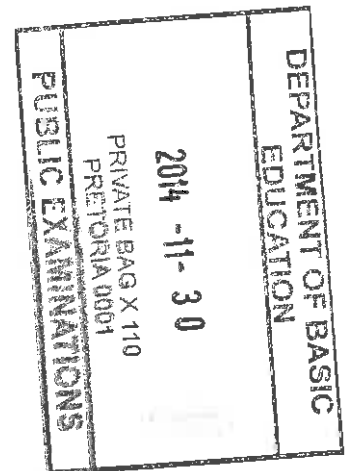


**SECTION A: DESIGN LITERACY****QUESTION 1: 'UNSEEN' EXAMPLES**  
[10 marks]

Candidates answer EITHER QUESTION 1.1 OR QUESTION 1.2.

**1.1.1 (Allocate 8 marks)**

- **TEXTURE (Allocate 2 marks)**

The texture of the plastic icing sheets (fondant) is smooth, soft and silky.  The striped middle part is created by adding a second layer of plastic icing/or fondant – a high relief texture is achieved.  The sculpted roses create a delicate effect.  The strings of imitation pearls encircling/framing each layer, add a contrasting bumpy texture to the otherwise smooth texture.  There is tactile vs visual texture.

- **FORM (Allocate 2 marks)**

The cake is a three-layered stackable form.  The form can be described as three-dimensional,  sculptural  and totemic.  The form can also be described as fragmented and deconstructed, as it links with Postmodernist designs.  Furthermore, the form can be interpreted as fun, witty and quirky as it is anti-traditional.  2-D flowers are painted and 3-D flowers are sculpted on top of the cake.  There are geometric forms (stripes) vs organic forms (flowers).

- **COLOUR (Allocate 2 marks)**

The predominant blue and white colour scheme is reminiscent of the French, Dutch Delft, English, Chinese tradition.  The colour may be inspired by Dutch influences on Cape history (which makes sense as the cake has been made in Cape Town).  The bold contrasting colours of blue and white create a visually stimulating effect.  The use of blue symbolises truth, calmness, heavenliness and spirituality which contrasts with the white that symbolises virginity, purity, tradition etc.  Many shades of blue are used.

- **CONTRAST (Allocate 2 marks)**

The top and bottom layers are decorated in the same delicate French/ Dutch Delft/ Chinese/ English rose pattern, thus creating unity, but this is contrasted by the boldly striped middle layer.  Contrast is also evident between the two-dimensional stripe and rose patterns and the three-dimensional pearls and delicately folded, sculptural roses on the top.  The painted blue images, contrast with the white background of icing.  These contrasts all serve to create an overall dynamic effect.  Male and female duality.  Variation occurs in the broad and thin stripes and the size of the pearls and the flowers.

A handwritten signature in black ink, located in the bottom right corner of the page.

Credit any other valid statements.

1.1.2 (Allocate 2 marks)

**AGREE:**

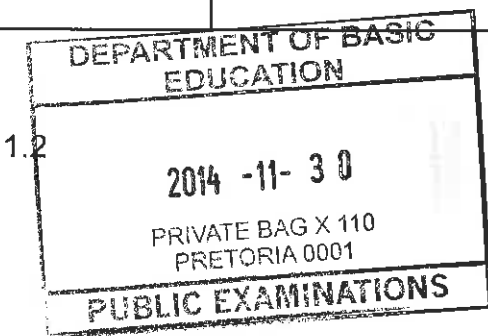
The cake is functional  and edible.  It functions as a creative, quirky solution for a traditional wedding cake and can also be interpreted as a pleasingly/beautiful aesthetic and sculptural form.  This cake makes a statement and becomes a conversation piece.  The cake is ordered from the designer/confectioner by a client/target market.

**DISAGREE:**

The product can be perceived or interpreted as Art. Being a Postmodernist, eclectic design, the cake creates a complex statement  because it has pluralist meanings (e.g. the cake can be interpreted as both a Design and Art).  The fact that boundaries are constantly being shifted, layered, constructed (made) and deconstructed (broken down) invites in-depth viewing, thus making the cake Art instead of Design.  It becomes a deconstructed/fragmented sculptural piece.

**Credit any other valid statements.**

Q. 1.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower Order	Recall, Recognise	30%	1.1.1	2
	Understand, Explain, Describe		1.1.1	1
Middle Order	Apply, Implement	40%	1.1.1	4
Higher Order	Analyse, Interpret	30%	1.1.1	1
	Evaluate, Reflect		1.1.2	1
	Synthesise		1.1.2	1



OR



1.2.1 (Allocate 2 marks)

The focal point is emphasised by the concentric patterns repeatedly encircling the face of Mandela.  The patterns and colours that recede in size and colour intensity draws one toward the focal point.  The striking yellow lines that converge on the centre or Mandela's forehead, further enhances the focal point.  The diagonal cross formation created by the positioning of the two red roses and two pink carnations enhances the iconic focal point.  The origin of the radiating lines creates a warm glow that attracts attention to the focal point.  The creation of a mandala.  Main image in black and white which creates a focal point.

**Credit any other valid statements.**

**1.2.2 (Allocate 8 marks)**

• **LINE (Allocate 2 marks)**

The striking yellow lines are used throughout the poster to create an illusion of radiating linear perspective  and a dynamic sense of movement.  All the lines meet in the centre of Mandela's forehead.  The lines radiate from Mandela's forehead symbolising a higher creative knowledge, kindness and a sense of emotional nurturing.  Decorative lines of pattern.

• **COLOUR (Allocate 2 marks)**

The poster mostly makes use of primary colours (red, yellow, blue)  to create a sense of pureness, warmth and homeliness.  The poster makes use of strong, bold contrasts between warm and cool colours  that create a sense of receding depth in the work.  The overall colour scheme symbolises Mandela as a colourful, joyful and dynamic personality.  The selection of bright colours and popular, sentimental and eclectic patterns give this design a kitsch feel.  Use of black and white in the face of Mandela creates contrast and a focal point.

• **RHYTHM (Allocate 2 marks)**

The decorative, concentric patterns and lines repeatedly encircling the face of Mandela create a strong, pulsating, continuous, rhythmic movement.  The patterns and colours recede in size and colour intensity.  This draws ones eye rhythmically towards the focal point i.e. Mandela's face.  The patterns, colours and flower images contain and frame the rhythm.

• **BALANCE (Allocate 2 marks)**

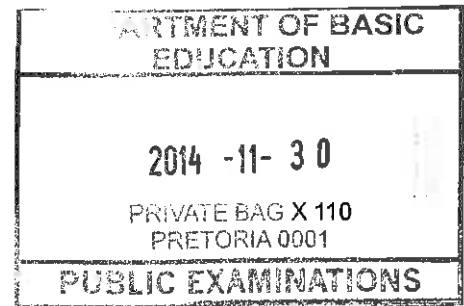
The design makes use of a variety of balances. The poster makes use of both radial (outwards radiating diagonal lines)  and symmetrical balance (bilateral mirror image).  The final design clearly reflects an involved or complex balance that connects and enforces Mandela as an iconic symbol.  The positioning of the two red roses and two pink carnations creates a diagonal cross formation that intersects at and enhances the iconic focal point.

