



A-LEVEL

History of Art

HART3 Investigation and Interpretation (1)

Mark scheme

2250

June 2016

Version 1.0: Final Mark Scheme

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

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

Further copies of this mark scheme are available from aqa.org.uk.

HART3

Aims

When you are marking scripts your aim should be:

- 1 to identify and reward the achievements of candidates;
- 2 to ensure consistency of assessment for all candidates, regardless of question or examiner.

Approach

Please be open-minded and *positive* when marking scripts, looking to reward relevant points that candidates make rather than to penalise what they don't know.

A specification of this type must recognise the variety of experiences and knowledge that candidates bring to the examination.

The Principles of 'Best Fit'

This paper requires candidates to make two extended responses in essay format.

A grid is used which, while recognising the need to consider different aspects of each response (AO1, AO2, AO3 and AO4), also attempts to consider the response as a whole.

Ultimately the response should be placed at a level that 'best fits' its qualities.

The Marking Grid

The marking grid covers the generic qualities of all essays written as responses on this paper in terms of their knowledge (AO1), their understanding (AO2), their ability to communicate (AO3) and Synopsis (AO4).

Guidance is also provided on how to select the correct mark within a chosen mark band.

Annotating Scripts

It is important that the way you arrive at a mark **must** be recorded on the script.

This will help

- you with making accurate judgements and it will help any subsequent markers to identify how you are thinking, should adjustments need to be made;
- annotate each script clearly and concisely with AO related comments and in a way that makes it clear to other examiners how you have arrived at the numerical mark you have given the script.

To this end you should:

- identify points of merit
- write a brief summative comment at the end of each response, in line with the chosen mark band descriptor to avoid ambiguity
- put a total in the margin at the end of each response.

NB: If you consider an example invalid you must check with your Team Leader or Principal Examiner before discounting it.

Unit 3 Mark 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 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
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 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 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 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 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 1 0	No attempt to address the question or meet assessment objectives				

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 band above.

Topic 1 Art and architecture in fifteenth-century Europe

- 01** Analyse and interpret **three** secular (non-religious) paintings produced in the fifteenth century. Select your examples from the work of **at least two** painters.

(30 marks)

If the work of only one painter is chosen the maximum is Band 4.

The question requires candidates to

- Select three fifteenth-century secular paintings.
- Analyse and interpret the examples.

Definition of a secular painting

- A non-religious work.
- Secular subjects in fifteenth-century painting are most likely to be portraits or historical/mythological scenes. Genre paintings were rare and landscape was almost exclusively used as a backdrop to narratives.
- Donor portraits are not admissible as they always had a religious and devotional purpose.

Analysis and Interpretation

- 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).
- Meaning and/or significance of the subject.
- Function of the art work.
- Significance of the commission.
- For portraiture, issues of character, status and identity are relevant.

Possible examples might include

Botticelli *Primavera* (c. 1482)

Analysis and Interpretation

- Tempera on panel 203 cm x 314 cm.
- Set in an orange grove, at the right Zephyrus, god of the West wind, pursues the nymph Chloris.
- Flowers come out of her mouth as she is transformed into the goddess Flora. Her fully transformed form is then shown strewing flowers.
- In the centre is Venus, welcoming the viewer into her domain, while a blindfolded Cupid flies above her.
- Venus appears in her fully understood Classical meaning as the animating spirit of regenerative life in nature.
- Venus perhaps represented in the Neo Platonic guise of the Goddess of love and marriage.
- She appears in the pose of the Virgin and is not nude.
- At the left, Mercury points his caduceus at tiny clouds and the Three Graces dance in a ring.
- Botticelli's invention is the unfolding of the Spring of the World.
- Gods are dressed in contemporary vernacular masquerade costumes.
- *Primavera* can also be considered as a classicising allegory in which the mythical gods are introduced to stand for abstract qualities: Chloris is raped by Zephyr and then metamorphosing into Flora stands for sexuality; the Three Graces represent beauty; Mercury is eloquence and wisdom.

- Botticelli's interpretation seems to be a poetic idea based on material gathered from a combination of ancient and contemporary texts eg Ovid, Lucretius, Seneca, Horace, Poliziano.
- Although the picture's classicistic values are associated with the Renaissance spirit, its 'Garden of Love' convention and abundant bright ornament, naturalistic detail and tapestry-like effect are late medieval.

Uccello *The Rout of San Romano (Niccolò da Tolentino at the Battle of San Romano)* (dated anywhere between 1435 and 1460: National Gallery, London gives date as c. 1438 - 40)

Analysis and Interpretation

- Egg tempera with walnut oil and linseed oil on poplar, 182 cm x 320 cm.
- The events shown took place in 1432 when the Florentines defeated the Sieneese.
- Tension between the formal decorative elements and a more scientific approach to perspective and three-dimensional construction.
- Recession is established and suggested by fallen soldiers, discarded and broken weapons and the movement of horses.
- No great sense of background depth in the landscape.
- Elements overlap to form a network of shapes across the foreground plane.
- Renaissance space and Gothic pattern are both present and the effect is often tapestry-like.
- No sense of violence or aggression and appears more a tournament than a military engagement.
- The warriors and horses are in frozen poses and arranged for the impact of stylised contour and modelling.
- The pictures may originally have had arched tops designed to fit below Gothic vaults. They were made into rectangular panels in the 15th century, possibly by Uccello himself.
- Though the three battle paintings were long thought to have been commissioned by the Medici (probably Cosimo), it was recently discovered that the pictures first belonged to the Bartolini Salimbeni family and they were forcibly removed on the orders of Lorenzo de' Medici.

Albrecht Dürer *Self-Portrait at the age of 26 (1498)*

Analysis and Interpretation

- Oil on poplar, 52.5 cm x 41 cm.
- Half-length portrait with Dürer leaning on a parapet.
- Italianate vista through the window with snow-capped peaks and a lake.
- Dürer had recently returned from his first visit to Italy 1494-95.
- The artist as an elegant, courtly and aristocratic figure.
- Wears fine clothing- a black trimmed white jacket, an undershirt with gold lace edging, a black and white striped cap with a tassel and a greyish-brown cloak.
- He also has expensive doe-skin gloves- which were a speciality of Nuremberg.
- Hands are clasped together and inactive- no hint of the manual practice of painting.
- After date of 1498 is an inscription that asserts Dürer's artistic skill - 'I painted this from my own appearance; I was twenty-six years old'.
- A celebration of the artist's status and of the status of painting.
- Minute details of curls and moustache demonstrate precise draughtsmanship.
- Light enters from the left, illuminating the figure and window sill.
- A synthesis of Italian (light from left) and Northern (minute detailing) practices.

Other points considered to be valid to be given credit.

Topic 1

- 02** Examine **three** fifteenth-century painted **and/or** sculpted altarpieces **and** discuss the religious purpose of each. Select your examples from the work of **at least two** artists. (30 marks)

If no attempt to discuss the religious purpose of any of the three examples, maximum is Band 4. If the work of only one artist is chosen the maximum is Band 4.

The question requires candidates to

- Examine three fifteenth-century painted or sculpted altarpieces.
- Discuss the religious purpose of each.

Definition of a painted or sculpted altarpiece

- A devotional art work commissioned to be placed on, above or behind an altar.
- There are a range of possible forms - large-scale altarpieces for high altars in churches - smaller altarpieces for private chapels.
- Predella panels are acceptable - although some indication of how the panel fits in with the altarpiece's format should be given.
- Small devotional representations of the Madonna and Child for domestic purposes are not acceptable.
- Narrative, aniconic, fresco scenes that are not altarpieces are not acceptable.
- Because of their Eucharistic associations, tabernacles are acceptable.

Examination

- Titles, dates, medium and setting or location.
- Examination of form (eg composition, textures, colour, scale, use of media etc).
- Examination of subject (eg figures, poses, gestures, setting, etc).
- Examination of contexts (eg time and place of creation, historical circumstances, patronage, etc).

Discussion of religious purpose

- Altarpieces were a focus for prayer and meditation and so were usually clear and simple images.
- An altarpiece's subject was often intimately connected to its function and location.
- The commissioning and donation of an altarpiece might be expiation of the sin of usury or an act of benevolent Christian charity - both of which would result in a reduction of time for the soul in Purgatory.
- Religious purpose might also coincide with family concerns for commemoration and social status.

