



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2012

**VISUAL ARTS P1
MEMORANDUM**

MARKS: 100

This memorandum consists of 15 pages.

INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

1. The question paper consists of TEN questions. Learners must answer any FIVE questions for a total of 100 marks.
2. It is MOST IMPORTANT that allowance for original thinking is made for the learner in many instances. Learners must be given credit for lateral thinking. However, it is also important that arguments and statements are well reasoned and qualified by reference to specific factors.
3. Questions and sub-sections of questions must be numbered clearly and correctly.
4. Information and artworks discussed in one answer must NOT be credited if repeated in other answers, but artworks may be cross referenced.
5. Learners must name the artist and title of each artwork mentioned, where applicable.
6. Learners may discuss both two-and three-dimensional artworks in any question where appropriate.
7. It must be remembered 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 COMMENTS FOR MARKERS

- This marking memorandum is to serve as both a guideline for markers as well as a teaching tool. Therefore the memorandum for certain questions is in greater depth, as the information may be used as notes for learning material. Other parts of the marking memorandum may merely be a suggested guideline.
- Markers are encouraged to reward learners for what they know, rather than punish them for what they do not know.
- Although the information for the questions is given in point form, at times, learners must write in essay/paragraph format, discussing their information in a holistic manner.
- Learners must answer all their questions in **FULL SENTENCES** or **PARAGRAPHS**, according to the requirements of each question. Answers in point form cannot receive full marks.
- Markers must refer to the Visual Arts SAG document rubric (p 24) as illustrated on the next page to obtain a guideline to assist them assess the levels of achievement.

Assessing learners 'ability to analyse and respond to examples of visual culture	
ACHIEVEMENT RATING CODE	LEARNING OUTCOME 4: VISUALCULTURES STUDIES ✓
7 Outstanding 80 – 100%	Demonstrates exceptional ability to respond to and analyse artwork in relation to their culture, 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.
6 Meritorious 70 – 79%	Demonstrates a well-developed ability to respond to and analyse artwork in relation to their culture social, political and historical contexts. Shows excellent ability in the use of appropriate visual arts terminology. Demonstrate highly developed writing and research skills in the study of art. Shows excellent insight and understanding.
5 Substantial 60 – 69%	Demonstrates substantial ability to respond to and analyse artwork in relation to their cultural, social, political and historical contexts. Shows substantial competences in the use of appropriate visual arts terminology. Demonstrate well-developed writing and researched skills in the study of art. Shows a good level of insight and understanding.
4 Moderate 50 – 59%	Demonstrate moderate ability to respond to and analyse artwork in relation to their cultural, social, political and historical contexts. Shows moderate competences in the use of appropriate visual arts terminology. Demonstrate competence writing and research skills in the study of art. Shows a fair level of insight and understanding.
3 Adequate 40 – 49%	Demonstrate adequate ability to respond to and analyse artwork in relation to their cultural, social, political and historical contexts. Shows adequate competences in the use of appropriate visual arts terminology. Demonstrate adequate writing and research skills in the study of art. Shows an adequate level of insight and understanding.
2 Elementary 30 – 39%	Demonstrate only basic ability to respond to and analyse artwork in relation to their cultural, social, political and historical contexts. Shows little ability in the use of appropriate visual arts terminology. Demonstrate basic writing and research skills in the study of art. Shows an elementary level of insight and understanding.
1 Not achieved 0 – 29%	Demonstrate little or no ability to respond to and analyse artwork in relation to their cultural, social, political and historical contexts. Shows extremely limited ability in the use of appropriate visual arts terminology. Demonstrate limited writing and research skills in the study of art. Shows little or no understanding or insight.

