cea
Rewarding Learning

ADVANCED
General Certificate of Education
2015

History of Art

Assessment Unit A2 2
assessing
Module 4: Architecture, Craft and Design

[AD221]

FRIDAY 15 MAY, AFTERNOON

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
Knowledge 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.
Understanding 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.
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/or 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.
Synopsis 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, information within the mark scheme may occasionally be extensive – more than expected from 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

152.401: Discuss Etruscan and Greek influences on Roman architecture, establishing contexts and referring to appropriate building types and examples.

Indicative content
Answer should include the following:
NON-SYNOPTIC KNOWLEDGE
- Immediate context:
  - ○ **Etruscan and Greek influences** Etruscan influences superseded by Greek after 146 BC when Greece falls to Rome; styles based on three Greek orders, with addition of Tuscan and Composite.
- Identification of practitioners, and description of work, e.g.:
  - ○ Architect(s) unknown. Late Etruscan.
    - ■ Porta Augusta, Perugia, 2nd century BC.
      - – One of the few substantial examples of Etruscan architecture still intact. Arched fortified city gate flanked by two massive protruding towers. Semi-circular arch decorated with simple moulding and above this a balustrade of dwarf pilasters and round shields. Above the balustrade a secondary arch (now in-filled), again with simple moulding.
  - ○ Architect(s) unknown.
    - ■ Pont du Gard; stone-built arched aqueduct and bridge across Gard River, near Remoulins, southern France; c. 19 BC–early 1st century AD.
      - – One of the best preserved examples of Roman civic architecture. Part of an aqueduct supplying Nîmes' population of about 50,000 an estimated 200 million litres/44 million gallons of water daily, sourced from springs 31 miles/50 km away at Uzès. Three-tiered construction with bridge on lowest tier and aqueduct on highest; the aqueduct tier 48.8 m/160 ft high and 456 m/1,496 ft long, falling 2.5 cm/0.98 in over that length (a gradient of 1 in 18,241). Over the aqueduct's full length the total fall is 17 m/56 ft, giving an average gradient of 1 in 3,000. This steady but almost imperceptible gradient maintained through all manner of terrain, bridging and tunnelling where necessary.
  - ○ Architect(s) unknown.
    - ■ Maison Carrée, Nîmes, southern France; c. 16 BC–5 AD; later (re)construction under Emperor Marcus Vipsanius Agrippa.
      - – Hexastyle pseudodipteral temple (26.42 × 13.54 m/86.7 × 44.4 ft) set on high (2.85 m/9.3 ft) podium and situated in what was the forum of the Roman city. One of the best preserved of Roman temples, although no original interior decoration remains. A set of steps, with flanking walls, leads up to the pronaos, or front portico, 6 Corinthian columns wide by 3 deep – about one third the building's length – and the temple's single door (6.87 m high by 3.27 m wide/22.5 × 10.7 ft). 20 engaged columns are set into the windowless cella's side and rear walls. Architrave in 3 levels, with an egg-and-dart decoration separating it from a frieze decorated with rosettes and acanthus leaves.
  - ○ Architect(s) unknown.
    - ■ 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, e.g.:
  - ○ Architect(s) unknown
    - ■ Porta Augusta.
      - – Heavy, imposing, semi-circular arches key to Etruscan and, later, Roman architecture, but notably absent from Greek architecture.
      - – This Etruscan balustrade of dwarf pilasters and round shields probably influenced by Greek Doric (triglyph and metope) decorative treatment; Greek influence in this case passing indirectly to Roman architecture.
  - ○ Architect(s) unknown
    - ■ Pont du Gard.
      - – Major testimony to Roman expertise in mapping, planning, structural engineering, functional design, and quality of enduring construction. Testimony also to Roman ambition and social/cultural self confidence.
      - – Structural engineering, town planning and surveying particular strengths of the Etruscans, as Roman records acknowledge.
  - ○ Architect(s) unknown
    - ■ Maison Carrée.
      - – Width to length almost exactly proportioned 1:2. Simple arithmetic proportions continue into architrave (1:2:3), consistent with writings of Vitruvius.
      - – Greek influence apparent in use of Corinthian order, and acanthus leaves carving in frieze.
      - – Distinctively Roman or Etruscan, rather than Greek, in use of pseudodipteral plan, with axial approach, raised podium, and emphasis shifted from columns to walls.
  - ○ Architect(s) unknown
    - ■ Pantheon
      - – Best preserved and arguably most significant surviving example of Roman architecture. One of the world's greatest domed buildings. Exceptional demonstration of structural use of concrete. Apart from the doors, oculus provides only natural lighting, thus sunlight moves around building in way that reflects Roman belief in more than one god.
      - – Domed structure development from Etruscan arched structures.
      - – Corinthian portico testimony to Greek influence.

SYNOPSIS
- Referencing one or more of, e.g.:
  - ○ Roman architecture
    - ■ Materials and methods, Civic and religious, and/or Domestic, as not already covered
  - ○ Roman sculpture
  - ○ Greek architecture
  - ○ Greek sculpture
- Any other valid content to be identified at the standardising meeting and credited.

