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**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

**DESIGN P1
(THEORY)
NOVEMBER 2023
MARKING GUIDELINES**

MARKS: 100

These marking guidelines consist of 21 pages.

SECTION A: DESIGN LITERACY**QUESTION 1: 'UNSEEN' EXAMPLES [10 marks]**

Candidates answer EITHER QUESTION 1.1 OR QUESTION 1.2.

1.1.1 (Allocate a maximum of 2 marks per bullet/aspect)

The **shapes** are flat and stylised creating images that are simple, naive and easy to read.☑ The female faces, hairstyles and accessories, as well as many of the flowers have organic shapes creating a design full of curvilinear movement.☑ The pointed shapes of the flower petals create zigzag rhythms which intensify the cluttered composition/layout.☑

The design is multi-coloured, consisting of a wide range of bright, flat **colours** that convey a fun-filled, happy atmosphere.☑ There are warm colours such as yellow, pink and red, which contrast with cool colours such as a turquoise, green and violet.☑ This contrast adds to the general sense of vibrancy.☑ Each portrait is set against a pure white background which contrasts with the strong colour of the portraits as well as with the red and violet border of the frame, making the faces clearly visible.☑ The surface design includes the complementary colours of red and green, purple and yellow, blue and orange, making the design eye-catching.☑

The design is flat and very cluttered with very little **space** indicated.☑ The negative spaces are made up by the bright coloured flowers and stems that advance and emphasise the flatness of the surface.☑ The circular medallions overlap the floral background, showing a small amount of shallow space.☑ There is no use of shading or perspective, making the design flat and two-dimensional in appearance.☑

The repetition of the circular medallions with their strong white centres and red and violet frames **unite** the work.☑ Unity is also brought about by the repetition of all the flowers in the background that brings the composition together.☑ The repetition of the white background in the halo creates unity as it contrasts well against the background.☑

Credit any other valid statements.

1.1.2 While the poster shows only young female portraits it reflects **inclusivity** because of the many different socio-cultural groups and nationalities depicted.☑ This is visible in the use of various hairstyles, skin colours, hats and head scarves to illustrate typical Asian, Muslim, African and European characteristics.☑ Inclusivity is also evident/visible by the use of people with skin conditions such as vitiligo.☑ No discrimination was made by the designer to exclude persons afflicted with such conditions.☑

Q1.1 LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (10)
Lower order	Remember, Recall, Recognise	30%	1.1.1	2
	Understand, Explain, Describe		1.1.2	1
Middle order	Apply, Implement, Organise	40%	1.1.1	4
Higher order	Analyse, Compare, Interpret	30%	1.1.2	2
	Evaluate, Reflect			1
	Synthesise, Justify			

OR

1.2. (Allocate a maximum of 2 marks for each bullet/aspect)



The multiple **forms** of the seating area and legs of this bench are bulky, solid and strong. The bench is also very organic and undulating, reminding one of large rock formations. The backrest reminds one of a very basic chair with cross bars that seem to have been inspired by branches, adding to the natural aesthetic of the design.

The tactile **texture** of the bench is rough and pitted making it look weathered and old. It resembles the texture of rocks or wood or a peanut and looks solid and hand-made. It could be carved from wood or made from clay or made with fibre glass simulating natural materials, giving it an earthy, African identity.

The **balance** of this bench is asymmetrical because of the natural, undulating forms as well as the backrest being on the right-hand side. This results in a dynamic structure with more visual weight on the right side of the bench.

The bench **functions** as seating for at least two people. It reminds one of African stools and drums that serves as a link to traditional African culture, reminding users of past forms and cultural practices while engendering a sense of identity.

The bench in FIGURE B addresses **ergonomic** comfort, function, safety, performance and aesthetics. The backrest provides support for the back and comfort for the user, while the seating area is moulded to adapt to the shape of the body. The bulky legs of the bench are solid creating a sturdy safe bench. The design also considers aesthetics with the use of texture, colour and the rhythmic repetition of the slats of the back rest to create a bench that focuses on comfortable seating. Candidates may also disagree, where they feel the bench is ergonomically uncomfortable, hard and impractical.

Credit any other valid statements.

Q1.2 LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (10)
Lower order	Remember, Recall, Recognise	30%	1.2	2
	Understand, Explain, Describe			1
Middle order	Apply, Implement, Organise	40%	1.2	4
Higher order	Analyse, Compare, Interpret	30%	1.2	2
	Evaluate, Reflect			1
	Synthesise, Justify			

QUESTION 2: COMMUNICATION THROUGH DESIGN [10 marks]

2.1 (Allocate 4 marks)



The bicycle could symbolise cheap student transportation, conveying the idea of a young person saving money and being savvy on transport so that they can have money for fun things like overseas travel as portrayed by the aeroplane, Eiffel Tower and pyramids.

The surfboard is a symbol of an adventurous sport showing that this young person enjoys sports that make him hip/savvy. The twitter symbol shows that he participates on social media platforms and is up to date with popular culture and news.

