

MARKING GUIDELINES

EXAMINATION	NATIONAL SENIOR CERTIFICATE
GRADE	12
DATE	NOVEMBER 2024
SUBJECT	VISUAL ARTS (THEORY)
PAPER	1
MARK TOTAL	100
DURATION (HOURS)	3
NUMBER OF PAGES	18



SOUTH AFRICAN COMPREHENSIVE ASSESSMENT INSTITUTE
SUID-AFRIKAANSE KOMPREENSIEWE ASSESSERINGSINSTITUUT



GENERAL INFORMATION FOR MARKERS

1. This marking guideline is to serve as both a guideline for markers as well as a teaching tool. Therefore, the marking guideline for certain questions is in greater depth, as the information may be used as teaching and/or learning material. Other parts of the guidelines may merely be suggested guidelines.
2. This marking guideline consists of EIGHT questions. Candidates must answer any FIVE questions for a total of 100 marks.
3. Questions and sub-questions must be numbered clearly and correctly according to the numbering system used in this paper.
4. Questions appear on the left-hand pages and the visual sources on the right-hand pages.
5. Where applicable candidates should refer to the visual sources.
6. Information and artworks discussed in one answer must not be credited if repeated in other answers. Artworks may be cross-referenced.
7. Artists and the titles of artworks should be mentioned in the answers.
8. Answers must be in full sentences. Full marks cannot be awarded when in point form. Full marks cannot be achieved if the artwork is incorrect, etc.
9. Markers must refer to the attached descriptive rubric to access levels of achievements.
10. Candidates must be credited for lateral thinking. Arguments/statements must be justified with reference to specific factors.
11. Markers are encouraged to reward candidates for what they know, rather than punish them for what they don't know.



GLOSSARY	
Use the following glossary to make sure you understand how to approach a particular question.	
Analyse:	A detailed and logical discussion of the formal elements of art, such as line, colour, tone, texture, format and composition of an artwork.
Describe:	Write down visual information in words.
Interpret:	Analyse and evaluate (give an informed opinion of) an artwork. Contextualise it historically, culturally, socially, et cetera and substantiate your findings by referring to similar specific examples.
Compare:	Point out differences and similarities in an ordered sequence within the same argument.
Contextualise:	Placement within a social, cultural, political and historical framework of an artwork; relating to the situation, time (era) and location to which the artwork refers.
Discuss:	Present your point of view and give reasons for your statements
Explain:	Clarify and give reasons for your statement.
Formal art elements:	The basic elements used to create an artwork, like line, form, tone, texture, colour, space, composition, et cetera.
Substantiate:	To support/motivate with proof or evidence.
State:	Give exact facts and say directly what you think – give your opinion, as well as an explanation.
Visual sources:	The reproduced images that are provided in this question paper or referred to in other sources.
Contemporary:	The present period in time. Contemporary refers to art that has been and continues to be created during our lifetimes. Started around the 1970s to the present day.
Comment:	To express your opinion or attitude about something.
Reflect:	Think deeply or carefully about a question and then express a thought or opinion resulting from your reflection.



ASSESSING CANDIDATES' ABILITY TO ANALYSE AND RESPOND TO EXAMPLES OF VISUAL CULTURE

Achievement rating code	TOPIC 3: VISUAL CULTURE STUDIES
7 Outstanding 80–100 %	<p>Demonstrates exceptional ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</p> <p>Shows outstanding ability in the use of appropriate visual arts terminology.</p> <p>Demonstrates extremely well-developed writing and research skills in the study of art.</p> <p>Shows exceptional insight; understanding and uses divergent approaches.</p>
6 Meritorious 70–79 %	<p>Demonstrates a well-developed ability to respond and analyse artworks in relation to their cultural, social, political and historical contexts.</p> <p>Shows excellent ability in the use of appropriate visual arts terminology.</p> <p>Demonstrates highly developed writing and research skills in the study of art.</p> <p>Shows excellent insight and understanding.</p>
5 Substantial 60–69%	<p>Demonstrates substantial ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</p> <p>Shows substantial competence in the use of appropriate visual arts terminology.</p> <p>Demonstrates well-developed writing and research skills in the study of art.</p> <p>Shows a good level of insight and understanding.</p>
4 Moderate 50–59%	<p>Demonstrates moderate ability to respond to and analyse art works in relation to their cultural, social, political and historical contexts.</p> <p>Shows moderate competence in the use of appropriate visual arts terminology.</p> <p>Demonstrates competent writing and research skills in the study of art</p> <p>Shows a fair level of insight and understanding.</p>
3 Adequate 40–49%	<p>Demonstrates adequate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</p> <p>Shows adequate competence in the use of appropriate visual arts terminology.</p> <p>Demonstrates adequate writing and research skills in the study of art.</p> <p>Demonstrates adequate level of insight and understanding.</p>
2 Elementary 30–39%	<p>Demonstrates only basic ability to respond to and analyse art works in relation to their cultural, social, political and historical contexts.</p> <p>Shows little ability in the use of appropriate visual arts terminology.</p> <p>Demonstrates basic writing and research skills in the study of art.</p> <p>Demonstrates an elementary level of insight and understanding.</p>
1 Not achieved 0–29%	<p>Demonstrates little or no ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</p> <p>Shows extremely limited ability in the use of appropriate visual arts terminology.</p> <p>Demonstrates limited writing and research skills in the study of art.</p> <p>Shows little or no understanding or insight.</p>



