



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DESIGN P1

(THEORY)

FEBRUARY/MARCH 2016

MEMORANDUM

MARKS: 100

This memorandum consists of 20 pages.

SECTION A: DESIGN LITERACY**QUESTION 1: 'UNSEEN' EXAMPLES (10 marks in total)****Candidates answer EITHER QUESTION 1.1 OR QUESTION 1.2****1.1 (Allocate 10 marks)**

Focal point: The focal point is in the middle or centre with the focus on the large wording 'Nelson Mandela'. The main focal point is further enhanced by the strong, bold use of diagonal lines, colours and predominantly geometric decorative patterns. The two black 'respectful' female images 'uplift' and 'carry' our '**Admirable Man**' as the centre of all South Africans' lives.

Colour: The poster makes use of bold, strong, vibrant and warm colours. The colours are representative of 'democratic' and 'patriotic' colours, associated with the South African flag.

Line: The poster's use of strong and bold 'cloisonnistic' outlines create a striking, graphic design. The poster also makes use of strong diagonal lines that creates a strong movement, leading the eye toward and away from the main idea of the poster.

Balance: Symmetrical balance was created by mirroring the same colours, images and patterns. The left side is a reflection of a right side.

Pattern: The patterns are strongly infused by traditional African motifs and colours. The patterns are used repetitively to create a unified, strong and bold image. Angular geometric patterning creates a striking, bold design.

Credit any other valid statements

Q1.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower order	Remember, Recall, Recognise	30%	1.1	2
	Understand, Explain, Describe		1.1	1
Middle order	Apply, Implement, Organise	40%	1.1	4
Higher order	Analyse, Compare, Interpret	30%	1.1	3
	Evaluate, Reflect			
	Synthesise, Justify			

OR

1.2



1.2.1 (Allocate 6 marks)

Minimalism: The term Minimalism relates to the Modernist term “*Less is More*”.
 The Modernists steered away from any overly ornate decorative designs. Working with ‘*the bare necessities*’ was seen as the norm. Minimalism celebrates simplicity in favour of economy of detail. The final design is in most cases more industrial with a strong emphasis on “*Form follows Function*” - function is more important than decoration.

Truth to Materials: During the Modernist Movement (with specific reference to De Stijl and Bauhaus) designers kept the materials unadorned, bare and plain.
 The designer took pride in choosing the materials for their inherent qualities. The materials always stayed pure or true to themselves. During Modernism and Post-Modernism designers seek new and innovative materials e.g. plywood, press wood, super wood, bent wood, etc. The wood used in this product is a new type of plywood which is smooth and glossy and also reflects the new computer aided technique used to design it with a highly sought after designer conscious characteristic. The beauty of this product lies in the material and technique used to produce it.

Linearity:

The chairs make use of strong lines to create a taut and rigid form. It is as if the lines of the chair show the contact points of the body on the chair. The linear pattern printed on the chair is rigid and imitates the folding action that guides the assembly of a flat-pack chair. These lines are straight and clean creating a mathematical or geometric feel.

Credit any other valid statements.

1.2.2 (Allocate 4 marks)

Flat-packed furniture has benefits for the producer, retailer and buyer.
 Buying flat-packed furniture is usually much cheaper as the producer and retailer costs are cut. For the buyer this means that the furniture will be cheaper as he/she needs to assemble it themselves. It also saves on the transport costs of both the retailer and the buyer. Flat-packed furniture also saves on storage space. For the buyer the flat – packed furniture remains a challenge to assemble – and in this way the buyer may also feel technically empowered. The idea behind the flat-packed furniture today is a necessity as many live in small apartments. An added benefit is that the product is lightweight.

Credit any other valid statements

Q1.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower order	Remember, Recall, Recognise	30%	1.2.1	2
	Understand, Explain, Describe		1.2.1	1
Middle order	Apply, Implement, Organise	40%	1.2.2	4
Higher order	Analyse, Compare, Interpret	30%	1.2.1	3
	Evaluate, Reflect			
	Synthesise, Justify			

QUESTION 2: COMMUNICATION THROUGH DESIGN (10 marks in total)

2.1 (Allocate 8 marks)



Black and white hands holding:

Within the context of the poster theme “anti-racism”, the black and white hands holding each other can refer to the possibilities of peace, truce, ceasefire, negotiations, end of hostilities, reconciliation, etc. The fact that the two different coloured hands are holding/connecting/shaking/agreeing, has both negative and positive connotations/meanings. Within a socio-political context these connotations pertain to ideas of agreement, peace negotiated, adversely they negate tolerance and lack of open-mindedness. The fact that the hands are presented in black and white could possibly make reference to the fact that there are no grey areas (a lack of compromise between the two sides/races), and is not negotiable!

Black and white guns:

The gun image refers to violence, competition and conflict amongst different races, cultures, political parties, diverse ideologies, various religions, etc.

