

SA's Leading Past Year

Exam Paper Portal



You have Downloaded, yet Another Great Resource to assist you with your Studies 😊

Thank You for Supporting SA Exam Papers

Your Leading Past Year Exam Paper Resource Portal

Visit us @ www.saexampapers.co.za

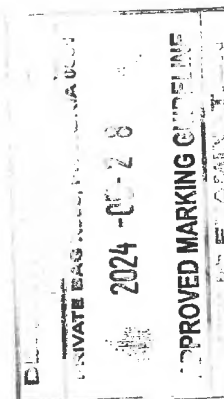


**SA EXAM
PAPERS**
SA EXAM
PAPERS



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA



SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

DESIGN P1
MAY/JUNE 2024
MARKING GUIDELINES

MARKS: 100

Approved 22/05/2024

Selvan Naidoo
Internal Moderator

Raita Steyn
External Moderator

These marking guidelines consist of 20 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 **line** used in FIGURE A is defined and controlled creating strong and crisp motifs. Repeated, straight, rigid, vertical and horizontal lines of different thicknesses are visible behind the circular motifs stabilising the design and creating a grid-like pattern. The zigzag patterned line in the horizontal band in the top half of the design brings energy and excitement to the design. Strong movement is also suggested by the double row of horizontal wavy lines in the bottom quarter of the design. The lines of the mealies are stylised and organic, adding rhythm to the design.

Strong, geometric, circular **shapes** dominate the design and are repeated regularly to form vertical columns. The impact of each circle is softened by the centrally placed elegant (s-curved) fish shapes. The playful organic mealie shapes contrast with the strong geometric circles.

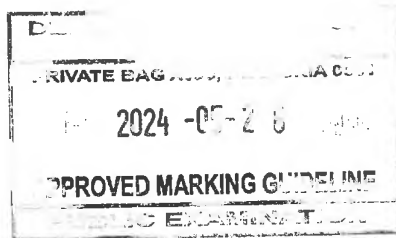
A wide range of **tone** is created by the use of different line thicknesses, textures and patterns creating a varied and eye-catching design. Strong, dramatic contrasts of black and white is visible in the circular motifs. A dense scribbly texture behind the mealie motif reads as dark grey and the repeated mealie kernel pattern reads as light grey. Pure white sections are visible, e.g. in the empty scrolls in front of the mealies and the backgrounds of the playing cards which add vibrancy to the design.

The circular motifs are almost symmetrically **balanced** because the rectangular playing card shapes form mirror images of each other. The asymmetrical fish shape breaks the symmetrical balance further. The scroll in front of the mealie motif is symmetrical and formal but the leaves on either side of these mealies are not an exact mirror of each other.

1.1.2 (Allocate 2 marks.)

The design in FIGURE A reflects a South African identity because it makes use of images that are well-known aspects of South African cultural iconography, such as the mealie, pilchards and playing cards. Maize is a staple food and the mealie is a familiar South African logo (the 'Ace' brand) used on maize meal packaging. The star and the pilchards remind one of the popular South African 'Lucky Star' pilchard cans. The black and white stripes running horizontally across the design remind one of the tapes stitched on traditional Xhosa skirts and blankets.

Credit any other valid statements.



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

OR

1.2. 1.2.1 (Allocate a maximum of 2 marks for each bullet/aspect.)



The hairstyle in FIGURE B makes use of a flowing, organic, whiplash line in the thick braid/plait that accentuates the organic female form. ☑ This thick organic line contrasts with the thin, spiralling lines seen in the extension at the back of the model's head. ☑

The wisps of hair on the model's shoulder together with the pieces that flow outwards from the intricately circular patterned extension, create a feathery tactile texture. ☑ The hair just above the model's ear has a flat, smooth texture which contrasts with the rough texture of the thick braid on top of her head. ☑

In terms of **functionality**, the hairstyle design shown in FIGURE B is specifically created for events such as weddings or fashion shows. ☑ It can be argued that the hairstyle is not functional because it is not user-friendly and impractical for all-day use, especially due to the extended pieces of hair. ☑

The downwards curving plait that starts at the top of the models' head creates a serpent-like movement. ☑ The flowing movement is continued at the back of the head by the repetition of circles and outlined by a thin organic shaped braid that extends in a diagonal direction from the thick braid. ☑

1.2.2 (Allocate 2 marks.)