QUESTION 1

THE VOICE OF EMERGING ARTISTS

1.1

- Style and technique used

The style used in Figure 1a is mostly realistic, as seen in the people's faces and bodies. A smooth painting technique is used as seen in the skin tones and the clothes of the people. Brushstrokes are occasionally visible. The people's bodies seem stretched out, as if the heads and necks are elongated, this reminds us of the Mannerist style.

The style in Figure 1b is naturalistic, on some of the faces very little detail is found, others are more realistically portrayed. Brushstrokes are visible on the men's arms and clothes, especially the men in the foreground. Towards the back of the artwork less detail is visible, as seen in the silhouette of the tree and the detail on the faces of the people. Texture is also created by the painting style as seen on the tables, with rough wooden lines, the hair of the men, some fluffy and others smooth, and the lights in the background.

- Composition

The composition in Figure 1a is quite full. There are figures distributed around the room. The focus is on the couple dancing on the left, or it could also be in the centre of the picture, the grandfather that twirls one of his granddaughters around. This composition reminds us of an Impressionist's composition where the image can extend beyond the edges of the picture.

The composition in Figure 1b is even busier and full. The focus is on the four people seated at the table on the left, having drinks. It is difficult to establish the focal point in this artwork, as all the people are the same size and spread similarly across the picture plane. The man/waiter dressed in white also catches the viewer's eye because of the darker colours around him.

- The mood/atmosphere created in both artworks

A joyful, playful, and jolly atmosphere is created in Figure 1a. People are dancing and eating. It is very festive with the food packed out on the tables. Families are together having a merry time.

The atmosphere in Figure 1b is cozy, but the people do not look extremely happy and they do not seem to be enjoying the beer garden that much. We can see from their facial expressions that they are serious. There are two couples in the background dancing and another couple kissing, which seems to be having a good time.

- Both artworks make use of yellow and blue/green. What are the effects of these choices in each of the works?

In Figure 1a a happy scene is portrayed using blues and yellows. The yellow is also reflected on the skin/faces of the people, adding to the joyfulness of the scene. The blue

and green add to the liveliness of the scene, but can also be in contrast with the different shades of yellow in the picture.

The yellow in Figure 1b pops out as there are many lights in the image. The yellow is in contrast with the blue background. Blue is also seen on the clothes of some of the people.

If only one artwork is discussed, a maximum of 5 marks are awarded (8)

1.2 Candidates must discuss the artworks of any TWO South African artists they studied whose work tells us about people, places and the circumstances in society. They must discuss ONE artwork by each artist.

Refer to the following:

- Names of the TWO artists and titles of TWO artworks ✓✓
- Media and techniques ✓✓
- Stylistic characteristics ✓✓
- Social/cultural influences ✓✓
- Possible messages/meaning conveyed ✓✓✓✓

If only one artwork is discussed, a maximum of 7 marks are awarded.

(12)

[20]



QUESTION 2

SOUTH AFRICAN ARTISTS INFLUENCED BY AFRICAN AND/OR INDIGENOUS ART FORMS

2.1

- The mood/atmosphere created in the artworks

The mood created in Figure 2a is calm and restrained, as seen on the faces of the three women. In Figure 2b the scene is claustrophobic with the figures, and the repetition of the legs at the bottom creates movement and liveliness. The mood created is busy and exciting, as it looks as if the people are dancing. The mood in Figure 2c is more serious and intense, the figures seem to be running or hunting, and their facial expressions add to the determined mood of the scene.

