



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DESIGN P1

(THEORY)

NOVEMBER 2015

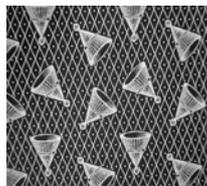
MEMORANDUM

MARKS: 100

This memorandum consists of 19 pages.

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

Candidates answer EITHER QUESTION 1.1 OR QUESTION 1.2.

1.1 (10 marks in total)**1.1.1 (Allocate 8 marks)**

- Movement: In the textile the repetitive diamond criss-cross pattern in the background creates a structured and ordered linear movement. Fore-grounding the diamond pattern, the Basotho hats are placed at counter-balancing diagonals that float above the background, creating playful movement. The flat circles in the centres of the diamond shapes appear repeatedly to create a pattern.
- Tone: The design makes use of a monochromatic tonal palette. The use of tonal shading and tints creates the modulated Basotho hat motif. The tonal values are grisaille/grey-scale or blue. The use of black and white or blue tonal values contributes to a strong dramatic feel with a playful tonal contrast.
- Shape/Form: The textile design makes use of both two-dimensional and three-dimensional forms. The diamond grid background of the textile is flat or two-dimensional. The Basotho hats are drawn in detail with tonal 'chiaroscuro'-shading creating a realistic 'modulated' three-dimensional illusion. The converging lines on the Basotho hats suggest/create a conical form. Two-dimensional flat circles appear in the centres of the diamond pattern.
- Contrast: The biggest contrast is between the flat two-dimensional background and the detailed three-dimensional Basotho hats in the foreground. The background can be described as flat, linear, ordered and structured. The foreground in contrast to the background is tonal, detailed, three-dimensional and more freely composed. The contrast between black and white also creates a striking design. Contrast is created by the organic forms of the hats and the geometric shapes in the background.

Credit any other valid statements.

1.1.2 (Allocate 2 marks)

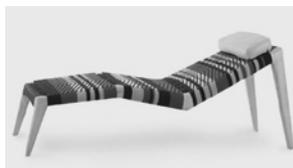
The Shweshwe textile reflects an African aesthetic as it uses Basotho hat motifs from Africa. The use of colours and busy complex, geometric, stylised patterns is typical of African Shweshwe textiles, a now celebrated popular design trend.

Credit any other valid statements.

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

OR

1.2 (10 marks in total)



1.2.1 (Allocate 4 marks)

- **Colour:** The frame of the bench makes use of a natural light wood colour as shown in the legs of the bench. The designer has stayed true to the materials and did not paint the wood. This idea is strongly linked with the minimalist attitude of Modernism (with specific reference to De Stijl and Bauhaus). The upholstery pattern makes use of a polychromatic colour scheme. The colour is reflective of inter-cultural appropriation, very similar to the shadowy collection by the Dutch designer Tord Boontje. The bench is similar to the Kente cloth worn by Asante people in Ghana and Senegal, similarly to the “Madam Dakar”. Contrasting colour tones shown in horizontal stripes are used to create a vibrant, striking design. (Some provinces may see the wood as plastic, because of variation in printed colour: please mark accordingly)
- **Texture:** The frame of the 'bench' is constructed from smooth, sanded down natural wood. The pattern on the fabric is woven making it tactile. This textural contrast creates variety to produce a unique design. (Some provinces may see the wood as plastic, because of variation in printed colour: please mark accordingly)

Credit any other valid statements.

1.2.2 (Allocate 6 marks)

- **Bio-mimicry:** The term refers to the examination of nature, its models, systems, processes and elements to emulate or take inspiration for design solutions. The term further refers to designs that are strongly inspired by nature.

- Ethnic eclectic: The bench combines a few styles. The structure of the bench relates to Modernism/Minimalism and the materials used for the upholstery is related to African ethnic Zulu basket weaving patterns. The textile pattern is also similar to the weaving patterns used by the Brazilian designers e.g. the Campana Brothers. The result is a new and innovative design solution that reflects an ethnic eclecticism. The design reflects a Postmodernist attitude of layering different styles.
- Ergonomics: The design was influenced by mirroring and imitating the human posture, therefore the 'streamlined structure' of the bench has carefully considered maintaining and supporting the body. High importance has been given to comfort and support. The term refers to a combination of scientific analysis of human beings and how we function. When designing a variety of equipment and products consideration of ergonomics or human needs will improve our health, safety and welfare. It is also a study of our physical relationship with the environment. The product could be seen as user-friendly. 'One size does not fit all' thus rendering the ergonomics of this design to be somewhat problematic. The bench mimics or imitates a relaxed/comfortable body posture (shown lying down).

Credit any other valid statements.

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

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

2.1



2.1.1 (Allocate 4 marks)

The message communicated in the poster is one of peace, humility, freedom and wisdom. The picture of Nelson Mandela embodies all the ideals of democracy, peace, change, freedom and reconciliation. Furthermore, the poster relates to the nature of Nelson Mandela's exemplary leadership during his presidential term. The tree represents life and growth.

