

GCE 2004

June Series



Mark Scheme

History of Art (*Component Code H0A3*)

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

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

Further copies of this Mark Scheme are available from:

Publications Department, Aldon House, 39, Heald Grove, Rusholme, Manchester, M14 4NA
Tel: 0161 953 1170

or

download from the AQA website: www.aqa.org.uk

Copyright © 2004 AQA and its licensors

COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

The Assessment and Qualifications Alliance (AQA) is a company limited by guarantee registered in England and Wales 3644723 and a registered charity number 1073334. Registered address AQA, Devas Street, Manchester. M15 6EX.

Dr Michael Cresswell Director General

HOA3**Maximum mark: 20**

Band 5	17-20 marks	<p>Either A fully developed answer with a secure knowledge and understanding of artefacts, their context and, if required, their presentation.</p> <p>Or A full and detailed answer concerning meaning and context that clearly demonstrates an understanding of the issues.</p>
Band 4	13-16 marks	<p>Either An answer that demonstrates a sound understanding and knowledge but does not wholly develop observation or argument.</p> <p>Or A sound and well-informed answer concerning meaning and context, but one which is not fully developed.</p>
Band 3	9-12 marks	<p>Either An answer which offers some sound knowledge and observation but contains incomplete information or limited discussion.</p> <p>Or An answer that makes sound general observations and statements about meaning and content, but which is supported by barely adequate use of examples.</p>
Band 2	5-8 marks	<p>Either Some basic knowledge, but information/discussion is superficial.</p> <p>Or Material concerning meaning and context is very basic. Examples perhaps inappropriate.</p>
Band 1	1-4 marks	An answer that is either fragmentary or incomplete, or provides limited information, much of which is inaccurate or irrelevant. No coherent structure.
Band 0	0 marks	No relevant material.

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

Maximum band 3 if only one example given.

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

J. F. Millet, The Gleaners, 1857

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

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

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

Other valid examples to be given credit.

2. Discuss the aims and work of **one** of the following: Cézanne, Munch or Rodin.

Cézanne 1839-1906

Aims

- to achieve pictorial harmony by formal means without losing truth to visual sensation by close observation of nature/object
- to render 3-dimensionality, solidity of nature – ‘more depth than surface’
- to make of Impressionism a more structured, classical art, ‘like the art of museums’.

Work

- early work, emotionally charged, traditional subject matter, heavy impasto, dark tonality
- adopts Impressionist manner and subjects (Pissarro’s influence) early 70’s
- landscapes depicting real places with grandeur and sense of order as past painters such as Poussin represented imaginary/ideal scenes
Bridge at Maincy, 1882-5; Mont Ste. Victoire with Great Pine, 1885-7; regular orderly brushstrokes; contrived compositions
- still lifes: unchanging arrangements allowing for maximum control of composition; distortions, changing view points in interests of pictorial structure and perceptual truths; importance of colour to represent volume/depth
Still Life with Ginger Jar, c.1888-9
- portraits: The Gardener, c.1906 looser brushwork; elimination of detail; coloured patches creating almost abstract surface pattern
- The Great Bathers, 1898-1905; traditional subject matter; furthest departure from Impressionism; depersonalised figures in contrived artificial space united in cathedral like structure of trees.

Munch 1863-1944

Aims

- mainly apply to characteristic work before 1908
- to paint inner life not by objective description.

Work from c.1884-1908

- expression of tormented emotional inner states reflecting his own neurosis characterised by:
- simplification/distortion of form and expressive use of line and colour influenced by contact with Paris Symbolists and Nabis
- recurring themes such as loneliness, despair, love, sex, death
- use of allegory/symbols
- many works recreated in various media, oil, lithograph, woodcut, etching
- Death in the Sick Room, 1893; The Sick Child, 1896; several versions of each; autobiographical subject matter
- Evening on Karl Johan St., 1892; mask-like, angst-ridden faces (influenced by Ensor); crowd of ghost-like anonymous figures
- The Frieze of Life, incomplete cycle of works on theme of life, love and death; incorporating The Kiss, 1892, The Scream, 1893, Jealousy, 1895.

Work after 1908

- loses subjective intensity
- paintings of landscapes, portraits, workmen: bright palette, loose technique
- History, 1910-15; one of mural panels for University Hall of Oslo
- influences: Gauguin, Paris Symbolists and Nabis, Ensor; ideas of Nietzsche, Kierkegaard.