- The composition, such as the focal point and contrast

In Figure 2a the influence of African masks is seen in the faces of the women. This is seen in the shape of the eyes, the simplified facial features like the nose, the shapes of the heads and the lack of detail.

The focal point of Figure 2a is the woman in the centre of the artwork. Her body and face are lighter than the other two figures on either side of her. The light falls on her faceted face, drawing the viewer to first look at her face. The focal point in Figure 2b is on the figure with the mask, on the left side of the canvas. The colour (yellow and orange) makes the mask stand out. In Figure 2c the focus is on the man running in the centre of the artwork, towards the left of the canvas. He is bigger than the other figures, with more detail. His white pants also attract attention.

In Figure 2a, there is contrast between the cold blue on the left and the warmer pink and ochre colours in the figures and background on the right. In Figure 2b, the foreground is very dark with black and dark blue against the bright and lighter background. There are straight lines and curved lines in the figures, warm and cold colours alternate. In Figure 2c, the white trousers are in strong contrast with the black bodies of the figures, the blue and yellow colours are also in contrast with each other.

- Stylistic influences

The use of geometric and simplified shapes of the women's bodies (Figure 2a) was also deeply indebted to the African sculptures Picasso had seen. The three towering women in the painting are depicted emerging from a rocky landscape as if they are gigantic sculptures in relief. They have strong chiselled profiles and exaggerated statuesque contours. These women become part of the natural environment, as they appear to blend into the earth of this composition. The figures and animals in Figure 2b also have mask faces, there are smaller masks in the background and the figures also have spears in their hands. There are numerous legs at the bottom of the artwork, there are more legs than there are people. The legs are stretched out/elongated, similar to rock art.



Figure 2c recalls rock art, seen in the elongated hunters that overlap each other. They seem to be in the midst of a hunt, with outstretched legs and arms, another characteristic of rock art. The men are skinny but muscular. The limited use of colour is also reminiscent of rock art. (8)

2.2 Candidates should discuss TWO artworks of ONE artist they have studied, largely influenced by Africa.

Their answer should include the following:

- Name of artist and titles of works ✓✓
- Use of media and technique ✓✓
- Influence and/or use of African symbols and images ✓✓
- Composition and style of work ✓✓
- Meanings of works ✓✓✓✓

If only one artwork is discussed, a maximum of 7 marks are awarded

(12)

[20]



QUESTION 3

SOCIO-POLITICAL ART – INCLUDING RESISTANCE ART OF THE 1970s AND 1980s

3.1 Resistance art is a form of art that emerged in South Africa in the mid-1970s after the Soweto uprising that focused on resisting Apartheid and celebrating African strength and unity. Protest art is the creative works produced by activists and social movements. It is a traditional means of communication, utilised by a cross-section of collectives and the state to inform and persuade citizens. (2)

3.2

- The use of different images/symbols and the possible meaning

The artwork in Figure 3a has many different images to focus on. The policemen on the left, dressed in blue has animalistic features, symbolising their brutal/evil nature. The big face at the back of the artwork is looking at the happenings, on his forehead is a crown made of thorns, similar to Jesus's crown, with blood drippings. Bullet shells are reminiscent of the violence during Apartheid. Innocent people being shot by the police. Seen on the left of the artwork is a table, chair and light shining on the table, this could be an interrogation room, where victims were questioned and became victims of Apartheid. In the centre of the artwork there are coffins with crosses on, showing the individuals that have passed away. At the bottom of the artwork there are four blocks, two showing faces and the other two cables, batteries, and insects. This refers to bombs that were made.

- Discuss the relevance of the title of Figure 3b.

Duduza, as given, means to comfort, this was to comfort the forced removal of the residents of the then-Charterston township. The people are not comforted, as they are angry and frustrated, they are not relieved and happy about the removal.

- How does the use of colour add to the mood/emotions created in each artwork?

In Figure 3a blue and orange are the dominant colours. The blue makes the artwork vibrant. It gives the artwork a playful mood, making it not as serious as the actual events were. This could be done to censor the brutality on which the artworks are based.

The use of colour in Figure 3b consists of shades of yellow and brown. Yellows and oranges add warmth to the artwork, but the colours are muted, as if they are trying to hide the real people and their circumstances.

- Discuss the balance and emotional impact of Figure 3a and 3b.

Figure 3a is balanced between the bigger top image and the four smaller blocks at the bottom of the artwork. At first glance the viewer's eye catches the face (eye) at the top, but then moves to all the smaller parts filled with detail. When focusing on these specific sections, negative emotions such as fear, anger or disgust is created. In Figure 3b most of



the elements are in the bottom half of the artwork, creating an empty sky. The expressions on the faces of the men create the biggest impact on the viewer, they are awaiting an attack, they seem anxious, worried and fearful. (8)

3.3 Candidates must interpret and compare TWO specific artworks by South African artists who they feel have made strong socio-political comments in their work. ONE artwork from each artist must be discussed.

Refer to the following:

- Names of the TWO artists and titles of TWO artworks ✓✓
- Use of formal art elements ✓✓
- Images and media/techniques used ✓✓
- Mood/atmosphere created ✓✓
- Explain why the artworks can be seen as socio-political artworks ✓✓✓✓

If no comparison is made, 1 mark should be deducted.

If only one artwork is discussed, a maximum of 6 marks are awarded. (10)

[20]



QUESTION 4

ART, CRAFT AND SPIRITUAL WORKS, MAINLY FROM RURAL SOUTH AFRICA

4.1 Candidates must only refer to TWO of the THREE images:

- The use and meaning of the halo in each artwork

A halo is a circle of light shown around or above the head of a saint or holy person to represent holiness. A big halo is seen behind the heads of the women in Figure 4a showing that the two ladies are religious and faithful. By making the halo yellow, similar to traditional halos, we cannot deny the ladies' holiness. The halos in Figure 4b are each behind the heads of the men but have colourful patterns and reminds us of fabric. The patterns can refer to the men's culture, they are also dressed in specific attire, and their faces are painted as well. The halo in Figure 4c is only a semi-circle, it is filled with lettering in three layers. The crown on her head also creates a halo showing she is holy.

- The use and/or meaning of colour

In Figure 4a the dark faces of the women stand out against the yellow halo. The colours are bright and vivid. Big areas are covered with one colour, pink in the background, blue for the dresses and blue-black for the skin tones. The pink refers to their femininity, blue to serenity and the yellow halo to happiness. Blue was once a traditional colour worn by brides to symbolise purity.

Red in Figure 4b refers to sacrifice or love and white to purity and innocence. The hand of the man on the left is red, and the face of the man on the right is red. This can mean that they are related to each other, thus sharing the same "skin" colour, as well as sharing the white hand with the white face. Their white attire could refer to virginity and chastity.

The yellow ochre in Figure 4c is a colour of hope, a positive colour and draws attention. The woman's dark dress creates contrast against the yellow ochre behind her on the wall as well as the halo. Her blue is also a traditional colour worn by brides to symbolise purity.

- The possible meaning of specific elements, e.g., the bird in Figure 4a, the head attire in Figure 4b and the book in Figure 4c

The dove in Figure 4a is a symbol of peace and freedom. Doves appear in the symbolism of Judaism, Christianity and Islam. The headcloth in Figure 4b refers to their specific religion, many different religions make use of head attire. According to the title of the artwork, the men form part of the Buddhist religion. The book that the woman in Figure 4c is reading could be the Bible or a prayer book. She is dressed in stunning attire, her robe has decorative gold stitching with jewels. The light reflects from the jewels, bringing a vivid nature to the artwork. The lilies on her crown refer to purity, innocence and rebirth.

(10)



4.2 Candidates must discuss TWO artworks of ONE other South African arts and crafts or spiritual artist/craftsman whose work they studied.

Your answer can include the following:

- Name of the ONE artist and titles of TWO artworks ✓✓
- Influences on the artist ✓✓
- Subject and symbolic depiction ✓✓
- Stylistic characteristics ✓✓
- Meaning conveyed through the artworks ✓✓

If only one artwork is discussed, a maximum of 6 marks are awarded

(10)

[20]



QUESTION 5

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

5.1

- What feelings or emotions do these artworks convey at first glance? Motivate your answer.

The figures, Harold and Maude, in Figure 5a reflect the mood and life of these individuals. The artist captures their resilience and vulnerability to embody a true empathy for the hardship that they share. The distorted face in Figure 5b creates a feeling of unease and discomfort. It might make you feel anxious when looking at the artwork, as the face is still visible, but it has been cut up. The laser-cut plywood in Figure 5b looks like sticks, some at the sides seem to be falling. This creates a nervous feeling, also seen in the face depicted in this artwork.

- What quality/meaning does the use of newspaper and wood provide to the artworks?

The newspaper that is used in Figure 5a gives a raw, imperfect, ephemeral quality that reminds us that we are only here on earth for a short while. Similar to the laser-cut face in Figure 5b, the fleeting characteristic is portrayed in the soon-to-be-falling sticks. Plywood will also deteriorate, indicating that life is momentary.

- Explain the possible symbolic messages of the artworks and comment on the use of colour.

The posture, gestures, facial expressions, and clothing of the people in Figure 5a bring the figures to life. They have a familiarity with someone you might know or have passed on the street. The face in Figure 5b represents the endless generative (re)productions that technology brings, but also focuses on the self and how we represent ourselves in this technological era. The colours used in both artworks are subdued with the use of browns, yellows, and peaches. (8)

5.2 Candidates should provide a full description and analysis, including material, technique and the message/meaning of TWO South African artists who make use of non-traditional media and/or techniques. They must explain how the artists have broadened the idea of art. They must refer to ONE artwork by each artist.

If only one artwork is discussed, a maximum of 7 marks are awarded. (12)

[20]



QUESTION 6

POST-1994: DEMOCRATIC IDENTITY IN SOUTH AFRICA

6.1 Candidates must choose only 2 of the three given images.

- How do the artists convey a sense of identity? Explain your answer.

Identity is conveyed in these artworks by exploring the characteristics that determine our personal and social identity. They construct a sense of who we are as individuals, as a society, or as a nation. The artists question stereotypes and conventions while exploring attributes such as gender, sexuality, race etc. We see this in Figure 6a where identity is being questioned, with the patterns covering the face of the individual, as if he/she is wearing a mask.

In Figure 6b, identity is seen through the use of a face with facial features, but now the features have been replaced by a SIM card. It is very bold, and in your face, as the face is the focal point of the artwork, the viewer will automatically be drawn to the SIM card, and will therefore start thinking about what this artwork is about.

In Figure 6c identity is open for interpretation by the viewer, because when we look at the face in the artwork, we are confronted with numerous “people” (different identities).

- How do the compositions impact the message?

The compositions in Figure 6a, 6b and 6c all have faces as the focal point, close-up views, which fill the composition, therefore forcing the viewer to look at the faces. There is nothing in the background of Figure 6b and 6c to distract the viewer from the their faces.

- Meaning of specific elements used in the artworks, like the flowers in Figure 6a, dress and earrings in Figure 6b, the thread in Figure 6b and 6c

The flowers used in Figure 6a might represent the positive attitude that the artist had during lockdown in South Africa. This could be a representation of her individual identity, her love for nature and maybe dreaming of an escape, with her eyes closed.

The dress, earrings and necklace that the woman in Figure 6b is wearing, tell us about her individual identity and preferred style in fashion. She likes natural elements, you can see shells from the sea; and the dress represents leopard prints.

By using thread in Figure 6b and 6c the artist is mapping her exploration/journey of identity. By adding other pieces to the original portraits (Figure 6b and 6c) she shows how the individual’s identity is formed through other elements in life. Like in Figure 6b, the SIM card replaces her facial features because she feels she is just task-driven, storing information and becoming a number in society. Her individual identity is lost. In Figure 6c, the woman is also stitched together by the fragments of other women's faces, eyes and lips. The threads act as a point to integrate the conscious and unconscious self. The bodies/faces become a process of metamorphosis. External beauty and aesthetics are irrelevant, instead the artist is concerned with pursuing the truth of the human condition. (10)



6.2 Candidates have to discuss the artworks of TWO South African artists they studied who also question and reflect upon identity. They must refer to ONE specific artwork in their answer.

- Name of the TWO artists and titles of TWO artworks ✓✓
- Subject matter ✓✓
- Use of materials and techniques ✓✓
- Message/meaning of the artworks ✓✓✓✓

If only one artwork is discussed, a maximum of 6 marks are awarded

(10)

[20]



QUESTION 7

GENDER ISSUES

7.1

- Placement of figures and the way they are portrayed in both artworks

In Figure 7a, the figure sits with her legs and arms, which are elongated, on a chair. She is portrayed as a female, seen in the shoes she is wearing and her visible breasts, although no head is visible in this sculpture. The figure seems soft, pillow-like, and there is a lot of flesh visible.

The biomorphic figures/women in Figure 7b seem to be gracefully dancing, jumping, hovering in the air in a semi-abstracted landscape, also with elongated arms and legs, like Figure 7a. These ladies do have heads, but their facial features are not detailed. Where the woman in Figure 7a is very skinny, the women in Figure 7b are robust and chubby/plump.

- The art elements/design principles which are predominantly used to create a visual impact

In Figure 7a the art elements that stand out the most is colour, in this case primary colours, the red, yellow, and blue that pops out. In Figure 7b the colours are muted and dull, but also create an affect. In both artworks the proportions are wrong, as seen in the stretched-out body parts of the females. Movement is also found in both artworks, although the woman in Figure 7a is seated, her intertwined arms and legs do create a flow of movement. Similar to Figure 7b, the arms and legs of the women seem to float in the air, creating spiral movements.

- The possible gender stereotypes portrayed in Figure 7a

In Figure 7a the woman is seen dressed in high heels and skinny tights/jeans. She could represent the stereotypical portrayal of females that have to dress according to the latest fashion, and also to be as skinny as possible.

- The use of expression in body language

Body language can take many different forms, such as facial emotions, posture, gestures, and even eye contact. For instance, a person's posture and use of their hands when speaking can disclose a lot about their level of honesty or lack, as well as how confident they are. The individual in Figure 7a seems relaxed, telling us that she is okay with us looking at her exposed breasts. Although her arms might seem crossed over the body, her legs are also open, showing acceptance. The body language of the figures in Figure 7b are so relaxed, flowing, that they are open for the onlooker's gaze.

- The significance of the materials used in Figure 7a

Tights are clothes worn by females. The stuffed tights make the figure look soft, showing her femininity. By stuffing tights, the body is transformed, and the body shape will be



disfigured, as seen in the artwork. The only shapes that can be created are these curvy shapes because the tights are soft and bendable.

If no comparison is made, 1 mark should be deducted. (8)

7.2 Candidates should interpret any TWO artworks by TWO different South African artists who question and reflect on male and/or female identity. Discuss ONE work by each artist.

In your essay refer to:

- Names of the TWO artists and titles of TWO artworks ✓✓
- Subject matter ✓✓✓
- Use of materials and techniques ✓✓✓
- How gender issues are conveyed and/or gender stereotypes are portrayed by each artist ✓✓✓✓

If only one artwork is discussed, a maximum of 7 marks are awarded.

(12)

[20]



QUESTION 8

ARCHITECTURE IN SOUTH AFRICA

8.1

- What feeling/mood does the colour white of the building create?

Being white inside and outside, the building will attract the viewer's eye. It stands out against the dense woodlands. By painting it white, it gives the guesthouse a minimalist appearance.

- When looking at the interior view of the guesthouse, does it create a homeliness/pleasant/warm feeling? Motivate your answer.

No, I don't think that this building creates a feeling of homeliness at all. It is too empty; very little furniture is visible, and the shapes of the rooms don't add to the creation of a feeling of homeliness. It is rather cold and minimalistic. There are no decorations on the walls, and everything looks rather plain. With everything being white, it also creates a quiet and lonely feeling in the house.

- Give valid reasons why you find the building inspiring or not.

No, I don't think that this building is aesthetically pleasing/inspiring. The exterior view is too modern. By only making use of the concrete boxes, it looks like tunnels and not a house. By only having windows at each end of the tunnel, one might feel trapped inside.

- How has the space been utilised?

The large room space inside, with only a few furniture pieces, can let the light can flow through the space. The space is minimalistic and uncluttered. Space seems to be wasted, as the tunnel-like rooms are too long, with nothing happening in the space. (6)

8.2 Candidates must discuss TWO examples of South African buildings that they find inspiring because of the innovative use of materials and building techniques. They must refer in their discussion to functions, location, decorative characteristics, environmental issues as well as the use of materials and building techniques.

If only one example is discussed, a maximum of 8 marks are awarded.

(14)

[20]

GRAND TOTAL: [100]

