



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

VISUAL ARTS P1

NOVEMBER 2009

MEMORANDUM

MARKS: 100

This memorandum consists of 28 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 is made for the learner in many instances. Learners must be given credit for providing their own opinions and ideas in answers. Credit must also be given 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 don't know.
- Although the information for the questions are given in point form, 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. Point form answers cannot receive full marks.
- Markers must refer to the Visual Arts SAG document rubric (p. 24) to obtain a guideline to help them assess the levels of achievement.

Assessing learners' ability to analyse and respond to examples of visual culture

ACHIEVEMENT RATING CODE	LEARNING OUTCOME 4: VISUAL CULTURE STUDIES	✓
7 Outstanding 80 – 100%	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.	
6 Meritorious 70 – 79%	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.	
5 Substantial 60 – 69%	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.	
4 Moderate 50 – 59%	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.	
3 Adequate 40 – 49%	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.	
2 Elementary 30 – 39%	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.	
1 Not achieved 0 – 29%	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.	

QUESTION 1: THE EMERGING VOICE OF BLACK ART

- 1.1 The learners must write an essay of at least ONE page in which they discuss the statement provided.

Many people have experienced hardship and suffering in South Africa, Pan Africa and overseas. Artists often interpret these experiences and emotions in their art.

They must consider the following:

- The theme of the paintings
- Style of the works
- Formal elements of art used
- Medium and technique used
- Differences and similarities between the artworks
- The sense of suffering conveyed through the works

The following information should be considered:

Theme of the paintings

In FIGURE 1a. It appears to be a group of working-class men of different ages, perhaps coming home after a long day's work. It could also be a labourers' meeting or march if one looks at the staring faces. These figures are, however, passive and their expressions are vacant, as if they don't expect to hear much if this were to be some kind of rally.

Style of the works

FIGURE 1a: Naturalistic, figurative, historical/allegorical

Formal art elements

In FIGURE 1a the rhythm of the vertical lines creates stability and gives a sense of power to the group of male figures hoarded together, almost as if one could see them marching. The use of colour also creates a sense of rhythm. The contrast between the two fully clothed figures is also evident. The figures are all static and seem to be frozen in time, mostly because of the use of line and similar pose. The repetition of the faces, without any true perspective, i.e. smaller in the background, shrinks the space and almost flattens the picture plane. These are men of all ages, grouped together to form a sense of unity. The fact that some of the faces in the background are not fully rendered, gives one the idea that the group extends beyond the picture plane.

Hardship and suffering, as well as determination are evident, especially through the artists' focus on the facial expressions. The fact that the figures are almost cropped, filling the entire space, makes them confrontational and holds the viewer's gaze. Griebel was influenced by the effects of World War I and must have observed many atrocities. Poverty and displacement could also have been part of his experience.

Medium and technique

Both artists use oil paint as medium, but their technical approach is different. FIGURE 1a is rendered naturalistically, although the faces are stylised.

Griebel paints in layers and no brushstrokes are visible. He most probably started with a basic neutral colour and followed that with layers of different colours, building up the colours, portraying a richness of colour, through the use of underglazes.

In FIGURE 1b Pemba paints in an expressionist manner. He painted on board, probably prepared with gesso and the textures and layers of paint are visible. He made use of energetic brushstrokes which enhances the idea of movement.

Whereas FIGURE 1a is painted in a disciplined and controlled manner, FIGURE 1b seems to have been done with energy and movement. The energy and the act of painting in this expressive fashion is captured.

Differences and similarities

The theme in FIGURE 1a is typically Western European, the style reminds one of the work of Toorop, Van Doesberg and other advocates of De Stijl. The influence of the Bauhaus, the widespread industrial change in Europe and the influence of the Great Depression, might have influenced the artists of the time. The group of men appear to be labourers.

In FIGURE 1b, the artist chose to portray an allegorical event. The title of the painting leads one to believe that this is a group of people fleeing from something, in this case, Inkanyamba (snake). This is a mythological creature from Xhosa culture. People are seen fleeing towards the viewer. The figures in the foreground are portrayed much larger than the figures in the background, extending the picture plane and creating depth of field. Tiny figures are seen running in the background, filled with panic and fear. The facial expressions of the figures in the foreground speak of fear and almost blind terror, in contrast with the still and staring gaze of the workers in FIGURE 1a. The mouth of the male figure in the foreground (right) in FIGURE 1a is open as if he is the speaker of the group/mouthpiece. In FIGURE 1b the mouths of all the visible figures are open, as if they are screaming in terror. The snake is approaching in a menacing way – from the sky with the silhouette of the city in the background. It almost appears as if the snake has reared its ugly head from its lair in the city. The curvilinear line created by the snake in the sky leads the eye towards the central figure in the foreground, a screaming mother fleeing with a baby in her arms. The figure towards the left of the central figure is also filled with terror, as she looks across her shoulder. Movement is created in the sweeping lines of the clothing and a figure on a bicycle trying to escape imminent danger. The lines of the houses on either side of the picture plane create depth, as opposed to the almost flat picture plane of FIGURE 1a. The trees on the left-hand side of the picture plane lead the eye once again to the tail of the snake, almost creating a vortex of terror and fear. This 'monster of a snake' could be seen as the evildoers of apartheid, especially because it seems to have risen from the grey cityscape in the distance.

Both FIGURES 1a and 1b display a sense of suffering, but in a different way. FIGURE 1a gives the impression of psychological/mental and physical suffering. FIGURE 1b gives the impression that the suffering and pain is immediate and physical.

(10)

- 1.2 Learners are to discuss ONE example each by any TWO artists they have studied in which the lives they have led and the experiences they have encountered are portrayed within their work.

Their essay should include some of the following information:

- Name of the artist(s)
- Title of the artwork(s)
- Themes/Meaning
- Medium and technique
- Style of art
- Social/economic and/or other influences

Artists could include: Bhengu, Clarke, Mgudlandlu, Pemba, Sekoto, Zondi. They could also refer to the art of Pan-Africa and Expressionism.

(10)
[20]

QUESTION 2: SEARCH FOR AN AFRICAN IDENTITY IN SOUTH AFRICAN ART

Learners must refer to the given statement and visual sources provided in FIGURES 2a, 2b, 2c and 2d and/or others they have studied, and write an essay of approximately TWO pages in which they discuss/debate the cross-cultural influences between European and South African artists.

