



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

**DESIGN P1
(THEORY)
EXEMPLAR 2014
MEMORANDUM**

MARKS: 100

This memorandum consists of 25 pages.

SECTION A: DESIGN LITERACY**QUESTION 1: 'UNSEEN' EXAMPLES
(10 marks in total)****1.1 (Allocate 8 marks)**

FIGURE A

Crochet animal trophy made from plastics
by Magda van der Vloed (South Africa), 2013.

- **Texture:** Although the product is made from smooth plastic bags, the end product's use of knitting and crochet creates a tactile, rough or bumpy texture. The crochet and knitted textures are not the actual textures of a kudu and this unreal combination creates a surreal, quirky, otherworldly image.
- **Movement:** Movement is achieved by the repetitive use of a variety of rainbow colours and a crochet pattern, using black outlines around the squares, runs up and down the body of the kudu. Additionally, the pattern within the squares creates a spiralling and optical movement that draws the eye into each square. The colours on the horns create a rhythmic movement that spiral simultaneously upwards following the contour of the horns. .
- **Colour:** The product makes use of a wide range of bold colours. The overall use of colour also creates a joyful and playful feel. On the kudu's body the colours are contained within a strong black square pattern. The colours are not naturalistic, they can be described as decorative (ornate) and symbolic with reference to South Africa as the rainbow nation. The colours connect us nostalgically with age-old 'laslappie'/patchwork quilt crafts.
- **Contrast:** Magda van der Vloed has used two contrasting techniques – for the horns she made use of knitting and for the body of the kudu she used a crochet technique. A further contrast is seen in the use of a strong black grid on the body of the kudu with variety of tones and colours inside each block. In contrast to this, the horns have no black outlines. All these contrasts serve to create a very dynamic, lively effect.

Credit any valid statements.

1.2 (Allocate 2 marks)

The term *kitsch* refers to a design that looks cheap, sentimental, playful, or often humorous. With reference to the kudu design it can be described as overly ornate (decorative) or in 'bad taste', and it could be seen to be similar to ornamental ducks, gnomes, knitted toilet seats, crochet toilet paper holders. Today people collect 'boere kitsch' as it is seen as trendy or fashionable.

Credit any valid statements.

QUESTION 2: COMMUNICATION THROUGH DESIGN

(Allocate 10 marks in total)

2.1 (Allocate 6 marks)

Table Mountain or the sacred mountain:



As the Mayibuye Archival Centre or Museum was situated on Robben Island (and formed part of the University of Western Cape), Table Mountain would have signalled or symbolised hope, freedom, stability, and ultimately homecoming for most of the political inmates. For many Capetonians, Table Mountain is wrapped in a thick historical, cultural, economic and political blanket with strong links to colonisation, Westernisation and a long-standing slave history starting in the Cape. By reclaiming Table Mountain, previously disadvantaged cultures might rightfully reason that this is the only way to share in the socio-cultural wealth and economical and political power of South Africa.

The Victory Crown or Roman Emperor Crown or Julius Caesar Crown:

The Victory Crown symbol refers back to the classical Roman times – (the time of Emperor August and Julius Caesar) and in re-using the symbol, the designer 'crowns' the Mayibuye Centre and its people as conquerors or winners in the fight for freedom of speech, music and art during and after apartheid. This can also symbolise freedom towards experimentation, art, fun, social comment and the power of the visual image.



The same symbol is also known as 'The ears of wheat' – also seen on the South African Coat of Arms. ☑ The symbolic meaning of this emblem refers to fertility, and also symbolises the idea of germination, growth and the feasible development of any potential. ☑ It relates to the nourishment of the people and signifies the agricultural aspects of the earth. ☑

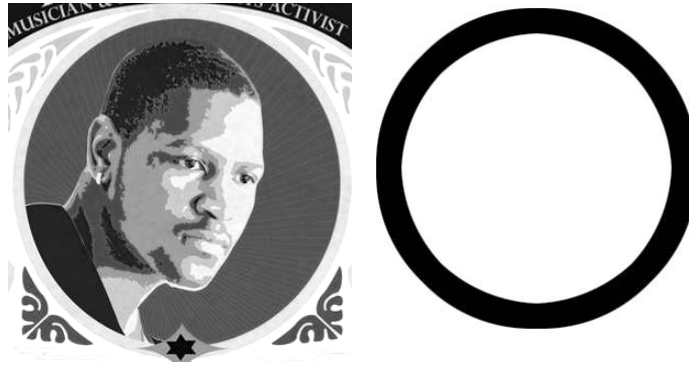
The two Khoisan human figures:

The figures are derived from images on the Linton Stone, a world-famous example of South African rock art, now housed and displayed in the South African Museum in Cape Town. The Khoisan, the oldest known inhabitants of our land, testifies to our common humanity and heritage as South Africans. ☑ The figures are depicted in an attitude of greeting, symbolising unity. ☑ This also represents the beginning of the individual's transformation ☑ into the greater sense of belonging to the nation and by extension, collective humanity. ☑ These two images resurface on the South African Coat of Arms. ☑



The circle around the facial image in the middle:

In African culture, a circle denotes God/godliness, sacredness, and is closely associated with praying and prayers. ☑ This LP cover had to do with the struggle for freedom from apartheid and the circle symbolises this concealed prayer for freedom. ☑ At this time the repressive regime would not allow explicit expression of this. The circle around the facial image was a prayer-appeal to God for protection. ☑ It is for this reason that at the bottom of the cover, a woman in a watermark is depicted carrying a calabash. The calabash (which is a circle and is made of clay) represents the womb of a woman, with the clay representing the Spirit of God the Mother Earth. ☑ The circle could also relate to the idea of a full cycle that has been completed – or that perfection will be achieved. ☑