QUESTION 1**THE EMERGING VOICE OF BLACK ART IN THE 1950's AND 1960's**

- 1.1 A comparison. **Visual imagery** of FIGURE 1a is four rows of black men standing on a mat, with hands at their sides, or in front of themselves. This work speaks of the Zulu practice of young men preparing to go to war. *Ibhutho* means a corps of men ready for war, like a battalion. The group is naked above the waist, and look as if they are “on the mat”, being held accountable, up for some sort of trial. There is utmost seriousness in this group, and the meaning here is the challenge of group error/group vulnerability or surrendering to impending death that is represented in the form of black mat they are standing on or the black screen they are facing. In FIGURE 1b the smaller group of three figures drawn in a sensitive line, also shows down-turned heads, and here the meaning is seen as a shying away from some truth which the figures do not wish to see or hear.

Colours in FIGURE 1a are brown skins, with black pants, sombre and indicative of punishment. Even the mat is black, and its placing up the wall in front of the men, speaks of authority/law/imprisonment/ fear of going to war. In FIGURE 1b the colours are charcoal and blacks, with subdued whites, giving this work a sad, spiritual quality.

Media in the first work is simply real men's bodies on a mat, which makes a dynamic and frightening impact, as it is so in one's face. There is no escaping the prisoner status of them, whereas in the second work, the three figures are two dimensional and place tightly side by side, unified by the fine, lacy line work and this makes them more vulnerable and fragile. The etching medium gives subtle grey tones in amongst the solid black ink areas, and this gives a mysterious, spiritual air to the work. Both works show an emerging African voice, as the first speaks of how black youth are held to account, perhaps as part of the circumcision ritual, perhaps as a jobless army of men facing a black future, while the second work shows the African practice of ancestor communication, seen in the introverted down-turned heads.

Accept relevant and insightful commentary, with substantiation. (10)

- 1.2 Candidate to write about TWO works which show emerging African voice. The works must be different, or by another artist. Answer to include: Names, titles, inspirations and influences, formal elements used and themes with messages.

(10)
[20]

QUESTION 2**SEARCH FOR AN AFRICAN IDENTITY IN SOUTH AFRICAN ART SINCE 1950**

- 2.1 It may be recognised as a South African piece firstly because of the practice of drinking tea European style, by a black family, which shows an emulation of the white colonial practice of the ceremony. Here there are happy family members, whose facial features of wide lips and broad nose structures identify them as African. Even the furniture shows an emulation of Victorian English style, but now the setting has been altered to show African couples enjoying a lifestyle of relaxation in an Eurocentric fashion. (3)
- 2.2 The atmosphere is relaxed and carefree as seen by the lounging seated position of the man on the left, and the broad smiles on the faces of the three seated figures, as well as the flat sunshine yellow of the wall and the seated lady's dress. The orange of the man's suit and the pink red of the sofa, the white of the black man's shirt and the blue of the floor add to the cool atmosphere. The central man's leg is loosely crossed over the other, and the lady at the right has her legs tucked to her left in a relaxed way. Colours are very bright and this confirms the gay, carefree atmosphere. (3)
- 2.3 The main division of forms in this composition, are deployed to left and right, where the couple at left act as a framing device, and lead the eye to the couple on the right who fill up the central mid space. The two frames of art work on the walls at top right take the eye up, and remind us of the Afro-Euro style portrayed in the interior. The work depicts social happiness. Motswai makes sure that the flower pattern printed on each of the items of the tea set, are facing the viewer. The fact that the teapot and sugar bowl occupy the central area, accentuates the African ideal of sharing, believed to be central to promotion of peace, unity, harmony among their societies. The fact that the tea set is white, patterned with a red flower, also alludes to the European practice of male to female flower offering, which is a seductive gesture of love or peace offering. The two artworks on the wall echo the idea of parallel cohabitation. Motswai drew/painted works that showed the happy side of African life. The chubby bodies, the smiles, the sunglasses, the bouffant hair-do's, the lazy-boy rocker chair, all of these images send a message of financial comfort and social happiness. (5)

