



**General Certificate of Education
June 2010**

History of Art

HART3

Investigation and Interpretation (1)

Mark Scheme

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Unit 3 Marking Scheme

Mark range		AO1 Knowledge Source, select, recall material to demonstrate knowledge effectively	AO2 Understanding Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments	AO3 Communication Present a clear and coherent response	AO4 Synopsis Apply knowledge and understanding of the relationships between aspects of art historical study
Band 1 0	No attempt to address the question or meet assessment objectives				
Band 2 1 – 5	Inadequate response to the question	<ul style="list-style-type: none"> Poor sourcing, selection and recall Weak description 	<ul style="list-style-type: none"> Little or ineffective analysis and discussion Little or no argument and judgement 	<ul style="list-style-type: none"> Unclear and inaccurate use of language Ineffective organisation of material 	<ul style="list-style-type: none"> Inadequate application of art historical skills Ineffective understanding of art historical relationships
Band 3 6 – 10	Basic response to the question	<ul style="list-style-type: none"> Some relevant sourcing, selection and recall Basic description 	<ul style="list-style-type: none"> Basic analysis and discussion Simplistic argument and judgement 	<ul style="list-style-type: none"> Generally clear, coherent and accurate use of language Basic organisation of material 	<ul style="list-style-type: none"> Elementary application of art historical skills Rudimentary understanding of art historical relationships
Band 4 11 – 15	Limited response to the question	<ul style="list-style-type: none"> Limited sourcing, selection and recall Partial description 	<ul style="list-style-type: none"> Simplistic analysis and discussion Limited argument and judgement 	<ul style="list-style-type: none"> Limited clarity, coherence and accuracy of language Some appropriately organised material 	<ul style="list-style-type: none"> Limited application of art historical skills Simplistic understanding of art historical relationships
Band 5 16 – 20	Competent response to the question	<ul style="list-style-type: none"> Generally relevant sourcing, selection and recall Relatively comprehensive description 	<ul style="list-style-type: none"> Competent analysis and discussion Some meaningful argument and judgement 	<ul style="list-style-type: none"> Clear, coherent and accurate use of language Adequately effective organisation of material 	<ul style="list-style-type: none"> Competent application of art historical skills Adequate understanding of art historical relationships
Band 6 21 – 25	Good response to the question	<ul style="list-style-type: none"> Accurate and appropriate sourcing, selection and recall Comprehensive description 	<ul style="list-style-type: none"> Good analysis and discussion Germane argument and judgement 	<ul style="list-style-type: none"> Very clear, coherent and accurate use of language Competent organisation of material 	<ul style="list-style-type: none"> Effective application of art historical skills Good understanding of art historical relationships
Band 7 26 – 30	Excellent response to the question	<ul style="list-style-type: none"> Wholly accurate, detailed and appropriate sourcing, selection and recall Entirely inclusive description 	<ul style="list-style-type: none"> Excellent and sustained analysis and discussion Thoroughly relevant and well-considered argument and judgement 	<ul style="list-style-type: none"> Thoroughly clear, coherent and accurate use of language Sustained and wholly relevant organisation of material 	<ul style="list-style-type: none"> Thorough application of art historical skills Explicit understanding of art historical relationships

Questions that require at least three examples

- If only two examples are given the maximum is 20 marks (Band 5)
- If only one example is given the maximum is 10 marks (Band 3)
- If no examples, or inappropriate examples are given the maximum is 5 marks

Questions that require two examples

- If only one example is given the maximum is 15 marks
- If no examples, or inappropriate examples are given the maximum is 5 marks

Five marks are available for each mark band. From lowest to highest, the mark indicates that the candidate has

- **Unevenly** met the requirements described in that particular mark band
- **Just** met the requirements described in that particular mark band
- **Adequately** met the requirements described in that particular mark band
- **Clearly** met the requirements described in that particular mark band
- **Convincingly** met the requirements described in that particular mark band, but just failed to meet the requirements set out in the next band.

Topic 1 Art and architecture in fifteenth-century Europe

- 01** Select **three** fifteenth-century sculptures of a single figure and discuss the subject matter **and** the use of materials in each. (30 marks)

If only subject matter or the use of materials is discussed the maximum is Band 4.

The question requires candidates to

- Select three fifteenth-century sculptural examples of single figure sculptures. These may be by one or more than one artist.
- Discuss the subject matter.
- Discuss the use of materials.

Definition of a single figure sculpture

- Carved or modelled three-dimensional free-standing or relief work of one figure. Equestrian sculptures are acceptable.

Discussion of subject matter and use of materials

- Discussion of who the individual figure is and how he or she is represented.
- How the materials are used to represent the figure.

Possible examples might include

Lorenzo Ghiberti *St John the Baptist* (1413/14)

Description and form

- Bronze, height 255 cm.
- Free-standing over-life size statue.
- Stands in Gothic niche on façade of Orsanmichele, Florence.

Subject and material

- St John the Baptist - ascetic and preacher on the banks of the Jordan. Baptiser of Jesus Christ.
- Patron saint of the Arte di Calimala (the wool merchants' guild), who commissioned the work for Orsanmichele.
- First monumental bronze figure of modern times and an extraordinary technical achievement.
- Use of voluminous swirling drapery with deep folds and furrows. Multiple curves and undulations with a sense of grace.
- Ghiberti created an impression of the body and its clothing as two largely independent layers of equal importance. Figure is articulated beneath the ample robe.
- Signature on the hem of the saint's cloak reads *laurentius ghibertus mccccxiv*.

Donatello *David* (1430s-1450s)

Description and form

- Gilded bronze, height 158 cm.
- Free-standing just under-life size statue.
- Nude (except for hat and footwear) David stands with sword in hand above the severed head of Goliath.

Subject and material

- Youthful David slew giant Philistine Goliath. Old Testament, 1 Samuel, Chapter 17.
- Unlikely victory of immature David against the powerful brute Goliath was the work of God.
- For Medici family. David also a powerful symbol for city of Florence.
- Moment of pensive victory after the battle.
- Elegant pose with even a suggestion of effeminacy.
- Use of bronze and nudity of figure refer back to ancient exemplars.
- Bronze allows sharp and crisp detail and smooth modelling of body.

- Designed to be seen in the round - to enable accumulation of details to be seen, such as the wing of Goliath's helmet caressing David's right leg.

Donatello *Mary Magdalen* (after 1453)

Description and form

- Painted and gilded wood, height 188 cm.
- Freestanding Mary is in an attitude of prayer.