Possible examples might include

Fra Angelico *San Marco Altarpiece* (1440)

Examination

- Tempera on panel, 220 cm x 227 cm.
- High altar of San Marco, Church of Dominican monastery; public parish church.
- Enthroned Madonna and Child surrounded by Angels and accompanied by Saints - Cosmas and Damian, Lawrence, John the Evangelist, Mark, Dominic, Francis and Peter Martyr.
- Throne placed in a garden with a backdrop of cypresses and palm trees.
- Christ holds orb in his hand, bearing a map of the world.

- Richness and variety of natural and man-made detail- curtains, garlands of roses, oranges, pomegranates, trees and Anatolian carpet.
- Diminutive Crucifixion in foreground is a painting within a painting.
- Design of the throne acknowledges new classicising architecture of Brunelleschi and Michelozzo.
- Space suggested by orthogonals of carpet and three-dimensional presence of throne.

Religious purpose

- Madonna and Child are flanked by saints in a single unified pictorial space - a form of *Sacra Conversazione* (Holy Conversation) which indicates an intimate exchange between Mary, Christ and the Saints.
- Christ as King of Kings - as symbolised by the throne and orb.
- Pictorial space could be seen as an extension of the physical space of the viewer.
- The ball motif edging the expensive Anatolian carpet was symbolic of the Medici palla.
- Celebration of Medici patronage by presence of familial saints, Cosmas and Damian.
- St Mark holds his own gospel open at passage describing Christ's teaching in the synagogue and the injunction for the Apostles to lead a life of poverty- consistent with the Dominican Order.
- Decorative richness celebrates and venerates the Madonna and Child.
- Crucifixion refers to life and sacrifice of Christ for mankind.

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

Examination

- Oil on oak panel, 220 cm x 262 cm.
- Commissioned by the Cross-Bowmen's Guild of Louvain for their chapel in the church of Notre-Dame-hors-les-Murs.
- Not a historical rendering: instead of the Hill of Calvary, the episode takes place in a shallow golden niche.
- As Christ's painfully angular body is taken down from the cross, after the Crucifixion, 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, Mary Cleophas and Mary Salome.
- On the extreme right, Mary Magdalene clasps her hands and lowers her head in anguish.
- A skull and bones are present to indicate Golgotha.
- Carefully controlled and rhythmic composition.
- Sense of immediacy as the figures are almost life size and placed at the very front of the picture plane.
- Figures have a weighty presence and are almost like polychrome sculptures, although the flesh appears like ivory or enamel.
- Mary wears a blue robe, painted in expensive lapis lazuli.
- A synthesis of northern and Italian approaches.

Religious purpose

- The way in which Christ's body is held is reminiscent of the elevation of the Host during the Eucharist - a visual reminder of the sacrament.
- Mary's pose echoes that of Christ and underlines her status as co-redeemer of humanity.
- Extreme emotions of sorrow, especially by the female figures and figural distortions to promote unease and discomfort in the viewer and remind the faithful of Christ's sacrifice.
- Twist of Christ's body allows wound to be contemplated - evoking the Eucharistic sacrament.
- Reference to the commissioning guild in the way Christ's arms, legs and body appear like the form of a crossbow and in the small crossbows depicted at the lower corners.

Donatello *Cavalcanti Annunciation* (1430s)

Examination

- Gilded *pietra serena*, 218 cm x 168 cm.
- Tabernacle in Sta Croce, Florence, near the Cavalcanti altar.
- Life-size figures are almost freestanding. Angel Gabriel kneels and genuflects towards Mary.
- Mary stands, with book under her arm, as if suddenly disturbed.
- Disquiet of Mary's expression and *contrapposto* pose implies that this image also anticipates the Incarnation.
- Idealisation of faces comes from ancient art.
- Aedicule shape is reminiscent of ancient Greek *stelai*.
- Shingled pilasters are derived from ancient Roman funerary urns.
- Janus pilaster capitals are an invention by Donatello.
- Mary's virginity alluded to by the closed double door- absence of conventional symbols of virginity- Dove of the Holy Spirit and the Lily.
- Door and gateway imagery may also refer to death and re-birth and the crossing of boundaries.
- Doors block off recession and provide a foil for the figures.

Religious Purpose

- Decoration of the tabernacle- where consecrated wafers were held.
- Annunciation associated with the Transubstantiation of the Mass- as both involved the Holy Spirit.
- Sense of spectator involvement - visible from main aisle of church.
- Family patronage in a prestigious Florentine location.

Other points considered to be valid to be given credit.

Topic 1

- 03** Analyse **three** fifteenth-century sculptures of the human figure, **and** discuss the relationship between form and meaning in each. Select your examples from the work of **at least two** sculptors.

(30 marks)

If no discussion of the relationship between form and meaning the maximum is Band 4.
If the work of only one sculptor is chosen the maximum is Band 4.

The question requires candidates to

- Analyse three fifteenth-century sculptures of the human figure.
- Discuss the relationship between form and meaning in each.

Definition of ‘sculptures of the human figure’

- A three-dimensional (relief or free-standing) depiction of the human figure (whole or part) that has been carved, modelled and/or cast
- A presentation of the human figure that is part of a larger work is admissible eg Donatello and Michelozzo *Tomb of the Baldassare Coscia, Pope John XXIII* (c.1422-7/8)

Analysis

- 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).

General points about the discussion of form and meaning

- Form constitutes the outward appearance of the sculpted object and encompasses the composition and the techniques and materials used.
- Meaning is concerned with the subject matter and purpose of the sculpture.

Possible examples might include

Nanni di Banco *Four Crowned Martyrs or Four Saints (Quattro Santi Coronati)* (1408)**Form**

- Marble, life-sized.
- Commissioned by the Guild of Wood and Stone Workers (*Maestri di Pietra e Legname*) for their niche on the exterior of Orsanmichele, Florence.
- Figures represent four Christian sculptors who refused to execute a pagan statue for the Emperor Diocletian.
- Semi-circle of four figures thoroughly classicised and looks like a circle of Roman senators.
- Saints' hair and beards were once completely gilded, while the sandals and the borders of the Roman garments had gilded decoration.

Meaning

- Subject matter directly refers to the commissioning body, the Guild of Wood and Stone workers.
- Status and public image of the Guild was raised by such a noble and refined depiction.
- The four saints are individualised and appear in conversation and reflect on their decision.
- None of the four have conventional attributes of martyrs, such as haloes or palms.
- Figures demonstrate the corporate camaraderie at the heart of the guild system.
- Nanni himself was a prominent guild member.

- Meaning and significance of the main group are enhanced by a relief of four stoneworkers below- one builds a wall, another carves a column, a third measures a capital and the fourth completes a putto.

Donatello *David* (1430s-1450s)

Form

- Gilded bronze, height 158 cm.
- Free-standing just under-life size statue.
- Bronze allows sharp and crisp detail and smooth modelling of body.
- Use of bronze and nudity of figure refer back to ancient exemplars.
- Designed to be viewed in the round- to enable accumulation of details to be seen - such as the wing of Goliath's helmet caressing David's right leg.
- Nude (except for hat and footwear) David stands with sword in hand above decapitated head of Goliath.
- Elegant *contrapposto* pose with even a suggestion of effeminacy.

Meaning

- Youthful David slew giant Philistine Goliath. Old Testament, 1 Samuel, Chapter 17.
- The unlikely victory of the immature David against the powerful brute Goliath was the work of God.
- Moment of pensive victory after the battle.
- For the Medici family- links with imagery of Mercury might suggest commerce.
- David also a powerful symbol for the city of Florence- of the victorious underdog.
- Form of sculpture suggests advanced and cultivated taste.
- Sculpture is at once religious, civic and private.

Tilman Riemenschneider *Mary Magdalen* (1490-92)

Form

- Lime wood, 183.5 cm x 202.5 cm.
- Mary clasps her hands in prayer.
- Her hair extends below her waist and hides her pubic region.
- The Magdalen wears a rough gown, so carved as to resemble hair, or flame-like forms.
- But this 'garment' does not cover Mary's body rather it seems to 'grow' from it.
- Though the body was not polychromed, there is evidence of paint on Mary's pupils, irises and eyelids.
- Six small angels (each separately carved) flank her.
- Properties of lime wood allow for great differentiation of textures- especially the curvilinear and flame-like forms of the gown.

Meaning

- Commissioned by the Burgomaster and municipal council of Münnerstadt.
- Originally the high altarpiece to the patron saint of the parish church of Münnerstadt.
- Mary is assumed into heaven - while living in a remote cave at the end of her life, each day she was borne up to heaven by angels to hear the choir of the heavenly host and to gain new strength.
- An altarpiece for devotion and contemplation.
- Mary Magdalen, a former harlot, is a repentant sinner.
- Natural clothing is a reference to her life in the wilderness.
- Shows that salvation was possible for everyone.

Other points considered to be valid to be given credit.

Topic 1

- 04** Analyse the use of the Gothic **and/or** Renaissance style in **three** fifteenth-century buildings. (30 marks)

The question requires candidates to

- Select three fifteenth-century buildings.
- Analyse the use of the Gothic and/or Renaissance style in each example.

Analysis of the Gothic style

- Use of Gothic architectural elements - flying buttresses, pointed arches, rib vaults, elaborate portals, large expanses of windows, frequently filled with stained glass.
- Soaring interiors.
- Symbolism in religious buildings - through plan, interiors, illumination and decoration.

Analysis of the Renaissance style

- Use of Renaissance architectural elements - the classical orders, round-headed arches, borrowings from ancient sources.
- Symmetry and regularisation of details.
- Human module used within interior spaces.
- Central planning in some examples.

Possible examples might include

Anonymous *Palace of Jacques Coeur, Bourges (1441- c. 1450)*

- Grand town house, built for a wealthy merchant and courtier.
- A Gothic feudal stronghold combined with the Renaissance refinement of an urban mansion.
- Plan is an irregular quadrilateral, where ranges of buildings surround a courtyard with main façades at east and west.
- Sprawling accumulation of forms.
- Varied skyline.
- Pointed arches for windows and doors with archivolts, cusped projections and gilded bosses in the Chapel.
- Elements of the Flamboyant style - flame-like tracery, ogee mouldings, elongated gables, slender corner columns, canopied niches.
- Quadripartite vaults within some interior spaces.
- Many decorative details - hearts and scallop shells - Coeur's own emblem, gargoyles, cusped and tripartite tracery.
- The carved details are whimsical and illusionistic, natural and figurative.
- Towers with spires capped by finials.
- Stair turrets.
- Steeply pitched mansard roofs and dormer window.

Filippo Brunelleschi *Pazzi Chapel, Florence (c. 1429 - 61)*

- Building, attached to the Franciscan church of Santa Croce, served as a chapter house, teaching room and burial chapel for the prominent Pazzi family.
- Use of the classical language of architecture eg interior Corinthian fluted pilasters, arches, pendentives, order realised as smooth-shafted columns with entrance arch.
- Centrally planned; central square extended to rectangular plan; diminishing proportions of the three-part elevation of interior; modular proportions.
- Central plan is traditional for chapter houses; square and circle, associated with ideal form, and Heaven as a perfect circle.
- Architectural elements articulated in grey *pietra serena* set-off against plain white plaster

walls; restricted use of decorative elements with enamelled relief sculpture in tondi in pendentives and in each bay.

Leon Battista Alberti *Rucellai Palace*, Florence (begun c. 1453)

- Grand town house for the wealthy Rucellai family of wool merchants and politicians.
- Three storeys high and built out of the local *pietra forte* sandstone.
- Classical orders superimposed on rusticated palace façade in vertical arrangement (possibly influenced by Colosseum).
- Orders not accurately classical - ground floor pilasters are Tuscan Doric, top storey pilasters are simplified Corinthian.
- *Piano nobile* pilasters are an inventive composite of a single layer of acanthus leaves grouped around a central palmette and is similar to that decorating the base of the Mausoleum of Hadrian.
- Originally conceived with five bays, soon extended to eight bays but the final bay was never completed. AABAABAA rhythm.
- Friezes have the symbol of the family ie sails.
- With its application of the classical orders, the Palazzo Rucellai established a norm for palazzo façade design for centuries thereafter.

Other points considered to be valid to be given credit.

Topic 2 Art and architecture in seventeenth-century Europe

- 05 In what ways did seventeenth-century religious artworks involve the spectator?
Refer to **three** paintings **and/or** sculptures in your answer.

(30 marks)

The question requires candidates to

- Select three seventeenth-century religious artworks.
- Discuss the ways in which the examples involved the spectator.

Definition of religious artwork

- A painting or sculpture on a Biblical or Christian subject.
- Church themes such as funerary sculptures are also allowed.

Strategies in religious painting and sculpture to involve the spectator include-

- A religious experience or narrative is often conveyed as if to invite the spectator to share in the experience of Christ or a Saint- linked to Counter Reformation theology – for example The Spiritual Exercises of St Ignatius of Loyola.
- Depiction of the climax of an action or narrative.
- Figures look directly out at the viewer to engage and draw them into the sacred events.
- Elements seem barely confined by pictorial or sculptural space and almost spill out into the spectator's own space thus forming a psychological link with the viewer.
- Unidealised figures give the viewer a sense of the familiar and commonplace.
- Three-dimensional figures provide a degree of actuality.
- Diagonal, restless composition.
- Dramatic lighting (degrees of chiaroscuro and manipulation of real light).

Possible examples might include

Caravaggio *Supper at Emmaus* (1600-01)

Spectator involvement

- Dramatic moment selected - when the risen Christ is recognised by two disciples.
- Innkeeper is oblivious to the significance of the event- he might represent the non-believer who cannot see Christ's glory.
- Christ appears without a beard - explains why he was initially not recognised.
- Disciple at left (Luke?) rises from his chair in astonishment.
- Perspective 'box' of the composition places the viewer close to the action.
- Left arm of disciple at right (Cleopas?) is almost thrust out into the viewer's space.
- Bowl of fruit balances precariously on edge of table.
- Disciples seen as unidealised, ordinary people and wear everyday clothing.
- Use of modelling and chiaroscuro gave the figures a sense of actuality which enhanced their relevance to spectators.

Peter Paul Rubens *The Descent from the Cross*, Antwerp Cathedral (1611-12)

Spectator involvement

- Large-scale altarpiece 421 cm x 617 cm, prominently situated in a large Gothic cathedral, acting as a powerful setting for the ritual of the Mass.
- *Descent from the Cross* occupies the central panel of a triptych.
- Diagonal form of the dead Christ's bloodied body is set against the brilliant white of the winding sheet. Ladder on the right also forms a diagonal in the opposite direction.

- Figures in foreground - Mary Magdalene, Mary and St John are very close to the picture plane.
- Three-dimensional modelling of the figures emphasised by the fall of light - gives a palpable quality.
- Three-dimensional quality aided by borrowings from the *Laocoön* group - for Christ and Nicodemus
- Body of Christ as an altarpiece reminds the viewer of His sacrifice and of the sacrament of Eucharist.
- The composition and colour values of the painting are also legible and striking at a distance- and so can involve the viewer before the painting's subject is known.
- Themes on the two side panels (*The Visitation* and *The Presentation in the Temple*) invite theological meditation - as all subjects involve the carrying of Christ. Such a theme would be especially meaningful to the Guild of Arquebusiers, who commissioned the work and whose patron saint was Christopher- 'the Christ-bearer'.

Gian Lorenzo Bernini *Ecstasy of St Teresa*, Cornaro Chapel, S. Maria della Vittoria, Rome (1647-52)

Spectator involvement

- Sculptural altarpiece commissioned for a family chapel.
- St Teresa swoons as the angel pierces her with his arrow and experiences Transverberation - a spiritual piercing of the heart.
- Teresa and angel are visionary and mystical figures.
- Billowing draperies and the cloud create an unearthly, supernatural effect.
- Hidden light source creates drama and thrill of surprise from spectator.
- Splendour of materials and the virtuosity of the carving are a manifestation of religious grandeur, awe and inspiration.
- The composition, architectural setting and Cornaro family portraits all contribute to drawing the spectator into the almost hallucinatory event before them.
- Past and present members of the Cornaro family witness and debate the miracle- seated in a private oratory at prayer desks viewing from oratories or *coretti* (small choirs) as nobility or royalty would observe services- the viewer shares their experience.
- This unification of sculpture, painting and architecture creates a dramatic illusionism and sense of mysticism which stimulate faith and belief - a *bel composto* - beautiful synthesis of the arts.
- It is a participatory art work - we not only see but, as in Loyola's Spiritual Exercises, we can project ourselves into Saint Teresa's position.
- Worshipper is given a permanent and accessible reminder of the soul's union with God.

Other points considered to be valid to be given credit.

Topic 2

- 06** Analyse and interpret **three** seventeenth-century paintings that depict allegorical **and/or** mythological subjects.

*(30 marks)***The question requires candidates to**

- Select three seventeenth-century allegorical and/or mythological paintings
- Analyse and interpret the examples.

Definition of allegorical painting

- Subjects where characters or events stand for or symbolize political, philosophical, moral or historical ideas.
- Abstract ideas are represented by personifications.

Definition of mythological painting

- Subject taken from ancient myths, usually from Greece or Rome, and frequently involving the loves of the gods.

Analysis and Interpretation

- 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).
- Meaning and/or significance of the subject.
- Function of the art work.
- Significance of the commission.
- Many seventeenth-century works of art had manifold and multiple meanings.

Possible examples might include

Diego Velázquez *The Feast of Bacchus/The Drunkards (Los Borrachos)* (c.1628-29)**Analysis and interpretation**

- Oil on canvas, 165 cm x 188 cm.
- Bacchus, wearing a wreath of vine leaves and seated on a barrel, presides over a gathering of fellow drinkers and crowns a kneeling man with vine leaves.
- The god wears a classical tunic and his bare-chested companion holds a fine crystal glass- which distinguishes them from the unidealised and common types to the right who have ceramic jugs and bowls.
- Two of these men engage with the viewer.
- Bacchus shown as the giver of wine, which briefly frees man from the harsh and unforgiving realities of daily life and also inspires poetic creation.
- A witty and original way of representing the subject of Bacchus as an earthy genre scene.
- Some have interpreted it as a parody of the Olympian Gods or as a condemnation of the evils of drink.

Nicolas Poussin *The Kingdom of Flora (A Garden of Flowers)* (1631)**Analysis and interpretation**

- Oil on canvas, 131 cm x 181 cm
- For the Sicilian nobleman Fabrizio Valguarnara, who paid for the painting from the proceeds of the theft of some diamonds.
- A poetic allegory - a seasonal triumph of spring.

- Three spring deities are present - in centre Flora, Apollo drives his chariot across the sky and a herm of Priapus, god of gardens.
- An allegorical gathering of all those humans from Ovid's Metamorphoses who had been transformed into flowers.
- Ajax- Carnation; Clytie - Sunflower; Narcissus and Echo- Narcissus; Hyacinthus - Hyacinth; Crocus and Smilax- Crocus; Adonis - Anemone.
- Set in a rustic grotto bounded by a pergola.
- The vanities of pride and of the passions are shown - which must end in tragedy- humans are turned into fragile, short-lived flowers.

Johannes Vermeer *An Allegory of the Catholic Faith* (c.1670-72)

Analysis and interpretation

- Oil on canvas, 114.3 cm x 88.9 cm (45 x 35 in.)
- The personification of Faith places her hand on her heart while gazing upwards towards Heaven - symbolised by a glass sphere.
- She is dressed in white - symbolic of light and purity- and in blue, symbolic of Heaven.
- She also wears pearls - symbolic of virginity.
- Her foot is on a globe - representing the world.
- She leans on an altar with a chalice, crucifix, and holy book - which may symbolise the Mass.
- The Crown of Thorns rests on top of the left leaf of the open book.
- Beneath the book is a long piece of material- perhaps a priest's stole.
- On the tiled floor in the foreground a snake (Sin and Satan) is crushed by a block of stone Christ the cornerstone.
- The apple of Original Sin is present – also stood for heresy in the sixteenth and seventeenth centuries.
- The apple of Original Sin is also present.
- On the back wall is a painted Crucifixion - after Jacob Jordaens.
- Symbolism mainly derived from Cesare Ripa's emblem book Iconologia.
- The room, revealed behind a Flemish tapestry, looks like a chapel in a private house.
- Vermeer converted to Catholicism in order to marry, and the setting probably makes reference to the 'hidden churches' where Catholics clandestinely worshipped as the Dutch Republic was officially Protestant.
- Density and complexity of references suggest a devout and learned patron.

Other points considered to be valid to be given credit.

Topic 2

- 07** Analyse and discuss the subject matter and composition of **three** seventeenth-century sculptures containing **two or more** figures. Select your examples from the work of **at least two** artists.

(30 marks)

If the work of only one artist is chosen the maximum is Band 4.

The question requires candidates to

- Select three seventeenth-century sculptures containing two or more figures.
- Analyse and discuss the examples.

Definition of ‘sculptures of two or more figures’

- A three-dimensional (relief or free-standing) depiction of the human figure (whole or part) that has been carved, modelled and/or cast
- A presentation of the figure that is part of a larger work eg Bernini *Tomb of Urban VIII*, 1627-47 and individual figures that form a unified compositional whole are allowed.
- Figures can be either human or animal.

Analysis and discussion of subject matter and composition

- 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).
- Identification of subject matter and/or story.
- Role each figure plays in story.
- Relationship of figures to each other and to the spectator.
- Relief or free-standing.
- Degree of naturalism or idealisation.
- Reason for choice of subject, relevance to patron, function.
- Compositional interplay of figures.

Possible examples might include

Gian Lorenzo Bernini *Aeneas, Anchises and Ascanius* (1618-19)

Analysis and discussion of subject matter and composition

- Marble, life-sized figures, height of group 2.2 m.
- Commissioned by Scipione Borghese for the Villa Borghese.
- Family group fleeing the burning city of Troy.
- Aeneas carries his father, the elderly Anchises, who carries the household Gods, the Penates.
- Aeneas’ son, Ascanius trails behind.
- Aeneas was the ancestor of Romulus and Remus and the subject referred to the founding of Rome - and confirmed the high status of the Borghese family.
- Aeneas derives from Michelangelo’s most mannerist sculpture the *Risen Christ* of c.1518-22 in Santa Maria sopra Minerva.
- Group as a whole has a typically mannerist spiral effect.
- Tall and complex group with many interlocking limbs.

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

Analysis and discussion of subject matter and composition

- Marble, life-sized figures, height of group 2.43 m.

- Commissioned by Scipione Borghese for the Villa Borghese.
- Subject from Ovid's Metamorphoses, where nymph Daphne is turned into a laurel tree by her father, the River God Peneus, while Apollo is in amorous pursuit of her.
- Apollo places his left arm around her, while his right arm is extended backwards, to balance his action.
- Moment of transformation is shown and Daphne cries out in surprise and alarm, her fingers sprout leaves, her left leg turns into bark and her toenails become tree root.
- Subject may have a moral, Counter Reformation meaning - that the pursuit of sensual pleasures is illusory and will lead to disappointment.
- The drapery of Apollo's tunic seems to move with the action and Bernini succeeds in making solid marble appear light and billowing.
- Bernini demonstrated his skillful carving and understanding of materials by having the arms and legs of Apollo and the hands of Daphne unsupported.
- Apollo based on *Apollo Belvedere* - sense of emulating and going beyond antiquity.
- Originally displayed against a wall in the Villa Borghese so the spectator can see the drama unfold upon entering the room.
- A subject rarely treated in sculpture- a tour-de-force of sculptural narrative and of virtuoso carving.

Alessandro Algardi *Beheading of St Paul* (1634 - 44)

Analysis and discussion of subject matter and composition

- Marble, height 2.82 m (executioner), 1.9 m (St Paul).
- Sculpted altarpiece for S. Paolo Maggiore, Bologna.
- St Paul was beheaded on the orders of Emperor Nero.
- The saint and executioner are executed as individual statues, but form a single dramatic tableau of martyrdom.
- Muscular executioner raises his sword to deliver fatal blow to kneeling St Paul.
- Left side of executioner's body is twisted and the folds of his drapery increases sense of latent movement.
- St Paul, with hands bound, turns his head away, with an expression of acceptance.
- Saint's right shoulder is raised - as if to allow the blow to be delivered.
- Contrast between the appearances and emotional states of the two figures.
- A fully rounded and spatially complex group.
- The void at the centre of the composition, formed by the separation of the two free-standing figures, creates a tense feeling of imminent violence.

Other points considered to be valid to be given credit.

Topic 2

08 Discuss the Baroque characteristics of **three** seventeenth-century buildings.

(30 marks)

The question requires candidates to

- Select three seventeenth-century buildings in the Baroque style.
- Discuss the Baroque characteristics of these examples.

Characteristics of the Baroque style of architecture

- Movement- both lateral and orthogonal - dynamism and restlessness.
- Concave and convex treatment of façades and walls.
- Complexity of spatial arrangements and of the treatment of wall surfaces.
- Classical elements manipulated for greater expressive and emotional effect.
- Richness and opulence of materials.
- A sense of mass and of unity.
- Engagement of the viewer to enhance the visual and emotional experience- through awe, involvement and bombarding the senses.

Possible examples might include

Francesco Borromini *San Carlo alle Quattro Fontane (San Carlino)*, Rome, (1638-1677) **Baroque characteristics**

- Situated on a corner of the crossroads of the Via Pia and the Strada Felice on the Quirinal Hill - required a façade to unite the intersection of two streets and incorporate fountain.
- Two-storey façade has giant Corinthian order on lower level with convex central bay and undulating entablature. Above, the central bay is concave and crowned by an oval framed medallion borne aloft by angels.
- Undulation of the façade creates a sense of pressure.
- The design of the church's cloister has convex curvature in its corners and pairs of monumental Doric columns.
- The church compresses into a very small area an almost impenetrably complex structure that cannot be traced back to any generally recognised formula - so complex that about 20 different theories have been suggested to account for the geometric rationale of the plan alone.
- The plan is a 'multiple form' based on a cross, an octagon and an oval, fused into an indivisible single entity.
- Borromini did not use the Classical and Renaissance rule of proportion based on the human figure, but adopted a traditional system of design based on the division of a geometrical configuration.
- The wall elevation is also highly complex and can be read in a number of ways, and there is a great emphasis on multiplicity of layers and surfaces.
- Highly developed sense of movement through the concave and convex elements.
- The church's first prior noted that visitors, both puzzled and fascinated by the plan, were drawn again and again to the building, an effect that he likened to the soul's aspiration to heaven- a Counter Reformation or Baroque interpretation.

Gianlorenzo Bernini *Sant' Andrea al Quirinale*, Rome (1658 -71)

Baroque characteristics

- Façade is a large aedicule, with giant Corinthian pilasters, which frames a curving convex portico supported by two free-standing Ionic columns.
- Semi-circular steps continue the outward circular flow.

- Centrally planned.
- Interior dome is invisible from outside.
- Site wider than it is deep, so Bernini designed oval form behind the façade.
- Distance from entrance to altar is less than width of interior space, putting viewer relatively close to altar when entering the church.
- Altar set inside portico-like frame with fluted columns, entablature and curved pediment (tympanum).
- Façade acts as entrance to spiritual realm; curved portico and steps invite worshipper in.
- Altar faces door; width of interior leads eye around church and back to altar.
- Light from lantern and clerestory windows between entablature and base of dome is 'mystical' or 'spiritual'.
- Highly decorated: various marbles, sculptures etc; overall effect of magnificence, grandeur, richness; architectural space has sense of other-worldliness.
- Dark coloured materials used on lower level, set against whiteness of upper areas (symbolic of Heaven).

Sir Christopher Wren's *St Paul's Cathedral*, London (1675-1710)

Baroque characteristics

- West façade is a two-storey classical portico with a giant order and two side towers.
- West façade has six paired columns on the ground floor and four smaller pairs above which create a visual progression and movement to the triangular pediment above.
- Dramatic play of solids and voids.
- Relatively rich decoration, notably at lower level where frieze of garlands above the windows connects with the Corinthian capitals to create a continuous band.
- Side towers have the drama, movement and plasticity of the Italian Baroque - and may owe something to Borromini's *S. Agnese* in Piazza Navona, but also evolved out of his City churches. Boldly projecting pairs of columns on the second level above the roof line.
- High colonnaded drum above the crossing which rests on eight enormous pillars.
- Drum supports one dome in stone (seen from the interior) and a brick cone to support the lantern and the lead-covered exterior dome
- Exterior dome bears comparison with *St Peter's*, and the French Baroque domes of the *Val-de Grâce*, *Invalides* and the *Sorbonne* in Paris.
- Its form owes something to Bramante's *Tempietto* - an open peristyle around a circular cella rising to a dome. Between every fourth intercolumniation are niches screening buttresses - gives a slower rhythm to the quick pace of the peristyle.
- It is two buildings in one - a functional interior and an exterior that shelters, supports and gives majestic addition to the skyline.
- The interior and exterior are thus unrelated - sense of discovery by the spectator.
- At *St Paul's* the symmetry and harmony of the Renaissance fuse with the elegance and animation of the Baroque and the product is imposing without being overpowering.
- Compared to the Italian Baroque, Wren's Baroque was restrained and restricted.

Other points considered to be valid to be given credit.

Topic 3 Art and architecture in nineteenth-century Europe

- 09** Analyse and interpret **three** nineteenth-century paintings that are concerned with the role of women in society. (30 marks)

The question requires candidates to

- Select three nineteenth-century paintings concerned with the role of women in society.
- Analyse and interpret the examples.

Definition of the role of women in society

- The position of women as part of nineteenth-century society.
- Domestic scenes, motherhood, work, 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.

Analysis and interpretation

A full analysis should consider

- Title.
- 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).
- Depending on the examples chosen, interpretation would cover one or more of the many and diverse aspects of the role of women in nineteenth-century society.

Possible examples might include

Jacques-Louis David *The Coronation of Josephine by Napoleon (Le Sacre)* (1805-7)

Analysis and interpretation

- Oil on canvas, 610 cm x 970 cm.
- Moment chosen is Napoleon raising the crown to place on Josephine's head.
- Josephine kneels before Napoleon to receive the crown.
- David idealised and rejuvenated Josephine, who was an older widow with two children.
- Pope Pius IV sits behind Napoleon and raises a hand in benediction.
- Napoleon is surrounded by the newly-formed Imperial court, his brothers and sisters and their wives and husbands and the foreign diplomatic community.
- In the right foreground is a semi-circle of male courtiers- Arch Treasurer Lebrun, the Arch Chancellor Cambacérés, holding items of ceremonial regalia, the Sceptre and the Hand of Justice. Next to them are Marshal Berthier, Grand Huntsman, who holds the orb on a velvet cushion and Talleyrand, the Grand Chamberlain.
- Josephine's son, Napoleon's stepson, Prince Eugène de Beauharnais leans on his sword at the extreme right.
- Napoleon's mother, Madame Mère appears in the central box- although she was not actually present.
- David painted himself, with Vien and other dignitaries in the box above.
- A panoramic painting of the new imperial order.
- Rehabilitation of Josephine's reputation- as she had been politically suspect during the Terror.
- David inspired by Rubens' *Coronation of Marie de Medici* 1622-5, from the Luxembourg cycle.

- Napoleon commented "This is not a painting; one can walk around in this picture; life is everywhere...Good, very good, David.. I am grateful to you for recording for posterity the proof of the affection I wished to give to the woman who shares with me the burden of office".
- Unfortunately, with Napoleon's divorce from Josephine in 1809, the picture became outdated.

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

Analysis and interpretation

- Oil on canvas, 71.1 cm x 91.5 cm.
- Governess sits in a darkened interior, reading a letter.
- The governess occupied an ambiguous position within family - living with them, but not sharing warmth and protection.
- Distant from the enjoyment of her charges- although the bookish one, closest to her, might be destined to suffer the fate of her governess.
- Exhibited with the quotation: 'She sees no kind domestic visage here'.
- Realistic, linear depiction.
- Dark tones dominate the space occupied by the governess; lighter and pastel shades for her charges.
- 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."

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

Analysis and interpretation

- Oil on canvas, 96 cm x 130 cm.
- Close-up view of a female bar-worker.
- Manet's model was Suzon, an actual barmaid at the Folies-Bergère.
- Possible inclusion of male client - as seen in reflection in mirror at right.
- Use of mirror gives a sense of both space and ambiguity through its reflection which provides a view of society at leisure.
- Spatial arrangement of picture plane invites viewer into the image.
- Use of *peinture claire* - lighting the barmaid's face from the front, which did away with half tones and almost eliminated shadows.
- 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.
- Although a place of gaiety and entertainment, an element of critique of the ephemeral nature of modern pleasure is implied.
- Sense of ennui/alienation and vulnerability of the barmaid.
- Painting encapsulated some of the experiences of modern life.
- Elements of the lack of idealisation and social issues of Realism and the immediacy of Impressionism.
- Question of prostitution - is the girl for sale - as well as her wares?
- Possible reference to Velazquez's *Las Meninas* in the figure of Suzon and in the use of a mirror.
- A morally suspect, contemporary subject.

Other points considered to be valid to be given credit.

Topic 3

- 10** Analyse and interpret **three** nineteenth-century landscape **and/or** seascape paintings. Select your examples from the work of **at least two** painters.

(30 marks)

If the work of only one painter is chosen the maximum is Band 4.

The question requires candidates to

- Select three nineteenth-century landscape and/or seascape paintings
- Analyse and interpret the examples.

Definition of landscape paintings

- The depiction of natural scenery.
- Human figures may be included for scale, atmosphere or for narrative.
- Buildings, roads and ruins may be present, but pure townscapes, with no natural features are not allowed.

Definition of seascape paintings

- Paintings that depict the sea, either exclusively or where it plays a significant role – formally, iconographically etc.

As the question requires landscape and/or seascape paintings, as long as each example has elements of one, either or both of these categories, they are acceptable. Some examples might be considered to be both a landscape and seascape - for example Monet *The Beach at Sainte-Adresse*, 1867.

Analysis and Interpretation

- 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).
- Meaning and/or significance of the subject.
- Function of the art work.
- Significance of the commission.

Possible examples might include

Caspar David Friedrich *The Monk by the Sea* (1809-10)

Analysis and interpretation

- Oil on canvas 130.2 cm x 185.4 cm.
- Figure dwarfed by the ineffable expanse of nature.
- Friedrich used the *Rückenfigur* - a figure seen from behind, who experiences and partakes in the scene and with whom the viewer identifies.
- Gulls flutter in the strong sea breeze.
- Departure from conventional perspective.
- Depiction of the overwhelming quality of infinity.
- Friedrich explored man's insignificance before God and nature in a transcendental and mystical approach to landscape, its meanings and associations.
- Through this experience of endlessness Friedrich also expressed man's experience of his own inner depths when threatened by death.
- In the bright sky there is hope of resurrection and afterlife.

- Landscape was almost certainly a stretch of coastline along the Isle of Rügen in the Baltic.
- Friedrich said 'The artist should not only paint what he sees before him, but also what he sees in himself'.

John Constable *The Hay Wain (Landscape: Noon)* (1821)

Analysis and interpretation

- Oil on canvas 110 cm x 171.5 cm.
- In the foreground, the hay wain, a type of horse-drawn cart, stands in the River Stour.
- Across the meadow in the distance on the right, is a group of haymakers at work.
- Willy Lott 's cottage is shown on the left.
- A working and productive landscape.
- Created in Constable's London studio from outdoor sketches.
- Use of sketches helped preserve naturalism and spontaneity of the personally observed experience.
- Areas of impasto capture the dewy freshness of nature.
- Close observation of the sky and clouds.
- Celebration of the natural world and man seen to be in harmony with the environment.
- Modest topographical subject of little intrinsic significance, save for the artist - but given grandeur through large scale, which was also intended to raise the status of landscape painting to that of a history painting.

Camille Pissarro *Hoar Frost, the old road to Ennery, Pontoise* (1873)

Analysis and interpretation

- Oil on canvas 65 cm x 93 cm.
- Horizontal band of hill while ploughed furrows and path form diagonals.
- Figure at left performing seasonal task of gathering firewood.
- Cool colours suggest cold and bleak weather.
- Painted *en plein air* to give sense of spontaneity and direct observation.
- Frost gives a unifying effect across the surface.
- Coloured shadows and broken brushwork, including use of palette knife.
- Exhibited at first Impressionist exhibition 1874 and criticised as '...palette scrapings placed uniformly on a dirty canvas' by Louis Leroy.
- Considered an impression and therefore a sketch rather than a finished work.

Other points considered to be valid to be given credit.

Topic 3

- 11** Analyse and interpret **three** nineteenth-century commemorative sculptures **and/or** monuments. Select your examples from the work of **at least two** sculptors.

(30 marks)

If the work of only one sculptor is chosen the maximum is Band 4.

The question requires candidates to

- Select three commemorative sculptures and/or monuments from the nineteenth century.
- Analyse and interpret the examples.

Definition of commemorative and monumental sculpture

- A sculpture or monument 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*.

Analysis and Interpretation

- 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).
- 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.
- Significance of the commission and of its siting.

Possible examples might include

Karl Friedrich Schinkel *The Kreuzberg Monument, Berlin (1817-21)***Analysis and Interpretation**

- Twenty metre high construction of iron rods covered with cast iron plates on a ground plan adapted from the Iron Cross - egalitarian and meritocratic patriotic award founded in 1813 and designed by Schinkel. Spire is also topped with an Iron Cross.
- Designed in a Gothic Revival Style - almost like a miniature cathedral.
- Berlin's most important monument to the War of Liberation against Napoleon's forces.
- An expression of gratitude from the Prussian king Friedrich Wilhelm III to his people.
- Inscription reads 'From the king to the people, who upon his call magnanimously offered their goods and blood to the Fatherland; in memory of the fallen, in recognition of the living; and for emulation by future generations.'
- Twelve over life-size statues personifying German victories in four groups of three, with prominence given to four at N, S, W, E - Leipzig, Grosse Goersche, Belle Alliance and Paris.
- Statues in tabernacles crowned by decorative Gothic gables and pinnacles.
- Iconography of the statues is related to the imagery of religious art and antiquity.
- Statues created by Christian Daniel Rauch, Friedrich Tieck and Ludwig Wichmann.
- Some statues had features of the Prussian Royal family and prominent generals.
- Use of cast iron had a patriotic significance and represented industrial progress and the economic power of Prussia.

- Through his patronage of such a patriotic monument, Friedrich Wilhelm III made claims to be Germany's leader.
- Originally on an unwooded hill, the present high location on the Tempelhofer Berg was only achieved in 1878.

Ramón Barba *Ferdinand VII receiving the homage of the Fine Arts Prado Museum, Madrid (1830 - 40)*

Analysis and Interpretation

- Colmenar stone, high relief in attic of Doric colonnade over Paseo del Prado entrance of the Prado Museum (now called the Velázquez entrance).
- Allegorical commemoration of the crucial role played by Ferdinand VII in opening the Prado Museum to the public in 1819 and a celebration of his position as protector of the sciences, arts and manufactures.
- Ferdinand, dressed in the ceremonial robes of the Order of Charles III is seated in profile to the right of centre with heraldic lion of Spain at his side.
- Behind Ferdinand the figures of Minerva, Apollo, Mercury and Neptune, with their attributes, seem to inspire his decisions.
- Female personification of Architecture kneels before Ferdinand holding a sheet of paper.
- Painting stands holding a portrait of his deceased second wife, Isabel of Braganza, who was co-founder of the Prado with her husband. She has the mask of imitation around her neck and a putto holds her palette.
- Sculpture holds a mallet and a carved antique head.
- At the left are Time and three Muses Calliope, Clio and Urania, each with their attributes.
- Stylistically indebted to ancient Roman relief sculptures and so demonstrates the classical tradition of the national museum.

Rodin *Honoré de Balzac (1898)*

Analysis and Interpretation

- Bronze, height 282 cm.
- Commissioned by the Société des Gens des Lettres, a Parisian literary association, which rejected the work when exhibited.
- The writer, who had died in 1850, appears wrapped in a voluminous dressing gown - likened to a 'monk's robe' - and which he worked in at night.
- A timeless costume that enabled Rodin to simplify the contours of the body.
- Though Rodin made exhaustive investigations into Balzac's physiognomy, the result was not naturalistic - perhaps because at any age the writer's features were at worst ugly and at best unattractive.
- Not a close resemblance as the intention was to suggest the spirit of the man and a sense of his creative vitality and struggle.
- Emphasis on head, indicating mental processes.
- Dramatic and exaggerated facial features.
- Standing figure leans backward - to suggest isolation from the spectator.
- A visionary, almost spectre-like form.

Other points considered to be valid to be given credit.

Topic 3

- 12** Analyse **three** nineteenth-century industrial, commercial or civic buildings, **and** discuss the relationship between form and function in each building.

(30 marks)

If no discussion of the relationship between form and function is given the maximum is Band 4.

The question requires candidates to

- Select three nineteenth-century industrial, commercial or civic buildings.
- Analyse the examples.
- Discuss the relationship between form and function in each.

Definition of industrial, commercial or civic buildings

- Building constructed for any industrial or commercial activity or to enable a civic function to take place. Churches are not allowed.

Analysis

A full architectural analysis should consider some of the following

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

Discussion of the relationship between form and function

- How the building's form enables its industrial, commercial or civic functions to take place.

Jules Saulnier *The Menier Chocolate Factory Turbine Hall, Noisiel-sur-Marne, (1871-72)***Analysis**

- Main structure sits on a tubular iron chassis which in turn rests on massive stone pillars and brick vaults.
- Wrought iron frame - the first French all-iron frame building.
- Lattice girders and columns supported on riveted, sheet-iron, tubular box beams.
- Exposed iron diagonal bracing - a lattice-work of iron.
- Glazed brickwork and ceramic infill is non-load-bearing.
- Pitched tiled roof with ridge finials and dormer windows.
- Double-skinned decorated panels, with patterned ceramic decoration.

Relationship between form and function

- Strictly functional interior: designed to house water turbines to drive the factory's machines.
- Building is over the river Marne- direct access to power source.
- Attic floor suspended from roof trusses to allow open floor below.
- Some element of 'branding'- highly decorated polychromatic façade- the letter 'M' appears in roundels as does the stylised silhouette of a cocoa tree.
- An example of an Industrial building disguised by applied decoration.

Jacques-Ignace Hittorff *Gare du Nord Railway Station, Paris (1861-65)***Analysis**

- Large central entrance pavilion of triumphal arch motif of three glazed bays divided by and set between paired giant order, fluted Ionic pilasters on pedestals with Doric portico on ground level.
- Two smaller pavilions at either end of the long façade are repetitions of the glazed arch motif topped by broken triangular pediments.
- Beaux-Art style, - classical and eclectic - used on a monumental scale.
- Façade spans 165.5 m/540 ft.
- Station interior is 66 m wide x 183 m long (216 ft x 600 ft).
- Decorative statuary refers to 23 destinations from the station.
- Nine of the statues are situated along the cornice line of the central pavilion. At apex of the central gable Paris, flanked by four pairs Warsaw/Brussels; Frankfurt/Amsterdam; London/Vienna; and Berlin/Cologne. The remaining nineteen are located lower on the façade.

Relationship between form and function

- Financed in 1857 by the Compagnie des Chemins de Fer du Nord whose managing director James de Rothschild wanted a prestigious headquarters.
- Façade forms an impressive screen for the train shed behind.
- Direct relationship between the gabled train shed roof and the pediment-like gable of the façade.
- Train shed is a functional space to house the platforms and railway lines.
- Sense of clarity and weightlessness - a 'cathedral-like' interior.
- Expanse of shed roof is supported by slender cast iron columns with simplified Corinthian capitals and applied cast detail.
- Supplementary budget was spent on sculptural decoration in order to increase the building's magnificence.
- Extensive glazing of façade illuminates the interior.
- Triple entrances designed to regulate flow of passengers.
- Scale of building made it easy to use and to navigate around.

Alfred Waterhouse *Manchester Town Hall (1868-77)***Analysis**

- A multi-purpose grand scale building that had municipal, ceremonial, administrative and public roles.
- Contains a public hall, council chamber, committee rooms, offices and, originally, a police station.
- Gothic Revival style based on 13th century Early English Gothic architecture.
- Associations of Gothic style with nationalism.
- Asymmetrical and picturesque design.
- Replaced an earlier nineteenth-century town hall and constructed on an irregular roughly triangular site.
- Grand entrance façade facing Albert Square, the two long sides house offices and meeting rooms. Main entrance under the tall (85 m/280 ft) clock tower leads to spacious entrance hall.
- Inside the public corridors were faced in terracotta, and private spaces were faced in plaster.

Relationship between form and function

- Flexibility of plan allows for many functions and separation of civic and public spaces.
- Corridors placed around inner courtyards provide an unbroken route around the whole

building.

- Arrangement around courtyard provides natural light on one side.
- Exterior faced in hard Pennine sandstone - to resist industrial pollution.
- Sculptural decoration has a symbolic and didactic role - exterior sculptures of important figures from Manchester's history and the industrious bee and the cotton flower- the major source of Manchester's wealth.

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.
(30 marks)

If only two relevant examples are given the maximum is Band 5 and if only one relevant example is given the maximum Band 3.

The question requires candidates to

- Select three works of installation art produced between 1946 and 2000, each by a different artist.
- Analyse and interpret the examples.

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 is invited to 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.

Analysis and Interpretation

- Analysis of form (eg materials, composition, textures, colour, scale etc).
- Analysis of subject or content
- Analysis of context (eg time and place of creation, historical circumstances, biographical influences etc).
- Meaning and/or significance of the subject and/or content.
- Location/ setting.
- Role of the viewer- active, passive, participatory etc.

Possible examples might include

Claes Oldenburg *The Store* (1961)**Analysis and interpretation**

- In December 1961 Oldenburg opened a store on the Lower East Side of Manhattan (107E. 2nd St) and sold his work for two months.
- The shop itself was an installation- a work of art in its own right and Oldenburg described it as '...eighty feet long and ...about ten feet wide. In the front half, it is my intention to create the environment of a store by painting and placing (hanging, projecting, lying) objects after the spirit and in the form of popular objects of merchandise, such as may be seen in store windows of the city...
- Oldenburg produced about 100 specially made objects for sale.
- These objects were made in enamel painted plaster and were often based on items of food and cheap clothing.
- The sculptures were painted in garish, non-naturalistic colours, often with visible drips and ragged edges.
- Sculptures were fragmented or distorted or altered in scale- simultaneously familiar but strange and disconcerting.
- Works piled from floor to ceiling in a manner reminiscent of a clearance sale.

- Oldenburg also staged performances and drew on the premises.
- Fusion of art and shopping where there was no conventional viewer.
- Associated with the ideas of Pop Art and the celebration of the mundane.
- An ironic commentary on the art market.
- Showed an appreciation of the other shops in the neighbourhood- selling cheap clothing and food.

Damien Hirst *A Thousand Years* (1990)

Analysis and interpretation

- 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.
- 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* (1998)

Analysis and interpretation

- The bed in which Tracey Emin claims she was drunk, miserable and suicidal for four days in summer 1998.
- On and around the bed are many personal items.
- Projection of intimate, usually private, details into public arena.
- Deliberate project to make public the detritus of her life.
- 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 Analyse and interpret **three** works of art from this period that are concerned with social **and/or** political issues.

(30 marks)

The question requires candidates to

- Select three works of art from this period concerned with social and/or political issues.
- Analyse and interpret the examples.

Definition of social or political issue

- Concern with societal problems such as class, gender, inequality, poverty, race, religion, consumerism, the environment etc
- Political issues might be international, national, local or personal.

Analysis and Interpretation

- 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).
- The political or social meaning or significance of the work.
- How is the viewer expected to respond- if at all?

Possible examples might include

André Fougeron *Atlantic Civilization* (1953)

Analysis and interpretation

- Oil on canvas, 380 cm x 560 cm.
- A modern history painting in a deliberately simplified, almost comic-strip manner.
- Critical and xenophobic condemnation of American cultural and political imperialism.
- A corpulent businessman pays homage to an American car.
- Soldier in car fires a rifle and wears a German helmet- association of America with fascism.
- An electric chair alludes to the execution of the spies Ethel and Joshua Rosenberg the year before.
- A G.I. enjoys a pin-up magazine.
- Factories create pollution in the background.
- America is mocked as a land of freedom.
- French colonialism also commented upon - recruitment posters for the war in Indo-China, an Asian woman with a dead child, returning coffins and Algerians under corrugated iron at the bottom left.
- Also commentary that social care and family life in France is breaking down- neglect of the elderly and a mother and child living in a tent.
- Fougeron was a Communist.

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

Analysis and interpretation

- A 14.63 m (48 ft) 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.

- Place settings include the Babylonian 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.
- 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.

