higher education & training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

MARKING GUIDELINE

NATIONAL CERTIFICATE

INTERIOR STYLES AND STUDIES N6

8 November 2022

This marking guideline consists of 7 pages.

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SECTION A

QUESTION 1

1.1 True:✓ It was characterised by a subjective approach to painting as artists opted to evoke emotion rather than realism in their work.✓

1.2 False:✓ This style was characterised by an emphasis on formal structure and the reduction of natural forms to their geometrical equivalents.✓

1.3 False:✓ It is an art form based on modern popular culture and the mass media, especially as a critical or ironic comment on traditional fine-art values.✓

1.4 True:✓ Its core objective was a radical concept to reimagine the material world to reflect the unity of all arts.✓

1.5 True:✓ 'The Style', also known as Neoplasticism, was a Dutch art movement founded in 1917 in Leiden.✓

(5 × 2) **[10]**

QUESTION 2

2.1 A building method✓ of stacking✓ sundried bricks✓ and plaster using mud✓

2.2 Made of rice straw✓ usually measuring 90 × 180 cm✓ used to cover floors of rooms created to fit the mats,✓ e.g. a six-mat room✓

2.3 A range of Indian textiles✓ from Rajasthan✓ that consists of tiny pieces of mirrored glass✓ set into needlework motifs✓

2.4 Characterised by the use of local materials✓ and knowledge,✓ usually without the supervision of professional architects✓ and typically simple and practical, whether residential houses or built for other purposes✓

2.5 Refers to at least two groups of people,✓ their culture✓ and architecture,✓ namely those with mixed Indian and British (specifically English) ancestry✓ and people of British/English descent born or living in India✓

(5 × 4) **[20]**

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QUESTION 3

3.1 H
3.2 J
3.3 A
3.4 G
3.5 I
3.6 B
3.7 F
3.8 C
3.9 E
3.10 D

(10 × 2) **[20]**

TOTAL SECTION A: 50

SECTION B

QUESTION 4

4.1 Art Nouveau is characterised by the use of a long, sinuous,✓ organic line✓ and was employed most often in architecture, interior design, jewellery and glass design, posters and illustration.✓ It was a deliberate attempt to create a new style✓ free of the imitative historicism✓ that dominated much of 19th-century art and design. It can be described as an undulating asymmetrical line,✓ often taking the form of flower stalks and buds,✓ vine tendrils,✓ insect wings✓ and other delicate and sinuous natural objects.✓ The line may be elegant✓ and graceful or infused✓ with a powerfully rhythmic✓ and whip-like force.✓ The architecture particularly shows this synthesis of ornament and structure;✓ a liberal combination of materials✓ such as ironwork, glass, ceramic and brickwork was employed,✓ for example in the creation of unified interiors in which columns and beams✓ became thick vines with spreading tendrils✓ and windows became both openings for light and air✓ and membranous outgrowths of the organic whole.✓ This approach was directly opposed to the traditional architectural values of reason and clarity of structure.✓ Examples: Anton Gaudi's Casa Milà Barcelona (1906–1910), Paris metro station Abbesses by Hector Guimard (1900); Lithograph by Alphonse Mucha (1897); Lamp by Louis Comfort Tiffany (1900–1910); Wall cabinet by Louis Majorelle; Interior of Hôtel Tassel by Victor Horta.✓ (20)

4.2 The room was the work of Morris and Co.✓ with windows by Edward Burne-Jones,✓ an artist and close friend of William Morris,✓ and Philip Webb, the architect.✓ This room is at the Victoria & Albert Museum.✓ It has a dark, introspective colour scheme.✓ The painted wall panels feature gold backgrounds and botanical designs.✓ The angelic figures are showing us how to be useful and industrious while keeping our robes nice and clean.✓ It featured stained glass windows✓ and panel figures by Burne-Jones, panels with branches of fruit or flowers by Morris✓ and olive branches and a frieze by Philip Webb.✓ The St James' commission comprised decorative schemes for the Armoury and Tapestry Room✓ and included panels of stylised floral patterns painted on ceilings, cornices, dados, windows and doors.✓ (10)

