



**General Certificate of Education
June 2010**

History of Art

HART4

Investigation and Interpretation (2)

Mark Scheme

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Unit 4 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 thirteenth- and fourteenth-century Europe

- 01** Analyse **three** sculptures made during this period, commenting on the interpretation of the subject matter **and** the use of materials. Select your examples from **at least two** countries. (30 marks)

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

The question requires candidates to

- Select three sculptures from the thirteenth and/or fourteenth centuries, which must be from more than one country.
- Analyse the selected examples.
- Comment on both subject matter and the use of materials in the chosen examples.

Definition of sculpture

- Free-standing and relief.
- As part of architecture eg on capitals, tympana, pulpits, fountains, doors, etc.
- As part of tombs or funerary monuments.
- As part of artefacts eg mirror backs, seals, reliquaries, monstrances etc.

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).

Interpretation of subject matter and use of materials

Some of the following should be considered

- Type of subject matter- religious, commemorative, etc.
- Influences from antiquity and other countries.
- Stone, bronze, wood and ivory are likely to be the main materials.
- How figures are carved/ modelled.

Possible examples might include

Anonymous sculptor *The Bamberg Rider* (c.1236)

Analysis, including subject matter and materials

- Stone equestrian statue against a pillar in Bamberg Cathedral, almost life-size.
- Wears a crown and carries a sceptre- perhaps Conrad III, king of Germany from 1138 to 1152.
- Pose is both regal and nonchalant.
- Rider has no left arm- designed to be against the pillar.
- Made up of seven different pieces of stone.
- Unusual subject at this time and in this place.

Anonymous sculptor *Ekkehart and Uta* (c.1250- 60)

Analysis, including subject matter and materials

- Carved sculptural group from the wall of the choir in Naumberg Cathedral.
- Ekkehart holds sword while Uta pulls the collar of her cloak across her cheek.
- Lifelike and naturalistic drapery and features.
- Sense of character and humanity.
- Commemorative function celebrating two of the early founders/donors of the cathedral.

Nicola Pisano *Adoration of the Magi*, (1259- 60)

Analysis, including subject matter and materials

- Carved marble relief on Pisa pulpit.
- Virgin and Child receive gift from kneeling king, with two other kings kneeling and standing behind, Joseph's head is visible behind Mary as is angel Gabriel. Magi's three horses at left.
- Solid and weighty Madonna shows antique influence.
- Other heads also reveal study of antique- as does treatment of hair.
- V-shaped folds of drapery- French influence.
- Crowded composition.
- Foreshortening creates illusion of depth.

Other points considered to be valid to be given credit.

Topic 1

- 02** Compare and contrast the design and construction of **two** Gothic cathedrals from this period that are located in different countries. *(30 marks)*

The question requires candidates to

- Select two Gothic cathedrals, each located in a different country.
- Compare and contrast their design and construction.

Definition of a Gothic Cathedral

- A cathedral (not a church) constructed in the Gothic style.

Design and constructional elements of Gothic architecture

- emphasis on verticality and light
- pointed arch
- ribbed vault
- flying buttress.

Points for comparison and contrast

- plan
- elevation
- west front
- interior
- setting and location
- Gothic architectural characteristics of the countries chosen.

(see table on next page)

Possible examples might include

	Salisbury Cathedral begun 1220	Amiens Cathedral begun 1220
Design and construction	<p>Early English Gothic</p> <p>Two sets of transepts and rectangular east end.</p> <p>Compartmentalised plan- refers to Romanesque.</p> <p>West front has three doors, three lancet windows and small towers.</p> <p>Crossing has tower and impressive spire.</p> <p>Interior has low, horizontal emphasis.</p> <p>Internal storeys clearly separated into strong horizontal bands: extensive use of marble to create a strongly coloured scheme.</p> <p>Low arcades.</p> <p>Lady chapel- like a miniature hall church.</p> <p>Cloister and chapter house.</p> <p>Lancet windows.</p> <p>Set in open countryside at edge of settlement.</p>	<p>French High Gothic</p> <p>Nave and single aisles.</p> <p>Semi-circular apse at east end, minimal transepts.</p> <p>Unified plan.</p> <p>West front has vertical emphasis with rose window, three deep portals, sculpted central tympanum and capped with the gallery of 22 over life-size kings, west front originally painted. Twin asymmetrical towers, added later.</p> <p>Crossing is surmounted by a <i>flèche</i>.</p> <p>Three storey nave elevation has continuous shafts and almost a wall of glass.</p> <p>Tall arcades.</p> <p>Nave windows of three and four lights.</p> <p>Set within centre of city.</p>

Other points considered to be valid to be given credit.

Topic 1

- 03** Analyse **two** painted altarpieces, one from the thirteenth century and one from the fourteenth century, which were made during this period. What differences and similarities are evident? (30 marks)

The question requires candidates to

- Select two painted altarpieces, one from the thirteenth and the one from the fourteenth century.
- Analyse them.
- Identify both similarities and differences.

Definition of a painted altarpiece

- A painting created as the focal image for an altar in a cathedral, church, chapel or other religious building.
- A personal, portable altarpiece.

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).

