. However, Apple did achieve, and has since maintained, dominance in the graphic design sector of the market. It has also been at the forefront of innovation in personal computing and consumer electronics. Its most notable innovation was the 1983 introduction of a Graphical User Interface (GUI) – a means of interacting with the computer other than by typing. These particular means tend to be known by the acronym WIMP – windows, icons, menus and pointing device (a mouse usually, at least initially). A PC GUI operating system, Microsoft Windows, was launched in November 1985. Jobs left Apple in 1985, rejoining the company in 1997 and revitalising it with products such as the iMac, iTunes and iPod.
- *Apple Macintosh* (“*Mac*”) personal computer, introduced 1984. The *Apple Mac* was a development of the *Lisa*, 1983, which Apple had aimed at the corporate market. The *Mac* was the first personal computer with a GUI and bit-mapped graphics. Information was organised using windows, icons, (drop-down) menus, radio buttons and check boxes, and input was via a mouse and keyboard. Software included a digital page-layout language, Postscript, developed by Adobe, also based in California.

## NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Games.
    - The Festival of Britain part of national celebrations for WWII victory and the end of war-time rationing. Also centenary of the Great Exhibition of 1851. The smiling female warrior head, with the accompanying sword- or dagger-like forms, can be related to representations of Britannia, Nike (the Greek goddess of victory) and/or Boudica/Boadicea/Boudicca (in Celtic languages the name's root may again mean "victory"). The compass-like form creates arrows simultaneously pointing outwards and inwards, symbolising the "four corners" of the UK (or Commonwealth) being brought together in celebration. The 'bunting' can also be seen as symbolising the rays of a benign sun emerging after the grey years of war and rationing.
  - Tschichold.
    - Penguin Books cover design development. Books priced for British mass market of the time and designed accordingly. Departure from his earlier asymmetrical, modernist, typography but using modernist sans serif typeface.
    - *The Pelican History of Art* prospectus cover. Traditional symmetrical typography, serif typeface and symbol. Departure from his earlier, modernist, asymmetrical, sans serif typography. Catering for more elite market.
    - The Penguin Shakespeare cover. Return to classical symmetrical/centred typography, serif typefaces and some hand-drawn lettering and illustration, but also – in its clean and relatively simple design – informed by Modernist principles. Appropriate to brief in evoking the times of both Shakespeare and Tschichold; illustrates his later considered view that books were best served by symmetric typography, and asymmetric typography's role was in advertising, letter-heads and such-like.
  - Apple Computer.
    - *Apple Macintosh ("Mac")*. Hitherto the domain of IT experts and corporations, computing increasingly became accessible to all following the launch of the *Mac* with its greatly enhanced ease and efficiency of use. Its impact was felt in many fields but perhaps none greater than graphic design, where 'desk-top publishing' now became a practical possibility. Corporations, institutions, societies and individuals began to publish 'in-house', by-passing or collapsing the traditional roles of compositor, typesetter, editor, designer and printer. A revolutionary 'democratisation' of print or information was coming about on a similar scale to that brought about by the invention of the printing press in the 15th century.

## SYNOPSIS

- Referencing one or more of, e.g.:
  - Graphic design 1850–1945
  - Lens-based art 1850–1945
  - Painting 1910–1945
  - Lens-based art 1945–present
  - Painting 1945–1970
  - Painting 1970–present
  - Tschichold, German-born, working in England immediately post-WWII; national war debts, rationing and other austerity measures; pressing need for mass public housing and new national infrastructure.
- Any other valid content identified and/or points made to be credited.

## A2 2 Section 10 – Automotive design 1945–present

112.410: Critically appraise two post-1945 automotive designs that exemplify for you very different design approaches. Establish relevant contexts.

### Indicative content

Answers should include the following:

#### NON-SYNOPTIC KNOWLEDGE

- Immediate context
  - **Family car** Citroën, BMW, Mercedes-Benz, Volkswagen, Raymond Loewy, Pininfarina, William Lyons/Jaguar, Alec Issigonis, Giorgio Giugiaro.
  - and/or
  - **Other** Off-road or utility; sports/touring and/or bus: Land Rover/Range Rover, Raymond Loewy, Enzo Ferrari, William Lyons/Jaguar, BMW, Aston Martin, Ferry Porsche/Porsche, Lamborghini, Colin Chapman/Lotus.
  - and/or
  - **New directions** Issues, needs, desires, problems, and possible solutions in automotive design; local, global; concept vehicles.
- Identification of required practitioners and works, and descriptions of works, e.g.:
  - Raymond Loewy (American industrial designer b. Paris, France, 1893; d. 1986).
    - Studebaker *Avanti* saloon car, 1961–63. In 1961, as commissioned design consultant, Loewy assembled and headed small team given 40 days to style and produce scale model of a saloon car for launch in 1963; to be styled with younger buyers in mind. Generally flowing lines; front wings project forward of bonnet and headlight assembly, and angular front bumper accentuates this.
  - Colin Chapman (b. London 1928; d. 1982), designer, inventor, car manufacturer and Formula One racing team boss. Studied structural engineering. Brief experiences of flying and aeronautical engineering.
    - *Lotus 7*, 1957; two-seater open-top sports car available fully assembled or as kit of parts for self-assembly. Extremely lightweight tubular steel spaceframe chassis with stressed aluminium body panels; could be used on the public road or for club racing on short tracks. Caterham Cars still manufacturing a version as the *Caterham Seven*.

#### NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Loewy.
    - *Avanti*. General continuity with his earlier ‘streamlined’ designs for locomotives, coaches and cars, but angular treatment of front serves no aerodynamic purpose; seemingly, rather, for styling/image reasons. It thus connects with the inappropriate ‘aerodynamic’ streamlining he gave to domestic products, such as refrigerators and vacuum cleaners. Guy Julier writes: “Styling involves the application of surface effects to a product after the internal mechanism has been designed. The intention can be either to disguise or to enhance the relationship between form and function. Invariably it is used as a device for stimulating consumer demand. While styling may be seen as an ‘optional extra’ in terms of engineering, it is nevertheless important in terms of taste and style” (*The Thames and Hudson Encyclopaedia of 20th Century Design and Designers*, 1993, ISBN 0-500-20269-9, p. 182).
  - Chapman.
    - *Lotus 7*. Small, simple, lightweight, reasonably affordable, innovatively engineered, high performance, arguably the earliest true Lotus car. Chapman sometimes expressed his design philosophy of paring everything to the minimum (and

beyond, some critics have said) in the words of one of his university tutors, “Any fool can build a bridge that doesn’t fall down. It takes an *engineer* to build a bridge that *just* won’t fall down”. Clear dangers/disadvantages also to such an approach.

#### SYNOPSIS

- Referencing one or more of, e.g.:
  - Painting 1880–1945
  - Sculpture 1870–1945
  - Architecture 1900–1945
  - Three-dimensional craft and design 1918–1945
  - Automotive design to 1945
  - Painting 1945–1970
  - Sculpture 1945–present
  - Architecture 1945–1970
  - Architecture 1970–present
  - Three-dimensional craft and design 1945–1970
  - Three-dimensional craft and design 1970–present
- Any other valid content to be identified at the standardising meeting and credited.

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