higher education & training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

MARKING GUIDELINE

NATIONAL CERTIFICATE

INTERIOR STYLES AND STUDIES N5

17 November 2023

This marking guideline consists of 8 pages.

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SECTION A

QUESTION 1

1.1 I
1.2 G
1.3 J
1.4 A
1.5 H
1.6 D
1.7 E
1.8 B
1.9 F
1.10 C

(10 × 2) **[20]**

QUESTION 2

2.1 True✓ − This style was the final development of Medieval architecture in England.

2.2 True✓ − Formal gardens and majestic fountains were an integral part of Baroque design.

2.3 True✓ − The Great Fire of London occurred in 1666.

2.4 False✓ − He was a Dutch Baroque painter

2.5 False✓ − Rococo

2.6 False✓ − Majolica

2.7 True✓ − The word ‘Barrueco’ actually means irregular pearl.

2.8 True✓ − He was best known as the creator of the bronze doors of the Baptistry of Florence cathedral.

2.9 False✓ − Age of Walnut, not oak.

(9 × 2) (18)

QUESTION 3

3.1 It is a porch,✓ covered✓ entry or a colonnade✓ of a building.

3.2 The floor on which the main room✓ in a large house is situated.✓ It is usually the one above the ground floor.✓

3.3 A chairback✓ having a ladder✓ effect produced by the use of a series of horizontal back rails in place of a splat.✓

3.4 Woodwork.✓ French carved wall panels✓ of the 17th and 18th century.✓

(4 × 3) **[12]**

TOTAL SECTION A: 50

SECTION B

QUESTION 4

4.1 Change over from Renaissance to Baroque grew gradually.✓ This is demonstrated by the fact that the acknowledged model of all Baroque churches,✓ the Jesuit Church Il Gesu in Rome was designed by a Late Renaissance architect, Giacomo da Vignola.✓ He created a church which was to become the standard✓ model for Catholic Baroque Churches for the next two✓ centuries.

The Renaissance had led to an enormous loss of power✓ for the Roman Catholic church in many areas.
Large parts of Europe had converted to Protestantism✓ and the emergence of the rational sciences had proved the fallacy✓ on which many of the Catholic faith was based. Example, the shape of the earth and its position in the universe.

The church also lost✓ its monopoly in education.✓
The Counter Reformation, which began with the Council of Trent in 1545 marked the introduction of long overdue Catholic reforms✓ and also the start of a fierce campaign against Protestantism.
The Counter Reformation✓ was used to influence the development of the Baroque architecture and art.✓

Baroque style flourished✓ due to the patronage✓ of the Catholic Church which they used to counteract the simplicity✓ and austerity of the Protestant Church. The idea was to dramatize✓ the power of religion in a bold, highly decorative,✓ theatrical✓ style so that it would appeal to the masses✓. (20)

4.2 4.2.1

- Designed by Giovanni Lorenzo Bernini with the support of Pope Alexander XII.✓
- It is a large plaza✓ located directly in front of St. Peter's Basilica (church) in the Vatican City, measuring 320 m long and 240 m wide.✓
- Bernini's design of an axis leading to St Peter's Basilica✓ is based on the interaction of open spaces (which increases in size) and tapering spaces.✓
- Massive Doric colonnades✓ surround the oval in front of the church, almost seen as embracing its' followers.✓
- Above the columns there are 140 statues of saints.✓
- There are 284 columns and 88 pilasters.✓
- Entrances are integrated into the colonnades like the Greek temple✓ with its naos, and thus refers to the continuation of ancient architectural✓ tradition, to which the entire plaza subscribes with its motif of the ancient arena or theatre.✓
- Bernini incorporated it into his design✓ and flanked it with two granite fountains.✓
- The paving is varied by radiating lines in travertine.✓ (15)

4.2.2

- Faithful Catholics assemble✓ in this plaza to receive the papal blessing from the benediction loggia (balcony) above the central portal (entrance) to St. Peter's Basilica.✓
- This space is conceived as an open-air theatre for staging the spectacle of the religious service.✓
- Historic value - In the centre of the plaza, erected on site in 1586 is an ancient Egyptian obelisk in red granite.✓ It is supported by four bronze lions at its base and is topped by a bronze coat of arms of Pope Sixtus V. (5)

