higher education & training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

MARKING GUIDELINE

NATIONAL CERTIFICATE

INTERIOR STYLES AND STUDIES N6

16 November 2023

This marking guideline consists of 7 pages.

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SECTION A

QUESTION 1

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

(10 × 2) **[20]**

QUESTION 2

2.1 The De Stijl movement posited the fundamental principle of the geometry✓ of the straight line, the square, and the rectangle,✓ combined with a strong asymmetricity; the predominant use of pure primary colours with black and white;✓ and the relationship between positive and negative elements✓ in an arrangement of non-objective forms and lines. (4)

2.2 Impressionism is a 19th century art movement✓ characterized by relatively small, thin, yet visible brush strokes,✓ open composition, emphasis on accurate depiction of light in its changing qualities✓ (often accentuating the effects of the passage of time), ordinary subject matter,✓ inclusion of movement as a crucial element of human perception and experience, and unusual visual angles. (4)

2.3 Pop art is an art movement that emerged in the United Kingdom✓ and the United States during the mid- to late-1950s.✓ The movement presented a challenge to traditions of fine art by including imagery from popular and mass culture,✓ such as advertising, comic books and mundane mass-produced cultural objects.✓ (4)

[12]

QUESTION 3

3.1 Open, roofed✓ portico✓running along one or more exterior✓ walls. (3)

3.2 The Indian✓ version of a kelim carpet. The colours are much less intense,✓ flatweave rug,✓ usually made of cotton.✓ (4)

3.3 It is a modular floor mat system✓ of the Japanese.✓ The mat layouts avoid intersecting lines.✓ (3)

3.4 It is a traditional✓ circular✓ African mud dwelling✓ with a conical thatched roof.✓ (4)

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3.5 Vernacular architecture is architecture characterized using local materials✓ and knowledge,✓ usually without the supervision of professional architects.✓ Vernacular buildings are typically simple and practical, whether residential houses or built for other purposes.✓ (4)
[18]

TOTAL SECTION A: 50

SECTION B

QUESTION 4

4.1. He started off being an architect.✓ The 2nd phase of Pre-Raphaelite phase came from the meeting of William Morris.✓

Morris left architecture to become a painter.✓ He designed medieval furniture, which was firm and heavy.✓ He was inspired by Arts and crafts ideas under the guidance of Philip Webb.✓ Webb designed for Morris' colleagues. ✓He founded the Morris Company from Morris, Marshall Faulkner and Co. decoration firm. They produced products such as furniture, textiles, metal work, stained glass and wallpapers.✓ Their designs convey honesty and decency in the crafts.✓ They went back to nature using natural materials in buildings, therefore illustrating nature with soft designs.✓ They illustrated animals, birds and flowers.✓ Their naturalistic details were depicted in the stained glass, tapestries, wallpapers and tiles.✓ (10)

4.2. This is the church of the Holy Family.✓ It's a cultural aspiration of the Catalan tradition.✓ It depicts an understanding of local structural types.✓ The construction techniques in brick and ceramic.✓ This building is a natural reaction to the Mediterranean landscape✓ and vegetation and maritime character.✓ Gaudi was commissioned to continue designs for Sagrada Gaudi-Gothic interpretation.✓ The architecture is only a vague resemblance to Art Nouveau.✓ It has a language of utter fantasy, evocative, vegetable stems and dreamlike anatomies. It's almost a surreal form.✓

As a precedent, he studied North African mud construction.✓ Gaudi was aware of the mythical qualities of the landscape✓ and setting of the building where the sacred site of Montserrat✓combining Catalan and Catholic legend where the spikes pick up on these energies.✓

The forms are never arbitrary✓ but were rooted in structural principles✓ and the private world of social and emblematic meanings.✓ Gaudi was a rationalist✓ and did not want his work to be superficial.✓ He was deeply religious and believed that material qualities of architecture✓ must be outer manifestations of the spiritual order.✓ There is an intuitive presence of order in the structures of nature.✓ (20)
[30]

