



## **General Certificate of Education**

# **History of Art 5251**

**HOA3R     Art of the Modern World**

## **Mark Scheme**

*2008 examination - June series*

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

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## HOA3R-Art of the Modern World

Maximum mark: 20

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

- 1 Discuss and comment on the representation of women in Realist **and/or** Impressionist painting. Refer to **at least two** paintings, each by a different artist. (20 Marks)

Maximum Band 3 if only one example is given.

- women in Realist and Impressionist painting are almost exclusively contemporary women in contemporary situations

J. F. Millet, The Gleaners, 1857

- 3 peasant women in lowly rural activity dominate composition  
harvest scene, figures, farm buildings, mounted guard in distance, all small scale and dominated by figures of women
- poverty/toil of women's labour sanitised, ennobled, idealised elegant poses  
repeated rhythms/shapes of figures  
women not individualised, faces not depicted
- political implications virtually ignored; gleaning a contemporary politically charged issue
- women depicted as natural, part of timeless natural order  
earth colours  
backs/heads repeat shape of hay stacks  
figures 'enclosed' by landscape; do not protrude above horizon
- smooth brushwork, even lighting, relatively high tonality contribute to positive beneficent relaxed atmosphere/mood.

B. Morisot, Reading, (The artist's mother and sister), 1869-70

- 2 elegantly dressed well-groomed women sit in comfortable middle class interior
- apparently casual composition enhances mood of quiet intimacy  
figures 'unposed'  
figures occupy large part of foreground of a confined shallow space  
the mother's figure cut off by right and bottom edge of frame, partly obscures daughter who sits behind her on floral sofa  
table with flowers on left also 'cut-off'
- women do not communicate with one another, nor with spectator
- serious, non-smiling faces
- emphasis on inner world; mother reads, daughter's unfocused pensive gaze
- women depicted as autonomous, intelligent not decorative/flirtatious, or on display  
engaged in own activity  
seated upright, not reclining  
no return gaze.

Other points considered to be valid to be given credit.

- 2 Discuss the representation of landscapes **and/or** outdoor rural scenes in the work of **two** of the following painters: (20 Marks)

Van Gogh; Cézanne; Gauguin.

Refer to specific examples in your answer.

Maximum Band 3 if only one artist is discussed.

- choice of landscape/rural scenes indicates dissatisfaction with urban values
- representations show less ephemeral more lasting sentiments than Impressionists
- moved away from naturalism towards inner rather than outer truths.

### **Gauguin 1848 – 1903**

After Impressionist phase in early 1880s

- explicitly rejects naturalism in favour of evocation of mood
- developed a more abstract, decorative manner; advocates painting from memory
- non-descriptive, flat colour/rhythmic line, simplification of form influenced by Japanese prints, Medieval stained glass, folk art of Brittany, non-European art
- figures enhance mood; represented at one with the scene/landscape
- landscapes exhibit nostalgia, exoticism, evocation of the mysterious inner forces of life

Breton Girls Dancing, Pont-Aven; Old Women of Arles; Les Alyscamps at Arles, all 1888; Fair Harvest, 1889; The Blue Roof at Le Pouldu, 1890; Tahitian Landscape, 1893; Two Breton Women on the Road, 1894; Tahitian Pastoral, 1898; Tahitian Idyll, 1901.

### **Van Gogh 1853 – 1890**

- after early 'realist' manner and contact with Impressionism in Paris
- work shows subjective response to the Provencal landscape
- developed an intense expressive manner characterised by vigorous brushwork, thick impasto, 'arbitrary' strong colour, exaggeration of essential/formal characteristics of motif
- represents the cycle of the seasons, life-giving force of the sun, dynamic growth of nature
- figures, usually labourers, integral to scene/nature; influenced by Millet
- landscapes exhibit a deeply felt, personal, quasi-religious response to nature

Farmhouses in a Wheatfield, Willows at Sunset, Fruit Trees in Blossom, The Sower, all 1888; Olive Trees at St. Remy, Cornfield with Cypresses, Field of Corn (The Reaper), Les Alpilles, all 1889; Roots and Branches at Auvers, Wheatfield with Crows, Landscapes near Auvers, all 1890.