- 2.4 **The social message** of the Big Dada work is a humorous and sardonic look at how colonials (as hinted at by the pith helmet used by European explorers in the 1600's and 1700's) supported and protected the regimes of African dictators, to the benefit of both. The umbrella is held over the head of the African powerful figure, who is probably Idi Amin, the Ugandan dictator who was a most extreme figure and ruler. It shows how he was sheltered. The growling tiger head, under the feet of this dictator shows his vicious nature, and hints at the carnage for which he was responsible. The setting is colonial, with gilt picture frames, and the brass buttoned jacket of the "servant" behind the dictator. The fact that Big Dada wears white gumboots and a white apron, mocks his authenticity as a black man. (4)
- 2.5 Candidate to select ONE work which has an African appearance and meaning. Name the work. Show African qualities. Evaluate success by world standards. Refer to art elements, use of colour and style. (5)
[20]

QUESTION 3

ART AND POLITICS: RESISTANCE ART IN SOUTH AFRICA AND THE REST OF THE WORLD

- 3.1 This is a comparison: Candidate to refer to forms, colours, patterns and layout.
The message of FIGURE 3a is an equation between the radical revolutionary Marat, in the French Revolution time, and our present revolutionary, Julius Malema. Clements has linked a previous time period of the French revolution, to our South Africa now, and the message is possibly one of a death knell for revolutionaries.
The **forms** are realistic, with Malema's body leaning out over the bath, as Marat did in David's painting. The head tilted to one side, occupying only the lower third of the format, thrusts the content of both these works into our vision, while the blackish backgrounds act as a dire warning of death, and also focused our attention onto the bodies in the foreground.
Colours are sombre flesh tones, greens, browns, dark backgrounds, and this further enhances the drama and seriousness of these scenes. No pattern is evident, pointing to the reality of a plain and un-entertaining world of politics. The **elongated format/ layout** of the Clements work, focuses the attention on Malema much more closely than the David work.
The limp arm of Marat, holding the quill pen, with the visible ink pot, also focuses one's attention on his involvement intellectually as a revolutionary, whereas this has been omitted in the work by Clements. Clements substitutes the pen with a zoom into the scene, which shifts our focus on Malema's open mouthed face, probably hinting at Malema's outspokenness, which is the source of his plight. Alternatively the facial expression, viewed within the context of the atmosphere may be interpreted to be appeals of a lonely dying man, which are falling on deaf ears.
Accept insightful and substantiated commentary, and ensure that there is analytical comparison. (10)

- 3.2 Candidate to give reasons, and say which one is more powerful. (2)
- 3.3 The candidate is to write about matters other than the political, in resistance art. They may use the Siopis work as a starting point. The work by Siopis is to do with how women are at the last place in the chain of life, and how life is sour for them, having to wait for better things to happen, while men make war. The FIGURE 3b work by Siopis has as its central form, the body of Patience sitting on the Monument of the White man's cast-offs. This pyramidal structure placed also at the bottom of the format, indicates the grass roots importance of African women, as the patient acceptors of their fate, who wait for better days, at the hands of men who engage in war, as seen by all the painted photostats of Colonial men in uniform and Black warriors with shields, in the background. These forms make up a writhing landscape, which speaks of the torment of war and how it affects women. Colours in this work are hot yellows with flashes of blacks and dirty reds and browns, which appears like scorched earth. The bright yellow of the lemon, is central to the meaning of this work, as it refers to the bitter quality of the servant woman's life. The only patterns in this work are the repetitions of the soldiers' bodies, which look like crawling, writhing masses on the earth. The layout of this work also has the focal point of Patience centrally placed at the bottom, thereby giving her prime importance to the viewer.
- Accept logical and relevant commentary, with substantiation, and accept commentary on other works which show social messages, as opposed to political. (8)
- [20]
- QUESTION 4**
- CRAFT AND APPLIED ART**
- 4.1 Discuss and compare. Both of these craft items are functional. FIGURE 4a has rounded shapes from egg shell to make the rhythmic patterns of the bracelets illustrated. These rings form a strong pattern, as do the line patterns of the Port Jackson willow wood used to make the arm chair. The fan shape of these struts makes a sun-ray pattern that is both decorative and functional, as a backrest, while the diamond pattern on the seat provides variety of pattern. Colours of both FIGURE 4a and 4b are earthy terra cottas and pale weathered wood – they are natural, giving each a warm and inviting presence. (6)
- 4.2 The materials of FIGURE 4c are cut up plastic shopping bags, and the method of making this bag is by crochet work or by knitting. It would be made row by row, and the selection of colours of plastic bags is important, as this adds to or detracts from the finished product. These bags are cheap to produce, and are very functional, making them very marketable. They would appeal to all ages, people who like a casual look, and women who need good space in which to put handbag things! Accept good and substantiate commentary. (5)