A2 2 Section 2 – High Renaissance and Mannerist Italian architecture

152.402: Critically appraise Mannerist Italian architecture, establishing contexts and referring to appropriate centres, architects and works.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context:
  - ○ **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 work, and description of works, e.g.:
  - ○ 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 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 the 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.
  - ○ Giulio Romano (c. 1499–1546). Architect and painter. Pupil of Raphael.
    - ■ Palazzo del Te (or Palazzo Te), Mantua, 1524–34.
      - – Suburban palace arranged around a square cloistered courtyard (or "cortile"). Main building single-storey but with a compressed mezzanine floor, the floors separated visually by a stringcourse. Flat Roman Doric pilasters against rustication on the four external facades. For the inner courtyard: no stringcourse; engaged columns rather than flat pilasters; heavy rustication; mostly 'blind' windows surmounted by massive 'broken' pediments (keystones displaced regularly upwards and 'triglyphs' displaced regularly downwards). Romano, with his apprentices, also responsible for the interior decoration – the extensive fresco paintings, especially the *Fall of the Giants* in the Sala dei Giganti, are renowned.
  - ○ Andrea Palladio (1508–80).
    - ■ Villa Capra (or Rotonda), near Vicenza, c.1550–70; finished by Vincenzo Scamozzi.
      - – Country villa comprising four ionic colonnaded porticoes – facing north, south, east and west – arranged around a domed rotunda. Each portico accessed by a substantial flight of steps flanked by projecting walls. A statue on each of these projecting walls and on the three points of each portico's pediment (20 in all).

NON-SYNOPTIC UNDERSTANDING
- Analysis/interpretation/significance/appraisal, e.g.:
  - ○ Michelangelo.
    - ■ St Peter's Basilica.
      - – Brunelleschi's Florence Cathedral dome, 1420–36, with its double-shell construction and Gothic profile, clearly influenced Michelangelo. 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. Massive scale reflecting Rome's central importance within the Church, an importance recently challenged by the Reformation.
  - ○ Romano.
    - ■ Palazzo del Te.
      - – Proportions, Roman Doric order, and rustication used here in ways conspicuously at odds with Classical and High Renaissance precepts. A knowing play between appearances of order and disorder.
  - ○ Andrea Palladio.
    - ■ Villa Capra.
      - – Contrasts with the exuberance and extravagance of Michelangelo and Romano examples in adhering to Classical aesthetic and structural precepts. Relatively simple geometrical forms and relatively modest in scale. Elegantly functional and practical design, especially suitable for warm climates. Highly influential.

SYNOPSIS
- Referencing one or more of, e.g.:
  - ○ High Renaissance and Mannerist Italian architecture
    - ■ High Renaissance
  - ○ High Renaissance and Mannerist Italian art
  - ○ Early Renaissance Italian architecture
  - ○ Early Renaissance Italian art
- Any other valid content to be identified at the standardising meeting and credited.

A2 2 Section 3 – European architecture Baroque to Romanticism

152.403: Critically appraise Neoclassical British architecture in the Baroque to Romanticism period, establishing contexts and referring to appropriate architects and works.

Indicative content
Answers should include the following:
NON-SYNOPTIC KNOWLEDGE
- Immediate context:
  - ○ **Neoclassical Britain** Age of Enlightenment; the Grand Tour; influence of Palladio; Colen Campbell, William Kent, Robert Adam.
- Identification of required practitioners and works, and description of works, e.g.:
  - ○ William Kent (c. 1685–1748), architect, landscape architect, interior designer and furniture designer. Began as a sign and coach painter before being sponsored by benefactors to study the visual arts in Italy. In Italy 1709–19, during which time he produced some paintings, studied and was much influenced by the architectural works of Palladio (1508–80), met the Earl of (later Lord) Burlington (1694–1753), who would become his major patron, and probably met also another future patron, Thomas Coke, 1st Earl of Leicester (1697–1759). His architectural works are few in number, largely comprising remodelling or decorating work, and do not properly begin until the 1730s.
    - ■ Holkham Hall, Norfolk; designed in early 1730s, structural work beginning 1734 and completed 1764; interior work 1739–73. Design by Kent in collaboration with Earl of (or Lord) Burlington and Thomas Coke, 1st Earl of Leicester; design executed by the Holkham estate architect, Matthew Brettingham (1734–65).The Earl of Leicester's gambling debts and death in 1759 delay completion, leaving his widow, the Countess of Leicester (1700–75), to oversee the house's finishing and furnishing.
      - – Country house in the Palladian style, intended to house the Earl's large collection of art and sculpture acquired on his unusually extended Grand Tour, 1712–18. Large central 2-storey block flanked by 4 smaller rectangular blocks or wings linked to the central block by short, single bay, 2-storey wings. Ground floor rusticated. Minimum windows – the Earl apparently expressed a desire to minimize draughts. Central 6-columned Ionic portico on the principal (south) façade.
  - ○ 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.

NON-SYNOPTIC UNDERSTANDING
- Analysis/interpretation/significance/appraisal, e.g.:
  - ○ Kent. Significant figure in continuing the work of Inigo Jones (1573–1652) in reintroducing British tastes to (Neo)classicism following the Reformation break with Rome in the 1530s, and the Restoration's taste for the Baroque c. 1660–1710. Kent's own tastes, nurtured in late-Baroque Rome, often somewhat at odds with the relatively restrained ones of his patrons.
    - ■ Holkham Hall.
      - – Unusual for both the severity of classical form and close adherence to Palladian design principles. Inspired in particular by Palladio's unexecuted Villa Mocenigo. Extensive references throughout the fairly restrained interior to the classical world.
  - ○ 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.