### **Cézanne 1839 – 1906**

After contact with Pissarro in early 1870s, work characterised by:

- close observation of nature/motif combined with structural coherence often influenced by past art especially Poussin, 'the art of the museums'
- developed visible brushwork of Impressionism into more regular, emphatic strokes; contributes to formal unity and notes nature's textures
- strategically placed accents give order and measures sense of distance; viaducts/paths/lines of trees lead the eye in a controlled manner
- exploits geometry of structures/buildings/rocks/trees
- often frontal viewpoint
- seldom includes figures in landscape.
- eschews accident and spontaneity in favour of grandeur, permanence, elemental scenes of his familiar habitat

The Railway Cutting, 1871; House of the Hanged Man, 1873; The Bridge of Maincy, c.1879; Bay of Marseilles seen from L'Estaque, c.1885; Chestnut Trees at Jas de Bouffan, 1885 – 7; The Great Pine, 1885 – 7; The Lake of Annecy, c.1896; less detailed late paintings of Mte Sainte Victoire, 1904 – 6.

Other points considered to be valid to be given credit.

- 3 Discuss the approach to domestic architecture demonstrated in **two** houses, built between c.1850 and c.1910, in Europe **and/or** the United States. (20 Marks)

Maximum Band 3 if only one appropriate example is discussed.

Arts and Crafts approach largely determined by opposition to industrialisation and new type of wealthy middle class client

- rural vernacular vocabulary
- respect for site
- traditional materials and craft techniques
- honestly exposed materials and structure
- functional/rational planning 'from the inside, out'
- Utopian Socialist views regarding role of art/the environment for moral betterment
- expression of domestic values comfort/security/dignity of labour of middle class clients
- co-operation between architect and client.

### Europe

P. Webb, The Red House, Kent, 1859-60, built for William Morris, unpretentious, informal; redbrick and tile; Gothic/medieval elements

C.F.A. Voysey, Norney, Surrey, 1897.

### United States

Henry H. Richardson, Stoughton House, Massachusetts, 1882-3; Shingle Style.

Greene and Greene, Gamble House, California 1908-9; timber frame construction, clad with timber tiles

Frank Lloyd Wright, The Robie House, Chicago 1909; latter two examples, horizontal emphasis; overhanging eaves; asymmetrical; integration of indoor/outdoor; interior open plan; importance of hearth; influenced by Japanese/English Arts and Crafts

Art Nouveau approach: attempt to break away from the 'battle of the styles' and create a new style for a new age

- overlap with Art and Crafts; anti-Victorian eclecticism; interiors/furnishings planned integrally
- belief in the integration of art and life
- idea of the total art work- Gesamtkunstwerk
- can be more concerned with aesthetics than function
- stylised ornament based on natural forms, sometimes exuberant/symbolic
- decorative iron work, exotic veneers, coloured materials (tiles, stained glass).

### Europe

Mackintosh, Hill House, Helensburgh, 1903; austere/restrained geometric composition; rectilinear interior decoration/furniture; Scottish vernacular elements

Hoffmann, Palais Stoclet, Brussels, 1905; demonstrates Vienna Secessionist views; luxurious materials; unity of style/motif, combination of all the arts.

Other architects' work valid for discussion include: A. Gaudi; J.M. Olbrich; A. Loos; N. Shaw; E.S. Prior; E. Lutyens; M.H. Baillie-Scott; W.R. Lethaby; V. Horta; H. Guimard.

Other points considered to be valid to be given credit.

- 4 Identify the principal stylistic characteristics of Fauvist paintings with reference to the work of **two** artists. (20 Marks)

Maximum Band 3 if the stylistic characteristic of Fauvist paintings are discussed using only one artist.

