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**REPUBLIC OF SOUTH AFRICA**

## NATIONAL SENIOR CERTIFICATE

GRADE 12

DESIGN P1

(THEORY)

NOVEMBER 2025

MARKING GUIDELINES

MARKS: 100

These marking guidelines consist of 23 pages.



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

Candidates answer EITHER QUESTION 1.1 OR QUESTION 1.2.

**1.1 (Allocate 10 marks in total)****1.1.1 (Allocate 8 marks, a maximum of 2 marks per bullet/aspect.)**

The textile design advert in FIGURE A, uses warm **colours**, orange-yellow, striking purple-pink, and brown, to create a strong visual impact.☑ The vibrant, analogous colour scheme of the patterns in the background and on the model's, dress creates a harmonious but lively rhythm.☑

The printed advert has a smooth, glossy or matt tactile **texture**.☑ However, on the decorative cerise pink spectacles, the spiral forms a glossy and tactile implied texture.☑ The implied smooth, silky texture of the model's skin contrasts with the black plaited hair (*tress queue*) extensions which is both smooth, silky and tactile.☑ The printed textile design with repeated lines in the background and foreground (the model's dress) creates an illusion of tactile texture.☑

**Unity** is evident in the textile design through the use of repetitive curved lines, organic and geometric shapes and forms.☑ Bright cerise pinks and orange colours are repeated to unify the foreground and background of the textile advert design.☑ Fan-like shapes that are in the background are repeated on the model's dress creating a unified textile design advert.☑

**Movement** is created by the fan-like diagonal shapes that are repeated in the design.☑ These shapes are placed in a diagonal grid that emphasises the diagonal movement in the textile design.☑ The decorative 'eye wear' creates a spiralling directional movement.☑ Repetitive lines used in a flowing pattern create movement.☑

**1.1.2 (Allocate 2 marks)**

The **focal point** of the composition is the woman's face in the centre - the part that first catches the viewer's attention.☑ The central placement of the model who has a smooth, warm, strong brown skin tone contrasts against the patterned background creating a strong focal point.☑ The spiral pattern of the cerise pink spectacles and the cerise pink lipstick worn by the model highlights the model's face as the focal point.☑ The model's face is further accentuated as the focal point by subtle highlights on her forehead, cheeks and nose, which gives her face a three-dimensional quality creating a strong contrast with the flat, two-dimensional patterned background.☑

**Credit any other valid statements.**

Q1.1 LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (10)
<b>Lower order</b>	Remember, Recall, Recognise	30%	1.1.1+1.1.2	2+1
	Understand, Explain, Describe			
<b>Middle order</b>	Apply, Implement, Organise	40%	1.1.1+1.1.2	3+1
<b>Higher order</b>	Analyse, Compare, Interpret	30%	1.1.1	3
	Evaluate, Reflect			
	Synthesise, Justify			

## 1.2 (Allocate 10 marks in total)



### 1.2.1 (Allocate 8 marks, a maximum of 2 marks per bullet)

The eyes, nose, and mouth are **outlined** with a thin black cloisonnistic line, emphasising these features.  Strong angular lines are used to create a stylised background on the handbag.  Bold, curved contour lines define the facial feature – these expressive contour lines animate the face.

The surface is divided into small geometric compartments of triangles, circles, arcs and irregular polygons.  Repeated concentric circle **shapes** create a lively rhythm on the surface.  Small naïve rectangular shapes are scattered across the front surface of the handbag adding variety to the surface pattern of the design.

**Variety** is evident in the different tints and shades of cold blues, warm beige and red hues.  The two-dimensional shapes and the carved three-dimensional forms, create a variety of surface patterns and textures.

The three-dimensional form of the handbag is symmetrically **balanced** as the form of the design can be vertically divided.  The variations in the size and placement of shapes create an asymmetrical balance.

### 1.2.2 (Allocate 2 marks)

The handbag is strongly **influenced** by the stylised and geometric style of carved African masks or Cubism, as seen in the eyes, nose and lips.  Another possible influence could be Postmodernism with its emphasis on colourful, playful and complex design style,  and its blurring of the distinction between fine arts and craft.  The influence of Pop design is evident in the kitsch and bold colour of the eclectic designed handbag.

**Credit any other valid statements.**

Q1.2 LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (10)
Lower order	Remember, Recall, Recognise	30%	1.2.1	3
	Understand, Explain, Describe			
Middle order	Apply, Implement, Organise	40%	1.2.2	2 + 2
Higher order	Analyse, Compare, Interpret	30%	1.2.1	3
	Evaluate, Reflect			
	Synthesise, Justify			

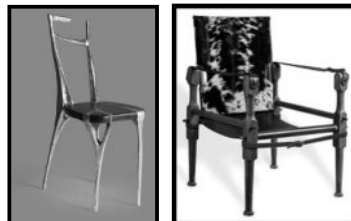
**QUESTION 2: COMMUNICATION THROUGH DESIGN [10 marks]****2.1 (Allocate 4 marks.)****2.1.1 (Allocate 2 marks)**

Body shaming is disrespectful to women of all colour and size.  The poster FIGURE C shows tall, short, slim and voluptuous women posing without shame, conveying the message that all female body types are equally beautiful.  The advert also shows a variety of woman of different racial groups  to convey the message that all female races are equally beautiful.

**2.1.2 (Allocate 2 marks)**

The poster shows a gender bias or stereotype, because only women are depicted in the poster.  Men also suffer from body insecurities and are also subjected to the stigma of body shaming.  When the women's skin colour is presented as the same, it can be seen as a stereotype, since it reflects only one racial group.  All the women have black hair, excluding other types of hair such as blonds, brunettes, etc.