Pointed guns:

Whilst the poster tries to communicate possible peace or negotiations, both black and white sides are still ‘armed’, ‘hesitant’ to lay down their guns or to fully surrender to a non-racial society. Racism is metaphorically and symbolically compared to an ‘armed gun’, ‘a ticking time bomb’ or ‘an armed limpet mine’. In the end it is a no win situation, for all concerned.

Red background:

The colour red is usually associated with danger; it warns one to be alert; to stop and be cautious. It is also a colour that is loaded with emotion such as love and passion. Red can also be symbolically linked with the Socialist, Communist political playing field. It places the poster in a political minefield. It could further contribute to more bloodshed!

The triangular form created by the central image

The two black & white hands/guns create a triangular form usually associated with perfection, strength and power. However, the triangle is upside down/inverted.

Credit any other valid statements.

2.2 (Allocate 2 marks)

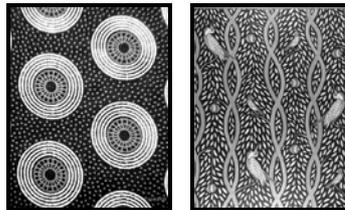
The core idea of the poster is related to the stopping of racism. For that reason the designer choose to create a background filled with red. The black and white images of the hands/guns stand in bold and sharp contrast illuminating the problem of racism and making the central images stand out as a focal point!

Credit any other valid statements.

Q2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower order	Remember, Recall, Recognise	30%	2.1 + 2.2	3
	Understand, Explain, Describe			
Middle order	Apply, Implement, Organise	40%	2.1	4
Higher order	Analyse, Compare, Interpret	30%	2.1	3
	Evaluate, Reflect			
	Synthesise, Justify			

QUESTION 3 (20 marks in total)

Candidates answer EITHER QUESTION 3.1 OR QUESTION 3.2.

3.1 (Allocate 10 marks in total)

Both textile designs are **influenced** by folk and local stories. The white circles in FIGURE A could be influenced by crop circles, flying saucers, clothing buttons and embroidery techniques. FIGURE B could be influenced by Arts and Crafts and Art Nouveau wallpaper designs, e.g. “Pimpernel” which is made up of curvilinear plant stalk rhythms and leaves and birds from nature. FIGURE B’s designs date back to fabric trade by early Arabs and Phoenicians along the eastern seaboard before 2400BC. FIGURE A’s textile was named after King Moshweshwe of Lesotho and was also influenced by Indian and Dutch textile techniques.

The **function** of textiles is that they are used for clothing, upholstery, curtaining and bedding. Textiles are used for their decorative appeal, e.g. to enhance an interior or to adorn the body. Traditionally the shweshwe textile in FIGURE A was used for trading in the East. Later the textile was used to make aprons for newly wedded ladies. Contemporary designers fuse the shweshwe textile of FIGURE A into a variety of modern products and have subsequently elevated it to a higher fashion status.

In FIGURE A the **lines** are used in a strong, circular, radial and bold manner. In FIGURE B the lines are twisted, wavy (plaited), soft strands of orange and purple creating undulating movement.

The white circles in FIGURE A are placed in an orderly layout creating a structured **rhythmic** pattern. In FIGURE B the rhythm is also planned and created by a twisted linear flow of patterns and repetitive organic images. In FIGURE A the rhythm is intense and powerful whilst in FIGURE B the rhythm is poetic, lyrical and playful.

Both textiles have a dark **colour** background with a shower of bright spots. The emerald green, black and white in Figure A creates a bold, vibrant and bright colour scheme whereas the pale orange, purple and blues in Figure B are more subtle and delicate, strengthening its poetic qualities.

Credit any other valid statements.

Q3.1 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	3
	Evaluate, Reflect			
	Synthesise, Justify			

OR

QUESTION 3.2 (Allocate 10 marks)



In this question, the candidate is expected to compare and should be penalised for writing two separate essays, or for information supplied in a table form.

Comparison between the Red Location and the Parthenon (or an example chosen by the candidate):

The **Parthenon** falls within the **context** of the height of Athenian power and was built during 447 BCE. Work on the temple continued until 432 BCE. The Parthenon, then represents Athenian imperial power and symbolised the power and influence of the Athenian politician, Pericles, who championed its construction. The context of **The Red Location Museum** is quite different as it commemorates the first resistance towards apartheid in 1952 that occurred in New Brighton, Port Elizabeth where the Museum is built, and is a 'memory box' or exhibition space for this event as well as for other Apartheid atrocities and anti-apartheid heroic actions.