QUESTION 5

5.1 Less is more✓ would go by relatively unnoticed for nearly two centuries before finding resonance with German architect✓ and designer Ludwig Mies van der Rohe. As a leading figure of the Modernist Movement,✓ Mies found new meaning in the phrase, applying it to new realms and pioneering new modes of thinking for generations to come.✓ Now a well-versed element in any design curriculum, the poignant declaration was once considered revolutionary in the 30's and 40's.✓ It was then that architects first began distancing themselves from the preconceived notion that any respectable architecture should pay homage to the opulence and apparent complexity of art.✓ Less is more turned the status quo on its head, declaring pure essentiality✓ and functional perfection as the greatest result possible.✓ It became the principle at the base of Mies van der Rohe's new style of architecture, looking not to glitz, glamour,✓ or formal complexity,✓ but rather to the true essence of architectural construction to exalt its being.✓ (10)

5.2 Corbusier held the belief that a home is "a machine for living"✓ that should be fully functional✓ and industrial in its core design.✓ Corbusier also applied himself to his own personal "Five Point System".

1. Lift the Building Over Pilotis. The ground floor of the house, like the street, belongs to the automobile. Therefore, housing is raised on pilotis to allow the vehicle's movement or the green continuity.✓✓
2. Free Designing of the Ground Plan. A building floor plan should be free from structural condition, so partitions can be organized in any way.✓✓
3. The Free Façade. The structure separates from the façade, relieving it of its structural function.✓✓
4. The Horizontal Window. The façade can be cut along its entire length to allow room to be lit equally.✓✓
5. The Roof Garden. A building should give back the space it takes up on the ground by replacing it with a garden in the sky.✓✓ (10)

5.3 Organic architecture✓
This school of thought holds that architecture should reflect nature and exhibit the same amount of unity as prevails in nature.✓ Wright defined organic architecture as that in which all the parts are related to the whole and the whole is related to the parts.✓ To explain the concept of unity in nature, the architect used a living organism as an example.✓

Harmony of the part in relation to the whole.✓ The parts are made according to the function of the organism.✓ The form of the organism decides the character of the organism.✓ Applying these concepts, his building designs emphasize the following principles:
Integration of parts to the whole.✓
Design of parts controls the design of the whole.✓
Use of materials in organic architecture.✓
Wright had a deep knowledge of and a lot of respect for natural materials such as wood and stone.✓ These materials had hitherto been used in different ways; covered, painted, plastered, and altered to suit any fashion or taste.✓ But in his works, these materials were always used in the natural form,✓ by allowing for instance, the use of masses of stone as the natural feature of the building.✓ (10)
[40]

QUESTION 6

6.1 The Memphis Group, also known as Memphis Milano, was an Italian design and architecture group founded by Ettore Sottsass.✓ It was active from 1981 to 1988.✓ The group designed Postmodern furniture, lighting, fabrics, carpets, ceramics, glass, and metal objects.✓ Their style was inspired by Art Deco and Pop Art styles, which were popular at the time.✓ Memphis was well-known for their use of bright colours, geometric shapes and bold patterns.✓ Sottsass centred the group's thinking around “radical, funny, and outrageous”—essentially, disregarding what was considered in “good taste” at that time.✓ The geometric figures of Art Deco, the colour palette of Pop Art, and 1950s kitsch inspired their unusual aesthetic.✓ (5)

6.2 Postmodernism is an eclectic,✓ colourful style of architecture✓ and the decorative arts that appeared from the late 1970s.✓ It used bright colours✓ ranging from bright pastels✓ to neon,✓ used internally and externally.✓ It was playful,✓ creating eye-catching and whimsical buildings.✓ There were classical motifs,✓ using the language of classical architecture✓ but with a modern twist.✓ It used a variety of unusual shapes✓ and combinations of materials to create effect.✓ (10)

[15]