The following must be included in their essay:

- Inspiration/influences/sources
- The cross-cultural influences seen in the works
- The use of the formal elements of art
- Any other themes and messages that are conveyed through the artworks

With the increasing accessibility of world travel, many artists in South Africa have had the opportunity of visiting overseas countries. Cross-fertilisation of art trends, styles, techniques, etc. from across the globe, is clearly evident in the work of many of our well-known South African artists. Yet, despite the exposure to global influences, many South African artists have retained their "African" identity in their artworks.

Influences from the early 20th century modern European movements, such as Cubism and German Expressionism are evident in the works of artists such as Preller and Stern. Equally so, we see the influence of Africa on artists such as Picasso. "Picasso was inspired by African art and now African artists will be inspired by Picasso. It is full circle."

While many artists brought European techniques to African subject matter, African forms themselves began to have an impact on the work of white South African artists. An awareness of art forms ranging from those of the ancient Egyptians to San rock art increasingly influenced South African artists from the 1950s onwards.

FIGURE 2a: Picasso, *Three Figures under a Tree*, 1907

In *Three Figures under a Tree*, painted in 1907, the forms of African masks are clear to see – features like the elongated noses and concave faces and sharp angular lines have been used by Picasso. We can see how the fragmentation typical of Picasso's depiction of the female nude begins. Figures are presented in a crowded manner, occupying and extending beyond the format. Despite the slight overlapping of the figures, there is very little indication of pictorial depth. The picture plane is flattened. A dynamic, expressive manner of paint application has been used, giving the work a dynamic, exciting appeal.

FIGURE 2b: Kirchner, *The Street*, 1913

German Expressionist Ernst Ludwig Kirchner's renowned Street Scenes series were created between 1913 and 1915. Considered by many to be the pinnacle of Kirchner's career as a whole, this series of seven paintings is showcased with sixty related prints and drawings. This series dates from Kirchner's Berlin period, when the effect of life in the city brought about a dramatic change in his work. Known as the co-founder of the early Expressionist group Brücke, established in Dresden in 1905, Kirchner moved to Berlin in 1911. Here his sense of rebellion against the confining principles of academic painting and the stifling rules of bourgeois society took a new turn, as the charged atmosphere and energy of the city was felt in an expression of acute perspectives, jagged strokes, dense angular forms, and caustic colour. The street life in Berlin, in particular the familiar presence of prostitutes, identified by their elaborate plumed hats, captured Kirchner's eye and inspired this spectacular series. These works exude the vitality, decadence, and underlying mood of imminent danger that characterised Berlin on the eve of World War I.

FIGURE 2c: Irma Stern, *Woman with a Jug*, 1949

Irma Stern was greatly influenced by the German Expressionist artists. In this example she has made use of a gestural, expressionistic painterly style using thick impasto paint. Use of bold colours, loosely applied, adds to the freshness of this 1949 artwork. Use of deliberate distortion – another influence from the German Expressionists – is clearly evident in the painting of the woman.

FIGURE 2d: Alexis Preller, *The Unfound Kouros*, 1969

Alexis Preller created fantastically detailed canvases influenced by the European surrealists of the 1920s and 1930s. Beginning in the late 1940s, Preller painted African scenes and themes such as *The Kraal* and *Hieratic Women*, but these were not realistic portraits of African life: instead, they were reimagined and reinvented by Preller's startling visual imagination. He was also influenced by his travels and in the late 1960s visited Greece, which inspired *The Unfound Kouros*. Based on the classical Greek sculptures of Ancient Greece, Preller's work clearly shows the cross-fertilisation of Western and African art.

[20]

QUESTION 3: ART AND POLITICS: RESISTANCE ART

.1 Learners must study the visual sources provided FIGURES 3a, 3b, 3c and 3d and discuss how/whether the artists have made use of satire, caricature and/or distortion in their works.

- Whether they agree/disagree with the statement. They must substantiate their answer by referring to the following (ONE page):
- The initial impact of each work, and the message you feel the artist is trying to convey
- The variety of ways the artists have communicated their message, including the use of the formal elements of art
- How satire, caricature and/or distortion have been used in each of the works
 - Norman Catherine uses comic book simplification/stylisation in his faces. The aggressive-looking caricature of two angry profiles with jagged exaggeration of areas such as the teeth, create a sense of danger or hostility.
 - Jane Alexander's 3-dimensional beast-like form is bulky and on all fours. Its large form is suggestive of dog-like/animalistic qualities. It is large and foreboding and dominates the space it occupies.
 - Kevin Brand – Makes use of cut-out stylised/caricaturist-type figures set out as an installation.
 - Helen Sebidi – Claustrophobic use of very large, deliberately distorted images.
- How the formal elements have been used:
 - Norman Catherine makes use of strong black and white (positive and negative) contrasts. Simplicity of form is evident, but use of basic zigzag or jagged shapes adds to a sense of hostility and pent-up anger. The use of patterning is evident in the work.
 - Jane Alexander – 3-D sculpture. Use of mixed media. Occupies and dominates its space. Use of dark colour adds to the aggressive nature of the beast. It is confrontational and intimidating.
 - Helen Sebidi – Strong use of arbitrary colour and deliberate distortion and exaggeration of faces, to suggest a sense of chaos and overcrowding.

(8)

- 3.2 Learners must discuss TWO specific artists that they feel have made strong socio-political comments in their work. They may not use the examples provided in QUESTION 3.1.

They must include the following information:

- Names of the artist(s)
- Titles of any artworks discussed
- Influences
- Meanings/Messages conveyed through Artworks

(12)
[20]

QUESTION 4: CRAFT AND APPLIED ART

- 4.1 After reading the statement provided learners must write an essay (approximately ONE page). They must make reference to the visual sources provided in FIGURES 4a, 4b, 4c, 4d, 4e and 4f and discuss the different ways in which each of the artists have worked with the materials and decoration. Crossover between traditional and contemporary aspects must also be discussed/debated in their answer.