The **purpose** of the Parthenon was to be a temple. ☑ It stands on the Athenian Acropolis, Greece, and is dedicated to the goddess Athena, whom the people of Athens considered their patron. ☑ It is regarded as an enduring symbol of Ancient Greece, Athenian democracy and western civilization. ☑ While a sacred building dedicated to the city's patron goddess, the Parthenon was actually used primarily as a treasury. ☑ In the 5th century AD, the Parthenon was converted into a Christian church dedicated to the Virgin Mary. ☑ The Red Location Museum, on the other hand, commemorates the struggle against apartheid but is also a museum, community centre, gallery, market, centre for creative arts, library and conference centre. ☑

The Parthenon is made from marble which is raw, creating the feeling that the building grows out of a rock. ☑ It is **constructed** using the Greek post and lintel technique where a flat roof is supported by many columns. ☑ The Red Location Museum on the other hand is built from a combination of modern **materials**, i.e. concrete, steel and oxidised corrugated iron. ☑ The raw concrete combined with various metals gives the building an industrial look. ☑ The inner rooms or 'memory boxes' are constructed from red galvanized iron walls to link with the red shacks in the vicinity. ☑

An **architectural feature** of the Parthenon is the fact that it is a Doric peripheral temple form. This means that it consists of a rectangular floor plan with a series of low steps on every side, and a colonnade of Doric columns extending around the periphery of the entire structure. ☑ Each entrance has an additional six columns in front of it.

The repetition of the columns in front of the Red Location creates a rhythm reminiscent of the repetition of the Doric columns of the Parthenon. ☑ These slender, simple, upright columns stand like totems in memory of heroes who died in the struggle against apartheid. ☑ The columns of the Parthenon are bulky and solid and dominate the building. ☑ The main columns are Doric in style and its capitals have the simplest design. ☑

Other prominent **architectural features** of the Parthenon are the use of an entablature and a pediment displaying relief sculptures. ☑ Whereas the Parthenon's decorative features were permanent, the Red Location makes use of revolving exhibitions of contemporary art and of objects and photographs to connect with the history of the past. ☑

The Parthenon stands on a raised outcrop, called the Acropolis, in Athens. ☑ The building forms a strong rectangular **form** and is almost 70m long and just over 30m wide. ☑ The façade is constructed within the Golden Ratio (a ratio of 5:8). ☑ The Red Location is not a simple form with a clear outline, but consists of a main building with a zigzag skyline and a loose standing communal gathering place or 'plaza' with many slender vertical columns supporting a flat roof. ☑ The series of flat concrete pillars and exposed steel roof beams create a shed-like **space** ☑ whereas the interior space of the Parthenon is cloistered because of the many columns used. ☑ The interior of the Parthenon consists of two rooms. ☑ The larger of the two interior rooms, the naos, housed the cult statue. ☑ The smaller room was used as a treasury. ☑ The inside of the Red Location is huge and includes six rooms in comparison to the two rooms that the Parthenon is composed of. ☑

Credit any other valid statements.

Q3.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower order	Remember, Recall, Recognise	30%	3.2	3
	Understand, Explain, Describe			
Middle order	Apply, Implement, Organise	40%	3.2	4
Higher order	Analyse, Compare, Interpret	30%	3.2	3
	Evaluate, Reflect			
	Synthesise, Justify			

TOTAL SECTION A: 30

SECTION B: DESIGN HISTORY

QUESTION 4 (30 marks in total)

4.1 (Allocate 20 marks, 10 marks for each movement/style)

Characteristics visible in the given image (Allocate 2 marks)



Roman characteristics visible in the given image showing relevance to the quote.

This Roman bath is a good example of their excellent design engineering making it exceptionally **useful/functional**. It is also an imposing and **beautiful** architectural design displaying the power and wealth of the Roman Empire. These facts prove that these baths link to the quote in that design must be both useful and beautiful. The use of concrete is a **typical characteristic** of Roman design and it enabled them to make impressive structures. The first emperors inaugurated wholesale levelling of slums to build grand, beautiful palaces on the Palatine Hill and nearby areas, which required advances in engineering methods and large scale design. Roman buildings were then built in the commercial, political, and social grouping known as a forum. The Roman Empire's artistic glory was achieved through massive building programs of monuments, meeting houses, gardens, aqueducts, baths, palaces, pavilions, sarcophagi, and temples. These baths are typical of these imposing and functional Roman buildings.

Two other characteristics, influences and ONE other work and designer from the Roman movement showing relevance to the quote (Allocate 8 marks)

During the Republican era, Roman architecture shows the **influence** of both Greek and Etruscan elements, and produced innovations such as the round temple and the curved arch. **Influenced** by design and structures from ancient Greece, Ancient Rome is an evolution of previous styles combined with new inventions and new materials accumulated from their conquered states, Egypt and Persia. Many of the artists in Rome were from conquered Greek colonies and provinces. Art forms and methods used by the

Romans – such as high and low relief, free-standing sculpture, bronze casting, vase art, mosaic, cameo, coin art, fine jewellery and metalwork, funerary sculpture, perspective drawing, caricature, genre and portrait painting, landscape painting, architectural sculpture, and trompe l'oeil painting were all developed or refined by Ancient Greek artists. ☑ Roman culture assimilated many cultures and was for the most part tolerant of the ways of conquered peoples. ☑