The image of the doves also echoes peace and purity. This inherently supports the personal traits of Nelson Mandela as perceived by both the people of South Africa and the international community. At the bottom edge of the poster is the image of an elephant which is an animal associated with majestic wisdom and strength, also metaphorical of Nelson Mandela's persona. Next to the elephant is an image of children, a reminder that Nelson Mandela supported many charitable causes aimed at bettering the lives of young children, e.g. The Nelson Mandela's Children Fund. The colour in the background creates a symbolic calm, serene presence that could be associated with spirituality and pureness.

Generally, colour is associated with emotions and moods, for example, turquoise/blue can be seen to radiate peace, calm and tranquillity. This colour can also assist the idea of clear thinking and decision making in the development of organisational and management skills.

Credit any other valid statements.

2.1.2 (Allocate 2 marks)

The poster can be seen as stereotypical in that it idolises and idealises Nelson Mandela, without taking into consideration that like every other human being Nelson Mandela had inherent human flaws. These would not have necessarily made him any less of a hero or idol to both the South African nation and its international counterparts. Black children/adults are often stereotyped as poor. Doves being used to symbolise peace is stereotypical.

2.2 (Allocate 4 marks)

The designer has manipulated the typography in the poster to serve two purposes, communicative and visual. In the case of the former, the variation of font size and style is communicating the fundamental issues being addressed by the poster (discrimination, xenophobia, conflict, anxiety, refuge, tyranny, insult, prejudice, segregation) which are social issues relating to the lack of societal tolerance. Furthermore, different weights and sizes of the font have been used to refer to the burden of societal challenges on the community. Additionally in the case of the visual aspect, the typography has been manipulated into the shape of the human silhouette, with no particular reference to

gender/race/creed/age. The black cut-out of the hand strengthens the play between negative and positive space and possibly also giving the impression of eradicating/stopping these issues from society. Although the language used is foreign, (French) the message it conveys is universal, making the poster's message clearly understood.

Credit any other valid statements.

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

QUESTION 3 (10 marks in total)

Candidates answer EITHER QUESTION 3.1 OR QUESTION 3.2.

3.1 (Allocate 10 marks)



In this question, the candidate is expected to compare and should be penalised for writing two separate essays, or for information supplied in a table form (maximum 3 out of 10).

In terms of **proportion**, FIGURE A is wider at the crown than the base whereas FIGURE B is wider at the base. FIGURE B will elongate the body of the person who wears it. Both will make the person wearing it appear taller. Proportionally in Figure B the emphasis is on the vertical, whereas in Figure A it is on the horizontal or width.

The **colour** in FIGURE A is a predominantly primary, cold blue colour, associated with royalty/status/wealth/faithfulness. FIGURE B makes use of a striking black and white pattern that enhances the vertical nature of the design. Figure A has a colourful border pattern around the rim of the hat The colours in both FIGURE A and FIGURE B are contrasting and strong giving the hats a sense of liveliness and energy.

The **forms** of both hats are sculptural. FIGURE A is smaller at the bottom and becomes wider with a larger surface area at the crown and FIGURE B has a wider rim and a cylindrical top. FIGURE A's form expands to the top and gives the hat a crown-like, royal, appearance. The tall, elongated form of FIGURE B gives it an elevated appearance. **Credit any statements that refer to shapes and their comparisons. Also credit candidates who identified the hats as being three-dimensional and not two-dimensional. The patterns on the hats could be identified as two-dimensional.**

With reference to the **context**, hats are material communicators that indicate gender, age, social status, and group affiliation. ☑ They also serve as ceremonial symbols and enhancers of sexual attractiveness. ☑ As a sculptural art form, hats may be described and interpreted in terms of shape, colour, textured materials, adornments, proportion, and scale to the wearer. ☑ The Zulu hats or izicholo in Figure A, originated from KwaZulu-Natal ☑ and are traditionally worn by married women for ceremonial celebrations. ☑ The English top hat traditionally shows a gentlemanly attitude and respectable behaviour. ☑ The stripe of the top hat gives it a more fun, celebratory and quirky character ☑ that contrasts with the traditional values once associated with the hat. ☑