**Credit any other valid statements.**

Q. 1.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower Order	Recall, Recognise	30%	1.2.2	1
	Understand, Explain, Describe		1.2.1	2
Middle Order	Apply, Implement	40%	1.2.2	4
Higher Order	Analyse, Interpret	30%	1.2.1	1
	Evaluate, Reflect		1.2.2	1
	Synthesise		1.2.2	1

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

2.1

**2.1.1 (Allocate 2 marks)**

The term *vintage retro* can be explained as a contemporary trend and avant-garde style that refers back to and is influenced by previous historical periods or style/movement.  Postmodernism makes use of 'previous or old' styles to create an eclectic style.  Currently there is a revived interest in nostalgic or 'retro'/'vintage' images and styles which is evident in many designs.

**2.1.2 (Allocate 4 marks)**

Within Postmodernism and there is a keen interest in borrowing, copying and appropriation of vintage-retro styles.  This reflects society's nostalgic, sentimental, romantic preoccupation with bygone days, e.g. a yearning for the values and norms of the 1950s generation reflected in this magazine cover.  'Vintage-retro' styles show a yearning for the quality of life and the popular culture (fashions and music) of past eras, thus making it trendy.

The possible danger of this practice is the slavish borrowing or copying of vintage styles.  This will make this type of design seen as old-fashioned/out-dated and boring.  These types of designs lack originality as they do not create a new, unique design aesthetic.  It relates to a well-known Marilyn Monroe image.

**2.1.3 (Allocate 4 marks)**

The design clearly reflects stereotyping and bias/unfairness as the young female/woman has been strategically placed in the centre of the composition to conform to the male gaze and ideals.  She is 'stripped' and presented wearing only her underwear/swimming costume, juxtaposed with the four fully clothed young men in business-style suits, complete with bowties.  This juxtaposition reinforces her nakedness and vulnerability.  The woman stands passive and motionless, as if she is willing to play the part of a mannequin, Barbie doll or a centrefold in a magazine.  The four men are thoughtfully/gleefully measuring her.  It is important to note that the men are only focused on measuring her physical size and not her inner beauty.  She has been objectified  and is seen as a mere doll or a scientific specimen.  Furthermore, she is not dressed in the stereotypical girly pink colour, but rather in bright eye-catching yellow – a colour that directs the focus to her body. Her pose denies her role as an individual and as a woman.  She is only valued as a sex object as her body is used for selling the magazine – in the left-hand corner the words 'Drum jumps to biggest sale in Africa' justify this conclusion.  Men are also stereotyped as all men are not in pursuit of perfect woman.

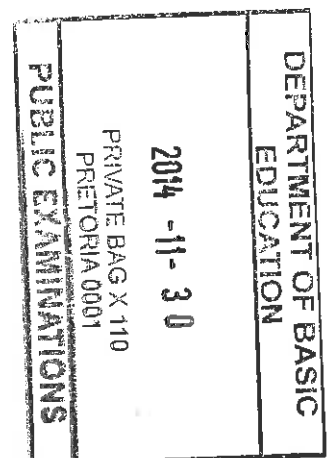
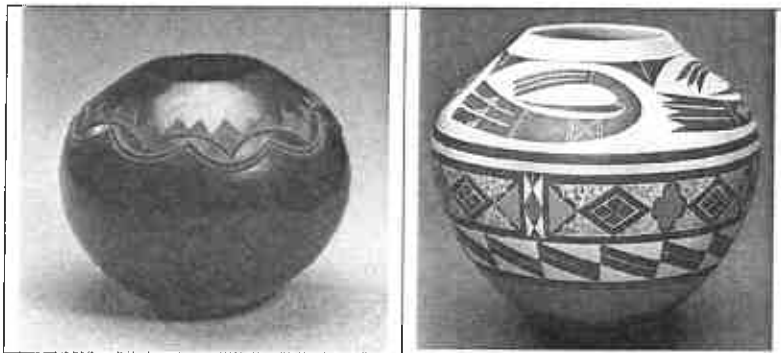
**Credit any other valid statements.**

Q. 2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower Order	Remember, Recall, Recognise	30%	2.1.1	1
	Understand, Explain, Describe, Classify		2.1.2	1
Middle Order	Apply, Implement, Organise	40%	2.1.3	1
			2.1.1	1
			2.1.2	2
Higher Order	Analyse, Interpret	30%	2.1.3	1
			2.1.1	1
			2.1.2	1

### QUESTION 3

Candidates answer EITHER QUESTION 3.1 OR QUESTION 3.2.

#### 3.1 [10 marks]



With reference to **form**, both vessels are made from coils of clay to create a spherical, bulbous form.  This gives a feeling of wholeness and containment and also allows for containing and storing.  Both vessels have hollow forms making them functional and useful.

In FIGURE A, thin scratched lines are arranged in a curved, scalloped **pattern**, giving a rhythmic movement.  In FIGURE B, the lines are strong and horizontal, dividing the pot into segments.  Inside these segments are strong diamond and zig zag patterns that create a dynamic effect.  The top third of FIGURE B has a repetition of curved stylised, bird-like shapes that create striking, curvilinear rhythms.  In FIGURE A, a shield-like pattern is arranged in the middle surface around the pot and the rest of the pot is left unadorned and plain , whereas in FIGURE B the patterns occupy most of the surface.

The **texture** is created by thin scratched lines on FIGURE A below the shield pattern that creates a tactile texture allowing for better grip . In FIGURE B the texture is smooth and creates a more fragile feel.  FIGURE A's decorative patterns are formed by incising or removing clay from the pot surface and by adding further clay to raise the surface in relief , whereas the patterns in FIGURE B are created by smoothly applied glaze.  In FIGURE A, the band of raised pattern contrasts with the smooth burnished surface of the rest of the pot.

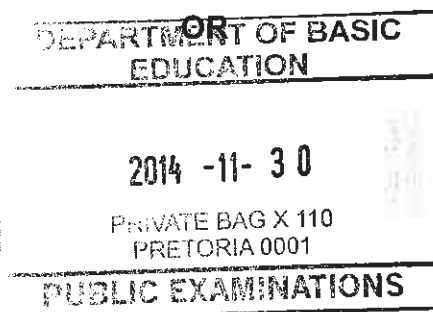
The dark overall **colour** in FIGURE A is obtained by smoke on an open fire to create a deep, earthy black. . FIGURE B gets its colour from painted glaze and reflects rich, warm rust and ochre colours.

