



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

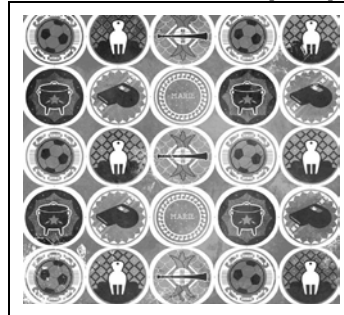
NATIONAL SENIOR CERTIFICATE

GRADE 12

**DESIGN P1
(THEORY)
NOVEMBER 2016
MEMORANDUM**

MARKS: 100

This marking guideline consists of 21 pages.

SECTION A: DESIGN LITERACY**QUESTION 1: 'UNSEEN' EXAMPLES [10 marks]****Answer EITHER QUESTION 1.1 OR QUESTION 1.2.****1.1 [Allocate 8 marks: a maximum of 2 marks per principle]****1.1.1**

- **VARIETY**

The VuVu textile uses a variety of images, such as a soccer ball, three-legged pot, whistle, Marie biscuit, Afro hair comb and VuVu that create a dynamic surface. A rich variety of colours, patterns, lines, shapes and symbols are shown in an integrated composition. The backgrounds are enlivened by the play of solid, opaque colours against more transparent, inconsistent grungy colour applications.

- **CONTRAST**

A bold and dramatic contrast is created with the inclusion of the white edge around each circle. The negative, diamond-shaped spaces between the circles contrast with the circles and their red-orange colours contrasts with the blue/green shapes enlivening the surface (cold and warm colour contrast). Contrast is also visible where lighter shades of colours are placed against darker colours. There is contrast in the quality and thickness of line behind the potjie pot and the whistle. Textural contrast is also evidenced by the use of patterns and lines in the shapes behind the comb and the lines behind the potjie. There is also textural contrast visible in the use of grainy and smooth textures.

- **BALANCE**

All motifs, except the whistle, are symmetrically balanced in the individual circles. The entire design is symmetrically balanced, divided in half giving equal visual weighting on both sides. The repeated circles create an all-over, crystallographic balance, i.e. an even distribution of multiple focal points. The even distribution of complementary colours, i.e. red and green, creates the repeated negative spaces which contribute to the crystallographic balance.

• **RHYTHM**

The full - drop design creates a rhythm through a repetitive pattern.
 Rhythm is created through the continuous and repeated use of the circular form. Rhythm is accentuated by the recurring use of the complementary colour scheme. The white outline or border around each circle and the repeated use of the motifs create rhythm.

1.1.2 **[Allocate 2 marks]**

The term '**stylised**' implies that forms/images are simplified and stripped to their 'bare necessities' using only a contour or outline or shape to create the motifs. In relation to FIGURE A most of the images are flat depicting very little tonal values or modulation or chiaroscuro. Motifs are graphic.

Credit must be given to any other valid statements.

Q.1.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower Order	Remember, Recall, Recognise, Name	30%	1.1.1	1
	Understand, Explain, Describe, Classify		1.1.1	2
Middle Order	Apply, Implement, Organise	40%	1.1.1	2
			1.1.2	2
Higher Order	Analyse, Compare, Interpret	30%	1.1	1
	Evaluate, Reflect		1.1.1	2

OR

1.2 **[Allocate 10 marks: a maximum of 2 marks per element/principle]**



• **LINE**

Line plays a dominant role in this window display composition. The backdrop is constructed or drawn with only lines – the drawing style is very similar to the 1900s Victorian linear illustrations or etchings. It is also similar to Renaissance etchings and cartography. A variety of lines are used, from vertical, horizontal to diagonal which in turn creates movement and depth or perspective in the composition. Criss-cross/Hatched lines are used to create tonal value, modulation and to create a more dramatic scene. The diagonal lines in the wheel and the floor direct the eye to the focal point.

- **PERSPECTIVE**

The window display uses linear perspective to create the illusion of depth. The background of the window display is a drawing which uses linear perspective and one-point perspective with diagonal lines all connecting in the centre of the composition. The window display also creates a second layer with cut-outs and 3D pop-up images/mannequins added to strengthen the illusion of depth. The use of perspective in the window display creates a make-belief fantasy world. In this respect the use of linear perspective is successful in creating a convincing spatial reality. The use of proportion seen in larger and smaller models helps to show depth/perspective.

- **FOCAL POINT**

The female mannequin with the black hat, dress and jacket becomes the main focal point as she is placed just off-centre. The two other mannequins with red dress designs both point towards the mannequin in the middle of the composition. The lines in the drawing used on the floor all connect with the mannequin in the middle. The mannequin in the centre is highlighted with more light.

Alternatively the mannequin dressed in red may be the focal point identified through the bold use of the colour – red.