**Credit any other valid statements.**

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

The slim **form** of FIGURE D is organic and was possibly inspired by bones and/or twigs found in nature.  The cast organic form of the aluminium frame creates the illusion of being hand crafted and flimsy.  The edges of the square geometric form of the wooden seat is softened by the rounded corners.  In contrast to this, FIGURE E has a geometric bulky form consisting of vertical and horizontal intersecting planes.  The form of the pillar-like legs are turned on a lathe and appear thick and sturdy in comparison to the stretched Nguni hide backrest, leather seat and armrests.

The **aesthetic** of FIGURE D is modern-industrial speaking to the use of contemporary materials.  Its deconstructivist appeal is seen through the broken/incomplete parts of the backrest.  In comparison FIGURE E's sculptural aesthetic creates a traditional feel for a chair that appears to be reserved for royalty.  The combination of materials seen in the use of Nguni cow hide and lathe-turned wood creates an eclectic aesthetic.

FIGURE D seems to be organically **inspired** by the use of twig-like or bone representations of the cast, aluminium backrest and legs.  FIGURE D's minimalist approach is inspired by high-end contemporary design whereas FIGURE E's use of traditional materials is realised in a contemporary direction creating a unique and striking chair that is reserved for royalty.  The Nguni cow-hide is inspired by African craftsmanship and cultural identity.

The chair in FIGURE D looks unfinished as the incomplete backrest is uncomfortable, it is not **ergonomically** designed as it does not support the users back.  The legs of the chair look flimsy, delicate, and appear as though they can be easily broken.  Contrasting with that, the seat is made from wood and is smooth with rounded edges making the chair comfortable to sit on.  In comparison, the chair in FIGURE E is made from wood and leather that is both warm and comfortable.  The well-proportioned chair is supportive of the body and has a sturdy backrest and armrests.

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

Q2 LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (10)
Lower order	Remember, Recall, Recognise	30%	2.1.1	1
	Understand, Explain, Describe		2.1.2	1
Middle order	Apply, Implement, Organise	40%	2.2	1
			2.1.1	1
			2.1.2	2
Higher order	Analyse, Compare, Interpret	30%	2.2	3
	Evaluate, Reflect			
	Synthesise, Justify			

**QUESTION 3 [10 marks]**

**NOTE: Only two examples (3.1 and 3.2) will be discussed for these marking guidelines.**

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

The Tower of The Winds, and the contemporary Swedish Observation Tower Kärven share similarities and differences in **function**. Built around 50 BC by the Greek astronomer, Andronikos of Cyrrhus, the Tower of the Winds served as both a clock tower and a meteorological station. Its octagonal design, with each side facing a cardinal direction, helped astronomers with orientation and provided a connection with specific winds, emphasising its astronomical function. ☑ In contrast, The Observation Kärven, inaugurated in August 2024, is a modern structure designed by White Arkitekter. Standing 12 metres high and with a diameter of seven metres, it takes on a unique hyperboloid, hourglass shape, resembling twisted straws. This form, combined with its height and open-air deck, emphasises its primary function as a lookout station in a natural setting. ☑

The **materials** used in the Tower of The Winds and the Swedish Observation Tower Kärven are distinctly different as each architectural style is rooted in a different historical era. The Tower of the Winds, standing 14 metres high with an 8-metre diameter, was crafted from Pentelic marble, known for its fine grain and bright white colour. The marble, laid over limestone foundations, form the walls and floor of the octagonal structure, emphasising durability and elegance. ☑ The roof's design features tapering slabs that converge at a circular keystone, allowing for even weight distribution – a method that emphasises the precision of ancient Greek construction techniques. ☑ In contrast, the Kärven observation tower, uses mostly materials such as metal and wood, which reflects a modern aesthetic focused on functionality within its natural environment. Metal rings and straight wooden beams form the hyperboloid structure, contributing to its unique hourglass-like shape. ☑ Access is provided by an angular metal opening at ground level, leading to a galvanised-metal spiral staircase, which culminates in a wooden observation deck. ☑ Here, the balustrade is created by the structure's ascending wooden beams, ensuring safety while complementing the tower's organic design. While both structures showcase a commitment to material quality and purposeful design, the Tower of the Winds emphasises classical symmetry and lasting materials, whereas Kärven's design prioritises a harmonious connection with its surroundings through modern materials and a more open structural approach. ☑

The **decorative** approach to the upper part of the exterior surface of the tower contrasts significantly between the two structures. In the Tower of Winds, an elaborate decorative frieze showcases eight personified wind deities showing the **influence** of Greek mythology, each representing a cardinal or intercardinal direction—Boreas (N), Kaikias (NE), Apeliotes (E), Eurus (SE), Notus (S), Livas (SW), Zephyrus (W), and Skiron (NW). Above this frieze, a cornice decorated with

intricately carved lion heads doubles as functional waterspouts, seamlessly combining decorative and practical elements.☑ The interior ceiling was originally painted, but only traces of blue paint remain, it may have been influenced by the need to show the sky, emphasising its connection to astronomical observation.☑ In contrast, Observation Tower Kärven forgoes added decorative elements in favour of emphasising the architectural form itself. The intricate arrangement of timber beams is influenced by the landscape, the beams not only form the exterior structure but also create dynamic patterns through their interplay of light and shadow.☑ The gaps between these beams cast shifting patterns inside and across the deck, offering a minimalist yet visually engaging decorative effect that relies on natural light and structural design rather than applied ornamentation.☑ In essence, the first structure celebrates ornate artistic decorations and symbolic representations, while the second embraces functional simplicity and the influence of the beauty of structural geometry.☑