The Greeks admired the aesthetic qualities of great art and wrote extensively on artistic theory, whereas Roman design was more **decorative** and indicative of status and wealth. ☑ **Typical** of Roman design is the fact that cities became large and complex with great attention given to **functionality (usefulness)** in order to cater for the needs of an urban environment. ☑ **Useful** structures like aqueducts were designed to move water over long distances ensuring a downward flow. ☑ These aqueducts were also **beautiful** structures. ☑ Their standing masonry remains are especially impressive, such as the **Pont du Gard** (featuring three tiers of arches) and the aqueduct of Segovia, serving as mute testimony to their quality of their design and construction. ☑

Arches and large imposing dominant structures were erected to **function** as commemorative structures, commemorating battles and military achievements. ☑ They were also used to display imperialistic strength. ☑ Owing in part to the fact that the Roman cities were far larger than the Greek city-states in power and population, and generally less provincial, art in Ancient Rome took on a wider, and sometimes more **utilitarian**, purpose. ☑ Because of these methods, Roman architecture is legendary for the durability of its construction; with many buildings still standing, and some still in use, mostly buildings converted to churches during the Christian era. ☑ Many ruins, however, have been stripped of their marble veneer and are left with their concrete core exposed, thus appearing somewhat reduced in size and grandeur from their original appearance, such as with the **Basilica of Constantine**. ☑

The original beauty of these buildings was due to the fact that the concrete core was covered with a plaster, brick, stone, or marble veneer, and decorative polychrome and gold-gilded sculpture was often added. This produced a dazzling, **beautiful** effect of power and wealth. ☑ Other typical **characteristics** of Roman design are the use of Roman coins as propaganda, the producing of luxury objects in metal-work, gem engraving, ivory carvings, and the use of decorative glass objects to decorate walls and homes. Roman engineers developed methods for city building on a grand scale, including the use of concrete. ☑ The Roman use of the arch, the use of concrete building methods, the use of the dome all permitted construction of vaulted ceilings and enabled the building of these large public spaces and complexes, including the palaces, public baths and basilicas of the “Golden Age” of the empire. ☑ Outstanding examples of dome construction include **the Pantheon**, the **Baths of Diocletian**, and the **Baths of Caracalla**. The Pantheon (dedicated to all the planetary gods) is the best preserved temple of ancient times with an intact ceiling featuring an open “eye” in the centre. ☑ The height of the ceiling exactly equals the interior diameter of the building, creating an enclosure that could contain giant sphere.



The greatest arena in the Roman world, the **Colosseum**, is **ONE example** of Roman design and was situated at the far end of that forum. It was incredibly **functional (useful)** holding over 50,000 spectators, with a retractable fabric covering for shade, and could stage massive spectacles including huge gladiatorial contests and mock naval battles as the arena could be filled with water. It was also a **beautiful and imposing** masterpiece of Roman architecture **epitomising** Roman engineering efficiency and incorporating all three architectural orders – Doric, Ionic, and Corinthian. Massive buildings like the Colosseum could never have been constructed with previous materials and methods. Though concrete had been invented a thousand years earlier in the Near East, the Romans extended its use from fortifications to their most impressive buildings and monuments, capitalising on the material's strength and low cost.

Characteristics visible in the given image (Allocate 2 marks)



Art Nouveau characteristics visible in the given image showing relevance to the quote.

The use of luxurious materials with semi-precious stones and enamelling in the hair comb is **characteristic** of Art Nouveau designs. Also typical is the use of intertwining sinuous lines of trailing vines and lilies that relate to nature. The item is decorative and feminine like all Art Nouveau design. The comb is **useful** because it can be used to keep hair in a specific position. It is also a **decorative, beautiful** object that will enhance the appearance of the person who wears it.

Two other characteristics, influences and ONE other work and designer from the Art Nouveau movement showing relevance to quote (Allocate 8 marks)

The organic shapes found in nature and the uses of the whiplash line are other typical **characteristics** of Art Nouveau. Also characteristic is the use of semi-precious stones and exotic, expensive, luxury materials such as sharkskin, silk, velvet and embroidered fabric. Art Nouveau designs mostly show the use of asymmetrical balance. They also used lacquered wood, inlaid with other materials for furniture pieces, which was inspired by travels to the Far East. Mosaics and stained glass were also popular. Some designers embraced technology while others found their inspiration in the subconscious nature and spirituality and the female form. Women were represented as powerful and sensual which represented the changes that occurred in society and rebelled against traditional views regarding the roles of women.

Art Nouveau embraced the idea of mass production unlike the Arts and Crafts. They were **influenced** by nature as well as by the techniques of mass-production. Another influence on them was the Arts and Crafts movement’s extensive use of fauna and flora in their design. This is evident in the sinuous lines of trailing vines and lilies and exotic birds such as the peacock and elements of insects and reptiles. Japanese wood prints encouraged areas of flat coloured shapes seen in the printed poster designs created for advertising products. The influence of Celtic and Viking stone carvings are evident in decorative intertwining lines and flamboyant linear patterning found in Late Gothic architecture.