Both FIGURE A and FIGURE B are **influenced** by the indigenous knowledge systems of their country of origin.  FIGURE A is typical of a traditional African storage vessel  and FIGURE B reflects the Native American culture.

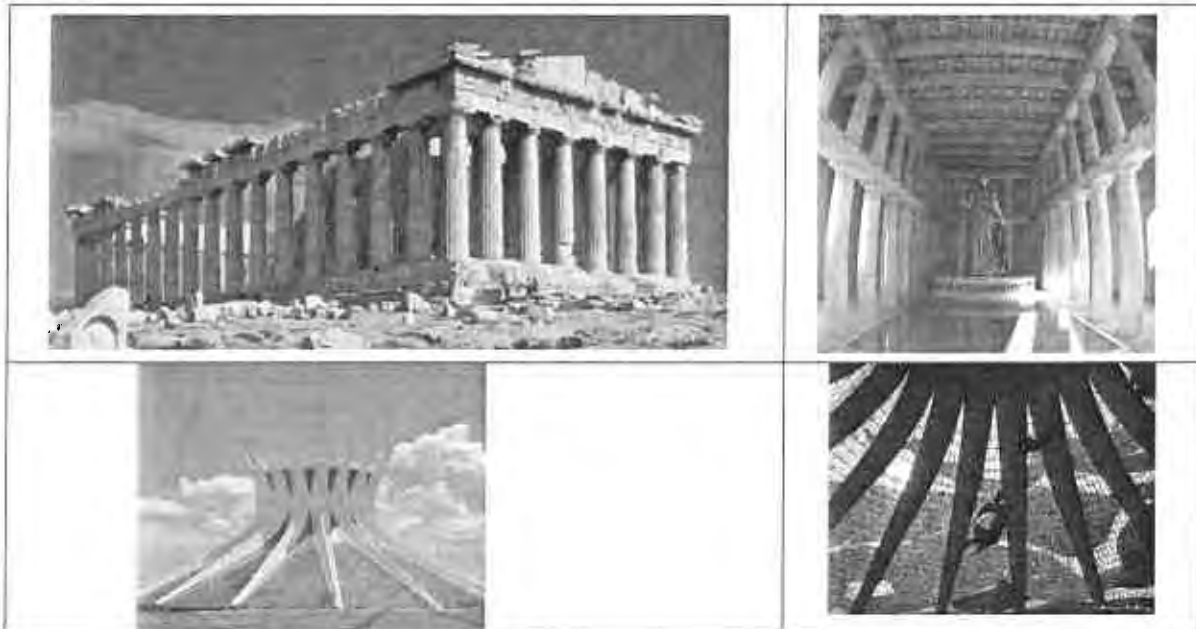
**Credit any other valid statements.**

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

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

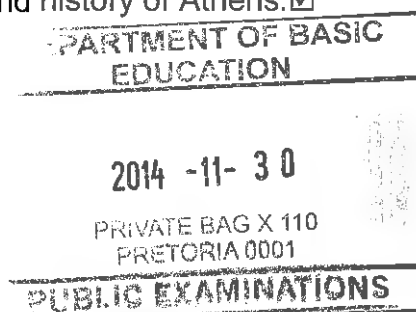


## 3.2 [10 marks]



The original **purpose** of the Parthenon was to serve as a pagan temple that was dedicated to the goddess Athena.  In contrast, the Metropolitan Cathedral designed by Oscar Niemeyer  is a place for Christian worship.  The sculptor Pheidias is associated with the statue of Athena housed in the temple. It is believed he may also have had some control over the architecture of the Parthenon, but the names of Kalikrates and Iktinos are also mentioned.  The pagan worshippers of Athena never entered the Parthenon but were only afforded occasional glimpses of the statue of Athena in the inside chamber, through the open doors.  The worshippers followed a ritualistic path that guided them around the outside of the temple to view the lavish frieze.  This form of activity dictated the **purpose** of the Parthenon in that it was not designed to house a congregation but the Athenian treasures.  Unlike the Parthenon, the Metropolitan Cathedral's purpose is to house a congregation of up to four thousand people,  but Niemeyer also wanted the building to show off the capital city Brasilia as a pillar of development in the north-east.

The simple, rectangular **layout/plan** of the Parthenon is almost 70 meters long and 30 meters wide, and the façade is constructed according to the golden ratio of 5 : 8, which is considered to be the most proportionally appealing rectangle.  The building consisted of two simple chambers.  The triangular pediments are supported by 46 Doric columns encircling the building.  It is not the largest temple of antiquity, but was the most lavishly decorated.  Although all parts relate proportionally to each other, slight adjustments were made to the dimensions that make the building appear perfectly regular to the naked eye.  The stylobate is slightly convex, the columns all lean inwards and the entasis of the columns have a bulge.  It is important to note that the Parthenon was designed to be experienced only from the outside. The exterior of the Parthenon was adorned with relief sculptures that celebrated the myth and history of Athens.



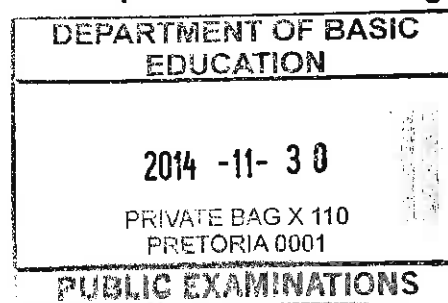
In contrast, the hyperbolic structure of the Metropolitan Cathedral stands 40 metres high.  In contrast to the rectangular base of the Parthenon, the base of the Metropolitan Cathedral is circular and about 60 meters in diameter. Both buildings are very large, as the nave of the Parthenon is 70 metres long and the nave of this Cathedral is over 70 metres in diameter  with 16 curved buttresses, each sweeping up to the small roof in a graceful parabolic curve.  The Cathedral is entered through a dark tunnel that passes beneath the water into the open, sun-drenched interior space. It feels like arriving in another world.  Niemeyer, on the other hand, aimed for a compact and clean concept, a volume that can be seen with the same purity of form from any viewpoint.  Its circular structure does not allow for a façade, whereas the Parthenon has pediments that housed intricate relief sculptures.

The **materials** used for the ancient 'cult statue' of the goddess Athena were ivory and gold.  The temple was constructed of marble, the blocks were held in place by bronze or iron pins set into molten lead, a flexible system that could withstand earthquakes.  On the other hand, the contemporary material used for the construction of the Metropolitan Cathedral is reinforced concrete. This hyperbolic structure stands 40 meters high and has a glass ceiling that begins at the floor and stretches between the 16 concrete buttresses in a web of stained glass like the canvas of a tent.  Seen from the outside at night or by day from the inside, this interior decoration with stained glass of translucent blue, green, and off-white that snakes overhead is contrasted with three suspended statues of angels and the visible expanse of the sky.  The Parthenon, in comparison, had a wooden ceiling.