Subject and material

- Mary Magdalen was a sinner who had given up her life of luxury to follow Christ.
- Often depicted as youthful and pretty, here the ravages of old age are emphasised.
- Emaciated, hollow-eyed, almost toothless figure.
- Brutal, almost horrific rendering.
- Subject expresses individuality and is a radical departure from classical models.
- Deep carving of wood enhances expressive qualities.

Other points considered to be valid to be given credit.

Topic 1

- 02** Analyse **three** fifteenth-century domestic **and/or** civic buildings, explaining how each communicates power and status. (30 marks)

If only analysis is given with no explanation of power and status the maximum is Band 4.

The question requires candidates to

- Select three examples of fifteenth-century domestic and/or civic buildings. These examples may be by the same architect or by different architects.
- Analyse the architectural characteristics of these examples.
- Explain how each building communicates power and status.

Definition of domestic building

- A large scale and elaborate residence for an important individual. While town houses must necessarily be urban, palaces can be found in cities and in the countryside.

Definition of civic building

- A building with an institutional and/or governmental function that serves the public or community. Allow a wide definition of 'civic' including places of worship. (Although churches and chapels might offer very limited opportunities to communicate power and status).

Dates

- The appearance and character of each chosen example must date primarily from work executed within the fifteenth century.

Analysis

A full analysis of architectural characteristics might consider some of the following, as appropriate to the demands of the question

- Style
- Plan, elevation and composition
- Architectural elements and features, including decoration/ornament
- Materials and structure
- Location/site
- Scale.

General ways of communicating power and status

- Scale and grandeur.
- Use of expensive and opulent materials.
- References to the authority of antiquity and its building types.
- Family or civic coats of arms and emblems prominently displayed.

Possible examples might include

Michelozzo Palazzo Medici, Florence (begun 1444)

- Weighty, solid and monumental mass of masonry.
- Symmetry and mathematical arrangement, but no articulation by orders.
- Three storeys with large overhanging cornice to give shade.
- *Piano nobile* distinguished by string-course.
- Boldly rusticated blocks - suggestive of strength and also very costly - to demonstrate status.
- Degree of rustication decreases up the building.
- Courtyard shows the influence of Brunelleschi's architectural ideas - from the *Ospedale degli Innocenti*.
- Original design by Brunelleschi rejected as being too grand and liable to provoke envy.

Anonymous (perhaps an assistant of Hinrich Brunberg), *Town Hall (Rathaus)*, Tangermünde, Germany (c.1430)

- An example of late-medieval Gothic Northern European town hall that is deliberately ostentatious and impressive to express civic pride.
- Three bays terminating in gables and flanking polygonal turrets, with the central bay narrower than the side two, but higher.
- Entrance staircase at right side.
- Great variety of pattern, colour and texture provided by the imaginative use of brickwork.
- Moulded brick doorways and windows, both formed of pointed arches.
- Richly decorated filigree tracery on the gables.
- Almost like the west front of a Gothic church.

Luciano Laurana and Francesco di Giorgio *Palazzo Ducale*, Urbino (c.1450-c.1510)

- Built into hillside and opening onto city's main square.
- Blend of the defensive and the accessible.
- Large size and finely detailed ornament .
- Impressive central façade of three storeys framed by round turreted towers that provide vista over open country, reminiscent of a triumphal arch.
- Inner courtyard with finely proportioned round-headed arches, visually a more satisfactory solution than the Palazzo Medici courtyard.

Other points considered to be valid to be given credit.

Topic 1

- 03** Analyse **three** fifteenth-century portraits, each by a different artist, **and** discuss how status and character are communicated. You may choose your examples from painting **and/or** sculpture. (30 marks)

If status and character are not discussed the maximum is Band 4.

The question requires candidates to

- Select three examples of painted and/or sculpted fifteenth-century portraits, each by a different artist.
- Analyse the examples.
- Discuss how status and character are communicated.

Definition of a portrait

- A likeness of an individual or individuals, usually created during their lifetime or within living memory.
- Self-portraits by artists are allowed.
- Funerary portrait effigies are acceptable.
- Donor portraits are also acceptable, although they often provide limited explorations of character since it was the status of the donor as a witness at a holy event that was emphasised.
- No images of biblical characters or of characters from literature are admissible.

Analysis

A full analysis might consider

- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting etc).
- Analysis of context (eg time and place of creation, historical circumstances, biographical influences etc).

How status and character are conveyed

- Depiction of facial features and body.
- Composition, pose and gesture.
- Use of clothes, accessories and other figures.
- Setting.
- Relationship of spectator to image.

Possible examples might include

Donatello *Gattamelata* (1445-1453)

Analysis

- Bronze equestrian statue on marble plinth, height 340 cm.
- Reference to antique equestrian statues such as *Marcus Aurelius* and *Regisole* at Pavia (now destroyed) and to nearby *Horses* of S Marco, Venice.
- Horse's left front hoof rests on a cannonball, to support the statue's weight and as a military accessory.
- Armour decorated with antique motifs.
- Placed in front of the basilica of S Antonio, Padua, though no Christian references on plinth.

Status and character

- Commemorative equestrian bronze statue of Erasmo da Narni (1370-1443), (nicknamed the 'Honeyed Cat') mercenary commander for the Venetian State and dictator of Padua from 1437.
- Association with ancient Roman emperors.
- Powerful figure of armoured warrior on horseback.
- Carries baton of a Roman general.
- Highly individualised and characterised facial features.

- Statue commands square in front of church of S Antonio.

Pedro Berruguete (attributed) *Federigo da Montefeltro and his son Guidobaldo* (c.1476-1477)

Analysis

- Oil on panel, 130 cm x 75.5 cm.
- Federigo, in profile, is seen reading, wearing armour and has a sword at his side.
- In the foreground a helmet projects into the viewer's space.
- Guidobaldo, Federigo's fragile-looking heir is at the right.

Status and character

- Federigo (1422-1482) was a successful *condottiere* and Duke of Urbino.
- His disfigured profile can be considered to represent courage and fortitude.
- Armour suggests military power.
- The book and its scrutiny indicate a civilised man of learning.
- Prominent display of two chivalric decorations, the Order of the Garter and the Order of the Ermine.
- Pearl encrusted hat a gift from the Shah of Persia.
- Sense of dynastic continuity. (In 1464 the Pope had allowed Federigo to pass on the rule of Urbino to his legitimate son).

Leonardo da Vinci *Lady with an ermine (Cecilia Gallerani)* (c.1483- 85)

Analysis

- Oil on panel, 53.4 cm x 39.3 cm.
- Sitter is seen half-length against plain background.
- Graceful and animated image - sitter turns towards her left to reveal her full face, throat and shoulders.
- Holds an ermine.