The advanced Classical **technology** of gnomonics, the study of sundials, is demonstrated in the eight sides of the Tower of Winds; incised lines indicate the presence of sundials. Holes for the gnomons (shadow-creating rods) are still visible, allowing for the observation of time through sunlight.☑ The inside of the tower features channels and holes in the floor, which confirm the presence of a mechanical clock which was driven by water stored in a reservoir attached to the tower.☑ While the sundials rely on natural light, the clock mechanism represents a more advanced technological approach for timekeeping, independent of the weather.☑ An 18<sup>th</sup>-century engraving by Stuart and Revett shows a weathervane atop the tower roof, which would have indicated the direction of the prevailing winds, further contributing to the tower's function.☑ In contrast to Classical technologies modern technology has further aided the construction of towers, as seen in the use of modelling and calculation software to design the Observation Tower Kärven☑. The metal rings forming the supporting structure are arranged around the staircase, with their diameters decreasing from the ground level to halfway up the tower before gradually increasing again toward the top. This precise calculation ensures the stability of the structure.☑ The woven framework of straight wooden beams laid over the metal rings creates the illusion of a curved, hyperboloid form, resembling an hourglass shape.☑ This modern approach contrasts with the historical construction methods, yet both rely on careful design and materials to achieve their intended results, showcasing how contemporary tools complement ancient architectural techniques.☑

The Tower of winds **located** at the foot of the Athenian Acropolis in Greece holds significant historical and cultural importance, being centrally located between two key areas: the Acropolis, the heart of religious and cultural life, and the Roman Agora, the public square where Athenians and visitors engaged in commerce and social activities.☑ Its position emphasises the importance of time in the social life of ancient Athens, highlighting how the measurement of time intersected with daily life and public gatherings.☑ In contrast, the Observation Tower Kärven is located within the Getterön nature reserve, serving as a focal point for nature enthusiasts who are drawn to the area's natural beauty.☑ While the Athens tower was strategically placed to reflect the significance of time within a busy urban environment, the Kärven Tower's placement emphasises its role in enhancing the appreciation of the natural world, inviting people to pause and reflect on their surroundings.☑ Both towers, though different in purpose and location, highlight the role of architecture in shaping how people interact with their environments, whether in the bustling city of Athens or the tranquil expanse of Getterön.☑

OR

### 3.2 COMPARISON BETWEEN A CLASSICAL BUILDING AND A CONTEMPORARY BUILDING

**Buildings chosen: The Tower of the Winds, Athens, Greece, and the contemporary Makkah Royal Clock Tower**



The Horologion of Kyrristos, commonly known as the Tower of the Winds, was built around 50 BCE by the Greek astronomer Andronikos of Cyrrhus. It **functioned** as a clock tower and meteorological station (given). Its octagonal design aligns with its function, with each side facing a cardinal direction, aiding astronomical observations and correlating with specific winds, emphasising its dual role as a timekeeping and astronomical instrument. In contrast, the Makkah Royal Clock Tower, designed by SL Rasch GmbH and Dar Al-Handasah, was constructed between 2002 and 2011 in Mecca. Unlike the ancient Tower of The Winds, this modern structure functions primarily as part of a hotel complex serving thousands of pilgrims. Its massive clock not only displays the time but also flashes five times daily to signal prayer times, integrating technological features with Islamic religious and communal purpose. Both structures reflect the innovative use of timekeeping for their respective eras—one blending astronomy and meteorology in antiquity, and the other incorporating modern technology to serve spiritual needs.

The Tower of The Winds and the Makkah Royal Clock Tower demonstrate striking differences in the **materials** and construction techniques used, thus reflecting their respective historical periods. The Tower of The Winds, standing 14 metres high with an 8-metre diameter, is built primarily of Pentelic marble, a material renowned for its fine grain and white colour. The marble forms both the walls and the roof, with tapering slabs converging at a circular keystone to evenly distribute weight. The tower is set on limestone foundations, combining strength with an elegant, timeless aesthetic. Conversely, the Makkah Royal Clock Tower utilises modern materials such as concrete and steel for its structure, emphasising durability and scale. The building's upper 200 metres are clad in fibre-reinforced plastic (FRP) composite panels, designed for lightweight strength and visual impact. It features millions of LED lights for night time illumination, and a 23-meter-tall symbolic crescent, made of fibreglass-backed gold mosaic, tops the tower. The materials used in the Tower of the Winds highlight classical craftsmanship and natural resources, while the Makkah Royal Clock Tower showcases modern engineering, synthetic materials, and technology to create a monumental and functional landmark.

The Tower of the Winds and the Makkah Royal Clock Tower feature intricate details, which reflect the cultural, religious, and functional influences of their respective eras. The Tower of the Winds is **decorated** with a frieze depicting eight personified wind deities, each representing a cardinal or intercardinal direction: Boreas (N), Kaikias

(NE), Apeliotes (E), Eurus (SE), Notus (S), Livas (SW), Zephyrus (W), and Skiron (NW). ☑ Above the frieze, a cornice of lion heads doubles as waterspouts, blending decorative aesthetic appeal with practical utility. ☑ The interior ceiling was originally painted, but only traces of blue paint remain, it may have been **influenced** by the need to show the sky, emphasising its connection to astronomical observation. ☑ In contrast, the Makkah Royal Clock Tower features clock faces decorated with intricate mosaic designs and Arabic script, conveying messages about the Islamic faith, Allah, and Muhammad. These faces, illuminated by LED lights, are visible from great distances day and night show the influence of digital technology on the contemporary clock tower. ☑ Above the clock face stands a massive crescent, showing the influence of Islam on the design, while the eight-story spire is decorated in a gold-tinted glass façade, adding a modern and luxurious touch. ☑

The Tower of the Winds and the Makkah Royal Clock Tower exemplify advanced timekeeping **technologies** of their respective eras, though their designs and purposes differ significantly. The Tower of the Winds showcases a mastery of gnomonic technology, evident in the incised sundial lines on its eight sides and the remaining holes for gnomons (shadow-casting rods). ☑ Inside, channels and holes in the floor confirm the existence of a water-driven mechanical clock, which operated when sunlight was unavailable. ☑ A cylindrical turret on the southern side served as a water tank, utilising a valve mechanism to control water flow into the clock. ☑ Additionally, an 18th-century engraving by Stuart and Revett illustrates a weathervane atop the roof, indicating wind direction. Circular railings once surrounded the clock's central mechanism, as suggested by floor depressions. ☑ By comparison, the Makkah Royal Clock Tower features a state-of-the-art clock mechanism integrated into the world's tallest clock tower. Its 43-metre-diameter clock face is illuminated by solar-powered LED technology, ensuring visibility from up to 25 km away. It serves the time-sensitive nature of Islamic prayer, by flashing five times daily to signal prayer times. ☑ The tower also includes a high-tech observation deck with telescopes and interactive displays for astronomical purposes and is equipped with green technologies, such as energy-efficient lighting and climate control. ☑ Furthermore, advanced communication systems broadcast the call to prayer and other religious announcements, reinforcing its spiritual function. ☑ While the Tower of the Winds demonstrates ancient ingenuity in timekeeping and meteorological observation, the Makkah Royal Clock Tower combines cutting-edge technology and sustainability with religious significance, addressing the needs of a modern, global audience. ☑

