



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

FEBRUARY/MARCH 2017

MARKING GUIDELINES

MARKS: 100

These marking guidelines consist of 18 pages.

INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

1. The memorandum consists of EIGHT answers. Candidates had to answer any FIVE questions for a total of 100 marks.
2. It is MOST IMPORTANT that allowance is made for the learners in many instances:
 - Candidates must be given credit for providing their own opinions and ideas in their answers.
 - Credit must also be given for lateral thinking.
 - It is also important that arguments and statements are reasoned and qualified by reference to specific factors.
3. Questions and subsections must be numbered clearly and correctly. Bullets usually act as guidelines to help structure learners' answers.
4. Information and artworks discussed in one answer must not be credited if repeated in other answers but artworks may be cross-referenced.
5. Where applicable, candidates must name the artist and title of each artwork mentioned. Only ONE mark is allocated for the correct artist and title of work.
6. Where appropriate candidates may discuss both two-dimensional and three dimensional artworks in any question.
7. ***Remember that many learners will be discussing these examples, never having seen them before. Markers therefore cannot expect factual, academic information. They should draw upon their own experiences, cultures and interpretations of the artworks, within the context of the question. Therefore markers need to be open-minded and flexible in the marking process.***

GENERAL INFORMATION FOR MARKERS

- This memorandum is to serve as a guideline for markers as well as a teaching tool. Therefore, the memorandum for certain questions is in greater depth, so that the information may be used as learning material. Other parts of the memorandum may merely be a suggested guideline.
- **NOTE:** Markers are encouraged to reward candidates for what they know, rather than penalise them for what they don't know.
- Although the information for the questions is given in point form, candidates must use an essay/paragraph format discussing their information in a holistic manner.
- Candidates must answer all the questions in FULL SENTENCES or PARAGRAPHS, according to the requirements of each question. Answers in point form cannot receive full marks. Full marks cannot be given if the title or artist is incorrect.

Assessing learners' ability to analyse and respond to examples of Visual Culture Studies

ACHIEVEMENT RATING CODE	TOPIC 3 VISUAL CULTURE STUDIES
Outstanding 80–100%	<ul style="list-style-type: none"> • Demonstrates exceptional ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows outstanding ability in the use of appropriate visual arts terminology. • Demonstrates extremely well-developed writing and research skills in the study of art. • Shows exceptional insight and understanding and uses divergent approaches.
Meritorious 70–79%	<ul style="list-style-type: none"> • Demonstrates a well-developed ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows excellent ability in the use of appropriate visual arts terminology. • Demonstrates highly developed writing and research skills in the study of art. • Shows excellent insight and understanding.
Substantial 60–69%	<ul style="list-style-type: none"> • Demonstrates substantial ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows substantial competence in the use of appropriate visual arts terminology. • Demonstrates well-developed writing and research skills in the study of art. • Shows a good level of insight and understanding.
Moderate 50–59%	<ul style="list-style-type: none"> • Demonstrates moderate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows moderate competence in the use of appropriate visual arts terminology. • Demonstrates competent writing and research skills in the study of art • Shows a fair level of insight and understanding.
Adequate 40–49%	<ul style="list-style-type: none"> • Demonstrates adequate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows adequate competence in the use of appropriate visual arts terminology. • Demonstrates adequate writing and research skills in the study of art. • Shows an adequate level of insight and understanding.
Elementary 30–39%	<ul style="list-style-type: none"> • Demonstrates only basic ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows little ability in the use of appropriate visual arts terminology. • Demonstrates basic writing and research skills in the study of art. • Shows an elementary level of insight and understanding.
Not achieved 0–29%	<ul style="list-style-type: none"> • Demonstrates little or no ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows extremely limited ability in the use of appropriate visual arts terminology. • Demonstrates limited writing and research skills in the study of art. • Shows little or no understanding or insight.

CANDIDATE MUST ANSWER ANY FIVE QUESTIONS.

The following mark allocation must be adhered to when only ONE artwork/artist has been discussed instead of TWO.

- 6 marks (max 3)
- 8 marks (max 5)
- 10 marks (max 6)
- 12 marks (max 7)
- 14 marks (max 8)
- 20 marks (max 12)

QUESTION 1: THE VOICE OF EMERGING ARTISTS

Receiving your matric results is a big milestone in your life.