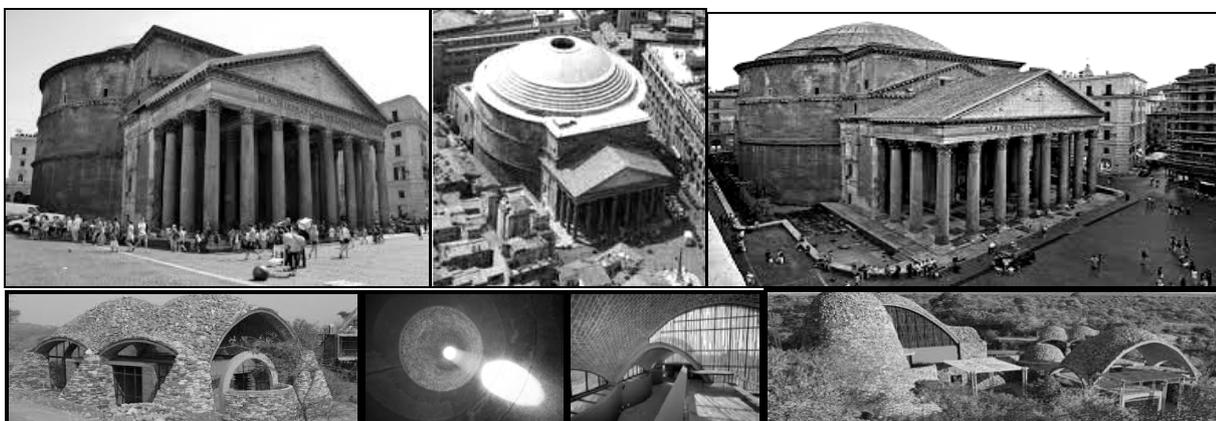
When comparing **materials**, FIGURE A is hand woven from cotton or rope or vegetable fibres dyed ☑ and covered over a basket frame. ☑ The cut, shape and decoration of a Zulu hat are very distinctive. It is decorated with embroidery and beads that sometimes communicates specific messages. ☑ The original top hat was made from traditional materials, like fur, but over time changed to being more contemporary silk plush. ☑ Today you can find top hats in a variety of materials including wool, silk and even leather. ☑ The top hat has since evolved into different styles that include the compact Coachman top hat, the tall and straight Stovepipe hat, the spring-loaded, collapsible opera hat and the Mad Hatter's hat. ☑

Credit any other valid statements.

Q3.1 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	3 + 1
Higher order	Analyse, Compare, Interpret	30%	3.1	2
	Evaluate, Reflect		3.1	1
	Synthesise, Justify			

OR

3.2 (Allocate 10 marks)



In this question, the candidate is expected to compare and should be penalised for writing two separate essays, or for information supplied in a table form (maximum 3 out of 10).

Comparison between the Mapungubwe Interpretation Centre and the Pantheon (or an example chosen by the candidate):

The Mapungubwe building is a contemporary structure while the Pantheon is a classical, roman architecture. The Mapungubwe building is a contemporary building with its roots in ancient building structures such as the Zulu hut and the Roman vault system. ☑ Due to these structures and the use of natural stone, the Mapungubwe building has created an ancient feel. Although it incorporates modern elements, it shows links with the ancient Roman Pantheon. ☑

The Mapungubwe building uses natural **materials** like red brick or terracotta tiles, stone and wood, which link it to the natural environment around it. ☑ The interior of the vaults are lined with these tiles as well as the exterior that is clad with rough stone making them appear to be part of the rocky hills of the landscape. ☑ The Pantheon also uses some natural materials as the thick walls of the circular building combine brick and concrete. ☑ It was originally faced with white marble stucco to match the porch in appearance, though with the passage of time, the marble has vanished and concrete currently dominates the structure thereby making it less organic. ☑ The concrete dome was originally covered in sheets of bronze. ☑ If the marble and bronze were still present, the Pantheon would have appeared to be more organic. ☑

Functions of the Mapungubwe Interpretation Centre are to honour the society that once flourished in that area, ☑ to preserve the artefacts from this area's ancient history, ☑ to tell their story to visitors ☑ and also give employment to local citizens. ☑ The purpose of the Pantheon is not known for certain but the name, porch and pediment decoration suggest a temple of some sort. ☑ The Pantheon may have been designed as a place where the emperor could make public appearances in a setting, which reminded onlookers of his divine status as equal to the other gods of the Roman pantheon. ☑

From the outside, the Pantheon appears as a solid, closed collection of geometric **forms**. ☑ The Mapungubwe building, on the other hand, is a more organic and open structure consisting of many domes that are left open to allow the outside in. ☑ The Pantheon is one solid, circular form under a coffered concrete dome, with a central opening (oculus) to the sky and fronted by a portico of large, vertical granite Corinthian columns under a triangular pediment. ☑ Repeated vertical lines also appear in the Mapungubwe structure. These are also organic, like the vaults, and blend in to the site rather than dominating it. **Any reference to two-dimensional shape or form must also be credited.** Large arched **spaces** formed by the openings in the sides of the vaults are filled with organic vertical branches and thin columns hold up slatted roofed walkways. ☑ Both buildings have interior **spaces** filled with glowing, spiritual light due to the vaulted forms and the light flowing in from the oculus. ☑ The interiors of the Mapungubwe are more cave-like and mystical due to the organic, irregular repetition of the vaults. ☑

The Pantheon clearly **dominates the site** on which it was built ☑ whereas in the Mapungubwe building the boundaries between the interior spaces and nature are blurred and integrated. ☑

Although the Pantheon is a classical building and the Mapungubwe building a contemporary building the two structures share similarities in their use of natural materials, vaulted structures and the oculus. ☑ There are nevertheless fundamental differences in the socio-cultural purposes of each building as the Pantheon seems to have been built to glorify the emperor and the Mapungubwe serves the community as a whole. ☑

Credit any other valid statements.