- FIGURE 4a
 - Use of felt and beadwork. Although in keeping with the traditional Xhosa outfits of the women, the size of the work puts it more into the realm of the contemporary than the traditional. These pieces are aimed at the collector/tourist/decor market.
- FIGURE 4b
 - Carrol Boyes makes use of simple stylisation in her popular pewter range of functional craft objects. A simple human form has been used both decoratively and functionally to create an aesthetically pleasing jug.
- FIGURE 4c
 - Reuben Ndwandwe creates functional traditional Zulu basketry out of Ilala palm, coloured with natural dyes. He works by using traditional methods of grass-weaving. He makes use of strong geometric shapes as designs on his pots.
- FIGURE 4d
 - Clive Sithole adapts the Zulu Ukhamba to a slightly more contemporary style. He adds a decorative feature of stylised oxen in place of the traditional umasumpa.
- FIGURE 4e
 - Elliot Mkhize has adapted the traditional weaving used in Zulu basketry for his bright and colourful telephone wire bowls. He makes use of contemporary, trendy geometric designs which have become more appealing to the decor/tourist market.
- FIGURE 4f
 - Contemporary American basket made from plastic sheeting. This shows innovative use of recycled materials.

(8)

- 4.2 -with reference to the statements, provided
-learners must write an essay in which they discuss the work of at least TWO
-craft artists they have studied. Mention must be made of the following:

- Name of craft artist
- Discussion of medium and technique used
- Use of decorative elements
- Influences
- Stylistic characteristics

(12)
[20]

QUESTION 5: ART AND POWER – COMMEMORATIVE BUILDINGS, MEMORIALS AND ARTWORKS

- 5.1 Students must study the visual sources in FIGURE 5a and comment on the following in an essay of approximately ONE page.

- The manner in which the title engages the viewer

The title is of no relevance at first glance. It refers to a man and a woman, but no figurative reference is made in the triptych. The title therefore is provoking, because the viewer then wants to find out who the mystery man and woman are and why he sang and she kept silent. The title then also acts as a prompt to find these answers by way of reading the words inscribed on the dress.

- The Truth and Reconciliation Commission opened up a completely new view of the victims from apartheid. The dress, flanked by two paintings, is not just paying tribute; it becomes a monument/commemoration of ALL victims of apartheid. The fact that it is a triptych gives it an even more profound and elevated meaning, linking it to Biblical triptychs and altarpieces from Christianity, such as Van Eyck's *The Lamb of God*, an altarpiece commemorating the martyrdom and death of Christ. Mason therefore elevated the ordinary victims of senseless slaughter to the level of the Christ-figure, rendering their death and those of others not in vain. Mason is paying homage to all victims of apartheid.
- Mason's choice of imagery
 - Stitching or sewing is considered 'women's work'. Mason stitched together this dress from plastic bags after listening to reports from the Truth and Reconciliation Commission. She was particularly moved by the report about a young man who wanted to kneel and sing 'Nkosi Sikelel' iAfrika' before being killed, and a young woman who was executed by a security officer after being tortured, but still remained silent. This triptych is owned by the Constitutional Court.

- Mason uses plastic bags which she stitched together and then painted blue. She was both disturbed and enraged by the callous act of brutality, and this perhaps was cathartic – just as the Truth and Reconciliation Commission was. Her creation of the dress acted as a tribute to the young woman who was found naked except for a piece of plastic she used to make a pair of panties out of.
- Mason makes use of plastic bags which she then painted blue, as a tribute of what the victim Phila Ndwande who, after being stripped naked and tortured for 10 days, attempted to create a pair of panties out of an old plastic bag to restore her modesty and dignity.
- Mason incorporates text onto the dress again as a tribute to the woman, as a symbol that she has not been forgotten. The letter she wrote is as follows: *'Sister, a plastic bag may not be the whole armour of God, but you were wrestling with flesh and blood, and against powers, against the rulers of darkness, against spiritual wickedness in sordid places. Your weapons were your silence and a piece of rubbish. Finding that bag and wearing it until you were disinterred is such a frugal, commonsensical, housewifely thing to do, an ordinary act ... At some level you shamed your capturers, and they did not compound their abuse of you by stripping you a second time. Yet they killed you. We only know your story because a sniggering man remembered how brave you were. Memorials to your courage are everywhere; they blow about in the streets and drift on the tide and cling to thorn-bushes. This dress is made from some of them. Hambe kahle. Umkhonto'*.
- Sewing is seen to be predominantly women's work, and even though Mason hated sewing, she spent many days hand-stitching the dress as a tribute to Phila Ndwandwe.
- Other interesting information taken from what Judge Albie Sachs had to say of the work:

Asked to point out his favourite artwork, Justice Sachs referred to a series of works by the artist Judith Mason.

The centrepiece of Mason's triptych is a rather slight, gossamer blue dress suspended in the rafters above the gradually descending stairs that lead to the law library, on the building's northern aspect. Sewn out of blue plastic, the dress also forms the central motif of two related paintings that complete the triptych.

Justice Sachs: *Judith was listening to the radio while she was working, and she heard the story of a young African woman, a guerrilla, a member of Umkhonto we Sizwe, whose body was retrieved in a shallow grave as a result of the Truth and Recon-*

ciliation Commission's process. The person who executed her testified, and it was noted that the body was naked except for some covering in the pubic area, made of plastic bag.

It was this detail that affected Judith so much, and motivated her to sew the dress out of plastic bags. She said 'It is not the armour of God, it's the protection I can give you'. She has written some beautiful words around the base of the dress. The idea of the dress soaring became one of the centrepieces of the paintings that she did, and its relationship with the predator, the rather strange fence, grid-like structure.

I think she works on a very deep instinctual level in terms of the imagery, with extraordinarily refined craft, producing a work that could only have come from South Africa. It's the work that is the most quintessentially South African in its imagination, in its reach, in its significance, in some ways the most extraordinary.

Judith's work is a very classical work, of pure intense emotion, with extraordinary craft of the hand and eye. But it is also a work intensely located in South African history, stemming directly from the Truth and Reconciliation Commission. It's her vision, her feelings, her sensibility that come together through, in effect producing what I consider to be one of the great works, internationally speaking, of late twentieth century art.

- How it all came about:
 - It was Judge Albie Sachs who, after seeing the hand-sewn plastic dress, suggested that Mason combine the Blue Dress with another of her paintings – the one about the young man who wanted to kneel and sing 'Nkosi Sikelele' iAfrika' before he was killed. In the centre of this triptych is the plastic dress, flanked by two large paintings that show the dress suspended in the wind and a snarling hyena. The hyena, which is Mason's favourite mammal, is significant as a scavenger that prowls on the very edges of society.

Learners must write their own response. Give credit for insight.

(8)

- 5.2 Learners are to write an essay of at least 1½ pages on TWO specific buildings/artworks/public sculptures which pay tribute to specific events/ideals and/or people.