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4.3 There was a population shift of people moving from rural agriculture to work in factories in cities.✓ It allowed for a mass production of goods,✓ increased efficiency, reduced average costs and enabled more to be produced.✓ There was a rise of steam power,✓ e.g. steam trains, railways and steam-powered machines.✓ Industrial and scientific discoveries✓ enabled a revolution in our understanding of the material world.✓ This allowed for new buildings such as warehouses, railway stations and bridges. New materials were used such as iron✓ and glass.✓ (10)

[40]

QUESTION 5

5.1 His theory states that a building should grow from the inside out,✓ blending into the landscape.✓ He believes architecture should be uplifting,✓ going beyond the needs of comfort and shelter.✓ He used an open-plan concept,✓ breaking away from closed interior spaces.✓ He used natural tones in the plasterwork.✓ He used primarily concrete✓ and limestone as construction materials.✓ The colour palette was limited to light ochre on the concrete,✓ natural limestone✓ and Cherokee red for steel.✓ The house has a daring construction over a waterfall.✓ It integrated✓ humans, architecture and nature together so that each one would be improved by the relationship.✓ Fallingwater accordingly grows from the site's rocky landscape.✓ Its concrete terraces float above the falls,✓ drawing attention to the water while respecting its space.✓ Their horizontal forms✓ and ochre colour recall and highlight the boulders below.✓ Although the terraces appear to hover, they are in fact anchored✓ to the house's central stone chimney✓ using cantilevers.✓ (20)

5.2 5.2.1 Analytical Cubist paintings show the breaking down✓ or analysis of form.✓ Picasso and Braque favoured right-angle✓ and straight-line construction,✓ though occasionally some areas of their paintings appear sculptural✓ as seen in Picasso's *Girl with a mandolin* (1910).✓ They simplified their colour schemes to a nearly monochromatic scale✓ (hues of tan, brown, grey, cream, green or blue were preferred)✓ in order not to distract the viewer from the artist's primary interest, the structure of form itself.✓ The monochromatic colour scheme was suited to the presentation of complex,✓ multiple views of the object,✓ which was reduced to overlapping opaque✓ and transparent planes.✓ These planes appear to move beyond the surface of the canvas rather than to recede in depth.✓ The forms are generally compact and dense.✓ The motifs were musical instruments, bottles, pitchers, glasses, newspapers and the human face and figure.✓ (5)

5.2.2 Works of this phase emphasise the combination✓ or synthesis of forms in the picture.✓ Colour assumes a strong role in these works;✓ shapes, while remaining fragmented and flat,✓ are larger and more decorative.✓ Smooth and rough surfaces may be contrasted with one another✓ and frequently foreign materials,✓ such as newspapers or tobacco wrappers,✓ are pasted on the canvas✓ in combination with painted areas.✓ This technique, known as collage,✓ further emphasises the differences in texture✓ and at the same time poses the question: What is reality and what is illusion?✓ (5)

[30]

QUESTION 6

6.1 6.1.1 He believed in eclecticism✓ that draws freely from varied sources, such as historic design styles✓ and popular culture✓ including contemporary commercial architecture and advertising.✓ He was against the Modernist tendency to treat buildings as solitary objects without regard for their settings.✓ Venturi argued that a building derives meaning from its context✓ and different contexts require different forms of architectural expression.✓ He argued instead that architecture should reflect changing times and social needs.✓ The world of design, he said, had too long been in the grip of the dogma that architects were godlike creators who could impose their vision on the landscape.✓ Venturi advocated a people-first architecture✓ drawn from local customs, history, vernacular buildings✓ and popular taste including bad taste.✓ He became the father of postmodernism.✓ (10)

6.1.2 Its influence was so great, it is now credited as the first postmodern building.✓ It included ornament in the design,✓ by reintroducing elements traditionally associated with houses. ✓ The facade of the Vanna Venturi House (1959–65)✓ combined a handful of basic architectural elements, in this case a gable, door, windows and chimney,✓ arranging the forms into a simple, inviting design that is plainly modern, yet also a strong expression of traditional ideas of home.✓ The house features a pitched roof✓ topped by an oversized chimney✓ and a monumental gable.✓ The gable has a vertical opening in its centre✓ and is located on the long rather than the short side of the building,✓ completely distorting its scale.✓ There is also no matching gable at the back.✓ The element is purely decorative.✓ A square opening creates a sheltered doorway in the centre of the facade,✓ yet the door itself stands to one side.✓ There is also an arch that serves no purpose.✓ (10)