The Tower of the Winds and the Makkah Royal Clock Tower are both **significantly located**, emphasising their importance within their respective cultural and religious contexts, but they serve distinctly different audiences and purposes. The Tower of the Winds is situated at the foot of the Athenian Acropolis in Greece, a hub of religious and cultural life in ancient Athens. ☑ Its proximity to the Roman Agora, a central public square for commerce and social interaction, underscores the importance of time in coordinating daily life in antiquity. Its location highlights its accessibility and role in serving a broad and diverse community, including Athenians and visitors alike. ☑ In contrast to this, the Makkah Royal Clock Tower is located within walking distance (300 metres) of the Great Mosque of Mecca, the holiest site in Islam and the central destination for millions of Muslim pilgrims. ☑ Unlike the Tower of the Winds, its accessibility is restricted to Muslims as non-Muslims are prohibited from entering the city of Mecca. This exclusivity reinforces the tower's religious significance and its role as a symbol of Islamic faith, serving a specific spiritual

purpose rather than a general communal one.  While the Tower of the Winds is positioned to integrate seamlessly into the social and cultural life of ancient Athens, the Makkah Royal Clock Tower is deliberately placed to support and enhance the sacred experience of Islamic pilgrims in a highly exclusive and religiously significant location.

**OR**

- 3.3 The candidate is required to write an essay by comparing any Classical building/structure with an Indigenous Knowledge Systems (IKS) building/structure that they have studied by referring to the given bullets. Allocate 2 marks per bullet.

**Credit must be given to any other valid statements or a comparison of a Classical or Classically inspired building/structure with any contemporary building or a comparison of a Classical or Classically inspired building/structure with any 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)
<b>Lower order</b>	Remember, Recall, Recognise	30%	3	1
	Understand, Explain, Describe			2
<b>Middle order</b>	Apply, Implement, Organise	40%	3	4
<b>Higher order</b>	Analyse, Compare, Interpret	30%	3	1
	Evaluate, Reflect			2
	Synthesise, Justify			2

**TOTAL SECTION A: 30**

## SECTION B: DESIGN HISTORY

### QUESTION 4 [30 marks]

#### 4.1 Allocate 20 marks in total. (10 marks for each movement)

For each movement allocate:

**5 marks in total for aims, influences and characteristics**

**2 marks for a discussion of the design example**

**1 mark for the name of a designer and design and**

**2 marks for reference to the statement in the context of the design movement**

**NOTE: ONLY ONE mark can be allocated for the name of a designer and design of each movement. Use the cognitive levels as guidelines.**

These marking guidelines supply an answer for the following two possibilities:

- **BAUHAUS SCHOOL**
- **ART NOUVEAU**

#### **Bauhaus**

**Statement:** The Wassily chair by Marcel Breuer 'changes the world', it marked a departure from traditional bulky furniture, focusing instead on the purity of form, industrial materials, and the idea that furniture could be mass-produced.☑ Today, the Wassily Chair remains an iconic piece of modernist furniture, celebrated for its timeless design and influence on future generations of minimalist and industrial design.☑

The Bauhaus school founded in 1919 by Walter Gropius in Weimar, Germany, **aimed** to unify art, design, and craftsmanship to create functional, beautiful objects.☑ Gropius envisioned a 'total work of art' that integrated architecture, painting, and sculpture, and structured the school's curriculum around hands-on workshops in areas like metalworking, cabinetmaking, weaving, and typography.☑ Initially emphasising craftsmanship, the Bauhaus shifted toward industrial production in 1923 with the motto 'Art into Industry,' reflecting a practical focus on mass production.☑ The Bauhaus school aimed to radically change the way the world perceived art, craft, and technology. Through innovative teaching methods that emphasised collaboration and functionality they implemented a holistic approach to design.☑ The movement's ethos was to integrate art into everyday life by designing practical, aesthetically pleasing objects and buildings.☑

Bauhaus was **influenced** by the Arts and Crafts Movement which stressed the importance of traditional craftsmanship, simple forms, and the value of functional beauty in everyday objects.☑ Although the Bauhaus did integrate industrial production techniques, it retained the Arts and Crafts emphasis on high-quality craftsmanship, functionality, and an aesthetic that made even utilitarian objects beautiful.☑ Bauhaus, therefore represented a bridge between traditional craftsmanship and emerging industrial techniques.☑ The Expressionist movement known for its emotional and subjective approach to art and the de Stijl movement also influenced the Bauhaus. Teachers such as Johannes Itten and Paul Klee, emphasised colour theory, personal expression, and the exploration of abstract forms.☑

A **characteristic** of the Bauhaus was the expressive approach that gave Bauhaus designs a sense of individuality, even within the framework of functionality and simplicity. ✓ The Bauhaus also developed a distinct aesthetic and a functional approach to design that emphasised simplicity and the use of modern materials. ✓ Artists and designers were encouraged to explore their unique perspectives by embracing the technological advances and societal changes of the early 20<sup>th</sup> century. ✓