- 4.3 Candidate to select TWO examples of traditional craft by artist/s who work in one of the media mentioned i.e. wood, plastic or found materials. Name artist or artists and say why they think his or her work is successful. Candidate to refer to forms, patterns, materials and functionality to justify their claims. (6)
- 4.4 Imagine you have been given one cardboard milk carton with a red lid, one Coke can, a pair of old spectacles with a red frame and some wire. Describe how you would make a craft piece that would be suitable to be sold at a craft fair. (3)
- [20]

QUESTION 5

ART AND POWER – COMMEMORATIVE BUILDINGS, MEMORIALS AND ART WORKS.

- 5.1 In FIGURE 5a the colossal heads of Abraham Lincoln and other American presidents, celebrates the leadership and greatness of these men. The fact they are so huge, indicates how the American public hold their leaders up on a pedestal, way bigger than life size, and out of reach of the common man. They are carved into the actual rock mountain, signifying timelessness and rootedness, and showing a sense of great pride in their history. The faces are worked realistically, and stare out with wisdom, strength, philosophical presence and determination. The work is out in the open for all to see and be proud of, and it is thus an excellent memorial and commemorative work. (4)
- 5.2 Candidate to compare: art elements, principles and materials. The layout of both of these works is what strikes one first. The heads and the figures are displayed in a horizontal meandering structure, and this draws the viewer along in the journey of seeing and experiencing. Forms in both are full, solid and strong, with the American presidents being more realistically done than the statues on Nobel Square. The realism of FIGURE 5a is highly impressive, while the larger than realistic proportions of the heads in FIGURE 5b, makes for a bit of humour, and this engages the crowd more easily. FIGURE 5a is made from the rock of the mountain, and is thus more rooted into the earth than FIGURE 5b, which is made from cement. The repetition of a generalised appearance in each, sharp features in the top work, more squat and chubby proportions in the lower work, give cohesion to the overall pieces. Both have a seriousness and both groups of figures stare out into the future/distance/dreams/ and this makes them both timeless and relevant to all ages. (8)
- 5.3 Candidate to choose the work of ONE other artist not featured in the paper, who has made memorials to honour someone or something. They are to describe AND discuss one or more works by that artist. Give attention to materials, shapes and technical details, message and any other noticeable details. (8)

[20]

QUESTION 6**ROLE OF FORMAL AND INFORMAL ART CENTRES IN THE TRAINING OF ARTISTS IN SOUTH AFRICA DURING APARTHEID AND POST APARTHEID.**

- 6.1 This work from FIGURE 6a is from Polly Street informal school:
a) because it deals with township life in its everyday character in subject matter and
b) because it shows a relaxed naturalism, which is an influence of Eurocentric painting, such as the British School, as was taught at the Polly Street Centre.
FIGURE 6a has women and men talking in two small groups under a large tree, and the background shops are typically those of spaza shops seen in townships. The trees are handled with blotchy water colour technique, also showing the teaching of the white instructors. (4)
- 6.2 The candidate is to compare FIGURES 6b and FIGURE 6c: The composition of Figure 6a has three clear horizontal bands of figures, all filling the vertical space within the cells, and these figures tell the story of Jesus after Death. This structure is reminiscent of medieval illustrations, which were done in sections. The composition of the second work also shows no depth, but here the shapes of man on chair, television and radio etc., are haphazardly placed in a sort of circular arrangement on the format, making this work less stable. Both compositions have no perspective, and both make use of arbitrary lines to fill up space in the background.
The linear qualities of both are primitive and make much use of repeated horizontals or verticals, which makes the works stable and static. The simple human shapes created by outlining, makes both works childlike, with strong narrative emphasis.
Imagery in FIGURE 6b shows medieval type icons, all heavily stylised, and this makes the work clearly more old fashioned, whereas the **Modern Times**, FIGURE 6c work, shows a man watching TV, with a person at a computer, and a radio, all indicating the arrival of black people to the world of modern appliances and computers. (6)
- 6.3 Candidate to choose TWO works done at a formal or informal school and to discuss these. **THEY MUST NOT CHOOSE THE SAME WORKS AS ON THE QUESTION PAPER.**
Learner is to pay attention to art elements, compositional arrangements which show modernity or not, and how messages can be interpreted from the imagery. (10)

[20]

QUESTION 7**MULTI MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS.**

- 7.1 The symbolism of Duchamp's *Bride Stripped bare by her bachelors even*, is twofold. In the upper half, the female is represented, isolated by her own choice from the males in the lower half. The woman has a prison window behind her, indicating how she has withheld herself from the male. The males are represented by the suited figures forming a circular shape at the left, and the whirligig on the right indicates how the male is forever turning and turning or aspiring to get to the female. (3)
- 7.2 The media of FIGURE 7a consists of a steel frame, hard/strong (male), and glass, fragile (female). These two media especially tell the story of the male and female aspects of this work well. The bits of found objects inside the two glass panes are made from wall paper, plywood etc., and are typical of the Dada use of found objects, seemingly random. In FIGURE 7b a real woman, with real feathers, beaded necklaces, pipe, walking stick, standing in front of real aloes, indicates the story of this woman Bessie, who was shipwrecked along the Transkei coast, and was brought up as a royal wife to one of the chiefs of Pondoland in the 18th century. This history work is powerful because of the reality it represents. (4)
- 7.3 This is a comparison, and must show sentence by sentence comparisons, particularly the similarities. The social/historical context of Williamson's *Out of the ashes* refers to the transformation of our country after colonialism, and the healing which can take place if one reveals the truth in a healing way. Her work is made from steel, organza, ashes, plaster, paper, fibreglass, glass, lighting and an audio track. It was built in a long vault in the Fortaleza Cabana. These banks of ashes seem to burn and flicker. In among the ashes were sheets of shattered Lucite, into which images of faces of people are embedded. As one reaches the end of this avenue, the viewer faces five structures. A kind of city, suspended from the ceiling. Made from organza, the see-through fabric of these dresses makes the structures float and sway. Emblems from the past, faces, fragments were stitched into the sides of the structures. The viewer crosses over an infra-red beam, and a voice is activated, singing "Tshwele", a song of atonement. From this work we learn of the atrocities of the past, but we have hope because of the soft tactile and sensuous quality of the work. In Togu's work, the social and historical context is the sailing of British/Dutch/French etc. colonials, to the shores of South Africa. Here the bottles from the ocean, reminding us of the messages of slavers and slaves, of messages in bottles sent as pleas to the outside world for freedom. The wooden boat, laden with many bags, speaks of the baggage, both literal and figurative which the settlers brought with them. The hurricane lamp lights the way, not only literally but figuratively too, as the light of knowledge about colonialism.