The following information may be used:

- Learners must write an essay in which they discuss any TWO examples of commemorative buildings or memorials they have studied.
- The examples chosen may be religious, spiritual, commemorative, political or corporate.
- Learners should be able to indicate in which way the chosen examples may be seen as commemorative buildings, memorials and artworks and how they pay tribute to specific events/ideals and/or people.

- They must provide valid information on the following:
Use of materials, techniques and decorative features/imagery.
- Learners need to give their own response to the meaning of the chosen examples with sufficient justification.
- The purpose and function of the building/structure, examples should be discussed.

Some information that may be used by learners:

For generations architecture has been a visual reminder of previous or present societies and they are judged on their buildings/structures and what those structures say about society e.g. Egyptians are judged on the pyramids they built for their pharaohs to be buried in which is seen as a powerful symbol of society.

Wealthy people in power want later generations to remember them by the structures they have built. In the early years people erected piles of stones to remember a certain event at a certain place. Nowadays there are monuments or memorials of events everywhere.

Different countries tell us about its ideas of its own past and present – architecture is a powerful form of expression. Buildings are built for many different reasons and many different sorts of power.

People are judged by the structures they build or live or work in. Memorials help bring people together after a national crisis like a war. A war memorial is defined as a building, monument, statue or any other edifice to celebrate victory of a war or to commemorate those who died or were injured in the war. Many war memorials take the form of a monument or statue and serve as a meeting place for memorial day services and allow easy public access.

Some Pan-African/European examples: Egyptian pyramids, the Parthenon, Roman arches and columns, the column of Trajan, Arc de Triomphe in Paris, Arco di Trionfo Rome, Arch of Constantine, etc.

1. **Union Buildings** – Arcadia, Pretoria, 1913 [architect Sir Herbert Baker]. Sandstone English monumental style. Two wings at the sides represent the union of the formerly divided people. The east and west wings represent two languages, English and Afrikaans. Terraced indigenous gardens and 9 000 seat amphitheatre. Various monuments and statues. Large statue of General Louis Botha on horseback [first prime minister of RSA]. In 1956 20 000 women lead by Lilian Ngoyi, Helen Joseph, Moosa and Williams-De Bruyn staged a march to the Union Buildings to protest against the proposed amendments to the Urban Areas Act [pass laws].
2. **Voortrekker Monument** – Pretoria, 1948. Afrikaner Nationalism [architect Moerdijk]. A monument that would stand a thousand years to describe the history and the meaning of the Great Trek. A monolith on a low hill just outside Tshwane as a reminder of apartheid or an important memorial for Afrikanerdom. The dome signifies a half circle [three-dimensionality].

There is a circle within a square [represents earth/four corners of the earth with statues at all four corners] and the circle becomes a symbol for all things spiritual. On 16 December at 12:00 (noon) a ray of sunlight falls onto the Shrine of Honour in the Heroes' Hall, bearing the inscription "Ons vir jou, Zuid-Afrika!". Indigenous gardens and at the foot of the monument a statue of a Voortrekker woman and her children has been sculptured by Anton Van Wouw.

3. **Vrouemonument [National Women's Memorial]** – Bloemfontein, 1913 [architect Soff]. This monument commemorates the suffering of some 27 000 Boer women and children who died in British concentration camps during the Boer War. A simplistic sandstone shrine. It consists of an obelisk about 35 m in height and low, semi-circular walls on two sides. At the base of the obelisk is a sculpture by Van Wouw, which brings to mind the suffering of those women and children who died of illness and hunger in the British concentration camps. The statue is surrounded by the 'whispering wall'.
4. **Sharpeville Human Rights Precinct** – Gauteng, 2001. The Sharpeville Memorial and precinct was opened on 21 March 2002 by Nelson Mandela. It honours those who lost their lives in the Sharpeville Massacre on 21 March 1961 and was built to remember when a Pass Law protest ended in tragedy. 69 people died and over 300 people were injured when a large group of people gathered in Sharpeville, in a Pass Law protest organised by the PAC lead by Robert Sobukwe.

In 2001, the government marked 21 March by unveiling the Sharpeville Human Rights Memorial on the site outside the police station where the 69 men, women and children were shot. Their names are all displayed on the memorial plaque. The 46th anniversary of Sharpeville Day is also the 10th birthday of Human Rights Day and the signing of South Africa's Constitution. The Memorial is a symbol of hope and the surrounding areas of the monument is bordered by indigenous grass. The monument's focal point is the water feature and the water running through the centre of the Monument to this fountain represents the blood that flowed in the streets of Sharpeville. Water runs through various outlets on the wall of the fountain which represent the bullet holes that riddled buildings, vehicles and bodies during the massacre. The water represents the blood spilled on the day, but also symbolises cleansing. Pebbles line the base of the fountain; a representation of the lives lost in the struggle. The various columns in the monument are individual cenotaphs for each victim of the massacre. A memorial stone for the victims is also housed within the memorial. It was unveiled on 10 December, 1996, the same day when the New Constitution was signed in Sharpeville by former President Nelson Mandela.

5. **Freedom Park** – Pretoria, 2004. Freedom Park [52 hectares] is a project that will see the development of a dedicated heritage precinct on the Salvokop hill outside Pretoria. A centre of knowledge aiming to create a deeper understanding of South Africa and all its people through the narration of the country's pre-colonial, colonial, apartheid and post-apartheid history. Comprising a memorial, interactive museum and garden of remembrance, the park will strive to accommodate all of the country's unfolding experiences and symbols to tell one story of the struggle of humanity for freedom in South Africa – the struggle for survival, land and resources and how they shaped the social, economic, political, cultural and historical landscape of the country. The government put aside about R350 million towards building the Park.

First phase complete

Construction of the first phase of Freedom Park, a 25 000 square metre garden of remembrance, began in July 2003 and was completed by March 2004, in time for Freedom Day – and the tenth anniversary of democracy in South Africa – on 27 April. The garden of remembrance, a landscaped garden, forming the external environment of Freedom Park – and soon to be interspersed with monuments, statues and sculptures – symbolises the final resting place of the fallen heroes and heroines of the conflicts which shaped the history of South Africa.