Possible examples might include

	Bonaventura Berlinghieri <i>St Francis</i> (1235)	Giotto <i>Ognissanti Madonna</i> (c.1310)
Formal characteristics	Byzantine-inspired altarpiece. Tempera and gold leaf on panel, 1.52 m × 1.07 m. Flat and stylised treatment of figure. No consistent figure scale between figure of the saint and narrative scenes on either side of him.	Gothic altarpiece. Tempera on panel, 3.25 m × 2.04 m. Solid and monumental figure. Clear volumes set in legible space. Gothic-style throne. Christ has child-like appearance
Subject matter	Religious Saint seen face-on in characteristic coarse grey-brown habit and with rope girdle of three knots- to symbolise Poverty, Chastity and Obedience. Within same frame six small scenes tell his story – including the stigmata, preaching to the birds and ministering to the poor and sick.	Religious Mary, Mother of Christ is enthroned in majesty. Kneeling angels in front, other angels at sides. Throne is also surrounded by a gathering of saints.
Contexts	Painted nine years after saint's death. For church of San Francesco, Pesaro. Early example of a picture to be placed behind altar. Consequence of new liturgical practice of priests celebrating mass with backs to congregation. A focus for devotion.	Painted for the high altar of the church of Ognissanti (All Saints), Florence. Cult of the Virgin Mary had been venerated from the 4th century. By 13th century her cult was promoted by the Franciscan order. As a woman she was free from original sin.

Other points considered to be valid to be given credit.

Topic 1

- 04** Discuss how religious meaning was communicated in **three** depictions of Christ in thirteenth-century **and/or** fourteenth-century art. You may choose examples of paintings, drawings, illuminated manuscripts **and/or** sculptures. (30 marks)

The question requires candidates to

- Select three examples of thirteenth and/or fourteenth century depictions of Christ from painting, drawing, illuminated manuscripts and/or sculpture.
- Discuss how religious meaning is communicated in these examples. Examples that show Christ with the Virgin Mary, or with a saint or saints are allowed.

Definition of painting, drawing, illuminated manuscripts and sculpture

- Painting is defined as
Panel painting.
Fresco painting.
Painting on parchment or paper.
(Painting does not include stained glass or enamel work).
- Drawing in line on parchment or paper.
- Illuminated manuscripts involve the addition of decorated initials, borders and miniature illustrations to a text.
- Sculpture is defined as
Free-standing and relief.
As part of architecture eg on capitals, tympana, pulpits, fountains, doors, etc.
As part of tombs or funerary monuments.
As part of artefacts eg mirror backs, seals, reliquaries, monstrances etc.

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).

Communication of religious meaning

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

Possible examples might include

Painting

Giotto *The Lamentation* (Scrovegni Chapel c.1304-13)

Examination

- Fresco, 231 cm × 202 cm.
- Part of narrative scheme in Scrovegni Chapel, Padua.
- Overlapping forms create depth.
- Virgin has sense of desolation and bereavement.
- Individual and unique expressions of grief.
- Barren setting underscores sadness of events
- Enrico Scrovegni paid for the Chapel and its decoration as expiation for the sin of usury.
- He is also buried in the chapel.

Communication of religious meaning

- Expression of pain and sorrow at death of Christ - by Mary, disciples and flying angels.
 - Stark reminder that Christ died to save mankind.
-

- Clear and direct narrative.

Drawing

Villard de Honnecourt *Crucifixion* (c.1230)

Examination

- Leadpoint on parchment, 14 cm × 22 cm.
- Folio 4 of Villard's album of drawings.
- Christ's head is bowed and His eyes closed.
- Angular pose suggestive of pain.
- Circular halo/cross form above Christ's head.
- INRI in cartouche at top of cross.

Communication of religious meaning

- Christ suffering for the redemption of mankind.
- Simple direct image.

Illuminated Manuscripts

Master of the Berthold Sacramentary *Crucifixion* (from the Weingarten Missal) (c.1216)

Examination

- Illuminated parchment, 23.7 cm × 15.5 cm.
- Christ on cross has Mary at left and St John the Evangelist on right.
- Christ's head is bowed, wounds in hands, feet and side are evident.
- Byzantine-inspired damp-fold drapery.
- Set on polished gold background.
- Symbols of the four evangelists in corner roundels.
- Part of a group of manuscripts associated with Berthold, abbot of the Swabian monastery of Weingarten from 1200 to 1232.

Communication of religious meaning

- Christ's sacrifice for mankind.
- Presence of St John relates to John's gospel (19:26-27) where Christ, when still alive, entrusted the Virgin to the care of the apostle John.
- Image for contemplation as manuscript is read.

Sculpture

Anonymous *Christ in Majesty* (1235-40)

Examination

- Burgos Cathedral, Tympanum of La Portada del Sarmental (South transept portal).
- Christ enthroned with animal symbols of four evangelists flanking him.
- Evangelists also shown in human form sitting at desks and writing.
- Luke and Matthew at right; Mark and John at left.
- Lintel shows the twelve apostles, the archivolts illustrate angels, the elders of the Apocalypse, and the Seven Liberal Arts.
- Influence of Gothic Amiens school.

Communication of religious meaning

- Christ presides over entrance.
- Welcomes visitors and reminds them of Christ's power and authority.
- Image had developed from Early Christian art, which borrowed from depictions of the enthroned Roman Emperor.