SYNOPSIS

- Referencing one or more of, e.g.:
  - ○ European architecture Baroque to Romanticism
    - ■ Baroque Italy, Eclectic Romanticism
  - ○ European art Renaissance to Romanticism
  - ○ British painting 1850–1900
- Any other valid content to be identified at the standardising meeting and credited.

A2 2 Section 4 – Architecture 1945–1970

152.404: Critically appraise independent architecture (*not* Post-war modernist) 1945–1970, establishing contexts and referring to appropriate architects and works.

Indicative content
Answers should include the following:
NON-SYNOPTIC KNOWLEDGE

- Immediate context:
  ○ **Independents** Frank Lloyd Wright, Alvar Aalto, Luis Barragán, Kenzo Tange, Felix Candela, Jørn Utzon.
- Identification of required practitioners and works, and description of works, e.g.:
  ○ 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' or mainstream 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, 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.
    ■ Guggenheim Museum, Upper Eastside, Manhattan, New York City; designed c.1943–58; built c. 1955-59. An ancillary tower block was added in 1992; description and comment below are confined to the original design.
      – Externally and internally a continuous white concrete spiral progressively narrowing from top to bottom. Inside, this spiral is revealed as a quite narrow walled ramp reaching the full height of the circular atrium. The atrium, resembling an upside-down dome, has a glazed roof. Some light also enters between the spiral's coils. More conventionally rectilinear spaces extend beyond the spiral at ground and first floor levels, providing office, storage and other services. Artworks are displayed down the length of the ramp, plus in the small central exhibition space at ground level. Thus in the main the art is displayed: 1/ against a wall that slopes away at the top; 2/ against a wall that is concave; 3/ above an inclined floor (especially difficult for the display of floor-standing sculpture); 4/ within spaces with very restricted viewing distances (especially difficult for large works, such as typically seen with New York School or Abstract Expressionist paintings); and 5/ under conditions where natural light is limited and/or difficult to control. Visitors are expected to take a lift (or elevator, in American) to the top of the building and then walk down the length of the ramp, viewing the art on the way.
  ○ 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.

- ■ Town Hall, Säynätsalo, Finland, 1949–52.
  - – Small multi-purpose complex for prosperous island community mostly engaged in forestry. Four blocks, in various heights and rectilinear configurations, surrounding a raised informal courtyard accessed by two open staircases, one of timber and compacted earth. Western block contains a library, with shops below. The almost cubic eastern block, with slanting roof, contains the Council Chamber (circuitous access route ending in a narrow stairway) and municipal administration offices. The other two blocks contain apartments. Red brick construction; copper roofs; wooden ceilings; dark window frames, some vertically slatted; little or no applied decoration.

NON-SYNOPTIC UNDERSTANDING
- • Analysis/interpretation/significance/appraisal, e.g.:
  - ○ Wright.
    - ■ Guggenheim Museum.
      - – The most organic, sculptural and determinedly individualistic of Wright's major works. Despite his frequently expressed 'organic' principles, Wright seems to have rather wickedly relished how much his building set itself apart from its New York gridded and box-like context (although worth noting it is also located beside Central Park). Similarly, he seems to have enjoyed the consternation his design provoked among New York artists and curators, even before planning permission was granted – another instance of the longstanding and largely mutual antagonism between Wright and mainstream Modernists. The Guggenheim may be much criticised, and reasonably so, as a practical venue for showing art but it has also proved a popular, commercial and critical success as the museum's signature building. In this respect (the building itself becoming the exhibit; architecture as art/sculpture), it joins Mies van der Rohe's German Pavilion, Barcelona, 1928–29, and works by Stirling, Gehry, Libeskind and others.
  - ○ 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.
    - ■ Town Hall, Säynätsalo.
      - – Earth-coloured brickwork, mostly natural materials, and easy flow between steps and levels allow complex to sit very gently in the forested landscape, especially with grass encouraged to grow on one of the open staircases. Inner courtyard, reminiscent of traditional Finnish farmyard, has feeling of slowly evolving or 'growing', rather than having been designed. The buildings themselves quite severely geometrical – grass and surrounding fir trees act as foils.

SYNOPSIS
- • Referencing one or more of, e.g.:
  - ○ Architecture 1945–1970
    - ■ Post-War Modernism
  - ○ Architecture 1835–1918
  - ○ Architecture 1900–1945
  - ○ Three-dimensional craft and design 1945–1970
  - ○ Textiles and fashion design 1945–present
  - ○ Graphic design 1945–present
  - ○ Automotive design 1945–present
- • Any other valid content to be identified at the standardising meeting and credited.

A2 2 Section 5 – Architecture 1970–present

152.405: Critically appraise 'new directions' architecture 1970–present, establishing contexts and referring to appropriate architects and works.