Situated high up on a hill (the Acropolis), the Parthenon is clearly visible from the city below.  The Metropolitan Cathedral, designed by Oscar Niemeyer has a strong silhouette that attracts attention, even if it is not situated on a hill but built in a central desert area of Brazil.  The Parthenon should be viewed as a magnificent work of sculpture **inspired** by the proportions of the human figure.  The quote 'man is the measure of all things' by the Greek philosopher Protagoras sums up the inspiration for this temple.  All ancient Greek art and architecture drew inspiration from the human figure. Man was placed at the centre of development from which stems the idea of democracy.  The expressive shape of the Metropolitan Cathedral rises from a moat-like pool before it bursts toward the heavens, spreading out like an explosion.  The form in itself is a deep religious expression  and has a timeless quality to it, derived from its abstract simplicity.  Its sweeping lines also remind one of the sweeping lines of Gothic cathedral buttresses.  This cathedral also looks back to the medieval tradition of daring church engineering and forward to the advanced engineering of its own time.

**Credit any other valid statements.**

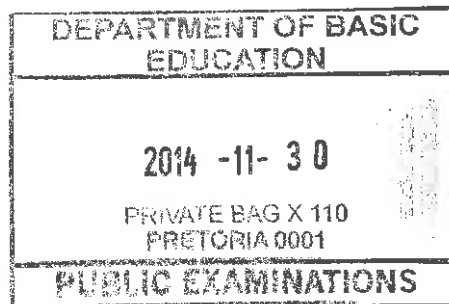
**NOTE: Answering in tabular form will be penalised. A maximum of ONLY 3 marks may be allocated for this type of response. Use the cognitive level grid as a guideline for marking.**

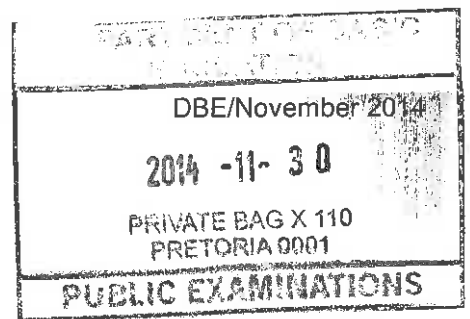




Q. 3.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower Order	Remember, Recall, Recognise, Name	30%	3.2	1
	Understand, Explain, Describe, Classify		3.2	2
Middle Order	Apply, Implement, Organise	40%	3.2	4
Higher Order	Analyse, Compare, Interpret	30%	3.2	1
	Evaluate, Reflect		3.2	1
	Create,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

**TOTAL SECTION A: 30**



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

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

**Four movements are discussed: Baroque, Art Nouveau, Bauhaus and De Stijl.**

- **BAROQUE**

The Baroque period clearly reflects a decorative approach. It was a period full of religious and political strife. In an effort to combat the spread of Protestantism, the Counter Reformation was formed by the Catholic Church. The Catholic Church wanted a style of art to lure people back.  They realised that they could use a more theatrical, emotional, 'baroque' interpretation of religious themes and designed and decorated church buildings in such a way, both inside and out, to appeal to human emotions and senses.  They decided that art was a good way to attract and lure people as images could be understood by people who couldn't read (many people at that time).  They used art, design and architecture to 'touch the soul with emotion'.  Their design is therefore ornate,  richly coloured  and full of emotional expression.  Straight lines became bent and winding to help in the expression of strong feelings.  Ovals dominate, as well as 'c' and 's' scrolls and shell motifs to add to the decorative surfaces.  Political situations also influenced art and design.  The monarchies of France and Spain, realising the splendour, beauty and dynamic quality of Baroque, saw its suitability to convey power and therefore encouraged and patronised this style.  The upper classes, who loved to show off their great wealth, saw the ostentatious style of Baroque art and architecture as another means for the public to measure their success.



An example of a Baroque design would be **Console Table** by Boulle (France), 1701.  In 1660, Louis XIV adopted his title of Le Grand Monarque and became a powerful king. He aided Colbert in encouraging the arts and gave every opportunity available to the development of the arts. Great furniture designers and cabinetmakers thrived, including J Charles Berain and Andre Charles Boulle.  Andre Charles Boulle was a cabinetmaker to King Louis XIV. His designs are typical of the decorative, expressive works of the Baroque era.  He is one of the greatest of the ebinestes (workers in ebony), inlaying ebony wood with tortoiseshell, brass and other metals until the whole resembled a brilliant mosaic.  He further decorated his work with chiselled mounts of ormolu and bronze, and carved and gilt ornaments.  Marble and granite were used for table and console tops, and fine tapestries for upholstering; all combining to create a style in perfect harmony **with** the pomp and glittering splendour of the Baroque Louis XIV age.

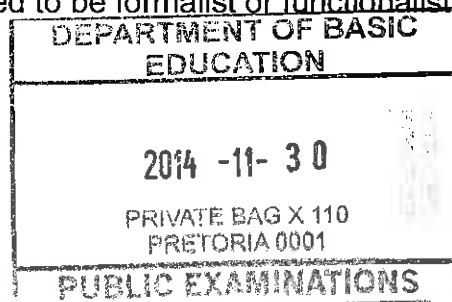
The Boule **Console Table** is made up of veneers of tortoiseshell and engraved brass, on an oak carcass, with gilt-bronze mounts. ☑ This table is an elaborate example of Boulle marquetry: thin sheets of brass and tortoiseshell veneer on an oak frame. ☑ In the decoration the anthemion and acanthus ☑ were prominent, and the ornamental details were symmetrical and balanced. ☑ Legs were curved to add to the decorative effect. ☑

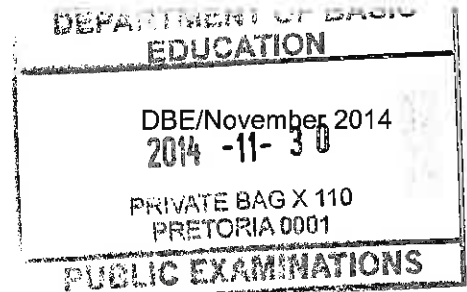
### • ART NOUVEAU

Art Nouveau can also be seen to be a decorative and expressive movement rather than formalist, because the emphasis is on surface decoration and forms that are organic and undulating in outline. ☑ Due to the dominantly curvilinear use of line, inspired by nature, products express movement and feeling. ☑ Stylised lines and shapes dominate the surfaces of products, taking the attention away from the form and the function and creating very decorative objects. ☑ The intertwining line patterns are inspired by the decorative surfaces of Celtic and Viking stone carvings, as well as by the highly decorative lattice work seen in Late Gothic architecture. ☑ The materials that are used are exotic and varied and contribute to the creation of decorative and lavish surfaces, e.g. mother-of-pearl, lapis lazuli, horn, ivory and iridescent glass. ☑ Subject matter such as animals, birds, plants, highly stylised roses, sunflowers, lilies, peacocks and the sensuous female form is used in abundance, enhancing the decorative surfaces. ☑ Flat, matt, subtle and subdued colour is contained within the curving whiplash line appealing to the senses rather than the intellect. ☑