The book in the young person's hand shows that he has studied and can now earn a salary that will enable him to enjoy fun things in life like driving a car which is symbolised by the iconic Volkswagen beetle loved by young people who want to be savvy and have freedom to travel and be adventurous.

2.2 (Allocate 2 marks per bullet/aspect)



The **form** of the main body in FIGURE D is cylindrical and geometric. The natural handle is transformed into the form of a giraffe's neck. The handle is organic, playful, decorative and ergonomically functional as it fits the hand comfortably. Compared to FIGURE D, the form of the mug in FIGURE E is a strong and bold triangular cone that tapers to the bottom of the cup. The bottom of the mug is elevated by three hollow tubular decorative structures that function as two narrow funnels connected to the handle. The form of the handle is thick and makes a

bold curve.☑ At the end of the handle (that connects with the mug), a rounded ball-form is attached to create a unique and playful finish.☑

Both mugs don't seem very **functional**. The wood of FIGURE D will absorb the liquid and will eventually affect the taste of the mug's contents.☑ FIGURE E will be difficult to drink from because of the three sided rim of the mug.☑ Both mugs have a sturdy handle ensuring that the user does not burn their fingers while drinking hot liquids.☑

The **surface pattern** on the handle of FIGURE D is inspired by the spots of an African animal, the giraffe and the zigzag and circular linear patterns are reminiscent of traditional African Arts and Crafts or Art Deco chevron patterns.☑ These patterns are incised into the wood with a hot metal pointed tool to create an earthy hand-made mug.☑ In contrast, the flat, simple, geometric shaped patterns on the mug in FIGURE E show the influence of Cubist or Abstract Art or the Deconstructivist movement.☑

The haphazard arrangement of shapes reveals a Postmodernist anti-design feel to the mug.☑ These patterns are more controlled and appear slick due to the modern glazing technique that has been used.☑

NOTE: A maximum of ONLY 2 marks may be allocated for tabular comparison responses. A maximum of 4 marks may be allocated where candidates present two separate comparisons that show substantial and relevant statements. Use cognitive levels as a guideline for your marking.

Credit any other valid statements.

Q2 LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (10)
Lower order	Remember, Recall, Recognise	30%	2.1	2
	Understand, Explain, Describe		2.2	1
Middle order	Apply, Implement, Organise	40%	2.1	2
			2.2	2
Higher order	Analyse, Compare, Interpret	30%	2.2	1
	Evaluate, Reflect			
	Synthesise, Justify		2.2	2

QUESTION 3 [10 marks]**NOTE: Only two examples (3.1 and 3.3) will be discussed for this marking guideline.****3.1 (Allocate a maximum of 2 marks for each bullet/aspect)**

The **United States Capitol** (FIGURE F) is an example of Neoclassical architecture, a popular style of the late 18th early 19th century, which was **influenced** by classical Greek and Roman ideals of symmetry, proportion, order and logic. ✓ The influence of Greek temple architecture is evident in the imposing flight of stairs, or as it is referred to in Greek architecture, the stylobate, that leads up to the building's main entrance, the portico. ✓ Classical columns are used to support the pediment of the portico. ✓ An additional Roman architectural feature is the spherical dome situated behind the portico. ✓ In contrast to the authority, monumentalism and symbolism of greatness shown in the form of the United States Capitol, the **Constitutional Court** (FIGURE G) was influenced by the South African socio-political landscape. ✓ The South African Constitutional Court is influenced by early Modernism but with an emphasis on volume rather than mass and by an African aesthetic of openness and transparency, modelled on the symbolism of justice under a tree. ✓

The classical inspired **materials** used for the **United States Capitol building** are large blocks of quarried stone also conveying strength and power. ✓ The pediment is made from a soft stone that can be relief carved. ✓ The pillars on the portico are constructed from sandstone clad with marble while the dome is constructed from steel. ✓ In comparison, the **Constitutional Court** uses modern materials as seen in the glass of the tower and the curving concrete wall that was cast on site. ✓ The concrete wall has small triangles of clear and coloured glass (the colours of the SA national flag) inserted into it. ✓

The **interior decoration** of the **United States Capitol building** reinforces the classical exterior of the building. The circular hall below the dome is lined with marble columns topped with Roman Corinthian capitals. ✓ In contrast to the vertical pillars of the Capitol building that line the circular hall, the pillars of the **Constitutional Court** are slanting and appear to haphazardly intersperse the space of the foyer like tree branches. ✓ The ceiling of the Capitol buildings' dome is decorated with a luxurious gold painted pattern that reminds one of the coffered Roman ceiling of the Roman Pantheon. ✓ The raw concrete columns of the Constitutional Court are decorated with coloured mosaics in the shape of leaves and flowers. ✓ The light that enters through the concrete wall glass-filled shapes creates a Gothic rose window effect on the interior. ✓ Wire chandeliers hang as a canopy of leaves reinforcing the symbolic 'justice under a tree' African ideal. ✓ Textured surfaces are created with reused broken bricks from the demolished old prison building. ✓