Indicative content
Answers should include the following:
NON-SYNOPTIC KNOWLEDGE
- Immediate context
  - ○ **New directions** Frank O. Gehry, Daniel Libeskind, Will Alsop, Zaha Hadid.
- Identification of required practitioners and works, and description of works, e.g.:
  - ○ Daniel Libeskind (1946–). Polish-born Jewish American architect, designer of many prestigious and much discussed buildings, and winner of the 2003 competition to rebuild the World Trade Center in New York.
    - ■ Jewish Museum, Berlin, 1989–2001 (opening September 11, 2001, same day as World Trade Center attack).
      - – Zinc-clad building, predominantly zigzag in plan and elevation, externally and internally. Narrow windows, seemingly irrationally placed, of various unconventional rectilinear configurations and sizes. Adjoining Garden of Exile and Emigration contains a memorial to the Holocaust in the form of 49 seven-metre-high concrete columns topped with vegetation. 48 of the columns – representing 1948, the year state of Israel was formed – contain soil from Berlin, and the 49th, in the centre, contains soil from Jerusalem. Museum contained no exhibits for its first two years. Internally, a tall, bare concrete shaft named the Holocaust Tower; plus a catwalk-crossed void called The Embodiment of Absence.
  - ○ Zaha Hadid (1950–). Internationally renowned architect and lecturer in architecture, born in Baghdad, Iraq, but based in London where her studio in 2013 employed about 350 people. Recipient of many prestigious commissions and awards, including the Pritzker Architecture Prize in 2004 and the Stirling Prize in 2010 and 2011.
    - ■ London Aquatics Centre, Olympic Park, London; designed c. 2005–11; built 2008–14. £269m facility housing two 50-metre swimming pools, a 25-metre diving pool and seating for 2,500. Used for the 2012 Summer Olympics and Paralympics, for which two temporary spectator wings were incorporated, increasing seating capacity to 17,500.
      - – The building is characterised by its great sweeping roof flanked, in its Olympics phase, by canted, and fairly rectilinear, spectator wings. The main roof is constructed of 3,200 tonnes of steel, clad externally by aluminium and internally by Red Lauro timber. Natural-finish pre-cast concrete also extensively used, chosen partly to help speed the construction process.

NON SYNOPTIC UNDERSTANDING
- Analysis/interpretation/significance/appraisal, e.g.:
  - ○ Libeskind.
    - ■ Jewish Museum.
      - – Location within the German capital of deep symbolic significance, as also (unintentionally, except possibly by the bombers) the timing of its opening. Tilting, disorienting, aggressively angular forms, spaces and voids give powerful expression to a tragic period in recent history and to the on-going complexities of human relationships. Continuing a line of development (taken by Wright, Stirling, Gehry and others) in which the museum itself becomes the exhibit: architecture as art/sculpture.
  - ○ Hadid.
    - ■ London Aquatics Centre.
      - – Boldly curvilinear, sculptural and yet functional design typical of the architect's approach. The wave-like forms echo the water sports purpose, and also the building's location close to the river Thames. Soaring cantilevered forms a bold statement of modern design and engineering skills – aided, of course, by the venue being one of national importance and supported by a budget to match.

SYNOPSIS
- Referencing one or more of, e.g.:
  - ○ Architecture 1970–present
    - ■ Late modernism, Postmodernism
  - ○ Architecture 1835–1918
  - ○ Architecture 1900–1945
  - ○ Architecture 1945–1970
  - ○ Three-dimensional craft and design 1918–1945
  - ○ 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

152.406: A product's price (expensive, cheap or something in between) says much about the design principles and intention behind it. Discuss this statement in relation to three-dimensional craft and design 1945–1970, establishing contexts and referring to appropriate movements, practitioners and works.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context:
  - **Craft** Hans Wegner, James Krenov.
  - **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, Dieter Rams.
  - **Streamlining to Pop** Streamlining: Raymond Loewy, Henry Dreyfuss. Pop: George Nelson, Ettore Sottsass, Verner Panton, Eero Aarnio, Joe Colombo.
- Identification of required movements, practitioners 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.
      - Pricing: expensive.
  - 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 Désirée 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 won first prize for 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 continued to 1993 – Day was appointed Hille's chief designer in 1950 – and led to more than 150 domestic, office and street furniture design products.
    - *Polyprop* stacking chair, designed for manufacturer Hille International, 1962–63.
      - Self-coloured injection-moulded polypropylene seat mounted on thin tubular steel legs.
      - Pricing: cheap.
  - 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.
      - Pricing: mid-range.
    - *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.
- – Pricing: mid-range.

NON-SYNOPTIC UNDERSTANDING

- Analyses/interpretation/significance/appraisal, e.g.:
  - ○ Wegner.
    - ■ *Model No. JH50 Peacock* chair.
      - – Informed by modernism but, as with most 20th century 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.
      - – Expensiveness reflects design principles and intention emphasising:
        - ○ originality, unusualness and/or appeal of design concept
        - ○ high quality materials
        - ○ high quality production values (hand-crafted element)
        - ○ product's durability
        - ○ product's relative exclusiveness (batch production volumes)
        - ○ product's investment potential
        - ○ product's aesthetic appeal
        - ○ high esteem/reputation of designer and his products within a social elite.
  - ○ 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 practical, accessible 'democratic' quality of his designs ensure their widespread influence.
    - ■ *Polyprop* chair.
      - – Ubiquitous design mass-produced in millions and spawning many further variations and imitations; practical, economical and hard wearing.
      - – Cheapness reflects design principles and intention emphasising:
        - ○ functionalism/utilitarianism
        - ○ low unit cost through low material, production and transportation (stacking ability) costs
        - ○ low unit cost through high volume production
        - ○ mass market appeal/potential
        - ○ sense of democratic, socialist and/or anti-elitist, anti-establishment solidarity.
  - ○ 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.
      - – Mid-range pricing for both examples reflects design principles and intention emphasising:
        - ○ essential functionalism/utilitarianism
        - ○ element of originality, unusualness and/or appeal of design concept
        - ○ low unit cost through low material, production and transportation costs
        - ○ low unit cost through high volume production
        - ○ mass market appeal/potential
        - ○ sense of democratic, socialist and/or anti-elitist, anti-establishment solidarity.