- 1.1 Candidates must compare how the artists in FIGURE 1a and FIGURE 1b have managed to capture this moment by referring to the following:
- Formal elements
 - Composition
 - Perspective/sense of space
 - Rhythm and movement
 - Mood/atmosphere

FIGURE 1a: The corrugated roofs are formed by diagonal lines. The artist has also made use of vertical and horizontal lines which are visible in the housing. The diagonal line creates perspective. The figures are made up of organic and curvilinear lines.

The shapes are distorted; however, the artist attempts to use geometric shapes in the roofs e.g. triangular/parallelogram shapes. The windows and doors are made up of rectangular and square shapes. The houses are composed of rectangular shapes which are distorted. Organic shapes are used in the portrayal of the figures. The stone walls are created by organic shapes.

Light muted cool colours have been used e.g. blue, green, purple, grey etc.,. The artist has also used burnt oranges, brown and yellow ochre. The stone walls and corrugated roofs have a different tactile quality to that of the clothing of the figures and the surface of the street and sky. The rough stone filling of the houses is repeated to create a decorative pattern.

Rhythm and movement are created by the repetition of shapes and colours in the walls, roofs and figures. The artwork is illustrative, simplified and naïve. Tonal values and shadows are created by using watercolour with no visible brushstrokes.

FIGURE 1b: The diagonal lines on the pavement draw your eye towards the focal point creating depth and perspective. Horizontal lines are formed by the brick wall and the flower bed. Curvilinear line can be seen in the figures and the aloe plant. The newspapers also make use of diagonal line. Vertical line can be seen in the lamp post, poster and the edge of the building.

Square and rectangular shapes are used to create the pavement, flower bed, poster, newspaper and the brick walls. Organic shapes can be seen in the vegetation and the figures and curvilinear lines are present in the figures.

The composition represents an everyday township scene which is comprised of a street, some houses and a few people. In the foreground young adults are seen gesturing to each other and reading a newspaper. The middle ground is dominated by a few figures and housing. The background is comprised of smaller figures and houses which suggest perspective.

Bright primary and secondary colours have been used. The colour blue seen in the clothing and background dominates the picture plane. The red dress and red sneakers lead the eye to the focal point of the heads of the two central figures. Yellow which is synonymous with happiness is used in the shirt of the central figure, the hat of the girl dressed in a red dress and the wall of the school building. The use of white in the clothing and newspaper creates contrast. The figures have been outlined by the colour black creating a two dimensional quality. Implied texture is visible in the flower beds, the wall, dress, striped clothing and the newspaper. The artwork appears to have a smooth texture.

The compact and busy composition is filled with seven figures that dominate the middle ground. In the centre of the composition two learners are seated reading a newspaper. On the left hand side of the artwork, a male figure is seen reading a newspaper and just behind him, a male figure is rejoicing and appears to be giving thanks to the heavens. Three girls in the middle ground are celebrating and dancing. Trees and an aloe are illustrated in the background.

The artwork is decorative and stylized. The simplified figures are outlined by a dark colour making them appear two-dimensional. Gestures and facial expressions are bold and exaggerated.

Minus ONE mark if there is no comparison.

(8)

1.2 Candidates have to write an essay on TWO artworks by different South African artists that documented township life.

They have to include the following in their essay:

- The name of the artists and title of artworks
- Subject matter
- Formal elements
- Composition
- Media and technique
- Style

(12)
[20]

QUESTION 2: SOUTH AFRICAN ARTISTS INFLUENCED BY AFRICAN AND/OR INDIGENOUS ART FORMS

Some artists like Emile Nolde were influenced by African masks leading to works that were grossly distorted and exaggerated.

- 2.1
- Candidates have to discuss the use of distortion, simplification and exaggeration in FIGURE 2a and FIGURE 2b by referring to the formal elements and principles of art.
 - Candidates have to substantiate the ways/manner in which the artist was influenced by Africa.

FIGURE 2a: This is the portrayal of a missionary person to the left wearing a mask facing a kneeling female figure with a baby on her back. A white mask is hung in the background to the right of the missionary. The female is holding a flask and the missionary figure a white scroll or stick. The figure to the right seems almost sculpture like.

Bold, simplified and expressionistic shapes are portrayed. The shapes are flat, angular and almost geometric. A flat background in a warm colour is used. Bold white and blue repetitive lines are seen on the dress of the female. Bold and organic shapes are portrayed with oil paint on canvas. A bright, warm pale yellow colour covers the whole background while the shapes are applied in bold strokes over the background.