The media of ashes, paper, glass, steel, soft organza, speak of the beauty as well as the hardships of the colonial journey, and those who suffered under it. In the ***Road for Exile***, Togu uses real carry bags, which link up well to South Africans commuters. The wood and the glass bottles are signifiers of the harsh realities of the roads to exile. The colonials were self-made exiles from their own countries of origin. The structure of the first work forms this long avenue to the arch at the end, like a tunnel of hardship, where there is light at the end. This symbolises hope. The structure of the second work focuses on the over laden ship, the sea surrounding the ship, and how imprisoning this seems.

(6)

- 7.4 The candidate is to analyse and evaluate ONE work by any **contemporary** artist who uses multi-media in his or her work.

(7)

[20]

QUESTION 8

ART AND THE SPIRITUAL REALM – ISSUES IN ART AROUND BELIEF SYSTEMS AND THE SACRED

- 8.1 Response to both FIGURE 8a and 8b is to be clearly defined. **Imagery** is to be mentioned. This includes the naked figure, vulnerable; the blue horse and rider which might represent the escape from the earthly level; a lion which has been speared, possibly indicating the slaying temptations or the slaying of earthly appetites. The terra cotta patch of colour seems arbitrary, and could mean the earthly realm, from which all humans try to rise. In the second image there is a dual animal/human figure, with wings. Chimera means a vision, something not of the concrete world, and this image could refer to the flight of a mind into a spiritual realm. Accept logical and substantiated statements.

(5)

- 8.2 An analysis of Bill Viola's ***Purification*** will begin with composition. Here the two halves showing the stages of dipping his head into a basin of liquid and then rising from this self-imposed "baptism", clearly speaks of the purifying nature of bathing, or of being baptised with water. The two halves also refer to the physical and spiritual. The upper body only forms part of this work, making one realise how the head, the seat of the spirit/mind of a person, is the important thing. The focus is on the head and the hands and the vulnerability of nakedness. Purification begins in the human mind, and then the body, led by hands here, follows. The circular clay basin is humble and basic, which ties up with the handing over of sins when becoming purified. The angle of photography onto the two screens is a high one, placing the body at a lower level, and this adds to the humble nature of the body, as he seeks purification.

(6)

- 8.3 Tracy Rose has represented the traditional female Eve figure as a male. This is indicated by the spelling of Yves, which is a male's name. She has maintained the forested Eden picture, but here she has included an eastern Buddha figure on the right, and a graffiti type "phrase" which is reminiscent of Arabic font. The fact that the figures are non-European also breaks down preconceived notions about this age old story. We are made to ponder the new relevance of a different Eden, one which includes different partnerships, different faith systems, in the same lovely forest that represents the real earth. (4)
- 8.4 Candidate to choose any other work of a spiritual nature. Name the work and the artist, and only to describe the work. This is a lower order question. (5)

[20]

QUESTION 9

- 9.1 Lisa Brice's Sex Kitten, **Genital Herpes go ahead make my day**, shows a sexy woman on her knees, with her hands on the floor between her knees. By its imagery this pictures the female clearly as a sex object, one who uses her body for money and gets diseased in the process. Her high heeled shoe, strategically placed into her pubic area, is blatantly showing the exploitation which happens in the prostitution trade. The yellow and green circles representing the herpes disease are all over her body, making the clear statement about her status with the disease. The red yellow and green colours are all rich, hot and vibrant. They speak of hot sexiness, of disease, and of how it grows. The layout of the woman placed so provocatively with her legs apart, highlight the statement about girls and how they become freaks for sex and money. (6)
- 9.2 An answer of one to one and a half pages. The candidate is to refer to social message, by discussing art elements and principles. Candidate is then to evaluate.

Social message of the Cruise work is how men can be terrifying in the physical strength and how they use physical strength to bully others, not only women. The fact that they have no arms and that their legs are bound, shows how their brawn and mindless actions bind themselves up in guilt.

Social message of the Makhoba work is how women are getting the upper hand over men, even in the historically male arena of the boxing ring.