An example of an Art Nouveau design is the **Staircase**, Hotel Tassel, Brussels, Victor Horta. ☑ The Hotel Tassel is a townhouse built by Victor Horta in Brussels for the Belgian scientist and professor Emile Tassel in 1893–1894. It is generally considered as the first true Art Nouveau building, because of its highly innovative plan and its ground-breaking use of materials and decoration. Plant-like forms and sensuous double curves, that would later be known as 'the Belgian line' or whiplash line, was adapted to fit every detail of his buildings. ☑ Horta makes use of wrought iron as decorative detail in the staircase and balcony structures so that it appears as part of the actual building material. ☑ He deliberately exposed the steel beams of the columns and roof and shaped them into fantastic plant forms and tendril designs to create a highly decorative, expressive whole. ☑ The interior is delicate and full of feminine curves similar to a Rococo drawing room. ☑ The staircase is a celebration of line and pattern and, although the beams are exposed and fulfil the function of support, their forms are manipulated to create pattern and therefore cannot be considered to be formalist or functionalist.

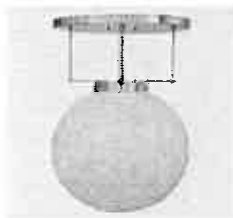




## • BAUHAUS

The Bauhaus was founded in a time when the German zeitgeist had turned from emotional Expressionism to the matter-of-fact New Objectivity.  Architects turned away from fanciful experimentation towards rational, functional and more standardised building.  Thus, the Bauhaus style reflected an absence of ornamentation  and a harmony between the function of an object or a building and its design.  The Bauhaus school aimed to train their students to create designs that reflected the machine age,  i.e. designs that were pure, simple  and functional  and that made use of clearly defined, undecorated, geometric  forms. The Bauhaus can therefore be seen to be functionalist rather than expressive and decorative. They encouraged design for mass production  that was at the same time functional and aesthetically pleasing. They rejected traditional ornamentation because this would detract from the aim to reflect the modern machine age and would not be in line with their functionalist approach where form needed to follow function.

Lines were mostly straight  and forms geometric. Colours were mostly the untreated colour of the materials, such as steel and concrete or wood  or pure, primary colours were used.  These colours are neutral and sober, also supporting the formal, unemotional feel of the designs.  Surfaces were smooth, cold and impersonal.

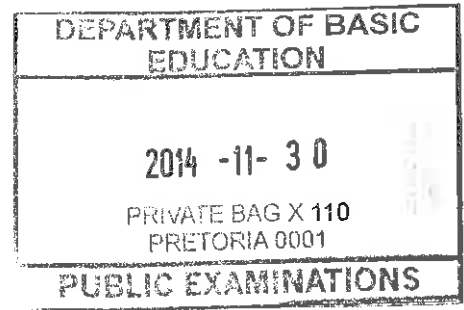


An example of a Bauhaus design is the **Ceiling Lamp** by Marianne Brandt (Germany), 1926.  This ceiling lamp is clearly formalist in style as its beauty lies in its undecorated forms.  The function of the lamp is clearly visible and the beauty of the product lies in the inherent quality of the undecorated glass and steel.  The forms are pure and simple, e.g. the lampshade is a perfect ball expressing harmony and calmness.  Two other simple circular forms repeat this circular form – one edges it and one attaches the lamp to the ceiling. This repetition adds to the sense of harmony and unity.  The formality exuded by the lamp is further enhanced by the fact that the lamp consists only of neutrals, i.e. white and metallic silver.

## • DE STIJL

De Stijl design was influenced by the Dutch tradition of logic, severity and clarity.  This is evident in the abstract style which strives to achieve extreme simplicity  using only straight horizontal and vertical line,  geometric squares and rectangles,  and primary and neutral colours.  Their reduction of reality to block-like shapes also shows the influence of Cubism  as well as the Machine Age.  This emphasis on simplicity creates a formal, cold, rational effect.  The use of geometric shapes and lines that are arranged to create an ordered, stable composition also enhances the sense of formality.  The formalist arrangement was done according to mathematical laws of balance and harmony, inspired by the theories of the Dutch philosopher, Schoenmaeker, who aimed to achieve a perfect balance between opposites.

A handwritten signature in black ink, located in the bottom right corner of the page.



An example of a De Stijl design is the **Red and Blue Armchair** by Gerrit Rietveld (Netherlands), 1917.  The use of only straight lines and block-like shapes in this chair creates a formal, mechanical effect.  The fact that there are only sharp corners and no curving lines,  as well as smooth, undecorated surfaces, is in keeping with the design's clinical, calm and rational quality.  The colour scheme is limited to the three primary colours and black, ensuring unity and harmony.

**Credit any other valid statements.**

Q. 4.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (20)
Lower Order	Remember, Recall, Recognise, Name	30%	4.1	4
	Understand, Explain, Describe, Classify		4.1	2
Middle Order	Apply, Implement, Organise	40%	4.1	8
Higher Order	Analyse, Compare, Interpret	30%	4.1	2
	Evaluate, Reflect		4.1	1
	Create, Synthesise, Justify		4.1	3

**4.2 [10 marks]**



**4.2.1**

- **ONE DESIGNER AND DESIGN FROM EACH MOVEMENT/STYLE**  
(Allocate 2 marks: maximum 1 mark for designer and product, no ½ marks)

W van Alen, **Chrysler Building**, Art Deco

F Gehry, **Guggenheim Art Museum** in Bilbao, Spain, Postmodernism

Adriana Bertini, **Condom Couture**, Postmodernism

**4.2.2 (Allocate 8 marks)**

FIGURE A's shoe **form** is elegant and smart.  A firm and gracefully curved form ends with a pointed toe.  The strap is simple and heel sturdy, reminiscent of smart, formal, traditional shoes,  whereas FIGURE B's form combines a soft, collapsible boot front  and an unconventional heel, consisting of mechanical rods giving a hard, machine-like aspect.

FIGURE A's use of ray-like lines reflects Art Deco's love for the sun-ray motif as **inspiration**.  The chevron or zigzag lines along the sides are also typical of Art Deco, depicting their interest in the patterns and forms of African, Egyptian, Aztec, Mesopotamian art.  FIGURE B, on the other hand, was influenced by contemporary interest in eclecticism because it combines opposing styles and materials.  The hard lines of the heel could be inspired by the interest of movements such as Bauhaus and Modernism in the machine.