**An example of Bauhaus design is the Wassily Chair, designed by Marcel Breuer in 1925** ✓



The Wassily Chair design embodies core Bauhaus principles, such as the 'form follows function' philosophy, the use of modern materials, and a streamlined, geometric aesthetic. ✓ Breuer, inspired by the strong, lightweight properties of tubular steel used in bicycle frames, created a chair that was revolutionary for its time. ✓ The chair features a skeletal frame made of bent, polished chrome steel, with leather or fabric stretched across to form the seat, back, and armrests. ✓

### Art Nouveau

**Statement:** Art Nouveau emerged in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries **influenced** by a wealthy Europe, it was a ground breaking movement that responded to the strict reference to past design styles and excessive ornamentation of the Victorian era. ✓ Its artists and designers sought to 'change their world' by creating a unified aesthetic that celebrated craftsmanship, innovation, and the beauty of natural forms. ✓ Art Nouveau disturbed the balance of the mild-mannered facade of Edwardian and Victorian societies. ✓

At the time it was commonly believed that media such as painting and sculpture were superior to crafts such as furniture design and ironwork. ✓ Art Nouveau artists **aimed** to overturn that belief, aspiring instead to 'total works of the arts,' the famous Gesamtkunstwerk, that inspired buildings and interiors in which every element worked as a harmonious whole. ✓ It aimed to challenge the hierarchy between 'fine arts' (painting, sculpture) and 'applied arts' (furniture, metalwork), and to elevate crafts to the level of high art. ✓

In the mid-19<sup>th</sup> century Japan opened to the West and European artists were introduced to Japanese woodblock prints, the clean lines, asymmetry, and use of nature themes greatly **influenced** Art Nouveau aesthetics. ✓ One of the most important influences on the Art Nouveau style came from natural forms, which emphasised organic, flowing lines, and motifs like flowers, plants, and animals. ✓ In response to the poor design quality of industrial mass production as well as the influence of the Arts and Crafts movement, Art Nouveau highlighted the importance of skilled craftsmanship and high-quality materials such as inlaid exotic woods, ivory, enamelling and precious stones such as opal etc. ✓ Another influence was the Symbolist movement, which focused on expressing emotions and ideas through symbolic imagery, which encouraged Art Nouveau's use of symbolic and allegorical themes. ✓



Art Nouveau were known for their **characteristic** freeform, swirling lines (whiplash lines), which celebrated the mysteries of nature, the sensual world and the female form.  Natural motifs such as peacock feathers, exotic animals such as chameleons and insects such as dragon flies showed a withdrawal from reality, a yearning for the exotic, a decadent dreaminess.  Flat areas of muted or dusty colour such as muted greens, delicate pinks and lilacs, deep oranges and reds mixed with earth tones, and cool blues were used with strong outlines.  Art Nouveau made use of asymmetrical balance in their designs, quite often a sensual female figure was placed within a frame.

**One example of Art Nouveau design is the staircase in the Hôtel Tassel designed by Victor Horta.**

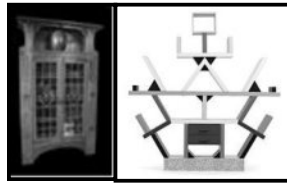


This design is an example of Art Nouveau design, famous for its graceful, flowing lines and the incorporation of natural forms and materials. The wrought iron banister, with its elegant curves and plant-like motifs, exudes an organic vitality, while a large skylight bathes the space in natural light, accentuating the intricate details and creating a dynamic interplay of light and shadow.  Victor Horta's innovative use of light and space in this design was revolutionary, leaving a lasting impact on modern architecture. Stained glass and mosaic tiles enhance the aesthetic, encouraging a sense of harmony and continuity throughout the house.

**Credit any other valid statements.**

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

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



A major **inspiration** for the **Arts and Crafts** movement came from social reformers Walter Crane, John Ruskin and William Morris who were concerned about the decline in design standards due to mass production in factories. ✓ They wanted to return to handcrafted designs with the emphasis on quality craftsmanship and materials. ✓ Visible on the windows of the cabinet is the Gothic stained glass window design revival and the elaborate ornate hinges were also inspired by the Gothic era. ✓ The movement took inspiration from the local materials which is evident in the use of mahogany wood. ✓ In contrast to Arts and Crafts minimalism the Postmodern movement was influenced by Robert Venturi's motto of 'Less is a Bore' as can be seen in the multiple layered, complex bookshelf design. ✓ Postmodernism focused on maximisation and took eclectic inspiration from Dadaism, Surrealism, Pop art, Modernism and Deconstructivism. ✓

Arts and Crafts' emphasis on 'truth to materials' is evident in the wood left in its natural state. ✓ The natural warm-brown **colour** of the wood grain, the dull silver sheen pewter and polished brass, showcases the fine craftsmanship of the movement. ✓ Shallow, carved serpentine motifs creates a tonal variety in the natural coloured wood. ✓ In opposition, Postmodernism made use of vibrant reds, yellows, blues and greens that formed part of their rejection to Modernist modesty. ✓ Postmodernism's use of multiple pastel colours results in a kitsch aesthetic for the bookshelf. ✓

Typical of Arts and Crafts is the use of symmetrical **balance**. The cabinet can be divided into two equally and identical sides and each side has the same visual weight. ✓ Similarly, the Postmodernist bookshelf is also symmetrically balanced as both the left and right side of the bookshelf is identical in form and colour. ✓

Arts and Crafts **aimed** to return to the morals of Medieval Gothic society, where Christian values, order, stability and simplicity were valued, as seen in the stained glass in FIGURE H. ✓ A strong emphasis was placed on elevating the status of the craftsman, the function and honesty to the construction process. ✓ Arts and Crafts aimed to keep ornamentation to the minimal, whereas Postmodernism aimed for individuality, to replace Modernist conformity. ✓ The Postmodern bookshelf in FIGURE I clearly shows a complex design that is not only functional, but also makes a statement. ✓ One of the core aims of Postmodernism was to break down the barrier between high and low design. ✓

The emphasis in Arts and Crafts is on 'form follows function'. The cabinet is designed to be **fit for its purpose** and the decoration is minimal. ✓ This concept emphasises that a design should not only look good but also meet the practical needs and requirements of users. ✓ The Arts and Crafts cabinet balances functionality with aesthetics, ensuring that every aspect of the design contributes to its primary objective. ✓ Whereas, the Postmodernist bookshelf can function as a bookshelf, but also has an ambiguous function, which includes introducing the elements of beauty, humour, wit, and parody into the environment. ✓

Depending on the context, the meaning of such pieces can change, allowing them to be perceived as statement pieces or sculptures.