QUESTION 7

High-tech buildings often incorporate a range of materials reminiscent of industrial production.✓ Steel, glass, and concrete are all commonly found in high-tech structures,✓ as these elements evoke a feeling of being mass-produced and widely available.✓ Not all high-tech designs are made to accommodate truly mass-produced materials,✓ but nonetheless seek to convey a sense of factory creation and broad distribution.✓ Tensile structures, cross beams, and exposed support and maintenance elements are all important components found in high-tech designs.✓ A focus on strong, simplistic, and transparent elements all connect high-tech as a style to the principles of engineering.✓ The engineer Anthony Hunt was hugely influential in both the design, choice of materials, and ultimate expression of many of the earliest high-tech buildings in Britain,✓ and as such many of these designs focussed on the aesthetics of engineering and construction.✓ Buildings built in the high-tech style often share several characteristic layout elements. These include an open floor plan,✓ a large central area serviced✓ by many smaller maintenance spaces,✓ and repeated elements which either can be or appear to be able to be detached and replaced as needed.✓ Spaces or elements dedicated to service✓ and mechanical components✓ like air conditioners, water processors, and electrical equipment are left exposed and visible to the viewer.✓ **[20]**

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QUESTION 8

8.1 Like other aspects of the culture of Africa,✓ the architecture of Africa is exceptionally diverse.✓ Throughout the history of Africa,✓ Africans have developed their own local architectural traditions.✓ African architecture uses a wide range of materials,✓ including thatch,✓ stick/wood,✓ mud, mudbrick,✓ rammed earth,✓ and stone.✓

Traditional Japanese interiors, as well as modern, incorporate mainly natural materials including fine woods, bamboo, silk, rice straw mats, and paper shōji screens.✓ Natural materials are used to keep simplicity in the space that connects to nature.✓ Natural materials: wood, paper, straw, earth in the house; trees, water, stones, and moss in the garden.✓ There is no distance between the material of kyo-machiya and natural things like flowers, dust, and wind.✓ Elements of nature outside influence the inside, and inside elements frame the outside.✓ The earth and straw walls control the humidity in all weather and as a rule a small garden brings the outside to the inside the house.✓ The concept of the house is nature itself.✓ (20)

8.2 8.2.1 Ebony, teak, and mahogany✓ are all wood that is readily available in India and is often used, along with other native woods, were used on the floors.✓ Floors are often covered with woven sisal or reed mats.✓ Ceiling fans or Punkahs✓ (large swinging screen-like fans hung from the ceiling and swung by servants or machinery) – Some method of moving the air around was a necessity in the heat of India. Traditionally they used punkahs. But with the advent of electricity, ceiling fans came into use. Both methods evoke the Anglo-Indian decor style. Hindu Bell Jar Lanterns✓ – These are popular ceiling lights in British colonial homes. (5)

8.2.2 The walls are often painted with light coloured✓ reflective paint,✓ providing a lovely contrast✓ to the dark wood floors and furniture. The pale colours help make the rooms seem light and airy✓ which is important, at least psychologically, to counteract the oppressive heat.✓ (5)

8.2.3 Fine accessories such as china, silver, or crystal✓ – Traditionally, some of the elegant accessories would have been brought from England to provide a reminder of home far away and to help maintain a sense of keeping a proper English house.✓ The sparkle of silver✓ and crystal✓ and the refinement of china lend a lovely contrast with some of the more rustic elements of wood and wicker found in British Colonial decorating. Many of the accessories used to decorate are from local artisans.✓ For example, the addition of carved elephants and ornately woven cushions are typical of the Anglo-Indian style.✓ Potted plants, ferns, and palms are placed around the verandas and used to decorate the interior of homes.✓ (10)

8.2.4 Baskets are used for storage,✓ and caning is used in chairs✓ and furniture.✓ The natural colour of the woven elements✓ provides a nice contrast with the dark furniture and floors.✓ The timber ebony, teak, and mahogany✓ (5)

8.3. The typical dwelling unit was made from wood and clay✓ They had dirt floors,✓ wood beams,✓ support stalks for the roof✓ and covered with thatch.✓ The village composition was circular in shape.✓ Building structures included a centre building for cultural objects,✓ men's living quarters,✓ women's living quarters,✓ storage granary, small livestock, and washing area.✓ (10)
[50]

TOTAL SECTION B: 150
GRAND TOTAL: 200

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