Q3.2 Level	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower order	Remember, Recall, Recognise	30%	3.2	1
	Understand, Explain, Describe		3.2	2
Middle order	Apply, Implement, Organise	40%	3.2	3 + 1
Higher order	Analyse, Compare, Interpret	30%	3.2	2
	Evaluate, Reflect		3.2	1
	Synthesise, Justify			

TOTAL SECTION A: 30

SECTION B: DESIGN HISTORY

QUESTION 4 (30 marks in total)

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

Example

The quote is best represented by the **Arts & Crafts movement**. This movement links to the quote because it emphasises simplicity and reacts against overly decorated mass produced designs.

The Arts and Crafts movement was a reaction against the poor taste and mass produced goods of the Victorian industrial era. The soul-destroying factory environments had placed emphasis on the production and not the quality of products. Designs of the Victorian time were considered to be overly ornate and poorly made, resulting in bad craftsmanship.

In the Arts and Crafts movement designers returned to the art of the Mediaeval/Gothic times in an effort to improve the society of the Arts and Crafts period. **Characteristics** of Arts and Crafts design celebrated good moral Christian values, order, stability and simplicity of life that had been part of the Medieval/Gothic period. Colours were bold, with rich reds, yellows and earth tones. The Arts and Crafts movement included elements of nature in the form of fauna and flora, a return to the simplicity and unity evident in the beauty of nature that therefore shows relevance to the quote.

It was thought that if the designers and craftsmen worked closely together as they had within the guilds of the Medieval/Gothic times, the morale of the crafts person would improve . William Morris started the first design company that produced designs in many design categories.

Elements such as the quatrefoil and trefoil designs evident in the Arts and Crafts are **influenced** by the Gothic era . Designs were simple and left unadorned often showing where they were joined and using the natural grain of the wood as part of the design . The emphasis was now placed on quality handmade design products versus machine production, e.g. hand bound and painted books.

Arts and Crafts aimed to provide another source of goods for the growing market i.e. design that is not overly ornate but displayed elements of unity and simplicity. An emphasis was placed on natural materials such as wood and leather and designers were encouraged to experiment with a variety of natural materials. Local materials were sourced for their designs such as local stone and wood for floorboards and beams of their homes that were left unadorned in a simple peasant style e.g. Rustic English style. Wood was left in its natural colour. Designs were aimed to emphasise the natural unity between form, function and decoration and there was no need for any unnecessary additional features or decoration.

William Morris established a firm called Morris and Co. that became the first leading design company producing stained glass, metal work and furniture. ☑ He also established the Kelmscott press that produced quality, hand-bound and painted books that were wood-block printed. ☑ Embroidery tapestry and lace making was also made fashionable again. ☑

The elements of nature vines, flowers, fish, and sea serpents are evident in surface designs. ☑ Line was simple and also organic, showing gentle, wavy lines with regular, unified, curvy patterns of leaves and flowers and stylised scroll patterns. ☑

William Morris commissioned Philip Webb to design **The Red House** ☑ for his new bride. The Red house is in a Gothic Revival style and has typically simple lines, and the pointed Gothic arches. ☑ It is built from locally sourced red brick and locally sourced slate for the roof tiles creating a unified design. The interior of the house is collaboration between Webb and Morris who designed and produced much of the furniture. ☑ The beauty of the house hinges on the 'honesty of the construction process. Beams are left exposed rather than hiding them behind superficial decoration ☑ as would have been done during the Victorian age.

The functionality rather than the aesthetics is of foremost importance in the house resulting in a simple, unified, timeless design. ☑ This is a good example of the reaction against what was then the popular Victorian eclectic style thus reinforcing the sentiment of the quote. ☑

Example

The **Art Deco** movement opposes the quote.

Art Deco designs are not simple but are **characteristically** luxurious and highly decorated. ☑ Lalique's mass-produced pieces, for example, were in brilliant colours such as emerald green and peacock blue or in plain and frosted glass. These brilliant colours give the works an emotive and dramatic appearance, making them complex and dynamic instead of unified and simple. ☑ Surfaces are not calm but are adorned with energetic repetitive relief designs of animals, fish, female figures, 'sirens' (sensuous women) and floral and plant motifs. ☑ Often, the rich Art Deco ornamentation intrudes upon the structure of the objects themselves, e.g. bottle stoppers and handles were transformed from being merely functional into striking decorative features. ☑ High Art Deco aimed at producing luxury items made from expensive, extravagant materials that aimed for the high-end market, the wealthy and fashionable discerning sector of society although the mass-produced market made design affordable and fashionable. ☑

Often Art Deco designs aimed to reflect speed and popular subject matter that included ships, cars, planes and trains. ☑ Automobiles became a popular status symbol within the society that craved for luxury, the exotic and the glamorous. ☑ The car mascot, for example, **Rene Lalique's 'Car Mascot'**, ☑ is made of glass and is streamlined to create a feeling of speed. ☑ The form of this mascot is dramatic and reminiscent of sirens that were found on the bows of Viking ships. ☑ This example is very complex and full of contrasts clearly not reflecting a philosophy advocating simplicity and unity. ☑

The Art Deco style **originated** from painting movements popular at the time i.e. Cubism, Fauvism, Abstract art and Futurism. This is reflected in designs of Art Deco in the form of abstraction, distortion and simplification. The **influence** of Fauvism and Futurism resulted in dynamic planes of flat, vivid, clashing, non-naturalistic colour, especially evident in the ceramic designs of Clarice Cliff. African art brought forth strong line and distortion. Motifs relating to the American jazz culture adds to the decorative quality of Art Deco. The exotic character of Oriental art influences their choice of materials viz. inlays of pearl, snakeskin, tortoiseshell and sharkskin. This use of clashing colour, distortion and varied textures ensures products that are complex rather than simple.