Other points considered to be valid to be given credit.

Topic 2 Art and architecture in sixteenth-century Europe

- 05** Examine the differences **and** similarities between **two** sculptures, each containing two or more figures and made by a different artist in the sixteenth century. (30 marks)

If only differences or similarities are discussed the maximum is Band 4.

The question requires candidates to

- Select two multi-figure sculptures, each made by a different sixteenth-century artist.
- As 'figure' may be human or animal, equestrian statues are acceptable.
- Examine both the differences and similarities between the selected examples.

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).

General points of comparison

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

Possible examples might include

	Michelangelo <i>Duomo Pietà</i> (c.1547- 55)	Cellini <i>Perseus and Medusa</i> (1545- 54)
Form	Marble, height 225 cm. Form comes from a Northern European tradition. Christ's Mother supports the broken body of her Son. Hooded figure is either Nicodemus or Joseph of Arimathea- Vasari recognised this as a self-portrait by Michelangelo. Magdalen at the left- finished by Calcagni.	Bronze, height 320 cm. (without pedestal). Victorious Perseus holds head of Medusa in left hand and a large sword in his right. He stands on the headless body. Perseus' zoomorphic helmet has human face at back- possibly a self-portrait. Stylised blood spurts from severed head of Medusa. Composition invites viewer to walk around it- Cellini intended it to have eight points of view.
Subject	Mary supporting the dead Christ after His body has been taken down from the cross. Slung leg, an antique motif for a divine marriage indicates Christ's mystical union with Mary and the Church.	Scene from Greek Mythology as described in Ovid's <u>Metamorphoses</u> Victory of Perseus over chthonic female monster. Based on an Etruscan statuette.
Contexts	Carved for Michelangelo's own tomb- but never placed there. Pessimistic late work.	For Grand Duke Cosimo and placed in Loggia dei Lanzi in Florence. Perhaps a symbolic representation of Cosimo. Pendant to Donatello's <i>Judith</i> .

Other points considered to be valid to be given credit.

Topic 2

- 06** Discuss the renaissance characteristics of one painting **and** one sculpture **and** one building. (30 marks)

The question requires candidates to

- Select one sixteenth-century painting, one sculpture and one building.
- Identify and discuss the renaissance characteristics in the chosen examples.

Characteristics of the renaissance include

- realism and naturalism
- perspective
- three-dimensional modelling
- illusionism
- individual expression
- debts to antiquity
- move away from the stylisation and symbolic representation of the gothic era.

For much sixteenth-century Italian art and architecture, especially in Rome and, to a lesser extent, in Venice, the term High Renaissance is used, to denote a further elaboration and refinement of the renaissance characteristics via:

- harmony
- simplicity
- grandeur
- assured handling of multi-figure compositions
- technical mastery
- deeper investigation of and relationship with classical antiquity
- development of more monumental forms and the creation of unified and harmonious compositions that rejected the decorative details of 15th-century art.

For the purposes of this question either of both usages of 'renaissance' are acceptable.

Possible examples might include

Raphael *The School of Athens* (1510-11)

- Concerned with Philosophy.
- Painted for the Stanza della Segnatura, Papal apartments in the Vatican.
- Clear narrative with balanced figure groupings.
- A demonstration of the power of knowledge and intellect.
- Figures occupy architectural space.
- Plato and Aristotle are in the centre, both carrying books in their left hand. Plato's is entitled TIMEO, Aristotle's ETICA.
- Socrates is in profile at the left and below him is Pythagoras depicted as an old man writing in a book while a boy holds before him a tablet of the theory of harmony.
- At the right, bending over a pair of compasses is Euclid.
- At the extreme right are the contemporary presences of Raphael and Sodoma.
- Possible portraits of Leonardo as Plato and Michelangelo as Heraclitus.

Leone and Pompeo Leoni *Charles V and the Fury* (1551- 53)

- Charles V, the Holy Roman Emperor, stands triumphant in armour over the chained Fury.
- Celebration of Charles' military successes and his power to protect Spain.
- Also, Charles as supporter of Catholic orthodoxy against heresy.
- Combination of an individual portrait and an idealised body.

- Reminiscent of an ancient God or Roman Emperor.
- The armour can also be removed to show the Emperor nude, as a classical hero.
- Technical virtuosity of bronze figure group.

Pierre Lescot *The Square Court, Louvre, Paris* (begun 1546)

- Correct usage of classical orders.
- Instead of the monumentality and massiveness of Italian models, such as the *Farnese Palace*, there is a sense of ornamental beauty and richness.
- Horizontal emphasis is deliberately broken-up by verticals of the central projecting pavilion and by the two pavilions at the sides.
- Pavilions themselves have a different bay rhythm to that of the rest of the façade.
- Articulated by Corinthian and Composite pilasters.
- Each floor has a different system of fenestration.
- A new synthesis of Italian features combined with those derived from the French tradition.

Other points considered to be valid to be given credit.

Topic 2

- 07** Examine **three** examples of portraiture, each by a different sixteenth-century artist. How were ideas of character and identity conveyed? You may choose your examples from painting **and/or** sculpture. (30 marks)

If no examination of character and identity is discussed the maximum is Band 4.