- term 'Fauves' used perjoratively by Louis Vauxcelles in 1905 to describe paintings by Matisse, Derain, Vlaminck and others shown at the Salon d'Automne, on account of their violent flouting of academic conventions
- short lived movement, (c.1904 - c.1907); loosely defined experimental group based on no strict theories
- influences/sources: G. Moreau; Post Impressionism; Neo-Impressionism; 'primitive'/non-European art

**Characteristics**

- non-descriptive, bold, intense, clean colour; deliberate disharmonies
- simplified/distorted form
- decorative line
- apparently childlike, spontaneous brushwork, often leaving bare canvas showing.
- flat patterns; lack of perspective
- traditional themes: nudes, landscapes, hedonistic pastorals, still-lives, portraits
- many works capture the luminosity and sensuality of Mediterranean light

**Examples**

Matisse (1869-1954)

Madame Matisse, (The Green Stripe); Woman with the Hat, Interior at Collioure; Open Window at Collioure; Pastoral, all 1905;  
The Joy of Life 1905-6; Blue Still Life, 1907

Derain (1880-1954)

Portrait of Matisse, 1905, London Bridge; Pool of London; Seine Barges;  
Women in Chemise; The Bend in the Road, L'Estaque, all 1906

Other artists' work valid for discussion includes: Vlaminck; Manguin; Friesz; Puy; Van Dongen; Camoin; Rouault; Braque; Dufy.

Other points considered to be valid to be given credit.



- 5 Outline the aims and achievements of De Stijl artists **and** assess their contribution to abstract art. (20 Marks)

Maximum Band 3 if question is not addressed with reference to two artists.

### De Stijl

- founded Leiden, 1917; disbanded 1931
- first issue of magazine, 1918 edited by van Doesburg
- membership in constant flux, nine founder members include Theo van Doesburg, Mondrian, Bart van der Leek, Vantongerloo
- El Lissitzky became a member, 1921; contributed similar Constructivist ideas and practices.

### Aims

- to create an art based on principles of universal harmony applicable to all the arts and to all aspects of life
- to realise a Utopian vision of a new rational harmonious society – “realised art”.

### Influenced by

- Schoenmaekers, theosophist mathematician; texts, The New Image of the World and The Principles of Plastic Mathematics published 1915 and 1916 respectively
- Calvinism
- ideas of Berlage and F. L. Wright on the unity and interrelationship of the arts and society.

### Achievements and contribution

- creation of a body of work in painting, sculpture, architecture and design in characteristic style as follows:
- suppression of individual expression
- austere geometrical abstraction based on relationships of elementary forms
- the pre-eminence of orthogonals and the primary colours
- dynamic asymmetry/equilibrium/balance of opposing forces
- extreme clarity and equality of individual elements.

### Examples

Geometrical Composition, 1919; Bart van der Leek  
Composition in Grey, Red, Yellow and Blue, 1920; Composition with Red, Yellow, Blue and Black, 1921, both Mondrian  
Composition XX, 1921; interior of Café L’Aubette, 1928, both van Doesburg, abstract relief decoration  
Construction of Volume Relations, 1921, Vantongerloo.

- De Stijl group major influence on development of Mondrian’s abstraction
- international dissemination of ideas through magazine and other texts and work
- Mondrian in Paris 1919-1937, England, 1938-40. Contributed to Constructivist journal, Circle; in USA 1940-44
- Van Doesburg visited Weimar, 1921; influence on Bauhaus and the development of Modernism generally of which the integration of the arts and an abstract visual language are major ingredients.

Other points considered to be valid to 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. (20 Marks)

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 to be given credit.

- 7 In what ways does the work of **either** Miró **or** Magritte show Surrealist characteristics? (20 Marks)

**Surrealism**

Manifesto written 1924 by André Breton; although written with literature in mind many of its ideas and methods were taken up by painters

**Characteristics**

influence of Freud's concept of the unconscious led to:

- development of techniques and methods which avoided premeditated results such as 'pure psychic automatism'
- fantasy/dream imagery
- suggestive symbolic forms to encourage latent associations
- juxtaposition of incongruous ideas/objects 'thought dictated in the absence of all control exerted by reason'
- subversion of established values/aesthetic rules to liberate from bourgeois social conditioning.

**Miró 1893-1983**

- methods involved experimental and automatic techniques
- avoids predetermined results by exploitation of chance effects, with aid of stimuli of random blotches/grease/torn newspaper (consciously chosen); automatic drawing
- freedom of line, random configuration, childlike 'unskilled' appearance  
The Birth of the World, 1925 and many similar works entitled simply Painting use 'found' materials often combined with drawing/paint/words
- imagery includes suggestive/hybrid/universal bimorphic forms to suggest latent meanings  
The Ploughed Field, 1923-4; Harlequin's Carnival, 1924-5; distortion of scale and perspective; Seated Woman, 1932; The Escape Ladder, 1939; sexual/symbolic imagery.

**Magritte 1898-1967**

- images and titles attack reason; provoke disorientation/mystery; undermine conventional modes of thinking/seeing
- juxtaposition of contradictory ideas/objects; On the Threshold of Liberty, 1929. Indoors/outdoors
- impossible objects/states Threatening Weather, 1928; gravity defying objects
- subversion of conventions of illusionistic representation; distortion of scale/perspective; The Listening Room
- questions received ideas about word/image/object relationship The Use of Words 1, 1928-9; The Key of Dreams, 1936
- works rationally executed in dead-pan realistic/illusionistic manner
- paints the absurd realistically adding to bizarre Surrealist quality.

Other points considered to be valid to be given credit.

- 8 'Abstract Expressionist painting divides into two groups'. Identify the similarities and differences between each group with reference to specific examples. (20 Marks)

Two groups customarily referred to as 'gesturalists', e.g. Pollock, 1912-1956; de Kooning, 1904–1997; and the 'colour field' painters, e.g. Rothko, 1903–1970, Newman, 1905–1970.

### Similarities

- large scale, heroic paintings which engulf spectator
- primacy of surface, flatness
- lack of internal relationships, 'all-over' quality
- emotional intensity, subjectivity
- interest in myth and Jungian symbols
- influence/background of European Modernism; presence of European *émigrés* in NYC; exhibitions of Cubism and Abstract Art and Fantastic Art, Dada and Surrealism at MOMA of 1936 and other NYC galleries; influence of Hofmann/Gorky

### Differences

- gesturalists' work, bold/energetic/dynamic, colour field paintings more restrained/static/meditative
- gesturalists; calligraphic, lively surfaces; colour field smooth, less painterly surfaces
- gesturalists: great emphasis on act of painting; process seen as act of immediate direct self expression; the image is a record of an encounter between painter materials and canvas; unorthodox methods typified by Pollock's method of pouring, dripping paint onto canvas on floor; de Kooning's decision making process left visible, changes become part of the image, the 'event'; absence of preconceived results influenced by Surrealist technique of automatism, Native American sand painting in Pollock's case

colour field painters: less free/spontaneous, less emphasis on process

emotional intensity comes from large areas of uninterrupted saturated colour with minimal configuration

in Rothko's case, texture of canvas visible through layers of thin pigment soaked into the canvas, as if dyed, in paintings of hovering rectangles with imprecise edges and translucent, luminous colour

Newman repudiated painterliness in favour of flatly painted opaque colour fields with carefully placed vertical divisions in predetermined configurations, use of masking tape gives precision, sometimes in dialogue with Mondrian

### Examples

Pollock, Cathedral, 1947; Autumn Rhythm, Lavender Mist, both 1950; de Kooning, Ashville, 1949; Excavation, 1950

Rothko, Green on Blue, 1956; Red White and Brown, 1957;

Newman, Vir Heroicus Sublimis, 1950–51; Cathedral, 1951, Primordial Light, 1954; Who's Afraid of Red, Yellow and Blue, 1, 1966

- figurative elements not always excluded from gesturalists' work; Pollock, Portrait and a Dream, 1953; de Kooning, Woman 1 and other in 'Woman' series of the 50s; Door to the River, 1960.