The Russian ballet was trapped in Paris with the outbreak of the WWI and they exposed the designers to their radical new costume designs and brilliant dramatic colours. The influence of Cubism is visible in their use of straight lines, zigzag and layered geometric designs with abstracted shapes evident in The Chrysler building by William van Alen. The use of these lines and shapes give a dynamic and energetic feel to Art Deco designs. The discovery of Tutankhamen's tomb and the display of Egyptian artefacts in Europe also made its impact on Art Deco design, with motifs derived from a papyrus plant, the stepped pyramid, the ziggurat and the sunray motif and all these elements contribute to creating extravagant rather than simple and unified -designs. The typical use of decorative Native American and Aztec styles is reflected in many designs e.g. the stepped ziggurat, which is visible on the Chrysler building tower. Despite the fact that design motifs are reduced to their simplest form they have a sophisticated, dramatic appearance. These motifs were applied to a variety of products such as the Art Deco chair by Kim Weber and the Elevator Door of the Chrysler building.

Credit any other valid statements.

Q4.1 Level	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (20)
Lower order	Remember, Recall, Recognise	30%	4.1	3
	Understand, Explain, Describe		4.1	3
Middle order	Apply, Implement, Organise	40%	4.1	8
Higher order	Analyse, Compare, Interpret	30%	4.1	2
	Evaluate, Reflect		4.1	2
	Synthesise, Justify		4.1	2

4.2 (Allocate 10 marks)

FIGURE A highlights the practicality and effectiveness of Modernism with simple minimalist shapes. FIGURE B, an example of Deconstruction, breaks away from the unity and standards of Modernism as the images are created in fragmented and incomplete forms using a collage-like effect to create a portrait. The most important aspect of Deconstructivism is its questioning of existing methods, laws, rules and relationships.

In FIGURE B the Deconstructionist figure, the ideals of 'Art for Art's sake', is interestingly evident in communication design, showing a vast amount of chaos and variety in the shapes, colours and font. Deconstruction appeals to the designer's need to create powerful artistic presentations. While FIGURE A is creative; the modernist style used inhibits the designer who works within a standard grid. The poster has an overall effect of controlled orderliness and unity in colour and shape. The font is legible, as it is arranged horizontally and does not overlap the image.

The Deconstructive theories of Jacques Derrida are evident in FIGURE B in the new aesthetic of placing equal importance on ideas that oppose the fixed social norms. The organised practicality of Modernism becomes illogical and disordered in FIGURE B thus challenging the ideals that Modernism established of universal beauty and the acceptance of design adhering to the stereotyped popular view.

In retrospect, the Deconstructionist design is more exciting but the movement did receive much criticism at the time. It is a total rebellion of the orderliness of Modernism. The increased popularity of computers in the Deconstructionist era allows the designer more freedom and creativity.

In FIGURE B, the entire design is seen as a whole, as there is an interrelationship between the text and pictures, which is emphasised by overlapping "*palimpsest*". The organised vertical horizontal grid of Modernism is changed by the Deconstructionist designers as they introduce inclined planes and slanted lines.

The orthodox harmonised grid used to place the text in the Modernist poster is demolished in the Deconstructivist design, forcing people to read the text from completely different viewpoints and the notion of illegibility is celebrated. Deconstructivism questions design conventions and the relationship between the product and the user. The changes that occurred from Modernism to Deconstructivism are helped along by the development of new hardware and software of digital rendering methods. Multi-layering, blurring, distorting and cutting is now quite easily achieved.

Credit any other valid statements.

Q4.2 Level	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower order	Remember, Recall, Recognise	30%	4.2	1
	Understand, Explain, Describe		4.2	2
Middle order	Apply, Implement, Organise	40%	4.2	4
Higher order	Analyse, Compare, Interpret	30%	4.2	1
	Evaluate, Reflect		4.2	1
	Synthesise, Justify		4.2	1

TOTAL SECTION B: 30

SECTION C: DESIGN IN SOCIOCULTURAL/ENVIRONMENTAL AND SUSTAINABLE CONTEXT**QUESTION 5 (20 marks in total)**

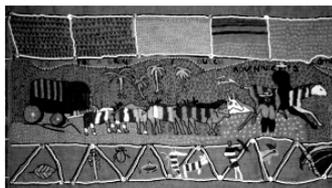
Candidates answer EITHER QUESTION 5.1 OR QUESTION 5.2.