The influence of Africa can be seen in the subject matter, use of colour and style of work.

FIGURE 2b: The composition is dense and filled with several outlined figures depicted in a bold and heavy black outlines - almost graffiti-like. Small African calligraphic Bushmen-like motifs and figures are seen in the background. His work presents a strong sense of Africa within his paintings. It lies in his bold use of colour, his strong compositions and his unique use of his medium. The luminous yellow and orange background colour also shows the African influence. The work is done in oil colours and the rough brush strokes and marks can be seen. Shapes are simplified, stylised and bold.

This art work reflects an urban experience and it contains bold outlined forms of huts, human figures, human heads and birds. The background is in a dark yellow/ochre/gold colour.

The artwork is simplified with only dark outlines of shapes depicted like an overlay onto the background. On the background small bushman figure are painted. Some textured patterns are scratched out (like petroglyphs) in the background colour. Small faces are repeated and create rhythm.

This artwork is completed with oil paint on paper. The organic shapes are applied with dark outlines. The lines are applied as overlay on the bright yellow background colour. This reminds us of bushman rock paintings. Smaller African calligraphic Bushmen like motifs and figures are seen in the background.

(8)

2.2 Candidates have to analyse ONE artwork by any TWO artists whose work show an African influence.

They must refer to the following:

- The name of the artists and title of artworks
- Where in the art work is the influence shown?
- Use of colour
- Compositional elements
- Use of techniques and materials

(12)
[20]

QUESTION 3: SOCIO-POLITICAL ART, INCLUDING RESISTANCE ART OF THE 1970s AND 1980s

Bill Woodrow, an English sculptor, uses his art to convey a message of social awareness. In Figure 3 he used every day consumables (everyday items) like maps, car doors and a vacuum cleaner to portray an image of an elephant. Just as consumables are discarded, so animals will be hunted to extinction.

3.1 By referring to the art work in FIGURE 3, the learners have to write a short essay in which they discuss the following:

- **Relevance/significance of the vacuum cleaner, car doors, maps and a gun:** An elephant head is constructed around a vacuum cleaner and displayed as if it is a trophy. Maps of Africa and South-America are displayed on the wall forming the ears of the elephant. A section of the map is still attached to the ears. The elephant lifts an automatic machine gun from a water hole formed by car doors. The outline of Africa and South-America have similar shapes to the ears of an elephant. The machine gun, supplied by foreign countries, becomes a symbol of revolution and uprising, resulting in poverty, shanty towns and abuse of nature. The vacuum cleaner has a triangular shape ideal for the trunk of the elephant; this could be symbolic of our technology that is 'sucking' away all of our natural resources. The use of car doors form the banks of the dinking hole which signify that nature has become a scrapyard.
- **Symbolism of using every day/recycling objects:** The artist forms a new concept by using objects thrown away by society which has no more use for it. It implies that out of rubbish dumps and chaos new things can be created. The maps represent countries who do not regard nature conservation as a priority. South America and Africa are lands of contrasts, each containing jungles and deserts, and are confronted by floods, droughts, abundance and poverty. The remaining holes created by the cut outs of the ears leave identical negative shapes reinforcing the emptiness left by the abuse of our wildlife and resources. The elephant is also represented lifting a gun from the water symbolising terror, poaching, killing and abuse of nature.
- **What message does this artwork have for society in general? Why do you think the elephant might be a symbol for society?** The armed elephant symbolises rebellion against war, revolution and the culling of animals. It can also mean that the elephant found the gun in the water. The elephant has become a trophy, known for its excellent memory; he becomes a symbol of power and grace. The waterhole exemplifies that water, being the major sustaining element for all living things is also under threat. The gun reflects the aggression, violence and the senseless devastation caused by war. The waterhole provides water for both the elephant and mankind. The waterhole and the act of war are juxtaposed. If the waterhole is dry, death is imminent as is the war. War will never be forgotten and cannot be erased from our memory even if mankind discards evidence and ammunition. Water is symbolic of life and cleansing and without water we will not be able to survive.

(8)

3.2 Candidates must write an essay in which they discuss the work of any TWO artists, whose works show an awareness of socio-political issues.