The term *avant-garde* refers to ideas or designs that are new and different from the norm and over the top in style. ☑ This hairstyle is definitely not the usual type of hairstyle one would wear but rather a style that would be used at a fashion show or event. ☑

Credit any other valid statements.

| Q1.2 LEVEL | COGNITIVE SKILLS | WEIGHTINGS | QUESTIONS | MARKS (10) |
|--------------|-------------------------------|------------|-----------|------------|
| Lower order | Remember, Recall, Recognise | 30% | 1.2.1 | 2 |
| | Understand, Explain, Describe | | 1.2.1 | 1 |
| Middle order | Apply, Implement, Organise | 40% | 1.2.1 | 4 |

| | | | | |
|--------------|-----------------------------|-----|-------|---|
| Higher order | Analyse, Compare, Interpret | 30% | 1.2.1 | 1 |
| | Evaluate, Reflect | | 1.2.2 | 2 |
| | Synthesise, Justify | | | |

QUESTION 2: COMMUNICATION THROUGH DESIGN [10 marks]

2.1 (Allocate 4 marks.)



2.1.1 (Allocate 2 marks.)

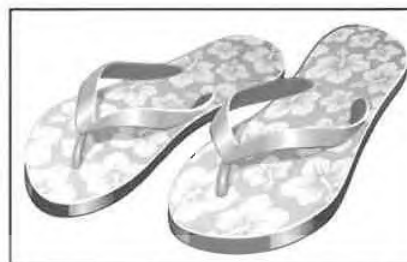
Typography: The word 'stronger' helps to communicate strength (the message of the poster) as it is in an uppercase, bold sans serif typeface. The word 'stronger' is also emphasised with the use of a drop shadow because it is set in a box which is a darker shade of turquoise. The use of a darker turquoise against the white of the letters puts further emphasis on the word pushing it to the foreground.

Imagery: The prominence of the typography together with the image of the baby breaking the block of wood highlights the concept of the immunised baby, as a strong baby. The expression on the baby's face also communicates a sense of strength. The swirls on the edges of the box, create lines that lead the eye of the viewer to the action of the baby in the centre of the poster.

2.1.2 (Allocate 2 marks.)

The poster makes use of gender bias, through the use of a blue colour, stereotypical of a boy child, and by depicting the boy as physically stronger and ferocious. The gender bias used by the poster highlights that karate is only suitable for the boy child. The poster makes use of racial bias where only a white boy child is immunised and therefore stronger and more powerful. The poster is biased as it suggests that children immunised by the Health Department are not only healthier but also physically stronger and more capable than those who are not immunised.

2.2 Allocate 6 marks. (Allocate 2 marks per bullet/aspect.)

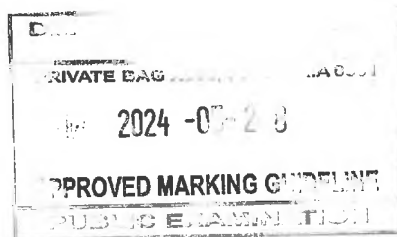


Some of the **materials** used in the sandal in FIGURE D are from used car tyres☑ whereas the beach sandals in FIGURE E are newly manufactured from stereo foam/EVA/compacted sponge/rubber and plastic.☑ Izimbadada in FIGURE D is **inspired** by the handcrafted African traditional shoe which is made from animal skin,☑ unlike the flip-flop in FIGURE E which is inspired by access to technology, availability of cheap material and the thought of relaxing on the beach.☑ Izimbadada were **influenced** by the leather sandals of the Classical period,☑ unlike the flip-flop which seems to be inspired by the bright plastic products of Pop design and by fun activities such as swimming on the beach and the need to cool down in hot weather.☑ The surface **decoration** of Izimbadada in FIGURE D is hand-crafted by engraving zig-zag lines, black-and-white squares and triangles in the tyre straps.☑ This contrasts with the decoration on the flip-flop of FIGURE E which is decorated with flowers mechanically printed on a sheet of cloth and glued to the flip-flop sandals.☑

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% | 2.2 | 2 |
| | Understand, Explain, Describe | | 2.2 | 1 |
| Middle order | Apply, Implement, Organise | 40% | 2.2 | 2 |
| | | | 2.1.2 | 2 |
| Higher order | Analyse, Compare, Interpret | 30% | 2.2 | 1 |
| | Evaluate, Reflect | | 2.1.1 | 2 |
| | Synthesise, Justify | | | |



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

The Kessena compound of FIGURE G **functions** as a small village; the clustered dwellings provide protection for a community in an area of approximately one hectare. ☑ The homes generally have small kitchens as cooking is generally done outside. ☑ Within the compound there are also grain stores and altars dedicated to the ancestors. In contrast, the Temple of Bacchus in FIGURE F does not **function** as a place to provide protection for a community as there is no space for a community to gather. ☑ It was built to inspire the people of Lebanon, to make them worship Roman deities and to house the cult statue. ☑ While the temple was primarily a place of worship, it would have undoubtedly hosted high officials and possibly even emperors during religious festivals and ceremonies. ☑

The temple of Bacchus (FIGURE F) was **inspired** by the cult of Bacchus, the Roman god of wine who had become popular in the Roman Empire during the reign of Antoninus Pius who commissioned the building of the temple. ☑ The design of the temple was guided by the most common Roman architectural plan which was inspired by their predecessors, the Greeks. ☑ This **influence** of Greek architecture is evident in the use of rows of columns that support the entablature, pediment, and roof of the structure. ☑ In contrast to this, the main **inspiration** behind the architecture of the Kessena (FIGURE G) homestead is the need to protect or defend themselves from enemies and the harsh Ghanaian climate and environment. ☑ This is evident in the way the houses are clustered into walled compounds, giving housing to the extended family. ☑

Ghanaian culture is also a significant factor that has guided the **forms** of Kessena dwellings since the 16th century. Their response to this has resulted in the entrances to their homes being quite small which prevent enemies from seeing or charging inside. ☑ Different forms also reflect social status: square houses are for families, circular ones for bachelors and figure-eight-shaped houses for grandparents. ☑ The rectangular form of the Bacchus Temple, however, shows no need for protection from enemies. It is raised on a high podium/platform to emphasise the importance of the Roman god. ☑ A row of Corinthian columns enclose the main rectangular form of the temple which contains the cella, the room that housed the cult image of the deity to whom the temple was dedicated. ☑

The **material** used to construct the Temple of Bacchus is locally quarried stone, mostly white granite and white marble. ☑ The tall, unfluted column shafts were made from monoliths of highly polished, red Egyptian granite, with bases and Corinthian capitals of limestone. ☑ The columns were originally banded together with iron. ☑ Similarly, the Kessena homesteads are constructed from locally sourced materials. ☑ A combination of clay, soil, straw and cow droppings is mixed together to create the strong pottery-like structures. ☑ Layer upon layer is added when

needed, to maintain the necessary wall thickness to withstand rainstorms and extreme temperatures.☑

Each Kessena home is intricately **decorated** with a mix of hand-painted geometrical patterns, illustrative drawings and bas-reliefs that are full of symbolism.☑ The patterns are painted using coloured mud and chalk, an organic material found on site and can be re-applied endlessly.☑ They can illustrate just about anything from objects used in daily life, to religion and beliefs, to decorative patterns that help distinguish one house from the other.☑ The paintings make each house unique and tell a story of the life of the Kessena people.☑ The **decorative** carvings on the Temple of Bacchus also tell a story but not that of the Roman people who worshipped there: it is the story of the gods they worshipped.☑ The richly carved entablature includes an architrave with a three-banded frieze that is decorated with alternating bulls and lions and the cornice ornamented with geometric and floral patterns.☑ The walls are decorated with dancing, wild women devoted to Bacchus.☑ The inside wall of the nave is divided into bays by superimposed Corinthian pilasters (half-columns) that create a series of superimposed niches which originally would have been filled with statues.☑

OR

3.3 COMPARISON BETWEEN A CLASSICAL BUILDING AND A CONTEMPORARY BUILDING

Buildings chosen: ancient Temple of Bacchus of Lebanon and contemporary Holy Family Shrine



The Temple of Bacchus, ACE 150–250, **functioned** as a means to inspire awe in the ancient people of Lebanon, to make them worship the Roman deity and to house the cult statue of Bacchus.☑ The cult statue of Bacchus, the god of wine, was kept in the nave of the temple; there is no space for a community to gather inside the temple.☑ In contrast to this, the Holy Family Shrine **functions** as a place that invites its congregation inside to develop and rediscover the Catholic faith.☑ The secluded space allows for the worshippers to be able to avoid the complex outside influences that distort the original intents of the faith.☑

The temple of Bacchus was **inspired** by the cult of Bacchus who had become popular in the empire during the reign of Antoninus Pius.☑ The design of the temple was guided by the most common Roman architectural plan which was inspired by their predecessors, the Greeks.☑ This **influence** of Greek architecture is evident in the use of rows of columns that support the entablature, pediment, and roof of the structure.☑ The Holy Family Shrine was **inspired** by a Roman Catholic Church's congregation desire to build a refuge for travellers and others seeking a place of rest and meditation to pray and discover the Catholic faith.☑

The rectangular **form** of the Bacchus Temple is raised on a high podium/platform that emphasises the importance of the god the temple is dedicated to, i.e. Bacchus, the Roman god of wine.☑ The peripheral wall is adorned by a colonnade of Corinthian columns which encompass the rectangular form of the temple cella, the room that housed the cult image of the deity to whom the temple was dedicated.☑ While the shrine is situated on a hill, its **form** is not immediately visible. The shrine is approached through a cave-like underground visitor centre.☑ This approach to the shrine is also symbolic of Christ's tomb.☑ The tall, vertically elongated form of the structure is 13,5 m at its highest point, which gives it a tomb-like appearance.☑

The **material** used to construct the Temple of Bacchus is locally quarried stone, mostly white granite, and white marble.☑ The tall, unfluted column shafts are made from monoliths of highly polished, red Egyptian granite, with bases and Corinthian capitals of limestone.☑ The columns were originally banded together with iron.☑ In contrast to the solid, sturdy vertical columns of stone material used in the Bacchus Temple, the Holy Family Shrine uses wood and glass as **materials**.☑ The shrine's delicate wood structure features arched trusses nearly fifteen meters high that interlace in a tracery-like way that resembles wheat, symbolic of the Eucharist, waving in a field.☑ The chapel's glass facades offer uninterrupted views of its secluded surroundings and the Platte River Valley beyond.☑

The **decorative** carvings on the Temple of Bacchus also tell a story but not that of the Roman people who worshipped there: it is the story of the gods they worshipped.☑ The richly carved entablature, includes an architrave with a three-banded frieze that is decorated with alternating bulls and lions and the cornice ornamented with geometric and floral patterns.☑ The walls are decorated with dancing maenads: the wild women devoted to Bacchus.☑ The inside wall of the cella is divided into bays by Corinthian pilasters (half-columns) that create a series of superimposed niches which originally would have been filled with statues.☑ The Holy Family Shrine has a **decorative** image of the Holy family etched onto a piece of glass prominently placed in front of the chapel.☑ The interior of the shrine is illuminated by a central skylight that supports a decorative spiralling stainless steel sculpture.☑

Credit must be given to any other valid statements for 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 a guideline for your marking.

| Q3 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 | | | 2 |
| | Synthesise, Justify | | | |

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 the design product and 2 marks for reference to the statement in the context of the design movement.

ARTS AND CRAFT MOVEMENT

During the Victorian era many factory owners and machine operators produced designs that were of poor taste and full of unnecessary detail. The Arts and Crafts Movement **aimed** to reject inferior mass-produced goods which were over-designed and full of unnecessary detail and to create **quality** hand-produced products. The Arts and Crafts movement emphasised the natural unity between form, function and decoration, keeping their designs simple, elegant and functional. Morris developed the view that design should aim to be both beautiful and functional. The movement aimed to condemn the capitalist industrial production that was based on making money. They aimed to involve the craftsman in the full design and production process and to bring back honour their work.

John Ruskin and William Morris who were the co-founders of the Arts and Crafts movement and their humanist designs strongly **influenced** the Arts and Craft ideals. The Arts and Crafts movement was influenced by the use of pointed arches, stained glass windows and spires of Medieval Gothic architecture and the Gothic emphasis on Christian moral values. They were also influenced by the use of local or natural materials of the English Cottage style and their belief in 'truth to materials'.

A **stylistic characteristic** of the Arts and Crafts movement was to focus on quality craftsmanship, the use of natural materials and to use these materials honestly. This means that the joints and manufacturing marks are visible and not covered or hidden with decorative elements. In line with the Arts and Crafts **style**, designs were kept simple, elegant and functional and stained glass, wood, textiles and natural brick were popular materials. All paper, inks and textile designs were produced by hand, using organic materials and the result is complete control of the quality and production of design. Their subject matter was drawn from the plants, animals and the birds of nature and this can be seen particularly in wallpaper and textile design.





The Hexagona Leather Top Library Table Gustav Stickley (England), 1906 features quality hand-craftsmanship. His honest use of natural and locally sourced materials (dark sawn oak with fine original finish and original leather top with all of its original tacks in place) reflect the **character** of Arts and Crafts very clearly. The hexagonal top, arched aprons and tacks reflect early Medieval and Gothic references. At the notch with a central faceted peg, we clearly see how the legs of the table were connected. The joints and manufacturing marks are visible and not covered or hidden with decorative elements. Designs were kept simple, elegant and functional.

POP ART & DESIGN

Pop Art & Design embraces new ideals, views and perspectives. The Pop Art & Design movement broke away from the traditional idea of 'high' art and rather continued in the footsteps of Dada where popular taste, kitsch or bad taste is seen as acceptable. Pop Art & Design products represent an anti-design style that rejected conventions and norms and **aimed** to appeal to the American and English mass-consumer of the 1960s. Pop Art & Design aimed to create designs that were accessible to a wider market.

Pop Art & Design was an anti-design movement that grew out of Pop culture and Optical Art. Pop Art & Design is **influenced** by the use of everyday designs and culture. They were influenced by Pop artists, such as Andy Warhol, Roy Lichtenstein, fashion designer/model Mary Quant with her mini-skirts and also popular comic books. The space age, sci-fi, space travel and space-race were further influences. The streamlined body and tail fins of the Cadillac Eldorado by Harley Earl **represent** the space age influence and the character of Pop design well. They were influenced by mass-consumerism, advertising industry, TV and popular music. Another huge influence was Milton Glaser who captured the imagination of a generation with his stylised curvilinear and sometimes psychedelic drawings; bold, bright and flat colour. Other influences were popular fast-food brands such as soup cans and Brillo boxes used by Andy Warhol. Pop Art icons such as Elvis Presley, Marilyn Monroe and James Dean were idolised by the teenager generation.

Characteristically Pop design uses bright, vivid colours to create fun, witty, satirical and cheerful products. Aspects of various art movements were eclectically incorporated, such as the juxtaposition used in Surrealism and the simple dot and line patterns used in Op Art or Kinetic Art. Pop designs focused on material comfort or affluence. To create these kitsch designs, they had to use cheap, mass-produced modern materials, especially injection-molded plastic.



Piero Fornasetti side table (Italy), 1967. ✓

Piero Fornasetti designed a three-legged table, with a table top that is clearly inspired by the patterns in Bridget Riley's Optical Art. ✓ He pays homage to her iconic use of bold, black and white kinetic patterns. ✓ This witty and imaginative furniture piece clearly represents the **character** of Pop design. ✓

| Q4.1 LEVEL | 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 Bauhaus sofa was **influenced** by De Stijl's belief in reducing all non-essential characteristics or 'clutter' in order to find the most essential geometric forms, lines and colours. ✓ A further influence was Paul Cezanne's flattening of geometric facets ✓ and the Constructivist use of geometric abstraction and belief in maximum reduction. ✓ Like De Stijl, the red leather Bauhaus sofa favours basic, pure, geometric forms, straight lines and smooth surfaces to create impersonal, machine-like products. ✓ The Art Deco sofa shows an eclectic influence that includes the geometric forms of Cubism, the machine-style forms of Constructivism and their use of geometric abstraction and Futurism that influenced the streamlined or aerodynamic shapes and forms visible in the sofa. ✓

The Bauhaus sofa is made up of only geometric **forms** (the main body of the sofa consists of rectangular and circular forms). ✓ The form of the sofa clearly shows the harmony between pure, simple and functional forms. The use of geometric shapes and lines that are arranged to create an ordered, stable composition also enhance a sense of formality. ✓ The Art Deco elongated, sleek sofa with curvilinear arms help to depict both speed and elegance. ✓ The **forms** are solid, geometric and heavy, contributing to its grand, demanding, dominant appearance. ✓ The rounded, curving forms of the sofa arms could be influenced by the study of aero-dynamics. ✓ Their intention was to create a sleek and anti-traditional form that symbolised wealth and sophistication. ✓

Bauhaus **colours** are reduced to the primary colours (yellow, red and blue) and the neutral colours (black, grey and white) to support the general aim of simplicity. In the Bauhaus sofa by Robert Slezak, the colours are reduced to the primary red colour and a neutral white trimming. The silver tubing and the white trimming are both neutral colours exuding calmness, but also adding a bold and dramatic element. In the Bauhaus sofa surfaces like the wood and chromed steel is left in their original colour. The Art Deco sofa uses a dark-coloured velvet upholstery to create a dramatic, theatrical impact. The lacquered surface of the rounded arms and inlaid woods creates a dramatic contrast with the velvet upholstery.

Bauhaus focused on the use of industrial **materials** such as tubular chromed steel, and the leather of this couch has been industrially bonded. Their 'truth to materials' philosophy can be seen in their use of unpainted, exposed materials, e.g. steel tubing for the legs of the sofa. The Art Deco sofa reflects their love for new materials and processes to reflect the modern era and technological progress. The Art Deco sofa reflects modern technology in its use of costly materials like lacquer and wood inlays. The Art Deco sofa catered to the growing middle class taste that needed furniture that was comfortable, elegant and glamorous. The Art Deco sofa shows the use of different veneer inlays such as ebony, burl walnut, maple or ash and other exotic woods such as Brazilian jacaranda, zebra wood, palm wood, calamander, sycamore, Amboina and mahogany.