**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)
<b>Lower order</b>	Remember, Recall, Recognise	30%	4.2	2
	Understand, Explain, Describe			1
<b>Middle order</b>	Apply, Implement, Organise	40%	4.2	4
<b>Higher order</b>	Analyse, Compare, Interpret	30%	4.2	2
	Evaluate, Reflect			1
	Synthesise, Justify			

**TOTAL SECTION B: 30**

## 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 (Allocate 20 marks in total)



##### 5.1.1 (Allocate 2 marks)

The title 'Ubuntu' is a Nguni word meaning humanity and dignity. With the meaning of the title of the design in mind, the Ubuntu containment bed advocates for the humane and dignified treatment of individuals who have contracted the Ebola virus.  During the Ebola outbreak, hospitals were often overwhelmed and under resourced in terms of tending to the sick.  The Ubuntu containment bed is lightweight, economic and easy to manually assemble and therefore function as a stretcher or hospital bed.  Therefore, the bed allows medical facilities to accommodate and treat more of the sick during pandemics or outbreaks.  This enables the efficient, effective and humane treatment and transportation of patients at medical facilities.  Bamboo is a natural, sustainable material that is known for its light-weight and hygienic properties, a property that is important to observe because Ebola is a highly contagious disease.

**Credit any other valid answers.**

##### 5.1.2 (Allocate 2 marks)

The Hippo roller  is a good example of a sociocultural design that has improved lives. It makes the transportation of water easier and also a fun activity for children in rural areas where water is often far from living areas.

**Credit any other valid answers.**

##### 5.1.3 (Allocate 16 marks)

**Allocate 16 marks in total, 8 marks per case study: 1 mark for the name of a designer and design, 5 marks for a discussion of the aims, materials and techniques and 2 marks for a discussion of the design example and how it addresses socio-cultural issues.**

**ONE SOUTH AFRICAN CONTEMPORARY SOCIOCULTURAL DESIGNER/ DESIGN GROUP:**



**(Allocate 1 mark)****Name of a designer/design group/design product**

Crocheted Tiny Cacti by Projekt. ✓

**(Allocate 5 marks)****Discuss the aims, design materials and techniques used by the designer/design group**

Projekt's designs aim to preserve and elevate traditional craft by creating unique tactile pieces. ✓ Projekt specialises in extremely fine crochet techniques, using small hooks to create high quality handmade pieces. Their products range from funny foxes' naughty monkeys to quirky cacti. ✓ They aim to use natural materials like 100% cotton and linen, emphasising sustainable and ethical production. ✓ As a fair-trade initiative they ensure artisans receive skill training focusing particularly on the Imizamo Yethu informal settlement. ✓ Projekt expands training programmes to include business and literacy skills to help the women be independent. ✓

**(Allocate 2 marks)****An explanation of how this design addresses sociocultural issue(s)**

The design group empowers unemployed women living in low-income areas to earn a salary. ✓ By giving them training in crochet techniques they learn a valuable skill that encourages creativity and innovative independence. ✓ The Tiny Cacti is sought after as an interior decoration design and can be displayed as singularly or in a group. ✓

**ONE INTERNATIONAL DESIGNER/DESIGN GROUP****(Allocate 1 mark)****Name of a designer/design group and their design product:**

Kusungu Maternity Village by MASS Design Group. ✓

**(Allocate 5 marks)****Discuss the aims, design materials and techniques used by the designer/design group**

Architecture has the power to address some of the world's most pressing issues, especially in Africa. Architecture is rooted in place, heritage, and culture and can shape communities and foster sustainable development. MASS Design Group is a firm that **aims** to use architecture as a tool for social change. ✓ Mass Design Group aims to solve a problem of maternal mortality due to complications during childbirth. ✓ In 2010 in Malawi, about one in 36 women had a lifetime risk of dying during pregnancy or delivery, largely from preventable causes. ✓ Maternal waiting homes have been used to increase access to skilled professionals located adjacent to health centres. These facilities provide a monitored space for expectant mothers starting from their 36<sup>th</sup> week until their delivery. ✓

Optimised for day lighting and natural ventilation, each sleeping unit is designed to reduce the risk of infectious diseases spreading and provides privacy and comfort. ✓ The **material** used is compressed stabilised earth block walls that absorb solar rays during the day and radiate heat during the colder nights. ✓ Designed around replicable modules built of locally sourced materials, the new prototype is more readily scalable and adaptable to other sites. Post-occupancy studies have shown that this new village prototype has been more comfortable and felt safer for expectant mothers. ✓

In the building structure, the columns support a system of wood trusses that extend the roofline beyond the gabled ceiling. ✓ The saltbox and butterfly roofs of the modular bedroom units are aligned with complementary geometries to better capture and redirect rainwater. ✓ Their dramatic overhangs protect the walls from damage by rain. The double layered roof design allows air to circulate to keep the room temperature comfortable throughout all seasons. ✓ The butterfly design allows daytime sun to warm the walls which emit heat at night to maintain pleasant sleeping temperature. ✓

**(Allocate 2 marks)**

**An explanation of how this design addresses sociocultural issue(s)**

MASS DESIGN GROUP discussed the issue of social change with doctors, nurses, and expectant mothers at the Kasungu facility, the Maternity Waiting Village. The designers broke the singular block concept of the existing Maternity Waiting Village prototype, into a series of smaller compounds centred around small courtyards. ✓ This ground plan was inspired by the vernacular layout of Malawian villages, where family compounds consist of several small buildings that house extended and immediate family. ✓ The smaller-sized housing blocks addresses the lack of a sense of community that encourages intergenerational knowledge sharing, exchange and support between experienced and first-time mothers, helping to significantly reduce maternal mortality due to complications associated with childbirth. ✓ The roof of the Maternity Waiting Village overhangs to provide shade and shelter to the village's courtyards, to encourage the gathering and exchanges between the mothers. ✓ These spaces can also accommodate family members and attendants who travel with expectant mothers and provide them with much needed emotional and psychological support. ✓ Dedicated education areas support workshops around pre- and postnatal care and handicraft trainings to assist the mothers to earn an income while away from home, making up for the wage loss that is a significant obstacle to widespread use of maternity waiting facilities in Malawi. ✓ The shared spaces have become centres of sharing, activity and learning that help improve the quality of life of expectant mothers' pre and post-natal. ✓

**Credit any other valid statements.**

Q5.1 LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (20)
<b>Lower order</b>	Remember, Recall, Recognise	30%	5.1.2 + 5.1.3	1 + 1
	Understand, Explain, Describe		5.1.1 + 5.1.3	1 + 3
<b>Middle order</b>	Apply, Implement, Organise	40%	5.1.3	8
<b>Higher order</b>	Analyse, Compare, Interpret	30%	5.1.1	1
	Evaluate, Reflect		5.1.2	1
	Synthesise, Justify		5.1.3	2
			5.1.3	2

## 5.2 (Allocate 20 marks in total)

### 5.2.1 (Allocate 2 marks)

The armchairs in FIGURE K have been influenced by the wall paintings of the amaNdebele or any other African indigenous community.  The design on the armchairs uses a variety of geometric shapes that are a reminiscent of the amaNdebele patterns.  The diamond and triangular shapes on the design are outlined with a thick black border that reflects the amaNdebele influence.

**Candidates may also refer to the patterns of traditional amaZulu or isiXhosa earrings or beadwork as an influence to the surface pattern seen in the armchairs.**

### 5.2.2 (Allocate 8 marks)

**Allocate 1 mark for the name of the indigenous cultural community that produced the traditional craft, 5 marks for a discussion of the materials, methods and processes used to create the traditional craft and 2 marks for the social value and function of the craft.**



**(Allocate 1 mark)**

**Name of the traditional/indigenous cultural community that produces the craft**

Basotho community  that produces grass weaving.

**(Allocate 5 marks)**

**The materials, methods and processes used to create the traditional craft**

Grass weaving is a traditional craft practiced by the Basotho community. Grass is the **material** used for weaving which is sourced from companies that buy it from harvesters in the highlands of Lesotho who then transport it to various outlets in the lowlands of Lesotho.  Elders have transferred the art of grass weaving from generation to generation.  It was observed that the mastery of the weaving **process** was like an apprenticeship, in which the mentor certifies that the student has reached a stage whereby they can weave without supervision.

The straw hats called mokorotlo or modianyewe are produced from grass weaving.  The raw material used to make the products is the 'Leholi' or 'Mosea' grass, which is used for the weaving.  To design a hat, a conical shape is constructed by coiling bunches of reeds that are held in place by rows of twining.  It features two decorative bands of plaited reeds on the brim and a distinctive plaited and coiled bobble at the apex of the crown.  A multi-coloured striped fibre band is hand stitched on the interior of hat; this might have been used for attaching ties.

**(Allocate 2 marks)****Social value and function of the craft in its traditional context**

The hat has a wide brim and a pointed top, a design that is said to be inspired by the shape of Mount Qiloane. The hats became popular in the mid-1900s, as it was closely associated with the formation of national identity. ☑ These hats have become the national symbol of Lesotho and the national symbol of the Basotho people. ☑

The difference between modianyewe and mokorotlo is in the design and type of grass. Only barena (chiefs/lords) were to wear modianyewe, hence 'executors of judgement'. ☑ The other more decorated one is mokorotlo named after the songs Sotho men sing. An image of the Mokorotlo appears on the Lesotho flag, and on Lesotho vehicle license plates. ☑

**5.2.3 (Allocate 10 marks)**

**Allocate 1 mark for the name of designer/design group and the name of the product, 6 marks for a discussion of the aims, influences and materials of the designer/design group and 3 marks for an explanation of how the contemporary design product is an adaptation and continuation of the indigenous craft.**

**(Allocate 1 mark)**

**Name of design/design group and ONE contemporary design product:**

Siyanda Mbele, the Mvelo African desk. ☑

**(Allocate 6 marks)**

**General aims and influences of the designer/design group's work:**

Mbele takes into consideration that each tribe could practice the same rituals but in a different way or use similar symbols, but that they may have different meanings. ☑ After researching he creates a story that he **aims** for the piece to tell or an analogy that the piece will represent. ☑ Usually he takes two-dimensional symbols or patterns and turns them into three-dimensional furniture. ☑

**Influenced** by his love for Zulu culture, Mbele founded the furniture design company which specialises in luxury hand-painted furniture. ☑ His company, Pinda, combines modern design with traditional South African elements. ☑ Mbele is inspired by African cultures, symbolism and cultural practices. ☑ He uses Ndebele, Venda and Zulu patterns in his designs, which are interpreted into furniture pieces with a contemporary African aesthetic, with a modern minimalist and mid-century feel. ☑

**(Allocate 3 marks)**

**An explanation of how the contemporary design product is an adaptation and continuation of the indigenous craft technique:**



The indigenous craft technique of carving used on traditional Zulu clay beer pots is used as an inspiration for this contemporary high-end furniture design.  The hand-carved Zulu symbols and the shape of the desk represent both the masculine (triangles) and the feminine (diamonds).  When the triangles and diamond are joined together, they represent a union.