ONE example of a design is the Serpent Pectoral Brooch **Name of a designer by René Lalique**



This design is a large brooch connected by strings of pearls. The serpent was a prominent theme of Lalique’s. It consists of nine serpents knotted together. The use of enamel and gold is very prevalent in Art Nouveau design.

Credit any other valid statements.

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

4.2 (Allocate 10 marks)

Postmodernism **aims** to move away from the constricting style of Modernism. Modernism was seen as too impersonal and rational, as can be seen in FIGURE A with the shift from pure functionality and universal rationality to an eclectic combination of styles of traditional Chinese and the clean minimalist style of modernism. By contrast Postmodernism encourages a dialogue between the object and the user instead of a primary focus on functionality.

By contrast FIGURE B, the Pop Art chair displays the humorous, light hearted, rebellion from the constricting style of Modernism and the oppression of tradition. The younger generation wanted to embrace new ideals, views and perspectives. Also evident are in Figure B are the influences of OP Art with the emphasis on basic design elements of line and colour to enhance the effect of illusion and playfulness.

Postmodernism’s most prominent **characteristic** is the focus on aesthetics that results in design becoming impractical and often containing an element of surprise, a **characteristic** of ‘anything goes’. Alternatively, Pop design drew inspiration from the use of the ‘readymade’ of Dada art and were inspired by the work of the American Pop artists, Warhol

and Lichtenstein. Pop Art makes use of simplified designs with opaque primary colours, conveying an element of surprise in the use of melted everyday objects and the use of innovative materials. By contrast in the Postmodernist movement/style the aspect of the how the design is created, is of equal importance to the meaning, thus giving the element of conceptual ideas behind the design more importance.

The eclectic style of Postmodernism, evident in FIGURE A, combines **influences** from the Bauhaus School and Modernist principles. Their use of simplicity, universality and functionality is evident. In FIGURE B, Pop Art influences are evident in the choice of materials i.e. the perspex/injection moulded plastic and bright, nonrepresentational candy stripe colours. Pop Art's use of popular culture, playfulness and kitsch is visible in stark contrast to the Postmodernist influences visible in FIGURE A. In FIGURE B a traditional Chinese style and possibly also a reference to the Arts and Crafts style, is evident in the quality craftsmanship and the use of natural untreated wood. The style could also be Victorian because of the decorative motifs seen in the corners of the seat of the chair. This combination displays the eclectic inclusion of past styles that is a characteristic of Postmodernism.

The Postmodern mantra of 'less is a bore' is perfectly epitomised in FIGURE A with the combination of characteristics from a variety of movements evident. The precise geometric lines in the Pop Art chair (FIGURE B) are placed in such a way as to create a visual illusion. This is produced by the simple seamless form of the chair and the candy colour stripes. Mass media had an impact on the design of Pop, as the popular images used in magazines and cinemas, were seen in Pop design.

Credit any other valid statements.

Q4.2 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	1
	Evaluate, Reflect		4.2	1
	Synthesise, Justify		4.2	1

TOTAL SECTION B: 30

SECTION C: DESIGN IN SOCIO-CULTURAL/ENVIRONMENTAL AND SUSTAINABLE CONTEXT**QUESTION 5 (20 marks in total)****Candidates answer EITHER QUESTION 5.1 OR QUESTION 5.2**

5.1

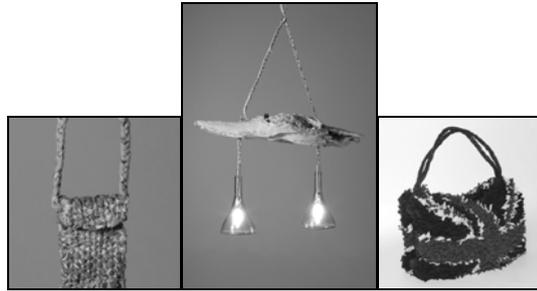
**5.1.1 (Allocate 2 marks)**

This poster makes us aware of the issue of hunger. It specifically highlights the fact that vulnerable, innocent children die of hunger, a fact that is 'hard to digest'. The statistics on 'every 3,6 seconds a child dies of hunger' are brought to the viewer's attention in a factual and direct manner on the bottom right hand corner of the poster.

Credit any other valid statements.**5.1.2 (Allocate 4 marks)**

The image of the distended stomach is the focal point. The issue of hunger is emphasised by the way the word 'hunger' is distorted. The large 'G' seems to be shouting out this discomfort to the spectator. The curving lines formed by the intestines as well as the use of striking black and white contrasts serve to create a dynamic, eye-catching composition. The curvilinear, child-like font used for the word 'hunger' suggests the vulnerability of the state of hunger. The sans serif font used in the right-hand corner brings the message across in a factual, serious and no-nonsense style.

