



General Certificate of Education

History of Art 5251

HOA3 Art of the Modern World

Mark Scheme

2005 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.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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. Describe **and** discuss ways in which **two** Impressionist painters depicted outdoor light and atmospheric effects. Refer to specific examples in your answer.

Maximum Band 3 if only one painter discussed.
Maximum Band 3 for description only.

- choice of scene/time of day/weather effects: sunlit afternoons; hazy/ephemeral atmospheric effects; reflective qualities of water/glass/snow; crowds; dappled sunlight
Morisot, Summer's Day, 1879; Pissarro, The Crystal Palace, 1871; Monet, The Road-Bridge at Argenteuil, 1874; Sisley, The Bridge at Hampton Court, 1874
- plein-air painting; works executed as much as possible outdoors in natural light in front of the motif; interest in perception
Monet, The Beach at Trouville, 1870; Haystacks series, 1890–1
- elimination of line/drawing: lack of detailed definition
Renoir, La Grenouillère, 1868; Monet, Impression, Sunrise, 1873; Sisley, Misty Morning, 1874; Morisot, Hanging out the Laundry to Dry, 1875
- blurring of forms, influenced by halation of early photography; Monet, Garden of the Princess, 1867
- brushwork: varied visible brushstrokes; free handling of paint/agitated surfaces suggest movement, subtle changes in light
Morisot, The Quay at Bougival, 1883; Renoir, A Gust of Wind, 1872–3; Pissarro, The Place du Théâtre Francaise, Rain, 1898; Monet, Boulevard des Capucines, 1873–4
- colour: elimination of earth tones (less so in Pissarro's case); interest in Chevreul's colour theory; rainbow palette; colour in shadows; complementary colours; use of pure, clean, prismatic colour contributes to depiction of vibrant outdoor light
Pissarro, Kitchen Gardens at L'Hermitage, 1874; Monet, Red Boats, Argenteuil, 1875; Renoir, The Ball at the Moulin de La Galette, 1876 and Woman with a Parasol, c.1874
- white ground: often left visible; gives high key tonality; Monet, Vétheuil in the Fog, 1879 and Green Park, 1870–1; Morisot, View of Paris from the Trocadero, 1872
- composition: 'snapshot'/informal/cut-off compositions add to sense of ever changing, fleeting, atmospheric effects; influenced by photography and Japanese prints
Monet, Summer, The Meadow, 1874; Renoir, Place Clichy, c.1880; Morisot, Nice Harbour, 1882
- the following immediate predecessors foreshadowed many of the above aspects. Boudin, Jongkind, the Barbizon painters especially Daubigny; Corot; Delacroix and Constable. These painters not valid as examples of Impressionist painters

Other valid points to be considered.

2. Discuss ways in which **two** figure paintings, painted between c.1880 and c.1914, demonstrate a move away from Impression. If more than two examples discusses, mark all and credit the best two.

Maximum Band 3 if only one appropriate example discussed.

General points

- less naturalistic
- less ephemeral more lasting sentiments
- less spontaneous working methods
- more studied/contrived compositions
- more serious, less so-called trivial/superficial content; use of allegory/metaphor
- willingness to look to artists/themes from the past
- expression of emotive/psychological/inner states

Examples

Seurat, (1859–1891), A Summer's Sunday Afternoon on the Island of the Grande Jatte, 1884–6

- Impressionist subject matter; contemporary figures/outdoor Parisian scene.
- figures: simplified/generalised; static/stiff endowed with dignity/monumentality of past art, 'like the figures on the Panathenaic Frieze...'; influenced by Piero della Francesca, Egyptian and Assyrian reliefs
- composition: carefully planned/contrived; much preparatory work; echoing forms; frieze-like
- technique: reworked 1885–6 in chromo-luminarism/Divisionism; based more on theory than observation; spots of colour applied with mechanical regularity
- content: critique of artificiality of urban society; class differences; related to The Bathers, 1883–4
- large scale studio work with serious intention

Cézanne (1839–1906) The Bathers, c.1900–5

- 'classical'/traditional subject matter; nude bathers in a landscape
- figures simplified/distorted, depersonalised; static
- technique: ordered visible brushstrokes which contribute to overall structure
- grand, contrived, formally coherent composition; figures and landscape united in cathedral like structure
- large scale contributes to grandeur and serious content

Gauguin (1848–1903)

Where do we come from? What are we? Where are we going?, 1897

- frieze-like invented scene of figures in landscape including religious idol; title of work in top left corner; influence of non-European culture
- allegory of human life from infancy to old age
- flat evocative rather than descriptive colour; expressive, arabesque line
- personal testament before attempted suicide; explores mystery and meaning of life
- large scale contributes to seriousness and importance of symbolic content

Other artists' work valid for discussion include: van Gogh; Munch; Redon; Puvis de Chavannes and Moreau.