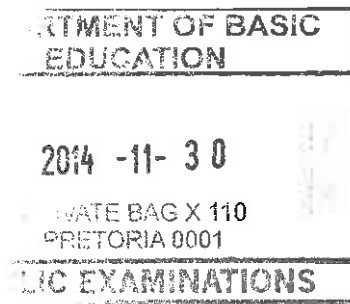
**Contrast** is visible where FIGURE A's use of strong, straight lines of the ray-like pattern and the chevron pattern contrast with the curvilinear, streamline outline of the shoe.  This contrast as well as the black and white contrast serves to create a dramatic, dynamic effect.  FIGURE B also displays strong contrasts – the floppy, organic front form contrasts strongly with the rigid lines of the heel.  This contrast is more disturbing than the contrasts in FIGURE A, creating a composite whole that lacks unity in the traditional sense of the word.

FIGURE A is clearly **functional** as the strap will hold it firmly on the foot . The form will fit a foot well and the sturdy heel will allow for comfort.  FIGURE B, on the other hand, appears to be a non-functional statement, typical of deconstructive trends and can rather be appreciated as an art piece or sculpture.  The metal 'grid-like' heel will make walking very difficult,  following the oriental tradition of foot binding, which disempowered women.  In contemporary shoe design, the same concept prevails where many shoes limit functionality in favour of fashion.

**Credit any other valid statements.**

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

Q. 4.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower Order	Remember, Recall, Recognise, Name	30%	4.2.1	2
	Understand, Explain, Describe, Classify		4.2.2	1
Middle Order	Apply, Implement, Organise	40%	4.2.2	4
Higher Order	Analyse, Compare, Interpret	30%	4.2.2	3
	Evaluate, Reflect, Judge			
	Create, Synthesise, Justify			



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

**QUESTION 5**

Candidates answer EITHER QUESTION 5.1 OR QUESTION 5.2.

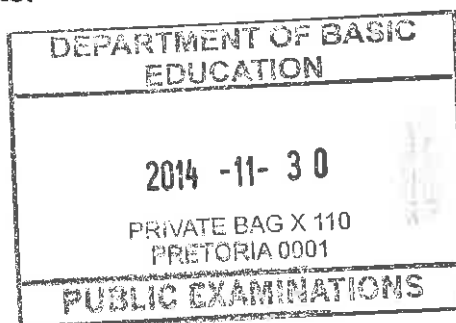
5.1 [20 marks]

5.1.1 (Allocate 6 marks)



The message conveyed in the campaign is that people should put a stop to cyber bullying.  The campaign makes use of TWO images: a bald, overweight man, stereotypical of a bully/ pervert, has a leering expression on his face.  This communicates the message that cyber bullying can feed sickening tendencies prevalent in our society,  e.g. paedophilia.  The other image used is that of a stereotypical grandmother indicating that cyber bullying not only affects the victim whose picture is being circulated.  It also affects family members of the victim,  often resulting in shock from younger siblings, shame and embarrassment for older members of the family and ridicule from the community.  The pictures are 'grayscale'/black-and-white images, placed against the white typography to draw the attention of the viewer.  The 'grayscale' and white colour is cold and clinical adding to the seriousness of the message.  The posters make use of close-up images that are linked to the message, the focal point being the facial expressions which communicate the implications of cyber bullying on the affected parties.

Credit any other valid statements.





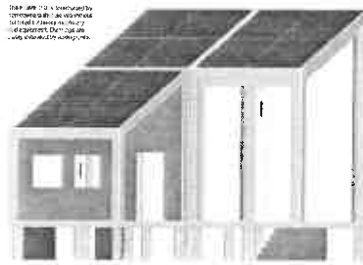
**5.1.2 (Allocate 14 marks in total)  
(Allocate 7 marks per case study)**

**If learners merely list names of designers and design products without a discussion, no marks are awarded.**

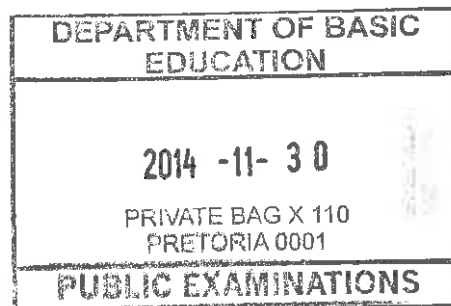
• **EXAMPLE OF A SOUTH AFRICAN DESIGNER**

**The Design Cradle, Home 2.0**

**(Allocate maximum 1 mark for name of designer and for product)**



The Design Cradle's Home 2.0 is a South African design that has empowered society by providing affordable houses to South Africa's underprivileged communities.  Home 2.0 prioritises available indigenous, local resources (materials, methods, skills) in the construction of walls, roofs, shades, verandas, perimeter fencing, security finishes, including cladding and ceilings, e.g. the use of the combination of found local stone, river sand and dung, ensuring safe and environmentally friendly materials.  Shelter, security, safety, health, dignity and general well-being of families are integral to the design, and drive the development of the project, by providing a formal house for individuals who would otherwise not have the opportunity.  It is designed to provide integrated access points for utilities and services needed to create healthy, liveable, safe and secure environments for families.  It promotes access to safe and clean water through a renewable, self-sufficient, micro-system for harvesting, storing, cleaning, transporting and recycling water by using a cost-effective low water-use mechanism.  Access to clean and safe water is often limited within underserved communities. The tensile strength of Home 2.0 makes it capable of load-bearing,  while at the same time being flexible enough to withstand extreme climatic conditions, e.g. flooding.  Design solutions respond to field research in South Africa's poorest rural communities, and will be developed collaboratively with local families where the project is implemented.

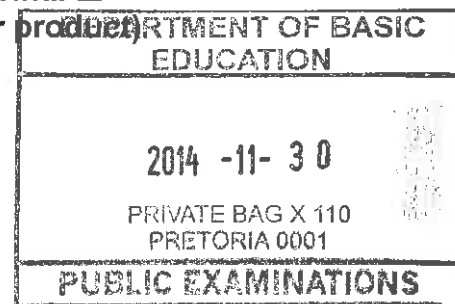


*[Handwritten signature]*

• **EXAMPLE OF AN INTERNATIONAL DESIGNER**

**Design without Borders (DwB) and Sarah Kell, 2009, Unisex Urinal**

(Allocate 1 mark: ½ mark for name of designer and ½ mark for product)



One of the most significant sources of disease in slum areas is the lack of sufficient sanitation solutions.  Unisex Urinal encourages good sanitary habits by allowing its users to capitalise on the urine to be sold as an organic fertiliser for profit.  Globally, informal settlements are one of the most visible manifestations of urban poverty in developing countries.  One of the most significant sources of disease and death in informal settlements is the lack of sufficient sanitation solutions.  World statistics have indicated that poor sanitation kills more people than warfare.  Individuals living in informal settlements live in the most unsanitary conditions.  Drinking water is contaminated by urine and faecal matter and the smell of open sewers wafts into living areas.  This lack of sufficient sanitation often results in a number of people sharing one toilet.  Women and girls are exposed to the risk of being raped or violated in other ways on their way to the toilet.  The Unisex Urinal is affordable for all informal settlement dwellers.  It provides clean,  accessible  and safe access  to toilets inside homes.  The urinal is an adaptable funnel that connects to locally available jerry cans. It collects urine and stores it in a sanitary way for distribution.  It has been built to prevent odour  and requires minimal maintenance.  The Unisex Urinal also has an ecological aspect, allowing slum dwellers to capitalise on their waste,  because the urinal refines the urine into high quality fertiliser that they can sell or use to fertilise their vegetable gardens, thereby creating a value chain around urine as a waste product.