In 2003, a series of cleansing, healing and symbolic reparation ceremonies took place in each province across the country, acknowledging the seven main conflicts in South Africa's past – genocide, slavery, the wars of resistance, the Anglo-Boer wars, the First and Second World War, and the struggle for liberation from apartheid. Some soil from the site of each ceremony, along with a plant unique to each province, was collected and sent to form part of the garden of remembrance, in honour of those affected by each of the seven conflicts. A roll of people who died during the seven conflicts will also form part of the garden. At the official handover on 8 March 2004, former president Thabo Mbeki said that it would be a place for all to meditate on what had been achieved in South Africa.

The completed Freedom Park features a memorial, an interactive museum, an open space capable of accommodating at least 5 000 people, a conference centre and commercial precinct, and a library and audio-visual library. The Freedom Park memorial will seek to facilitate a communal process of commemorating the pain and celebrating the victories of the past, by preserving the memory of victims of conflicts and human rights abuses caused by slavery, colonialism and racism, and by honouring the victims, heroes and heroines of the struggle against apartheid. The museum, through interactive, state-of-the-art exhibitions, will serve to present and preserve South Africa's pre-colonial, colonial, apartheid and post-apartheid history and heritage.

6. **Constitutional Court** – Johannesburg, 2005 – democracy in action.

- 150 000 bricks from the old prison buildings were used for the construction of the Court and great steps
- Work began on site in October 2001
- 500 workers on site
- The whole complex is 95 000 metres squared
- R492 million (cost of project)

The Court's permanent home was inaugurated by former President Thabo Mbeki on Human Rights Day in 2004 – part of the celebration of 10 years of democracy. The Constitutional Court is a groundbreaking building that not only houses the 11 judges who guard South Africa's Constitution but also stands as an icon of our new culture of democracy and human rights. The young architects responsible for the winning submission which was based on the concept of "justice under a tree" were Janina Masojada and Andrew Makin from Durban, and Paul Wygers from Johannesburg. The Court, a symbol of the democracy that replaced apartheid, has been erected on the site of the Old Fort, Johannesburg's notorious prison, symbolising the triumph of hope over a troubled past. The building which reflects the values of our new culture of constitutionalism, has a court chamber, public areas, a library, public reading space and rooms for 11 judges and other staff. On this site, once the Old Fort Prison Complex, commonly known as Number Four, political prisoners and common

criminals awaited trial and sat out their jail sentences. In 1995, the Constitutional Court justices began looking for a permanent location for the new Court. The dilapidated Prison Complex provided a central location with a rich cultural history. The Old Fort Prison Complex, commonly known as Number Four, is to broadly map the history of resistance in South Africa.

Old Guard Tower – Constitutional Court, Hillbrow, Johannesburg, South Africa. Constitution Hill's public participation programme has begun the long process of inviting ex-prisoners and warders back on to site to participate in research-based workshops. Exhibitions are designed as a participatory experience. There are many facilities on Constitution Hill for you to record your own memories and response to the exhibitions.

The Mandela Cell has a film documenting Mandela's time at the Old Fort.

The Women's Jail – Victorian-style building belies the pain and suffering that occurred within.

We the People wall – Running the length of Constitution Square, at the base of the Old Fort ramparts; contributors range from Nelson Mandela and other ex-prisoners to ordinary people across South Africa. There is a collection of prison objects and emblems that sheds light on the system of punishment and incarceration in apartheid South Africa.

The Constitutional Court [OMD Design Workshop and Urban Solutions, architects Masojada, Makin, Padden and Wygers]

Entrance to the Court is through a pair of imposing 9 m high timber doors decorated with carvings of words and sign-language symbols that convey the 27 rights enshrined in the Constitution.

These are doors with a history: the judges asked for wood but the architects said they preferred metal because wood was not durable.

When the Constitutional Court was inaugurated in 1995, the shelves of the new library were bare, but now the collection stands at more than 40 000 volumes. The library occupies a spacious three-story complex in the northern wing of the Constitutional Court. The new library has an expandable public reading room with a separate entrance.

The foyer/entrance of the Court is a spacious, light-filled area with slanting columns, an architectural metaphor for trees under which African villagers traditionally resolved their legal disputes. This is just one of the many representations of a recurring theme in the building: that of "justice under a tree". The columns are decorated by mosaics – blue, green, orange and red. The concrete roof has slots designed to create moving areas and sunlight filters through leaves.

The roof's concrete beams are inscribed with the words "human dignity, equality and freedom" in samples of the handwriting of each of the judges. The focal point of the foyer is a wall of 512 stained-glass windows.

The courtroom is constructed on the site of the awaiting-trial block, which was built in 1928 and demolished to make way for the new structure. But the architects commemorated the old building in a novel way: four of its central stairwells have been saved and bricks salvaged from the block have been used to build the south wall of the room, creating a rough but striking surface. The north wall is almost all glass and lets light flood the room.

The judges' podium, raised and in the shape of a half-moon, runs around the east side of the room. Each judge's name is printed just below the rim of the surface. The podium front is decorated in a cow-hide pattern – brown with splashes of white. In front of the podium is another long desk for the law clerks. In front of them, facing the judges, are two rows of seats for the legal teams. Unlike other courtrooms, this one has no witness dock. The public seating consists of brown metal benches and the judges sit on black leather chairs.

Collection of Artworks

Judge Albie Sachs initiated the project he started with a budget of R10 000 and donations were made. Judith Mason's *Blue dress*, Berman's *Fires of the Truth Commission*, tapestries by Marlene Dumas, paintings by Sekoto, *Three figures* by Feni, *Sleeper Black* by Kentridge. Other artists include: Mautloa and Oltman's overhanging lampshades representing the leaves of trees.

Judges' Courtyard

The new building has two layers: the outer one consists of the foyer, the court chamber, a debating chamber and an exhibition space that opens out onto the Great African Steps. The next layer consists of the administration section and, right in the middle of the building, 14 judges' chambers – 11 for the Constitutional Court judges and three for visiting ones. The judges' chambers are on three storeys and have open spaces and ponds at ground level. They offer easy access to the courtroom and to the library.

Constitutional Court Steps/Great African Steps

South Africa's first major post-apartheid government building was designed to embody the openness called for by the Constitution itself. Transparent and welcoming, filled with warmth. No marble cladding or wood panelling, but has graceful proportions.

And the principal materials – timber, concrete, steel, glass and black slate - infuse the court with an African feel.

7. *Red Location district* – Port Elizabeth [Nero Wolf Architects]

This is an important site of South Africa's struggle for freedom and the home of many cultural and political leaders. A modern museum in a slum/ghetto confronts views of museum design and visitors are treated as active participants. The past is represented as a set of memories of struggle. The museum shows South Africa with its tumultuous history. Twelve memory boxes [rusted/unmarked] housed in the main exhibition space are 6 metres and 12 metres tall.