They could refer to the following as a guideline:

- Names of artists and titles of works
- Images used
- Media and techniques
- Meaning and messages

(10)
[20]

QUESTION 4: ART, CRAFT AND SPIRITUAL WORKS MAINLY FROM RURAL SOUTH AFRICA

Artists have used many styles and media to communicate their interpretation of the crucifixion of Jesus.

4.1 Candidates must discuss how these two artists have interpreted the crucifixion in FIGURE 4a and FIGURE 4b, by answering the following:

- How does the function of FIGURE a and FIGURE b differ? Substantiate your answer
- Why would you describe FIGURE 4a as being a naïve artwork?
- Explain why FIGURE 4b is an expressionistic artwork?
- Elimo Njau from Tanzania says: 'Art makes Christianity African'. Do you think that these artists were successful in making Christianity African? Give reasons for your answer

FIGURE 4a: has a doll-like image, made from fabric and beads, representing Jesus on the cross. It is a naïve portrayal of the crucifixion. Different African beads are used to decorate the figure. The texture of the beads could symbolise the wounds inflicted on the body of Christ.

FIGURE 4b: a landscape is portrayed containing images of people moving towards the hill where Jesus is being crucified. They are accompanied by a dog. The dead trees in the foreground represent death. Figures are represented sitting or lying down in the foreground. Illuminated stairs are carved from the rocky hillside leading our eyes to the crucifixion. On either side of the cross there are two figures, one standing and the other sitting. The standing figures are pointing their staff towards the cross. Two seated figures represent the sadness.

FIGURE 4a: The style is simplified and naïve. Naïve art is normally created by an untrained artist and has a child-like quality to it.

FIGURE 4b: Expressionistic, simplification and distortion is seen in the entire artwork.

FIGURE 4a: The figure of Christ is illustrated with his head tilted to one side symbolising death. The arms and legs are shapeless and simplified.

FIGURE 4b: The figures are expressionistic, characterised by distortion and simplification. Skeletal figures, seen in the foreground, create an atmosphere of sadness and devastation. The figures are without facial features which could be a symbol of lack of identity. One figure is seated on the lower part of the staircase while the other seems to be climbing the stairs. The figure of Christ is surrounded by two figures standing and two figures sitting on either side of the cross. Jesus is portrayed as a translucent, eerie figure, already dying and leaving the present world. All the figures walking from the left to the right of the picture plane, lead the eye to the focal point of Christ on the cross.

FIGURE 4a: Earthly colours have been used, namely brown, yellow and ochre. Vertical and horizontal lines have been used in the cross creating a T-shape.

FIGURE 4b: The use of the complimentary colours of blue and orange, and soft purple and yellow, enhances the visual impact of the painting. The use of yellow ochre on the hill and staircase illuminates the cross and the long thin figures approaching it. The dark blue sky also gives the painting a stormy dark feeling. The vertical lines of the trees contrast sharply with the horizontal lines of the rocks and hills, flowing into the background. Form is stylistic and simplified, as can be seen in the portrayal of the figures.

FIGURE 4a: The fabric and beads are part of the ethnic lifestyles of the rural people of South Africa. They use beads for decorations and to distinguish different clans in their specific cultures. The naïve portrayal of the spiritual beliefs of the African people can be seen in the Expressionistic portrayal of the figures. The impact this Christian happening had on the artists' lives can be seen in the innocent, honest art works.

Many decorative African beads were used to decorate the whole figure. It could also reflect the torture of the body of Jesus before He was crucified. The use of the beads is typical African. That is what is available to make art. The Christ figure is dressed in a typical 'ibetshu' which is a loin cloth worn by men of some African cultures.

The figures in **FIGURE 4b** all have the same typical headgear worn by Africans, which identifies them as also being present during the crucifixion of Jesus. It is as if they also witnessed this heart-breaking part of the life of Christ.

(10)

4.2 Candidates have to interpret ONE artwork by any TWO different South African artists, who make use of craft or deal with spirituality in their work. They may use the following as a guideline in their short essay:

- Names of artists and titles of works
- Subject matter
- Formal elements
- Use of media and techniques
- Possible meaning and messages

(10)
[20]

QUESTION 5: MULTIMEDIA AND NEW MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

Double Negative by Michael Heizer in FIGURE 5a is land art found in the Nevada desert, USA. The deep trenches were made by bulldozers and dynamite in the natural rock formation.