SYNOPSIS

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

152.407: A product's price (expensive, cheap or something in between) says much about the design principles and intention behind it. Discuss this statement in relation to three-dimensional craft and design 1970–present, establishing contexts and referring to appropriate categories, movements, practitioners and works.

Indicative content
Answers should include the following:
NON-SYNOPTIC KNOWLEDGE
- Immediate context
  - **Craft** Role of craft in post-industrial age; craft as art; James Krenov, John Makepeace.
  - **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.:
  - 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 later acknowledged the influence of boat design on his furniture, how that boats achieved harmony largely without straight lines or right angles. Moved to Europe in 1947, travelling through France and Italy before settling for 30 some years in Sweden. Studied furniture design for two years in Stockholm under Carl Malmsten, one of the country's leading furniture designers. Over the following years 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. 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 taught 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 extend to above the top of the cabinet and curve out in the form of short horns.
    - Pricing: expensive.
  - 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, was spread across some 50 countries, with China foremost and followed by Poland, Italy and Sweden.
    - *Poäng* armchair; designer Noboru Nakamura; 1972.
      - Self-assembly layer-glued bent birch or beech frame, with removable cushions and covers available in various materials, patterns and colours.
    - *Expedit* self-assembly storage system; designer and date of design unknown.
      - Fibreboard and ABS (acrylonitrile butadiene styrene, a common thermoplastic) over particleboard and paper core. Modular system of units that can be used vertically, horizontally, floor-standing, stacked or wall-hung.
    - Pricing: cheap.
  - Tom Dixon (b. Sfax, Tunisia, 1959). London-based industrial designer and creative director. 1979–80, spent six months on Foundation Course at Chelsea Art School before dropping out. Early 1980s, small-scale manufacturer and retailer. 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 Eurolounge 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.
- ■ Pricing: expensive.

NON-SYNOPTIC UNDERSTANDING

- • Analysis/interpretation/significance/appraisal/discussion, e.g.:
  - ○ Krenov. Influential through his teaching, writings and talks as well as his furniture. His approach romantic, poetic and impractical – as acknowledged in one of his titles (*The Impractical Cabinetmaker*, 1979). His books not so much on the *how* of fine woodworking as on the *why*. They contain no construction drawings and he himself, if he used preparatory drawings at all, tended to use only small, rough thumbnail-sized sketches. Motivated by love of fine woods and willing to let the wood largely suggest the way it be handled – more akin to the way an artist works than a traditional craftsman. Critical of corporate and gallery culture, mass production and planned product obsolescence. Critical of profit motive; on record as adjusting prices according to buyers' means, gifting works in some cases. Some of his followers have got into financial difficulties trying to emulate his romantic approach in their own workshops – ideological and economic parallels with 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.
      - – Expensive pricing (but see above) reflects design principles and intention emphasising:
        - ○ fine craft's equivalence to fine art
        - ○ use of fine, often rare and/or exotic, natural materials
        - ○ high quality craftsmanship
        - ○ low volume output, consequent upon non-delegated (hand)craft production
        - ○ demand for product greatly exceeding supply.
  - ○ 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.
      - – Cheap pricing reflects design principles and intention emphasising:
        - ○ economics of mass production
        - ○ economics of cheap labour (global outsourcing)
        - ○ global or mass market rather than local or niche
        - ○ low cost materials
        - ○ low cost distribution (products based on self-assembly flat-pack design)
        - ○ commitment to, or business plan based on, making modern design widely available.
  - ○ 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.
      - – Expensive pricing reflects design principles and intention emphasising:
        - ○ fine craft/design's equivalence to fine art
        - ○ an artistic or design statement more than a utilitarian or functional artefact

- ○ low volume output
- ○ niche rather than mass market.

SYNOPSIS
- Referencing one or more of, e.g.:
  - ○ Architecture 1970–present.
  - ○ Three-dimensional craft and design 1918–1945
  - ○ 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 8 – Textiles and fashion design 1945–present

152.408: A product's price (expensive, cheap or something in between) says much about the design principles and intention behind it. Discuss this statement in relation to textiles and fashion design 1945–present, establishing contexts and referring to appropriate categories, movements, designers and works.