The symmetrical **exterior form** of the **United States Capitol building** achieves perfect balance. The centralised elevated dome placed upon a square central court is flanked by the rectangular wings.☑ Although the **Constitutional Court** was influenced by early Modernism, its form ignores the ideals of Modern architecture and the monumental structures of the classical world.☑ It places emphasis on light and movement which is evident in the undulating concrete wall.☑ The modern glass tower that stands above the library accentuates the lower glass covered foyer that creates an open courtyard effect for the foyer.☑

The classical elements of the **United States Capitol** are used in an imposing way to show off the power and strength of the USA.☑ The **function** of the **United States Capitol**: where national policy and America's laws are designed.☑ The balanced, organised, elements of the building reflect the foundations upon which the United States of America bases its law making.☑ It also functions as a museum as it houses important historical artefacts.☑ The **Constitutional Court's** function is to house the highest court in South Africa.☑ The court building behind the foyer's layout has an amphitheatre layout to house the judges who make up the representation of South Africa's court.☑ Constitution Hill has a similar function to the United States Capitol, it is open to the public as a museum focused on heritage, education and tourism.☑ The administrative block serves as a transition area between the public exhibition area and the judges' chambers and houses an extensive collection of art works which are integral to the space.☑

OR

3.3 COMPARISON BETWEEN A CLASSICAL OR CLASSICALLY INSPIRED BUILDING/STRUCTURE AND AN INDIGENOUS KNOWLEDGE SYSTEMS (IKS) BUILDING STRUCTURE

Buildings chosen: Musgum hut (tolek), Northern Cameroon and United States Capitol



The **United States Capitol** is an example of Neoclassical architecture, a popular style of the late 18th early 19th century, which was **inspired** by classical Greek and Roman symmetry, proportion and the ideal of order and logic.☑ Influence of the Greek temple architecture is evident in the imposing flight of stairs, or as it is referred to in Greek architecture the stylobate that leads up to the building's main entrance, the portico.☑ Greek Doric and Roman Corinthian columns line the exterior of the building.☑ An additional Roman architecture feature is the spherical dome situated behind the portico domed roof but unlike the concrete dome of the Pantheon it is constructed of steel.☑ These classical elements are used in an imposing way to show off the power and strength of the USA.

In contrast to the classical elements of the **United States Capitol** the **Musgum** tolek is inspired by natural **materials** taken from the immediate environment. ☑ The lack of wood and stone in the immediate environment lead to the creation of these free standing domes of shaped earth/clay. ☑ Stone was used for the foundations and outer walls of the United States Capitol. ☑ The interior of the United States Capitol is opulent, it contains figurative paintings and murals based on historical events and bronze cast sculptures depicting Roman myths, ☑ whereas the egg-shaped Musgum tolek/huts are constructed from mud available in the immediate environment ☑ and the base of the hut is reinforced with grass which is embedded into the clay. ☑ The original dome of the Capitol had a timber frame and was covered with copper sheeting. The dome was later replaced with a double cast iron dome.

The **Musgum** people use a simple but effective **technology** to ensure run off and drainage by **constructing** raised geometrical vein-like patterns with mud on the outside of the egg like dome shaped tolek. ☑ The mud material used to construct the huts, weathers in the rainy season and the raised patterns require frequent maintenance. This task is traditionally performed by the women and also facilitates being able to climb to the top of the tolek. ☑ The imposing entrance to the **United States Capitol** is constructed with a Roman style portico which has a pediment on top of it that contains a sand stone, carved relief sculpture ☑ whereas the Musgum tolek/hut has an unusual construction for the entrance which consists of a key hole shaped pointed arch. ☑ This interesting shape is a technology developed by the Musgum people which allow the cows to fit through the entrance. ☑ The Musgum tolek walls are thicker at the bottom and gradually become thinner to the top, this strengthens the structure which also includes an oculus for ventilation. ☑ The double layered cast iron dome of the Capitol also contains a large oculus but does not have a ventilation function. ☑

The **significance of the site** of the **Musgum** mud huts in Northern Cameroon and the **United States Capitol** differ in that the Capitol is situated in the centre of the capital city of United States and the Musgum peoples' tiny villages are located scattered across open flood plains. ☑ The Musgum mud huts referred to as tolek are grouped in a circle of up to fifteen tolekaykay (plural of tolek). ☑ A wall consisting of branches is erected around the huts which indicates that these houses all belong to one family. ☑ The Capitol Building, being the place where government meets to design the national policies and laws of the United States, is a significant site in Washington, D.C. The importance of this building is clear in that it is visible throughout Washington. ☑ It is located at the geometric centre of the city and is situated on one of the highest points in the city allowing it to dominate the city. ☑

Both buildings reflect their **function** in their form. The **building** of the **United States Capitol** is a legislative building of the United States government and is based on the Roman ideals of order and logic. ☑ The United States Capitol houses the meeting chambers of the Senate and the House of Representatives – the two government bodies that come together to discuss national policy and design America's laws. ☑ It is also used for ceremonies of national importance such as presidential inaugurations and it functions as a museum of American art and history. ☑ In comparison, the egg-shaped mud **Musgum tolek/hut** reflects its function as a home for the Musgum people and their livestock. ☑ The collective tolekaykay functions as a tiny village where livestock sleep at night. ☑ The areas between the tolekaykay

have specific functions, such as an area for cattle, a playground area for children, and an area meant for council.