The question requires candidates to

- Select three sixteenth-century portraits, each by a different artist.
- Discuss how ideas of character and identity are conveyed in the chosen 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.

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).

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

Hans Holbein the Younger *Jean de Dinteville and Georges de Selve (The Ambassadors) (1533)*

Examination

- Oil on wood, 207 cm × 209.5 cm.
- Jean de Dinteville, aged 29, on the left was French ambassador to the court of King Henry VIII.
- Georges de Selve, aged 25, on the right, was his friend and Bishop of Lavaur.
- Display of scholarly and scientific books and objects.
- Large anamorphic skull in the centre foreground, which loses its distortion when seen from the side.
- Signed JOHANNES HOLBEIN PINGEBAT 1533 (Latin for 'Hans Holbein painted it 1533').

Character and identity

- Large, impressive full-length portrait.
- Fine clothes and confident pose of de Dinteville.
- Sober but distinguished clothing of de Selve. A less relaxed pose.
- Learned men surrounded by books and instruments.
- Wealth of hidden meanings suggests an intellectual viewer.

Agnolo Bronzino *Eleonora of Toledo with her son Giovanni de Medici* (1544)

Examination

- Oil on wood, 115 cm × 96 cm.
- Eleonora is posed seated three-quarter length and her son stands.
- Both figures engage the viewer directly.
- Heads stand out against a plain background.
- View of the Arno in right background.

Character and identity

- Eleanora was wife of Duke Cosimo I de' Medici and regent in his absence.
- She is regally posed with an imperious stare- appears as a female ruler.
- Fine dress of brocaded satin, velvet and gold embroidery and jewellery.
- Maternal closeness and protection and dynastic continuation.

Benvenuto Cellini *Cosimo I* (1545- 47)

Examination

- Bronze, height 134 cm.
- Over life size bust.
- Dressed in antique style with finely decorated armour and drapery.
- Deeply set eyes- perhaps once silvered or enamelled.
- Element of realism - hairy wart on left cheek.

Character and identity

- Cosimo was the despotic ruler of Florence.
- Fierce and intense expression- related to Michelangelo's *terribilità*.
- Associations with Roman Emperors- notably Julius Caesar.
- Armours suggests a warrior.
- Cuirass has Medici and civic symbolism.
- A winged Gorgoneion suggests Cosimo is the new Orpheus.
- Emblem of the Order of the Golden Fleece.

Other points considered to be valid to be given credit.

Topic 2

- 08** Analyse **three** sixteenth-century palaces **and/or** grand houses, discussing how their architectural characteristics convey power and status. (30 marks)

If no consideration of power and status is discussed the maximum is Band 4.

The question requires candidates to

- Select three sixteenth-century palaces or grand houses.
- Analyse them.
- Discuss how power and status are conveyed by their architectural characteristics.

Definition of a palace/grand house

- A large-scale and elaborate residence for an important individual.

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 power and status

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

Possible examples might include

Giulio Romano *Palazzo del Te* Mantua (1526-34)

Analysis

- Mannerist architecture- deliberate flouting of Vitruvian rules.
- Small pleasure palace, once on an island.
- Square plan with interior courtyard.
- Low, spreading and massive.
- Sense of tension and compression enhanced by rustication.
- Use of giant Doric pilasters on main façade; giant Doric half-columns in courtyard.
- Splendid and luxurious interiors.
- Interior decorated with illusionistic and dramatic paintings.
- Suburban setting appropriate for a mixture of palace and villa architecture.

Communication of power and status

- For Federico Gonzaga, who became first Duke of Mantua during the building's construction.
- Building was dedicated to lavish entertainment and displays of courtly wit and elegance.
- Architecture itself has these elements.
- Presence of the building indicated dynastic survival.
- Extensive use of expensive rustication.
- Monumental forms and architectural details overlap and give sense of restless grandeur.

Antonio da Sangallo the Younger and Michelangelo *Palazzo Farnese*, Rome

(1515-1589)**Analysis**

- Huge free-standing rectangular block with a large classical cornice.
- Main façade has 13 bays.
- Three horizontal levels articulated by Michelangelesque 'kneeling windows' on the ground floor and then by window aedicules- Doric, Ionic, Corinthian and much flat wall with no outward appearance of mezzanines.
- No rustication is used.
- Above the ground floor the two upper storeys are of almost equal importance. Quoins are used to give strength to the corners.
- Central window and Farnese coat of arms give a central focus.
- Large crowning cornice by Michelangelo, who also raised the top storey by 3 m.
- Piano nobile has two storey *salone* on the front façade and a sequence of reception rooms of diminishing size connected enfilade.

Communication of power and status

- Commissioned by Alessandro Farnese, appointed Cardinal and who became Pope Paul III in 1534.
- Then expanded to become the residence of his two nephews, Ranuccio and Odoardo.
- Imposing scale and magnificence.
- A monumental presence within the Piazza Farnese.
- Family coat of arms.
- It was the largest cardinalial palace in Rome and had the largest courtyard.

Robert Smythson *Hardwick Hall* (1590- 97)**Analysis**

- Elizabethan Renaissance style.
- Rectangular house, with six projecting towers at the sides.
- Each of the three main stories is higher than the one below.
- Exceptionally large and numerous windows.
- Severity of the great windows makes them reminiscent of Perpendicular Gothic fenestration.
- Grand processional staircase- leading to State Rooms.
- High Great Chamber, with a painted frieze.
- Long Gallery.

Communication of power and status

- For 'Bess' of Hardwick- Elizabeth, Countess of Shrewsbury, the richest woman in England after Queen Elizabeth I.
- A conspicuous statement of the wealth and power of the owner.
- Set in a dominating position.
- Use of a new style demonstrated the patron's fine taste.
- Each tower capped by a large 'ES' crest, for Elizabeth of Shrewsbury.
- Great use of expensive glass- 'Hardwick Hall, more glass than wall'.

Other points considered to be valid to be given credit.

Topic 3 Art and architecture in eighteenth-century Europe

- 09** With reference to **three** examples, each by a different artist, discuss how eighteenth-century art borrowed from, or was inspired by, ancient art. You may choose your examples from painting **and/or** sculpture. (30 marks)

The question requires candidates to

- Select three eighteenth-century works of art, each by a different artist.
- Discuss borrowings from or inspiration of ancient art.

Definition of borrowings and inspiration from examples of ancient art

- Works produced with a knowledge of the form, subject matter and meaning of ancient examples.
- 'Ancient art' may be interpreted as both specific examples and as relating to its general characteristics.

Points for discussion

- How eighteenth-century paintings and sculptures looked to ancient examples in terms of form, subject matter, meaning etc.
- How such ancient forms were interpreted and used.

Possible examples might include

Anton Raphael Mengs *Parnassus* (1760- 61)

- Apollo with Mnemosyne and the nine muses on the sacred mount Helicon.
- Apollo based on the *Apollo Belvedere*.
- Dancing muses based on wall paintings from Herculaneum (discovered 1738).
- For ceiling of Grand Salon of Villa Albani, Rome- where Cardinal Albani kept his collection of ancient sculptures.

Joseph-Marie Vien *Cupid Sellers* (1763)

- Based on engraving of wall painting at Gragnano, near Herculaneum.
- Matronly proportions of woman in the engraving become more delicate and refined in the painting.
- An ancient subject in the rococo style.
- Indelicate gesture of the cupid in the basket suggests a more sensual interpretation than in the ancient original.

Antonio Canova *Theseus and the Minotaur* (1781- 83)

- Form of seated Theseus borrowed from antique statue of Hercules.
- Head of Theseus derived from ancient sources.
- Theseus' torso based on study of *Belvedere Torso*.
- Narrative clues given- the thread used by Theseus to escape from the labyrinth.
- Ancient subject representing reason conquering brute force.
- While rococo artists usually depicted Theseus as the lover and deserter of Ariadne, Canova showed him as the virtuous saviour of his people.

Other points considered to be valid to be given credit.

Topic 3

- 10** Analyse **and** discuss **three** paintings, each by a different artist, that depict scenes from contemporary history. (30 marks)

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

The question requires candidates to

- Select three paintings, each by a different artist, that depict scenes from contemporary history.
- Analyse each chosen example.
- Discuss each chosen example.

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).

Points for discussion

- How the story or subject is conveyed.
- Style.
- Meaning or interpretation of subject.

Possible examples might include

Benjamin West *The death of General Wolfe (1770)*

- Oil on canvas, 152.6 cm × 214.5 cm.
- General James Wolfe died at the moment of victory at the Battle of Quebec (also known as The Battle of the Plains of Abraham) on 13 September 1759.
- A quasi-religious treatment, like a lamentation over Christ.
- Poignancy of Wolfe's patriotic sacrifice and death only when victory was assured.
- West departed from historical accuracy in showing Wolfe dying surrounded by high-ranking officers - he actually died with just a few men.
- A style of mitigated realism - that is part truth and part invention.
- Reynolds thought West unwise to paint a hero in modern dress, but later conceded that 'Mr West has conquered'.
- Pensive Native American at left is an exotic inclusion to emphasise the geographical remoteness of the event.

John Singleton Copley *The death of Major Peirson (1783)*

- Oil on canvas, 246.4 cm × 365.8 cm.
- Peirson was killed on 6 January 1781 while leading the successful repulsion of French troops who had seized St Helier, the capital of Jersey.
- The lifeless body of Peirson is carried by fellow officers and the group is reminiscent of an ancient warrior supported by his comrades.
- Not only is Peirson's death shown, but also the revenge enacted on his French killer by the Major's own black servant.
- Copley dies directly below the Union flag as a clear reminder of patriotic devotion.
- British troops shown as victorious, but also some sense of the chaos of battle.
- Women and children flee at the right.
- Attention is paid to historical accuracy and detail.

Jacques-Louis David *Marat at his last breath (1793)*

- Oil on canvas, 162 cm × 128 cm.

- The radical republican Jean-Paul Marat was assassinated in his bath by the moderate Charlotte Corday on 13 July 1793.
- The dying Marat slumps in his bath, still holding his quill pen and the treacherous note from Corday.
- Marat appears like a martyr or republican saint or an antique hero.
- Marat's body is idealised and the stark setting is reminiscent of Caravaggio.
- Corday's presence is suggested by the metonyms of the note and knife.
- David paid tribute to Marat with the inscription on the packing case that Marat used as a desk.
- A piece of propaganda for the National Convention, promoting the republican cause.