Credit any other valid statements.

5.1.3 (Allocate 14 marks in total; 7 per designer)South African social designer/ design group: **The Design for Work Project**

Aims, materials, techniques and methods: **Liberé Foundation** a non-profit organisation has been running the Design for work Project in the Southern Cape for the past three years. Liberé Foundation's main objective is to create employment for talented hardworking individuals with limited opportunities and resources. Their aim is to identify young talented designers through their national Annual Design for Work competition. Scholars and students have to design and manufacture trendy, handmade products from waste material or found objects. In 2010 they had Standard Bank as their corporate sponsor and they had PNA as the 2011 corporate sponsor.

Liberé aims to level the playing field for all by organising and hosting craft and design workshops for scholars from disadvantaged communities. Attending these workshops ensure that these talented hardworking kids gain the necessary design skills that will enable them to participate in the competition and exhibitions. Only waste material is used. Groups of scholars from Tembalethu HS, Pacaltsdorp HS, George HS and Parkdene HS have been attending craft and design workshops and already participated in the various competition and events.

Through their adult workshops for elderly women, unemployed men and women with small children and persons with disabilities, they aim to transfer skills from experienced design teachers to these people to enable them to manufacture the winning products. A group of 12 unemployed women from Blanco, 6 disabled individuals from the George Association for persons with disabilities and 15 women from Tembalethu, are manufacturing their products and are generating an income to support their families. They are also training and teaching 20 young unemployed women sponsored by the Western Cape Department of Cultural Affairs and Sport. Their lights and chandeliers are built by six very dynamic, talented men.

All their products are manufactured from waste material and found objects. It is really difficult to work with waste and every unique beautifully handcrafted product tells the story of a wonderful individual who has painstakingly put together tiny pieces of material to create something completely new. With these products they create employment and also clean up our planet.

International social designer/ design group: **Gone Rural**

Aims, materials, techniques and methods: In the hills of the Kingdom of Swaziland, hundreds of women can be found weaving the strands of their indigenous heritage. Combining ancestral knowledge with modern cultural influences, the result is a collection of contemporary African handcrafted products – with each weave telling a compelling story. Gone Rural is a social enterprise providing home-based incomes to over 750 rural African women. Through combining an income-generating model with community development projects, Gone Rural has created a holistic approach to business and development. There are twelve master weavers from the Ngwavuma area in Swaziland working with the Gone Rural design team, namely Philippa Thorne and Zinhle Vilakati.

Example One: The Woven Screens series, collaboration between Dokter and Missus and Gone Rural

A Johannesburg-based design team Dokter and Misses with partner Adriaan Hugo teamed up with expert weavers Gone Rural, to develop the Woven Screens series. With this project Gone Rural has pushed the boundaries of their traditional crafting skills to showcase a modern translation of traditional African patterns.

The screens are made of a slender steel frame with inserts woven from a combination of sustainably harvested sisal and indigenous Lutindzi grass, which grows wild on rocky outcrops in the Swazi mountains. The inserts, hand-woven by the Gone Rural women in Swaziland, introduce this age-old production method to the office environment.

The weaving has a clean, graphic look; made by hand from design sketches to the finished products. Dokter and Misses brings a more polished aesthetic to the well-resolved design, attention to detail and precision of the weaving. The contrasting materials, i.e. slender steel frames with woven grass and sisal inserts, reflects the different locations; rural to urban, bringing these spaces together.

Gone Rural learned from this collaboration that their product development takes time, all being done by hand. They have to do experiments and learn by trial and error. They would like to expand their weaving techniques to give them more flexibility in finding solutions to design challenges and also want to continue to do more experimental pieces that emphasises the high-tech-meets-low-tech aesthetic.



Example Two: Fluoro Vases – Series 2

This series sees a collection of woven baskets that are bright, bold and beautiful. The fun, graphic vases are a modern translation of traditional African patterns, where the use of acid/fluoro tones lends to an upbeat, funky edge.

Each basket is made from 100% recycled fabrics and sustainably harvested natural fibres, and was hand-woven by 12 master weavers from the Ngwavuma region in Swaziland. The pieces are woven using a traditional coil technique that is fused with each weaver's unique, personal touch.

The aim of the series is to push the limits of the weavers' normal work and to create more refined, large-scale pieces that elevate perceptions of craft locally and globally.
The Fluoro Vases – Series 2 was showcased at Design Indaba Expo's *Africa is Now* exhibition under the theme "Africa is Sharp!" which aimed to show off the bright colours and rich patterns that are seen throughout the continent.

Credit any other valid statements.

