higher education & training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

MARKING GUIDELINE

NATIONAL CERTIFICATE

INTERIOR STYLES AND STUDIES N4

10 November 2022

This marking guideline consists of 10 pages.

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SECTION A

QUESTION 1

1.1

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1.1.10	J

(10 × 2) (20)

1.2 1.2.1
- Ictinus was an architect active in the mid-5th century BC.
- He was one of the most celebrated architects of Athens
- known for his work on the Parthenon on the Acropolis, the Temple of the Mysteries at Eleusis and the Temple of Apollo Epicurius at Bassae.
- He co-wrote a book in collaboration with Carpio on the project, which is now lost. (Any 3 × 1)

1.2.2
- Bramante was an Italian architect.
- He introduced Renaissance architecture to Milan and the High Renaissance style to Rome
- where his plan for St. Peter's Basilica formed the basis of the design executed by Michelangelo.

1.2.3
- Vitruvius was a Roman author, architect, civil engineer and military engineer
- during the 1st century BC
- known for his multivolume work entitled De architectura.

1.2.4
- Phidias was a Greek sculptor, painter and architect.
- His statue of Zeus at Olympia was one of the Seven Wonders of the Ancient World.
- He was the artistic director of the construction of the Parthenon and created its most important religious images and supervised and probably designed its overall sculptural decoration.

1.2.5
- Donatello studied classical sculpture and used this to develop a complete Renaissance style in sculpture. His periods in Rome, Padua and Siena introduced to other parts of Italy a long and productive career.
- He worked with stone, bronze, wood, clay, stucco and wax and had several assistants, most of the time four of them.
- Though his best-known works were mostly statues in the round, he developed a new, very shallow type of bas-relief for small works and a large part of his output was larger architectural reliefs.

(5 × 3) (15)

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1.3 1.3.1
- Caryatid is a sculpted female figure
- serving as an architectural support and taking the place of a column or a pillar,
- supporting an entablature on her head.

1.3.2
- An amphitheatre is oval or circular in plan, with seating tiers that surround the central performance area, similar to a modern open-air stadium.
- In contrast both ancient Greek and ancient Roman theatres were built in a semicircle, with tiered seating rising on one side of the performance area.
- In modern usage, an amphitheatre may consist of theatre-style stages with spectator seating on only one side, theatres in the round and stadia. Natural formations of similar shape are sometimes known as natural amphitheatres.

1.3.3
- An aqueduct was a bridge
- that conveyed water over an obstacle such as a ravine or valley.
- Its components consisted of a series of arches, pipes, tunnels, canals and bridges.

1.3.4
- A peristyle is a continuous porch
- formed by a row of columns surrounding the perimeter of building or a courtyard.
- A courtyard peristyle and its garden were known as a cloister.

1.3.5
- Guilloche is a bead or border
- which forms a running pattern
- with overlapping or interlacing circular forms.

(5 × 3) (15)
[50]

TOTAL SECTION A: 50

SECTION B

QUESTION 2

2.1 2.1.1
- A flat arch is a beam or lintel
- made from a long piece of wood, stone or steel,
- each end of which must rest on a wall or other support.
- It runs across an opening
- without any curvation.

2.1.2
- A truss is a triangle
- made of three beams.
- Two beams are placed at a slant and meet in the middle.
- They are tied together at their lower ends by a long, slender beam
- known as a tie beam upon which no weight rests.

2.1.3
- It is also known as a Roman arch.
- The semicircular arch forms a half circle
- and is a major feature of all Roman architecture.
- As it is a strong structure, this arch is often found in bridges and aqueducts.
- It appears to be a simple arch to build, as each voussoir is identical to the others.

2.1.4
- A segmental arch is a type of arch with a circular arc of less than 180 degrees.✓
- It is sometimes also called a scheme arch.
- The segmental arch is one of the strongest arches
- because it can resist thrust.
- It may look slightly shallow or flattened because it is not a whole semicircle.

(4 × 5) (20)

2.2 2.2.1
- The cyma reversa or ogee
- is a projecting moulding
- that is essentially a reversed cyma recta
- with the ovolo
- above the cavetto
- which is used for a crown or a base.

2.2.2
- The torus is a concave surface
- the exterior curve
- of a semicircle.
- The bead is a small torus moulding
- cut to imitate a string of beads
- of varying sizes.

2.2.3
- The Greek capitals have two rows
- of acanthus leaves
- and volutes.
- The Romans added another row of acanthus leaves
- but the curves are mechanical
- rather than freehand as in the Greek capitals.

(3 × 6) (18)

2.3 2.3.1
- Oinochoe is a wine jug
- and a key form of ancient Greek pottery.
- There are many different forms of oinochoe.
- The earliest is the olpe
- with no distinct shoulder and usually a handle rising above the lip. (Any 4 × 1)

2.3.2
- Klismos is an ancient Greek chair
- with a curved backrest
- and tapered
- out-curved legs

2.3.3
- Letto is a massive Italian Renaissance bed
- with panelled headboard and footboard
- on a cassoni,
- standing directly on the floor without legs.