5.1 (20 marks in total)**5.1.1 (Allocate 6 marks)**

A socially responsible designer works in a sensitive and ethical way with respect to social needs or concerns. On a global and national level social issues include the cost of energy, global warming, terrorism, pollution, child/animal abuse, poverty, health and cultural awareness, etc. The solar-powered lamp illustrated in FIGURE A addresses the issues of poverty and the cost of energy because it uses sunlight, which is free to power it. It is also safe in that it doesn't make use of flammable substances such as fuel. This prevents frequent fires seen in informal settlements and runaway veld fires.

It is small and low-cost and adapts to a variety of situations making it even more cost-effective. Socially irresponsible design is design that is not sensitive to social needs. Such design is, for example, not sustainable where its production methods and materials are costly and damaging to our environment. Irresponsible design can cause physical harm to people, include messages that are racist or make use of stereotypes and bias.

Credit any other valid statements.

5.1.2 (Allocate 14 marks; 7 marks per designer/design group)

The Keiskamma History Tapestry

Example:

A contemporary socially responsible design group is The Keiskamma Art Project based in Hamburg on the Sunshine Coast, Eastern Cape, South Africa. It is a collaborative community owned art outlet and workshop that enjoys the participation of over 100 local artists and crafters in the Keiskamma, Hamburg area.

This project was created in 2000 by medical doctor and fine artist Carol Hofmeyr, with the help of Jan Chalmers (Oxford, UK) and Jackie Jezewski (Brantome, France). Hofmeyr began teaching arts and crafts to a handful of women who began by collecting the plastic bags that littered the village. They crocheted them into hats and bags. This project provides much needed income and a creative outlet to many in the disadvantaged coastal communities in and around the Hamburg area.

In the years since the project was founded and registered as a Trust, there have been numerous international showings of the works produced, as well as numerous commissions, both Domestic and International. ✓

There are five individual art studios under the leadership of twelve local managers each specialising in a particular craft from beading to ceramics. They offer high quality hand-made African crafts and products that directly uplift communities. ✓ Assisting and training them is Florence Danais, Art History Lecturer and graduate in Arts and Culture Management. Together they work with 130 artists and crafters to create quality art and craft works, generating much-needed income to improve the quality of life in Hamburg and surroundings. ✓

An example of a design produced by this group is the **Keiskamma History Tapestry**. The Keiskamma History Tapestry was inspired by the Bayeux Tapestry, ✓ a pictorial rendition of the conquest of England by the French, and is 126-metre long, permanent displayed in the South African Parliament Building in Cape Town. ✓ The success that the Keiskamma History Tapestry had in telling the Xhosa story in turn inspired the Palestinian History Tapestry Project in telling the Palestinian peoples' stories. ✓ It also relates the story of the Xhosa and San people, from their origins, through British and Apartheid rule, to the release after 28 years in jail of their most famous son, Nelson Mandela. ✓ This massive work of art is a source of pride for those who created it together with their communities. ✓ It has helped to educate people about South African history and has been acclaimed internationally. ✓

A long period of time was spent in learning about the history of the local people, with input from academic historians and from the stories handed down by the Xhosa elders of the villages. ✓ An overall plan was designed, made up of stitched panels, each telling a particular story. It took the hands of 100 women from Hamburg and its surrounding areas one year to produce the tapestry. ✓ Although the tapestry and panels are often joint collaborations, all involved are acknowledged with their names stitched into it. ✓

The project provided sewing opportunities with each woman being paid according to her contribution. The completed tapestry left a legacy of pride and confidence in the community. The work is considered a national treasure by many and an important account of history. ✓

The Keiskamma Tapestry is embroidered on a background of fabric that is the colour of the earth. It is longer than the Bayeux Tapestry. ✓

The images are stitched between borders of geometrical friezes. ✓ The images are of varying visual standards; the observation of vegetation, animals and people is intense throughout. ✓

Using black stitches on a plain background, the artists have created traditional warriors far more sophisticated than those of the Bayeux Tapestry. This is as dramatic as the stylised images of warriors on ancient Greek vases. ✓ This applies equally to the detail of the British troops and of the Nguni cattle. ✓

An international socially responsible design group is Design Impact. Their mission is to identify opportunities where design skills can partner with organisations to address critical social issues, such as providing better access to water, safe environments, or livelihoods. Throughout its history, professional design has been used in business to drive innovation, solve problems, and connect new ideas to users. ☑

Design Impact feels that design efforts have often been channelled into narrow applications that have minimal positive effects on society. ☑ While we now have hundreds of different designs for running shoes, there has been little Design investment towards products and services that serve the basic needs of impoverished communities. ☑

Design Impact partners designers with social sector organisations through their fellowship program. ☑ They facilitate these partnerships by matching social impact projects with highly qualified and trained professional designers, who live and work at Indian organisations for six-month engagements. ☑ To test this model internationally, they lived in rural Tamil Nadu for eighteen months, working closely with the Organisation of Development, Action, and Maintenance ('ODAM') on the Erikoodu Charcoal Briquette Project. ☑