Q5.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (20)
Lower order	Remember, Recall, Recognise	30%	5.1.3	2
	Understand, Explain, Describe		5.1.2	4
Middle order	Apply, Implement, Organise	40%	5.1.3	8
Higher order	Analyse, Compare, Interpret	30%	5.1.1	2
	Evaluate, Reflect		5.1.3	3
	Synthesise, Justify		5.1.3	1

OR

5.2

5.2.1 **(Allocate 4 marks)**

Traditional craft serves several purposes that are of highlighted importance in society, predominantly in the preservation of indigenous history and culture. The main reason is the manifestation of traditional folklores, idioms, totem praises and an overall preservation of indigenous history and culture. Recently there has also been momentum in the contemporary application of traditional craftwork in the design world, which is currently trending in interior and furniture design. Additionally this contemporary application of traditional craft has given rise to a revival and re-valuing of traditional craftwork in society, namely weaving, knitting, crochet and mosaic work. This can also possibly be linked to the worldwide concern with environmental sustainability and human centred issues.

5.2.2 **(Allocate 6 marks)**

AN ARTICLE EXAMPLE:

Title of the article: '**Basket weaving enjoys success internationally.**'

Basket weaving is one of Southern Africa's renowned traditional crafts. Traditional baskets are used all over Arica and particularly in Southern Africa, whereby they are used for carrying crops and the housing of fresh produce from the market place. There are two varieties of these baskets, the lidded variety that is mainly used for storage and the flat ones that are used for chaffing wheat. These baskets are decorated using elaborate arrangement of geometric motifs to create a pattern.

Pliable material is used to weave the baskets such as, soft branches, grass and palm fronds. KwaZulu-Natal is currently the forerunners in basket weaving mainly because of the abundance of suitable grass types indigenous only to KZN, i.e. ilala palm and palm fronds. These pliable materials are woven into a zigzag pattern around the basket as strips of the ilala palm have to be coiled around coils of grass and sewn together in a spiral form. Colours for dyes are traditionally harvested from berries, roots, leaves, bark, rusty tins and old family recipes.

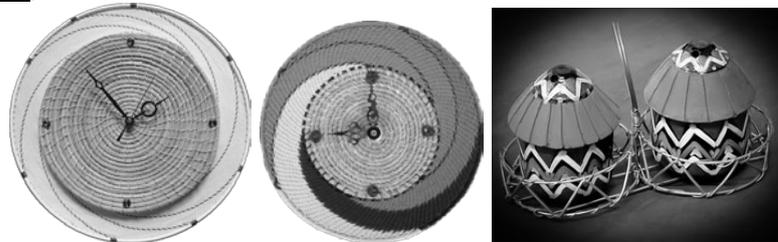
In modern day with the rise of environmental issues we have seen an upswing of the contemporary application of this traditional craft whereby plastic and telephone wire is being used to produce the baskets. ☑ This has resulted in the modernising of the woven basket. Furthermore, there has also been heightened use of waste materials, such as tins, waste fabrics and plastic bags in a small effort to address the increasing problem of waste in our country.

Cultural and traditional purposes influence the shape and size of the basket, e.g. the Tsonga marriage basket. ☑ It is an exceptional example of the traditional and cultural purposes of woven baskets. The marriage baskets are made to keep ceremonial food warm. ☑ These baskets are intricately decorated with beadwork. ☑ The lid is made by the one family whereas the bottom part of the basket is made by another. ☑

5.2.3 (Allocate 10 marks)

ONE POSSIBLE EXAMPLE:

Rootz Creationz, KwaZulu-Natal



AIMS: Rootz Creationz is an organisation based in a Valley of a Thousand Hills, KwaZulu-Natal, South Africa ☑ who design and produce African inspired gifts that combine indigenous handcrafting skills and contemporary designs to produce a range of unique products from different media such as clay, wire, beads, leather and wax. ☑ They even use cards to create a range of funky African inspired gift ideas. ☑

Rootz Creationz was established in 1994 and they have grown to a dynamic organisation where more than 18 women and 5 men derive their income from making the products. ☑ Their network of talented crafters grows each year and most of the artisans craft the products in their homes. ☑ The products are sent to a central workshop where products are quality assessed and packaged to be distributed to customers and partners around the world. ☑

With the expansion of international tourism following the end of apartheid, this group focuses on the growing market for souvenirs and collectables. ☑ Their aim is to create a blend of multiple techniques and a mixture of materials to create advanced modern designs of African accessories and home products with a global appeal. ☑ The works are original, innovative, handcrafted, eco-friendly and sustainable. It is traded fairly to sustain community development. ☑ Rootz Creationz is one of Bridge for Africa's original partner artisan groups, and the connection between Bridge and these talented artisans remains strong today. ☑

A BRIEF ANALYSIS OF AT LEAST ONE WORK, EXPLAINING HOW IT REFLECTS TRADITIONAL MATERIALS AND/OR TECHNIQUES: Basket Wall Clock is made up of a traditional circular grass woven plate superimposed onto a contemporary, plastic, wire woven plate. The combination of old and new materials using the same traditional techniques gives the product a modern, contemporary look. The simple circular shapes in neutral white plastic wire and wheat coloured grass also contribute to a modern, clean feel. To ensure that the product is not too dull a hint of red dots and circular lines are incorporated.