Evaluate:

The brute bulk of the men in *Three Shades Bully Boys* is the dominant factor which inspires fear to females. The abstraction of the faces and the absence of details increase the menace of these figures, and the rough finish to these sculptures is a third factor to inspire fear. The placing of these figures on the crest of a hill makes them appear as if they are striding towards one, and the viewer feels overwhelmed because of the unusual low vantage point. Placed against a white clouded light blue sky, these large, dark, armless figures become real shades that depict a particular kind of masculine brutality. Yet though rendered as a weapon, the fact that they are armless, genitals are protected and legs are bound by their own lowered pants/clothes renders them immobile and thus powerless. In the end they are just shades and not real. In the Makhoba work, *A hard blow in Beijing*, the bright colour is the immediate force which punches the message of dominance by the women. The shapes are big and simplified, with a humorous comic style of stylisation which shows that the artist is amused about the turn of events socially. Accept reference to any of the elements about both works, with insightful commentary as to the overall worth of the work, in the big picture of gender issues.

- 9.3 Candidate is to choose ONE other work, and to give title, name of artist, definition of the message of the work, and a commentary on how the artist has achieved the intended message.

(5)
[20]

QUESTION 10**CONTEMPORARY ARCHITECTURE**

- 10.1 Architects are designing these types of “close to nature” buildings because mankind needs to communicate better with our natural world. These buildings are fully rooted into nature, and show a respect for nature, as well as a subconscious need to relate to nature. It might be compared to the failure of the Modernist International Style which was devoid of anything natural, and this failed because mankind needs this interaction with his physical natural surroundings. Accept sensible and insightful commentary regarding these two architectural pieces.
- 10.2 **Two reasons are called for as to why this complex is exceptional.** Peter Rich’s Mapungubwe Complex is exceptional because it copies the rock structures of the surrounding area very well. The rounded bulbous forms are cave-like as well as rock like, and this gives the centre its individual quality. The fact that the roofs are surfaced with actual rock quarried from the site also makes this complex earthy and natural. It is a complex which caters for conferences. It has restaurants and heritage museum rooms, outdoor facilities, all within the very natural bush veld.

(2)

(4)

10.3 An analytical essay of one page is called for.

This style of architecture is/deconstructionist in the FIGURE 10a building by Himmelbau, because it shows these destabilised thrusses, angles which lurch in non-traditional directions. It appears as if it will tip, and as if there are no logical spaces in which to watch the movies. The second building by Killa, shows Hi Tech and post Modernism style. This is seen in the use of unusual metaphor for a building, this being the copying of a sailing ship with two sails.

One facet of the Himmelbau building is the giant billboard which floats separate from the main structure. It hangs in space, attached only by the steel rods, and forms a sheath that seems like a skin removed from the main body. A second feature which is noteworthy is the middle and left side, which holds the movie theatre. These hang at an angle, which makes this building futuristic and quirky. It is very urban hip.

One facet of the Killa building, which makes it exciting, is the three ramps across each of the two parts of this sail boat Trade Centre. It links each side, but at the same time it is a challenge of excitement to move across these. A second feature of the Bahrain World Trade Centre is the pointed sail shapes, punctuated by the horizontal stripes of each floor. These angles and sections and facets of the facades make the complex sharp and exciting. It also is a futuristic building which boasts the wealth of the oil rich world.

External materials include metals, rough panels of brutalist cement, steel, slick glass – all of which portray an urban sophistication. (7)

10.4 Candidate to write about ONE building studied, and to evaluate the elements of the architecture in the light of contemporary world styles. These styles would include Hi Tech, Post, Post Modernism, and Deconstructionist.

Candidate to show knowledge of stylistic features such as steel or aluminium grids, inside out philosophy, quirky details which show the break with traditional verticals and horizontals, decorations of a different kind such as decorative sheets of steel mouldings superimposed onto facades.

Accept all logical commentary, with substantiation. (7)

[20]

5 QUESTIONS OF 20 MARKS EACH.

TOTAL: 100