The Danish-Icelandic artist, Olafur Eliasson is interested in how you connect the landscape to the rest of the world and how you experience yourself within it. In FIGURE 5b he used more than 180 tons of Icelandic rock to form deep layers, creating a terrain for a stream of water winding through the interior of the museum.

5.1 Michael Heizer takes his work out of the gallery space into the desert environment while Olafur Eliasson brings the land into the gallery. Candidates must discuss possible messages/meanings of these work by referring to the following:

- Titles
- Space/site
- Medium and techniques
- Interaction/involvement (engagement with the viewer and the space)
- Size/scale of the work
- Viewer engagement with artwork
- Documentation of artwork

FIGURE 5a: 'Double negative': An earthwork created by the artist Michael Heizer in 1969 and 1970. A deep cut or trench facing each other from either side of a scallop on the eroded edge of the natural landform, suggesting a continuous, invisible, negative form between them. The piece consists of two gouges/trenches cut into the edge of a rock formation, in southern Nevada. The work is 30-foot wide, 50-foot deep and 1 500 feet long. The 30-foot wide, 50-foot deep cuts were made by dynamite and bulldozers. It was made in an open, natural landscape in Nevada. Natural earth was removed from the landscape. This is a very large work done in an open landscape. The viewer has to walk around and in the trenches and can feel engulfed/overpowered by the landscape. It can also suggest a crossroad: Do I turn or go straight on? The two negatives together can form a positive. The artwork is documented by photographs, videos and films taken by the artist and/or the viewer. The documentation can also be hung/ exhibited/shown in a gallery.

FIGURE 5b: 'Riverbed': It is a rocky landscape with wet, slippery stones, here and there forming the shape of a river running through the landscape. The three rooms of the museum were transformed into a new landscape. This work is site-specific, engaging with the museum's unique identity. This project reverses the relation between art and nature. It bears resemblance to both the contemplative power of a Japanese garden as well as of ancient Pompeii after its destruction. Nature is brought into the museum-the link between nature and man is emphasised. Almost as if a new landscape is formed/ created by the artist. He focuses on inhabiting space in a new way and inserts new patterns of movement into the museum.

The exhibition consists of three spatial sections that each represents the encounter between the work of art and Louisiana as a place, physically, architecturally and institutionally.

The visitor is engaged/confronted and engulfed by this barren landscape. Dull grey and black colours are used and no form of life is seen. The visitor is engaged with the landscape by moving from room to room. The focus on the visitor and bodily movement through space is where Louisiana's identity as a place and the practice of the artist intersect. The transitions between inside and outside, culture and staged nature, become fluid and transitory – and the progress of the visitor through the museum becomes a central issue.

The artwork can be documented as photographs, videos or films by the artist/viewers. Documents can be shown later in exhibitions, galleries or publications.

(10)

- 5.2 Candidates have to discuss any TWO artworks by contemporary artists which they have studied, where the artists used alternative and unusual media.

(10)
[20]

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Our culture, our traditions, our language are some of the foundations upon which we build our identity.

6.1 Candidates must discuss how Simphiwe Ndzumbe explores themes of identity, migration and beauty by referring to the following guidelines:

- Use of fabric and found objects
- The importance/symbolism of the following:
 - the ties
 - the light
 - the luggage/suitcases
 - wooden pallet
- How does Simphiwe Ndzube create a sense of movement in this work?
- How has the idea of migration been addressed in this artwork?

The installation depicts heavily laden figures making their way through an energetic, beautiful and troubled landscape towards baggage that has been lit up. The figures are shown without facial features representing their lack of identity. The baggage is placed at the end of the road and is symbolic of a better future. The figures are not carrying much baggage which is symbolic of the historical burden that was experienced in apartheid. There are spikes or barriers on the road which refers to both promise and uncertainty. Wooden pallets are usually used to move large amounts of cargo which could also represent the migration of the figures. The figure closest to the suitcases has an industrial glove on the one hand reinforcing the fact that the artist works in a factory of sorts. The second figure has no hands. The blankets that cover the palettes remind us of blankets used in a jail.

The tie is usually worn for decorative purposes around the neck in formal wear or as part of a uniform. The ties look like grass/spikes/snakes implying that this has not been a smooth or easy journey for them. The light/beacon is an intentionally visible device which is designed to attract attention to a specific location or to signify danger. The light/beacon could be signalling that enemy troops are approaching in order to alert the defences. The light illuminates the baggage and guides the figures towards a new future or destination.