Rodin 1840-1917**Aims**

- to restore to sculpture the grandeur and integrity of Renaissance/Classical sculpture; reinforced by trip to Italy, 1875
- to express 'the truth from within'
- to render expression through sculptural unity, fully realised in the round, through, pose/gesture/surface.

Work

- characterised by a powerful expressiveness, not present in contemporaneous academic work, achieved by:
 - free direct handling of clay and modelling process; expressive fluid poses, extended limbs, emphatic gestures; animated/rippling/light-catching surfaces; lack of traditional 'finish'
 - The Age of Bronze, 1877
 - The Burghers of Calais, 1886-8
 - The Prodigal Son, 1889
- anti-academic/original treatment of public commissions/traditional themes
 - Gates of Hell, 1880-1900; unfinished bronze doors for proposed Musée des Arts Décoratifs; many of its figures were worked into independent sculptures
 - Burghers of Calais, 1886-8; 6 individualised figures facing threat of death; of equal height on low plinth; 'naturalistically' grouped
 - Balzac, 1893-7; mysterious, cloaked figure expressing creative power of the writer.
- erotic/emotive themes: sensually treated; smooth polished marble contrasted with rough surfaces
 - The Kiss, 1886; Fugit Amour, 1885-7; The Eternal Idol, 1889
- portrayal of figures in movement: Iris Messenger of the Gods, 1890-1; Dancing figures of 1910-11; movement captured by drawing dancing figures in studio
- the partial figure: expressive power enhanced by truncated limbs through internal sculptural unity
 - The Walking Man, 1877-1900; Torso of Seated Woman Clasping her Left Leg, c.1890; Half-length Figure of a Woman, 1910
- Portrait Busts: Victor Hugo, 1897; France, 1904; Clemenceau, 1911.

Other valid examples to be taken into consideration.

3. Outline some of the developments in architecture in Britain between c.1850 and c.1900, with reference to the work of **at least two** architects.

Maximum band 3 if only one architect discussed.

Main developments

- exploitation of new ‘industrial’ materials especially iron and glass seen especially in new ‘types’ of buildings

The Crystal Palace, Fox and Henderson, 1851

St. Pancras Train Shed, Barlow and Ordish, 1863-5

Oriel Chambers, Liverpool, P. Ellis, 1864

all exploit structural/functional/aesthetic potential of new materials
exposed metal frame structure; glass curtain walls; prefabrication; great distances spanned; a new ‘engineer’s aesthetic’

- reaction to effects of industrialisation – Arts and Crafts Architecture
closely linked with English Domestic Revival

The Red House, P. Webb, 1859-60, built for William Morris

Broadleys, C. F. A. Voysey, 1897; Blackwell, 1898-99, Baillie Scott

attempt to revive a pre-industrial, rural vernacular vocabulary, based on traditional materials and craft techniques; stress on honestly exposed materials and structure, functional planning; medieval references; minimal ornament

- Garden City Movement and importance of planned environment; philanthropic/paternalistic housing

Bedford Park Garden Suburb, N. Shaw, laid out 1876

Port Sunlight for Lever, W. and S. Owen, begun 1888

- Attempts to break away from the ‘battle of the styles’ and create a new style for a new age – Art Nouveau
Glasgow School of Art, C. R. Mackintosh first phase 1896-9

Forster House, Bedford Park, C. F. A. Voysey, 1891

minimal reference to historical styles; no applied ornament; elegant ornamental structural details; Japanese influence

some overlap between Arts and Crafts and Art Nouveau; both eschew historical ‘styles’;
interiors/furnishing planned integrally

- continuation of eclecticism, Gothic/Classical Revivals

Leeds Town Hall, C. Brodrick 1853-8

Natural History Museum, London, A. Waterhouse, 1873-81

St. Vincent Street Church, Glasgow, Alexander Thomson, 1858

often a ‘historical’ façade/exterior of traditional materials and style, hides exposed use of new materials in interior.

Other valid examples to be given credit.

4. Outline the development of Cubist painting in France between c.1907 and c.1914. Answer with reference to specific examples.