**Credit any other valid statements.**

Q. 5.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (20)
Lower Order	Remember, Recall, Recognise, Name	30%	5.1.2	4
	Understand, Explain, Describe, Classify		5.1.2	2
Middle Order	Apply, Implement, Organise	40%	5.1.1 5.1.2	4 4
Higher Order	Analyse, Compare, Interpret	30%	5.1.1	3
	Evaluate, Reflect, Judge		5.1.2	2
	Create, Synthesise, Justify		5.1.2	1

OR

**5.2 [20 marks]****5.2.1 (Allocate 2 marks)**

Indigenous crafts can be preserved through design by the fusion of traditional indigenous craft techniques and materials with contemporary design.  Design can play a catalytic role in facilitating the propagation of indigenous craft knowledge into other industries, thereby ensuring the preservation of indigenous craft.  Contemporary designers can also employ the craft person to create contemporary design products that preserve and sustain traditional/indigenous craft techniques.

**Credit any other valid statements.**

**5.2.2 (Allocate 8 marks)**

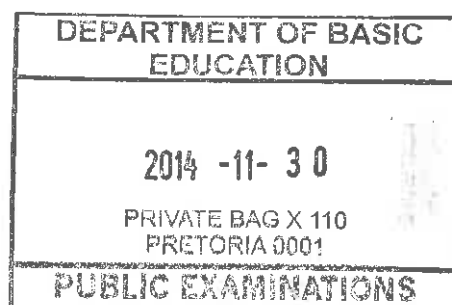
- **GENERAL CHARACTERISTICS OF THIS CRAFT**

The **Ndebele** women are prolific beaders renowned for their artistic skills.  The motifs used in their beadwork show great vitality and the bead patterns inspire mural paintings.  Stylised plant forms express a hope for good harvests in a dry region.  The beadwork at times is used for ceremonial purposes and as an indication of social status or marriage status  in the form of colourful dresses, metal rings and beaded hoops.  The beadwork is sometimes so complex that garments and trinkets can only be removed by destroying the garment itself.

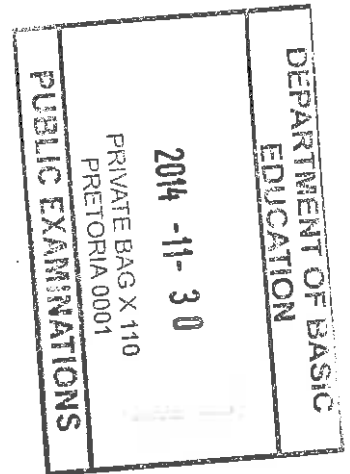
- **THE TRADITIONAL HISTORY, ITS FUNCTION AND USE OF MATERIALS**

Historically these dolls are used as a fertility fetish for ceremonial purposes.  Fertility is a major importance to the Ndebele people. A fertility doll is made secretly for the bride by the maternal grandmother and is ritually presented to her when she enters her hut after the wedding ceremony.  Custom has it that, after the birth of the third child, the fertility doll must be given away, or destroyed, because it is considered unlucky to keep it any longer.  These fertility dolls have very fine beading and display miniature examples of the adult woman's beaded wardrobe.  In particular, the dolls usually have beaded izigolwani – large hoops worn around the neck, arms, waist and legs – characterising a properly attired Ndebele women.

**Credit any other valid statements.**



## 5.2.3 [10 marks]

**EXAMPLE OF CONTEMPORARY DESIGNER WHO USES TRADITIONAL TECHNIQUES:**

- **NAME OF DESIGNER/GROUP**

Langazela Cushions, Africa!Ignite.

(Allocate maximum 1 mark for name of designer and product)

- **DETAILED DESCRIPTION OF HOW THE TRADITIONAL TECHNIQUES/METHODS AND MATERIALS ARE USED**  
(Allocate 4 marks)

Intricate traditional hand embroidered patterns  are sewn onto recycled corn bags  in a variety of patterns, rectangles, stripes, checks, flowers and fish designs  which are then sewn onto a cotton or polycotton backing to produce contemporary cushions.  The 100% cotton backing is available in yellow or turquoise, while the polycotton backing comes in 'hot' pink, bright green or navy.  These cushions were exhibited at the Ambiente Trade Fair in Germany and at Design Indaba Expo 2013.

- **SOCIO-CULTURAL CONTRIBUTION**  
(Allocate 5 marks)

Africa!Ignite provides holistic support to about 1 000 crafters across KwaZulu-Natal's impoverished heartland with its broken terrain, poor infrastructure, very high unemployment rate and high incidence of HIV/Aids.  The rural craft organisations are groups of mostly women, who together organise to produce craftwork and to access markets for their craft.  The majority of their members are single mothers who make use of the income from craft to care for their families and often for the orphaned children of others in the community.  One of Africa!Ignite's main aims is to create opportunities for craft cooperatives  and informal craft groups established by groups of women crafters to grow beyond subsistence into sustainable and profitable enterprise.  At each craft hub, craft groups (SME's) select a representative who acts as a liaison person with Africa!Ignite. This representative communicates with the groups and oversees the production, quality control and financial administration of the group, thereby providing assistance with product design and development.