[40]

QUESTION 5

- There are as many differences between an English garden and a French garden as there are similarities.
- They are both founded on the principles of the original English garden which the Romans introduced to England upon their arrival in the 1st Century AD.✓ The English garden is a style of garden that was popular across the European continent.✓ The French garden took its roots in the 16th century with a heavy influence from the Italian garden of the time.✓ The French garden✓ is directly associated with Andre Le Notre who designed the gardens at the Palace of Versailles. ✓
- English gardens attempt to blend into the natural landscape, growing a little on the wild side while blending in romantic elements.✓
- These include ponds,✓ small lakes, bridges, imitation ruins, sculptures and Chinese pavilions.✓
- Each of these romantic elements are incorporated into the foliage to enhance the natural, unkept look.✓
- French gardens are also called formal gardens.✓ They follow very strict geometric lines.✓ Plants are arranged so that they maintain the geometric and symmetric layouts.✓ They are trimmed and pruned (topiary) on a regular basis to keep them from looking overgrown.✓
- Lanes or paths branch off from the centre, which is traditionally a building façade, going outward so visitors can stroll through each section.✓
- Lanes are often paved with gravel and rolling, manicured lawns are included for large scale gardens.✓ French gardens have their own romantic elements.✓ They have a reflecting pool accented with fountains✓ or sculptures and always following a geometric pattern.✓ Large scale French gardens will also have parterres.✓ This is the stone construction around the plants or carefully maintained hedges to create symmetrical or geometrical patterns.✓ **[20]**

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QUESTION 6

6.1
- Rococo refers to the fanciful treatment of ornament. This style is more decorative than architectural.✓
- Playful,✓ lighter, more graceful style of design.✓
- Feminine.✓
- Lighter, paler colours – rose, turquoise,✓ straw, mustard, putty, lilac, green and white.✓
- Light gilding,✓ marquetry, elaborate carving.✓
- Vertical lines avoided/Angles softened.✓
- Asymmetrical and incorporating free hand curves, complete and broken.✓
- S and C scroll curves✓
- Large, decorated mirrors✓
- Exuberant plasterwork✓– cherubs, amorini/lots of stucco and fresco often combined✓
- Furniture lighter, smaller, more comfortable and free standing✓
- Curved cabriole legs, Bombe and serpentine shapes for furniture✓
- Paintings characterized by soft colours,✓ depicting scenes of love, nature, light hearted entertainment and youth.✓
- Application of organic ✓motifs such as leaves, flowers, vines, seashells, birds, animals.✓ (20)

6.2 The people of 18th Century France long suffered from:
- High taxes.
- Social inequality due to the Estates system.
- Bad harvests and the rise in the cost of bread.
- Extravagant lifestyle of French Monarchy and costly wars.
- Resulted in the storming of the Bastille prison on 14 July 1789, starting the French Revolution. (5)

6.3
- As far as the decorative arts were concerned, the years of the Revolution were destructive rather than constructive.✓
- Craftsmen were ill supported, they lacked clients and entered other fields in order to survive.✓
- Disorganisation of the apprentice system so the exquisite tradition of French art was lost.✓
- New aristocracy had not yet developed a true connoisseurship of the arts.✓
- Remaining craftsmen who were able to continue to work searched for art forms that were not associated with the old aristocracy.✓
- Transitional forms of art.✓
- Woodcarvers and painters inspired themselves from military objects✓ such as spears, drums, trumpets, stars✓ and the Phrygian or Liberty cap of the revolutionary armies.✓
- The use of Pompeian architectural forms and ornament continued as Pompeii had nothing to do with the French kings.✓ (10)

[35]

QUESTION 7

7.1

- Queen Ann period brought a new sense of practicality, modesty and comfort.✓
- Products of joiners and cabinetmakers were of greater beauty and purity.✓
- Furniture became lighter and the introduction of curvilinear influence in furniture design.✓
- Oriental influence in design and finish. Japanese and Chinese lacquer as a finishing material.✓
- Use of Walnut and Mahogany. Small amount of furniture painted in white and gilded.✓
- Crossbanding and veneering and elaborate carving.✓
- Use of cabriole leg with shell knee.✓
- Claw and ball foot, drake foot, club foot and bracket foot used.✓
- Seats were cushioned.✓
- Chair backs initially given a curved top or swan neck.✓ Then next change was the piercing of the splat✓ with simple curved cut-outs. Next was carving of an acanthus leaf on the shoulder of the splat and addition of a scallop shell motif✓ on the knee of cabriole leg. Further increased piercing forming a more complicated design such as fiddle or vase shaped, cartouche back.✓
- In armchairs, the arms also followed irregular forms.✓
- Storage and display pieces – China cabinets, bookcases, secretary desks.✓ (15)