Credit must be given to any other valid statements or a comparison of a Classical and contemporary building or a comparison of a Classical and Indigenous Knowledge Systems (IKS) building structure that the candidate has studied.

NOTE: A maximum of ONLY 3 marks may be allocated for tabular comparison responses. A maximum of 7 marks may be allocated where candidates present two separate comparisons that show substantial and relevant statements. Use cognitive levels as guidelines.

Q3.2 LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (10)
Lower order	Remember, Recall, Recognise	30%	3	3
	Understand, Explain, Describe			
Middle order	Apply, Implement, Organise	40%	3	4
Higher order	Analyse, Compare, Interpret	30%	3	1
	Evaluate, Reflect			
	Synthesise, Justify			2

SECTION B: DESIGN HISTORY**QUESTION 4 [30 marks]****4.1 Allocate 20 marks in total.**

Allocate 10 marks for each movement: 5 marks in total for aims, influences and characteristics, 2 marks for a discussion of the design example, 1 mark for the name of a designer and design and 2 marks for reference to the statement in the context of the design movement.

Use the cognitive levels as guidelines

This marking guideline supplies an answer for the following two possibilities:

- **ART DECO**
- **SCANDINAVIAN**

ART DECO

Art Deco **aimed** to create a decorative style that could provide an alternative reality to a war stricken Europe.☑ Art Deco was a movement that also aimed to create 'wow' designs, which it achieved by creating a world filled with luxury, exotic fabrics and styles that were dramatic and elegant.☑ Their designs became synonymous with speed and streamlining.☑

Art Deco was **influenced** by the chevron patterns, the lotus flower and papyrus plant found in ancient Egyptian art.☑ Another influence was the stepped pyramid forms of the Aztec civilizations, as well as geometric shapes found in modern art movements such as Cubism, Fauvism, and Futurism.☑ The exotic costumes of the Russian Ballet company, Ballet Russe, and the simplification of forms in African art was also an influence.☑

The use of streamlining and aerodynamics were typical Art Deco **characteristics** applied to product and appliance design.☑ Right angled corners and jutting elements were replaced by organic shapes and streamlining was applied to aeroplanes, motor vehicles, ships and product designs.☑ The use of new, modern materials and processes were encouraged and experimented with.☑ The movement wanted to show development that would represent a modern world through the use of new materials such as bakelite which was used to imitate luxurious expensive surfaces.☑ A wide range of exotic materials were used such as shark skin, ivory, lacquered wood, and mother of pearl, to create very 'wow-like', eye-catching designs.☑



An example of Art Deco design is the Chrysler building by Willem van Allen in New York USA. ☑ Built as the headquarters of the Chrysler motor company this skyscraper is considered to be the icon of the Art Deco movement. ☑ The tower, made from nirocosta steel, became a symbol of power and strength. ☑ The narrowing of the tower from base to steeple ensured that light entered the street level below. ☑ Typical Art Deco motives used on the exterior of the building included the Gothic inspired eagle waterspouts and sunray patterns that formed the crown of the steeple. ☑ The interior included luxurious wood inlay, evident on the elevator doors which have a decorative lotus flower design. ☑

Credit any other valid statements.

SCANDINAVIAN DESIGN:

Scandinavian Design can be seen as a movement that **rejects** the quote because the designs of this movement are not highly decorative, emotional or 'wow'. ☑ Scandinavian designs are clinical, calm, subtle and understated. ☑ Scandinavian designers **aim** to create simple, functional products that are well finished and affordable. ☑ They aimed to promote design that is functional, but at the same time aesthetically pleasing, reflecting fine craftsmanship, elegance and simplicity. ☑ The organic forms of their designs and the use of light and dark wood show their aim to connect with nature and the Nordic landscape. ☑

The use of simple, functional designs with clean lines and smooth surfaces reflect the **influence** of the Bauhaus, Modernist and the International style. ☑ They were influenced by the Bauhaus belief in 'form follows function'. ☑ The influence of Surrealist artists like Miro can be seen in the flattening of organic forms into simple, abstract and biomorphic shapes. ☑ They were also inspired by nature and the northern climate with its long winters and few hours of sunlight. ☑ It inspired them to create bright, light and practical environments with clean lines. ☑

Characteristic features of Scandinavian designs have a quiet, peaceful or serene quality. ☑ The forms are clean, simple and organic with smooth surfaces and clean lines expressing modernity and lightness. ☑ Part of what makes these designs so aesthetically pleasing is their lack of clutter. ☑ Colours are mostly neutral with occasional bright elements. ☑ They use new materials such as fibreglass, rubber, plastic, vinyl, plywood, aluminium and chrome in their need to create low-cost solutions to modern needs. ☑ Most of their designs are multifunctional, flexible and also flat-packed making their designs more accessible. ☑



Kuokkala Church designed by Oopeaa Office for Peripheral Architecture, Jyväskylä, Finland (2019). ☑ This church makes use of clean lines and open

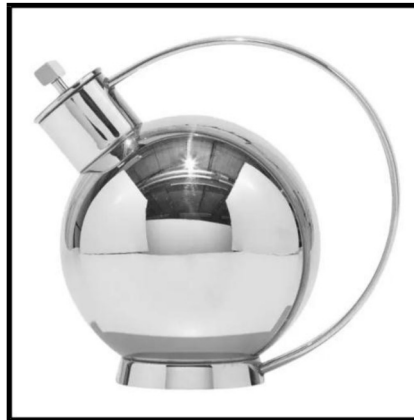
spaces to create a serene atmosphere that is not dramatic or 'wow'. The church exterior looks sleek and modern. The beauty of the church design lies in its clean forms and lines and its use of sustainable and warm wood to clad the building. The machine-like, geometric forms are inspired by Bauhaus. The church maintains a balance between cost effectiveness, function and aesthetics. The multipurpose structure, which includes a classroom, café, and office, as well as the main church hall, illustrates how traditional functionality and religious symbolism can be seamlessly integrated into a highly contemporary design.

The interior decoration is a good example of how timber is defined by extraordinary craftsmanship. The wooden cladding shows Nordic minimalism. The space is open, minimal and flooded by light to create a holy ambience.

Credit any other valid statements

Q4.1LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (20)
Lower order	Remember, Recall, Recognise	30%	4.1	2
	Understand, Explain, Describe			4
Middle order	Apply, Implement, Organise	40%	4.1	8
Higher order	Analyse, Compare, Interpret	30%	4.1	2
	Evaluate, Reflect			4
	Synthesise, Justify			

4.2 [10 marks] (Allocate a maximum of 2 marks for each bullet/aspect)



The French Art Nouveau decanter or wine jug (FIGURE H) was **influenced/inspired** by the Arts and Crafts revival of quality craftsmanship. The Bauhaus cocktail shaker (FIGURE I) was also influenced by the emphasis of Arts and Crafts design on simplicity and quality design. The influence of the stylised, decorative lines found in Japanese woodcut prints can be seen in the painted floral decorations on the glass (FIGURE H). The influence of the intricate linear patterning on Celtic carving can be seen in the Art Nouveau's use of delicate interwoven linear pewter plant stems. The cocktail shaker (FIGURE I) follows Louis Sullivan's dictum: 'form follows function'. Another influence on the Bauhaus cocktail shaker is De Stijl's rejection of all non-essential characteristics and 'clutter' in order to find the most essential abstract geometric forms, lines and colours. Emphasis was placed on simplicity, order, abstraction, purity and a 'less is more' philosophy. Like De Stijl, the Bauhaus cocktail shaker predominantly uses pure, geometric forms and smooth

reflective stainless steel surfaces to create an impersonal, but cool, clinical machine-like product. ✓

The Art Nouveau decanter's use of curved, organic **line** reflects the influence of nature and the sensuous, curving female form. ✓ The use of this curvilinear line is clearly visible in the flowing, silver-plated decoration on the opaque glass body and the handle of the decanter. ✓ The whiplash pattern of the lines on the decanter creates a busy, lively surface. ✓ In contrast, the lines on the Bauhaus cocktail shaker are smooth, sleek and circular to create a formal, calm effect. ✓

In terms of the concept **form follows function**, the highly decorative form of the Art Nouveau decanter is slender and inspired by the female form, thus focusing more on the form rather than its function. ✓ In contrast to the decorative, elongated form of the Art Nouveau decanter, the Bauhaus cocktail shaker has the form of a pure and simple sphere enabling it to hold more liquid and making it more functional. ✓ The handle of the Art Nouveau decanter creates flowing, organic forms inspired by nature whereas the simple circular handle of the Bauhaus cocktail shaker reflects form follows function due to its practical use. ✓ The spout is a simple, geometric cylindrical form adding to the general feeling of order and stability. ✓

The body of the Art Nouveau decanter has an opaque/milky or cloudy light grey-green, glass **material**. ✓ On top of this milky background, gold enamel is used to paint stylised flower decorations. ✓ The handle is made of pewter and creates a luxurious effect. ✓ In addition, the ornate dark silvery-grey silver-plating around the glass, creates a strong contrast with the light, frosted glass. ✓ The Bauhaus cocktail shaker consists mainly of stainless steel to support the general aim of simplicity, purity and order. ✓ The material (stainless steel) reflects calmness, but also adds an elegant and expensive touch to the work. ✓

The use of ornate décor in the handles and decorative stylised painted shapes on the glass of the Art Nouveau decanter, clearly shows that the movement does not follow a Minimalistic philosophy. ✓ Art Nouveau designers prefer to create highly ornate designs instead of undecorated designs whereas Bauhaus favours **Minimalism**, rejecting 'confusion and clutter' to create clean lines, simple, functional forms. ✓ There is little or no decoration, primary or neutral colours and a rational use of modern materials such as glass, tubular steel, concrete and stainless steel. ✓ Bauhaus artists favour linear and geometric forms and avoid floral or curvilinear forms. Their Minimalist approach reflects in their 'truth to materials' and 'Less is More' philosophy. ✓

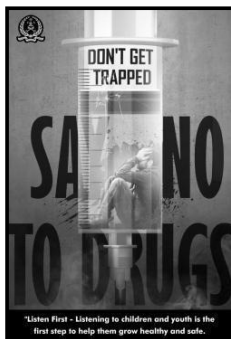
Credit any other valid statements.