Other points considered to be valid to be given credit.

Topic 3

- 11** Examine **two** eighteenth-century portraits, one of a male sitter and the other of a female sitter. What differences in depiction are evident? You may choose your examples from painting **and/or** sculpture. (30 marks)

If differences are not addressed the maximum is Band 4.

The question requires candidates to

- Select two eighteenth-century portraits, one of a male sitter, the other of a female sitter.
- Discuss the differences in depiction 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.

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 differences

- Differences in pose, setting and accessories.
- Male sitters often seen as active, females as passive.
- Men in public sphere, women often in a domestic setting, or if outdoors, as 'creatures of nature'.

Possible examples might include

<p>Reynolds <i>Commodore Keppel</i> (1753- 54) Oil on canvas, 239 cm × 147.5 cm.</p> <p>Sitter was a naval officer and friend of the artist.</p> <p>Perhaps painted as gift to Keppel, but never delivered.</p> <p>Single full-length figure set outdoors. In action and oblivious of the viewer.</p> <p>Wearing uniform-like clothes.</p> <p>Suggestion of narrative.</p> <p>Pose based on sculpture of Apollo.</p>	<p>Nattier <i>The Duchess of Orléans as Hebe</i> (1744) Oil on canvas, 131 cm × 105 cm.</p> <p>Sitter was the wife of the Duke of Orléans, and a royal princess.</p> <p>Painted shortly after her marriage.</p> <p>Single half-length figure set outdoors.</p> <p>Wearing classical drapery.</p> <p>In hand she holds a shell-like goblet, towards which the eagle of Jupiter descends with spread wings. In her other hand is a gilded glass ewer. Element of fantasy.</p> <p>Allegorical reference to Duchess as Hebe, Greek goddess of youth and cupbearer to the gods.</p>
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Other points considered to be valid to be given credit.

Topic 3

- 12** Analyse **three** religious, civic or institutional buildings built in the eighteenth century **and** discuss the relationship between each building's design and its function. (30 marks)

If no discussion of relationship between design and function in each building is given the maximum is Band 4.

The question requires candidates to

- Select three religious, civic or institutional buildings built in the eighteenth century.
- Analyse the examples.
- Discuss the relationship between design and function of each example.

Definition of a religious, civic or institutional building

- A building constructed for an organisation or institution for worship, administration, teaching or other public collective purpose.

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.

Discussion of relationship between design and function

- Use of classical orders to denote authority, stability, timelessness etc.
- References to antiquity may be related to archaeological discoveries.
- Some examples may have late baroque elements for expression and drama.

Possible examples might include

Nicholas Hawksmoor St George, Bloomsbury (1716-31)

Analysis

- Plan is centralised galleried space under a square lantern, with north aisle as a vestry.
- Built on confined site, wider than it was long.
- Six pillared Corinthian portico on the south side and entrance in stepped tower to the west.
- The unusual steeple is based on Pliny's account of the Tomb of Mausolus at Halicarnassus, one of the seven wonders of the ancient world. A statue of George I in Roman dress tops the steeple.
- Statues of fighting lions and unicorns symbolise the recent end of the First Jacobite Rising.
- The Corinthian portico on a podium suggests Hawksmoor's interest in the temples of Baalbek.

Design and function

- One of proposed 50 new London churches provided for in 1711 Act to cater for rising urban population.
- 1711 act stipulated that the new churches were to be '...of stone and other proper Materials, with Towers or Steeples to each of them.'
- Inventive solution to awkward site.
- Political message contained within a religious function.

Johann Bernhard Fischer von Erlach *Karlskirche*, Vienna (1716-37)

Analysis

- Greek temple portico with oval dome, two tower pavilions and two tall flanking columns of bas-reliefs - modelled on *Trajan's Column*.
- Topping the columns are golden eagles symbolising the power of the Hapsburg Empire, both secular and ecclesiastical.
- Reliefs and decoration relate patron with San Carlo Borromeo.

Design and function

- In 1713 Charles VI, Holy Roman Emperor, pledged to build a church for his namesake patron saint, Charles Borromeo, (healer for plague sufferers) to deliver city from the plague.
- Relief carved in the pediment of the portico shows an angel unsheathing his sword symbolising Vienna's deliverance from the plague.
- Church is at once votive and a monument to the greatness of a dynasty.

James Gibbs *Radcliffe Camera*, Oxford (1737-1749)

Analysis

- Emphatic and imposing circular building with dome.
- Rusticated ground floor with paired giant order Corinthian pilasters above that have alternating wide and narrow aedicules and niches.
- Main entrance aligned with Bodleian Library.
- Tendency towards Italian Mannerism- curved buttresses stand against the drum and a deliberately complicated rhythm is established.

Design and function

- Paid for with bequest by the physician John Radcliffe.
- To house the Radcliffe Science Library.
- An independent and free-standing structure in an open square.
- Classical design suggests dignified authority in keeping with the educational status of Oxford University.
- Many windows admit light for reading.

Other points considered to be valid to be given credit.