The boxes show memories that migrant workers used to fill objects that documented their tragic lives when they were uprooted from rural areas. The spaces between the boxes are reflections that bring us to the present [the twilight of memory]. The museum includes an auditorium, library, art gallery and offices, a memorial space to commemorate local heroes of the struggle and a tomb for Raymond Mhlaba, a national struggle hero.

Saw-tooth factory roof, steel windows, rusted corrugated sheets are used on the memory boxes, concrete blocks. Manipulation of natural light is used efficiently. The eastern side of the building becomes a habitable wall with seating, a play area for children and parking space for the taxis. The front area is covered by a gigantic timber pergola/porch, marking the entrance of the building and defining a public gathering space. The grassed, outside gathering space has a huge screen for an outdoor cinema for 2 500 people. The building relies on the drama of light and space.

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QUESTION 6: THE ROLE OF THE FORMAL AND INFORMAL ART CENTRES IN THE TRAINING OF ARTISTS IN APARTHEID/POST-APARTHEID SOUTH AFRICA

6.1 Learners must write an essay of approximately ONE page in which they discuss the change of style/direction in the work of Sandile Zulu, taking the following into account:

- Use of materials
- Use of imagery
- Techniques
- Use of minimalist style
- Their interpretation of the meaning of the two artworks

FIGURE 6a: Zulu has created a figurative black and white linocut [printmaking technique] in which the ink is rolled onto the surface of the lino block and printed on paper using a printing press or by hand. The artwork is symbolic of his life experiences. The artwork distorts the images of the visible world. In the foreground four mining figures are depicted at work. There is a shallow depth of field. The Johannesburg cityscape is visible in the background.

FIGURE 6b: This minimalistic artwork is non-figurative/abstract and he makes use of found objects [barbed wire, recycled paper, canvas, rope, fire and plastic]. This artwork may have been 'site-specific' – constructed for a particular gallery, room or outdoor location. He uses barbed wire interwoven into the canvas. He uses fire in his works which is a very serious theme, as it is found in South African histories and experiences. His installations show us remains of the fiery event, rather than the event itself. We participate in the history of the event rather than the actual drama. The barbed wire is always used to keep people "out", he was possibly making reference to his background experiences. He uses materials in a metaphorical way [figurative/symbolic] rather than as purely a means of construction.

(8)

6.2 Learners must write an essay (approximately 1½ pages) in which they discuss any South African adult art centre they have studied, referring to the following:

- Funding and purpose of the centre
- Type of artworks created
- The work of at least ONE artist who studied at the centre
- Subject matter, medium and techniques used

Rorke's Drift Art & Craft Centre: Azaria Mbatha (printmaker), Gordon Mbatha (ceramicist), John Muafengejo (printmaker), Alinna Ndebele (weaver), Dan Ragoathe (printmaker), Cyprian Shilakoe (printmaker), Vuminkosi Zulu (printmaker), etc.

- The Evangelical Lutheran Church (ELC) and craft centre at Rorke's Drift, Natal was established in 1962.
- The fine arts section was closed in 1982. Situated in Dundee, on the site of one of the most famous battles of the Anglo-Zulu War.
- The Evangelical Lutheran Church (ELC) started a tiny workshop in 1962 of black artists who were trained by Swedish art teachers.
- Teaching: Crafts – weaving in natural wool, linocutting, spinning and dyeing and textile printing [taught by Malin], graphics and sculpture [taught by Cetto], ceramics, silkscreening.

Teachers: Peder and Ulla Gowenius (founders), Ola Granath and his wife, Malin and Otto Lundbohm, Marietjie van der Merwe (pottery), Allina Ndebele (first student, then teacher).

Who studied here: Azaria Mbatha (printmaker), John Muafengejo (printmaker), Alina Ndebele (weaver), Gordon Mbatha (ceramicist), Dan Ragoathe (printmaker), Cyprian Shilakoe (printmaker), Vuminkosi Zulu (printmaker) and others.

Funding:

- Initially funding was provided by the Evangelical Lutheran Church, but the idea was the creation of functional art that could be sold to make the school self-sufficient.
- This was successful, but the profits generated by the weaving section paid for the running of the school, including the fine arts department and the pottery and textile-printing workshops.
- It appears as if there was tension between the fine arts and the crafts section – since the crafts produced more of the income, the fine arts section was closed.

The purpose of the school

- The initial purpose of the school was to train women students as arts and crafts advisors to work with patients in hospitals. (TB patients did art as therapy).
- The stated aim of the centre was: "to nurture the unique artistic heritage of Africa. To extend this heritage with new influences so that it will find its rightful place in an evolving and changing society."

Dualities:

- Rorke’s Drift started, whereas Polly Street closed.
- Rorke’s Drift was rural – Polly Street was urban.
- Rorke’s Drift was “in Africa” – Polly Street attempted a “romantic reconnection to Africa”.
- Rorke’s Drift was dominated by women – Polly Street was dominated by men.
- Within the centre itself there are the following dualities:
 - The duality between old and new
 - Western and African
 - Traditional and new techniques
 - Also the duality between the sexes (and issues of gender), one sex almost exclusively practised one art form, i.e. weaving was for women (apart from some designs by men) and fine arts were practised by men. Women did pottery using the coil method, while men did ceramics using the kick-wheel.
- There was also a distinction in Rorke’s Drift between “useful” and “other” arts, what we call functional and non-functional. The problem arose in that it seemed as if the functional arts – weaving, ceramics, etc. – were funding the non-financial arts (printmaking, drawing etc). This led to the “fine arts” section being closed. The problem is that with the fine arts section closed a large source of visual inspiration was lost to the “crafters” and this resulted in the fact that the creative growth of the school has diminished.

Dualities between the fine arts section and the crafts section can also be seen in the following:

FINE ARTS SECTION	CRAFTERS SECTION
<ul style="list-style-type: none"> • Tended to have students that came from urban areas • This section cost the church money • Were more politically conscious and thus more critical • More artistically creative • Closed in 1982 	<ul style="list-style-type: none"> • Tended to have students mostly from rural areas • This section funded the centre • Less politically conscious and less critical • Borrowed freely from fine arts section • Continues production but with diminished creative growth

Two distinct phases in the school's history:

The first period

The evolution of a number of significant talented individuals – mostly printmakers, using relief and intaglio – Azaria Mbatha; John Muafangejo; Cyprian Mpho Shilakoe; Vuminkosi Zulu.