6.2 You would characterise the interior by using an abundance of glass,✓ metal,✓ plastic✓ and media/computer devices.✓ The interior should use minimalism✓ and rationality.✓ Colour schemes should be cold✓ and light.✓ One should focus on using straight lines✓ and angles.✓ The space should be an open layout✓ with a lack of ornaments✓ and floral motifs✓. Concrete should also be a prominent material.✓ One should show off the services✓ with the inclusion of pipes,✓ valves✓ and air ducts into the interior.✓ Finishes should use metallic colours✓ and finishes with lustre.✓ There should be a variety of lighting✓ like LED and concealed lighting.✓ Use the latest technology.✓ You can use blue for circulating air (air conditioning),✓ yellow for circulating electricity,✓ green for circulating water✓ and red for circulating people (escalators and lifts).✓ (10)

[30]

QUESTION 7

7.1 The interior of the bedroom should have symmetry,✓ proportion✓ and straight edges.✓ One can use earth colours✓ and decorate with simple geometric shapes.✓ Accents can be done in bright colours.✓ Various colours (blues, reds, greens and yellows) can be used.✓ Traditionally, muted earth colours, made from ground ochre and different natural-coloured clays in white, browns, pinks and yellows, can be used.✓ There are stylised representational forms.✓ Mats✓ can be used with the geometric forms and colour.✓ Beadwork✓ can be included in the fabric.✓ (10)

7.2 African architecture uses a wide range of materials, including thatch,✓ stick/wood,✓ mud,✓ mudbrick,✓ rammed earth✓ and stone.✓ These material preferences vary by region:✓ North Africa✓ for stone and rammed earth,✓ the Horn of Africa✓ for stone and mortar,✓ West Africa✓ for mud/adobe,✓ Central Africa✓ for thatch/wood✓ and more perishable materials,✓ Southeast✓ and Southern Africa✓ for stone and thatch/wood.✓ African architecture reflects the interaction of environmental factors,✓ such as natural resources,✓ climate✓ and vegetation✓ with the economies and population densities of the continent's various regions. The nomadic people used tents of animal skins✓ and woven hair for shelter.✓ As stone is the most durable of building materials,✓ some ancient stone structures survived,✓ while other materials have succumbed to rain, rot or termites.✓ (20)

7.3 **Japanese**

Wood✓ has traditionally been the preferred building material in Japanese architecture. It was left unpainted and used in its natural form in an appreciation of the grain.✓ Movable screens (shoji)✓ and sliding doors (fusuma)✓ were used in many old Japanese houses. The screens were typically made from paper to allow light and shadows to pass through.✓ Older Japanese houses will usually have a wooden veranda✓ (called an engawa) that runs around the outside of the house.✓ Connection to nature has always been an important feature of Japanese architecture.✓ This can be attributed to Japan's Shinto✓ and Buddhist beliefs, which have had a significant influence on its architecture.✓ This can be clearly seen in the focus on natural light✓ and the use of raw wood as a building material, both on the exterior and in the interior.✓

Anglo-Indian

Indo-Saracenic,✓ also known as Indo-Gothic,✓ Mughal-Gothic✓ and formerly, Hindoo Style,✓ was a revival architectural style✓ mostly used by British architects in India in the later 19th century, especially in public and government buildings in the British Raj✓ and the palaces of rulers of the princely states.✓ The basic layout and structure of the buildings tended to be close to those used in contemporary buildings in other styles,✓ such as Gothic revival✓ and Neo-Classical✓ with specific Indian features✓ and decoration added.✓ The architects mixed Islamic✓ and European elements from various areas and periods with boldness,✓ in the prevailing climate of eclecticism✓ in architecture. (20)
[50]

TOTAL SECTION B: 150
GRAND TOTAL: 200

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