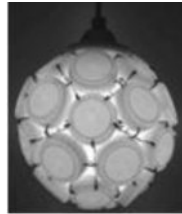
**Credit any other valid statements.**

**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)
<b>Lower order</b>	Remember, Recall, Recognise	30%	5.2.1 + 5.2.2	1 + 3
	Understand, Explain, Describe		5.2.3	2
<b>Middle order</b>	Apply, Implement, Organise	40%	5.2.1	1
			5.2.2 + 5.2.3	3 + 4
<b>Higher order</b>	Analyse, Compare, Interpret	30%	5.2.3	2
	Evaluate, Reflect		5.2.3	2
	Synthesise, Justify		5.2.2	2

## QUESTION 6 [20 marks]

### 6.1 (Allocate 4 marks in total)



#### 6.1.1 (Allocate 2 marks)

Eco-friendly means products that are designed to have little or no damaging effect on the environment.  Products that are made from eco-friendly materials, promote the responsible sourcing of material throughout their lifecycle. Therefore, products, goods, events, and eco-friendly services do not harm our planet.  FIGURE L has used plastic lids to create an eco-friendly product, making it sustainable yet beautiful as a design solution.

#### 6.1.2 (Allocate 2 marks)

Products can be made by using reclaimed, post-industrial grades of plastic instead of virgin plastic where possible.  Virgin plastic is a resin produced using natural gas or crude oil. It does not contain any recycled materials whereas post-consumer recycled plastic, involves the recycling of plastic packaging at its end-of-life cycle.  This can include water and cool drink bottles, plastic bags, milk containers, etc.

Making products from upcycled materials can benefit the environment.  Old, used materials can be used to create new products, for example; making a back-pack out of a used denim trousers.  Reworking industrial off-cuts material such as wood, plastic, scrap metals or textile into new functional products.

**Credit any other valid statements.**

- 6.2 **Allocate 16 marks in total, 8 marks per case study. Allocate 1 mark for the name of a designer and design, 5 marks for a discussion of the aims, materials and processes and 2 marks for a discussion of the design product and an explanation of how it addresses environmental concerns.**

**ONE CONTEMPORARY SOUTH AFRICAN ENVIRONMENTAL DESIGNER/ DESIGN GROUP:**



**(Allocate 1 mark)**

**Name of the designer/design group and ONE of their designs**

Transformer range of furniture by V&A in collaboration with Pedersen and Lennard (Cape Town, South Africa), 2023. ✓

**(Allocate 5 marks)**

**Aims, materials and processes.**

The Transformer Range of simple modular furniture units, **aim** is to function in a variety of spaces. Depending on how the units are combined and at what height, they can be used for amphitheatre seating to bistro-style table-and-chair combinations, as well as child friendly and wheelchair-user friendly heights. ✓ V&A spent a considerable amount of time working with local design company Pedersen and Lennard to deliver a solution that uses upcycled plastic waste **material** to produce funky furniture and in so doing can add to saving our planet. ✓



Plastic waste and hard-to-recycle plastics are chipped, heated and compressed into plastic boards that are subsequently moulded into the furniture pieces. ✓ The Transformer furniture range creates a unique opportunity for using a variety of plastic types all in one board. Each furniture piece is made from all kinds of plastics, e.g. toothpaste tubes, packaging, plastic shopping bags, signage, etc. ✓ Thanks to the **process** of melting different chips of plastic the finished products has a unique *terrazzoesque* aesthetic – the final product mimics a marble, quartz or granite aesthetic. ✓ An added plus for the designers is that the properties of the recycled-plastic material afforded them several design solutions that would not have been possible with traditional materials such as timber and sheet metal. ✓ The material is low-maintenance, heat resistant, waterproof, colourfast and highly durable. ✓

**(Allocate 2 marks)**

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

Sustainability, circularity and experimentation are evident in the durable stainless steel and recycled plastic materials that were used for these modular furniture pieces. ✓ More and more Transformer pieces are being added to different locations at the V&A. To address sustainability and environmental issues the V&A will upcycle all the plastic that comes from their own waste-handling facility, in this way they are creating an ever more and more circular economy. ✓ The furniture is family-fit – it can accommodate a family of three or an extended gathering. ✓ The furniture caters

for this top tourist destination's patrons who are worth beautiful public spaces created with responsible choices that preserve the earth.☑

**Note: Candidates will be credited for the discussion of other examples by Heath Nash.**

### ONE CONTEMPORARY INTERNATIONAL DESIGNER/DESIGN GROUP



**(Allocate 1 mark)**

**Name of the designer/design group and ONE of their designs:**

The Re-Ply chair designed by Dan Goldstein.☑

**(Allocate 5 marks)**

**Aims, materials and processes.**

The Re-Ply chair **aims** for maximum user comfort due to the ergonomically shaped seat and the fact that it can recline.☑ This design **process** uses stacks of cardboard boxes as **material** which are upcycled by transforming them into a chair seat.☑ The chair uses four layers of heavy-duty corrugated fibreboard which are stacked, cut, laminated, moulded and folded into a strong, comfortable shell.☑ This shell is placed on a triangular galvanised tubular steel base allowing the chair to rock and recline.☑ For added comfort, it also comes with a faux fur or felt cover.☑

**(Allocate 2 marks)**

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

The Re-Ply chair addresses sustainable and environmental issues by upcycling cardboard, removing it out of the recycling loop and making it into something permanent and durable.☑ The boxes which are relatively strong in tension are folded in half to produce a supportive seat and back for the chair.☑ Every element of the chair emerges from multiple functions. For example, only one pair of bolts attaches the seat to the metal base.☑ These same bolts hold the crease and allow the chair to rock. Since the base is triangular, it requires only one point of contact with the seat.☑

**Credit any other valid statements.**

Q6 LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (20)
Lower order	Remember, Recall, Recognise	30%	6.1.1 + 6.1.2	1 + 1
	Understand, Explain, Describe		6.2	4
Middle order	Apply, Implement, Organise	40%	6.1.1 + 6.1.2	1+1
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**