The second period

During the 1970s this phase is marked less by the development of any major individual talents than by the attempt to establish the school on a sounder educational basis.

Polly Street Art Centre: Dumile Feni, Sydney Kumalo, Ezrom Legae, Louis Maqhubela, Ephraim Ngatane, Lucas Sithole, etc.

Nyanga Arts Centre: Patrick Holo, Sydney Holo, etc.

German Expressionist printmaking, African tribal art, Cubism, Swedish applied design, etc.

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QUESTION 7: MULTIMEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ARTFORMS IN SOUTH AFRICA

7.1 Learners must write an essay of approximately ONE page in which they discuss/debate the merits of multimedia art by Tracy Emin.

The following information should be considered in their essay:

- Is this art?
- Why Emin makes use of 'found' objects to create her artwork
- Their interpretation of the work
- Any other valid comments

This controversial artwork has generated a huge uproar in the media.

Is this art? This type of art can be described as multimedia/conceptual/performance or an installation. Here the idea/concept is the most important aspect of the work ... The idea becomes the machine that makes the art.

- **Multimedia:** In FIGURE 7 Emin uses her bed as the focal point which has become an iconic/symbolic image. The unmade bedsheets were stained with body secretions. The artist uses a variety of found objects/space and time [actual duration there-of] in her artwork. The bed indicates that it has been slept in: there are condoms, clothing, slippers, food wrappers/bottles, and her personal items are seen dispersed on a bedside carpet which indicates chaos/disorder and turmoil.

- The bed was presented as it had been when Emin had not got up from it for several days due to suicidal depression brought on by relationship difficulties. Two performance artists jumped on the bed in order to “improve” the artwork. She uses found objects as these represent both her experiences and becomes a happening. This happening which uses mixed media is planned which has strictly choreographed movements which are then witnessed by the public. There is an air of unstructured spontaneity.
- Multimedia can also be linked to conceptual art. Often using "ready-mades".
- **Conceptual Art:** followed on from Minimalism which reduced and simplified form, which in turn de-emphasised the object. Often conceptual art relies on language of the printed word, occurring anywhere from books to billboards and often in combination with photographs.
- The artwork becomes **an installation:** as it uses a variety of materials, space and time. Installation art incorporates any media to create a 3-D physical and conceptual experience in a particular environment. Artists often use the gallery space directly, but do not have to be limited to the gallery itself. Installation art crosses the boundaries between different disciplines.

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7.2 Learners may refer to:

- Beezly Bailey, Kendall Geers, William Kentridge, Clive van den Berg, also popular art forms e.g. Bitter Komix/Mural Art/T-shirts, posters, etc.
- Pop Art, Op Art, Minimalism, Conceptual Art [Kosuth], Performance Art [Kaprow, Beuys], Digital Art, Installations [Schwitters, Hirst] and Video Art [Paik], or any others of their choice.

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QUESTION 8: ART AND THE SPIRITUAL REALM – ISSUES IN ART AROUND BELIEF SYSTEMS AND THE SACRED

8.1 Learners must study the visual source provided in FIGURE 8 and write an essay of approximately ½ page in which they discuss the following:

- Use of geometry and symmetry
- Use of imagery/symbols
- Use of colour, line and shape

FIGURE 8: The Muladhara chakra, also associated with the colour red, is linked with all issues of power and that, in turn, has connections to one's tribe/identity (family, home). During meditation, followers or initiates only visualise the colour red, but for novices and apprentices it is easier to contemplate the circle and the square. Geometric patterns fill all aspects of Hindu belief systems, often used in the number of lotus leaf petals surrounding a yantra. The elephant standing at the base of the circle is also a symbol of power, and as elephants in the wild are matriarchal societies, this also has links with feminine power and the strong influence of family/tribe/society/lineage/genealogy (family tree).

Muladhara is the root centre for all physical experience, located at the base of the spine.

The square represents earth itself and the four directions. Four allows for completion and earth embodies the elements. There is a downward-pointing triangle in the centre, which symbolises the downward movement of energy centres from the nadis. The energy centres are Ida Pangala and Sushumna. The egg shape at the base of the triangle symbolises the cosmic egg. The snake coils three and a half times around the cosmic egg or Lingam. Brahma, lord of creation, sits towards the left. He is four-headed and four-armed (reflecting the geometry of the square).

His skin colour is that of wheat. He wears a yellow dhoti (traditional Indian cloth) and a green scarf wrapped around his arms and shoulders. In his left hand he holds the lotus, symbol of purity. In his other left hand he holds a scroll of sacred scriptures. In his one right hand he holds a jar of nectar (amrita), signifying potency. His other right hand is held in a gesture that dispels fear. The energy of Brahma, on the right, is **Dakini**. She is clothed in pink. She holds a sword, skull and trident. It symbolises the energy of the creator, preserver, and destroyer. This is an essential aspect of the muladhara chakra and links with the Cabbalist tree of life. At the base of the circle is Ganesha, lord of beginnings. He is the son of Shiva and Parvati and is invoked to bestow blessings at the beginning of all undertakings. He is dressed in lemon yellow. His trunk is displayed as a sevenfold, in the colours of the spectrum. The Sanskrit symbol for this chakra is at the centre of the square. The circle is surrounded by four lotus petals, again signifying the four elements. Both Brahma and Dakini sit on a circle of lotus petals. Brahma is shielded by an umbrella.

(6)

- 8.2 The essay (1½ to 2 pages) could be centred around South African artists with a religious or spiritual approach to their work but can include Mexican religious art, North-American Indian sand paintings, etc.

The following artists can be discussed:

Ntshalintshali, Hlungwane, Mbasa, Claerhout, Andries Botha, Pippa Skotnes, Deborah Bell, Diane Victor, etc. Consult the latest PAT document.

Hlungwane, *Large crucifixion and star*

Uses wood and other found objects.

Consists of five pieces of wood and the base serves as a 'drum'... symbolically drumming the message of Christianity.

Two outstretched 'arms' (branches of tree) look like the outstretched arms of Christ as He gives a blessing. The face is rudimentary and the accent is on the eyes, almost like the watchful eyes of Abu, one of the many big-eyed Mesopotamian gods. The artist carved images of fish and two other figures being crucified on the 'back' of the crucified figure, further linking it to the Christian symbol of the fish and redemption through Christ.

