# basic education

Department:
Basic Education
**REPUBLIC OF SOUTH AFRICA**

## NATIONAL
## SENIOR CERTIFICATE

## GRADE 12

**DESIGN P1**

**(THEORY)**

**FEBRUARY/MARCH 2015**

**MEMORANDUM**

**MARKS: 100**

**This memorandum consists of 21 pages.**

**SECTION A: DESIGN LITERACY**

**QUESTION 1: 'UNSEEN' EXAMPLES**
**[10 marks]**



- **LINE (Allocate 2 marks)**
  The functional product has a strong linear quality. ☑ The lines created by the use of wire, have been used to structure a three-dimensional form that is both strong and decorative. ☑ The lines create a rhythmic up-and-down movement☑. The repetitive use of the lines woven together creates an optical illusion, similar to Op Art from the Pop Art/Design Movement. ☑

- **TEXTURE (Allocate 2 marks)**
  The wire rods used are made from steel that has been galvanized, ☑ with a glossy effect creating a smooth and cold tactile feel. ☑ The table has been finished with a glass top echoing the smooth and cold experience. ☑

- **BALANCE (Allocate 2 marks)**
  The product reflects a clear radial balance ☑ as seen through the glass top of the table. The design is also symmetrical as the left-hand side is a mirror image of the right-hand side. ☑ The circumference of the glass top balances the flared diameter of the base. ☑

- **MULTI-FUNCTIONAL (Allocate 2 marks)**
  Postmodern design reflects a keen interest in multi-functional designs. ☑ One of its aims is for design to be multi-layered, providing for a more varied experience by the spectator or user. ☑ This design can be used in a variety of ways; it can be a chair/stool, a table or a basket. ☑ The idea behind multi-functional also correlates with a basic need to save/create space. ☑ This design can also be stacked to save space. ☑

- **AFRICAN CHIC (Allocate 2 marks)**
  The term African Chic refers to the way the design links with traditional African techniques and the manner in which it has been tastefully finished and presented to present a more contemporary version.☑ Although the design is strongly influenced by African weaving and wire sculpture techniques, the design has been fashionably presented in a high gloss galvanized wire. ☑ The form of the design can also be seen as African as it fuses classical architectural lines with traditional African stool/chair forms. ☑ The highly simplified structure can also be seen as Minimalist, therefore creating a Minimalist/ African design making it stylish in appeal. ☑
  **Credit must be given to any other valid statements.**

| Q.1 LEVEL | COGNITIVE SKILLS | WEIGHTING | QUESTIONS | MARKS (10) |
|---|---|---|---|---|
| **Lower Order** | Remember, Recall, Recognise | 30% | 1 | 1 |
| | Understand, Explain, Describe | | 1 | 2 |
| **Middle Order** | Apply knowledge, Implement | 40% | 1 | 4 |
| **Higher Order** | Analyse, Interpret | 30% | 1 | 1 |
| | Evaluate, Reflect, Judge | | 1 | 1 |
| | Create, Synthesise, Justify | | 1 | 1 |

## QUESTION 2: COMMUNICATION THROUGH DESIGN
**[10 marks]**



2.1 **(Allocate 3 marks)**
The old sailing ship, ☑ the protea, ☑ an aloe, ☑ a diamond, ☑ springbok, ☑ crane, ☑ giraffe ☑ and baboon. ☑

2.2 **(Allocate 3 marks)**
The old sailing ship: This icon refers to South African history. ☑ The inclusion of the ship refers to the arrival of the first Europeans to South Africa and the start of trade/commerce and tourism.☑
Protea: This is a national icon and a product exported to various countries. ☑
Aloe: The indigenous aloe refers to the typical spiky plants of Southern Africa. It is also known for its medicinal values. ☑
Diamond: The inclusion of this familiar South African icon refers to our rich mineral heritage. ☑
The springbok, crane, giraffe, baboons and other african animals: These animals remind us of South Africa's rich ☑ and diverse wildlife giving the design a definite South African identity. ☑

2.3 **(Allocate 4 marks)**
It heightens our social/cultural/historical awareness. ☑ Pride is nurtured in our nation, creating a Proudly South African product. ☑ It reinforces a national identity. ☑ We become more informed regarding our national treasures, for example our diverse fauna and flora. ☑ It becomes more appealing to tourists as they would love to invest in authentic South African products. ☑ This practice celebrates our heritage thus creating a unique identity.
Credit must be given to any other substantiated statements.

| Q.2.1 LEVEL | COGNITIVE SKILLS | WEIGHTING | QUESTIONS | MARKS (10) |
|---|---|---|---|---|
| **Lower Order** | Remember, Recall, Recognise, | 30% | | |
| | Understand, Explain, Describe | | 2.1 | 3 |
| **Middle Order** | Apply, Implement, Organise | 40% | 2.2 + 2.3 | 4 |
| **Higher Order** | Analyse, Compare, Interpret | 30% | 2.2 | 1 |
| | Evaluate, Reflect | | 2.3 | 1 |
| | Synthesise, Justify | | 2.3 | 1 |