THE SOCIAL ISSUES THAT ARE ADDRESSED BY THE WORK OF THIS DESIGNER OR DESIGN GROUP: More than 18 women and 5 men derive their income from making the products. The fact that they use traditional crafts to construct their products ensures that these skills are kept alive and encourages pride in our heritage and therefor a sense of our identity.

Credit any other valid statements.

Q5.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (20)
Lower order	Remember, Recall, Recognise	30%	5.2.3	3
	Understand, Explain, Describe		5.2.2	3
Middle order	Apply, Implement, Organise	40%	5.2.2 + 5.2.3	3 + 5
Higher order	Analyse, Compare, Interpret	30%	5.2.3	2
	Evaluate, Reflect		5.2.1	4
	Synthesise, Justify			

QUESTION 6**6.1 (Allocate 6 marks)**

FIGURE A is exemplary of environmental/sustainable design because the watches are manufactured from recycled wood. They use material that would have otherwise been considered waste, to create useable products. Wood is low maintenance, plentiful, durable, beautiful and renewable. Additionally wood products help safeguard our environment. The watches in FIGURE B are manufactured from plastic, which is a material that impacts on the environment because plastic is non-degradable. Furthermore plastic is neither durable nor mildew resistant. The plastic is also high maintenance as compared to the wood.

Credit any other valid statements.

6.2 (Allocate 14 marks)**South African designer/design company**

Name of South African designer/design company: Paragon Architects and Paragon Interface

Description of work: **The Alexander Forbes Headquarters**, Sandton, South Africa

The four star rated green building is the receiver of the AfriSam – SAIA Award for Sustainable Architecture for 2014. The new Alexander Forbes head office in Johannesburg is a groundbreaking commercial architectural design consisting of an eight storey (36 950 m²) building, which will accommodate 2 200 staff. The structure is unique in its architecture and comprises many complex vertical aspects, self-compacting concrete was used on all the vertical walls. The latest available technology will be deployed in high speed lifts and state of the art auditoriums, in addition to an in house gym, coffee bar and restaurant. The structure also showcases special architectural features of the S-shaped scallop walls on the West and East facades.

The use of green design motivating the building to be a sustainable design. The green design of the building maximises efficiency in water, energy and waste systems resulting in 70 per cent less water used, 50 per cent less waste generated and 60 per cent of previous energy consumption. Staff wellbeing was high priority on the design mandate. The building combines plant-filled outdoor areas, natural light and energy efficient lighting. The circulation of fresh air and temperature control were also key considerations. Additionally the building houses a gym, coffee bar and staff restaurant. The property is also across the road from the Gautrain station and in close proximity to the BRT route, allowing staff and clients easy access to public transport thus reducing vehicle dependence. The Alexander Forbes building encourages designers to be environmentally conscious because it places much emphasis on both the conservation of the environment and valuing of human experience. The building's design takes into consideration both the environmental aspects and the health of the people who would be occupying it. Because design is not just about aesthetics but also it needs to consider environmental and social aspects, this building is a reminder of how design can assist in the conservation of our environment and also better the quality of human lives.



International designer/design company

Name of International designer/design company: The Living

Description of work: The temporary outdoor pavilion **Hy-Fi**

The urban structure comprises of a circular tower of organic and reflective bricks made from organic matter, biodegradable material. The organic blocks are manufactured through a combination of discarded corn stalks and specifically developed living root-like structures resembling mushrooms. The organic blocks are located at the bottom of the design and reflective bricks are positioned at the top casting a light inside the pavilion.

The pavilion diverts the natural carbon cycle, the structure requires no energy and produces zero carbon emissions. The structure provides guests with shade, seating and water.

The use of green design motivating the building to be a sustainable design. The use of material of The Living in constructing the temporary outdoor pavilion (Hy-Fi), has taught the importance of promoting sustainability and that recycling can enhance human experience, a design can be functional, aesthetically pleasing and sustainable simultaneously. Many individuals are under the misconception that environmental/sustainable design is boring and too much effort, through the Hy-Fi, The Living has not only recycled and upcycled discarded material but also through the temporary installation provides guests with shade, seating and water. The structure is exemplary of a thoughtful and exciting use of sustainable design in a way in which it is conceptually and fundamentally incorporated into design and not just an add on or after thought.

Credit any other valid statements.

Q6 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (20)
Lower order	Remember, Recall, Recognise	30%	6.2	2
	Understand, Explain, Describe		6.2	4
Middle order	Apply, Implement, Organise	40%	6.1 + 6.2	2 + 6
Higher order	Analyse, Compare, Interpret	30%		
	Evaluate, Reflect		6.1 + 6.2	4 + 2
	Synthesise, Justify			

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