Bonnie Ntshalintshali, *Last Supper*

Medium: clay, fired, painted, decorated and glazed. Starts off with a basic shape and adds figures to it.

Christ with his disciples around the table, the supper consists of pap, coke, Castle beer amongst other things. Disciples painted in brightly striped colours like those of the twelve tribes of Juda (Joseph).

Mythological ape-like figures are at the bottom of the box-like base of the sculpture.

Other examples could include:

Wim Botha (*Pieta, Christ Crucified, Mieliepap Maria*)

Andries Botha, (*Genesis, Genesis Jesus*)

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QUESTION 9: GENDER ISSUES

- 9.1 Learners must write an essay of approximately ONE page in which they discuss the visual source in FIGURE 9.

At least THREE of the following points should be considered:

- Appropriateness of the title
- The play on words in the title
- Technique and style
- The message being conveyed
- The use of imagery to convey a strong message
- Women and media culture

For some period the focus of Victor's work has been an exploration and observation of the physiological and physical damage that people inflict on each other in their social interactions and contacts.

This print was produced in response to the 'Women for Children' project and was made in collaboration/consultation with the poet, Michelle McGrane. Her written piece "the Private Eucharist" used in this project was the starting point.

Anorexia is a debilitating and destructive threat in much of our adolescent youth.

Diane Victor had the following to say about this work:

'I was interested in the very private religiosity and obsession that develops between the child and her body. A power play of self-denial and martyrdom. The child/adolescent supplicating herself before her own image, replacing the measure of her soul with the weight and measure of her body. Subtly egged on by a voyeuristic society, in this case the male at her ear and the watchful and critical female in the dressing table mirror. The little narcissi flower sitting innocently between herself and her reflection.'

(8)

- 9.2 Learners must write an essay (1½ pages) referring to any artist(s) and work(s) they have studied who have dealt with the concept of gender in their work.

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QUESTION 10: CONTEMPORARY ARCHITECTURE IN SOUTH AFRICA

- 10.1 Learners must refer to the statement provided as well as the visual sources in FIGURES 10a and 10b and write an essay of approximately 1½ pages on ONE contemporary architect and his/her work(s) that follow(s) a similar outlook on architecture.

- Hadid's postmodernistic buildings are sensitive to its context, minimalistic, multifunctional, futuristic and innovative.
- Her buildings are sleek; she uses familiar shapes, newly-inventive forms, sometimes bizarre, humorous and unique.
- Diverse materials and juxtaposition of styles. Intelligent and efficient structures.
- Fragmentation and manipulation of the structures' surface or skin.
- Non-rectilinear shapes which serve to distort and dislocate some of the elements.
- **Learners may refer to the following artists/concepts:** Local examples of architecture that respond to community needs. Issues around low-cost housing, use of new and traditional building materials and methods, contextual issues and environmental issues, etc.
- They can also refer to new trends in world architecture e.g. **Postmodernism** [Charles Moore, Venturi, Le Corbusier, Michael Graves etc].

- **High Tech** in the 1980s and 1990s [space frames, metal cladding and composite fabrics and materials – Norman Foster, Richard Rogers/Renzo Piano's iconoclastic, controversial Centre Pompidou. They integrate complex computer systems with the most basic physical laws such as convection.
- **Deconstructivism** in architecture is a development of Postmodern architecture that began in the late 1980s. Fragmentation, an interest in manipulating ideas of a structure's surface or skin, non-rectangular shapes which serve to distort and dislocate elements of structure and envelope. [Controlled chaos]: Frank Gehry's, Guggenheim Museum in Bilbao.
- **South African examples:** Mmabatho Government Buildings, UJ university buildings, HSRC building in Pretoria, Apartheid Museum, Bank City Johannesburg, SAPS building in Pretoria, Constitutional Court Johannesburg, Red Location District Museum, etc.

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10.2 Learners must write an essay (1 to 1½ pages) in which they refer to the following:

- Low-cost housing
- The use of eco-friendly building materials/components
- Location
- Socio-economic effects and environmental impact

The following information should be considered:

- **Low-cost housing/shacks:** Traditional and modern building technologies are now used other than brick and mortar. Architects are now using insulated precast concrete, brick and steel and water-based resin. South Africa has a huge problem with people living in shacks, which are constructed from anything from scrap timber to old tin sheets. They do not provide adequate housing and give very little protection from the weather. The poor materials and poor construction lead to a risk of fire. Many low-cost housing projects have not been up to standard and are neither structurally sound nor suitable for living.
- **Use of eco-friendly building materials/components:** A new development technique or invention is that of pedal-operated equipment and moulding systems to make concrete blocks, roof arches, tiles and roof sheets. Other alternative methods used by South Africans and international architects consist of: straw bale, cob [mixture of clay and straw], rammed earth [earth, sand, gravel and stabilisers like cement or lime are compacted within a framework], paper crete [industrial strength paper maché made with paper and cardboard], sand and Portland cement. Not only is it low-cost, but also sturdy and well-insulated. Roof constructions need to be strong and inexpensive, the combination of timber and metal moulds are ideal.

Use of corrugated iron roofing, concrete floors and brick walls are ideal, and inexpensive for South Africans. Solar energy roofing systems, solar energy water heater/pumps, sun batteries are just a few of the many choices to conserve electricity. Soil is one of the cheapest building materials. Materials used like stone, wood, straw and soil are non-toxic.

- **Location:** Weather and affordability influence the location of a home.
- **Environmental impact/issues:** Air quality, waste water and discharges, groundwater quality and quantity, hazardous materials, condition/state/sensitivity of ecosystems, rare and endangered or valuable plant species and their habitats, noise or vibrations, solid waste disposal, slope stability and erosion, migratory species, surface water quality and quantity all impact on the environment.
- **Sustainable architecture must take into account:** The environment, CO₂ emission, energy use, vernacular architecture and cultural patterns. Wind generators can be used directly as in water pumping applications or stored in batteries for household usage.
- **Socio-economic effects:** Relocation/Disturbance of settlements, conflict with land/natural resource uses, employment [job loss/creation, employment equity, etc.], services and utilities, health and socio-economic conditions, e.g. quality of life/health and safety/property values/scenic views, culture/religion, etc.
- **New approaches to low-cost housing:** The use of wind generators, solar power, hybrid systems that combine solar panels and/or fossil fuel generators.

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TOTAL: