



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2018**

**DESIGN P1 (THEORY)  
MARKING GUIDELINE**

**MARKS: 100**

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This marking guideline consists of 23 pages.

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**SECTION A: DESIGN LITERACY****QUESTION 1: 'UNSEEN' EXAMPLES**

Answer EITHER QUESTION 1.1 or QUESTION 1.2

- 1.1
- Allocate 10 marks in total
  - A maximum of 2 marks for each element/principle only
  - Only 1 mark per principle/element for identification without EFFECT

- 1.1.1
- Allocate 8 marks
  - Choose ONLY 4 elements/principles

**Line:**

On the front of the dress are thick bold white lines and outlines of geometric shapes (triangle, circles, rectangles) creating a strong focal point. ✓ The stacking of shapes on the dress create an implied vertical line which creates movement from top to bottom. ✓ The silhouette and statuesque pose of the figure forms a tall implied vertical line. ✓

(2)

**Unity:**

Unity is achieved through continuation – the vertical stacking and arrangement of one shape on top of the next. ✓ Unity is achieved by the repetition of the geometric shapes as well as their uniform white colour. The proximity in which the shapes are grouped on the front of the dress create a sense of unity. ✓

(2)

**Layout:**

The lines and shapes are arranged in such a way that they follow the vertical form of the figure. ✓ There are vertical lines on the side of the figure echoing the curves of the body and acting as 'dress straps' above her shoulders. ✓ There are triangles indicating the placement of her breasts and a long horizontal rectangle dividing the upper and lower body. ✓ The shapes are arranged in a totemic fashion and fit neatly into each other elongating her form. ✓

(2)

**Balance:**

The dress is symmetrically balanced as there is an equal visual weight on either side created by the mirror image of lines and shapes. ✓ This gives the dress a sense of perfection and order. ✓ The perfect hairstyle and ridged stance with her arms behind her back further enhance the symmetry. ✓

(2)

**Contrast:**

The white outlines of the shapes are emphasised as they contrast with the stark black dress. ✓ There is a contrast in the sizes of the shapes creating variety. The shapes appear to be rotated, pointing in many different directions on the dress, creating visual movement. ✓

(2)

**Credit any well-reasoned answer.**

1.1.2 • **Allocate 2 marks**

Bauhaus ✓– Simplicity with the use of pure geometric lines and shapes ✓ focusing on the basic and fundamental elements of design. ✓

(2)

**Credit any well-reasoned answer.**

**[10]**

Q1.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS
Lower order	Remember, Recall, Recognise, Name	30%	1.1.1	1
	Understand, Explain, Describe, Classify		1.1.1; 1.1.2	1+1
Middle order	Apply, Implement, Organise	40%	1.1.1; 1.1.2	3+1
Higher order	Analyse, Compare, Interpret	30%	1.1.1	1
	Evaluate, Reflect, Judge		1.1.1	1
	Synthesise, Justify, Create		1.1.1	1

**OR**

1.2 • **Allocate 10 marks. A maximum of 2 marks per aspect.**

**Postmodern:**

The use of a mixture of different materials, cheap coloured wire and expensive gold-plated steel. ✓ It is also very colourful which gives it a whimsicality and playfulness. ✓ The shape of the comb resembles a simplified female figure which has an andromorphic quality. ✓

(2)

**Negative space:**

Most of the design occupies negative (background) space being formed by the wire frame. The space enclosed by the wire creates more geometric shapes such as circles and triangles and adds to the structured ridged shape of the comb. ✓ The amount of negative areas enclosed within the design gives the comb a sense of lightness and delicacy, as it is not a solid metal mass. ✓

(2)

**Use of materials:**

The gold-plated metal frame gives off a sense of elegance and wealth. ✓ It is reflective and contrasts against the matt quality of the coloured wire. ✓ The wire twisting around the frame of metal frame has been hand-woven. ✓ The wirework is reminiscent of Zulu wire basket weaving with the use of coloured plastic-coated wire. The colourful wires reflect a diverse South African society. ✓

(2)

**Structure:**

The hair comb is made up of three main sections – a round (head), middle chevron shaped (torso) and bottom 'skirt' of a female figure. ✓ The design consists of simple lines and shapes (circles and triangles) giving it a sense of simplicity. ✓ The shapes are symmetrically arranged, not unlike a human figure, which shows perfection and order. ✓

(2)

**Function:**

The comb is gold-plated indicating that a stronger metal may be at the core for a more practical use. ✓ The wire frame seems fragile because of the delicacy of the construction which may cause it to bend. ✓ The top and middle section have rough wire coils whereas the bottom is purely plated metal for easy placement into a person's hair. ✓ Because of the colourful wirework the comb may be used purely for decorative purposes as it catches one's eye. ✓

(2)

**Credit any other well-reasoned answer.**

**[10]**

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

**QUESTION 2: COMMUNICATION THROUGH DESIGN****2.1 • Allocate 10 marks in total****2.1.1 • Allocate 1 mark**

People fear/dread things/people/situations that are unknown to them. But instead of fear, people should be more curious/interested/inquisitive. (1)

**2.1.2 • Allocate 5 marks**

The text (Arabic script) below the bust of the figure is an example of Arabic calligraphy which is not understood by many western cultures. It is unique to the Islamic or Muslim faith. ✓ Because you do not understand it you may distance yourself from the culture. ✓ The fact the figure is fully cloaked in Arabic attire (Hijab) shows that the person is lacking identity and this links to fearing the unknown. ✓ It also suggests a sense of mysterious. ✓ The dark black colour of the draped Hijab may be associated with darkness and evil which reflects the message of fearing the unknown. ✓ The pink background colour is stereotypically associated with women and femininity as women are the ones who wear the Hijab. ✓ The fact that the figure is split horizontally into two halves indicates that there are two sides to the person and that they are not one-dimensional. ✓ It may be that the bottom half reveals something about the individual, beneath the 'cloak'. ✓ The fact that the woman is viewed from the back and her gaze is lowered to the right also indicates that she is hiding or wants to be hidden displaying a sense of secrecy. ✓ (5)

**2.1.3 • Allocate 2 marks**

Stereotypes are generalisations, or assumptions, that people make about the characteristics of all members of a group. ✓ It is stereotypical to think that Western cultures view the Arabic cultures as a culture that is feared or not understood by other denominations/races/faiths. ✓ Associating the Arabic calligraphy with an Arabic woman is stereotypical as there are people from different other denominations/races/faiths who can read and write Arabic. ✓ Not all people that read/write Arabic, especially woman, are fully cloaked to the point of non-recognition in their attire. ✓ (2)

**2.1.4 • Allocate 2 marks**

The Gestalt principle of Closure ✓ is evident as the Arabic calligraphy creates the shape of a person's torso. ✓ The gestalt principle of Uniform Connectedness ✓ applies as the text and the attire are both black, unifying them. ✓ (2)

**Credit any other well-reasoned answer.**

**[10]**

Q2.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS
Lower order	Remember, Recall, Recognise, Name	30%	2.1.1	1
	Understand, Explain, Describe, Classify		2.1.2; 2.1.3	1+1
Middle order	Apply, Implement, Organise	40%	2.1.2; 2.1.3; 2.1.4	2+1+1
Higher order	Analyse, Compare, Interpret	30%	2.1.2; 2.1.2	1+1
	Evaluate, Reflect, Judge		2.1.2	1
	Synthesise, Justify, Create			

**QUESTION 3**

Answer EITHER QUESTION 3.1 or QUESTION 3.2.

- 3.1
- **Allocate 10 marks. A maximum of 2 marks per aspect**
  - **3 marks maximum for writing 2 separate paragraphs**
  - **Maximum of 30% for pure identification without effect**

The **colours** used in the Koons handbag are true to the painting of Vincent van Gogh. The colours are analogous green, blue and yellow that create a harmonious effect ✓ while the Mali handbag makes use of a limited colour palette of solid striking colours of black and white with accents of red and blue. ✓ The light blue handle and bunny motif of the Koons handbag have been perfectly matched to the blue sky to unify these fittings to the bag ✓ while the striking red handle of the Mali handbag creates a bold focal point against the white framed lining of the handbag. ✓

(2)

The Koons handbag was **influenced/inspired** by the landscapes captured by Vincent van Gogh images of rolling hills and wheat fields, ✓ while the Mali handbag takes its inspiration from the geometric diamond patterns found in Xhosa beadwork and Zulu basket weaving of indigenous South African tribes. ✓

(2)

In the Koons handbag a swirling contour **pattern** ✓ can be found in the characteristic brushwork and subject matter of a Van Gogh painting while the Mali handbag exhibits three finely woven geometric diamond shapes on the front of the bag. ✓ The Koons handbag has a gold monogram pattern placed sparsely over the entire bag which gives it a touch of glamour ✓ while the Mali handbag has a detailed black and white geometric diamond pattern adorning the front, contained within solid sections of white, blue and red as a border pattern. ✓

(2)

It can be assumed that the **target market** for both handbags are for women because of their fine detailing which includes such details as the gold lettering and trim on the Koons handbag and the decorative gold-plated buckle on the Mali handbag. ✓ The Koons handbag is for someone who has an appreciation for visual art or a knowledge of Post-Impressionist art, ✓ while the Mali handbag is for someone who values a South African identity because it reflects patterns reminiscent of indigenous Xhosa and Zulu cultures. ✓

(2)

The **production techniques** for both handbags may incorporate a combination of handwork and mechanised production techniques – the Koons handbag uses a digital print of an artwork while the main body of the Mali handbag appears to be handwoven with leather strips. ✓ Both handbags appear to have sturdy leather handles that makes them practical for everyday use as they will not break or wear easily. ✓ Both handbags appear to have only one opening at the top for ease of access - the Koons handbag has a zip running the length of the top of the of the bag while the Mali handbag incorporates the use of a buckle and strap. ✓

(2)

**Credit any other well-reasoned answer.**

**[10]**

Q3.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS
Lower order	Remember, Recall, Recognise, Name	30%	3.1	1
	Understand, Explain, Describe, Classify		3.1	2
Middle order	Apply, Implement, Organise	40%	3.1	4
Higher order	Analyse, Compare, Interpret	30%	3.1	1
	Evaluate, Reflect, Judge		3.1	1
	Synthesise, Justify, Create		3.1	1

OR

- 3.2
- **Allocate 10 marks. A maximum of 2 marks per aspect**
  - **3 marks maximum for writing 2 separate essays/paragraphs**
  - **Maximum of 30% for pure identification without effect**

**This comparative essay compares the (Classical) Parthenon in FIGURE F with the (Contemporary) Buddha Worship Site in FIGURE G. The candidate may choose ANY OTHER suitable examples for the comparison.**

**Purpose and function:**

The original purpose of the Parthenon was to serve as a pagan temple that was dedicated to the goddess Athena. ✓ It was not designed to house a congregation but the Athenian treasures. The Parthenon was designed to be experienced only from the outside. ✓ The aim of the Buddha Worship Site was to build a prayer hall that would enhance the attractiveness of a stone Buddha sculpted 15 years ago. ✓ Unlike the Parthenon viewers are encouraged to enter the structure in order to view the Buddha Statue within. ✓

(2)

**Target market:**

The pagan worshippers of Athena never entered the Parthenon but were only afforded occasional glimpses of the statue of Athena, designed by Pheidias, 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 friezes and relief sculptures that celebrated the myth and history of Athens. ✓ People coming to view the Buddha Statue enter through a long approach tunnel in order to heighten the anticipation of viewing the statue, which is invisible from the outside. ✓ When the hall is reached, visitors look up at the Buddha, whose head is encircled by a halo of sky at the end of the tunnel. ✓

(2)



**Layout/Plan:**

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 triangular pediment and frieze are supported by 46 Doric columns encircling the building. The building consisted of two simple chambers. ✓ Slight adjustments were made to the dimensions that make the building appear perfectly regular to the naked eye through optical illusion – the stylobate is a slight convex shape; the columns all lean inwards; and the main body of the columns have an outward bulge. ✓ The Buddha statue is covered from below the head with a hill of lavender plants. At first, one only sees the head of the statue surrounded by the landscape of the hill. ✓ The whole body of the Buddha cannot be seen from outside which gives visitors a more serene appreciation of the Buddha. The project might be considered on the scale of landscape design rather than architecture. One of the site's charms is how well it achieves harmony with the natural landscape. ✓

(2)

**Materials and building techniques:**

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 and the ceiling was constructed of wood. ✓ The Buddha statue is 13,5 metres tall and weighs 1 500 tons. It is made of fine, highly selected solid stone. ✓ Made up of arches of folded concrete, the approach tunnel is dimly lit to create a "womb-like" atmosphere, while the opening at the centre is naturally lit and surrounded by concertinaed concrete walls that narrow towards the sky. ✓ A water garden at the base of the mound is surrounded by tall cast-concrete walls and a small border of grey gravel. ✓

(2)

**Relation to the site:**

Situated high up on a hill (the Acropolis), the Parthenon is clearly visible from the city below. The Parthenon should be viewed as a magnificent work of sculpture inspired by the proportions of the human figure. ✓ The Buddha Statue worship site sits on a gently sloping hill on 180 hectares of lush land belonging to a cemetery. ✓ The vegetation which includes 150,000 lavender plants provides a seasonally appropriate backdrop for the statue, changing from green in spring to purple in summer and finally white in winter, when the mound is heaped in snow. ✓

(2)

**Credit any other well-reasoned information.****[10]**

Q3.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS
Lower order	Remember, Recall, Recognise, Name	30%	3.2	1
	Understand, Explain, Describe, Classify		3.2	2
Middle order	Apply, Implement, Organise	40%	3.2	4
Higher order	Analyse, Compare, Interpret	30%	3.2	2
	Evaluate, Reflect, Judge			
	Synthesise, Justify, Create		3.2	1

## SECTION B: DESIGN HISTORY

### QUESTION 4: INTERNATIONAL DESIGN HISTORY

- 4.1
- **Allocate 20 marks in total**
  - **Allocate 10 marks for each movement**
  - **Candidates must be penalised for LIMITED or NO REFERENCE to the statement**
  - **Allocate one combined mark for the name of a designer and a work**
  - **If TWO designers' works are discussed only allocate marks for 'new' information that support the aims/influences/characteristics of the movement**

This marking guideline supplies an answer for the following two possible movements:

#### THE ARTS AND CRAFTS MOVEMENT:

- 4.1.1 Because of rapid industrialisation, multi-storey buildings, factories, bridges and railway lines started to appear towards the end of the 19<sup>th</sup> century and rapid urbanisation often resulted in slums in Britain and Europe. Factories proved to be a serious health risk to people so the period was the beginning of socialism and protection of the rights of craftsmen. ✓ As a rebellion to industrialisation in Europe and the fussy mass-produced designs of the Victorian Age the **aim** to develop great design was to eliminate unnecessary ornament and make designs simpler. ✓

Designers were **influenced** by the natural environment – plants, birds and animal forms ✓ and in this way put an emphasis on natural materials such as stone leather, wood and natural fibres ✓ and moved towards re-establishing 'pure-craftsmanship' and a closer working relationship between worker and designer. ✓ Handicrafts such as embroidery, carving, block printing and stained-glass windows were revived. ✓ People looked towards Medieval Art especially Gothic architecture of a purer, higher, Godly society ✓ and the English Cottage style in homes displayed local stone, bare floorboards and interior roof beams characteristic of the peasant style. ✓

The Arts and Crafts style was **characterised** by hand-hammered finishes as proof of honest construction methods which were applied to silver and copper. ✓ Some artisans added hammered finishes to machine made items for aesthetic purposes. Metal workshops made hinges, handles, metal studs for upholstery and wooden cabinetry were forms of handcrafted hardware. ✓

In 1935 **Frank Lloyd Wright designed 'Fallingwater'** ✓ for the Edgar J. Kaufmann family of Pittsburgh. The design of the house promoted harmony between man and nature. It hovers right over the rushing mountain stream in perfect harmony. ✓ It extends 30 feet in height above the ledges, although strong horizontal lines and low ceilings help maintain an overall sheltering feeling that strengthens the connection between the building and the natural surrounds. ✓ The bedrooms are small, some with low ceilings to encourage people outward toward the open social areas, decks, and outdoors. ✓ The design incorporates broad expanses of windows and balconies that reach out into their surroundings and blur the connection between the interior and exterior environment. ✓

(10)

**ART DECO:**

The main **aim** of Art Deco was to construct a better world out of the depression and environment of WW1 with a futuristic outlook on life. ✓ War had a devastating impact affecting the relationship between its people and the economies in Europe and America. ✓ Art Deco aimed to create a sense of escapism through the unreal environments they created ✓ and embraced sensational, carefree modern living and daring great new designs. ✓ The movement responded to the demands of the machine age and of new materials as well as the requirements of mass production. ✓ Women appeared more animated, fashionable and more independent after WW1 contributing to male dominated fields such as sports and cinema. ✓

During the 1920's there was a fascination with Ancient Egypt because of the discovery of Tutankhamen's grave in 1922. ✓ Designs were therefore **influenced** by Egyptian motifs such as the lotus bud and papyrus, scarabs and the sphinx. ✓ Another influence was Ancient Greek and Roman art for their elegant poses, muscular proportions of 'perfect' classical figures and imagery from classical mythology. ✓ Travel to Exotic countries such as some in Africa also had an influence on designs brought on by the trade of ivory and animal hides. ✓

The **Chrysler Building** by architect **William van Allen** ✓ in New York was the tallest building in the world at the time of its completion in 1928. The building showcased typical Art Deco **characteristics** such as stepped forms and zigzags derived from Aztec and Inca temples and Egyptian Pyramids ✓ as well as the sunburst motif symbolising radiating energy and expressing excitement and optimism for the future. ✓ Various architectural details and especially the gothic inspired gargoyles were the inspiration for Chrysler automobile products like the hood ornaments of the Chrysler Plymouth. ✓

Walter Chrysler was the chairman of the Chrysler Corporation and his intention was to construct the building as Chrysler's headquarters, meeting the high demand for motor vehicles. ✓ The machine age had changed people's lives making travel faster than before. Streamlined forms of cars and ocean liners, emphasised speed, technology, aerodynamics. ✓

(10)

- **Credit any other valid aims, influences, characteristics as well as designers and examples.**

**[20]**

Q4.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS
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	3
	Evaluate, Reflect, Judge		4.1	3
	Synthesise, Justify, Create			

4.2 4.2.1 • **Allocate 2 marks**

FIGURE H – Deconstructivism ✓

FIGURE I – Scandinavian ✓

(2)

4.2.2 • **Allocate 8 marks. A maximum of 2 marks per aspect**  
 • **3 marks maximum for writing 2 separate paragraphs**

**Subject matter:**

FIGURE H consists of fragmented geometric shapes (cubes) in distorted perspectives with intersecting diagonal lines which create a sense of dynamic movement. ✓ The images inspired by nature in FIGURE I, consists of plant and animal motifs which is a typical characteristic of Scandinavian textile design, incorporating stylised biomorphic themes. ✓

(2)

**Aims:**

In Deconstructivism space seems to be 'cut' with a diagonal focus, creating a sense of fragmentation, dynamism, and visual chaos which is evident in the subject matter in FIGURE H. ✓ In FIGURE I designs were based on nature with simple, minimal forms and shapes, and designers focused on creating functional and beautiful designs with clean lines. ✓

(2)

**Perspective:**

There are multiple perspectives in FIGURE H creating instability and tension. ✓ The objects have been rendered using two-point perspective with various vanishing points creating a sense of imbalance and dynamic energy. ✓ There is a lack of perspective in FIGURE I which makes the textile appear flat. ✓ Unlike the objects in FIGURE H the objects do not overlap or touch allowing each object its own personal space. ✓

(2)

**Colour:**

The colour used in FIGURE H is a cool analogous colour palette with tints and shades of blue and maroon/pink shapes against a pure white background which creates a sense of unity within the chaos. ✓ FIGURE I consists of bright and cheerful colours which create a sense of playfulness and whimsy. ✓ Plant and animal forms in light colours (orange, white, pale yellow) create a lively contrast to the cool blue tone of the background. ✓

(2)

**Consider any other well-reasoned and supported facts.**

**[10]**

Q4.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS
Lower order	Remember, Recall, Recognise, Name	30%	4.2.1	1
	Understand, Explain, Describe, Classify		4.2.2	2
Middle order	Apply, Implement, Organise	40%	4.2.1; 4.2.2	1+3
Higher order	Analyse, Compare, Interpret	30%	4.2.2	2
	Evaluate, Reflect, Judge		4.2.2	1
	Synthesise, Justify, Create			

**SECTION C: DESIGN IN A SOCIO-CULTURAL/ENVIRONMENTAL AND SUSTAINABLE CONTEXT****QUESTION 5 (20 marks)**

Answer EITHER QUESTION 5.1 or QUESTION 5.2.

5.1 5.1.1 • **Allocate 2 marks**

Social design is defined as a design process that contributes to improving human well-being and livelihood and links to designing for people's needs rather than their wants. ✓ The design in FIGURE J is considered a necessity for survival as air pollution poses a real threat to the health of young children. ✓

(2)

**Credit any other well-reasoned answer.**

5.1.2 • **Allocate 2 marks**

It's intended to be both playful and featuring simple shapes. ✓ It has bright colours that draw attention. ✓ It is educational – the mask is made of many interchangeable parts so children and parents can assemble it themselves. ✓ By colouring the different parts of the mask, it is intended to teach children about how the mask works. ✓ The interchangeable pieces also allow kids to customise it introducing a greater sense of ownership. ✓

(2)

5.1.3 • **Allocate 2 marks**

No. The device may be considered socially unacceptable from an aesthetic viewpoint. Society expects individuals to conform and in most parts of the world wearing a face mask in public is not common practice. ✓ As a practical device it does not apply to places where air quality is not a threat to people. ✓

Yes. Air quality is deteriorating in major cities because of air pollution (smog). ✓ Flu epidemics and airborne transmissible viruses such as Ebola are becoming more prevalent in the world. ✓

(2)

**Credit any other well-reasoned responses.**

- 5.1.4
- **Allocate a total of 14 marks**
  - **Allocate 7 marks per essay for each designer**
  - **Allocate 1 combined mark for the name of the designer/design agency/studio and the title of a product**

### **SOUTH AFRICAN DESIGNER/DESIGN AGENCY/STUDIO**

YTSAI Design Studios, 'Vissershok Primary School'. ✓ (1)

YTSAI has been involved in various community projects in association with Safmarine – including the creative conversion of a decommissioned Safmarine shipping container into a much-needed classroom for a rural South African school. ✓ The classroom is constructed to address green principles as well as supporting social functions including a projecting roof to shelter bleacher seating (raised strands consisting of tiered rows of bleaches) that wraps into a vertical surface for movie screenings. ✓ At just 12m<sup>2</sup>, the colourful classroom provides a learning space for 25 learners in Grade R. ✓ The structure serves as a classroom in the morning and a school library in the afternoon for learners and community. ✓ 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. ✓ The large roof keeps out direct sunlight and reduces heat while the colourful windows staggered along the sides of the container ensures cross ventilation. ✓ Steel frames extend outward from the container to a cute play area with swings, climbing ropes and a slide amongst other fun filled items for the children to run, jump and play. ✓ The arena-style stepped seating provides a space for children to mingle and socialise while having lunch and also offers a good place for school assemblies. ✓ Adjacent to the container is a fairly large area that has been set aside as a vegetable garden. ✓ Here children can learn to grow their own food also providing the school with fresh produce to further supplement their feeding program. ✓ (6)

- Other South African examples may include: **Monkeybiz; Mapula; Miele; Garth Walker; Streetwires. Credit any other relevant examples and information**

### **INTERNATIONAL DESIGNER/DESIGN AGENCY/STUDIO**

Diébédo Francis Kéré, 'Gando Primary School and Library'. (1)

Diébédo Francis Kéré is a German-trained architect from the small West African village of Gando in Burkina Faso. In 1998, while still a student, he founded 'Bricks for Gando', a charitable foundation focusing on sustainable architecture for the growth of his community, ✓ and he began to raise funds to build a primary school and library in his home village. ✓ The village of Gando has 3 000 inhabitants that live in small mud huts with tin or straw roofs and there is no access to running water or electricity.



The community was originally sceptical about the use of clay in the school's construction, as clay is perceived as a poor material, unlikely to survive the rainy season; sturdier concrete is preferred. However, as concrete would have been both expensive and highly unsuitable, becoming extremely hot in the high temperatures of Burkina Faso, Kéré utilised clay which is both cheap and locally available. ✓ The clay was protected with a wide tin roof raised up over the building to protect it from the rain and permit air to circulate beneath, keeping temperatures low and providing an ideal learning environment for Gando's children. ✓

The men and women from the village helped crush stones to prepare the flooring, collected stones for the foundations and pressed earth for the school walls bringing the community together. ✓ This also radically reduced the potentially huge costs of European engineers and builders. ✓ Through helping out with the project, villagers were also receiving training across a range of construction techniques, developing their own skills ✓ and opening a window of opportunity for them to secure other building jobs. ✓

In a region with a literacy rate well below the national average of 25%, most pupils' parents are illiterate and they have no books at home. The library enables pupils to broaden their knowledge and to gain a deeper understanding of their school subjects and the world around them. ✓ It is also open to non-students, and is therefore a valuable resource for the entire community. ✓ The eucalyptus facade around the library creates a calm and open space in which pupils can both study and relax. ✓ This is the first time in Gando that eucalyptus wood has been used for construction. The roof's design also represents a technical innovation as traditional clay pots have been cut in half and inserted in the ceiling, letting in light and allowing fresh air to circulate. ✓

(6)

- Other international examples include: **B.J. Krivaneck; Adriana Bertini.**  
**Credit any other relevant examples and information**

[20]

Q5.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS
Lower order	Remember, Recall, Recognise, Name	30%	5.1.1; 5.1.4	1+2
	Understand, Explain, Describe, Classify		5.1.1; 5.1.4	1+2
Middle order	Apply, Implement, Organise	40%	5.1.2; 5.1.4	2+6
Higher order	Analyse, Compare, Interpret	30%	5.1.4	2
	Evaluate, Reflect, Judge		5.1.4	2
	Synthesise, Justify, Create		5.1.3	2

OR

5.2 5.2.1 • **Allocate 2 marks**

Yes. The woven structure of the basket makes it strong and suited to its purpose as a shopping bag and for the transporting of large loads. ✓  
The materials do not wear easily making them durable and long lasting. ✓  
They are made from natural materials therefore they do not pose a threat to the environment. ✓ The basket form allows for a wide opening to stuff full of groceries. ✓ The handles are strong and thick making it comfortable for the handler to hold and carry over long distances. ✓  
Decorative patterns and dye coloured strands can be incorporated into the woven basket to reflect contemporary trends. ✓

(2)

**Credit any other well-reasoned response.**

- 5.2.2 • **Allocate 8 marks in total**
- **Candidates to choose to discuss only ONE of these traditional crafts: isiZulu basketry, isiZulu pottery, isiZulu beadwork, isiXhosa beadwork or Ndebele wall painting**
  - **Marks can ONLY be awarded for the relevant aspect**

**EXAMPLE: isiZulu Beadwork**

- **Allocate 3 marks**

**Materials, methods and processes in making the craft product:**

The materials, methods and processes used by Zulu beaders show the use of different kinds of materials to take beadwork to new levels by combining traditional beadwork skill with contemporary designs ✓ to create jewellery and objects that delights the senses with their richness and colour. ✓ Seeds, stones, bits of bone, colourful glass beads and precious gemstones are used. ✓ The brightly coloured beads are creatively strung on cotton thread in specific rows using colour as meaning and message. ✓

(3)

- **Allocate 3 marks**

**A description and analysis of ONE example:**

The **beaded love letter** is used by Zulu women to communicate with their men. ✓ This communication is coded in colours and geometric triangular shapes and usually contain a maximum of seven colours. ✓ The three corners represent the father, mother and child. ✓ White usually represents spiritual love, purity and virginity. ✓ Colour Coding refers to the use of various colours to convey meaning in a code. Colour coding assumes that in a given context various basic colours have a static meaning, literal or figurative. ✓

(3)

- **Allocate 2 marks**

**The possible functions of the craft product:**

Traditional beadwork was used as a method of colonial trade. ✓ It was also a means of expression, communication and storytelling. ✓ In the past, patterns and colours were woven into beadwork, symbolising feelings and ideas to lovers and friends. ✓ The function of most of the beadwork is created by women living in the rural areas of South Africa. ✓ They have always expressed themselves through personal decoration and that came as an expression to enhance physical appearance. ✓ Apart from that, beadwork could express superior status ✓ or magical properties to protect human from illness or hurtful forces. ✓

(2)

**Credit any other well-reasoned response.**

5.2.3

- **Allocate 10 marks in total**
- **Marks can ONLY be awarded for the relevant aspect**

**The name of the designer/design group and the name of the product:**

Monkeybiz, 'Beaded dolls, bags, animals, cushion covers and sculptures'. ✓

(1)

**A brief description and analysis of at least ONE work, explaining how it reflects the influence of the traditional craft:**

Monkeybiz purchases richly coloured glass seed beads in bulk and supplies it to women in the townships of Cape Town. ✓ High quality beads are used for maximum luster. ✓ The structure of each beaded doll is constructed of wire and Monkeybiz recycles discarded cotton clothing off-cuts from clothing manufacturers as the stuffing material for beaded dolls and animals. ✓ Monkeybiz brings the beads and cotton to the bead artists and once the artwork is completed the bead art pieces are collected from them. ✓ The main artworks crafted by the bead artists are inspired by African wildlife such as giraffes, lions and elephants. ✓ The beaded patterns are influenced by their cultural background incorporating geometric patterns such as chevrons, stripes and crosses. ✓ The colours used are predominantly brightly coloured contrasting colours such as black and white orange and blue etc. ✓ Every piece is a unique once-off artwork and is signed by the artist. ✓

(5)

**The ethical concerns that are addressed by the work of the designer/design group:**

As a non-profit company, Monkeybiz operates in a donated office space and the artists beading to do at home which allows them to look after their families and avoid transport costs. ✓ It is a sustainable income – generating organisation that provides self-employment opportunities to bead artists and provides them with skills training and support. ✓ They live in Cape Town's informal settlements like Khayelitsha, Philippi, Mandela Park and other areas and many of them are HIV positive. The beadwork project provides self-employment opportunities to 450 women who were previously unemployed, with 200 women on the waiting list. ✓

(4)

- Other examples include: **Haldane Martin, Monkeybiz, Laduma Ngxokolo. Credit any other relevant designers.**

[20]

Q5.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS
Lower order	Remember, Recall, Recognise, Name	30%	5.2.2; 5.2.3	1+3
	Understand, Explain Describe, Classify		5.2.2	2
Middle order	Apply, Implement, Organise	40%	5.2.1; 5.2.2; 5.2.3	1+3+4
Higher order	Analyse, Compare, Interpret	30%	5.2.2; 5.2.3	1+1
	Evaluate, Reflect, Judge		5.2.2; 5.2.3	1+2
	Synthesise, Justify, Create		5.2.1	1

**QUESTION 6 (20 marks)****6.1 • Allocate 6 marks in total**

- As the structure was built by hand no machinery was used, conserving electricity and limiting carbon emissions from fuel burning machines. ✓
- The building materials were locally available on site limiting the carbon footprint of vehicles transporting material over distances to and from the construction site. ✓
- The structure was erected in 60 days. Therefore no long-term building and construction processes impacted negatively on the environment. ✓
- The light wooden structure lifts the roof up, allows light into the building, and generates natural ventilation; so there is no need for air-conditioners and the use of electric fans etc. ✓
- By using natural building materials, there is no need to produce new man-made materials for the site. ✓
- There will always be a natural supply of building materials (earth, wood, vegetation) thereby promoting the principle of sustainability. ✓
- If the building needs to be torn apart the materials would not pose a threat to the environment. They would disintegrate naturally. ✓
- By employing locals to build the structure strong community bonds are formed and social interaction encouraged. ✓
- The porch extends into the garden increasing the shaded spaces allowing people to study outdoors. ✓