The Bauhaus sofa undoubtedly follows the '**Keep it Simple**' concept because they rejected 'confusion and clutter' in order to create 'less is more', minimal, simple and functional designs that reflect the Machine Age. The Bauhaus sofa was predominantly used within Minimalistic, cold interiors that reflected an industrial look. The Art Deco sofa is highly ornate and clearly shows the impact of the Machine Age and streamlined designs that were inspired by the aerodynamics found in Futurism. The Art Deco sofa focuses on comfort and luxury as these sofas were especially suitable for cinemas, ocean liners, boats and the architecture of train stations and skyscrapers. The armrest of the sofa shows attention to detail, use of different polished veneer inlays and the need to create design that reflected opulence. They did not keep to the concept of 'Keep it Simple' as the sofa shows eclectic stylistic influences from various countries, e.g. stylised plant forms from Egypt and art movements, e.g. geometric forms from Cubism.

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 | | | 1 |
| | Synthesise, Justify | | | |

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.)

Layout: The young boy is placed in the centre of the poster to place the focus on his plight of not having quick access to water. He is surrounded by space to communicate that he is isolated, lonely and abandoned.

Tone: The poster is dominated by a dark tone which conveys a sombre and serious tone. The young boy and the text message are emphasised by the light tones that fall on them.

5.1.2 Allocate 16 marks in total, 8 marks per case study: 1 mark for the name of a designer and the design product, 5 marks for a discussion of the aims, materials and techniques and 2 marks for a discussion of the design example.

ONE CONTEMPORARY SOUTH AFRICAN DESIGNER/DESIGN GROUP



Name of a designer/design group/design company and one design product:
The Keiskamma History Altarpiece by the Keiskamma Art Project

Aims and/or design materials and techniques

The Keiskamma Art Project is a community project in a small isolated rural village called Hamburg (Eastern Cape). The Art Project creates employment in an area where there are very few options to earn a living. It allows women of the area to reclaim their dignity by telling their stories in tapestries through designing, drawing and embroidery. The women sit together and create together, and this acts as a type of support group.

The Keiskamma Trust was founded in the early 2000s by Dr Carol Hofmeyr, a medical doctor with a master's degree in printmaking. Hofmeyr began teaching arts and crafts to a handful of women who began by collecting the plastic bags that littered the village. They crocheted them into hats and bags. Subsequently, the major focus has been on creating tapestries using embroidery.

An analysis of the design example/product of your chosen designer/design group and an explanation of how this design addresses sociocultural issues

The Keiskamma History Tapestry was inspired by the Bayeux Tapestry, a pictorial rendition of the conquest of England by the French, and is 126 metres long, permanently displayed in the South African Parliament Building in Cape Town. It relates the story of the amaXhosa and San people, from their origins, through British and Apartheid rule, to the release of Nelson Mandela after 28 years in jail.

A long period of time was spent in learning about the history of the local people, with input from academic historians and from the stories handed down by the amaXhosa elders of the villages. An overall plan was designed, made up of stitched panels, each telling a particular story. It took the hands of 100 women from Hamburg and its surrounding areas one year to produce the tapestry. The Keiskamma Tapestry is embroidered on a background of fabric that is the colour of the earth and it is longer than the Bayeux Tapestry. The images are stitched between borders of geometrical friezes. The observation of vegetation, animals and people is intense throughout. Using black stitches on a plain background, the artists have created traditional warriors far more sophisticated than those of the Bayeux Tapestry. This is as dramatic as the stylised images of warriors on ancient Greek vases.

This massive work of art is a source of pride for those who created it together with their communities. It has helped to educate people about South African history and has been acclaimed internationally. Although the tapestry and panels are often joint collaborations, all involved are acknowledged with their names stitched into it. The project provided sewing opportunities with each woman being paid according to her contribution. The completed tapestry left a legacy of pride and confidence in the community. The work is considered a national treasure by many and as an important account of history.

ONE INTERNATIONAL DESIGNER/DESIGN GROUP



Name of a designer/design group/design company and ONE design product:
GEN-1 wheelchair design by Free Wheelchair Mission

Aims and/or design materials and techniques

The non-profit humanitarian organisation Free Wheelchair Mission is actively addressing basic mobility needs in developing countries with cost-effective and durable wheelchair designs. ✓ GEN_1 made headlines for its simple yet revolutionary retrofitting of a white plastic chair into a multipurpose mobility tool for the less-abled. ✓

Given the harsh living conditions plaguing several third-world regions, GEN_1 was 'designed for use in rugged terrain,' explains the organisation. 'It provides basic mobility to a broad range of recipients, and it is generally recommended for those who do not need adjustments to the wheelchair to aid postural support.' ✓

After 20 years of service, the non-profit organisation has distributed 1,3 million wheelchairs across 94 countries. ✓

An analysis of the design example/product of your chosen designer/design group and an explanation of how this design addresses sociocultural issues