Other valid points to be considered.

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.

Maximum Band 3 if only one appropriate example 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 valid points to be considered.

4. Identify the principal stylistic characteristics of Fauvist paintings with reference to the work of **two** artists.

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 valid points to be considered.

5. Trace the development of abstraction in the work of **one painter or one sculptor** working between c.1910 and c.1940.

Maximum band 3 if no tracing of development

Kandinsky, 1866–1944, b. Russia, Munich 1896; founder member of Phalanx 1901; travelled in Europe and Africa, 1903–8; founder member of Blue Rider, 1911; returned Russia 1914 active in Revolutionary developments teaching post in Bauhaus, 1921–33; resident in France 1933 until death

1910–1914

- c.1910, First Abstract Water Colour
preceded by works which show increasing freedom from motif and increasing importance of colour; Landscape with Tower, Improvisation 6 (African) both 1909
- many subsequent paintings until 1914 include recognisable motifs; Battle, 1911; All Saints Day, oil on glass, 1911; With Black Arc, 1912; Landscape with Church, 1913
Compositions nos. 6 and 7, 1913; culmination of abstract developments; large format, many preparatory drawings/oil/watercolour sketches; apocalyptic theme;
Picture with White Edge, The Gorge, both 1914;
recurring motifs; rider/mountains/gorge/Russian architecture/religious figures
recurring themes; deluge/judgement/struggle
- influenced by: Theosophy/Steiner/Thought-Forms/Worringer/music/splitting of the atom/exhibition of Monet's Haystacks/folk art/non-European art
- supported by theoretical writings; On the Spiritual in Art, 1911; On the Question of Form, 1912; Blue Rider Almanac, 1911 and by belief in power of colour to 'exert a direct influence on the soul'
- 1914–1921: in Russia, influenced by more geometric work of Malevich, Rodchenko; Untitled, 1919
- 1922–1933; Bauhaus period; Swinging, 1925; hard-edged geometric forms; related to ideas in From Point and Line to Plane, 1926
- 1933–1944; Surrealist influence; organic biomorphic floating forms; Sky Blue, 1940

Hepworth, 1903–1975: Leeds School of Art, 1919–20; Royal College of Art, 1921; member of 'Abstract-Creation' and 'Unit One', 1933; part of Circle group, 1937

- early development
influenced by group of sculptors involved in revival of direct carving and idea of 'truth to materials' in reaction to 19th century Academicism; Gaudier-Brzeska, Epstein, Moore; non-European art; Doves, Torso, both marble, 1927; Infant, wood, 1929; Figure of a Woman, coreshill stone, 1929–30; all show simplified compact forms; no illusionism; smooth surfaces; original form/character of materials not disguised; directly carved
Abstraction-Pierced Form, alabaster, 1931; abstract, perhaps vestigial elements of human torso

- 1932–1940
liaison with Ben Nicholson; influenced by European Modernism, Braque, Picasso, Arp and Brancusi
developed uncompromising abstract formal ‘Modernist’ language; purity/simplicity/precision of form; geometric; double/triple/multiple/nesting forms,
Two Forms, 1934; Cup and Ball, 1935; Discs in Eschelon, Forms in Hollow, both 1935; Two Segments and a Sphere, 1935–6
introduces colour/string, Sculpture with Colour and String, 1939

Other examples valid for discussion include Mondrian; Malevich; Tatlin; Gabo; Rodchenko and Arp.

Other valid points to be considered.

6. Discuss the contribution made by **two** European architects to the development of Modernist Architecture between c.1910 and c.1960. Refer to specific examples in your answer.

Maximum Band 3 if only one appropriate architect discussed. Maximum Band 3 only if development is not addressed.

Mies van der Rohe, 1886–1969: influenced by neo-classicism of Schinkel and ‘honest’ expression of structure of Berlage; worked in Behren’s office 1908–11; moved to United States 1937

Contribution

body of work with following characteristics

- honestly expressed metal frame, glazed block
- extreme purity and simplicity of form, dictated by structure/function; absence of individual expression; elegant; proportioned
- fastidious detailing and use of materials, industrial and more exotic
- clear/visible separation of structural and non-structural members/elements
- minimum interruption of interior space; use of screens for flexibility of interior space

Examples

projects published in ‘Novembergruppe’ exhibitions: two glazed skyscrapers, reinforced concrete office block 1920–22; Barcelona Pavilion, 1929; Tugendhat House, Brno, 1930; Apartment Block, Stuttgart, 1927; Farnsworth House, 1946–50; Crown Hall, 1952–6; Lakeshore Drive Apartments, Chicago, 1957; Seagram Building, NYC, 1958 in collaboration with P. Johnson

Influential positions

- vice-president of Deutscher Werkbund responsible for housing exhibition in Weissenhoff, Stuttgart, 1927, defining examples of International Style housing
- Director of the Bauhaus, 1930–33
- Director of Architecture of Illinois Institute of Technology from 1938

Le Corbusier, 1887–1965: b. Switzerland, settled in Paris 1917; influenced by T. Garnier, Perret, Behrens, Deutscher Werkbund ideas, study tour of Europe, early 20th century engineering, ships/cars/planes/grain silos.

Contribution

work after c.1952 contributes less to Modernism; earlier work, major defining examples of Modernism, characterised by

- engineering influence, the so-called machine aesthetic: exploitation of industrial materials and methods; frame structure/curtain walls/pilotis/cantilever/ribbon windows/flat roofs/open-air rooms; pure/prismatic/precise form enhanced by white stucco finish; Citrohan Project, 1922; Villa Savoye, 1928–31
- importance of aesthetic dimension: also sculptor and painter; launched Purism in 1918 with ‘Après le Cubisme’; ‘architecture goes beyond utilitarian needs’
- use of poured reinforced concrete; ‘beton brut’; shutter patterned surface texture; sculptural free form; Swiss Pavilion, Paris, 1930; Unité d’Habitation, Marseilles, 1946–52

- texts: *Vers un Architecture* 1923, translated into English as *Towards a New Architecture*, 1927
- planning/urban renewal/social housing; *Immeubles-Villas*, *Ville Contemporaine*, both 1922; *Plan Voisin*, 1925; *Ville Radieuse*, 1935; *Pessac Housing estate*, 1924–6 Athens Charter, 1933; several *Unités d’Habitation*.

Other architects valid for discussion include: E. Mendelsohn; B. Lubetkin; Wells Coates; J.J.P. Oud; M. Stam; H. Scharoun and W. Gropius.

Other valid points to be considered.

7. The Dadaists believed in nothing. Discuss this statement with reference to the work and aims of artists of the Dada Movement.

Maximum Band 3 if reference made to only one artist.

Dada (c.1915–c.1922)

formed in neutral Switzerland in 1915; began Zurich in Cabaret Voltaire organised by Tristan Tzara and Hugo Ball, simultaneous, independent manifestation in New York, spread to Berlin, Cologne, Hanover at end of WW1, rebellious response to World War One.

- Dadaists had no belief in the so-called rational values of the social system which brought about WW1, in what they saw as the debased artistic values of establishment art
- sought to subvert and dismantle these values by iconoclastic art works/behaviour which aimed to attack all established beliefs and artistic conventions in the following ways
- use of untraditional ‘non-art’/found materials
- little emphasis on traditional artists’ skills/methods
- bizarre/incongruous juxtaposition of objects/ideas
- chance effects/methods
- humour/irony
- visual indifference
- fusion of mechanistic/human imagery
- ridicule of establishment figures/institutions/values
- underlying Dadaists’ nihilism was the desire for the renewal of what they saw as art’s true values, positive beliefs in such values as, creativity, individuality, spontaneity intellectual freedom, originality.

Examples

R.Hausmann, Mechanical Head, 1919–20; Duchamp, L.H.O.O.Q., 1919, Fountain, 1917; Man Ray, Gift, 1921; Arp, According to the Laws of Chance, 1916–17, Schwitters, The ‘and’ Picture, 1919; Picabia, The Amorous Parade, 1917.

Other artists’ work valid for discussion include: Heartfield, Hoch, Grosz and Ernst.

Other valid points to be considered.

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

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. Baziotis and A. Reinhardt.

Other valid points to be considered.

9. Outline some of the developments in painting in Europe **and/or** the United States between c.1970 and 1990. Refer to specific examples in your answer.

Maximum Band 3 if only one development outlined.

- in reaction to the abstract, detached impersonal aspects of Minimalism and Conceptualism, and the preference for other media, painting re-emerged as an important vehicle for expression in the 70s and 80s; developments are varied in appearance but common characteristics include:
 - figurative
 - direct technique, painterly surfaces, gestural
 - naïve, primitivising drawing
 - historical/mythological/political themes often ironically treated
 - references to past styles
 - subjectivity.

Developments

- Neo-Expressionism in Germany: references to earlier German Expressionism/German history and politics.

Baselitz b.1938: exaggerated gestural technique; naïve drawing; fragmented and inverted images; references to ideas of ‘romantic genius’; Mocking, 1984

Lupertz b.1941; The Triumph of Line, 111-Monument with Burned Bones, 1979

Immendorff, b.1938; Café Deutschland Series, late 70s–early 80s; cartoon-like figures and symbols from Germany’s present and recent past

Kiefer b.1945: often mixed paint with other media, straw/wood/metal/photographs; Parsifal 111, 1973; Maragarethe, 1981, includes text/straw

- Italian ‘transavantguardia’ group: influenced by Arte Povera, de Chirico; ironic references to Italy’s artistic heritage

Clemente, b.1952, The Fourteen Stations, no 111, 1981–2; Midnight Sun, 11, 1982; influenced by Beuys, Twombly; works in several media

Chia, b.1946, Water Carrier, 1981; Three Boys in a Raft, 1983; mock-heroic figures; adopts many art historical styles

Carlo Maria Mariani, b.1931, reworks 18th century neo-classicism combined with contemporary references; The Hand Submits to the Intellect, 1983

- United States: references to Abstract Expressionism; street/black culture; the American Dream.

Schnabel, b. 1951, Oar: for the one who comes out to know, fear, 1981; mixed media, Humanity Asleep, 1982; paint often combined with broken crockery

J.M. Basquiat, 1960–88, Charles 1, 1982; Horn Players, 1983; gestural/graffiti marks; inclusion of text

E. Fischl, b.1948, Bad Boy, 1981; A Brief History of North Africa, 1985; archetypal scenes of American life; latent violence and sexuality

late works of P. Guston, 1913–1980; coined ‘Bad Painting’; cultivates crudeness; The Floor, 1976; Moon, 1979

- Britain: more a continuation of earlier developments than reaction to Modernism, but British painters such as Freud, Auerbach, Kossoff, Kitaj and others of so-called School of London (not coherently stylistic group) valid for discussion.

Many other valid examples to be taken into consideration.

10. Describe and discuss **two** buildings, each by a different architect, built in the United States between c.1960 and 1990, which make reference to styles from the past.

Maximum Band 3 if only one appropriate example discussed.

Reference to past styles a deliberate reversal of Modernism's purism and ideological rejection of Historicism.

Charles Moore, Piazza d'Italia, New Orleans, 1976–9, designed to give identity to the Italian-American (mostly Sicilian) community in New Orleans; a public space to celebrate Italianess; plan of Italy made of marble and concrete paving stones, with Sicily situated in centre of Piazza; surrounded by part columnar screens, flying arches.

humorous, playful eclectic mix of modern, vernacular and references to past; use of colour, neon, concrete, polished stainless steel, metopes described as wetopes, combined with classical vocabulary; theatrical space with lessons learned from Disney.

References to past

- one entrance to piazza through a non-structural Roman triumphal arch.
- circular piazza itself with fountain refers to Baroque urban planning/Trevi Fountain.
- columnar screens in five orders of Italian architecture; the Tuscan is 'fluted' with water jets, all made of stucco, metal panels, neon.
- German Restaurant with arched entrance and columns of 'deli order' with neon 'necklaces'; raised keystone refers to Serlio.
- Latin inscriptions.

Venturi and Rauch, Chestnut Hill House, Pennsylvania, 1962–3, built for Venturi's mother; manifestation of ideas expressed in Complexity and Contradiction in Architecture, 1966, in which Venturi advocates virtues of variety of past styles especially Mannerism.

References to past

- American vernacular suburban house; main façade, conventional arrangement of central doorway/chimney, gable roof, symmetrical silhouette.
- Palladian/classical simplicity and purity of main façade; applied moulding in arch form over entrance; wide 'marked' entrance.
- split pediment of Mannerism on main façade.
- Corbusian metal railings on back porch.

Other architect's examples valid for discussion include: P. Johnson; M. Graves; buildings in the United States by European architects e.g. Stirling.

Other valid points to be considered.