NOTE: A maximum of ONLY 3 marks may be allocated for tabular comparison responses. A maximum of 7 marks may be allocated where candidates present two separate comparisons that show substantial and relevant statements. Use cognitive levels as a guideline for your marking.

Q4.2 LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (10)
Lower order	Remember, Recall, Recognise	30%	4.2	2
	Understand, Explain, Describe			1
Middle order	Apply, Implement, Organise	40%	4.2	4
Higher order	Analyse, Compare, Interpret	30%	4.2	2
	Evaluate, Reflect			
	Synthesise, Justify			1

SECTION C: DESIGN IN A SOCIOCULTURAL/ENVIRONMENTAL AND SUSTAINABLE CONTEXT**QUESTION 5 [20 marks]****Answer EITHER QUESTION 5.1 OR QUESTION 5.2.**

5.1

**5.1.1 (Allocate 4 marks)**

A young man is depicted seated inside a syringe and looks trapped or caged. The poster communicates that drugs are very dangerous and addictive resulting in people being trapped and very unhappy. The young man is shown clasping his head with his hands which shows his desperation. The syringe is large and placed in the middle of the poster creating a strong focal point emphasising the message of the poster. The syringe is lighter than the grey background and placed in the foreground, creating a three-dimensional illusion. Although the syringe blocks some of the letters, the principle of continuation allows for the complete reading of the sentence.

5.1.2 Allocate 16 marks in total, 8 marks per case study.

1 mark for the name of a designer and design, 4 marks for a discussion of the aims and processes and 3 marks for a discussion of the design example and how it addresses socio-cultural issues.

ONE CONTEMPORARY SOUTH AFRICAN DESIGNER/DESIGN GROUP**Name of a designer/design group/design company and one design product:**

The **Woza Moya** empowerment project. A design product created by this project is the 'Leopard Print Tube Necklace'.

Sociocultural concerns addressed in his/her/their aims and/or design processes

The Woza Moya (Zulu phrase for 'Come Wind of Change') project, is the largest economic empowerment programme provided by HACT (Hillcrest Aids Centre Trust), a non-governmental organisation (NGO) and includes over 350 traditional

artisans involved in traditional crafts.☑ The project **aims** to transform the rural crafters to small business owners.☑ The project is administered as a social enterprise with economic and social wellbeing as the core objective.☑ The project is established solely to solve the challenge of poverty and disempowerment.☑ With the help of earnings under this project, economic and social progress is achieved, such as being able to build their own houses and to pay for the tertiary education of the crafters' children.☑

More importantly, the Woza Moya project offers a community where the rural crafters with shared social, cultural and economic experiences can come together, make their products, earn a decent and healthy living, be free to express themselves through their craft and act as a pillar of support for each other.☑ In order to achieve this, the project provides market research, market access (foreign and local), modern craft and business training, quality control and assurance, equipment, and pricing guidance.☑

Discuss the design example/product of the above designer/ design group to explain how the design addresses the sociocultural issue/s

The Leopard Print Tube Necklace is a modern interpretation of the traditional Zulu beaded tube necklace.☑ This necklace makes use of a number of tubes creating exciting linear rhythms.☑ The use of traditional beading techniques is of social value for various reasons: the value of these techniques is affirmed and their continuity is ensured.☑ Through the Woza Moya project, the necklace is an innovative approach which preserves traditional Zulu crafts and builds on it to create contemporary jewellery.☑

ONE INTERNATIONAL DESIGNER/DESIGN GROUP



Name of a designer/design group/design company and one design product:
Kondi-Roof Lüders, an urban playground on top of a parking house designed by Kathrin Susanna Gimmel, JAJA Architects (Copenhagen).☑

Sociocultural concerns addressed in his/her/their aims and/or design processes

JAJA Architects aim to create designs that sustainably adapt to Copenhagen's changing communities, changing technologies, and changing climate.☑

They strive to create a dialogue between the project and the inherent qualities of the location. Their projects are built upon stories of the place, the local culture, and community to maintain a link with the area and its past.☑ They also aim to add new layers that allow new stories to evolve.☑

Discuss the design example/product of the above designer/ design group to explain how the design addresses the sociocultural issue

Their project Kondi-Roof Lüders, an urban playground on top of a parking house, has a warm, red tint, adopted from the history of the site and gives identity to the otherwise generic concrete elements.☑ The area is known as the 'red neighbourhood' because of the characteristic red brick buildings along the harbour.☑ Instead of hiding the parking house structure, the grid is accentuated in the façade.☑ A system of planters is hung in a pattern informed by the grid, celebrating the structure rather than masking it.☑ These planters distribute greenery all along the façade.☑ To give a strong identity to the roofscape and a common frame for the many activities, a literal red thread was incorporated to guide visitors around the building.☑ Starting as a handrail it leads people up from street level to the roof and transforms into a sculptural installation that offers a range of recreational activities.☑ From swings, trampolines, jungle gyms to CrossFit equipment, monkey bars, and more, it attracts playful and athletic children, adults and the elderly.☑

Credit any other valid statements.