Topic 4

Art and architecture in twentieth-century Europe and the United States of America between 1900 and 1945

- 13** Examine and interpret **three** abstract or non-objective art works, each by a different artist, produced during this period. You may choose your examples from painting **and/or** sculpture. (30 marks)

The question requires candidates to

- Select three abstract or non-objective art works produced between 1900 and 1945, each by a different artist.
- Examine and interpret each of the three chosen examples.

Definition of abstract/non-objective

- Paintings and sculptures that are non-representational autonomous objects that reject the representation of figures, objects and the exterior world.

Examination and interpretation

A full examination and interpretation 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 contexts (eg time and place of creation, historical circumstances, patronage, biographical influences, etc).
- Meaning and significance of abstract works- aesthetic and spiritual values etc.
- Much abstract art was accompanied by explanations by the artists.

Possible examples might include

Wassily Kandinsky *Composition VI* (1913)

Examination and interpretation

- Oil on canvas 195 cm × 300 cm.
- Kandinsky identified the subject of *Composition VI* as the Deluge or great Biblical flood.
- A cataclysmic event that heralds an era of spiritual rebirth.
- Some slight references to the world of objects- forms of boats, crashing waves and slanting rain.
- Overall sense of threatening violence and chaos.
- Great sense of movement and contrasts of light and dark.
- No conventional perspective.
- Forms and colours had an abstract meaning and resonance distinct from their descriptive functions.
- Relationship between colour and music.
- Element of mysticism and Theosophy.
- Kandinsky wrote Concerning the Spiritual in Art (1911) to explain his theories.

Piet Mondrian *Composition in Red, Yellow and Blue* (1921)

Examination and interpretation

- Oil on canvas, 80 cm × 50 cm.
- Austere aesthetic doctrine of Neo-Plasticism.
- Use of only basic kinds of line- straight horizontals and verticals.
- Limited colour range, the primaries of red, yellow and blue plus white and black.
- Symbolic opposition of horizontal and vertical.
- Some sense of ambiguity in grids and coloured rectangles.
- Geometry and proportion.
- Purity and simplicity of forms for contemplation.

- Suppression of individual expression.
- A celebration of unity and harmony.
- Influence of Theosophy and Schoenmaekers.
- Mondrian wrote explanations of his art- The New Plastic in Painting (1917-18).

Naum Gabo *Column* (1923)

Examination and interpretation

- Metal, wood and plastic, height 105.5 cm.
- Sense of solid matter unfolding or being transparent.
- Constructivism – art should be constructed out of space and time.
- Gabo believed that space could be conveyed without having to depict mass.
- Space as a positive sculptural element.
- No back or front- viewer has to move around the object.
- Fascination with science and mathematics as applied to art.
- Process akin to that of an engineer.
- Absence of emotion and expression.
- Gabo wrote about his art in the Realistic Manifesto (1920).

Other points considered to be valid to be given credit.

Topic 4

- 14** Analyse **and** discuss **three** paintings produced during this period, each by a different artist, that depict the modern world. (30 marks)

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

The question requires candidates to

- Select three paintings that depict the modern world, produced between 1900 and 1945, each by different artists.
- Analyse the selected examples.
- Discuss each of the chosen examples.

Definition of depiction of the modern world

- Both literal and metaphoric depictions of the modern world may be accepted.
- Some attempt must be made to discuss exactly what is modern in the image selected- as opposed to timeless or universal.

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).

Possible points for discussion

- What aspect of the modern world is selected- industry, science, technology etc.
- A supportive/optimistic/critical view?
- Style adopted to depict the modern world.

Possible examples might include

Robert Delaunay *Homage à Blériot* (1914)

Analysis and discussion

- Oil on canvas, 250 cm × 250 cm.
- Blériot was the first man to fly across the English Channel.
- Delaunay called him 'The Great Constructor'.
- Modern life, its speed and technology are celebrated.
- Speed, dynamism and motion conveyed by colour discs.
- Among the abstract circular forms can be recognised the Eiffel Tower, a biplane flying overhead and a plane's propeller and undercarriage.
- Man created a new world through the use of benevolent and powerful machines.
- Lyricism of a 'simultaneous' palette.
- New and optimistic style was appropriate to celebrate these advances.
- Combination of sharp edges and blended lines suggests that air and matter are no longer clearly differentiated.
- Machine and technology as saviours.

Fernand Léger *The City* (1919)

Analysis and discussion

- Oil on canvas 231 cm × 296 cm.
- Elements of machines, buildings, robot figures mounting a staircase, stencilled letters, signs, all combine to suggest the industrial world of the city.
- Flattened two-dimensional effect and lack of sculptural modelling.
- Some three-dimensional modelling remains in the pole and the figures.
- The puffs of smoke and tilted planes suggest the illusion of perspectival depth.

- De-humanised image.

Piet Mondrian *Broadway Boogie Woogie* (1942-43)

Analysis and discussion

- Oil on canvas, 127 cm × 127 cm.
- More intense and animated version of Mondrian's 'grid' paintings of previous decades.
- Black is omitted and there are pulsating blocks of colour.
- Sense of throbbing rhythm of Manhattan life and of electric lights and neon signs.
- Related to the grid planning of American cities and movement of traffic.
- Reference to syncopated rhythm of American jazz music.
- Mondrian escaped the war in Europe and went to New York in 1940.

Other points considered to be valid to be given credit.