**Credit any other valid statements.**

Q. 5.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (20)
Lower Order	Remember, Recall, Recognise, Name	30%	5.2.2	2
	Understand, Explain, Describe, Classify		5.2.3	2
Middle Order	Apply, Implement, Organise	40%	5.2.1	1
			5.2.2	1
Higher Order	Analyse, Compare, Interpret	30%	5.2.2	3
	Evaluate, Reflect		5.2.3	5
	Create, Synthesise, Justify		5.2.1	1
			5.2.3	3
			5.2.2	2

**QUESTION 6 [20 marks]****6.1.1 (Allocate 2 marks)**

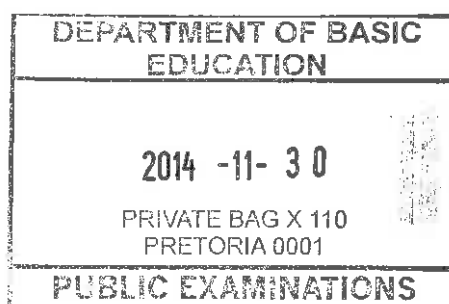
The intention of sustainable design is to eliminate negative environmental impact and wasting resources through skilful, sensitive design. Sustainable design reuses resources and therefore does not impact on natural resources.  Its impact on the environment should be minimal if at all, and it should connect people with the natural environment.  Not only must sustainable designs eliminate negative environmental impact, but they must also create projects that are meaningful innovations that can change attitudes toward a clean environment.

**Credit any other valid statements.**

**6.1.2 (Allocate 4 marks)**

The sculpture was made for the anti-rhino-poaching campaign. It carries this message across well: if we don't look after our rhinos, we may end up with only wire sculptures of them.  It also creates awareness about recycling of plastic as it is also used as a waste bin to collect used water bottles.  It has also showcased local crafts people as eco-designers in that the rhino is made out of recycled wire coat hangers.  The designers are recycling materials that would otherwise end up on dumps or as litter as they are not biodegradable  and they are collecting plastic water bottles for recycling.

**Credit any other valid statements.**



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## 6.2 (Allocate 14 marks)

**EXAMPLE OF A SOUTH AFRICAN DESIGNER:**

(Allocate 1 mark maximum 1 mark for designer and for product)

- **ONE CONTEMPORARY SOUTH AFRICAN DESIGNER WHO DEALS WITH ENVIRONMENTAL AND/OR SUSTAINABLE ISSUES IN HIS/HER WORK**



**Classroom container, Tsai Design Studios; Vissershok Primary School**   
(Allocate 1 mark)

- **BRIEF DESCRIPTION OF AT LEAST ONE MAJOR PROJECT UNDERTAKEN BY THE DESIGNER**  
(Allocate 3 marks)

This beautiful recycled shipping container situated in Cape Town by Tsai Design Studio in conjunction with Marchaan Brink from Stellenberg Hoërskool, Cape Town, was crafted for underprivileged children living just outside Cape Town.  At just 12 square meters, the colourful classroom provides learning space for 25 learners, 5–6-year-olds in Grade R.  In the afternoons it turns into a library for the entire Vissershok Primary School.  Equipped with a stepped play area and a fun jungle gym, the school encourages healthy habits by providing an outdoor gathering and exercise area.  The school also encourages and teaches the children about alternative methods of creating gardens with the vertical garden they have created.  The vertical garden is not only for aesthetic purposes; it also enhances the air quality inside the building and provides shelter from prevailing south-easterly winds.  It can also be used as a vegetable garden to supplement a feeding scheme run by the school.  The building is sustainable in that the airflow is natural and implemented by means of a gap between the roof and container, saving on electricity for cooling.

- **HOW THE DESIGNER/DESIGN AGENCY OR STUDIO ADDRESSES ENVIRONMENTAL AND/OR SUSTAINABLE CONCERNS IN HIS/HER/THEIR WORK**  
(Allocate 3 marks)

Tsai Design, a young creative design studio based in Cape Town, generates innovative sustainable solutions in the field of design/architectural practice.  The studio uses a multidisciplinary holistic approach in transforming shipping containers into educational spaces.  The school furniture is made out of sustainable plywood.

**EXAMPLE OF AN INTERNATIONAL DESIGNER:****(Allocate 7 marks per case study: 1 mark for designer and design product)**

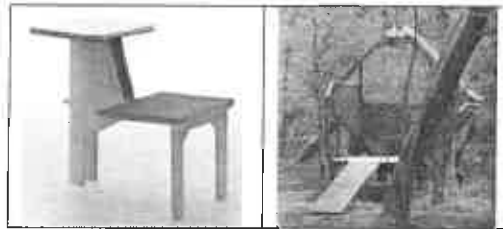
- **ONE CONTEMPORARY INTERNATIONAL DESIGNER WHO DEALS WITH ENVIRONMENTAL AND/OR SUSTAINABLE ISSUES IN HIS/HER WORK**

Matali Crasset is a French designer who designs multifunctional furniture.

- **BRIEF DESCRIPTION OF AT LEAST ONE MAJOR PROJECT UNDERTAKEN BY THE DESIGNER**

**(Allocate 3 marks)**

Matali Crasset came up with the Double Side, which features a backrest that can be lifted to become a useful working desk or shelf. The chair provides comfortable seating and a sturdy table to write on.  The stylish object is made from sustainable birch plywood and comes with a pallid blue, green, beige or orange biodegradable felt cover.  It is eco-friendly and lightweight, making it easy to transport.



Another work by Matali Crasset is a new work *Le Vent des Forêts*.  *Le Vent des Forêts* is a contemporary art programme that spreads across the heart of Lorraine, France. In 45 km of paths, more than 90 artworks are spread through the forest that spans six farming communities. Matali Crasset has completed her first two Maisons Sylvestres ['woodland houses'] *Nichoir* and *Noisette*.  These first two structures reflect her minimalist eco-friendly designs and are part of a series that will, over time, develop a structure that allows visitors to live in the forest and enjoy its artworks, which seem spontaneous – especially in their lightness of form . These cabins will allow you to blend in, recharge your batteries and experience nature with no detrimental impact.  *Noisette* is designed for bird-watching, without interfering with the bird's natural habitat. The straw roof, rope structures and silent space for woodland living stem from a very radical cabin lifestyle that includes sharing the watercourse with the surrounding flora and fauna and adopting the natural bio-rhythms of the forest.  No electricity is used, just a wood oven for a campfire for heat.

- **HOW THE DESIGNER/DESIGN AGENCY OR STUDIO ADDRESSES ENVIRONMENTAL CONCERNS IN HIS/HER/THEIR WORK**

**(Allocate 3 marks)**

Objects that have multiple functions are often unnecessarily difficult to use.  The designer has designed a simple, yet stylish eco-friendly piece that requires little thought, while still providing a whole lot of convenience.  Named *Double Side*, Crasset's  latest creation for Italian firm Danese Milano is a chair and desk in one. Inspired by the fact that nowadays objects need to fulfil more than one function to provide space and also save money.

**Credit any other valid statements.**

Q. 6 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (20)
Lower Order	Remember, Recall, Recognise, Name	30%	6.2	2
	Understand, Explain, Describe, Classify		6.1.1 6.1.2	2 2
Middle Order	Apply, Implement, Organise	40%	6.1.2 6.2	2 6
Higher Order	Analyse, Compare, Interpret	30%	6.2	3
	Evaluate, Reflect, Judge		6.2	2
	Create, Synthesise, Justify		6.2	1

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