Weighing 17,4 kg, the GEN_1 model combines a legless white plastic chair, a black steel frame and 24-inch rear wheels with a medium tread and an inflatable inner tube. ✓ Considering the needs of the disabled, Free Wheelchair Mission used large rubber castors as front wheels and added an independent steel-locking system on each rear wheel for stability and safety. ✓ It also offers an optional over-the-shoulder 5-point harness that helps provide secure seating for smaller recipients and recipients requiring additional postural support. ✓

The plastic chair has a UV-resistant seat with the backrest component made from injection-molded polypropylene resin that attaches to the black steel frame. ✓ The NGO incorporated an adjustable footrest suitable for four different leg lengths. Users can pivot it as needed, forward or backward. ✓

The GEN_1 comes unassembled, but is easy to assemble, taking about 15 minutes to put together. ✓ According to Free Wheelchair Mission, the wheelchair is designed to provide 3 to 5 years of service with normal use, providing it is appropriately maintained. ✓ A wrench, air pump, patch kit and recipient manual for home maintenance, plus contact information for local resources (should service, maintenance, further training or information be required) is supplied to each recipient. ✓

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% | 5.1.2 | 8 |
| Higher order | Analyse, Compare, Interpret | 30% | 5.1.1 | 2 |
| | Evaluate, Reflect | | 5.1.2 | 2 |
| | Synthesise, Justify | | 5.1.2 | 2 |

5.2

5.2.1 (Allocate 10 marks.)

Allocate 1 mark for the traditional craft/indigenous cultural community, 6 marks for a discussion of the materials, methods and processes and 3 marks for the social value and function of the craft.



Basket weaving holds great cultural significance for the isiZulu people. Basket weaving is associated with a wide range of activities throughout Zulu cultural traditional life, touching virtually every domestic, social and religious function. One specific example is the **Iqutu (herb basket)**.

Concerning **materials and methods**, a variety of sustainably harvested plant materials are used to create different types of Zulu baskets. Natural materials such as the ilala are used in the **processes** of creating the baskets. Ilala palm fronds are collected, pulled into strips, naturally dyed and then hung to dry as weavers prepare other materials. The palm fronds have a waxy coating which makes them ideal for the weaving of watertight baskets. There is a variety of material used by the weavers, such as Isikonko (a grass), Nwebe (the bark of the wild banana tree) and Imizi (a water grass). Only natural vegetable dyes are used to dye the palm fronds. The dyes are obtained by boiling roots, leaves, berries, bark and/or other organic material of indigenous plants. Dried Ilala leaves are cream in colour; different regions and weavers use different colours. The individual colour's intensity and saturation (the brightness of the colour), depends on the length of time the raw material is soaked in the dye bath.

Generally, each basket is unique in size, shape, pattern, weave and colour, and the forms and functions of Zulu basketry are closely related. Their **function** is for both domestic and ritual purposes. The Iqutu baskets, for example, are the smallest of the Zulu baskets. These are not woven to be watertight, and they **function** as storage for dried herbs, for both cooking and medicinal purposes. Iqutu is typically woven by older master weavers called 'AboGogo'.

Basket weaving is a form of storytelling without words through the use of signs, symbols and images. Traditional craftwork is of great cultural, **social**, political and historical value in that it reunites people with their history, cultural and social traditions and their ancestry. We honour past traditions and people by passing on indigenous knowledge.

5.2.3 (Allocate 10 marks.)

Allocate 1 mark for the name of designer/design group and the name of the design product, 6 marks for a discussion of the materials, methods and processes and 3 marks for the social value and function of the craft.



Name of design/design group and ONE contemporary design product

'Alfredo's Light' by Mash-T design studio founded by Thabiso Mjo

Aims of the designer/design group

Mash-T aims to create award-winning furniture, lighting and accessories that celebrate African crafts. The design group also has a passion for collaboration and supporting the local design scene which led to partnerships with craft makers such as master weaver Beauty Ngxongo and Qaqambile Bead Studio. The partnerships encourage the continuance of traditional crafts and can also provide employment for the individuals who practise the craft.

Influences on the designer/design group

The design group is influenced by Zulu telephone wire baskets known as 'Imbenge' basket weaving. These baskets are often inspired by traditional beadwork patterns with social or personal meaning. Historically, recycled telephone wire, sometimes called 'scooby-doo' wires, were utilised for the baskets. Mash-T is further influenced by the combination of modern technology and traditional craft techniques. Mash-T endeavours to share uniquely South African stories and aesthetic through the medium of design.