Status and character

- Cecilia Gallerani was the mistress of Ludovico Sforza, Duke of Bari and Regent of Milan.
- Daughter of a high-ranking official, she was a gifted writer and patroness of the arts.
- Image of beautiful, well-bred and intelligent young woman.
- Ermine's fur and the luxurious fabrics of the sitter's clothing provide a sensual display.
- Ermine is a punning reference to her surname - *galē* is Greek for ermine.
- Perhaps also a reference to Ludovico Sforza, who was appointed a member of the Order of the Ermine by Ferdinand I of Naples in 1488.

Other points considered to be valid to be given credit.

Topic 1

- 04** What methods were used to convey religious narratives in fifteenth-century painting? Answer with relation to **three** examples, each by a different artist. (30 marks)

The question requires candidates to

- Select three examples of fifteenth-century religious narrative paintings, each by a different artist.
- Consider the methods used by artists to convey narratives.

Definition of a narrative

- A representation of a religious story, sequence of events, or of a particular scene from within the story.
- Individual scenes not associated with a story are not admissible eg Madonna and Child.

General points about methods of conveying religious narrative

- Storytelling might be a single scene or conveyed by continuous narrative.
- Arrangement of composition to assist in storytelling.
- Pose and gesture of character to convey meaning and relationship between them.
- Clear identification of characters ensures narrative is comprehensible.

Possible examples might include

Masaccio *The Tribute Money* (c.1427)

- Christ the central figure in this subject about paying the temple tax at Capernaum.
- Continuous narrative as St Peter appears three times.
- Figures are also sharply characterised and dextrously grouped to exchange gestures and convey narrative.
- Powerfully modelled and fall of light over the painted figures is from the same direction as the real light of chapel.
- Use of single light source that gave figures mass and weight.
- Emotional involvement of figures and anatomical accuracy.
- Influence of the perspective and mathematically proportioned spaces of Brunelleschi and the anatomy, heavy draperies and dignified grandeur of Donatello and Nanni di Banco. The figure grouping in *The Tribute Money* is reminiscent of Nanni di Banco's *Four Crowned Saints* at Orsanmichele.

Rogier Van der Weyden *Descent from the Cross* (c.1435)

- As Christ's painfully angular body is taken down from the cross, Mary is overcome by emotion at the suffering and death of her son.
- The bearded Joseph of Arimathea, Nicodemus and a helper on a ladder hold Jesus' body.
- The fallen Mary is held by Saint John and the holy women.
- On the extreme right, St. Mary Magdalene clasps her hands and lowers her head in anguish.
- A skull and bones are present to indicate Golgotha.
- Sense of immediacy as the figures are almost life size and placed at the very front of the picture plane.
- This, when combined with the sense of compressed space, enhances the drama of the scene.
- All figures have a weighty presence and are almost like polychrome sculptures.
- Unusual format emphasises the narrative.

Giovanni Bellini *The Agony in the Garden* (c.1460)

- Christ kneels on the Mount of Olives in prayer, with his disciples Peter, James and St. John sleeping nearby- thus abandoning Him.
- In the sky a celestial vision of a putto reveals a cup and a patten to Christ, symbols of his impending sacrifice.
- In middle distance Judas and soldiers walk to arrest Christ.
- Use of landscape setting - outcrop of rock seems like a natural altar.
- Pink light of dawn adds to spiritual poignancy.

Other points considered to be valid to be given credit.

Topic 2 Art and architecture in seventeenth-century Europe

- 05** Analyse and discuss the subject matter and composition of **three** seventeenth-century sculptures containing two or more figures. (30 marks)

The question requires candidates to

- Select three seventeenth-century sculptures containing two or more figures. These may be by one artist or more than one artist.
- As 'figure' may be human or animal, equestrian statues are acceptable.
- Discuss the subject matter of the chosen examples.
- Analyse the composition of the chosen examples.

General points for discussion of subject matter

- Identification of subject and/or story.
- Role each figure plays in story.
- Degree of naturalism or idealisation.
- Scale and material.
- Contexts (reason for choice of subject, relevance to patron, function etc).

General points for analysis of composition

- Relief or free-standing.
- Relationship of figures to each other and to the spectator.
- Poses and gestures of figures.
- Setting.

Possible examples might include

Gian Lorenzo Bernini *Pluto and Persephone* (1621-22)

- Pluto, King of Hades, grabs the maiden and takes her into the underworld - marked by Cerberus, the three headed dog.
- Male power, strength and brutality versus tender and weak female flesh.
- Pluto takes hold of the protesting Persephone by her waist and balances her on his left hip.
- She arches her body and pushes her left arm and hand into his left eye.
- Pluto's large hands are seen to dig into the soft flesh of Persephone's thigh and waist.
- Three-headed Cerberus acts as a stabilising base.

Gian Lorenzo Bernini *Apollo and Daphne* (1622-25)

- Subject from Ovid's Metamorphoses, where nymph Daphne is turned into a laurel tree while Apollo is in amorous pursuit of her.
- Moment of transformation is shown and Daphne cries out in surprise and alarm.
- Marked differences between the handling of the flesh, the hair and the bark and leaves of the laurel.
- The drapery of Apollo's tunic seems to move with the action and Bernini succeeds in making solid marble appear light and billowing.
- Apollo based on *Apollo Belvedere*.
- Originally displayed against a wall so the spectator can see the drama unfold upon entering the room.

François Girardon *Tomb of Cardinal Richelieu* (1694)

- Richelieu reclines on the lid of his sarcophagus, in the arms of a personification of Piety.
- Richelieu looks towards the altar (when the tomb was in its original location within the church of the Sorbonne, it has since been moved). With his hand on his chest, he seems to be offering himself to God.
- At his feet a personification of Doctrine has collapsed in grief. Richelieu's loss is evidently a blow to French Catholic orthodoxy.
- At the back are also two putti bearing the Cardinal's coat-of-arms.

- Figures are more classical and subdued in comparison to Bernini's.

Other points considered to be valid to be given credit.

Topic 2

- 06** Discuss how character and identity are conveyed in **three** seventeenth-century portraits of an individual sitter, each by a different artist. You may choose your examples from painting **and/or** sculpture. (30 marks)

The question requires candidates to

- Select three examples of portraiture, each by a different artist, which may be paintings and/or sculptures.
- Discuss how character and identity are conveyed in the selected examples.

Definition of a portrait

- A likeness of an individual, usually created during their lifetime or within living memory.
- Self-portraits by artists are allowed.
- No images of biblical characters or of characters from literature are admissible.

How character and identity are conveyed

- Depiction of facial features and body.
- Composition, pose and gesture.
- Use of clothes and accessories.
- Setting.
- Relationship of spectator to image.