Marina Abramović *Balkan Baroque* (1997)

Analysis and interpretation

- Four day performance (Venice Biennale) and video installation showing the artist and her parents.
- Abramović in white dress sitting on pile of bloody animal bones, washing blood off; blood stains dress as she does this. A strong smell pervaded the room.
- Her expression moved from concentration, to anxiety, to sorrow and she sang songs from her childhood.
- Repetitive actions of the performance reinforced the meaning.
- Her physical presence allowed the use of facial expressions, bodily gestures and the timbre of the voice.
- Abramović was born in Belgrade and the performance is a lament for the sufferings of recent wars in the Balkans.
- Can be viewed as a general anti-war statement.

Other points considered to be valid to be given credit.

Topic 4

- 15** How are character and identity suggested in **three** portraits produced during this period? You may select your examples from any media.

*(30 marks)***The question requires candidates to**

- Select three portraits produced in Europe and/or the United States between 1946 and 2000.
- Consider how character and identity are suggested in each example.

Definition of portraiture

- A likeness of a known individual usually created during their lifetime or within living memory.
- Self-portraits by artists are allowed - for self-investigation, self-promotion, myth-making etc.
- Allow artists that use themselves as models - eg Cindy Sherman and Jenny Saville, though candidates should note how such works depart from the traditional conventions of portraiture and discuss the particular characters and identities established. Such examples may offer limited opportunities to explore character and identity.
- The concept of portraiture during this period often far exceeds and transcends traditional notions of the genre and symbolic, metonymic and conceptual interpretations of portraiture should be accepted.

Possible examples might include

David Hockney *Mr and Mrs Clark and Percy* (1970 -71)**Character and identity**

- Large-scale acrylic on canvas, 304.8 cm x 213.4 cm.
- A double portrait of the fashion designer Ossie Clark and his wife, the textile designer Celia Birtwell.
- One of their pet cats, Blanche, sits on Mr Clark's left knee and looks out of the window. (Hockney substituted the name of another of their cats, Percy, as he felt it sounded better).
- Figures painted against the light (*contre jour*) to heighten their presence.
- Both figures wear casual clothes and have unnatural, contrived poses - Birtwell has her right hand on hip; Clark sits awkwardly with cigarette in left hand with the cat perched on his left knee.
- Standing female and seated male is contrary to the traditions of English portraiture and perhaps suggests that Birtwell is the dominant partner in the marriage.
- A vase of lilies, symbol of purity, is on a low table close to Birtwell.
- The cat is a traditional symbol of envy and infidelity.
- The figures do not engage with one another, both look out at onlooker.
- Clothes and objects indicate a self-consciously stylish/fashionable lifestyle.
- The body language of the newly-married couple, their lack of physical proximity and the cool colouring and impersonal style of the portrait are suggestive of an emotional disengagement.

Jörg Immendorff *Can one change anything with these?* (1972)**Character and identity**

- In this acrylic painting, Immendorff depicted himself three times.
- In each pose he holds basic artistic materials - on the left, a brush, in the centre he primes a stretched canvas and on the right, holds a container of household paint.
- At the top of the canvas is the inscription '*Can one change anything with these?*'
- Below the portraits are nine lines of text in a style reminiscent of a political placard.
- Within the text Immendorff questions the purpose and role of painting within society.
- Portrait more about exploring artistic identity than investigating inner character.

- Autobiographical image that combined the visual and the textual to examine the position of the artist.
- Immendorff used a deliberately simplified style to convey his ideas about the mission of art- and perhaps make a comment about the preciousness of 'high' art.
- Hand-made character of the image and the text suggest Romantic individualism.

Jean-Michel Basquiat *Brown Spots (Portrait of Andy Warhol as a Banana)* (1984)
Character and identity

- Pop artist Andy Warhol (1928-87) is depicted by the metaphor of a banana- referencing the album sleeve Warhol produced for The Velvet Underground and Nico in 1967.
- The banana is given Warhol's characteristic shock of whitish grey hair and one lens of a pair of his trademark dark glasses.
- Bold and direct image that also related to Basquiat's graffiti-inspired works.
- A playful and affectionate portrait.
- Banana might also be a shared private joke.
- Despite being from different generations Basquiat and Warhol had a deep friendship and mutual understanding of artistic motives - this led to collaborative works in 1984-85, one of which used this same motif.

Other points considered to be valid to be given credit.

Topic 4

- 16** Analyse **three** public **and/or** institutional buildings constructed between 1946 and 2000 **and** discuss the relationship between form and function in each building. (30 marks)

If no discussion of the relationship between form and function is given the maximum is Band 4

The question requires candidates to

- Select three public and/or institutional buildings constructed between 1946 and 2000.
- Analyse the examples.
- Discuss the relationship between form and function in each building.

Definition of public and institutional buildings

- Building constructed for any public collective purpose or for some organisation or institution for administration, teaching etc. Churches are allowed.

Analysis

A full architectural analysis should consider some of the following

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

Discussion of the relationship between form and function

- How the building's form enables its public and/or institutional functions to take place.

Possible examples might include

Walter Netsch *United States Air Force Academy's Cadet Chapel*, nr Colorado Springs, (1959-62)

Analysis

- Striking design of 17 spires.
- The front (South) façade has a wide granite stairway for access.
- Skeletal tubular steel structure of 100 identical tetrahedrons, each 23 m (75 ft long).
- These are enclosed clear aluminium panels.
- Spaces between the tetrahedrons are filled with coloured glass.
- Liturgical spaces are spread over two levels, stacked on one another.
- Two main levels.

Relationship between form and function

- Granite stairway imparts a sense of ritual.
- Space is divided to give a separate chapel for four major religious faiths - Protestant, Catholic, Jewish and Buddhist - plus an all-faiths room used by Muslim cadets and available for members of the other faiths as well.
- Each chapel has its own entrance, and services may be held simultaneously without interfering with one another.

Michael Graves *Portland Public Service Building, Portland, Oregon (1979-82)***Analysis and form and function**

- Fifteen-storey square block municipal office building in downtown Portland.
- International Modernism used as just one of a number of historical styles employed.
- Also elements of skyscraper design and detailing from Art Nouveau and Art Deco.
- Within this vocabulary are Classical references.
- Large decorative columns adorn each side of the building, with four-storey-high trapezoidal 'capitals' (or 'keystones') above them on the East and West elevations.
- Tiered stylobate at street level.
- Stylised festoon of blue ribbon design decorates Main Street elevation.
- Monumental presence and block like feeling of the structure also recalls the architecture of Boullé and Ledoux in Enlightenment France.

Relationship between form and function

- Strictly functional interior with some open plan floors.
- Central core with lifts.
- Base is coloured green, the middle terracotta, and the top, blue- symbolic of the natural world, garden, earth, and sky.
- Classicism embodied the ideals and goals of civic government.
- A witty attempt to provide an alternative to pierced concrete box solution often used for office blocks.
- Designed to be an accessible and non-intimidating public building.
- However, some criticism by employees that it provides an uncomfortable working environment.
- Symbolic decoration- huge copper statue above the main entrance, depicting Portlandia, a goddess based on the Lady of Commerce on the city seal - installed in 1985.

Will Alsop and Jan Störmer *Peckham Library, London (1998-2000)***Analysis**

- Five-storey building with a branch library on the upper two floors.
- Southwark Council advice unit is on the ground floor, and the council's Education and Training Advice Centre for Adults on the first floor.
- Building is essentially a giant inverted "L" (Alsop himself describes it as a giant rectangle with a portion cut out).
- Library has a gravity-defying quality- a striking and appealing presence.
- Cantilevered upper storeys rest on seven thin, randomly-angled columns.
- Clad in greenish copper and steel mesh is used to re-inforce the building's external edges.

Relationship between form and function

- While obviously a public building, it is not immediately recognisable as a library.
- The word LIBRARY in large bold letters on the roof signals the building's function.
- North face of the building is completely glazed with a grid of clear and coloured glass.
- A calculated attempt to provide a public amenity without daunting references to classicism or high culture.
- Overhanging cantilever forms a sheltered meeting area in the plaza below.
- Library area situated on quieter upper levels away from the hubbub of the ground.
- Interior space is sub-divided to allow different activities to take place - three enclosed timber clad 'pods' - a meeting room, a children's activity centre and an Afro-Caribbean study centre.

Other points considered to be valid to be given credit.