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

'Imbenge' baskets are an exceptional example of how traditional grass basket weaving techniques have been adapted to more modern materials. Mash-T takes this adaptation further through collaboration with Alfred Ntuli who is known for weaving bright geometric patterns with telephone wire. Mash-T created a collection of telephone wire electrical light pendants. These pendants hang from the ceiling and are strikingly intricate interior design pieces. Mash-T adapts the idea of 'Imbenge' baskets to a modern context.

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 | 4 |
| | | | 5.2.2 | 4 |
| Higher order | Analyse, Compare, Interpret | 30% | 5.2.1 + 5.2.2 | 1 + 2 |
| | Evaluate, Reflect | | 5.2.2 | 1 |
| | Synthesise, Justify | | 5.2.1 | 2 |

QUESTION 6 [20 marks]

6.1

**6.1.1 (Allocate 2 marks.)**

Edible packaging as seen in FIGURE K is good for the environment because it eliminates waste that pollutes the environment and later reduces the volume of waste that goes to the landfill. It also reduces the carbon footprint that goes with paper or plastic production as opposed to the edible packaging in FIGURE K.

6.1.2 (Allocate 2 marks.)

During the production of environmentally friendly products (as seen in FIGURE K) carbon emissions caused by chemicals that react with the atmosphere which may affect the ozone layer, are reduced. Acid and chemicals which are used to purify raw material causes air pollution and the end process is global warming. Environmentally friendly products reduce pollution in rivers or landfills which negatively effects natural ecology (life cycle).

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

Allocate 1 mark for the name of designer and the design product, 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:**Name of the designer/design group and ONE of their designs:**

Antbear Lodge by Conny and Andrew Attwood

Aims, materials and processes

The **aims** of the lodge are to offer guests an unparalleled, diverse, activity-rich tourism experience and at the same time offer a huge benefit to their local environment. They make an effort in conservation and take responsibility as stewards looking after the farm seriously. The lodge has set up many permaculture gardens and got started with some small-scale broiler and egg production within their communities. They have also included honey production as part of the sustainable farming.

The Antbear has different buildings for accommodation with different approaches. The first step resulted in the construction of a straw-bale building, an alternative building method that uses local resources with low impact on the environment as **material**. Even the thatch for the roof was cut on the farm and the main costs of this construction type are labour keeping money in the local economy. Since then they have built from sun-dried bricks, rammed earth, cob and locally sourced stone from the farm. They have also created a reed-bed filter to clean greywater before returning it to the environment.

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

Antbear have their own chickens for eggs, their own cows for milk and an organic vegetable garden. They bake their own bread and even make their own yoghurt and cheese. They are strong believers in permaculture, having developed an earthworm farm and their own compost with a minimum waste policy. They do their utmost to recycle as much waste as is possible. The vision at Antbear Lodge has developed into our concept of responsible tourism that includes fair wages and working conditions, fair distribution of benefits, ethical business practice and respect for human rights, culture and the environment.

ONE INTERNATIONAL DESIGNER/DESIGN GROUP



Name of designer/design group/company and ONE design product:
Straw Bale House by Chris Magwood & Modcell (United Kingdom), 2019.

Aims, materials and processes:

The **aim** of building a house with straw bales is to make the building sustainable, affordable and durable. The **material** used is straw bales for the basic structure as the material is in abundance. Fabricated limestone plastered panel walls are used to sandwich the straw bales and acts as a finish on both the interior and exterior of the building. Ordinary windows and roof slates are used to complete the building. The process begins by compressing straws into bales. Panels are created in the controlled environment of a manufacturing plant and these fabricated walls ensure the ideal moisture content of materials. Being sealed on all sides by wood and plaster further protects panels from weather during construction, and the quick installation of finished panels means you can get a roof over them quickly. As for the look of the place, pre-painted panels are an option if you choose, and you can also attach siding to it should you want a more traditional exterior look. Interior walls are straight and true, and require only mudding as any gypsum board.



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

The designer has installed moisture meters inside walls as a building technique to monitor their durability. The straw-bale building has a very energy-efficient wall, and its raw materials act as carbon storage. Because straw is natural and non-toxic, it is a good start to creating an environmentally friendly building. The design is also airtight, which will also greatly reduce heat loss, as well as moisture damage in the interior of walls.

Credit any other valid statements.

| Q6 LEVEL | COGNITIVE SKILLS | WEIGHTINGS | QUESTIONS | MARKS (20) |
|--------------|-------------------------------|------------|--------------|------------|
| Lower order | Remember, Recall, Recognise | 30% | 6.1.1 | 2 |
| | Understand, Explain, Describe | | 6.1.2 + 6.2 | 2 + 2 |
| Middle order | Apply, Implement, Organise | 40% | 6.1.1 6.2 | 2 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