7.2

- Adam style interior, a lighter and more elegant feel to Georgian houses.
- Integrated style of architecture and interiors all being designed by the Adams brothers as a single unified scheme.
- Moving away from strict mathematical proportions previously found in Georgian rooms and introduced curved walls, domes and semi-circular wall niches.
- Decorated walls and flat, plastered ceilings with fine, elaborate plasterwork.
- Mouldings and friezes enriched by painting or plaster ornament inspired by Greek or Pompeian detail. Fret and Honeysuckle.
- Colours used: White, pea green, sky blue, lemon, lilac, bright pink and red-brown terracotta formed complex pastel colour schemes.
- Classical Roman decorative motifs – Framed medallions, vases, urns, tripods, arabesque vine scrolls, sphinxes, griffins and dancing nymphs. Use of pilasters and painted ornaments such as swags and ribbons.
- Artists such as Angelica Kauffman and Antonio Zucchi were employed to paint classical figurative scenes within cartouches set into the interior walls and ceilings.
- Furniture had straight tapered legs and in scale with the proportions of the rooms.
- Oval and shield back chairs, introducing the lyre shape with metal rods. (10)

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7.3
- Georgian – Buildings that are architectural in intention
- One, or two-story box with large square rooms
- Symmetrical shape with central hall axis plan
- Classical porticos
- Glass fanlights in geometrical patterns
- Sash, double hung windows
- Staircases
- Pediment doorway with panelled door
- Side gabled or hipped roof
- Stone or brick walls (10)

This is an open question. Candidates should be able to demonstrate a keen understanding of the style and replicate it for this interior.

7.4 The English Victorian style is rather eclectic,✓ turning to all periods of the past for inspiration. Gothic, Rococo and Oriental being the most common.✓
The style is generally dark,✓ cosy, ornate and massive use of fabric and layering.✓ Ornate details, skilled fakery to create the appearance of luxury.
A fireplace is essential with real marble or a faux painted mantel.

COLOURS: Deep rich colours✓ – Burgundy,✓ emerald green, tan, gold, deep navy blue,✓ teal and violet.

WALL DECORATION: Painted, wallpaper,✓ use of dado rail,✓ panelled wainscot in dark wood or painted, picture rails. Wallpaper has elaborate floral patterns, Gothic art or tracery.

CEILING: Generally painted three shades lighter✓ than the walls or covered in embossed wallpaper or pressed ceiling panels.✓ An ornate ceiling rose generally in the centre.✓

FLOORS: Dark, highly polished wooden floorboards✓ with heavily patterned area rugs in Oriental, floral, Gothic designs or plush wall to wall carpeting.

LIGHTING: Chandeliers,✓ wall sconces in brass, copper, bronze or crystal. Standing reading and table lamps with fabric or glass shades.✓ Stained glass

WINDOW DRAPERY: Heavy, layered coverings.✓ Three layers.✓ Lace curtain for privacy, then sumptuous curtains in a velvet, brocade, silk, damask, chintz with trim, fringing and tassels. Finally, in front a swag and tails or flat pelmet or lambrequins. Ornate tiebacks essential

FURNITURE: Mahogany, rosewood, walnut tufted and deep buttoned upholstery, dark finish, heavily carved, exaggerated curves. Sometimes the furniture was painted and gilded.✓ Conversation chairs, Balloon backed chairs, card tables (side), display cabinets, bookcases✓

ACCESSORIES: Embroidered scatter cushions,✓ throws, elaborate clock collections,✓ paintings and mirrors with heavily gilded frames, ferns, palms, figurines, Chinese vases,✓ photo frames, tapestries. (20)
[55]

TOTAL SECTION B: 150
GRAND TOTAL: 200

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