## QUESTION 3

**Candidates answer EITHER QUESTION 3.1 OR QUESTION 3.2.**

3.1     **[10 marks]**
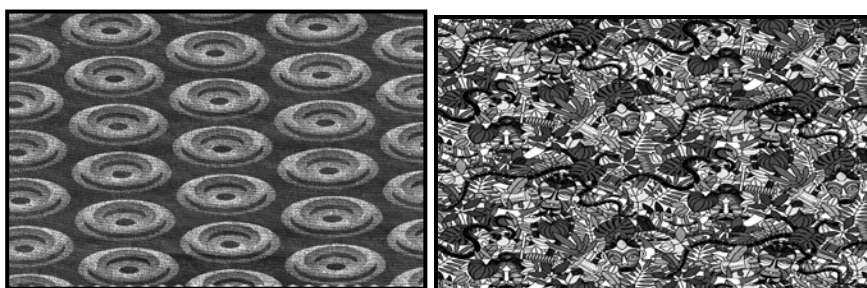
In FIGURE A the **pattern** is created by circular images that are repeated and organised into straight rows giving it an orderly effect ☑ whereas the pattern in FIGURE B consists of repeated images that are multi-directional and packed/cramped, creating a very chaotic/complex effect. ☑

In FIGURE A there is an illusion of three dimensional form created with tone reflected in the circular shapes, ☑ whereas in FIGURE B the images have been stylised into flat **shapes**. ☑ FIGURE A forms are round and arranged to form a pattern of circular rhythms, whereas FIGURE B displays a range of spiky leaf shapes and geometric shapes reflecting zigzag counteracting rhythms. ☑

FIGURE A has a visual/implied **texture** of smooth buttons but the ink on the grain of the fabric gives it an interesting stippled effect. ☑ FIGURE B's images do not reflect visual/implied texture ☑ but the images have been stylised and some textures have been transformed into patterns. ☑ The actual texture of both textiles is smooth/flat. ☑

In FIGURE A **colour** is limited to a monochromatic range of brown ☑ giving it both an earthy and a calm quality. ☑ FIGURE B on the other hand consists of a wide range of warm and cold colours ☑ which contrast to bring out a very energetic bold surface pattern. ☑

With regards to **influences**, although produced in South Africa, the method of printing of FIGURE A is the same as that of FIGURE B as they both originated in Europe. ☑ FIGURE A is inspired by everyday buttons and this use of common place objects is typical of African textile designs. ☑ FIGURE B is inspired by African masks and spiky African plants as well as the modern machine age as there are things like motor vehicle parts visible in it. ☑ Shweshwe fabric influences are also clearly evident in these patterns.

**Credit any other valid statements.**

**NOTE: Answering in tabular form will be penalised. A maximum of ONLY 3 marks may be allocated for this type of response. Use the cognitive level grid as a guideline for marking.**

| Q.3.1 LEVEL | COGNITIVE SKILLS | WEIGHTING | QUESTIONS | MARKS (10) |
|---|---|---|---|---|
| **Lower Order** | Remember, Recall, Recognise, | 30% | | |
| | Understand, Explain, Describe | | 3.1 | 3 |
| **Middle Order** | Apply, Implement, Organise | 40% | 3.1 | 4 |
| **Higher Order** | Analyse, Compare, Interpret | 30% | 3.1 | 1 |
| | Evaluate, Reflect | | 3.1 | 1 |
| | Synthesise, Justify | | 3.1 | 1 |

**OR**

3.2 **[10 marks] ONE possible example**

The **purpose** of the Forum was to be a space for trading activities and public gatherings. ☑ Montecasino theme park on the other hand is a contemporary leisure and casino complex located in Johannesburg, South Africa. ☑ Citizens of the ancient city originally referred to the Roman Forum as a marketplace, or the Forum. ☑ It was for centuries the centre of Roman public life: the site of triumphal processions and elections; ☑ the venue for public speeches, ☑ criminal trials, and gladiatorial matches; ☑ and the nucleus of commercial affairs. ☑ Here statues and monuments were erected to commemorate the city's great men. ☑ Many of the oldest and most important structures of the ancient city were located on or near the Forum. ☑ Montecasino theme park has been meticulously designed to replicate an ancient Tuscan village. ☑ The architecture and décor is inspired by and modelled on the

Palazzo Corsini, a 15th century classical Italian Villa. ☑ Interestingly the role of recreational space ☑ can also be an educational vehicle ☑ for sharing the geographical and cultural diversity of a world beyond the reach of a local population. ☑ It is interesting to note how the ancient concept of a forum, as in a place where citizens congregated and shared experiences, has evolved in the modern world to an environment of altered reality. ☑

The <u>Forum</u> site was originally a marshy area, Roman engineering **technology** was used to construct a giant covered sewage system over it that drained into the Tiber river. ☑ Vitruvius designed an open rectangular space based on the Greek Basilica ground plan, which was like a large courtyard that was entered through the triumphal arch of Titus. ☑ The Romans produced monumental structures through engineering. The discovery of a new durable construction **material**, concrete ☑ facilitated the development of arches and provided an improved building and construction method to build with marble blocks. ☑

The outside appearance of the brick and mortar building does not give any insight into the interior of the building. ☑ When entering the main casino building one becomes aware of the fake sky painted on the roof that changes from dusk to dawn. Small lights in the ceiling twinkle like stars in the fake evening sky and at dawn it changes to a brilliant clear blue. ☑ A *Trompe l'oeil* painting technique is used throughout to create the illusion of reality for the viewer. Shallow windows and balconies are filled with artificial flower boxes, and the occasional image of a cat casually perched on a window sill creates a very convincing sense of reality. ☑ The illusion is continued with cobbled streets lined by authentic looking lamp posts, washing hanging on lines suspended across the narrow streets and the occasional abandoned bicycle or Italian scooter in an alley. ☑ This alternate environment contrasts with the growing dehumanisation and impersonality of the industrial urban environments of our time. ☑

The **target market** of Montecasino is both South African and International tourists – it attracts over 9.3 million visitors annually. ☑ The heart of ancient Rome, the forum, is known as the most celebrated meeting place in the world. ☑ This is where the concept of the Senate - as well as the Republican government itself - began. ☑  The Forum served the people of Rome as an area where they could gather for commercial, political, judicial and religious pursuits in ever greater numbers. ☑

**Credit must be given to any other valid examples.**

**NB Answering in tabular form will be penalised. A maximum of ONLY 3 marks may be allocated for this type of response. Please 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, | 30% | 3.2 | 2 |
| | Understand, Explain, Describe | | 3.2 | 1 |
| **Middle Order** | Apply, Implement, Organise | 40% | 3.2 | 4 |
| **Higher Order** | Analyse, Compare, Interpret | 30% | 3.2 | 1 |
| | Evaluate, Reflect | | 3.2 | 1 |
| | Synthesise, Justify | | 3.2 | 1 |

**TOTAL SECTION A: 30**

**SECTION B:  DESIGN HISTORY**

**QUESTION 4 [30 marks]**

4.1     **(Allocate 20 marks in total)**
        **(Allocate 10 marks for each movement. Note that only one mark can be allocated for the name of a designer and product for each movement. Use the cognitive level grid as a guideline for marking.)**

**Choose at least TWO.**
- **Bauhaus**
- **Pop design**
- **Post modernism**
- **Deconstructivism**

- **BAUHAUS**
  Bauhaus was a school of Art, Craft and Industrial design in Germany that, in the early 20$^{th}$ century, was boundary-breaking as it broke away from traditional ornamentation and curvilinear, decorative forms ☑ and promoted the machine-aesthetic.☑The influence of the machine can clearly be seen in the use of only geometric shapes and forms, straight lines and smooth surfaces. They were influenced by the Cubist's and De Stijl's reduction of reality to extreme simplicity using abstract, geometric shapes. ☑ Their rejection of a wide range of decorative colours for primary colours and neutrals also helped to convey simplicity. ☑ Acceptable/safe design of the time included the highly decorative, organic designs of Art Nouveau, reflecting the influence of nature, as well as Revivalist architecture which repeated Classical building forms such as columns and pediment. ☑ The Bauhaus wanted to embrace the new Machine Age and aimed at their forms to reflect the function of the product. ☑ They did not want to hide this function or form with surface decoration like standard design of the time. ☑ They wanted their products to express purity, simplicity and order. ☑

  **An example of Bauhaus design**
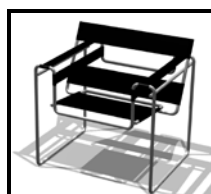


  The **Wassily chair** by Marcel Breuer (Germany), 1925-1926. ☑

  This is a good example of the avant-garde approach of Bauhaus design. ☑ Instead of using wood, a traditional material used for furniture, it is made of new materials, tubular steel and canvas. ☑ Instead of reflecting decorative surface patterning the surfaces are smooth. ☑ The chair is made up of an arrangement of mainly geometric shapes linking it with the Machine Age. ☑ It does not reflect traditional curvilinear forms such as those visible in Art Nouveau designs and Neo-Classical designs. ☑

- **POP DESIGN**
  Pop design finds its roots in the embracing of modern urban society and every day popular subject matter, by Pop artists like Hamilton, Lichtenstein and Andy Warhol, instead of traditional themes and subject matter. ☑ The style evolved and moved away from serious subject matter and 'high' art in galleries that often include religious symbolism and illusionary painting techniques ☑ to images from the commercial and consumer realms. ☑ The world of advertising, commercial graphic design, comic books, supermarket food, junk food, sci-fi novels and world events became the inspiration. ☑ Popular taste and kitsch become acceptable forms of visual culture instead of serious themes. ☑ The separation between high and low art is removed and art was now for the people, by the people, using images that the general public could associate with. ☑ This was an avant-garde approach as popular imagery and culture had been regarded as superficial and not worthy of being used by artists.☑ Pop art and design developed at the same time as the youth rebellion in America. It reflects this rebellion against tradition and their wish to embrace new ideals, views and perspectives. ☑ The reaction of the Anti-Design Movement of the 1960's in Italy to rectangular forms and their redefinition of design through their use of shocking colour and visual puns, undermining the formal function of the object strongly influences Pop design. ☑ Chairs become soft and floppy instead of hard, or take unexpected forms like the 'Joe Sofa' for Poltronova, that is in the form of a baseball glove. ☑ Their questioning of the relevance of taste and using kitsch or bad taste in fun and ironical ways is visible in many Pop designs; e.g. the Bocca Sofa by Studio 65 takes the form of a set of movie-star like red lips. ☑ This undermining of the aesthetic seriousness of concepts/objects previously considered to be beautiful is typical of Pop Design. ☑

**An example of Pop design**
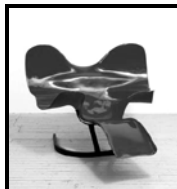


The '**Elephant Chair**' by Bernard Rancillac (1966). ☑

The design is a good example of this era's mocking of traditional standards of good design and ideas regarding functionality. ☑ Instead of being made up of subdued, 'tasteful' colours it is a very bright red ☑ and instead of being a dominantly solid, geometric structure with straight legs and block-like seat and back, its form is sculptural, irregular and organic. ☑ This is a completely novel, avant-garde form for a chair. It is not made from traditional chair materials such as wood and metal but is made almost completely from injection-moulded plastic. ☑ This brightly coloured plastic is a popular, new inexpensive material, which links the design with popular, everyday culture. ☑ The chair achieves a very new, modern, funky appearance due to this new material and technique. ☑

- **POST MODERNISM**
  Post Modern designs reject the adherence of Modernism to strict rules and replace these with variety and individuality. ☑ They find the Modernist's established standards of good design, i.e. their insistence on only geometric forms, straight lines and smooth, undecorated surfaces and their rejection of all traditional materials and forms, cold,

impersonal and elitist. ☑ They believed that Modernism was too serious, austere and impersonal and could not be appreciated by the general public. ☑ They wished to create designs that fuse modernism and tradition. ☑ This had never been done before and new designs appeared that combined known elements and materials from the past such as classical pillars, arches, stone and wood with modern machine inspired forms and materials like concrete, plastic and steel. ☑ This eclectic style is boundary breaking and unexpected designs are created thus making it avant-garde in approach. ☑

**An example of Postmodernist design**



**'Table Clock'** for Alessi by Michael Graves (America),1986. ☑

The **Table Clock** for Alessi by Michael Graves, c1986 is proof that the Post Modern movement combined tradition and modernity to create a final construction which was completely novel. ☑ The square clock-face and its block-like wooden case is traditional ☑ but the placement of this on four pillars is not traditional and creates an unusual, unexpected structure. ☑ The use of tradition in an unexpected way adds a quirky, humorous element to the design, typical of Post Modernism. ☑ These four pillars reference traditional Classical designs but are very smooth and simple, reminiscent of Modernist buildings. ☑

- **DECONSTRUCTIVISM**
  Deconstructivism is a truly avant-garde style that breaks completely with the past to create designs which appear haphazard, unstable and un-unified. ☑ In architecture; instead of consisting of straight lines that are at a right angles to the ground these buildings seemed to tilt and lean. ☑ Many contrasting materials were often used together to create a confusing overall picture. ☑ This is in direct contrast to mainstream use of repetition of materials or elements to create unity. ☑ In deconstructive designs a completely unexpected structure or unexpected materials can be inserted into a design to add to the overall feeling of confusion or chaos. ☑ These designers questioned mainstream insistence on harmony and unity and established norms of good design. ☑ Deconstructivist architects focused on exploring the relationship between different parts of the building. ☑ The resulting style resembled buildings that appeared disjointed. ☑ These buildings are exciting, unusual structures that blur the line between architecture and art. ☑ Similar to Postmodernism the work of Deconstructivism rebels against the standard building style of the time, Modernism. ☑ Unlike Postmodernism that wanted to return to the individual, culture, tradition, ornamentation and enjoyment of design, deconstructivism aimed to create a visual style that would represent the invisible relations between opposing components. ☑ In all fields of design the deconstructive approach led to an analysis of meaning, form, structure and the relationship of different components. ☑ Deconstructive design in general is characterised by distortion of the shape, fragmentation and the use of geometric or non-rectilinear shapes to create chaos. ☑ Space seems 'cut' with a diagonal focus. ☑ Often a feeling of uncertainty, unease, shock or disruption is created. ☑ Established rules are exposed and transformed. ☑ In fashion, garments

were left unfinished or the traditional structure or production method of an item was ignored, resulting in alternative methods or materials being used.

**An example of Deconstruction design**



**'The Dancing House'** by Frank Gehry's (Prague), 2008. ☑

This design is a good example of a completely new, non-traditional design. ☑ Totally contrasting building structures are combined to create a very discordant effect. ☑ A Classical section with arches and ornamental detail, a block-like section, a tower with block windows and a totally contrasting twisted glass tower all form part of the whole. ☑ Previously buildings had sufficient repeated elements to create a unified whole. The twisted glass tower is also very unconventional. Twisting building parts have not been used before which is very unconventional. ☑

**Credit must be given to any other valid statements.**

| Q.4.1<br>LEVEL | COGNITIVE SKILLS | WEIGHTING | QUESTIONS | MARKS (20) |
|---|---|---|---|---|
| **Lower Order** | Remember, Recall, Recognise, | 30% | 4.1 | 2 |
| | Understand, Explain, Describe | | 4.1 | 4 |
| **Middle Order** | Apply, Implement, Organise | 40% | 4.1 | 8 |
| **Higher Order** | Analyse, Compare, Interpret | 30% | 4.1 | 2 |
| | Evaluate, Reflect | | 4.1 | 2 |
| | Synthesise, Justify | | 4.1 | 2 |

      Please turn over

4.2　　**[10 marks]**
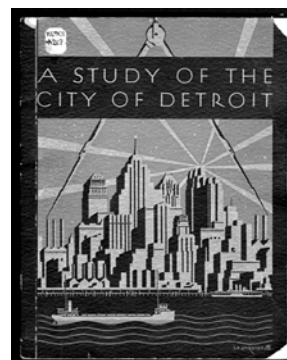



In FIGURE A the black face **contrasts** strongly with the yellow background, the green foliage and the white lettering giving life to the design. ☑ FIGURE B also makes use of black against bright orange and blue to bring about contrast and life to the design. ☑ Blue and orange are complementary colours and the use of them together also serve to dramatise the cover. ☑ Both designs make use of small and large shapes (FIGURE A uses small leaves against the large face and FIGURE B small block-like shapes against large ones) to create contrast. The vertical lines created by the buildings in FIGURE B contrasts with the diagonal lines of the rays in the sky which also adds drama to the scene. ☑

FIGURE A's use of the tendrils and leaves of a creeper reflects the **influence** of nature on Art Nouveau. ☑ The influence of the intertwining lines of Celtic and Viking stone carvings is also visible in the intertwining stems dominating this work. ☑ The influence of the stepped contours of Egyptian pyramids and Aztec temples on Art Deco is visible in the book cover of FIGURE B. ☑ The highly simplified block-like shapes of the buildings reveal the influence of early $20^{th}$ century art movements like Cubism and Constructivism on Art Deco. ☑

FIGURE A is dominated by analogous light yellow and yellowish green **colours**, giving the work a warm, friendly and organic feel ☑ whereas the contrasting complementary blue and orange colours of FIGURE B creates a lively feeling. ☑ The slightly muted quality of the blue and orange ensures that the complementary colours do not overpower but create a sense of harmony. ☑

FIGURE A's **typography** is curving and flowing creating a decorative and feminine ☑ effect, whereas FIGURE B's typography is simple, clean and block-like suggesting masculinity and the machine-age. ☑

The **lines** created by the plants and tendrils in FIGURE A are organic and curvilinear and intertwine to create a decorative, busy surface, ☑ whereas the lines of the buildings and rays in FIGURE B are straight, creating angular geometric shapes to convey a more mechanical feeling. ☑ The diagonal lines of the rays add a dynamic, jazzy effect ☑ and the ordered horizontal waves at the bottom also reflect movement. ☑
**Credit must be given to any other valid statements.**

**NB Answering in tabular form will be penalised. A maximum of ONLY 3 marks may be allocated for this type of response. Please use the cognitive level grid as a guideline for your marking.**

| Q.4.2 LEVEL | COGNITIVE SKILLS | WEIGHTING | QUESTIONS | MARKS (10) |
|---|---|---|---|---|
| **Lower Order** | Remember, Recall, Recognise, | 30% | 4.2 | 2 |
| | Understand, Explain, Describe | | 4.2 | 1 |
| **Middle Order** | Apply, Implement, Organise | 40% | 4.2 | 4 |
| **Higher Order** | Analyse, Compare, Interpret | 30% | 4.2 | 2 |
| | Evaluate, Reflect | | | |
| | Synthesise | | 4.2 | 1 |

**TOTAL SECTION B: 30**

**SECTION C: DESIGN IN A SOCIO-CULTURAL/ENVIRONMENTAL AND SUSTAINABLE CONTEXT**

**QUESTION 5**

**Candidates answer EITHER QUESTION 5.1 OR QUESTION 5.2.**

5.1 **[20 marks]**



5.1.1 **(Allocate 6 marks)**
The use of space, imagery and typography helps to strengthen the socio-cultural message portrayed by FIGURE A in the following ways:

The use of colour, in FIGURE A is very bleak and emphasizes the empty **space**, ☑ around the figure that is representative of a nothingness or weightlessness often seen or associated with individuals who have been diagnosed with Anorexia. ☑ The dominating negative space further emphasises the message of the poster. ☑

As far as **imagery** is concerned, the model is depicted with the body shape, height and proportion portrayed in the fashion drawing ☑, this can be seen as a way of indicating that no healthy human being can have that type of body shape. ☑ This comparison highlights the unreal body expectations anorexics experience. ☑ The figures on the left of each image highlight the role of prescriptive fashion in perpetuating this condition.

In terms of the **typography**, the typeface used has a very thin stroke, ☑ with no significant presence/with a weak presence on the poster. ☑ One can see this as a visual metaphor used to highlight the message ☑ and emphasise the emotional frailty of the victims. ☑ The designer has used this to compare the anorexic models to the typeface; it has a dwindling insignificant presence. ☑ Most anorexics have a very frail, unhealthy appearance and presence, similar to the feel of the typography. ☑

5.1.2 **(Allocate 14 marks, 7 per case study)**

- **Definition of socio-cultural design:**
  Socio-cultural design is a product or campaign that helps society in one way or another. It could be by creating awareness around issues that adversely affect society or by designing innovative ways to help better/alleviate people's living conditions.

**EXAMPLE OF SOUTH AFRICAN DESIGNER**
- **NAME OF THE DESIGNER/ DESIGN GROUP (Allocate 1 mark)**
**'Think Before You Drink'** by Industry Association For Responsible Alcohol Use (South Africa), 2013. ☑

**HOW THEY ADDRESS SOCIO-CULTURAL ISSUES (Allocate 6 marks)**
The alcohol foetal syndrome poster campaign for the National Department of Health serves to create awareness, ☑ informs ☑ and uses '*guerrilla*' shock tactics to educate communities ☑ about the danger of drinking alcohol during pregnancy. ☑ The realities are that most women are unaware of the adverse effects that alcohol intake has on the health of their unborn baby. Research has indicated that there is an alarming increase in the statistics of alcohol foetal syndrome, especially in the rural areas amongst underprivileged and illiterate women. Drinking during pregnancy can result in low birth weight, brain damage, stunted growth and behavioural problems. The effect is permanent on the health of the baby and becomes a National Social Welfare responsibility. ☑ To assist in educating the community, the poster is displayed at local clinics, rural hospitals ☑ and at the Social Welfare Department. ☑



**EXAMPLE OF INTERNATIONAL DESIGNER**
- **NAME OF THE DESIGNER/ DESIGN GROUP (Allocate 1 mark)**
**Eliodomestico Solar Oven** by Gabrielle Diamanti, (Slovenia), 2005-2012. ☑

**HOW THEY ADDRESS SOCIO-CULTURAL ISSUES (Allocate 6 marks)**
The **Eliodomestico Solar Oven** will help with global water scarcity as it converts salt water to fresh drinking water. ☑ The design solution is an-open source water still made primarily of pottery. ☑ The black boiler is filled with salty sea water in the morning and sealed. ☑ As the temperature and pressure increases, steam is forced downwards through a connection pipe and collects on the lid, which acts as a condenser, ☑ turning the steam into fresh water. ☑ Potentially, the solar oven will convert five litres of salt water a day. ☑ Diamanti hopes to see locals adapt and

modify the design to take advantage of their own readily available materials and native environments. ☑

**Credit must be given to any other valid statements.**

| Q.5.1 LEVEL | COGNITIVE SKILLS | WEIGHTING | QUESTIONS | MARKS (20) |
|---|---|---|---|---|
| **Lower Order** | Remember, Recall, Recognise, | 30% | 5.1.1 5.1.2 | 2 2 |
| | Understand, Explain, Describe | | 5.1.1 5.1.2 | 1 1 |
| **Middle Order** | Apply, Implement, Organise | 40% | 5.1.1 5.1.2 | 2 6 |
| **Higher Order** | Analyse, Compare, Interpret | 30% | 5.1.1 | 1 |
| | Evaluate, Reflect | | 5.1.2 | 2 |
| | Synthesise | | 5.1.2 | 3 |

## OR

5.2     **[20marks]**

5.2.1   **(Allocate 3 marks)**
Craft centres make a positive contribution to our country because they provide facilities where previously disadvantaged communities can produce quality products. Crafters are trained to use their traditional skills to make a valuable contribution to the hospitality industry, thereby creating job opportunities ☑ and channelling the skills of crafters into the production of export products. ☑ This makes a very valuable contribution to our economy and also improves the lives of communities in South Africa. ☑

5.2.2   **(Allocate 7 marks)**

**ONE POSSIBLE EXAMPLE OF INDIGENIOUS CRAFT: ZULU BEADWORK**
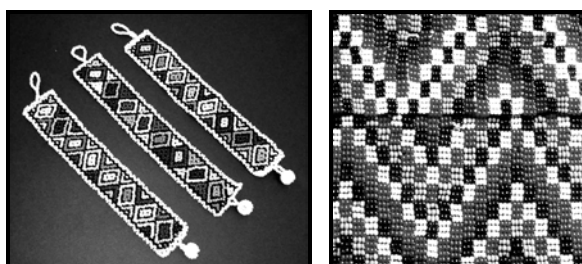


Zulu beadwork forms an integral part of traditional African dress; ☑ it is worn for special occasions, such as weddings and festivals/rituals pertaining to rite of passage, ☑ also to communicate spiritual powers or status or life stage of the wearer. This is done through pattern ☑ and styles and colours which are particular to a specific tribe. ☑ IsiZulu beadwork is closely integrated with social organisation. ☑ In the deep rural areas exquisite beadwork can still be seen adorning young beautiful ladies many of them indicating the district from which the wearer comes from. ☑ The old art of sending messages through the skilled use of colours in a piece of beadwork is fast dying out.

What makes Zulu beadwork unique is the code by which particular colours are selected and combined in various decorative geometrical designs in order to convey messages. ☑ The geometric shapes themselves have particular significance and the craft itself forms a language devoted entirely to the expression of ideas, feelings and facts related to behaviour and relations between the sexes. ☑ The Zulu beadwork language is deceptively simple: it uses one basic geometric shape, the triangle, and seven basic colours. 3 triangles connected at the 3 corners represent father, mother and child. A triangle pointing up represents an unmarried man and two triangles joined at their points, in an hourglass shape, represent a married man. ☑
Zulu beadwork can also be used in cases of where marriage contracts are in dispute whereby by the major role player can be identified by their beaded finery. ☑

**SPECIFIC MATERIALS AND TECHNIQUES**
Colourful glass beads, ☑ pins and ☑ twine. ☑ Beads are fixed to twine and then attached to a pin. ☑ Thereafter more beads are added and looped in numerous rows creating patterns by the use of coloured beads. ☑ The beading technique varies from different tribes to tribes. ☑

**DETAILED DESCRIPTION OF A SPECIFIC EXAMPLE**
The Umbhama is a beaded band worn on the forehead of a married woman, ☑ it has central segment of large beads that symbolise eggs ☑ and tiny triangles pointing downwards. ☑ These symbols indicate that the woman has had children. ☑ This is a form of social organisation; ☑ it communicates the marital status of the woman ☑ to avoiding uncomfortable/embarrassing situations, whereby a married woman would receive attention from an unknowing suitor. ☑

**Credit must be allocated to any other valid indigenous craft form and valid statements.**

5.2.3   **(Allocate 10 marks)**

**ONE EXAMPLE OF MODERN DAY APPLICATION OF TRADITIONAL CRAFT:**



**Woven Ilala Stool,** Khumbulani Craft and Barber Osgerby,(South Africa), 2013.

- **NAME OF DESIGNER/DESIGN GROUP** (SOUTH AFRICAN) **AND ONE DESIGN PRODUCT**
  Khumbulani Craft; Ilala Stool. ☑

**DETAILED DESCRIPTION OF HOW THE TRADITIONAL TECHNIQUES/METHODS AND MATERIALS HAVE BEEN APPLIED TO A MODERN PRODUCT**

The Ilala Stool is an example of how traditional basket weaving can be applied to a modern-day product. ☑ Khumbulani Craft uses traditional craft techniques to produce contemporary furniture. Pliable material is used in the production of woven Ilala Stool, ☑ e.g. soft branches, grass, palm leaves/fronds. ☑ These woven stools have become aspects of contemporary interior decor. ☑ The stools are available in a dark brown and light brown. ☑

- **SOCIO-CULTURAL CONTRIBUTION**
  Khumbulani Craft provides an opportunity for productive work with previously disadvantaged communities, ☑ the overall objective being to create sustainable and independent craft enterprises. ☑ Their knowledge-sharing activities include product development and basic business training to ensure fair trade and opportunity to promote environmental responsibilities. ☑ Khumbulani Craft signed a contract with internationally renowned Barber Osgerby to produce woven stools exclusively for them. ☑ The stools are very high-end design and are currently made by five craft groups in northern Kwazulu-Natal within the Khumbulani Craft umbrella. ☑ Additional weavers are being trained to increase production capacity to meet both the local and international demand for this product. ☑ This allows the crafters to grow beyond subsistence and towards sustainable and profitable enterprise thereby allowing them to earn an income to care for their families. ☑

  **Credit must be given to any other valid statements.**

| Q.5.2 LEVEL | COGNITIVE SKILLS | WEIGHTING | QUESTIONS | MARKS (20) |
|---|---|---|---|---|
| **Lower Order** | Remember, Recall, Recognise, | 30% | 5.2.1<br>5.2.3 | 1<br>1 |
| | Understand, Explain, Describe | | 5.2.2 | 4 |
| **Middle Order** | Apply, Implement, Organise | 40% | 5.2.1<br>5.2.2<br>5.2.3 | 2<br>3<br>3 |
| **Higher Order** | Analyse, Interpret | 30% | 5.2.3 | 3 |
| | Evaluate, Reflect | | 5.2.3 | 3 |
| | Synthesise | | | |

**QUESTION 6 [20 marks]**

6.1 **(Allocate 6 marks)**

To whom it may concern,

I would like to inform you about our unique and innovative bio-friendly product that you might consider investing in.

Our product will appeal to a market that is conscious of innovative design and designers' endeavours to support eco/green design. ☑ It has a modern, fun

approach and is unique. This will appeal to the modern "yuppie", looking for something that is beautiful, functional and good for the environment; who are the high-end/designer label crowd that buy quirky designs. ☑ Due to the inexpensive materials used for its production it is also affordable for the general public. ☑

The material Grapple is unique: grass cuttings are eco-friendly as grass cuttings are thrown onto compost heaps. There is a constant supply of cuttings, making it sustainable. ☑ It replaces or provides an alternative to plastic and is eco-friendly, reducing the carbon footprint as it can be recycled with no harm to the environment. ☑ The raw material would cost nothing and the actual manufacturing process is inexpensive. The product is 100% renewable and bio-degradable. ☑

As far as function is concerned, this is a completely new approach to hanging objects and clothes, it has an innovative shape and the design is quite flexible in function, it can be used in many different ways for hanging pots and lighting etc. ☑ Not only is the hook eco-friendly, but the webbing is made from a natural biodegradable matter and the buckle is made from a bio-polymer. ☑

6.2 **(Allocate 14 marks) (Allocate 7 marks per case study)**

**EXAMPLE OF AN INTERNATIONAL DESIGNER**
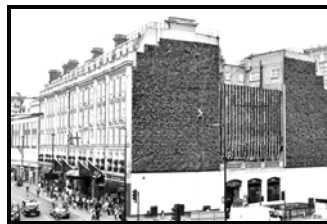


**The Living Wall** designed by Gary Grant's Green Roof Consultancy, Treebox – London's largest, lushest, living wall, bringing the exterior to life, literally.☑ Standing at 350 square metres and with a total of 10,000 herbaceous plants, the striking 'Living Wall' at the 'Rubens at the Palace' hotel, boasts a number of unique innovations.
Designed to provide waves of blossoming plants throughout the year, the colourful 'Living Wall' is a unique talking point. ☑ It also provides a wildlife habitat, helps to keep the hotel cooler in summer and warmer in winter, this makes it a very environmentally friendly design idea. ☑ The company takes the issue of sustainable tourism very seriously as this wall will minimise the hotel's impact on the environment, improve the air quality and add to the changing aesthetic in this part of London. ☑ The plant list includes a wide variety of native species and those deemed by the Royal Horticultural Society as attracting insect pollinators – drawing bees, butterflies and birds – which are crucial in light of the decline in the bee population and the government's recent announcement for an urgent review. ☑ Buttercups, two varieties of crocus and strawberries will particularly attract butterflies and bees. ☑ From spring bulbs to winter geraniums, the plants have been selected with seasonal colour in mind, ranging from blues, pinks, purples, whites and yellows. ☑

The rich living façade was planned in partnership with the hotel, the <u>Victoria Business Improvement District</u>, Gary Grant's Green Roof Consultancy, Treebox,

who will maintain the greenery, and with help from The Royal Horticultural Society, which recommended the best plants for attracting bees, butterflies and birds. Together, the collaborators are finding new and unique areas to infuse with green space within the city of London that will not only benefit the well-being of locals, but also the environment. ☑ The area around the new wall is susceptible to surface flooding issues during heavy rains. The Palace Hotel wall is irrigated using this excess rainwater harvested from roofs, making it sustainable and low maintenance, while also helping to absorb this water during heavy storms. ☑ The gorgeous living wall will make the hotel a new green landmark in London, while hopefully inspiring others to follow suit! ☑

**EXAMPLE OF A SOUTH AFRICAN DESIGNER　　　(Allocate 7 marks)**



**Julia Anastasopoulos**, is a young designer from the Western Cape, whose efforts in green design were recognised during her participation in the 2008 Eskom Energy Efficient Lighting Design Competition with an innovative spherical light made from colourful clothes pegs and cable-ties. ☑ Since participating in the competition Julia has been developing her ideas and will soon be launching her own brand of illustrated printed wallpaper. Her clothespeg light was selected as one of the finalist entries in the SOUTH competition – an exhibition in association with the Design Indaba. Since then, the product has travelled to Lisbon, Portugal to represent South African Design in Experimenta 2009 as part of the "Timeless Exhibition". ☑ Julia Anastasopoulos' design was inspired by the idea that, with a bit of imagination, everyday objects, though seemingly unimportant, do play a vital role in people's lives and can have multiple uses, other than their intended purpose. ☑ She finds alternative uses for objects that are designed for a specific function, using them as a medium in other products.  By using the pegs' primary ability to attach, the design happened quite organically.  The peg light is all about re-using and re-inventing.  The light can be mounted on a wall, hung from a ceiling or converted into a standing lamp. ☑ Anastasopoulos supports the idea of sustainable design and recognises that designers have a role to play in encouraging people to make "green" choices. ☑ She strives for sustainability and uses local producers and suppliers wherever and whenever possible. Julia finds the energy-efficient light bulbs that have been developed very exciting; it enables designers to be almost limitlessly creative when it comes to lighting design and solutions.  Anastasopoulos also designed the large-scale public murals for the My City bus station, outside the Civic Centre, commissioned by the City of Cape Town. ☑
**Credit must be given to any other valid statements.**

| Q.6 LEVEL | COGNITIVE SKILLS | WEIGHTING | QUESTIONS | MARKS (20) |
|---|---|---|---|---|
| **Lower Order** | Remember, Recall, Recognise, | 30% | 6.2 | 4 |
| | Understand, Explain, Describe | | 6.1 | 2 |
| **Middle Order** | Apply, Implement, Organise | 40% | 6.1<br>6.2 | 2<br>6 |
| **Higher Order** | Analyse, Interpret | 30% | 6.1 | 2 |
| | Evaluate, Reflect | | 6.2 | 2 |
| | Synthesise | | 6.2 | 2 |

**TOTAL SECTION C:** **40**
**GRAND TOTAL:** **100**