The figures move towards their luggage implying that they are leaving their destination which is either forced or in search of a better future elsewhere.

The pallets form a horizontal line which represents stability. The figures and ties/grass create vertical lines symbolic of strength and stability. The 3-dimensional figures have organic lines which create movement. Their portraits are covered and disguised by the use of fabric implying their lack of identity. The lack of definite features hides the imperfections of their bodies, skin and obscures their gender. The soft and found materials tell an emotional story inspired by township struggles. The clothing is used as armour.

(10)

6.2 Candidates must compare TWO post 1994 artists' whose works deal with issues of culture, tradition or language.

Their essay should include the following:

- Names of the artists and titles of the artworks
- Subject matter
- Influences
- Medium and techniques
- Messages and meanings

Minus ONE mark if there is no comparison.

(10)
[20]

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

Chéri Samba deals with gender issues from a male point of view.

7.1 Candidates must discuss FIGURE 7 with regards to the following:

- Colour
- Narrative/stories
- Use of dominant imagery and their symbolism from a male perspective.

FIGURE 7: The artist has used both primary and secondary colours symbolising the diversity in all the figures. The bright happy colour represents diversity as seen in the image of the globe on the left hand side of the painting. The figures represent the diverse cultures of the women throughout the world as well as the rich source of nature.

The central figure is a male figure and becomes the focal point. Small female figures surround him on the left. It appears that he is looking at all the brightly coloured female figures. A few female figures have also been painted within the form of his heart. The female figure on his right may represent his wife who is blinded by the thought that she is the only woman in his life; however, he is staring at the other women. The heart may portray other women within the form which could mean that he loves them. The women are represented as being submissive.

The figure of a man in the foreground dominates the image and there are many female figures. The smaller female figures encircle an image of the globe/world and plant forms. An image of a human heart is painted on the left of the man's chest and an extra heart is represented floating above his shoulder. The heart is a symbol of love and as the title '*Water solution for men*', this image may mean that the solution for man is to have many women. The sunglasses may imply that the woman is trying to hide her feelings from society and men.

(6)

7.2 Candidates must discuss TWO artworks which address a gender specific point of view.

They must use the following as a guideline in their answer:

- Names of the artists and titles of the artworks
- Media and technique
- Style
- Subject matter
- Possible messages/meanings

(14)

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

No matter how much architecture changes, its primary function is to provide shelter. Mario Botha states: 'As long as there is a man who needs a house, architecture will still exist.'

8.1 By referring to the above statement, candidates must analyse the examples in FIGURE 8a, 8b, 8c and 8d.

They must refer to the following guidelines:

- **Stylistic characteristics**
FIGURE 8a: Simplistic, open plan and minimalistic house. The artist has applied the 'less is more' philosophy to his work.
FIGUUR 8b: Open plan house that adopts a minimalistic approach/style.
- **Similarities**
Both buildings are placed on a platform overlooking the environment. By placing the houses on a platform the architect does not disturb the natural environment. Both use wide panes of glass. Open space is utilised in both buildings. The large living areas look out onto the vegetation/landscape providing a retreat and sanctuary.
- **Use of space**
FIGURE 8a: Although the house is small and compact the architect makes use of an open plan for the living area.
FIGURE 8b: The house is large. The outside patio and rooms adopt an open plan concept. Both houses are designed in such a manner that the environment becomes part of the housing.
- **Building materials/technique**
FIGURE 8a: Recycled paper, concrete and glass. The use of the paper tubes allows for fast assemblage. The glass allows the client to have a continual view of the environment from all angles. The house allows the light to enter from all angles which saves electricity. The colour of the paper tubing and white platform is neutral which is different to the colours of the environment.
FIGURE 8b: Concrete, glass and timber battens. The house allows the light to enter from all angles which saves electricity. The concrete is neutral allowing the house to blend into the environment.

- **Influence on the environment and its sustainability**
FIGURE 8a: The artist has used recycled paper allowing for sustainability.
FIGURE 8b: The artist has used raw concrete without excess detail. The use of timber is minimal. The concrete is strong and will not need to be replaced for many years. (8)

8.2 Candidates have to discuss any TWO South African buildings/structures that they have studied in a short essay.

They must include the following in their short essay:

- Names of architects and titles of the buildings/works
- Use of building materials
- Influence on the environment and its sustainability
- Stylistic characteristics (12)

[20]

TOTAL: 100