Other artists valid for discussion include: C. Still; F. Kline; R. Motherwell; A. Gottlieb; W. Bazotes and A. Reinhardt.

Other points considered to be valid to 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.

(20 Marks)

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; Goldsworthy; I. Hamilton Finlay; D. Nash.

Other points considered to be valid to be given credit.

- 10** Outline developments in architecture in **either** Europe **or** the United States between c.1960 and 1990. Answer with reference to specific examples. (20 Marks)

For band 4 and above candidates must consider two or more developments with reference to appropriate examples.

### Europe/Britain

- Continuation of Modernist principles  
University of East Anglia, 1962 – 68, National Theatre, 1967 – 76, both Lasdun; Modernist or Brutalist; use of reinforced concrete influenced by Le Corbusier's at Marseilles; unadorned, geometric forceful forms arranged in horizontal terraces; flowing interior spaces  
Leicester University Engineering Building, 1963, Cambridge University History Faculty Building, 1967, Florey Building, Queen's College, Oxford, 1971, all by Stirling; steel, brick and glass in bold geometric forms
  - Responses to Modernism's perceived failings  
Byker Wall, 1974, R. Erskine; sensitivity to user's needs; sociological research; 'ad hoc' cheap materials, patterned brickwork; domestic scale, vernacular style  
Classical/vernacular Revival; Richmond Riverside Development, 1980s, Q. Terry, literal, scholarly revival of classical forms, often concealing modern technology; Hillingdon Civic Centre, 1976 – 8, Matthew, Johnson-Marshall and Partners, low rise, pitched roofs, decorative brickwork, attempt to 'humanise' civic architecture
  - Post Modernism  
Rejection of basic tenets of Modernism; self-conscious, ironic introduced colour, ornament quotations from a mixture of past styles lack of concern for structural integrity; fake effects complex, layered compositions  
New Staatsgalerie, Stuttgart, 1984; Clore Gallery, 1987, both Stirling  
Austrian Travel Bureau, 1978, H. Hollein  
Palace of Abraxas, 1978 – 93, R. Bofill; public housing, Paris suburbs  
Sainsbury Wing, National Gallery, London, extension, 1980s, Venturi and Scott-Brown
  - High-tech  
style and appearance dominated by choice and undisguised use of materials/techniques of advanced technology, stainless steel in all forms, various glazing, reinforced concrete, off the peg and custom-made lighting etc.  
'built-in' flexibility/obsolescence celebrates science/technology/the future  
Pompidou Centre, 1976, Piano and Rogers; Lloyds Insurance Building, 1986, Rogers and Partners  
Sainsbury Centre for the Visual Arts, 1978, Stanstead Airport, 1980s, both N. Foster
- ### United States
- continuation of/variations on Miesian, monolithic glass office block  
Chicago Civic Centre, 1964, C.F. Murphy; the work of Skidmore Owings and Merrill, Sears Tower, Chicago, 1974;
  - Post Modernism – see above for characteristics  
ideas expressed in Complexity and Contradiction in Architecture, 1966, Venturi; Learning from Las Vegas, 1972, Venturi and D. Scott-Brown

Chestnut Hill (Vanna Venturi) House, 1962, Venturi; Basco Showroom, 1979; Venturi and Scott-Brown.

Piazza d'Italia, 1978 – 79, Charles Moore; Portland Public Services Building, 1979 – 82, Michael Graves; AT&T Building, 1978 – 83 P. Johnson.

Other points considered to be valid to be given credit.