Picasso and Braque, Analytic phase: characterised by increasing analysis and fragmentation of form, diminished role for colour, multiple view points

- 1907-8
Les Femmes d'Alger, Picasso; Large Nude, Braque; reduced palette, shallow space, faceted forms, rejection of Renaissance perspective/illusionism; influenced by African and Oceanic artefacts, Iberian art, Cézanne
Three Women, Picasso; Houses at L'Estaque, Braque; both 1908, bold sculptural forms in compressed space; geometricising planes
- 1909-10
 interlocking shifting planes; fusion of form and space; spatial ambiguity; inconsistent light source; solid space (especially Braque)
La Roche-Guyon, Braque, 1909
Woman with Pears (Head of Fernande), Horta de Ebro paintings, Picasso, both 1909
 work becomes increasingly complex in fragmentation of form and faceting; increasingly monochromatic; hermetic; inclusion of illusionistic details; grid-like compositions
Portrait of Kahnweiler, Picasso, illusionistic watch and chain
Violin and Palette, Braque; *trompe l'oeil* nail; both 1910
- 1911: high point of Analytic phase; introduction of lettering, numbers, musical notation; motif centralised; fading towards edges
Ma Jolie, Picasso
Le Portugais, Braque
- 1912-14: collage and papier collé; Synthetic phase characterised by building rather than dissecting forms; combined forms/extraneous materials/drawing/painting/lettering
Still life with Chair Caning, Picasso; Fruit Dish and Glass, Braque, both 1912; both include real 'fake' materials/fragments; exploration of colour/texture; sand/ghesso mixed with pigment; stippling; papier collé imitated in oil
Student with a Pipe, Picasso, 1913; Woman with Guitar, Braque, 1914
Ma Jolie, Picasso, 1914
- other developments
 Léger, Delaunay developed own idiom from Analytic Cubism
 widened subject matter to cityscapes and other less studio based themes
 heightened role of colour
 introduced sense of movement
 developed abstraction
The Smokers, 1911. Contrasting Forms, 1913, both Léger
Eiffel Tower series, 1910, The City, 1911, Circular Forms, 1912, Delaunay.

Others valid for discussion include: Gris; Le Fauconnier; Gleizes; Metzinger; Duchamp; Villon.

5. Outline the aims and achievements of De Stijl artists **and** assess their contribution to abstract art.

Maximum band 3 if only one artist discussed.

- **De Stijl**
founded Leiden, 1917; disbanded 1931
first issue of magazine, 1918 edited by van Doesburg
membership in constant flux, nine founder members include Theo van Doesburg, Mondrian, Bart van der Leek, Vantongerloo
El Lissitzky became a member, 1921; contributed similar Constructivist ideas and practices.
- **Aims**
to create an art based on principles of universal harmony applicable to all the arts and to all aspects of life to realise a Utopian vision of a new rational harmonious society – “realised art”.
- **Influenced by**
Schoenmaekers, theosophist mathematician; texts, The New Image of the World and The Principles of Plastic Mathematics published 1915 and 1916 respectively
Calvinism
ideas of Berlage and F. L. Wright on the unity and interrelationship of the arts and society.
- **Achievements and contribution**
creation of a body of work in painting, sculpture, architecture and design in characteristic style as follows:
suppression of individual expression
austere geometrical abstraction based on relationships of elementary forms
the pre-eminence of orthogonals and the primary colours
dynamic asymmetry/equilibrium/balance of opposing forces
extreme clarity and equality of individual elements.
- **Examples**
Geometrical Composition, 1919; Bart van der Leek
Composition in Grey, Red, Yellow and Blue, 1920; Composition with Red, Yellow, Blue and Black, 1921, both Mondrian
Composition XX, 1921; interior of Café L’Aubette, 1928, both van Doesburg, abstract relief decoration
Construction of Volume Relations, 1921, Vantongerloo.
- De Stijl group major influence on development of Mondrian’s abstraction
- international dissemination of ideas through magazine and other texts and work
- Mondrian in Paris 1919-1937, England, 1938-40. Contributed to Constructivist journal, Circle; in USA 1940-44
- Van Doesburg visited Weimar, 1921; influence on Bauhaus and the development of Modernism generally of which the integration of the arts and an abstract visual language are major ingredients.

Other valid examples to be taken into consideration.