(3 × 4) (12)
[50]

QUESTION 3

3.1 3.1.1
- Early fireplaces were made of stone.
- Later brick became more widely used.
- In the Early Middle Ages the fireplaces changed rapidly despite primarily using open hearths in the early days.
- The key change was its location in the household, migrating from the centre of the dwelling
- to the exterior walls
- to prevent the room filling with smoke.
- A typical example of such early Medieval fireplaces can be seen in the Wealden Hall House vernacular, typical in southeast England. (Any 5 × 1)

3.1.2
- The minstrel gallery is a form of balcony
- often inside the great hall of a castle
- or manor house
- and is used to allow musicians (originally minstrels) to perform,
- sometimes discreetly hidden from the guests below.

3.1.3
- Dining tables were planks on temporary trestles.
- Full-length linen tablecloths covered them.
- Guests sat at one side of the table while servants served on the other side.
- Meals were served on one central large dish and everyone ate from it, using their hands.
- It was customary to wash hands before and after the meal to ensure cleanliness.

3.1.4
- A credence, also known as a sideboard
- or buffet table, was used for the storing of plates
- and for serving at banquets.
- The plates were displayed on shelves above
- and below the main serving surface.

(4 × 5) (20)

3.2 3.2.1

- Inigo Jones was the first significant English architect
- in the Early Modern period
- and the first to employ Vitruvian rules of proportion and symmetry in his buildings.
- As the most notable architect in England, Jones was the first person to introduce the classical architecture of Rome
- and the Italian Renaissance to Britain.
- He left his mark on London architecture by his design of single buildings
- such as the Queen's House which is the first building in England designed in a pure classical style
- and the Banqueting House, Whitehall,
- as well as the layout for Covent Garden square which became a model for future developments in the West End.
- He made major contributions to stage design
- by his work as theatrical designer for many masques
- most by royal command and many in collaboration with Ben Jonson. (Any 10 × 1) (10)

3.2.2

- Sir Christopher Wren was an English anatomist, astronomer, geometer and mathematician-physicist, as well as one of the most highly acclaimed English architects in history.
- He was accorded responsibility for rebuilding 52 churches in the City of London after the Great Fire in 1666,
- including what is regarded as his masterpiece, St Paul's Cathedral on Ludgate Hill, completed in 1710.
- The principal creative responsibility for several churches is now more commonly attributed to others in his office, especially Nicholas Hawksmoor.
- Other notable buildings by Wren include the Royal Naval College,
- Greenwich
- and the south front of Hampton Court Palace.
- The Wren Building, the main building at the College of William and Mary, Virginia, is attributed to Wren.
- Educated in Latin and Aristotelian physics at the University of Oxford,
- Wren was a founder of the Royal Society and was president from 1680–1682.
- His scientific work was highly regarded by Isaac Newton and Blaise Pascal. (Any 10 × 1) (10)

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3.2.3
- Palladio was an Italian architect active in the Venetian Republic.
- He was influenced by Roman and Greek architecture,
- primarily by Vitruvius
- and was widely considered to be one of the most influential individuals in the history of architecture.
- All his buildings are located in what was the Venetian Republic
- but his teachings, summarised in the architectural treatise, The Four Books of Architecture, gained him wide recognition.
- The city of Vicenza, with its 23 buildings designed by Palladio, and 24 Palladian Villas of the Veneto are listed by UNESCO as a World Heritage Site named City of Vicenza and the Palladian Villas of the Veneto.
- Palladio is known to be one of the most influential architects in Western architecture.
- His architectural works have been valued for centuries as the quintessence of High Renaissance calm and harmony.
- He designed many palaces, villas and churches, but Palladio's reputation, initially and after his death, has been founded on his skill as a designer of villas.

(10)
[50]

QUESTION 4

4.1 4.1.1
- St. Peter's Basilica is a church built in the Renaissance style
- located in the Vatican City west of the River Tiber and near the Janiculum Hill and Hadrian's Mausoleum.
- Its central dome dominates the skyline of Rome.
- The basilica is approached via St. Peter's Square, a forecourt in two sections, both surrounded by tall colonnades.
- The first space is oval
- and the second space is shaped like a trapezium.
- The façade of the basilica, with a giant order of columns,
- stretches across the end of the square
- and is approached by steps
- on which two 5,55 metre high (18,2 ft) statues stand. These statues are of the 1st-century apostles to Rome, Saint Peter and Saint Paul.
- The basilica is cruciform in shape, with an elongated nave in the Latin cross form. However, the early designs were for a centrally planned structure and evidence of this can still be seen in the architecture.
- The central space is dominated both externally and internally by one of the largest domes in the world.
- The entrance is through a narthex or entrance hall, which stretches across the building.
- One of the decorated bronze doors leading from the narthex is the Holy Door, only opened during jubilees.

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- The nave which leads to the central dome is in three bays with piers supporting a barrel vault, the highest of any church.
- The nave is framed by wide aisles which have several chapels off them.
- There are also chapels surrounding the dome.
- Two curving marble staircases lead to the underground chapel at the level of the Constantinian church and immediately above the purported burial place of Saint Peter.
- The entire interior of St Peter's is lavishly decorated with marble, reliefs, architectural sculpture and gilding.
- The basilica contains many tombs of popes and other notable people, many of which are considered outstanding artworks.
- There are also several sculptures in niches and chapels, including Michelangelo's Pietà.
- The central feature is a baldachin
- or canopy over the Papal Altar, designed by Gian Lorenzo Bernini.✓
- The *apse culminates* is a sculptural ensemble, also by Bernini and containing the symbolic chair of Saint Peter. (Any 20 × 1) (20)

4.1.2

- Hagia Sophia is one of the greatest surviving examples of Byzantine architecture.
- Its interior is decorated with mosaics and marble pillars and coverings of great artistic value.
- The vast interior has a complex structure.
- The nave is covered by a central dome which at its maximum is 55,6 m (182 ft 5 in) from floor level
- and rests on an arcade of 40 arched windows.
- Repairs to its structure has left the dome somewhat elliptical, with the diameter varying between 31,24 and 30,86 m (102 ft 6 in and 101 ft 3 in).
- At the western entrance side and eastern liturgical side, there are arched openings extended by half-domes of identical diameter to the central dome,
- carried on smaller semidomed exedras; a hierarchy of dome-headed elements built up to create a vast oblong interior crowned by the central dome, with a clear span of 76,2 m (250 ft).
- Interior surfaces are sheathed with polychrome marbles, green and white with purple porphyry and gold mosaics.
- The exterior, clad in stucco, was tinted yellow and red during restorations in the 19th century at the direction of the Fossati architects.
- The Imperial Gate was the main entrance between the exo- and esonarthex.
- It was reserved exclusively for the emperor.
- The Byzantine mosaic above the portal depicts Christ and an unnamed emperor.

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- A long ramp from the northern part of the outer narthex leads up to the upper gallery.
- The upper gallery is laid out in the shape of a horseshoe and encloses the nave up to the apse.
- Several mosaics are preserved in the upper gallery, an area traditionally reserved for the empress and her court.
- The best-preserved mosaics are located in the southern part of the gallery.
- The upper gallery contains runic graffiti presumed to be from the Varangian Guard.
- The dome of Hagia Sophia has spurred particular interest for many art historians, architects and engineers because of the innovative way the original architects envisioned it.
- The dome is carried on four spherical triangular pendentives, one of the first large-scale uses of them. The pendentives are the corners of the square base of the dome and they curve upwards into the dome to support it, restraining the lateral forces of the dome and allowing its weight to flow downwards.
- It was the largest pendentive dome in the world until the completion of the St Peter's Basilica and has a much lower height than any other dome of such a large diameter.
- The great dome of the Hagia Sophia is one hundred and seven feet in diameter and is only two feet thick.
- The main building material for the Hagia Sophia is composed of brick and mortar.
- Brick aggregate was used to make the roofs easier to construct.
- Hagia Sophia is famous for the light that reflects everywhere in the interior of the nave, giving the dome the appearance of hovering.
- This effect was achieved by inserting forty windows around the base of the original structure.
- Moreover, the insertion of the windows in the dome structure lowers its weight. (Any 20 × 1) (20)

4.2
- They show strong religious influences,
- contrary to the Germanic paintings.
- After 1550 the Flemish and Dutch painters began to show more interest in nature
- and in beauty,
- leading to a style that incorporates Renaissance elements
- but remains extremely far from the elegant lightness of Italian Renaissance art
- and directly leads to the themes of the great Flemish and Dutch Baroque painters, such as landscapes,
- still life's
- and genre painting (scenes from everyday life).
- As in painting, Renaissance architecture took some time to reach the high countries and did not entirely supplant the Gothic elements.

- However, in sculpture 15th-century Flemish artists, while adhering to Christian subjects
- developed techniques and a naturalistic style
- which compare favourably to the work of early-Renaissance Italian contemporaries such as Donatello.
- In the early-17th-century Dutch Republic, Hendrick de Keyser
- plays an important role in developing the Amsterdam Renaissance style,
- not slavishly following the classical style but incorporating many decorative elements, giving a result that could also be categorised as Mannerism. (Any 10 × 1) (10)

[50]

TOTAL SECTION B: 150
GRAND TOTAL: 200

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