Q5.1 LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (20)
Lower order	Remember, Recall, Recognise	30%	5.1.1 + 5.1.2	2 + 4
	Understand, Explain, Describe			
Middle order	Apply, Implement, Organise	40%	5.1.1 5.1.2	2 6
Higher order	Analyse, Compare, Interpret	30%	5.1.2	2
	Evaluate, Reflect			2
	Synthesise, Justify			2

5.2

5.2.1 (Allocate 10 marks)

1 mark for the traditional craft/indigenous cultural community, 6 marks for a discussion of the origin, function, materials and techniques and 3 marks for a discussion of the ONE traditional craft example.

The **Abakhwetha blanket** of the amaXhosa culture ☑

Origins, function, materials and techniques

A rapid expansion of the amaXhosa population together with a decrease of hide following the cattle killings and famines of 1856-7 resulted in an increase of imports of blankets during colonial South African history.☑ These blankets were widely adopted across Southern Africa and assimilated by indigenous peoples as an affordable and practical form of dress.☑ The blanket forms an integral part of the

traditional dress of the amaXhosa.☑ Traditionally the Nguni tribes are a cattle herding people and the rapid majority of their dress was originally constituted by animal hide.☑ The amaXhosa have been historically known as the 'Red Blanket People' because of the blankets coloured with red ochre.☑ The blankets vary in intensity and colour from one clan to the next due to the subtle geographical nuances in naturally occurring ochre.☑

A brief discussion of ONE example, as well as the name of the indigenous cultural community that produced the traditional craft



The Abakhwetha initiation blanket of the amaXhosa people has its origins in the amaXhosa initiation ritual.☑ Before beginning the initiation rites, the Abakhwetha's clothes are shredded.☑ The initiate or umkhwetha is then ceremoniously washed and wrapped in the blanket and 'Ulwaluko' or circumcision is performed.☑ The white felted blanket with stark red bands which run along the length of the edges of the cloth☑ is symbolic of the blood associated with the initiation ritual through which the boys pass into manhood.☑ This remains the young man's only means of dress and protection from the elements.☑ The young men are then presented to their communities as 'Amakrwala', wrapped in a new, generally more colourful and elaborate blanket.☑

Credit any other valid statements.

5.2.2 (Allocate 10 marks)

1 mark for the name of design/design group and their product(s), 4 marks for aims and influences and 5 marks on how traditional techniques/methods and materials have been applied to the relevant contemporary design.

Name of design/design group and ONE contemporary design product

Tea-set by Sikho Mququ of Ckho Ceramic☑

Aims of and influences on the designer/design group

When creating and throwing, Mququ puts his soul into the pot and when someone else appreciates it, it means that he is sharing this love with others. He wants his ceramics to serve a purpose for others. ☑

Sikho Mququ's ceramics are influenced by nature.☑ He feels that playing with clay on the riverbanks as a child influenced him. They would dig up clay, mould it into cows, dry them and make them fight to see whose cattle was the strongest.☑ Playing around with insects, catching them, examining them, and paying a lot of attention to detail also influenced him.☑ He says that whilst playing amongst flowers he was inspired by their colours. He tries to translate most of this into the patterns visible on his pots.☑ His signature red and white chequered pattern is a pattern inspired by a traditional Xhosa blanket called *ityali*.☑ It is not only used for

warmth but for also for traditional reasons. Women wear the blanket when they get married and join their in-laws.☑

Materials and processes of the designer/design group

Sikho specialises in creating tableware, jars, vases and sculptures.☑ He uses the versatility of clay to create unglazed, tactile pots and combines them with contemporary, modernised African patterns.☑ He used both hand-building techniques and wheel-throwing techniques.☑

Analysis of how the contemporary design product adapts and celebrate indigenous craft techniques



Mququ creates a modern, simple, Bauhaus-style tea-set ☑ and creates a surface pattern that is inspired by the red and white chequered pattern on the *ityali* blanket.☑ This pattern has been changed to create a vertical stripe down the middle of the teapot and cup, instead of being placed along the edges of the product.☑ Applying the pattern to this tea-pot and cup and saucer reminds one of the original blanket design and in that way continues the tradition, even though in a more modern way.☑

Credit any other valid statements.

NO marks should be given for repetition of designer(s) and their work already used in this question paper.

