



General Certificate of Education

History of Art 5251

Art of the Modern World HOA3

Mark Scheme

2007 examination - June series

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HOA3-Art of the Modern World

Maximum mark: 20

Band 5	17-20 marks	<p>Either A fully developed answer with a secure knowledge and understanding of artefacts, their context and, if required, their presentation.</p> <p>Or A full and detailed answer concerning meaning and context that clearly demonstrates an understanding of the issues.</p>
Band 4	13-16 marks	<p>Either An answer that demonstrates a sound understanding and knowledge but does not wholly develop observation or argument.</p> <p>Or A sound and well-informed answer concerning meaning and context, but one which is not fully developed.</p>
Band 3	9-12 marks	<p>Either An answer which offers some sound knowledge and observation but contains incomplete information or limited discussion.</p> <p>Or An answer that makes sound general observations and statements about meaning and content, but which is supported by barely adequate use of examples.</p>
Band 2	5-8 marks	<p>Either Some basic knowledge, but information/discussion is superficial.</p> <p>Or Material concerning meaning and context is very basic. Examples perhaps inappropriate.</p>
Band 1	1-4 marks	An answer that is either fragmentary or incomplete, or provides limited information, much of which is inaccurate or irrelevant. No coherent structure.
Band 0	0 marks	No relevant material.

- 1 Discuss and comment on **two** paintings, each of which depicts a different aspect of city life. You may choose examples from Realism **and/or** Impressionism.

Maximum Band 3 if only one painting is discussed.

For aspects of city life accept works which depict such things as: suburbs; parks; boulevards; cafés; the theatre/entertainment; prostitution; choice of examples must demonstrate differences.

Issues which may be discussed: type of scene; composition; brushwork; gender issues; influences.

Possible examples

Music at the Tuileries Gardens, 1862, Manet

- outdoor scene depicting large group of figures, men, women and children arranged in a broad band across lower part of picture against a backdrop of trees/foliage; a contemporary scene, figures in contemporary dress
- represents Manet himself and many of his friends; milieu of artists and writers; the artist as flâneur
- prominent representation of fashionable clothes, top hats/tail coats/bonnets/ children's bows indicates Manet's familiarity with Baudelaire's writings which urged artists to seek out the epic quality of modern life
- although Manet did several preliminary sketches on the spot, composition is apparently casual/spontaneous, unacademic; figures arranged informally, tree at centre left cuts through composition, figures cut off at left and right; influenced by photography, Japanese prints, Velázquez, popular prints
- lack of detail/finish; lack of modelling; unacademic, proto-Impressionist brushwork; use of palette knife.

View of Paris from the Trocadero, 1872 Morisot

- outdoor scene of two unaccompanied fashionably dressed females and a child in foreground stands against a fence; beyond the fence a panoramic view of the park, the Seine and the centre of Paris with many identifiable buildings
 - represents a scene close to Morisot's suburban home in Passy
 - represents a woman's experience of the city as different from man's; women situated in the outskirts appear excluded from central Paris life of the theatres and cafés by fence; women turn their backs on a distant/remote Paris
 - scene's convincing representation of outdoor light and atmosphere, consistent shadows, in a contemporary scene indicates Morisot's participation in Impressionist movement/exhibitions; influence of Corot
 - informal, casual composition; diagonally placed fence cut off arbitrarily on either side
 - lack of detail/finish; sketchy forms, flicks of paint; lack of modelling; influence of Manet
 - both scenes are naturalistic representations of the artists' own different experience of city life
- Other possible examples:

The Ball at the Moulin de la Galette, 1876 Renoir; Absinthe, 1875 – 6, Degas;
Place de la Concorde, 1875, Degas; Gare Saint Lazare, 1877, Monet and many more.

Other points considered to be valid will be given credit.

- 2 Identify the stylistic characteristics and subject matter developed in the work of **either** one Post-Impressionist **or** one Symbolist painter working in Europe between c.1880 and c.1914.

Seurat 1851 – 1891

subject matter

- contemporary urban themes/entertainment, critiques of materialism/urban society, possibly with political/didactic intention
- landscapes/seascapes

stylistic characteristics

- carefully planned/ contrived compositions after much preparatory work; echoing forms; frieze-like; formal pictorial structure
- figures: simplified/generalised; static/stiff endowed with dignity/monumentality of past art ‘like the figures on the Panathenaic frieze...’
- programmatic technique, not fully developed until 1886, variously called Pointillism, Divisionism, Chromo-luminarism, contributes to contrived/unspontaneous style and to luminosity/stillness of outdoor scenes.