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, Alexander McQueen.
  - **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 practitioners and works, and descriptions of works, e.g.:
  - (Désirée) Lucienne Day (née Conradi; b. Coulsdon, Surrey, 1917; d. 2010). Influential textiles and ceramics designer. 1934–37, studied at Croydon School of Art. 1937–40, studied at Royal College of Art. 1942, married furniture designer Robin Day (1915–2010). 1942–47, taught at Beckenham School of Art. 1948, established a design studio in collaboration with husband Robin Day, she specialising in mass-market textiles (such as *Herb Antony*, 1956, and *Cockaigne*, 1961) until mid 1970s, after which she turned to one-off textile art pieces she termed "silk mosaics" – large tapestries using Thai and Indian silks.
    - *Calyx* textile for Heal Fabrics; commission for Festival of Britain, 1951.
      - Boldly coloured abstract pattern based on plant forms – simplified mushroom-like forms, some inverted, some patterned, connected by thin hand-drawn lines. Originally lime-yellow, vermilion, black and white on an olive green ground but subsequently produced in various colour combinations.
    - Pricing: mid-range.
  - 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, 1936–39, forced him to move operations to Paris, his first fashion show there in 1937. Rapidly recognized as revolutionizing force in fashion.
    - Day dress, wool, 1955–56; collection The Metropolitan Museum of Art, New York; item no. C.I.64.4.3. Illustrations and detailed description at http://www.metmuseum.org/toah/works-of-art/C.I.64.4.3.
      - Calf-length, chemise-cut, day dress in dark brown wool jersey, coupled with sleeveless bodice fitted with large rolled collar.
    - Pricing: expensive.
  - Laura Ashley (1925–85). Welsh textile designer, ready-to-wear fashion designer and businesswoman. Self-trained as a designer. In 1953, with her engineer husband Bernard Ashley (1926–2009) and working part-time from their attic flat in Pimlico, she began producing Victorian-inspired headscarves, napkins, table-mats and tea-towels on a homemade screen printing machine. By 1961, and now relocated to Wales, both were working full-time for the company: she in charge of design, he of production and distribution. In 1966 the company began selling fashion as well as textiles and by 1974 they had opened shops in Paris and San Francisco. Over the next decade the company reached a high of some 500 shops, 13 factories and 13,500 employees worldwide. Sales were boosted by Diana Spencer, later Princess Diana, being photographed in their wear, most famously in 1980 when a back-lit dress appeared see-through. The mid-1980s heralded a sale decline, with women's fashion turning towards a look that was everything the Laura Ashley image was not – brash, urban, female power-dressing...

- Cotton print maxi dress, c. 1970.
  - Balloon-sleeved, high-necked, full-skirted, ankle-length dress in small floral motif and natural earthy colours.
- Pricing: cheap.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
  - Day.
    - *Calyx*.
      - The abstract or semi-abstract paintings of Wassily Kandinsky, Paul Klee and Joan Miró acknowledged influences. In turn, Day's work in this and other textiles designs quickly influential internationally. *Calyx*, in particular, seen as a radical development after the dreary utility of the war years.
    - Mid-range pricing reflecting design principles and intention emphasising:
      - simplicity and economy of Modernist abstract or semi-abstract forms
      - textiles, as a medium, especially suited to Modernist abstract or semi-abstract forms (as demonstrated earlier by the Bauhaus weavers)
      - printed cotton quite easily and cheaply produced in high volume
      - a reasonably broad market but one also open to Modernist ideas, as might be expected of Heal's customer base of the time.
  - Balenciaga.
    - Day dress.
      - Transition or early example of 'sack' female profile created by Balenciaga: structured, loose fitting over waist, tapering in at mid thigh. Influenced by Japanese kimono. Fluid effect of the chemise-cut anticipates 1960s shift dress.
    - Expensive pricing reflecting design principles and intention emphasising:
      - position within haute couture tradition
      - finest quality materials and production values
      - catering to a privileged social elite, a niche rather than mass market
      - aesthetic innovation and exclusivity expected.
  - Laura Ashley.
    - Cotton print maxi dress.
      - Simple, informal, adaptable dress. Traditional, Victorian, demure, nostalgic, rural, romantic. Can be seen as a reaction to preceding Pop or space-age looks of Quant and Courrèges, or the Punk look of Westwood, and their urban or cosmopolitan ethos with its exposed flesh and conspicuous use of plastics, metals, polyester and garish artificial colours.
    - Cheap pricing reflecting design principles and intention emphasising:
      - tradition
      - familiarity
      - homeliness
      - comfort
      - rural or natural
      - global or mass market
      - high volume production
      - modest production values.

SYNOPSIS

- Referencing one or more of, e.g.:
  - Architecture 1945–1970
  - Architecture 1970–present
  - Textiles and fashion design 1850–1945
  - 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

152.409: Clear and unambiguous communication is important within graphic design, but not always so. Discuss this statement in relation to graphic design 1945–present, establishing contexts and referring to appropriate categories, 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 description 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. Awards include 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). Calligrapher, typographer, book designer, writer and teacher. 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 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. His 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.
- ○ Neville Brody (b. London 1957); graphic designer, typographer and art director, internationally renowned for his experimental graphic design (early user of Apple Mackintosh computers) promoting popular/youth music, fashion, and style, and his challenging typography's traditional requirement of legibility. 1976–79, studied graphic design at London School of Printing, influenced by Russian Constructivists El Lissitzky and Rodchenko, and De Stijl. Following graduation, record cover designer for Rocking Russian, Stiff Records and Fetish Records. 1981–86, art editor of *The Face*, British style and culture magazine launched 1980. 1986, designed the geometric *Typeface Six* for *The Face*. 1983–87, cover designer for London weekly guide *City Limits*. 1987, designer for men's lifestyle magazine *Arena*. 1988, one-man show of his graphic design at the Victoria and Albert Museum, and publication of *The Graphic Language of Neville Brody*. 1990, one-man show of his work in Tokyo. 1994, publication of *The Graphic Language of Neville Brody 2*. 1990, became a director of German typographer Eric Spiekermann's Fontshop Berlin and, with Spiekermann, cofounded FontWorksUK, specialising in typeface design for PostScript printers – world's first retailers of digital type. 1992, designed Summer postage stamps for The Netherlands. 1994, cofounded Research Studios with Fwa Richards. Brody has designed over 20 fonts, including *Typeface Six*, *FF Tyson* and *Times Modern* (the latter for the London Times, the first new font used by the newspaper since *Times New Roman* was introduced in 1932), and three for Linotype, *Arcadia*, *Industria* and *Insignia* (see http://www.myfonts.com/person/brody/neville/). Clients include Nike, Swatch, the Museum of Modern Art, New York, and the Times newspaper.
  - ■ *The Face,* no. 59, March 1985; opening two-page spread on interview with Andy Warhol (as reproduced in Jeremy Aynsley, *A Century of Graphic Design*, Mitchell Beazley, London, 2001, ISBN 1-84000-348-0, p. 223).
    - – Black and grey type and photographs on white. Title line "Warhol" across both pages, in Brody's own lettering: large "W" white-on-black; "arhol" grey on white, with "arh" heavily underlined, and "o" encircled in black with a black "+" above. Top of the "W" black block, upside down and in two lines of small white italic running partly off the top of the page: "The girl can't help it. She wanted to sing, dance, anything, as long as the spotlight was on. Madonna grew up with a bad case of ambition and very". On left-hand page, below title line on right, "THE FACE/INTERVIEW/INTERVIEW"; and below this, two columns of right-justified copy. On right-hand page, below title line, six identical black and white photographs of Warhol.
- ○ Apple Computer Incorporated. Founded by Steve Jobs (1955–2011) and Steve Wozniak (b. 1950) 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. As at 2013, some 80,000 employees and the world's highest capitalized publicly traded corporation. Jobs was a higher education drop-out but, whilst at college, he attended a course on calligraphy, later citing this as directly influencing the Mac's having multiple typefaces and proportionally spaced fonts (Steve Jobs, "Commencement address", *Stanford Report*, 14 June 2005).The Apple 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 5 year lead on IBM's PC (Personal Computer), launched in 1981 with Microsoft's MS-DOS text-based operating system. Also in 1981, however, with its Star workstation, Xerox launched into the corporate market the first computer featuring 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). Jobs launched the first Apple computer with a GUI in 1983. A PC GUI operating system, Microsoft Windows, followed in November 1985. Jobs was forced to leave Apple in 1985. He re-joined in 1997, by which time the company was financially weak and personal computing was dominated by IBM or IBM-compatible PCs running Microsoft Windows operating systems. Graphic design was one sector Apple dominated. Under Jobs' leadership (cut short by cancer in 2011), Apple was rejuvenated, building upon a reputation for easy-to-use and elegant products, and significantly increasing its market share in personal computing and consumer electronics with products such as the iMac, iPod, iPhone and iPad.

- *Apple Mackintosh ('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.
    - Festival of Britain emblem.
      - The Festival of Britain was part of the 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; an 'archaic smile' a feature of Archaic period Greek sculpture) 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 celebratory 'bunting' can also be seen as symbolising the rays of a benign sun emerging after the grey years of war and rationing.
      - Communication.
        - Like art works in general (as opposed to design works),rich in visual associations and metaphors (in line with Games' "maximum meaning, minimum means" principle).
        - Like art works in general (as opposed to design works), limited as to the clarity and unambiguity of the information conveyed when unsupported by text – interpretation required, and various interpretations possible (see, e.g., E. H. Gombrich, "The Visual Image: Its Place in Communication", *The Image and the Eye*, 1982).
  - Tschichold.
    - Penguin Books cover design development.
      - Books designed and priced for British mass market of the time – national war debts, rationing and other austerity measures. The Penguin concept very similar to that of the publisher Bernhard Tauchnitz's Collection of British and American Authors, launched 1841 (the Tauchnitz publishing house based in Tschichold's home city of Leipzig). The Tauchnitz cover designs of the 1930s also very similar to the Penguin covers – in which Tschichold departs from his earlier asymmetrical, modernist typography but retains a modernist sans serif typeface.
      - Communication.
        - Clear and unambiguous.
  - Brody.
    - *The Face,* Warhol piece.
      - Repetition of Warhol's image relates to the Pop artist's own practice. Typography visually eye-catching. Lead-in copy "The girl can't…" journalistically conventional but typographically unconventional, with being inverted and running off page.
      - Communication.
        - Unclear
        - Ambiguous
        - Challenging
        - Rich in metaphor and association.
  - Apple Computer.
    - *Apple Mackintosh ('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.

Jobs' introduction to calligraphy at college significant in this regard. 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 Johannes Gutenberg's invention of the movable type printing press c. 1439.

– Communication.
- o Clear and unambiguous.
- o Revolutionary in information processing ability.

SYNOPSIS
- Referencing one or more of, e.g.:
  - o Graphic design 1850–1945
  - o Architecture 1945–1970
  - o Architecture 1970–present
  - o 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 10 – Automotive design 1945–present

152.410: A product's price (expensive, cheap or something in between) says much about the design principles and intention behind it. Discuss this statement in relation to automotive design 1945–present, establishing contexts and referring to appropriate designers, manufacturers and works.

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.
  - ○ **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.
  - ○ **New directions** Issues, needs, desires, problems, and possible solutions in automotive design; local, global; concept vehicles.
- Identification of required practitioners and works, and description of works, e.g.:
  - ○ Enzo Ferrari (b. Modena, Italy 1898; d. Modena 1988). Italian motor racing driver and founder of Ferrari, leading sports car manufacturer and motor racing team. His father had a small metalworking business. Discharged from Italian army during WWI due to ill health. Worked for car company CMN converting war surplus trucks. 1919, began racing for CMN team. 1920, began working and racing for Alfa Romeo. 1923, acquired Prancing Horse badge that would become the Ferrari symbol (given to him by the mother of Italian WWI flying ace Francesco Baracca, the badge retrieved from her dead son's crashed plane). 1929, formed and managed Scuderia Ferrari, Alfa Romeo's official racing team. 1932, Ferrari himself stopped racing. 1937, designed his first racing car, still for Alfa Romeo. 1939, severed Alfa Romeo link and founded Ferrari SpA. 1946–47 (following WWII), first Ferrari racing car, the *Tipo 125*. 1951–present, many race wins (Le Mans, Formula One Grand Prix, and numerous sports car events) and manufacturers' championships. Racing Ferraris often said to be bright red and synonymous with indifference to death. 1950s, sports car production began essentially to help fund the racing team.
    - ■ *Ferrari 250* sports car series (numerous variants, including the *GT* and *GTO*), 1953–64.
      - – Marks Ferrari's transition from one-off and small batch-production into full production-line manufacture and assembly, with standardised parts and production in the hundreds. Coachwork by Pinin Farina. Mostly powered by *Tipo 125* 2953 cc V12 engine, front-mounted. Engine quite small, even by standards of the time, but unusually light and powerful. Race-bred steering, suspension and handling. Curvaceous and streamlined bodywork.
      - – Pricing: expensive.
  - ○ 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*.
      - – Pricing: mid-range.
  - ○ Toyota Motor Corporation; development team led by Takehisa Yaegashi; styling by Toyota's California design studio. 2004 redevelopment team led by Shigeyuki Hori.
    - ■ *Prius,* 1997–present; hybrid petrol-electric family car. 2004, major redesign as medium-sized family hatchback.
      - – 1992, in response to global warming and other 'green' environmental concerns, Toyota release their Earth Charter, an undertaking to develop and market low emission vehicles. 1994, design brief formalised: a family car design demonstrating responsibility towards the Earth's resources and environment whilst retaining the benefits of a modern car. Design of the electric motor technology adapted from the

Shinkasen bullet train. 1995, *Prius* (Latin for 'prior' or 'before') concept car, a petrol-electric hybrid, exhibited at Tokyo Motor Show. 1997–1999, mass production begins, for Japanese market only, this generation of vehicles' selling price estimated at about half the production costs. 1999–September 2010, over 2 million sold in some 70 countries, the USA and Japan the top selling markets. In the USA and some other countries, buyers of the car qualify for tax credits due to its 'green' credentials. 2005, voted European Car of the Year.
- Pricing: mid-range.

NON-SYNOPTIC UNDERSTANDING
- Analysis/interpretation/significance/appraisal, e.g.:
  ○ Ferrari.
    ■ *Ferrari 250* series.
      – Perhaps more than any other series, helped establish a distinctive Ferrari look, a brand image. Crucial series for both Ferrari and Pinin Farina as both companies committed to substantial production runs and expensive new production facilities. Production and sales achieved a crucial tipping point – sufficient to establish credible position in the market whilst not undermining exclusive status, and sufficient also to sustain research and development.
      – Expensive pricing reflecting design principles and intention emphasising:
        ○ pioneering racing-bred technology
        ○ high quality materials and production values
        ○ low volume production
        ○ high desirability of brand and product within its niche market.
  ○ Chapman.
    ■ *Lotus 7.*
      – Small, simple, lightweight, reasonably affordable, innovatively engineered, high performance, arguably the earliest true Lotus car. Design philosophy of paring everything to the minimum – and beyond, some critics have said. Clear dangers/disadvantages also to such an approach.
      – Mid-range pricing reflecting design principles and intention emphasising:
        ○ pioneering racing-bred technology
        ○ specification pared to minimum
        ○ low volume production
        ○ high desirability of brand and product within its niche market.
  ○ Toyota.
    ■ *Prius*.
      – Aerodynamically and ergonomically efficient design but perhaps nothing exceptional by contemporary standards. With its dual drive system and heavy nickel-metal hydride (Ni-MH) battery pack, the Prius is criticised by some as less convenient, less fuel-efficient, more polluting, and more costly to the Earth's resources and environment, than some conventional petrol-powered or, especially, diesel-powered cars. Concerns also raised over its electromagnetic (radiation) field levels, lifetime energy usage (one report having it in excess of that of a Hummer), and quietness in electric mode (safety hazard for other road users). Some critics and rival manufacturers contend the *Prius's* high profile and commercial success largely due to fashion, celebrity endorsement and political correctness.
      – Mid-range pricing reflecting design principles and intention emphasising:
        ○ pioneering eco-friendly technology
        ○ mid-range volume production
        ○ mid-range market sector.

SYNOPSIS
- Referencing one or more of, e.g.:
  ○ Automotive design to 1945
  ○ Architecture 1945–1970
  ○ Architecture 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; Feminism.
- Any other valid content to be identified at the standardising meeting and credited.