Q5.2 LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (20)
Lower order	Remember, Recall, Recognise	30%	5.2.1 + 5.2.2	1 + 1
	Understand, Explain, Describe		5.2.1 + 5.2.2	2 + 2
Middle order	Apply, Implement, Organise	40%	5.2.1 5.2.2	4 4
Higher order	Analyse, Compare, Interpret	30%	5.2.1 + 5.2.2	2 + 1
	Evaluate, Reflect		5.2.2	1
	Synthesise, Justify		5.2.1	2

QUESTION 6 [20 marks]

6.1

6.1.1 (Allocate 2 marks)

The eco-friendly packaging in FIGURE K protects our environment against pollution as this packaging is made from biodegradable paper.☑ This single use eco-friendly packaging is disposable and will decompose quickly without harming the earth or animals.☑ Thus ensuring that the ecosystem is not destabilised or harmed in any way.☑

6.1.2 (Allocate 2 marks)

The material used might not be strong enough to carry heavy items.☑ The packaging in FIGURE K is not suitable to carry liquids as they will become soaked and torn.☑ The package cannot be used over and over again as it is weak and will disintegrate after a short period of use.☑

6.2 **Allocate 16 marks in total, 8 marks per case study.**

1 mark for the name of a designer and design, 5 marks for a discussion of the aims, materials and processes and 2 marks for a discussion of the design example and how it addresses environmental concerns.

LOCAL ENVIRONMENTAL DESIGN:

The Pod Silver Pendant by Auterra (South Africa), 2019.☑

**Aims, materials and processes:**

Auterra Jewellery aims for sustainability and environmental justice.☑ The founder, Ashley Heather, has seen the results of pollution from unrestricted mining, therefore she decided to start using recycled materials in her jewellery range rather than mined metals.☑ She took the leap and started making jewellery using silver recycled from photographic waste☑ as well as minimalist jewellery crafted in precious metals reclaimed from circuit boards by a small refinery.☑

The company has grown into a small team specialising in gold and silver reclaimed from electronic waste which is termed 'e-waste'.☑ This is a collective term for electronic devices (from aeroplane cockpit consoles, laptops, VCRs, DVD players, cellphones, etc.) that are broken, unwanted or reaching the end of their 'useful life'.☑ E-waste has become the fastest growing municipal waste stream in the world.☑

The electronic components are heated at a high temperature to separate metals from non-metals. The metals at the refinery are thoroughly cleaned to make sure that the recycled e-waste gold and silver is of the highest purity.☑

A discussion of the design and an explanation of how it addresses sustainable/environmental issues



The Pod Silver Pedant piece produced by Auterra expresses fleeting moments in everyday life and is stylish, minimal, and wearable.☑ The form is simple unadorned and smooth.☑ By recycling the precious metals, Auterra has already gone above ground as they are not only preventing the issue of hazardous e-waste but also lessening the need for mining of virgin ore, which has its own negative social and ecological impact.☑ Since mines destroy vast tracts of land, pollute waterways and devastate wildlife, Auterra ensures that they source their materials in an unconventional way.☑ E-waste recycling also creates many jobs at a time when increased automation and mine closures caused a drastic decrease in employment in that sector.☑

ONE INTERNATIONAL DESIGNER/DESIGN GROUP



Name of designer/design group/company and ONE design product:

Phone Covers by Pela (Japan), 2021.☑

Aims, materials and processes:

Pela aims to take a step towards making sustainable, plastic-free products, the new normal with a product that we hold every single day.☑ The company prides itself on creating the world's first 100% compostable phone case.☑ A sustainable smartphone cover is specially designed to provide device protection without impacting the environment.☑

Pela uses a variety of materials such as cork, bamboo, wood and flax straw to make their products.☑ The production also emits 30% fewer carbon footprint, uses 34% less water, and produces 80% less waste.☑ These materials are already fairly strong, but once compressed and made into a phone case, they offer a large amount of protection than most counterparts and without having a negative environmental impact.☑

An analysis of the design and an explanation of how it addresses the environmental issue.

In addition to being compostable, the Pela phone cases come in a wide range of colours and styles, truly offering something for everyone.☑ Pela is intentional about using eco-friendly materials and decreasing their negative environmental footprint.☑

With more individuals becoming aware of the environment, Pela makes it a point to protect it with sustainable and eco-friendly smartphone covers.☑ They offer the option of getting protection for your phone while still respecting the environment.☑ With their 2020 reduction plan, they set out plans to streamline transportation routes, decrease end-of-life waste, and help manufacturing facilities shift to renewable power sources.☑

Credit any other valid statements.

Q6 LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (20)
Lower order	Remember, Recall, Recognise	30%	6.2	2
	Understand, Explain, Describe		6.1.1 + 6.1.2 + 6.2	1 + 1 + 2
Middle order	Apply, Implement, Organise	40%	6.1.1 6.1.2 + 6.2	1 1 + 6
Higher order	Analyse, Compare, Interpret	30%	6.2	2
	Evaluate, Reflect		6.2	2
	Synthesise, Justify		6.2	2

TOTAL SECTION C: 40
GRAND TOTAL: 100