Influences: Puvis de Chavannes, Piero della Francesca; Egyptian/Assyrian reliefs; fashion plates/posters; theories of M. Chevreul, O. Rood and C. Henry.

Examples:

Bathing at Asnières, 1883 – 4; Sunday Afternoon on the Island of the Grande Jatte, 1884 – 6; The Circus Parade, 1888; The Can-Can, 1889 – 90; The Circus, 1889 – 90; Sunday at Port-en-Bessin, 1888.

Munch 1863 – 1944; born Oslo; visited Paris 1882 and 1889

subject matter/themes until 1908

- themes based on the inner life, not descriptions of external world
- tormented emotional/psychological states reflecting his own neurosis
- loneliness, despair, love, sex, jealousy, death
- themes repeated in various media, oil, lithograph, woodcut, etching
- the female fatale
- use of allegory/recurring motifs

stylistic characteristics

- simplification/distortion of form
- expressive/non-descriptive use of line and colour
- exploitation of grain of wood/marks produced by etching and lithographic techniques to enhance emotional intensity
- flattened/distorted perspectives.

influences: Gauguin; Paris Symbolists and Nabis; Ensor; ideas of Nietzsche and Kirkegaard.

Examples:

Death in the Sick-Room, 1893; The Sick Child, 1896; several versions of each; autobiographical subject matter

Evening on Karl Johan St., 1892; mask-like, angst ridden faces (influenced by Ensor); crowd of ghost-like anonymous figures; theme of loneliness

The Frieze of Life, incomplete cycle of works on theme of life, love and death; incorporates The Kiss, 1897, The Scream, 1893, Jealousy, 1895, Death and The Maiden, 1893 and The Vampire, 1895

Work after 1908

- loses subjective intensity and themes of inner life
- paintings of landscapes, portraits, workmen
- History, 1910 – 1915; one of mural panels for University Hall, Oslo

Others valid for discussion include: Cézanne; Gauguin; van Gogh; Odilon Redon; Gustave Moreau; Puvis de Chavannes; Émile Bernard; Paul Sérusier; Maurice Denis; Jan Toorop; Johan Thorn-Prikker; Fernand Khnopff; Ferdinand Hodler; Edward Burne-Jones; Dante Gabriel Rossetti.

Other points considered to be valid will be given credit.

- 3 Outline the contribution made by **two** architects to developments in architecture in the United States between c.1850 and c.1910. Refer to specific examples in your answer.

Maximum Band 3 if only one example is discussed.

The ‘Chicago School’ and development of the skyscraper, a new type of building with no ‘artistic’ precedent, due to:

- expansion of Chicago as commercial centre of the U.S. due to building of rail-roads and increase of commercial traffic through the Great Lakes
- fire of 1871 provided architectural opportunities and made Chicago a magnet for architects
- development of new materials/building techniques, invention of Bessemer steel beam, 1856; the metal skeleton, electric lift and other services led to buildings of unprecedented heights.

Examples

Home Insurance Building, 1882 – 5, William Le Baron Jenney

first use of metal skeleton frame structure; Bessemer steel beams used in upper storeys; use of classical columns and vocabulary

The Marshall Field Wholesale Store, 1885 – 7, H. H. Richardson

load-bearing walls and ‘Romanesque’ arches but simple block like shape expresses regularity and scale of structure and function

The Reliance Building, 1891 – 4 Burnham and Co.

work of L. Sullivan (1856 – 1924): arrived Chicago 1875; in partnership with Adler 1881 – 1895

The Wainwright Building, 1890-91, St. Louis

The Guaranty Building, 1894 – 5, Buffalo

Carson Pirie Scott Store, 1899 – 1901 and 1903 – 04, Chicago

use of metal frame; expression of structure and function on exterior; no historical ornament; lightweight cladding; emphasis on ‘tallness’; use of naturalistic organic ornament integrated with, not concealing structure.

Writings

The Tall Office Building Artistically Considered, 1896; Ornament and Architecture, 1892

Kindergarten Chats, 1901

Domestic architecture and early work of Frank Lloyd Wright

- Prairie Houses; group of individual dwelling houses for newly prosperous middle-class patrons in rapidly developing suburbs.

Examples

- Winslow House 1893, River Forest; Willits House, 1902, Highland Park; Martin House, 1904, Buffalo, N.Y.; The Robie House, 1909, Chicago

innovative plans; asymmetrical compositions with emphasis on the horizontal; varying roof heights; overhanging eaves; interior open plans; planting, furniture, services designed integrally

Non-domestic work

- The Larkin Building, 1904, demolished 1949; administration building for mail-order company
monumental cubic windowless exterior encloses single galleried top-lit interior space
Unity Temple, 1906, Oak Park
innovative solution to commission for religious building; two separate flat-roofed blocks linked by terraces and stairs in reinforced concrete
pre-Columbian decoration on exterior; geometric rectilinear decoration
echoing structure in interior.

other architects' work valid for discussion includes: Burnham and Root; Holabird and Roche; McKim, Mead and White; Greene and Greene.

Other points considered to be valid will be given credit.

- 4 Identify the characteristics of Cubist **and/or** Futurist sculpture. Refer to the work of **two** artists in your answer.

Maximum Band 3 if only one artist is discussed.

Cubist sculpture

- closely related to developments in Cubist painting; formal investigation and analysis of three dimensional form

Characteristics

- anti-naturalistic/geometric/abstracted; influence of non-European art; rejection of Renaissance/Classical illusionism
- simplification /fragmentation/faceting of forms
interlocking planes; interplay of solid/void; space used positively, opening up of interior spaces; void/‘hole’ used as absence of volume/mass
- use of non-traditional, ‘real’, found materials; use of colour
- subject matter; human figure/head; still life
- techniques/methods: modelling/carving/assemblage/construction.

Examples

Picasso, Head of a Woman, 1910, bronze; Absinthe Glass, 1914, painted bronze, real spoon, both closely related to formal investigations of Cubist painting; faceting, opening out of internal spaces

Guitar, 1912 – 13, sheet metal and wire; Still Life with Fringe, 1914, painted wood, cloth fringe; relief assemblages closely related to synthetic Cubist collages/papiers collés/paintings

Archipenko; Walking, bronze, 1913; many bronze variations on the nude; ‘hole’ used as positive space

Work of others valid for discussion includes: Laurens; de la Fresnaye; Lipchitz; Gutfreund; Zadkine.

Futurist Sculpture

closely related to Futurist painting and ideas expressed in Futurist manifestos by Marinetti and Boccioni

1909 First Futurist Manifesto written by Marinetti

1912 Technical Manifesto of Futurist Sculpture written by Boccioni

exhilarated response to mechanisation and the urban environment, ‘universal dynamism’.

Characteristics

- influenced by Cubist vocabulary of faceted forms and interpenetrating planes
- mechanistic forms
- dynamism; ‘pure plastic rhythm’ representation of movement
- opening up of forms; fusion of forms with surrounding space
- non-descriptive abstract forms
- use of non-traditional ‘real’ materials
- influenced by chronophotography, Marey, Bragaglia, ideas of Bergson.

Examples

Unique Forms of Continuity in Space, 1913; Development of Bottle in Space,

1912 – 13, both bronze; Dynamic Construction of Horse & Rider & House,
1914, metal, wood, painted cardboard, all Boccioni

Vortex + forms +Volume, 1913 – 14, metal; Force Lines of the Fist of Boccioni, 1915,
Cardboard, wood, paint, both Balla

The Horse, 1914, bronze, Duchamp-Villon.

Accept Epstein's The Rock Drill, 1913

Russian Constructivist work not valid for discussion.

Other points considered to be valid will be given credit.

- 5 Compare and contrast the abstract paintings of **two** artists working in Europe between c.1910 and c.1940. Refer to specific examples in your answer.

To achieve Bands 4 and above candidates must identify both similarities and differences in the abstract work of two artists with reference to appropriate examples by each artist.

- Malevich 1878 – 1935; b.Kiev; in Moscow by 1905; promoter of revolutionary cause; taught in new art institutes; exhibited Suprematist works at Zero 10 Exhibition, Petrograd, 1915 – 16; visited Germany 1927
- work valid for discussion from Suprematist period c.1913 – 1922; reference to earlier work valid where comment is directed towards abstraction

Examples

Black Square, exhibited 1915; Eight Red Rectangles, 1915; Suprematist Composition, Black Trapezium and Red Square, after 1915; White on White, 1918

- Kandinsky 1866 – 1944; b.Moscow; abandoned law career, moved to Munich, 1896; co-founder of Blue Rider, 1911; in Russia, 1914-21, active in art education; in Germany on staff at Bauhaus, 1921 – 33; France, 1933 – 44

Examples

Composition V, 1911; Study for Composition VII, Black Lines I, both 1913; Red Oval, 1920; Composition VIII, 1923; Swinging, 1925.

Similarities

- rejection of world of appearances to create paintings of pure form, line and colour in rejection of materialist values
- exploitation of inherent properties of line/colour/form for psychological/spiritual/expressive meanings
- abstract works backed by considerable theoretical writings: The Non-Objective World, 1927 Malevich; Concerning the Spiritual in Art, 1911 and From Point and Line to Plane, 1926, both Kandinsky
- influences: anti-naturalistic tendencies in French Art since Impressionism; Theosophy; peasant/Folk/religious art; artistic and social developments in revolutionary Russia.

Differences

- all Malevich's Suprematist works exhibit hard-edged geometric forms; Kandinsky's earlier abstract work exhibits free apparently spontaneous organic form; Kandinsky's Bauhaus work based on Bauhaus teaching/analysis of pictorial elements becomes geometric but never as 'minimal' as Malevich's work
 - Kandinsky's work more varied
 - influences: Kandinsky: music; Worringer; Bauhaus teaching
Malevich: ideas/texts on 4th Dimension; Russian Futurist theatre; Cubism
 - simple, elemental forms and compositions of Malevich to convey universal/cosmic/mystical experience
more complex varied forms and compositions of Kandinsky to convey individual/expressive/spiritual experience
 - colour as expressive element more important in Kandinsky's work.
-

Work of others valid for discussion includes: Mondrian; van der Leek; van Doesburg; Delaunay; Kupka; Klee; Balla; Wyndham Lewis; Arp.

Other points considered to be valid will be given credit.

- 6 Describe and comment on **two** Modernist buildings in the United States, each designed by a different architect between c.1920 and c.1960.

Maximum Band 3 if only one building is discussed or if two buildings by the same architect are discussed.

Falling Water, 1936 – 7, Frank Lloyd Wright (1867 – 1959)

Bear Run, Pennsylvania for Mr and Mrs E. J. Kaufmann, second home in rural retreat from Pittsburgh

- built on steep slope in wooded valley over stream/waterfall with exposed rock
- no decoration; modern materials, glass, metal, reinforced concrete, and structural techniques exploited to link exterior with interior and to achieve open flowing spatial effects
- designed to fuse with nature ‘an extension of the cliff’; forms ‘echo’ nature; stepped terraces echo strata of rocky ledges; cantilevers based on natural principle, limbs/tree branches; cave-like; interior rough stone walls and stone flagged floors; low ceilings, stairs from interior directly to water; exterior stone chimney
- complex, asymmetrical composition of staggered projecting horizontal terraces of reinforced concrete contrast with vertical natural stone chimney; interpenetrating planes; no main entrance; bold and dramatic cantilevered forms over waterfall
- spreading, open horizontal forms of earlier Prairie Houses, reflect American landscape; opposes mechanistic box-like forms of European Modernism

The Farnsworth House, 1950, Mies van der Rohe (1889 – 1969)

Plano, Illinois for Dr. E. Farnsworth second home on the Fox River, rural retreat from Chicago

- built on flat land by the Fox River a site subject to flooding
- perfect expression of Mies’ Modernist approach to architecture; fastidious use of materials, purity and simplicity of form, clear expression of structure, lack of personal expression, elegance and restraint; ‘less is more’
- single storey rectangular structure of 8 steel supports; 2 slabs form roof and floor; raised 1.5 metres above ground; living area enclosed by plate glass, a clear span unitary volume; podium, steps, terrace and floor faced with travertine; steel structure painted white after welding marks erased; interior partitions in natural wood
- asymmetrical ‘open’ composition; porch and lower deck at one end; open corners, slabs cantilevered beyond steel columns at each end; sense of floating forms and weightlessness enhanced by white structure raised off ground
- structure frames and reflects surrounding landscape.

Other architects’ work valid for discussion includes: R. Neutra; R. Schindler; P. Johnson; C. Eames; Skidmore Owings and Merrill; W. Gropius.

Other points considered to be valid will be given credit.

- 7 What methods and techniques did Surrealist artists use to help them achieve their aims?
Answer with reference to specific examples in any medium.

Maximum Band 3 if only one artist is discussed.

Surrealism defined by André Breton in Manifesto of Surrealism, 1924; began as a literary movement influenced by ideas of Freud, revolutionary politics, Comte de Lautréamont; many ideas and methods taken up by painters; Surrealist painters signed Déclaration, 1925

Continues iconoclasm and irreverence of Dada

Aims

- to access the unconscious to find latent meanings
- to avoid rational thought/means/methods
- to shock in order to subvert conventional values/thought processes
- to liberate the imagination; to break ‘the fetters of the mind’
- to create a new reality/surreality.

Techniques and methods

- conscious exploitation of chance effects to avoid predetermined results
- automatism; ‘thought dictated in the absence of all control exerted by reason’; method of drawing/painting/creating imagery by suppressing conscious control
- use of random stimuli; frottage, pencil rubbings of various textures; grattage, racle scraping/combing wet paint
- juxtaposition of incongruous objects/ideas; collage/montage/mixed media; use of ‘found’ material, rubbish
- use of *trompe l’oeil* dream imagery, ‘hand-painted photographs of dreams’
- exploitation of taboo subject matter, sex/religion; fetishistic symbols; hybrid/double imagery.

Examples 2D

Figure, 1927, Masson, glue, sand, paint; Birth of the World, 1925, Miró;

Forest and Dove, 1927, Une Semaine de Bonté, 1934, collage novel, Ernst;

The Persistence of Memory, 1931, The Metamorphoses of Narcissus, 1937, both Dali;

Threatening Weather, 1928, The Red Model, 1935, both Magritte.

3D and mixed media

Two Children are Threatened by a Nightingale, 1924 Ernst;

Spanish Dancer, 1928, Figure, 1931, wood, artificial flowers umbrella,

Rope and Persons, 1935, all Miró;

Fur-covered Cup Saucer and Spoon, 1936, M. Oppenheim;

Retrospective Bust of a Woman, 1933 Aphrodisiac Jacket, 1936, both Dali;

Forks and Navel, 1927, Arp.

Other points considered to be valid will be given credit.

8 With reference to the work of **two** artists, define the characteristics of Minimalism.

Maximum Band 3 if reference to work of only one artist is made.

- Central Minimalist works shown in ‘Primary Structures’ exhibition New York, 1966
- reaction to subjectivity and metaphysics of Abstract Expressionism
- artists aimed for direct and immediate relationship between the onlooker and art work
- reference to anything beyond the artwork eschewed to ensure direct experience of the literal properties of the work; space, shape, scale, time, material and process.

Characteristics

- 3 dimensional work more typical; avoids illusionism; real materials in real space
- typically simple abstract geometric forms; unitary/serial/repeated forms; absence of traditional/relational compositions avoiding artist’s ‘aesthetic’ judgements
- use of industrial materials/processes
- absence of emotional involvement of artists; minimal intervention of artist’s personality; minimal interference of artist’s skill/handling
- materials and process largely determine colour/texture/form
- absence of symbol/metaphor/illusion
- importance of site; can be site-specific.

Examples

F. Stella b.1936: desire to defy interpretation and metaphor seen in Stella’s shaped canvases, centred forms, use of commercial paint; Ophir, 1960 – 61; forms echo stretchers and/or process; deny figure/ground reading; ‘what you see is what you see’

R. Morris b.1931: favoured unitary shapes to encourage perception of artwork all at once; interested in ‘Gestalt’ theory; Untitled, 1965; (lack of titles discourages metaphor) 4 waist high mirrored cubes; Untitled (Tangle), 1968, ‘uniformed’ pile of industrial felt strips dropped on floor; process and material determines form/configuration

C. Andre b.1932: Equivalent VI and Equivalent VIII, both 1966; properties of bricks revealed; regular arrangement; form not ‘imposed’; importance of surrounding space; floor-bound pieces activate a column of space above them and are to be walked on as well as viewed, to be experienced

D. Judd 1928 – 1994: all works untitled; referred to his works as specific objects; works characteristically have identical and interchangeable units sometimes stacked and cantilevered from wall, whose number can be determined by height/space of specific site; favoured series and work industrially fabricated to his specification; Untitled, 1968; galvanised iron and aluminium.

Work of others valid for discussion include: D. Flavin; T. Smith; R. Smithson; J. McCracken; R. Serra; E. Hesse; Sol Lewitt.

Other points considered to be valid will be given credit.

- 9 Describe and discuss **two** works of art created between c.1970 and 1990 for a specific site in the landscape in which elements of the landscape form part of the work.

Maximum Band 3 if only one work is discussed.

Issues for discussion

- works which incorporate elements of the landscape of a specific site often referred to as Land art or Earth art
- ‘Romantic’ response to landscape/a particular place; attempt to bring about closer union between man and nature, mystical/transcendental experiences
- artists reject idea of artwork as portable, commercial object; attempt to obviate gallery/museum culture/system; work often in very remote sites
- interested in prehistory, geological time, archaeology, astrology, mounds/tracks/ancient rituals, mysterious marks on land
- desire to produce meaningful not decorative art
- reaction to urban living/advances in technology and their distancing effect on first-hand experience of the world
- works can be impermanent, decay or change through natural processes
- importance of plans/maps/photographs as permanent record/source of income.

Examples

Walter de Maria, b.1935, Lightning Field, 1977 New Mexico Desert; grid of 400 stainless steel poles, 2 inches in diameter, arranged in 16 rows of 25; despite variations in level of terrain, top of poles form a unified level plane; poles become visible by reflecting light of dawn/dusk/lightning; inaccessible remote site

James Turrell, b.1943, Roden Crater Project, Arizona, begun 1974, earth rooms and craters in dormant volcano aligned with sun and certain stars; encourages personal experience of celestial events/communion with nature; astronomical accuracy

R. Long, b.1945; A Line In Australia, 1977; marks his presence in remote sites by rearranging stones/soil/turf in simple forms reminiscent of ancient rituals/prehistoric markings on land

Christo b.1935 worked with Jeanne-Claude; Running Fence, 1972 – 76; 24.5 miles of white synthetic fabric crossed hills of Sonoma and Marin Counties, California to the Pacific Ocean; fence erected with poles and steel cables; sunlight and wind affect and change appearance of fence; form/shape of fence determined by terrain; removed 14 days after completion with no visible evidence of its presence

Surrounded Islands, Biscayne Bay, Florida, 1983; 603,580 metres of pink fabric floats around 11 islands

The work of other artists valid for discussion includes: R. Smithson; M. Heizer; A. Goldsworthy; I. Hamilton Finlay; D. Nash.

Other points considered to be valid will be given credit.

- 10 Outline the contribution made by **two** British architects to developments in architecture in Europe between c.1960 and 1990. Refer to specific examples in your answer.

Maximum Band 3 if only one architect is discussed.

British architects designed many prestigious public and commercial buildings in Britain and Europe.

Richard Rogers b.1933, Sir Norman Foster b.1935; leading exponents of High-Tech architecture characterised by:

- commitment to new materials and techniques of advanced technology
- architecture as celebration of the science and engineering of the times
- materials/structural techniques/services undisguised; exploited aesthetically and functionally
- flexibility: account taken of future needs/changing technology
- concern for urban context, city planning
- computer-controlled interior environments; computer aided designs.

Examples: Rogers

Pompidou Centre, 1976, with R. Piano; cultural centre, part of regeneration of central Paris; steel, reinforced concrete, glass; use of colour-coding; services on exterior; aimed to be popular; height related to existing buildings

Lloyds Headquarters, London, 1986; reinforced concrete, steel and glass; central atrium; exterior services in six vertical towers; permanent cranes; irregular composition to fit in with Medieval street pattern

INMOS Microprocessor Factory, Newport, 1982

Foster

Willis Faber & Dumas Building, Ipswich, 1975; curved glass façade harmonises with street environment

Sainsbury Centre for the Visual Arts, Norwich, 1978; exposed steel structure painted white, aluminium and glass; single volume interior space; structure undisguised

Renault Warehouse, Swindon, 1983; prefabricated steel suspension construction, painted bright yellow; aluminium and glass

Stansted Airport, 1981 – 1991; use of computer aided design programmes

James Stirling 1926 – 1992; in partnership with J. Gowan, 1952 – 1963, M. Wilford, 1971 – 1992

Style changed throughout career from early Corbusier influenced Ham Common flats, 1957 to Post-Modern eclecticism of work in the 1980s

Leicester University Engineering Building, 1959 – 64;

Cambridge University History Faculty, 1967; Florey Building, Oxford, 1971; mechanistic imagery and engineering aesthetic of steel, brick and glass; irregular silhouettes, canted forms bold projections; influenced by Modernism/Constructivism/Futurism

New Staatsgalerie, Stuttgart, 1984; new and old materials, steel, glass, masonry, travertine, sandstone; eclectic collage of styles; complex irregular composition of variously shaped components; use of colour; aimed to be ‘popular’

Clore Gallery extension to Tate Gallery, 1987; pediment over entrance, brick work in sympathy with surrounds; colour

Other architects whose work is valid for discussion include: D. Lasdun; N. Grimshaw; Q. Terry; R. Erskine; R. Adam; T. Farrell.

Other points considered to be valid will be given credit.