(6)

**Credit any other well-reasoned answer.**

- 6.2 • Allocate a total of 14 marks**
- **Allocate 7 marks per essay for each designer**
  - **Allocate 1 combined mark for the name of the designer/design agency/studio and the title of a product**
  - **Marks can ONLY be awarded for the relevant aspect of the question**

**INTERNATIONAL DESIGNER/DESIGN AGENCY/STUDIO****The name of the designer/design agency/studio AND the title of a product:**

Julie Bargmann, 'Testing the Waters'/'Vintondale Reclamation Park'. ✓

(1)

**How the designer/design agency or studio addresses environmental and/or sustainable concerns in his/her/their design process:**

Julie Bargmann is internationally recognised as a designer who reclaims polluted and industrial sites in the USA that have been severely affected by, for example, mining or the dumping of rubbish. ✓ She explores the creative potential of these degraded landscapes and alters them into regenerative landscapes. ✓ She always retains something of the history of the site so that people remember what happened to it. ✓

(2)

**General characteristics of the designer/design agency/studio:**

Her method is to first identify the site, and then with the help of a team of historians, engineers, ecologists, artists, landscape architects and scientists, begin the task of analysing the site for 'rejuvenation'. ✓ Acid mine draining is spilling into the streams and rivers and suffocates life forms – she reclaims such polluted industrial sites. ✓ She designs landscapes that blend construction with elements that represent the physical and cultural histories of the sites at which she works. ✓

(2)

**The title and a brief description of ONE major design/design project:**

'Testing the Waters' is the transformation of a former coal mine into a park for acid mine drainage and community recreation. ✓ The park consists of a landmass carved into a passive acid mine drainage (AMD) treatment system which allows the public to witness the cleansing of the polluted water physically ✓ as it goes through a series of retention basins and spillways and changes colour from orange to green to blue-green. ✓ The park also consists of a garden of alternative rows of native trees and shrubs, as well as recreational amenities such as picnic grounds, play areas and wildlife trails. ✓

(2)

- Other international examples include: **Francis Kéré; Martin Kruger. Credit any other relevant designers.**

**SOUTH AFRICAN DESIGNER/DESIGN AGENCY/STUDIO****The name of the designer/design agency/studio AND the title of a product:**

Porky Hefer, 'Weaver Nest.' ✓

(1)

**How the designer/design agency or studio addresses environmental and/or sustainable concerns in his/her/their design process:**

Hefer focuses on a variety of three dimensional forms from public sculpture to product and furniture design. ✓ He embraces Africa and the skills that are readily available indigenously. He challenges our relationships with everyday objects, inspiring us to look at in a different way. His 'human nest' designs are inspired by biomimicry (the design and production of materials, structures and systems based on nature). ✓ His designs copy the building techniques of weaver birds. ✓

(2)

**General characteristics of the designer/design agency/studio:**

Hefer's woven nests are all handmade in South Africa using local materials and craft techniques. ✓ The result is a human nest to be used outside hung in a tree or inside. Sizes vary and nests can accommodate 1 to 4 people. ✓ The majority are woven using flexible plants stalks that wrap around steel frames, while some are covered with leathery skins. ✓ Hefer has explored different materials from Port Jackson alien vegetation to Kubu cane to recycled plastic packaging straps, looking for the most sustainable and effective solution. ✓

(2)

**The title and a brief description of ONE major design/design project:**

The 'Weaver Nest' resembles the actual weavers' bird's nest found in nature. ✓  
 The structure is a massive woven structure around a steel frame, which can house at least two adults and a child. ✓ The nest is constructed from invasive plant species such as Port Jackson trees, which supports environmental initiatives such as the removal of alien vegetation. ✓ Access to the nest is from the bottom of the structure which hangs approximately 3 metres from the ground using a rope ladder. ✓

(2)

- Other South African examples include: **Heath Nash; Joseph Diliza. Credit any other relevant designers.**

[20]

Q6 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS
Lower order	Remember, Recall, Recognise, Name	30%	6.2	2
	Understand, Explain, Describe, Classify		6.1; 6.2	2+2
Middle order	Apply, Implement, Organise	40%	6.1; 6.2	2+6
Higher order	Analyse, Compare, Interpret	30%	6.1; 6.2	1+1
	Evaluate, Reflect, Judge		6.2	2
	Synthesise, Justify, Create		6.1; 6.2	1+1

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