Possible examples might include

Rembrandt *Jan Six (1654)*

How character and identity are conveyed

- Sense of character investigation through facial features.
- Figure looks directly at viewer and is close to the picture plane.
- Unflinching connection with viewer.
- Face emerges from dark background.
- Balance between formality and informality.
- Weighty sculptural presence.

Gian Lorenzo Bernini *Cardinal Scipione Borghese (1632)*

How character and identity are conveyed

- The Cardinal is shown in the act of moving and speaking.
- Spectator engagement with three-dimensional form of the bust.
- Piercing and alert eyes- formed by deep drilling of irises.
- Portraiture in sculpture often seems a more permanent, durable and commemorative art form.
- Bust form suggested the status of ancient prototypes.

Diego Velázquez *Pope Innocent X (1650)*

How character and identity are conveyed

- Figure dominates picture space.
- Control of spectator by sitter's gaze. Seems like a papal audience is in progress.
- Wears papal regalia of red cap (*camauro*) and mantle and white *rochetta*.
- Papal ring almost being offered for kneeling spectator to kiss.
- Chair appears like a throne and has papal insignia on back.
- Holds petition which indicates pontifical business - it is also signed by the artist.
- Pose linked to conventions of papal portraiture, given definitive form by Raphael *Pope Julius II (1511)*.

Other points considered to be valid to be given credit.

Topic 2

- 07** Conversions and martyrdoms of saints were frequently depicted in seventeenth-century art. Analyse **three** examples, each by a different artist, **and** discuss the religious purpose of each. You may choose your examples from painting **and/or** sculpture. (30 marks)

If religious purpose is not discussed the maximum is Band 4.

The question requires candidates to

- Select three examples of a conversion and/or martyrdom, each by a different artist, created in the seventeenth century. Examples may be from both painting and sculpture.
- Analyse the examples.
- Identify and discuss how religious purpose is conveyed in each art work.

Definition of conversion and martyrdom

- A conversion is the calling of a former non-believer to serve God. Saints are killed, sacrifice themselves, suffer and die to demonstrate their steadfast belief in Christianity.
- Only conversions or callings may be accepted. Visions and apparitions that do not directly relate to conversions or callings are not admissible, eg Bernini *Ecstasy of St Teresa*.

Analysis

A full analysis might consider

- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject (eg pose, gesture, setting etc).
- Analysis of context (eg time and place of creation, historical circumstances, biographical influences etc).

How religious purpose is conveyed

- Discussion of how each work's form and content convey religious purpose.
- Discussion of contexts relevant to communication of religious purpose.

Possible examples might include

Caravaggio *Conversion of St Paul* (1600- 01)

Analysis

- Oil on canvas, 2.3 m x 1.75 m.
- For Cerasi Chapel, Sta Maria del Popolo, Rome.
- Large scale figure and horse.
- Dramatic lighting emphasises dramatic conversion of Saul.
- Figure of fallen Saul almost breaks into viewer's space.

Discussion of religious purpose

- Viewer becomes witness/ participant in holy event.
- Conversions and martyrdoms were an essential element in the doctrinal reforms of the Counter Reformation.
- Dramatic and theatrical composition gave enhanced degree of spectator involvement.
- Even sinners can become saints.

Possible examples might include

Nicolas Poussin *Martyrdom of St Erasmus* (1628)

Analysis

- Oil on canvas, 3.2 m x 1.86 m.
- An altarpiece for St Peter's.
- Large scale.
- Saint in process of having entrails removed by a windlass.
- Pagan priest points to statue of Hercules.

Discussion of religious purpose

- Dramatic and gory martyrdom.
- Saint's refusal to worship a pagan idol denotes steadfast religious conviction.
- Palm of martyrdom is the reward.

Stefano Maderno *Sta Cecilia* (1600)

Analysis

- Marble, lifesize.
- Placed in church dedicated to Saint Cecilia, Santa Cecilia in Trastevere, Rome.
- Body of the saint found there during renovations.
- Placed on her side, with cut in neck visible.
- Arms extended as if they were once bound together.

Discussion of religious purpose

- Interest in significance of early Christian saints - something the Protestant church did not have.
- Statue posed in attitude of saint's body as it was found.
- Martyrdom given a sense of actuality.

Other points considered to be valid to be given credit.

Topic 2

- 08** Analyse **three** major country residences built in the seventeenth century **and** discuss how each communicates the status and importance of the owner. (30 marks)

Maximum Band 4 if no discussion of status and importance of the owner.

The question requires candidates to

- Select three seventeenth-century country residences. These may be by one or more architects.
- Analyse the architectural characteristics of these examples.
- Discuss the ways in which these examples communicate the status and importance of the owner.

Definition of a major country residence

- A residence of some scale and importance constructed in the country, usually by a named architect.
- Allow interpretation of country residence to include palaces, such as *Versailles*.

Dates

- Residences begun in the sixteenth century but with significant seventeenth-century additions are admissible.
- Residences largely built in the seventeenth century but completed in the eighteenth century are admissible.

Analysis

A full analysis of architectural characteristics might consider some of the following, as appropriate to the demands of the question.

- Style.
- Plan, elevation and composition.
- For country houses, differences between main entrance and garden front are often instructive.
- Architectural elements and features, including decoration/ornament.
- Materials and structure.
- Location/site.
- Scale.

General ways of communicating the status and importance of owner

- Scale and grandeur.
- Use of expensive and opulent materials.
- References to the authority of antiquity and its building types.
- Decoration with family crests, shields, emblems etc.
- Setting within countryside and landscaping.

Possible examples might include

Inigo Jones and John Webb *The Queen's House, Greenwich* London (1616- 35 and 1662)

- The first Palladian-style villa in England.
- Not articulated by classical orders.
- Ground floor has rusticated joints, first floor is smooth.
- Subtle detailing of balustrading, pedimented windows, and classical columns (on park side).
- Building faces Greenwich park on one side and looks out to the River Thames on the other.
- Park side façade has open loggia.
- Jones' design began as an H-shaped house and fulfilled the secondary function of a bridge over the public road to Deptford, which divided the park in two.
- Building was eventually extended by John Webb in 1662 to form the square arrangement seen today.

Communication of status and importance of owner

- Originally commissioned by Queen Anne of Denmark, wife of James I, but by the time of her death in 1619, the house had only reached the first storey.
- Building re-started 10 years later and was for Queen Henrietta Maria, wife to Charles I.
- Plain, simple and elegant.
- Grand exterior entrance staircase.
- Impressive and grand entrance hall, a perfect 12.1 m (40 ft) cube. The grand internal circular staircase is of a type recommended by Palladio.
- Based on *Villa Medici* at Poggio a Caiano - an Italian renaissance precedent demonstrating advanced taste.