6. Identify ways in which the work of European architects between c.1920 and c.1940 exhibits characteristics of Modernist architecture. Refer to the work of **at least two** architects.

Maximum band 3 if only one architect discussed.

Characteristics

- functional rational approach to planning and structure; plan/structure ‘legible’
- use of industrial materials, structural steel, reinforced concrete, plate glass, glass bricks; properties allowed for frame structure/disappearance of load-bearing walls, flexible planning, free-flowing interior spaces; prefabrication; cantilevered forms
- rejection of historical styles, ornament-free; geometric, abstract formal language dictated partly by structure and use and desire to reflect/express the modern world, create a ‘machine aesthetic’
- commitment to social issues and Utopian ideals; concerned with town planning, social housing, public amenities.

Examples

- The Bauhaus Building, Gropius, 1925-6; cantilevered balconies on residential block; glazed curtain wall on workshop block; reinforced concrete frame; separate blocks for separate functions expressed in plan and elevation
- Apartment Block, Weissenhof, Stuttgart, Mies van der Rohe, 1927; steel frame, mass-produced standardised wall sections and windows; part of international housing exhibition sponsored by the Deutscher Werkbund
- Villa Savoye, Le Corbusier, 1929-30; raised on slender pilotis, expressing frame structure; ribbon windows; ramp, spiral staircase enhance sense of continuous interior space; sliding glass walls give flexible interior space, easy access between interior/exterior
- Isokon Flats, Lawn Rd, Wells Coates, 1933-4; horizontal, reinforced concrete block; cantilevered balconies.

All above exhibit crisp, geometric, white-painted idiom characteristic of Modernism.

Others valid for discussion include: E. Mendelsohn, B. Lubetkin, J. J. P. Oud, H. Scharoun, M. Stam.

7. In what ways does the work of **either** Miró **or** Magritte show Surrealist characteristics?

Surrealism

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

Characteristics

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

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

Miró 1893-1983

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

Magritte 1898-1967

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

Other valid examples to be given credit.

8. Examine the materials and techniques used in the work of **at least two** Minimalist artists.

Maximum band 3 if only one artist discussed.

- choice and use of materials stem from the following:
- reaction to subjectivity/metaphysics/emotional content/individualism of Abstract Expressionism.
- in order to discourage interpretation, expression of emotional involvement works characterised by:
- use of real materials in real space; often site specific; to deny illusionism/metaphor
- no plinth, denying separation of artistic space from real space
- minimal or no intervention of artist's handling/skill/craft; often factory made to artists' specification or materials propped/supported by gravity alone to deny expression
- materials and process largely determine colour/texture/form
- minimal configuration; unitary non-relational forms. Serial/repeated units (both to deny intervention of personality)
- reference to anything beyond the art work eschewed to enable direct experience of the literal/actual properties of the material; surface, scale, shape, space, time.

Examples

D. Judd

- materials: galvanised iron/steel, copper, coloured perspex, enamel, aluminium
- all works untitled; referred to his works as specific objects; works characteristically have identical units, sometimes stacked at identical distances and cantilevered from wall, whose number can be determined by height/space of gallery; favoured series; work industrially fabricated to his specifications
Untitled, 1970; brass and fluorescent plexiglass; vertical stack of repeated rectangular units; Untitled, 1972, copper, enamel, aluminium cube.

R. Morris

- favoured unitary forms; interest in 'gestalt' theory; Untitled, 1965; four waist high mirrored cubes; materials encourage physical, actual experience of space; Untitled (Tangle), 1968; 'unformed' pile of intertwined industrial felt strips dropped on floor; process determines form/configuration.

C. André

- materials: brick, sandstone, wood, metal plate; properties revealed not imposed
- many floor-bound pieces obviating need for techniques of support; minimally made/worked; marks of wear accepted as fact of existence in time
Lever, 1966; linear arrangement of 137 firebricks straightforwardly placed together on floor
Equivalent VIII, 1966; eight permutations of units of 120 bricks, each 2 bricks deep, placed in geometric configuration on floor
Copper Ribbon, 1969; roll of strip of copper unravelling on floor.

Others valid for discussion include: D. Flavin, R. Serra, E. Hesse, T. Smith, and R. Smithson.

9. Describe and comment on **two** works of art, each by a different artist, made between c.1970 and 1990 which make reference to contemporary social issues.