- **CONTRAST**

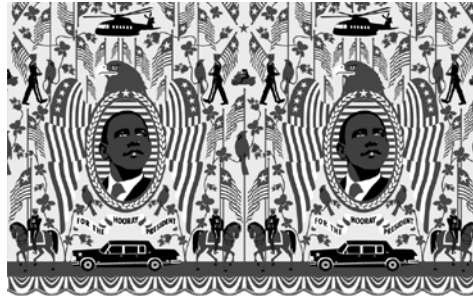
The 2D drawing or illustration in the background uses a monochromatic colour scheme which contrasts with the 3D solid black mannequin in the middle. The two other mannequins create a stark and dramatic contrast with their red costumes in the window display composition. A further contrast is the use of different historical styles or periods – from the 19th century Steampunk illustrations and window display styles to the inclusion of Postmodernist eclectic costume designs. There is also a contrast between dynamic and static elements where the movement of mannequins on the left and back areas contrasts with mannequins that are standing still. Moving elements such as the ship, the wheel and diagonal lines also contrast with the motionless mannequins.

- **MOVEMENT**

In the wheel of the Penny Farthing, the radial lines of the spokes suggest that the wheel is spinning and in the ship the curved sails create a repetition which also suggest movement. He used lines throughout the display to connect images and create focal points and perspective. Movement is also created through repetitive diagonal lines (e.g. the bicycle, the arm pointing to the main figure/mannequin). The hand of the mannequin on the left, leads the eye to the focal point through directional movement.

Credit must be given to any other valid statements.

Q.1.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower Order	Remember, Recall, Recognise, Name	30%	1.2	1
	Understand, Explain, Describe, Classify		1.2	2
Middle Order	Apply, Implement, Organise	40%	1.2	4
Higher Order	Analyse, Compare, Interpret	30%	1.2	1
	Evaluate, Reflect		1.2	2

QUESTION 2: COMMUNICATION THROUGH DESIGN [10 marks]

- 2.1 **[Allocate 1 mark]**
An idol is a person that is greatly popular, admired, loved and revered.
- 2.2 **[Allocate 2 marks]**
Yes, to a very great extent the design in FIGURE C idolises Barack Obama. The stars in his eyes and on his lips put great emphasis on his superiority and excellence. His image is centred by the wings of the eagle (the highest flying bird) which may imply that Barack Obama is destined for greatness or signify and emphasise his presidency a world leader.
- 2.3 **[Allocate 4 marks]**
The eagle symbolises strength, power and excellence because it is the highest flying bird. It can also refer to Obama's position as president of America set to reach the stars in his greatness. The eagle is known for its sharp eyesight, it is able to spot its prey from great heights and could therefore also symbolise the 'sharpness' of Obama.
- The military officers** in the design holding flags could symbolise a sense of respect or honour being awarded to Barack Obama as the president.
- The helicopter** also fits in with the military theme as an institution supplying security and safety to the president and country.
- The stars** in the design can symbolise outstanding performance of the country or the president in contrast to other countries and presidents.
- The black vehicle** can symbolise parliamentary power and status.
- The horses** combined with the black parliamentary car could symbolise strength and speed.
- The laurel wreath** around Obama can symbolise excellence and outstanding performance as in the days of the Ancient Greek and Roman athletes.
- The red carpet/drapery** symbolises his importance as the president of the United States.

2.4 [Allocate 3 marks]

Patriotism is very clearly communicated in this poster in the positioning of Obama's image, ✓ which is encircled and adorned/celebrated with the colours of the American flag and symbols of the American military. ✓ The text in the design also applauds/cheers Obama for the changes he has brought to his country as the first African American president of the United States of America. ✓

Credit must be given to any other valid statements.

Q.1.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower Order	Remember, Recall, Recognise, Name	30%	2.3	2
	Understand, Explain, Describe, Classify		2.1	1
Middle Order	Apply, Implement, Organise	40%	2.2	1
			2.4	3
Higher Order	Analyse, Compare, Interpret	30%	2.2	1
	Evaluate, Reflect		2.4	1
	Create, Synthesise, Justify		2.3	1

QUESTION 3

Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

3.1 [10 marks: a maximum of 2 marks per aspect]



With reference to **materials**, the basic structure of both shoes consists of leather or synthetic material, ✓ but the outer surfaces differ in that FIGURE D is covered with traditional beads ✓ and FIGURE E is covered with crystal gems. ✓ The traditional beads connect the shoe to the indigenous cultures of South Africa whereas the glittering gems of FIGURE E evoke a sense of luxury and wealth. ✓

The traditional beaded pattern on the stilettos in FIGURE D places the modern shoe in a traditional **context** and celebrates a specific heritage or culture whereas FIGURE E is a contemporary design exclusively for the wealthy and applicable only to urban environments. ✓ The materials in FIGURE D on the other hand are accessible to a wider market. ✓ The **purpose** of FIGURE E's extravagant, opulent materials are appropriate for exclusive or lavish occasions, whereas FIGURE D can be used for any smart occasion. ✓

In FIGURE D surface **colour** is predominantly bright and cool because of the turquoise in the background and the strong dark blue in the geometric shapes on top of it. A hint of pink and maroon contrasts with the blues ensuring a more colourful effect. The inside lining is yellowish, a warm colour, which contrasts with the cool blues. On the other hand, FIGURE E is monochromatic consisting only of different tones of silver in the background superimposed with transparent glass effects communicating glamour and sophistication. The glass may also reflect different colours.

FIGURE D is decorated with an African-inspired pattern consisting of repeated geometric shapes such as diamonds, triangles and rectangles whereas random **pattern** is created in FIGURE E by the repetition of faceted, encrusted rose-cut gems in the foreground. The tiny crystals behind these create an organic knobbly, scaly texture.

The application of traditional African beadwork on the surface of FIGURE D can remind one of beadwork on **kitsch** curio art, such as mass produced calabashes, wooden spoons and bowls. The fact that the beads are placed on stylish shoes is unexpected, making these objects original and not kitsch. Alternatively learners may argue that the traditional beaded patterns on the shoes could be seen as kitsch. FIGURE E is at first sight experienced as kitsch because it appears over the top, shiny, cheap and sentimental. FIGURE E glows in its pretentiousness and exudes superficial and ornate qualities.

Credit must be given to any other valid statements.

NOTE: A maximum of ONLY 3 marks may be allocated for tabular comparison responses. Use the cognitive level grid as a guideline for your marking.

Q.3.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower Order	Remember, Recall, Recognise, Name	30%	3.1	1
	Understand, Explain, Describe, Classify		3.1	2
Middle Order	Apply, Implement, Organise	40%	3.1	4
Higher Order	Analyse, Compare, Interpret	30%	3.1	2
	Evaluate, Reflect		3.1	1

OR

3.2 [10 marks: a maximum of 2 marks per aspect]



The Union Buildings are built using traditional methods where walls are load bearing and **constructed** from light sandstone. Walls are solid, expressing strength and stability. The Scottish parliament is a contemporary building using a steel-frame structure as the load-bearing support. This allows for certain sections of the wall to incorporate expanses of glass creating weightlessness. The steel-frame support is exposed creating an industrial effect. The exterior of the Union buildings reflects the same **materials** throughout the exterior, conveying unity and simplicity (typical of classical principles), whereas the Scottish Parliament uses a variety of materials, such as concrete, granite, glass and metal, typical of the varied, contrasting and dynamic surfaces of Deconstruction.

The Union Buildings are considered Neo-classical in style. The domed towers on either side of the central curved colonnade structure, as well as the colonnades, all reflect the **inspiration** of Classicism. Classical Greek ideals, such as simplicity, severity and order are visible. The Scottish parliament on the other hand shows the inspiration of the forms of nearby rock structures and vegetation in its use of geometric, jagged, green cladding that alternates with raw concrete. The inspiration of nature is also visible in the main blocks of the Scottish parliament where the shiny, metal leaf-like forms are covered with a webbed pattern.

The Union Buildings **function** as the official seat of the South African government and house the offices of the president of South Africa. The Union Buildings are one of the centres of political life in South Africa and also serve as a major tourist attraction. The Scottish Parliament Building is the home of the Scottish Parliament at Holyrood, within the UNESCO World Heritage Site in central Edinburgh. The building aims to achieve a poetic union between the Scottish landscape, its people, its culture, and the city of Edinburgh. An original aim of the Union Buildings was that they should be a national ornament, establishing a nation. Both elevated buildings represent the government of the moment, are large and dominant and suitably reflect authority and power.

The Union Buildings **form** a strong, symmetrical structure with two simple, block-like wings and a sweeping semi-circular centre. The sturdy block forms on either side convey strength and stability and the central curve is symbolic of the embracing/uniting nature. In contrast to the harmonious arrangement of clean lines and simple forms visible in the Union buildings the

Scottish parliament consists of a wide range of contrasting and rugged forms. A huddle of block forms in the centre spreads out into forms inspired by leaves and upsized boats. The Union Buildings' forms are inspired by solid Classical building structures whereas the Scottish parliament's forms appear unstable and fragmented, reminiscent of the craggy Scottish landscape.

Credit must be given to any other valid statements.

NOTE: A maximum of ONLY 3 marks may be allocated for tabular comparison responses. Use the cognitive level grid as a guideline for your marking.

Q.3.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower Order	Remember, Recall, Recognise, Name	30%	3.2	1
	Understand, Explain, Describe, Classify		3.2	2
Middle Order	Apply, Implement, Organise	40%	3.2	4
Higher Order	Analyse, Compare, Interpret	30%	3.2	2
	Evaluate, Reflect		3.2	1

TOTAL SECTION A: 30

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

[Allocate 10 marks for each movement. Note that only one mark may be allocated for the name of a designer and product for each movement. Use the cognitive level grid as a guideline for your marking.]

Ancient Greece

The **culture** of Ancient Greece emphasised rational and analytical thinking and a life based on philosophy. Science, astronomy, education and medicine were all fields that had a huge **influence** and were encouraged and studied. Ancient Greek design drew its inspiration from the human figure. Man was placed in the centre of development. They developed the **value** 'sound in body and mind'; as a result they placed great emphasis on developing the mind as well as their physical appearance. Sport and physical activities **influenced** their everyday lives. This focus on man is reflected in their beliefs and mythology, with their gods taking on human forms and displaying human emotions. The human form is the greatest **influence** on all Ancient Greek design and is evident in the **characteristics** of simplicity, harmony, balance, rationality and proportion inspired by mathematics.

A wide variety of jewellery was produced by the Ancient Greeks – necklaces, earrings, pendants, pins, bracelets, armbands, thigh bands, finger rings, wreaths, diadems and elaborate hair ornaments. The **example** of an arm band, seen on the time line, is made of gold, a commonly used metal in Hellenistic jewellery. After Alexander the Great conquered the Persian Empire and seized its fantastically rich treasures in Babylon, vast quantities of gold passed into circulation. An increasingly affluent society valued luxurious objects, especially gold jewellery. With technical virtuosity, Greek artists executed sumptuously ornate designs. It included plant and animal motifs, such as the beechnut pendant, the acanthus leaf and Heracles' knot and serpents as seen in the example.

The Hellenistic Empire extended from Greece to Asia Minor, Egypt, the Near East, and India. This unprecedented contact with distant **cultures** not only spread Greek styles across the known world, but also exposed Greek art and artists to new **values** and exotic influences. The market for fashionable gold jewellery exploded and remained a popular accessory for centuries supporting the flourishing industries of artists and craftsmen of the **future**.

Bracelets were often worn in pairs. According to the fashion of the time jewellery was frequently produced in matched sets. Pieces were usually inlaid with pearls and dazzling gems or semiprecious stones – emeralds, garnets, carnelians, agates, onyx, chalcedony and rock crystal. Artists also incorporated colourful enamel inlays that dramatically contrasted with their intricate gold settings.



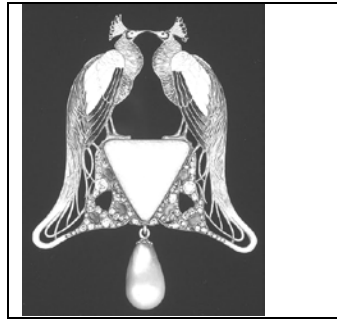
In Hellenistic times, jewellery often passed from generation to generation as family heirlooms. ☑ And occasionally, it was dedicated at sanctuaries as an offering to the gods. ☑ There are records of headdresses, necklaces, bracelets, rings, brooches and pins in temple and treasury inventories, as, for example at Delos. Some of the best preserved examples were found in tombs where jewellery was usually placed on the body of the deceased. ☑ Some of these pieces were made specifically for the burial rites; most, however, were worn during life. ☑

Art Nouveau

The Art Nouveau culture is similar to that of the Arts and Crafts era where the value of handmade designs is respected, but differs in that technology is embraced for the production of luxury goods for a wealthy market. ☑ A change in values can be seen in the evidence of a more sensuous style where lines are more curving and flowing, and the sensuous female form is often used. ☑ This move towards sensuality and the creation of decorative luxury goods can be seen to be even stronger in the movement that follows, i.e. Art Deco. ☑

The Art Nouveau Movement originated approximately 1890 and waned in popularity in 1910, shortly before the start of WWI (1914). ☑ Although heavily **influenced** by the Arts and Crafts ☑ movement, this **culture aimed** to embrace the use of Victorian technology and new industrial materials, ☑ but rejected its over-elaborate decorative style. ☑

They **aimed** to create a new modern style ☑ and soon Art Nouveau style products flooded the market. ☑ This **characteristically** decorative style was applied to the surface of products ranging from buildings to tea pots, posters and wallpaper. ☑ Individual interpretation resulted in some designers embracing technology, ☑ the machine ☑ and an urban setting while others **valued** the subconscious, nature and spirituality. ☑ Two distinct visual styles evolved. The first in France and Spain was an organic style **influenced** by the female form, ☑ natural motifs, insects and mythological creatures and is evident in the works of designers such as Gaudi, Mucha and Horta. ☑ The second: a geometric/rectilinear style represented through elongated designs, symmetrical solutions, ☑ simplicity and a strong control of line and form is evident in the designs of Mackintosh and Hoffman in Scotland and Vienna. ☑



The example of an **Art Nouveau** image on the timeline is an organic French style design. It is **characterised** by nature and **inspired** by the sinuous curving lines that define the feathers and tails of the two peacocks. ☑ The peacock is a typical Art Nouveau motif. ☑ The use of enamel and gold is very **characteristic** of French Art Nouveau. ☑ French designer Lalique used new and varied materials, mixing precious with semi-precious stones and enamel. ☑ This combination raised the art of enamelling to a new level within the **culture** of the time. ☑

By the time of the First World War (1914–1918) the Art Nouveau style had faded from popularity. ☑ **Future** designers learnt from the Art Nouveau movement; they had to come to understand materials and processes and realise that there was much more to mass-produced products than just surface decoration. ☑ They started to use the inherent shape, form and colour of the materials instead of just focusing on the surface. ☑

Art Deco

Art Deco flourished between the two world wars creating a **culture** that wanted to escape war-torn Europe by creating an alternative reality of exoticism, glamour, elegance and luxury. ☑ This culture reflected materialistic **values**. Emphasis was placed on style, status and possessions. ☑ Art Deco was also part of the beginning of the world-wide **culture** known as Modernism inspired by the new machine age. ☑ By 1925 a **culture** of speed had evolved. It became an obsession ☑ and an ever-increasing knowledge of aerodynamics began to **influence** design. ☑

Aptly described through the quote by Raymond Loewy, 'beauty through function and simplification', Art Deco in America was **characterised** by streamlining and the use of new materials and processes. ☑

The term means 'relating to the present' and refers to the new modern designs of the time, ☑ which were developed from new materials for mass-produced goods. ☑ These materials included Perspex, chrome and moulded plastic. ☑

Characterised by the need to escape 'everyday life' the Art Deco movement became an eclectic design style. ☑ Designers were **influenced** by antiquity, Ancient Egypt, Aztec civilizations, the art movements Cubism, Fauvism, Futurism, the Ballet Russe, Africa and all elements of Modernism. ☑ Machinery was now used extensively to create the new products which **aimed** to meet the day to day needs of city dwellers. ☑ The **culture** of the industrial revolution had increased urban population ☑ which meant there was a demand for machine-made goods and entertainment at affordable prices. ☑

Aeroplanes and cars were the **future** form of travel, making it easier for people to get around. ☑ The dream of speed and power was realised by streamlining designs ☑ and eradicating angles and extruding elements, placing the focus on organic shapes. ☑ These new forms of travel were faster than anything experienced before, speed was the **future** sensation for many. ☑ Speed was **characterised** as a sign of modernity, and designs which **aimed** to create the impression of speed were incorporated into posters, books paintings and sculptures. ☑ Streamlining was applied to the design of automobiles, planes and ships, even furniture and products were streamlined. ☑ Streamlining benefitted the automobile industry grounded in the functional aerodynamic of and the aesthetic beauty of organic lines. ☑ Explorers were coming back to Europe with pictures of primitive and ancient art, **influencing** designers with ideas from the Aztecs, North American Indians, Egypt etc. ☑

Characteristics of Art Deco are simple clean lines with striking colours, ☑ geometrical or stylised patterns ☑ and often with a streamlined look. They **aimed** for a style of sophisticated elegance and wealth. ☑ Products, fashion, buildings, etc. were all individually crafted or mass produced. ☑ Cheap industrial materials, such as plastics, metals and concrete were used together with expensive natural materials, such as silver, ivory and crystal. ☑



An example of Art Deco design is the Chrysler building in New York, designed by William van Alen. ☑ This building **characterised** the Modern; the world's tallest building at the time, it is easily recognised by its tapering terraced spire. ☑ The spire has 7 terraced arches detailed with overlapping projections of sharp, pointed, triangular windows reminiscent of the Egyptian pyramids. ☑ The stainless steel cladding on the tower is ribbed and riveted in a radiating pattern of what was originally an Egyptian sunburst pattern, ☑ but which eventually became typical of Art Deco. The 13th floor contains a frieze of brick that shows an abstract design of cars with decorative wheel caps and huge mascots, ☑ an excellent example of the style's obsession with speed and machines/automobiles. ☑ The water spouts were **inspired** by Chrysler automobile products like the eagle that was used as a hood ornament ☑ on the Plymouth car, but the idea of gargoyles as water spouts originated in Gothic architecture. ☑ The interior of the building features many elements of Egyptian **influence** evident in the stylised papyrus flowers seen on the elevator doors, ☑ inlaid with copper and wood and polished to a high gloss with lacquer. ☑

Credit must be given to any other valid statements.

Q.4.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower Order	Remember, Recall, Recognise, Name	30%	4.1	4
	Understand, Explain, Describe, Classify		4.1	2
Middle Order	Apply, Implement, Organise	40%	4.1	8
Higher Order	Analyse, Compare, Interpret	30%	4.1	2
	Evaluate, Reflect		4.1	1
	Create, Synthesise, Justify		4.1	3

4.2 [10 marks: a maximum of 2 marks per aspect]



Aims:

Artist and designers of the Arts and Crafts movement aimed to return to hand processes and thus create a focus on quality and craftsmanship and the use of natural materials. The Bauhaus completely revolutionised this way of thinking and attempted to face the problems brought by machine production. William Morris emphasised handmade objects and crafts made by skilled people to replace the mechanical process of factory reproduction wherever possible.

The Bauhaus did not promote a single style but rather a collection of attitudes that were ever changing, as new ways of looking at things were generated by the staff and students of the school. The founding members of the school wanted to create a space where the roles of the artisan and craftsman are merged. This collaboration and shared learning system was inspired by the aims of the Weimar Republic to integrate art, craft and design.

Materials:

The Arts and Crafts screen is made of hand embroidered panels that are mounted into a wooden frame. The Bauhaus screen, which is exposed to the elements on the other hand, is made of aluminium, a modern metal alloy which does not rust. The Bauhaus emphasised the use of new materials and encouraged their students to experiment with a vast variety of new alloys: tubular steel, reinforced concrete and glass whereas the Arts and Crafts used traditional materials, such as wood and natural fibres. The wood used in the Arts and Crafts screen is left unadorned showing the natural grain and colour of the wood.

Technology/Processes:

The Arts and Crafts embroidered screen displays the ideals of the movement in that the designers of the Arts and Crafts movement returned to individual hand processes, focusing on quality and craftsmanship and the use of natural materials. The embroidered screen and wooden frame are handmade, whereas the Kaleidoscreen designed by Herbert Bayer of the Bauhaus school uses modern technology and processes because it is made with an alloy and manufactured with modern technologies, i.e. laser cut and aqua welded. The Arts and Crafts screen is considered unique and a 'one off' but the Herbert Bayer screen can be mass produced which is what the Bauhaus embraced. The Bauhaus completely revolutionises technology and the way the arts are taught. The Art and Crafts designs are honest, meaning that you can see the joins and manufacturing marks instead of hiding or covering them with decorative elements. The Bauhaus also believed in unadorned surfaces as can be seen in the smooth textured and undecorated surfaces of the Bayer screen. Bayer's screen includes the technology of allowing the screens to turn according to the needs determined by the weather and light.

Decoration:

The decoration of the wooden screen is typical of the Arts and Crafts movement with its intertwined plants, vine tendrils and flowers. The style harked back to Medieval architecture and tapestries, illuminated manuscripts and rustic styles of decoration. Their decoration was drawn from the plants, animals and the birds of nature, particularly in surface design. The Bauhaus takes much of its decorative inspiration from the De Stijl; shape and form was reduced to its basic geometric form and horizontal and vertical planes are emphasised. It also reflects De Stijl's use of the primary colours and the neutrals, white, black and grey.

Form follows function:

The Bauhaus screen is designed with the function of the screen being a priority. The screen is in sections and can easily be installed. The Arts and Crafts screen can fold flat for easy manoeuvrability and the area it screens can also be changed. The Bayer screen can turn to give the user maximum protection against the elements and also to screen off an area that might be unsightly. The beautifully embroidered screens are aesthetically acceptable and the subject matter of flora brings the 'outside inside.'

Morris, the founder of the Arts and Crafts movement, developed the view that design should be both beautiful and functional, as seen in the screen.

The Bauhaus screen stripped away all decoration, emphasising functionality and left only the clean lines of form. The screen is stripped of all reference to the past while the Arts and Crafts screen form and function integrates into an aesthetic whole.

Credit must be given to any other valid statements.

NOTE: A maximum of 3 marks may be allocated for tabular comparison responses. Use the cognitive level grid as a guideline for your marking.

Q.4.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower Order	Understand, Explain, Describe, Classify	30%	4.2	3
Middle Order	Apply, Implement, Organise	40%	4.2	4
Higher Order	Analyse, Compare, Interpret	30%	4.2	2
	Create, Synthesise, Justify		4.2	1

TOTAL SECTION B: 30

SECTION C: DESIGN IN A SOCIO-CULTURAL/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]**

Socially responsible design is design that responds to and offers a solution to a need in society. Design that makes people aware of problems, such as hunger and child abuse, is considered to be socially responsible. Design that does not reinforce stereotypes or which ensures employment or the acquiring of skills during its production is also called 'socially responsible'.

The term also refers to products that are specifically created to aid the disabled or to improve living conditions. The Kenguru car design is socially responsible because it gives people who are confined to wheelchairs freedom and independence to live a mobile life.

5.1.2 **[Allocate 2 marks]**

Any valid product and reasonable solution can be credited, for example a feeding machine that could assist a quadriplegic person in eating.

Credit any other valid statements.

5.1.3 **[Allocate 14 marks in total]**

Allocate 7 marks per case study.

Allocate 1 mark only for the name of the designer.

ONE CONTEMPORARY SOUTH AFRICAN DESIGNER OR DESIGN GROUP:

The **Siyazama Project** , featuring traditional beaded crafts from Kwazulu-Natal, **aims** to give dignity back to those affected by Aids. The project, started in 1998, gives the craftswomen involved a creative outlet to express their concerns about HIV/Aids, through their colourful beaded cloth dolls and beadwork. It also allows the rural women to earn an income, as many are the sole breadwinners of their households because their husbands are migrant workers. Siyazama is an isiZulu word meaning 'we are trying'.

In December 2011 the project exhibited at The A.R.T. Show at Durban's Tatham Art Gallery. They exhibited a **tower of 640 tiny beaded dolls** that depicts the number of HIV/Aids orphans in Dannhauser, KwaZulu-Natal. These hundreds of small, beautifully beaded child-figure dolls collectively make a strong statement about the statistics with regard to Aids orphans in South Africa. Siyazama's aim was to make sense of these statistics visually through an installation, from which they hoped to build awareness of the growing epidemic in our part of the world. They saw it as a call to action.

ONE CONTEMPORARY INTERNATIONAL DESIGNER OR DESIGN GROUP:

Doug Sharp and the BSB Design company, **The Abod shelter.** The **Abod shelter** responds to the fact that roughly 32 per cent of the world's population live in informal communities where the need for sustainable, humane housing is pressing. The tiny Abod Shelter is a sustainable, lightweight home for slum dwellers that can be built by their owners in just one day. These shelters can be easily shipped and erected anywhere in the world. Highly affordable and flexible in design, each shelter can be customised to fit each owner's particular needs. Everything from kitchen and toilet units to end walls, loft expansions and special doors can be added to the core structure. Mostly constructed out of corrugated metal, a translucent plastic panel can be used to incorporate natural lighting – an advantage for slums that typically lack decent access to national electricity grids. Gutters incorporated into the shelters ensure that rainwater is directed away from the tiny homes to improve sanitation. A number of the houses can be linked together to create a small community.

The Abod structure is arch-shaped to make the inside more spacious and allows for a loft space, increasing the usable space. The structure is customisable and can be used in conjunction with other Abod structures or incorporated into existing dwellings.

Credit any other valid statements.

Q.5.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower Order	Remember, Recall, Recognise, Name	30%	5.1.1	2
			5.1.2	1
	Understand, Explain, Describe, Classify		5.1.3	2
Middle Order	Apply, Implement, Organise	40%	5.1.2	1
			5.1.1	2
Higher Order	Analyse, Compare, Interpret	30%	5.1.3	6
	Evaluate, Reflect, Judge		5.1.3	2
	Create, Synthesise, Justify		5.1.3	2

OR

5.2 [Allocate 20 marks]



5.2.1 [Allocate 4 marks]

FIGURE K displays how indigenous crafts can be preserved through design, through the fusion of traditional indigenous craft techniques and materials with contemporary design. The chair is made using an indigenous craft technique, wicker weaving. The designer used plastic strapping which is a contemporary material, instead of traditional Ilala palm leaves. Today indigenous craft techniques are used to train unemployed people in various communities. In this way it helps to create jobs, gives people skills and maintains a national pride in indigenous crafts. In terms of the economic relevance, the production costs of the chair would be cheaper because of the recycled materials utilised.

5.2.2 [Allocate 8 marks]

Zulu basketry:**Materials, methods and processes**

Ilala palm is the most desired material for basket weaving. It is a traditional source for basket weaving. The plant grows along the North-Eastern Coast of KwaZulu-Natal. The techniques differ depending on the region, culture, history and the material available. Once cut and dried, thin strips of the Ilala palm are coiled around coils of grass and sown together in a spiral form to create water-tight baskets. Colours for dyes are traditionally obtained naturally, from boiling roots, leaves, berries and bark of indigenous flora.

Functions:

The function depends on how they were made. If they were woven to be watertight they are used for transporting and storing liquids, like milk and beer. Otherwise they are used to store food like seeds, fruit and vegetables.

Examples:

Name of an indigenous cultural group or specific craftsman: Rueben Ndwandwe produces baskets.

The **ISICHUMO** is a rigid, bottle-shaped basket used for carrying liquids. It often has a lid which fits over the neck like a cap. The same stitching technique is used for an Ukhamba. These woven baskets are often used for storage of some or other kind. Some are for domestic use whilst others are used to store medicines by traditional healers.

The **IMBENGE** is a small, saucer shaped bowl traditionally woven with Ilala palm and grass fibres. ☑ A modern version is woven by men from telephone wire, ☑ resulting in a bright kaleidoscope of colour and pattern and is very collectable. ☑ The imbenge is used as a platter for serving dried foodstuffs, as well as being a lid or cover for the clay beer pots. ☑ When not in use it is hung up on the wall of the hut as part of the décor. ☑ The patterns on the imbenge are often geometric in character. ☑

5.2.3

[Allocate 8 marks: allocate 1 mark only for the name of the designer and the name of the product]



- **Aims and influences:**

Porky Hefer is a South African designer and creative consultant who explores the manufacturing of the weave, in relation to architecture. ☑ He aims to solve world problems by creating sustainable solutions through bio-mimicry and biomorphic inspired designs. ☑ He has successfully founded a creative way to make people of all ages interconnected. ☑ His use of natural sustainable bark and branches to weave his designs is influenced by indigenous crafters. ☑

- **A brief analysis of ONE work and an explanation of how traditional materials and techniques are used in the design:**

He has produced a series of large-scale nests influenced by the weaver birds' building techniques and the structural characteristics in wicker weaving ☑ (ideas frequently explored by the Campana Brothers from Brazil and also Andrea von Chrismar from Chile). Hefer's series of '**Weaver nests**' does not use any inner-steel framework. ☑ Each structure is masterfully produced from natural sustainable bark and branches, ☑ and woven in such a way that the final form is sturdy enough for at least two adults. ☑ His 'weaver nests' hang from blue gum poles in interiors or from trees in gardens. His 'nests' remind one of cocoons or hammocks and are mostly used to unwind and to relax in. ☑

Credit any other valid statements.

Q.5.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower Order	Remember, Recall, Recognise, Name	30%	5.2.2	2
	Understand, Explain, Describe, Classify		5.2.3	2
Middle Order	Apply, Implement, Organise	40%	5.2.1	1
			5.2.2	1
			5.2.3	3
Higher Order	Analyse, Compare, Interpret	30%	5.2.1	1
	Evaluate, Reflect		5.2.3	3
	Create, Synthesise, Justify		5.2.2	2

QUESTION 6 [20 marks]

6.1 6.1.1

[Allocate 2 marks]

Carbon footprint is the measure of the environmental impact on a particular individual or organisation's lifestyle or operation measured in units of carbon dioxide. A greenhouse effect is produced by the emission of carbon dioxide from the fuel of cars, factories and the industrial sector. The increased carbon footprint has been directly linked to the depletion of the ozone layer, global warming, melting of the polar icecaps and natural disasters.

Credit any other valid statements.

6.1.2

[Allocate 4 marks]

The design in FIGURE L is classified as **sustainable design** because it utilises recycled tyres as the main material for the coffee table/ottoman, chair and mirror frames in the interior. The motor rims are used ornamentally on the wall. Tyres are non-biodegradable and they are often not disposed of in an environmentally friendly way. In this way tyres accumulate on dumps, in township areas and consequently contribute to waste which has a negative impact on the environment.

The designer has upcycled and transformed the discarded tyres into sustainable, eco-friendly functional objects. By upcycling the tyres he has lessened the negative impact on the environment. He has reduced and minimised the generation of excessive non-biodegradable waste.

Credit any other valid statements.

- 6.2 **[Allocate 14 marks]**
[Allocate 7 marks per case study – 1 mark for designer and design product]

EXAMPLE OF A SOUTH AFRICAN DESIGNER:



- **Name of the designer/design agency or studio and title of one major project undertaken by the designer [Allocate 1 mark]**

Hotel Verde by Mario and Annemarie Delicio

- **Brief description of at least one major project/system undertaken by the designer [Allocate 3 marks]**

Hotel Verde is an environmentally friendly hotel that hosts a range of systems that yield significant water and energy savings. The environmentally friendly range of systems in Hotel Verde consists of a pontoon grey water plant, WISY filter system, water tank, eco pool, green roof, living wall, advanced energy modelling, wind turbines, photovoltaic panels, plant room, energy-efficient lighting and regenerative drive elevators.

- **How the designer/design agency or studio addresses/uses environmental and/or sustainable concerns to improve the environment and therefore quality of life of users. [Allocate 3 marks]**

The hotel improves the wellbeing and quality of life of users through its design, which is sustainable thereby having as little as possible impact on the environment. It provides clean interior air; its extremely effective insulation ensures that the guests have hot water as soon as the tap is opened.

The hotel uses heat released by the earth in winter and heat sink in summer for heating purposes, thereby providing good thermal properties for its guests. Motion sensors ensure the safety of guests, but save power in that they switch off after a period without detected motion.

EXAMPLE OF AN INTERNATIONAL DESIGNER:

- **Name of the designer/design agency or studio and title of one major project undertaken by the designer [Allocate 1 mark]**

The Save Food from the Fridge Project by Jihyun Ryou.

- **Brief description of at least one major project undertaken by the designer [Allocate 3 marks]**

The vegetables are stored in damp sand which is placed in maple wood and glass containers. Sand is a natural resource which helps preserve/maintain the integrity of the vegetable through its vertical placing at the right humidity. This method of preservation mimics the natural environment of the vegetables in nature. In addition, the maple wood treated with beeswax is also a renewable material that does not harm the environment.

- **The way in which the designer/design agency or studio addresses environmental and/or sustainable concerns to improve the environment and therefore quality of life of users. [Allocate 3 marks]**

The project turns the concept of a fridge upside down and uses traditional and natural processes to preserve food. This is because fridges are energy-consuming monsters. The project uses vegetables like carrots, spring onions and celery and preserves them in damp sand and high humidity. This preserves the vegetables well by keeping them chilled.

Credit any other valid statements.

Q.6 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower Order	Remember, Recall, Recognise, Name	30%	6.1.1	1
	Understand, Explain, Describe, Classify		6.1.2 6.2	3 2
Middle Order	Apply, Implement, Organise	40%	6.1.1 6.2	1 7
Higher Order	Analyse, Compare, Interpret	30%	6.2	2
	Evaluate, Reflect, Judge		6.1.2	1
	Create, Synthesise, Justify		6.2	3

TOTAL SECTION C: 40
GRAND TOTAL: 100