Louis Le Vau *Vaux-le Vicomte* France (1657- 61)

Analysis

- Built for Nicolas Fouquet, Louis XIV's finance minister.
- Central pavilion of rusticated order with triangular pediment.
- Large Grand Salon beneath a domed roof.
- Flanking giant order, wings and characteristic Mansard roofs.
- Garden front has a two level triangular pediment, that seems out of scale with giant order of flanking wings.
- Combination of pediment and bulge of dome also seems incongruous.

Communication of status and importance of owner

- Scale and magnificence.
- Use of classical orders.
- Impressive entrance front.
- Apartments for Fouquet and Louis XIV.
- Symmetrical ponds, parterres and terraces designed by Le Nôtre.
- Communication of power and wealth was so effective that Fouquet was arrested for embezzlement and died in prison 19 years later.

Jules Hardouin-Mansart and Louis Le Vau *Château of Versailles* France (begun 1667)

Analysis

- Marble court faces the main entrance and is flanked by long wings.
- Garden front is a vast expanse of twenty-five bays spanning whole width of the main body of the building.
- Rusticated ground floor, Ionic pilasters and columns and attic storey.
- Composition is of clearly defined masses.
- Impressive interior, including bedrooms for the king and queen and sweeping staircase to receive foreign ambassadors (now destroyed).
- Hall of Mirrors on the first floor facing out onto the formal gardens. At either end are the War and Peace Rooms.
- Wholly symmetrical about the vertical axis.
- Set in spacious parkland, designed by Le Nôtre, with king's residence at its heart.

Communication of status and importance of owner

- Unprecedented scale and grandeur ensured that Louis XIV's prestige was unquestioned.
- Impressive approach to palace complex.
- Use of giant classical orders and rustication.
- Restrained decoration is suggestive of dignity and authority.
- Hall of Mirrors decorated with allegorical cycle of paintings by Charles Lebrun (1679-1684) glorifying the reign of Louis XIV. Mirrors were a luxury item and enormously expensive.
- Skyline statues break-up the roof-line and give antique flavour.
- Symbolism of Apollo and the sun incorporated as references to Louis as 'the Sun King'. The Apollo Room was the Throne Room.

Other points considered to be valid to be given credit.

Topic 3 Art and architecture in nineteenth-century Europe

- 09** Examine **three** nineteenth-century works of art, each by a different artist, that are concerned with women and their role in society. You may choose your examples from painting **and/or** sculpture. (30 marks)

The question requires candidates to

- Select three painted and/or sculpted nineteenth-century art works concerned with the role of women in society.
- Examine the examples.

Definition of the role of women in society

- The position of women as part of nineteenth-century society.
- Domestic scenes, motherhood, leisure, entertainment, prostitution etc.
- Woman as heroine, victim, femme fatale etc.
- Portraits are allowed, but some discussion of the sitter's role in society must be given.

Examination

A full examination might include

- Titles, dates, medium and, if relevant, location.
- Description and assessment of form (eg composition, textures, colour, scale, visual effect of medium etc).
- Description and assessment of subject (eg figures, poses, gestures, setting etc).
- Description and assessment of contexts (eg time and place of creation, historical circumstances, patronage, biographical influences etc).

Possible examples might include

Edouard Manet *Olympia* (1863)

- Oil on canvas, 130.5 cm x 190 cm.
- Courtesan reclining on bed - awaiting a client - perhaps the viewer.
- The choker implied nakedness/state of unchaste undress rather than the aesthetic category of the nude.
- Prostitution seen as a social evil but many middle and upper class males were clients.
- Flat treatment of figure, lacking modelling.
- Confrontational stare of Olympia is in contrast to most passive female nudes.

Richard Redgrave *The Governess* (originally titled *The Poor Teacher*) (1844)

- Oil on canvas, 66 cm x 91.4 cm
- Virtuous sincerity of hard toil of poor unmarried middle-class women.
- Redgrave's daughter recalled of *The Governess* 'All could feel touched by the representation of a young and pretty girl, just at the time when she would naturally rejoice in gaiety and merriment, immured in a vacant schoolroom to take her solitary tea, and left, when worn out with her day's work, to muse over and long for home and happiness.'
- Sitting in a darkened interior, reading a letter.
- Distant from the enjoyment of her charges, although the bookish one might be destined to suffer the fate of her governess.
- Ambiguous position within family- living with them, but not sharing warmth and protection.

Antonio Canova *Pauline Borghese as Venus Victorious* (1804- 08)

- Marble, life-size, Borghese Gallery, Rome
- Aristocratic female sitter, in the guise of the goddess Venus.
- Holds an apple, the attribute of Venus.
- Classically idealised figure.
- Mythological reference allows nudity but still unusual for such a socially elevated sitter to be shown without clothes.

- Combination of dignified pose of Roman matron with casual nudity of a goddess.
- Reclines on a real bed, painted to simulate marble.
- Sitter was Napoleon's sister and was evidently strong willed and sensual.
- Such an image demonstrates her independence and confidence, in associating her beauty with that of Venus.

Other points considered to be valid to be given credit.

Topic 3

- 10 Analyse and discuss **three** nineteenth-century paintings, each by a different artist, that depict modern urban life. (30 marks)

The question requires candidates to

- Select three nineteenth-century paintings, each by a different artist, each of which depicts urban life.
- Analyse and discuss the examples.

Definition of modern urban life

- Aspects of work, leisure, entertainment, poverty and social issues that are set within an urban environment.
- No rural scenes are acceptable unless linked to urban leisure.

Analysis

A full analysis might consider

- Title, date, medium.
- Analysis of form (composition, style, scale etc).
- Analysis of subject (indoor, outdoor, single figure, group or urban landscape).
- Analysis of contexts (eg time and place of creation, historical and/or social background).

Discussion points on the depiction of modern life

- A wide variety of approaches were used by nineteenth-century artists and range from celebrations of the benefit of the modern world, to socially aware depictions of poverty, distress and political uprising.
- Human presences may be the focus of the works, but do not necessarily have to be.

Possible examples might include

Gustave Caillebotte *Paris street; a rainy day* (1876-77)

Analysis

- Oil on canvas, 212.2 cm x 276.2 cm.
- Studio-produced urban landscape with figures.
- Wet weather suggested by umbrellas and by glistening streets.
- Carefully ordered and calculated composition with repeated forms of umbrellas.
- Cropped composition suggests immediacy.
- A response to critical exhortations (from Baudelaire, amongst others), to paint the 'Heroism of Modern life'.

The depiction of modern life

- City streets were a product of Baron Haussmann's re-planning and re-building of Paris, from 1852 until the 1870s.
- The modern world seems clean and well-ordered with gas-lighting.
- Well-dressed figures enjoying new leisure time.

Edouard Manet *A Bar at the Folies-Bergère* (1881- 82)

Analysis

- Oil on canvas, 96 cm x 130 cm.
- Close-up view of bar-worker.
- Spatial arrangement of picture plane invites viewer into the image.
- Use of mirror gives a sense of both space and ambiguity over its reflection which provides a view of society at leisure.
- The 'Folies Bergère' (opened 1869) was one of the new places of entertainment formed as a result of the redevelopment of Paris as a city of leisure and entertainment.

The depiction of modern life

- Although a place of gaiety and entertainment, an element of critique of the ephemeral nature of modern pleasure is implied.
- Girl seems bored and isolated.
- Question of prostitution - is the girl for sale - as well as her wares?
- Possible inclusion of male client - as seen in reflection in mirror at right.

**Luke Fildes *Applicants for Admission to a Casual Ward* (1874)
Analysis**

- Oil on canvas, 137.1 cm x 243.7 cm.
- A grim social realist procession of the poor, sick and old.
- Figures are frieze-like and oblivious of the viewer.
- Muted colour emphasises the pathos of the subject.

The depiction of modern life

- Depiction of the poverty and want of modern London - the casualties of modern urbanised society.
- A 'casual ward' was overnight accommodation in the workhouse for homeless paupers. Admission was by a ticket issued from a police station.
- Range of figures are depicted - from the sick and lame, to a respectable visitor from the country, a drunkard and several pathetic families.

Other points considered to be valid to be given credit.

Topic 3

- 11 Discuss the relationship between form and function in **three** nineteenth-century commemorative sculptures **and/or** monuments, each by a different maker. (30 marks)

The question requires candidates to

- Select three nineteenth-century commemorative sculptures and/or monuments, each by a different artist.
- Discuss the relationship between form and function.

Definition of commemorative function

- A sculpture designed to evoke the memory of an event, a person or a group of people.
- Categories of commemorative sculpture range from tombs and funereal monuments, to single figures, groups of figures or even monuments made of a combination of architectural and sculptural elements eg *The Albert Memorial*.

Points for discussion of relationship between form and function

- A variety of approaches are possible, depending on the exact nature of the event or person commemorated and the location.
- Use of visual language to provoke memory of events or of the individual.
- Use of realism/idealisation/allegory.

Possible examples might include

François Rude *The Marseillaise (The departure of the volunteers of 1792) France (1833-36)*

- Stone relief, height 13 m on Arc de Triomphe, Paris.
- Triumphant celebration of French patriotic heroism during French Revolution.
- Soldiers, of varying ages, respond to the call of the Roman goddess of war, Bellona, who has also been identified as a personification of Liberty.
- Though a relatively recent scene, all the soldiers are in ancient dress or nude.

Auguste Rodin *The Burghers of Calais France (1884- 88)*

- Commissioned by Calais town council to commemorate the six leading citizens of Calais who offered themselves as hostages when surrendering the town to the English King Edward III in 1347.
- All partially clad and led by Eustache de Saint Pierre.
- Hands, feet and features of all six are oversized and deeply modelled for expressive effect.
- Each of the six displays a different emotion when faced with almost certain death.
- They have nooses around their necks and some carry the keys to the city.
- Rodin wrote 'They are voluntarily bound to the same sacrifice but each of them plays the role suited to his individuality given his age and position'.
- Overall sense of the monument is a combination of noble heroism and vulnerability.
- Rodin originally placed the group on ground level, at the same level as spectators and allowing them to walk amongst and interact with the figures.

George Simonds *The Maiwand Lion Reading (1886)*

- *The Maiwand Lion*, a sculpture and war memorial in the Forbury Gardens, a public park.
- The statue was named after the Battle of Maiwand and was erected in 1886 to commemorate the deaths of 329 men from the 66th Berkshire Regiment during the campaign in Afghanistan between 1878 and 1880.
- Three times life size cast iron statue of an enraged *lion courant* on stone architectural plinth.
- Fierce lion evokes British bravery and indomitability, even after such a bloody massacre.
- Plain Doric pilasters articulate the plinth that supports the lion and acts as plain background for the plaques with the names of the fallen.

Other points considered to be valid to be given credit.

Topic 3

- 12 How were attitudes to architectural styles of the past expressed in nineteenth-century architecture? Refer to **three** revivalist buildings, each by a different architect, in your answer. (30 marks)

The question requires candidates to

- Select three revivalist buildings, each by a different architect and constructed in the nineteenth century.

Comments on past architectural styles

- Most likely past styles are Classical and Gothic.
- Reasons why these styles were considered appropriate for nineteenth-century buildings.
- Relationship between choice of style and function of buildings. Gothic often associated with British national style and religious architecture, while classicism was often chosen for institutional or official buildings for its grandeur and authority.

Possible examples might include

Karl Friedrich Schinkel *Altes Museum*, Berlin (1823- 30 interior destroyed 1945, partially restored 1960s)

- Greek classicism is adopted and Schinkel appreciated the power of simplicity of the classical style.
- The *Altes Museum* was an important building in the Greek Revival and embraced the notion of the Museum as a 'Temple of Culture' - thus the classical style became a blue-print for many museums and galleries.
- Main front on the Lustgarten is a colonnade of 18 sandstone Ionic columns *in antis*, 83.7 m in length and 19.4 m from the ground to the top of the cornice.
- The cubic attic has dedicatory inscription to Friedrich Wilhelm III.
- The attic protects the masonry dome of the rotunda giving the Museum a simple dominating silhouette.
- Monumental portico/columnar hall, open to the exterior.
- Portico may allude to the *Stoa Poikile* of Athens (although known to Schinkel only through literary sources).
- Interior of the building contains two courtyards as well as a magnificent central drum and rotunda, based on the Pantheon.

Sir Charles Barry and Augustus Pugin *The Houses of Parliament*, London (1837- 68)

- *Houses of Parliament* or *Palace of Westminster* was a key building in establishing the Gothic in the national consciousness and proclaiming the Gothic as a contemporary stylistic language.
- When Old Palace of Westminster burnt down in 1834, a competition was announced 1835-36 stipulated that all entries had to be Elizabethan or Gothic - showing a growing taste for 'indigenous' English architecture. 97 entries, all but 6 were Gothic.
- Gothic was appropriate for stylistic continuity - the retention of *Westminster Hall* in the project and the proximity of *Westminster Abbey*.
- Not only was Gothic a national style, it also symbolised legitimate authority, a chivalric social order, and connoted law, religion and learning.
- Barry was responsible for the overall conception - plan, structure, composition, internal and external proportions and the spatial and conceptual relationships between the various parts.
- Pugin's work for Barry was in the third-pointed or Perpendicular style, which soon came to be considered 'corrupt' and too close to the Renaissance to provide a model.
- Interest in picturesque asymmetrical silhouette as seen from Thames, massive Victoria Tower at south end and the Clock Tower (St Stephen's Tower), containing Big Ben, at the north. Also pinnacles, turrets, crockets and perforated iron-work on the sky line.

William Butterfield *All Saints', Margaret Street, London (1849- 52)*

- Sponsored by the Ecclesiological Society as a model town church. *All Saints'* was High Anglican in ritual arrangement and embodied the latest stylistic thinking in ideas of structural polychromy - using differently coloured materials for both construction and decoration, as advocated by Ruskin.
- Novel plan with church, clergy house and a school tightly packed around a small courtyard dominated by a tall steeple.
- Brick construction was an explicit statement of urbanism and contemporaneity.
- Although supposedly in the Decorated style there were numerous departures. The spire was based on German examples and the chancel vaulting at Assisi. Inside its complex space was unmedieval with a grand arcade, tall nave and taller chancel.
- The exterior red brick was patterned with bands and zig zags of black, variously related or unrelated to windows, doors and buttresses.
- Internally, there is a huge variety of patterns and materials.

Other points considered to be valid to be given credit.

Topic 4 Art and architecture in Europe and the United States of America between 1946 and 2000

- 13** Analyse and interpret **three** examples of installation art, each made by a different artist during this period. (30 marks)

If only analysis or interpretation is given the maximum is Band 4.

The question requires candidates to

- Select three examples of installation art, each made by a different artist between 1946 and 2000.
- Analyse them.
- Interpret them.

Definition of installation art

- The term 'Installation' was first used in the 1960s to describe a construction or assemblage conceived for an interior, often for a temporary period, and distinguished from more conventional sculpture as a discrete object by its physical domination of the space. It can also cover video and film work that is installed in a location.
- The viewer may literally enter into the work of art and so the experience is not simply visual but can involve and engage the spectator through the other senses.
- A broad interpretation of installation art should be accepted to include exterior works and those which are experienced rather than entered.

Analysis

A full analysis might consider

- Title, date, medium.
- Analysis of form (composition, style, scale etc).
- Analysis of subject and/or ideas.
- Analysis of contexts (time and place of creation, historical and/or social background).

Interpretation

- Interpretation might cover the possible meanings and associations of the piece and the effect on the viewer of the experience.

Possible examples might include

Judy Chicago *The Dinner Party* (1974-79)

Analysis

- A 14.63 m equilateral triangle table with 39 place settings (originally 13 were planned) commemorating women in history and legend and 999 names inscribed on the marble floor.
- Each place setting features a placemat with the woman's name and artworks relating to her life, with a napkin, utensils, a glass or goblet and a plate.
- Each larger-than-life-size painted porcelain plate featured an image based on the butterfly, as symbolic of a vaginal central core.
- Place settings include the Egyptian Goddess Ishtar, Queen Hatshepsut, Sappho, Artemisia Gentileschi, Georgia O'Keeffe, Emily Dickinson and Virginia Woolf.
- Over 100 women worked on the project.
- Now in the Brooklyn Museum's Elizabeth A Sackler Center for Feminist Art.

Interpretation

- A feminist piece affirming the participation of women in history and demanding respect for women's productions.
- To address the neglect of many figures in female creativity and history.
- *The Dinner Party* is an explosive collision between the high art of museums and the private domestic space of women's crafts.

Damien Hirst *A Thousand Years* (1990)

Analysis

- Steel, glass, flies, maggots, MDF, insect-o-cutor, cow's head, sugar and water.
- Twin glass box. In one half, in the white cube, maggots were breeding.
- Cube had holes so when the maggots developed into flies they would fly out. There were small holes cut in the glass between the two sections. They were attracted to the food; the rotting cow's head, the sugar and the water.
- They would feed but just above this food was one of the fly electrocutors.
- The flies would grow from maggots, feed and then get killed.
- Experience also included the smell.

Interpretation

- A life cycle piece that can be related to the human condition.
- Emphasises need to satisfy basic urges - somewhat bleak view of humanity.
- Element of 'choice' and 'chance'- again can be related to human experience.

Tracey Emin *My Bed* (1999)

Analysis

- The bed in which Tracey Emin claims she was drunk, miserable and suicidal for four days in summer 1999.
- On and around the bed are many personal items.

Interpretation

- Projection of intimate details into public arena.
- Part of a project to make the detritus of her life fit for public consumption.
- The objects can be read as a biographical narrative of the artist.
- Operation of the artist's will in deciding what constitutes 'art'-cf. Duchamp's *Fountain*.
- Debates on degree of 'skill' required.

Other points considered to be valid to be given credit.

Topic 4

- 14** Discuss how stylistic change **and/or** development are demonstrated in **three** paintings by **one** artist working during this period. (30 marks)

The question requires candidates to

- Select three paintings by one artist made between 1946 and 2000.
- Discuss how stylistic change and/or development are demonstrated in these three examples.

Change/development

- Change means alteration/difference in style and/or subject matter and/or medium, etc that may not be considered as development/evolution.
- Development means evolution of style and/or subject and/or medium etc.
- Answers do not have to identify or distinguish whether change and/or development is taking place.
- Change and/or development can be illustrated in works produced in any period of time during the artist's career.

Discussion

- Discussion might consider how change/developments took place in the work of the selected artist, and the examples should illustrate this.

A possible choice of artist whose work demonstrates change and/or stylistic development is David Hockney (b. 1937).

Artistic change and/or development in Hockney's painting

Possible examples might include

We Two Boys Together Clinging (1961)

- One of the 'Love' paintings executed in child-like/graffiti manner, deriving from Dubuffet and Picasso.
- Hockney's homosexuality an issue - but male desire is tentative and different from usual images of heterosexual desire.
- Rough texture of oil paint.
- Cryptic message present.
- Tension between the highly personal/autobiographical and the anonymous style in which they are painted.
- Related to Pop art and to aspects of contemporary popular culture.

A Bigger Splash (1967)

- Splash from unseen figure who has dived into the pool.
- Use of acrylic paint gave brilliant and intense colours, water often highly stylised and patterned.
- Cloudless sky and sense of intense heat.
- Suggested evocations of sunny California-and semi-clad/naked pretty men.
- From 1964-68 Hockney was in America.
- A late twentieth-century adaptation of the theme of the Golden Age.

Pearblossom Hwy., 11- 18th April 1986, #2 (1986)

- Created by Hockney over nine days in the Antelope Valley, outside Los Angeles.
- Mosaic of over 700 mounted photographs that depict the once desolate Mojave desert landscape.
- Use of multiple viewpoints to create a space far bigger than that possible from a single viewpoint.
- Eye focuses on two 'Stop Ahead' signs - one standing to the right of the road and another one painted directly on the asphalt- former seen head-on, the latter from above.
- Tension between recessional perspective and the picture's flat surface.
- Foreground has the detritus of the road.

Other points considered to be valid to be given credit.

Topic 4

- 15** Discuss **three** self-portraits in any media, each by a different artist, produced during this period. What ideas about himself/herself does each artist project? (30 marks)

The question requires candidates to

- Select three self portraits, each by a different artist and produced between 1946 and 2000.
- Discuss ideas about the self that the selected images project.

General points about self-portraiture

- Artists use the self-portrait form for a variety of reasons – as self-investigation, self-promotion, myth-making etc.
- Other figures and accessories are often used to further articulate ideas.

Possible examples might include

Lucian Freud *Reflection with Two Children (Self-Portrait)* (1965)

- Freud painted this self-portrait by looking down at reflection in a mirror placed by his feet.
- Extreme foreshortening, and the halo-like ceiling light just above his left shoulder.
- Freud is a looming and somewhat unapproachable presence.
- Palette knife is used to describe the space around him, to create a strange, grey, voluminous void.
- Demonstration of artistic virtuosity.
- The two children are Freud's daughter and son, Rose and Ali Boyt.
- They appear at bottom of canvas and are not part of the same space or scale as their father.
- Questions about relationship between father and children.

Andy Warhol *Self-Portrait (Strangulation)* (1978)

- Warhol apparently shows himself in a life-threatening situation where the hands of an unseen assailant strangle him.
- His eyes are directed heavenward rather like a martyred saint.
- Dark colours and expressive brushwork add to ominous feeling.
- Ambiguity between revelation and deception- the 'real' Warhol or a projection of a public persona that acts as a disguise?
- Warhol often connected images of himself with images of mortality and a fear of dying.
- Reference to the darker side of American Society.
- Warhol created many versions of this work in acrylic and silkscreen on canvas and galleries often display them as a series for added effect.
- Multiplication of self-image might suggest a consumerism that runs counter to conceptions of the artist as a unique creative individual.

Gillian Wearing *Dancing in Peckham* (1994)

- 25 minute video of Wearing dancing to music in her head in a floral shirt in a south London shopping centre.
- Humorous and ludicrous image of ecstasy and total engagement.
- A seeming act of madness/eccentricity in a public place.
- Wearing is physically present in the shopping centre, surrounded by bemused shoppers but is distant and absolutely other.
- Interest in the boundaries of what might be considered 'normal' behaviour and the lines between private and public.

Other points considered to be valid to be given credit.

Topic 4

- 16** Analyse and discuss **three** examples of non-domestic architecture built between 1946 and 2000. (30 marks)

The question requires candidates to

- Select three examples of non-domestic architecture built between 1946 and 2000.
- Analyse the selected examples.
- Discuss the selected examples.

Definition of non-domestic architecture

- All buildings that are not built to be used as dwellings.

Analysis

A full analysis of architectural characteristics might consider some of the following, as appropriate to the demands of the question.

- Style.
- Plan, elevation and composition.
- Architectural elements and features, including decoration/ornament
- Materials and structure.
- Location/site.
- Scale.

Possible points for discussion

- Relationship between design and function.
- Style.
- Public/critical response.

Possible examples might include

Le Corbusier *Notre Dame du Haut, Ronchamp (1950- 54)*

- A pilgrimage chapel commanding hill above the village of Ronchamp.
- Previous chapel destroyed in the Second World War, though much of its stone is used in the walls of Le Corbusier's building.
- Extreme statement of Le Corbusier's late style. Simple elements, some brutalist surfaces, inspiration from engineering forms and use of modular proportions to relate building to human scale.
- Oblong nave, two side entrances, axial main altar, and three chapels beneath towers.
- Thick, curved walls - especially the buttress-shaped south wall - and the vast shell of the concrete roof give the building a massive, sculptural form.
- Use of sprayed-on concrete.
- Gap between roof and walls- actually supported on columns embedded within the walls.
- Small, brightly painted and apparently irregular windows punched in these thick walls give a dim but exciting light within the cool building, enhanced by further indirect light coming down the three light towers.
- Modest interior with plain pews down the south side only.
- The walls curve, the roof curves, and even the floor curves down towards the altar, following the shape of the hill.
- Exterior altar and pulpit used during pilgrimages.

Renzo Piano and Richard Rogers *Centre Georges Pompidou, Paris (1971-77)*

- The Pompidou Centre, (named after Georges Pompidou, (1911-74), President of the French Republic 1967-74, under whose administration it was commissioned).
- Piano and Rogers won the competition to design the Centre in 1971.
- The brief combined a modern art gallery, a reference library and centres for industrial design (not built) and for music and acoustic research.

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- Set in a piazza on the Place Beaubourg, there are six clear uninterrupted floors each 166 m x 448 m in plan.
 - The design is dominated by its steel superstructure, glass façade, and clear plastic escalator tunnels.
 - The striking colours of the exterior mask the workings of the interior. Blue signifies air conditioning; Green : fluids, conducting water; Yellow : hides the electrical cables; Red : communications and security (cables for lifts and fire control etc).
 - Having the services on the exterior, great flexibility was provided by uninterrupted structural spans.
 - The aim was to narrow the gap between culture and everyday life and experience.
 - The building conveys no immediate sense of cultural purpose or meaning. Design has an openness. It implies a kind of social pluralism, explicitly intended to appeal to the popular imagination rather than some elitist sense of high culture.
 - Oil refinery appearance and large scale have drawn criticism for ignoring the context of the old Marais district in which it is situated.

Frank Gehry *Guggenheim Museum, Bilbao (1991- 97)*

- High tech appearance with curved and slanting forms clad in titanium.
- Use of water and glass to give a dynamic and ever-changing appearance.
- Sited along the Nervión River.
- Thanks to computer-aided design architectural complexities hitherto impossible to accomplish were possible.
- Building has a soaring atrium and three floors of galleries for both the permanent collection and temporary exhibitions.
- Atrium consciously evokes the central spiral ramp of Frank Lloyd Wright's Guggenheim in New York.
- 19 galleries. 10 have traditional rectangular spaces and are organised broadly by modern movements and can be identified from outside by their stone finishes.
- 9 other, irregularly-shaped galleries can be identified from outside by their unusual architecture and titanium covering.
- Conspicuous contrast to concept of museums as 'temples of culture'.

Other points considered to be valid to be given credit.