Candidates are required to select two works in any medium which make reference to contemporary events/issues such as:

race, gender, violence, consumerism, environmental issues, globalisation, commodification of art, AIDS.

Maximum band 3 if only one artist used.

Examples

Tony Cragg, Riot, 1987

- large wall frieze; image of street-fighters and visored police (some mounted) with shields and weapons
- theme of urban violence not long after poll tax riots
- image made from coloured fragments of plastic scrap; material retains identity; dehumanises and destabilises figures
- material used taken from contemporary real world of industrial waste
- makes reference to ecology/contemporary urban landscape, waste/man-made environment.

Jean-Michel Basquiat, Charles 1, 1982

- triptych, acrylic and oil stick on canvas; combines text and graffiti-like, gestural mark making
- references to black American culture/ New York City urban environment, a black artist in a white art world
- about “royalty heroism and the streets” (Basquiat)
- Charles of title refers to the black hero Charlie Parker whose famous tune ‘Cherokee’ is juxtaposed with the word ‘opera’
- other references to black American culture include: crown, feathers, black hand, Marvel comics
- spontaneous gestural style (influenced by de Kooning/Twombly) lends expressionistic immediacy to ideas and references

Other examples may include work by: H. Haacke, Gilbert & George, J. Koons, V. Burgin, Art and Language, J. Holzer and others with Feminist agenda.

Other valid examples to be given credit.

10. Describe the characteristics of the architecture of **either** Philip Johnson **or** Robert Venturi. Answer with reference to specific examples.

Johnson, b.1906; Harvard, 1923-30; Director of Architecture Dept. of MOMA, NYC, 1930-36 and 1946-54; studied under Gropius and Breuer at Harvard, 1940-3; own practice in NYC since 1954

Reference to Johnson's work before 1960 is valid

Characteristics

- until c.1956 advocate and practitioner of Modernism; follower of and worked with Mies van der Rohe
The Glass House, 1949; elegant glass prism; elementary geometric forms; perfection of detail; clearly expressed structure/materials
The Seagram Building, 1954-8, in collaboration with Mies
- change towards Post Modernism; "I got bored...we cannot not know history"; introduces historical references especially Classical; ideas expressed in The 7 Crutches of Architecture, 1955, and Processional Element in Architecture, 1965;
Kreses Tifareth Synagogue, 1954-56; first work to show historical references; Soane, Ledoux
Sheldon Memorial Art Library, 1963; Beaux Arts symmetry, Schinkel, Palladio
- many tall prestigious commercial buildings for wealthy corporations throughout the U.S.; AT&T Building, 1978-83;
Gothic/Renaissance/neo-classical/Art Deco references; sheathed in pink granite; others, often combining hotel/office accommodation, characterised by shaped tops/articulated entrances, with a variety of playful historic references but which do not lose Modernist characteristics of crisp geometric profiles, glass sheathing and lack of ornament
Penzoil Place, Houston, 1970-6.

Venturi, b.1925, Beaux-Arts/Art Historical training; residence in Rome 1954-56; worked with E. Saarinen, L. Kahn; formed own practice 1958; joined by Rauch, 1964, Denise Scott Brown 1967.

Characteristics

- major advocate and practitioner of Post Modernist theory and practice
- deliberately reverses Modernist ideas/approach/idiom
"less is a bore"; ideas expressed in Complexity and Contradiction in Architecture, 1966; advocates virtues of a variety of past styles especially Mannerism; complex, layered forms as opposed to simple geometry
Guild House Retirement Home, 1961, Venna Venturi House, 1962;
Both show, gables, arches, broken pediments, columns, complex architectural compositions
- in partnership with Denise Scott Brown developed interest in urban vernacular/popular culture, architectural symbolism; idea of 'decorated shed'; expressed in Learning from Las Vegas, 1972;
Best Store, 1977; bold floral applied decoration; Basco Showroom, 1979; giant "distracting" lettering "painted building out"; both intended to be "deliberately ugly and ordinary"
- contextualisation; respect for/reference to existing buildings
Allen Art Museum, Oberlin Ohio, 1973-6; colour and patterning of existing college
Sainsbury Wing, National Gallery extension, 1980s; classical order of existing building continued; references to Modernism of neighbouring building.

Other valid examples to be given credit