Topic 4

- 15** Examine **three** paintings by the same artist, demonstrating how they are associated with **either** Cubism **or** Fauvism. (30 marks)

The question requires candidates to

- Select three paintings by one Cubist or one Fauvist painter.
- Demonstrate how these three paintings can be associated with either Cubism or Fauvism

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

Cubism

Picasso

Portrait of Kahnweiler (1910)

- Faceted image of Picasso's German art dealer.
- Monochromatic, shifting planes with some suggestion of modelling.
- Kahnweiler sits at table with hands crossed- table has Picasso's medicine bottles on it.
- Some visual clues of sitter's features.
- Eyes, nose and wavy, slicked hair visible and at top left faint form of Picasso's newly-acquired Muyuki mask.

Woman with Guitar ('Ma Jolie') (1911–12)

- 'Ma Jolie' was a refrain in a popular song and Picasso's nickname for his lover Eva Gouel (Marcelle Humbert).
- Eva plays an almost indecipherable stringed instrument.
- Use of a pictorial scaffolding of flat, semi-transparent planes.
- Monochromatic palette.
- Effect of low relief.
- Words 'Ma Jolie' easily legible at bottom of canvas.

Still life with Chair Caning (1912)

- First synthetic Cubist collage.
- Oval picture suggesting a café table in perspective surrounded by a frame made of rope.
- Printed oil cloth pattern used.
- Letters JOU written just above the chair-caning, can be interpreted both as a fragment of the noun JOURNAL and as a verb JOUER and also JOUIR indicating Picasso's perception of his activity as a form of play.
- Work of art also becomes an autonomous object.

Fauvism

Matisse

Open Window at Collioure (1905)

- Matisse spent summer of 1905 at Collioure, near Perpignan.
- Mediterranean sunlight provoked intense, bright colours.
- Fresh and spontaneous effects of saturated colour.
- No great depth and interior and exterior seem linked.

Mme Matisse (The Green Stripe) (1905)

- Modelled with broad colour planes- the two halves of the face are divided by a pea-green stripe.
- The line saves the face from being overwhelmed by the assertive background.
- Style and technique of portrait seen as undermining, denying or caricaturing notions of femininity.

The Joy of Life (1905-06)

- Pure, flat anti-naturalistic colours and simplified figures.
- In the tradition of Golden Age or Arcadian paintings.
- Optimistic and hedonistic content.
- Free-flowing linear rhythms.
- Sun-drenched nude figures relax in harmony with themselves and nature.
- A move away from Fauve works of 1905 - far more controlled, calm and tranquil.

Other points considered to be valid to be given credit.

Topic 4

- 16** Discuss the design and construction of **three** private houses, each built by a different architect during this period. (30 marks)

The question requires candidates to

- Select three private houses built in Europe and/or the United States of America by different architects between 1900 and 1945.
- Discuss the design and construction of the selected examples.

Points for discussion on design and construction of private houses

- Style- traditional, revivalist, modernist.
- Materials- vernacular, traditional, modern etc.
- Façade and elevation.
- Interior and subdivision of space.

Possible examples might include

Voysey *The Orchard, Chorleywood* (1900)

- Built as the architect's own home.
- Roughcast walls with corner buttresses.
- Steeply pitched roof and large gables.
- Stone dressed windows with leaded lights.
- Seemingly irregular placement of chimneys.
- Whole arrangement suggests the English country vernacular style.
- Casual and cottage-like plan.
- Simple yet elegant rooms.
- Walls are covered with violet fabric up to eye level, and then painted white above.
- Woodwork is either natural oak or painted white.
- Voysey designed all fittings.
- Some critics have detected the beginning of the Modern Movement in its bare walls and long horizontal bands of windows.

Le Corbusier *Villa Savoye, Poissy* (1928-29)

- For wealthy M and Mme Savoye, who required a well-equipped rural weekend home with servants' quarters.
- Built in re-inforced concrete with no external decoration.
- Square single storied box on slender pilotis with ribbon windows.
- Key example of the International Style.
- House embodies Le Corbusier's The Five Points of a New Architecture (1926).
 - 1 The pilotis, or ground-level supporting columns, elevate the building from the ground and allow the garden to flow beneath.
 - 2 A flat roof terrace.
 - 3 The free plan, made possible by the elimination of load-bearing walls, consists of partitions placed where they are needed.
 - 4 Horizontal windows provide even illumination and ventilation.
 - 5 The freely-designed façade, freed from load-bearing considerations, consists of a thin skin of wall and windows.
- Contrast between polychromatic interior and mostly white exterior.
- House as a 'Machine for Living'.

Frank Lloyd Wright *Falling Water, Bear Run, Penn.* (1936-37)

- Weekend country house for Edgar J Kaufmann, a Pittsburgh businessman.
- Built into steep slope in a wooded valley.
- Over a stream and waterfall with exposed rock.
- Complex asymmetrical composition of staggered and projecting horizontal terraces of.

- re-inforced concrete.
- Contrast with natural stone chimneys.
 - Bold and dramatic cantilevered forms over waterfall.
 - Designed to 'fuse' with nature.
 - Spreading and horizontal forms.
 - Solution to the technological challenge of building in such an environment.

Other points considered to be valid to be given credit.