The **Erikoodu Charcoal Briquette Project** has helped families in India, who often use wood or kerosene for their cooking needs. ☑ Both wood and kerosene emit severe, sometimes fatal fumes and cause numerous short- and long-term health problems. ☑ The charcoal briquette releases no smoke while cooking, and is made from sustainably harvested and locally produced charcoal, reducing dependence on fossil fuels. ☑ When charcoal is harvested from a sustainable source, and is processed into a clean burning charcoal briquette, it results in a carbon-neutral energy source. ☑ The non-toxic and smokeless attributes of the briquette make it a better alternative than traditional charcoal, wood, or kerosene in rural areas. ☑ Working on projects like the Erikoodu briquette has provided them with the proof and insight required to grow their program to other organisations. ☑

In comparison, both design groups (**The Keiskamma Art Project and Design Impact**) are committed to supporting poverty-stricken areas by using design as a social tool to improve lives. ☑ The embroidery projects of the Keiskamma Project develop the artistic skills of their community, allowing for self-expression and connection between people. ☑ Both projects advocate a connected link of exploration of history and environment by their communities, offering a much needed income. ☑ Both these projects focus on basic needs of impoverished communities, which will improve their living conditions. ☑

Credit any other valid statements.

Q5.1 Level	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (20)
Lower order	Remember, Recall, Recognise	30%	5.1.1	3
	Understand, Explain, Describe		5.1.2	3
Middle order	Apply, Implement, Organise	40%	5.1.1 + 5.1.2	2 + 6
Higher order	Analyse, Compare, Interpret	30%	5.1.2	2
	Evaluate, Reflect		5.1.1 + 5.1.2	1 + 1
	Synthesise, Justify		5.1.2	2

OR

5.2 (20 marks in total)

5.2.1 (Allocate 2 marks)

The product illustrated in FIGURE B belongs both to the category of Craft and of Design. It is produced using techniques and materials that form part of traditional crafts, for example, the seat is hand-made using the craft techniques of beadwork and the craft of metalwork is used in the construction of the stand. The product is not a repeat of an already existing design but is unique and original, fusing traditional craft and contemporary design to form a product that will work well in a modern interior. **(Credit also one choice and its motivation.)**

5.2.2 (Allocate 8 marks)

Example: Zulu Pottery

The coiling **technique** is used to make Zulu pots. The main **materials** are red and dark clay, which is gathered from the mountains and is ground to a fine powder on a grinding stone. This powder is then dried until it has reached the right consistency or suitable degree of plasticity. The walls of the vessel are gradually built up from a circular base. Careful attention is paid to symmetry and correct width of walls. Inner and outer walls are shaped and burnished with a piece of calabash, stone or metal tool. Once completed the pot is covered with blankets and placed in a hut until leather hard. It is then dried outside for seven days. There are two main Zulu decoration techniques i.e., applied and carved decoration. Applied decoration is done by attaching small clay balls onto pots (Intsumpa) or exerting pressure from inside the pot to create outer protrusions. Carved decorations inscribed onto the pot create repetitive patterns. Zulus made use of pit firing. Pots are placed in a shallow pit and covered with dry aloe leaves and wood, which is then set alight. Pots intended for eating and drinking undergo a second firing using cakes of dry cow dung. Pots emerge from the second firing possessing with a black face, which is rubbed with gooseberry leaves, a small flattened stone and animal fat giving them a glossy, slick and black finish.

The main **functions** of these pottery vessels were made to cook and serve meat, cereals and vegetables. Brew, serve and drink sorghum beer. Transport and store water, administer medicines, burn incense as part of ceremonies aimed at venerating and communicating with the ancestors. Most potters today make vessels for brewing, serving and drinking sorghum beer (utshwala), and a series of smaller serving and eating vessels for consuming uphuto, a maize-based porridge, and amasi. Shapes and sizes vary according to their function – the largest pot is the undecorated 'imbiza', a pot used for cooking and holding up to 40 litres of traditional beer. Drinking pots have an urn-shape with a cylindrical funnel, which prevents spillage and facilitates pouring.

The 'umancishane', a smaller pot, indicates to a visitor that has received beer in it, that a short stay only is expected. ☑



The **Zulu Pot** by **Nesta Nala** is ONE good example of Zulu pottery. ☑ This pot is spherical and displays Nala's master craftsmanship and composition technique. ☑ Her typical use of a burnished surface and of intricate detail with an emphasis on raised motifs. ☑ The pattern, incised and attached around the shoulder of the pot, consists of raised rope-like crosses with textured triangular patterns fitting into them. ☑ Nala has developed an international reputation for her classical forms and finely finished beer pots. ☑ She builds her pots according to the Zulu tradition and culture. ☑

5.2.3 (Allocate 10 marks)

No marks should be given for repetition of designer/s and their work.

Example:



Louise Gelderblom ☑ has a BAFA from the University of Stellenbosch, where she specialised in graphic art and design, and photography. ☑ Her interest in ceramics developed over a number of years and since 1992 she has focused primarily on the production of fine art ceramics that blur the boundaries between the ornamental, the functional and the conceptual. ☑ Louise makes large-scale one-off original sculptural vessels and **aims** to retain a strong element of **traditional African ceramic** production methods while embracing a modern global urban aesthetic. ☑

Her **working methods** are firmly rooted in the vibrant African clay tradition. Each piece is unique and hand made. ☑ Gelderblom mostly uses the coil and pinch techniques, as she feels like she is busy drawing in three dimensions. ☑ She says “The shape of the piece and the surface markings on it create a rhythmic, percussion beat that I think of as a wordless tactile language. ☑ Every piece is signed, numbered and documented. “It is my mission to forge and maintain a space for the unique and the hand made, and to maintain the integrity of and respect for the traditional craftsman, in an increasingly commoditised world.” ☑

She uses a neutral palette, distinctive rhythmic line work and carved textures to develop an urban, contemporary African aesthetic. ☑ Forms are simple yet powerful. ☑ Each surface marking is meditative and organic. ☑ The emphasis in the studio is on the production of high quality art pieces, rather than large numbers of simplified forms. ☑ The sizes of the vessels and composite totems are large. ☑ The scale of the pieces and the meditative surface detail make her work highly sought after by interior designers, architects and art collectors. ☑ The work **applies traditional materials and techniques to contemporary design practice**. It reunites people with their history, cultural, social traditions and their ancestry. ☑

Credit any other valid statements.

No marks must be given to repetition of designers and their work.

Q5.2 Level	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (20)
Lower order	Remember, Recall, Recognise	30%	5.2.1	2
	Understand, Explain, Describe		5.2.2	4
Middle order	Apply, Implement, Organise	40%	5.2.2 + 5.2.3	2 + 6
Higher order	Analyse, Compare, Interpret	30%	5.2.2 + 5.2.3	2 + 2
	Evaluate, Reflect		5.2.3	1
	Synthesise, Justify		5.2.3	1

QUESTION 6 (20 marks in total)



6.1 (Allocate 4 marks)

The poster above uses imagery to examine rhino poaching. It also shows how various members of our society, through their daily activities, contribute directly/indirectly to rhino poaching. It is not only the poachers that are guilty in reducing rhino population. The poster depicts the vicious circle that fuels and aids the practice of rhino poaching. Numerous industries still continue to purchase the rhino horns knowing that the horns have been illegally acquired. Rhino horn is highly prized in Asian medication to treat ailments although there is no evidence of its medical value. The greed and love for money perpetuates rhino poaching as we see in the poster. The image of the hand holding the money is highlighted by its size. The colour of the poster also gives it a gloomy and old effect, thus creating a saddening effect that emphasises the plight of the rhinos. The men holding the agonising rhino down with ropes are constricting the rhino, preventing it from escaping and keeping it captive.

Credit any other valid statements. (Reproduction of the image may vary in terms of colour and quality from province to province.)

6.2 (Allocate 16 marks)



The South African design team **Gasper and George** have designed an innovative range of home and garden furniture that capitalises on the notion of upcycling. Through capitalising on the notion of upcycling/repurposing the designs of Gasper and George are environmentally conscious and advocate responsible recycling. This responsible recycling includes taking waste and recycling it into objects with a higher and different purpose. They take wooden pallets, originally used for shipping and storing goods and transform these pallets into unique, versatile and affordable furniture pieces.

Additionally they also use shards of glass or mirror, sourced from surrounding companies, for their unique range of mosaic mirrors and custom-made wall backslashes. Water based paint that is lead free and safe is used. The paint is treated with a water based clear glaze. To protect the wood they use ProNature Organic paints.

The Wooden Patio Chair is made from recycled wooden pallets originally used for shipping and storage purposes. Its lovely glazed pieces exude a sense of raw authenticity and history as though they've lived a life before. Handcrafted with care, the chair is testament to the infinite number of ways in which used pallets can be transformed from waste to wonderful new products.

International designer, **Mithun and BNIM** (commissioned by the Boy Scouts of America) created a tree house as a celebration of sustainability and innovation, **constructed from reclaimed material.** It produces and manages all its energy through the solar panels. Composting toilets are available at its entrance. Visiting boy scouts can learn about the sustainable features of the structure by walking through its interactive exhibits. A personalisation of the concept of recycling by the boy scouts. Above all else the project is a living classroom serving as a unique icon of camp adventure, environmental stewardship and innovative building design.



The Sustainability Tree house is 126 feet tall and 4000 square feet structure. The tree house is constructed from Corten steel frame and luminous wooden box platforms. It is designed with a plethora of green building systems such as photovoltaic panels, wind turbines, large cistern and a water cleansing system.

Credit any other valid statements.

Q6.1Level	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (20)
Lower order	Remember, Recall, Recognise	30%	6.1 + 6.2	1 + 4
	Understand, Explain, Describe		6.1	1
Middle order	Apply, Implement, Organise	40%	6.2	8
Higher order	Analyse, Compare, Interpret	30%	6.1	2
	Evaluate, Reflect		6.2	2
	Synthesise, Justify		6.2	2

TOTAL SECTION C: 40
GRAND TOTAL: 100