Circles commonly represent unity, wholeness and infinity. ☑ Circles are often seen as protective symbols. ☑ A circle can also be used to represent such things as completion, uniting of polarities, regeneration and eternity. ☑

The knobkierie and the spear motif:



South African Coat of Arms

Knobkieries and spears were carried by African people in rural areas long before the struggle for liberation began. This was a part of their everyday living. A spear in African circles, whether one is in South Africa, Kenya, Lesotho, Botswana, or Uganda, symbolises peace, co-existence, protection, ancestry as well as defence and authority. ☑ The weapons seem to be laid down, symbolising the end to fighting or peace. ☑



Two hands in a fist:

The raised fist (also known as the clenched fist) is a symbol of solidarity and support. ☑ It is also used as a salute to express unity, strength, defiance or resistance. ☑ The salute dates back to ancient Assyria as a symbol of resistance in the face of violence. ☑

The raised fist logo may represent unity or solidarity, generally with oppressed peoples. ☑ The fist is in the colour gold, which may symbolise social and cultural wealth, prosperity and wisdom. ☑

The Civil Rights Movement in the African-American community, as well as the philosophy of Marcus Garvey (Black power, Black is beautiful and Black Love) make use of this clenched fist symbol to convey their ideals. ✓

Any valid statements must be credited.

2.2 (Allocate 4 marks)

The candidate could state that the poster is biased in that most of the visual symbolism (the knobkierie, the spear, the Khoisan imagery which is derivative from South African Rock Art) is exclusive in that it represents only African cultures. ✓ The name of the album (Mayibuye, Zulu) ✓ does not encapsulate all cultures ✓ and languages prevalent in the South African context. ✓ Gender bias is also apparent in the vinyl cover in the portrait of a male which dominates the cover, implying male superiority. ✓ Although the caption says 'The people shall share the wealth of the country', the vinyl cover is not representative of all the people of South Africa. ✓

The candidate could also state that there is no bias visible as all African communities in South Africa subscribed to the revolutionary cry 'Mayibuye i-Afrika!' and that it also represents a global revolutionary spirit. ✓ The candidate could also observe that there is no gender bias seeing the male is not the only gender represented as a woman is depicted in the watermark. ✓ This woman is carrying a calabash and the calabash symbolises the womb of all women. ✓ A woman can also be noticed performing under each of the two ears of wheat. ✓

Any valid statements must be credited.

QUESTION 3

Candidates answer EITHER QUESTION 3.1 OR QUESTION 3.2.

QUESTION 3.1 (Allocate 10 marks in total)

- INSPIRATION
The *African Chair* is not typical of the clean lines and pure geometric forms of most of Bauhaus design, ✓ but does reflect their interest in craft and their insistence on a thorough understanding of craft being a pre-requisite for good industrial design. ✓ The *African Chair* is reminiscent of traditional carved, wooden African chairs. ✓ The *Binta Chair* is upholstered in fabric that is clearly inspired by African wax-printed textiles and its form seems to be inspired by carved wooden traditional African furniture. ✓
- CONTEXT
The *African Chair* was designed and produced during the early part of the 20th century in a time when European artists like Picasso ✓ had already shown a great interest in African art such as masks and African conventions such as stylisation ✓. The *Binta Chair* is contemporary in that it is eclectic ✓ and fuses African textiles and solid, cubic African forms with Western upholstery to create a new, original design. ✓

- FORM

The *African Chair* is upright and stately with verticals dominating to create a rigid structure of alternating lines and spaces, whereas the *Binta Chair's* solid, short and stumpy quality conveys a fun and funky effect . The curved lines crowning the *African Chair* gives it a throne-like appearance. .

- COLOUR


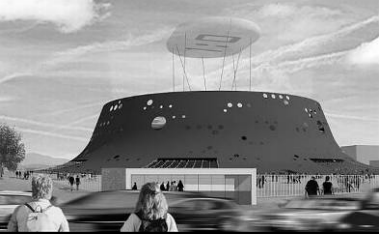
The harmonious oranges, creams and browns of *African Chair* are muted, earthy and organic, reflective of arid Africa , whereas the *Binta Chair* consists of strong, bright and clashing colours expressing vibrancy and energy .

- MATERIALS

African Chair displays both woven areas and woodwork and is obviously handcrafted, whereas the *Binta Chair* is completely upholstered with traditional African textiles. Although modern, it is a clear celebration of African crafts. .

OR

QUESTION 3.2 (Allocate 10 marks in total)

	
<p style="text-align: center;">FIGURE A</p> <p>The Roman Colosseum completed in 80 AD.</p>	<p style="text-align: center;">FIGURE B</p> <p>The Blue Volcano Stadium in Zagreb, Croatia, designed by Njiric and Arhitekti, 2012.</p>

In this question, the candidate is expected to compare and should not be allocated any marks for two separate essays, or for information supplied in table form.

A comparison between the Colosseum in Rome and the Blue Volcano soccer stadium in Croatia (or an example chosen by the candidate):

Purpose: The Colosseum was built for the emperors, Vespasian and Titus. It was built to entertain emperors and Romans with bloody sports, involving people, wild animals, gladiators and chariot races. The Blue Volcano Stadium was built to host soccer matches, but is also able to host diverse events such as skate-boarding and wall-climbing events. The Blue Volcano stadium in Zagreb, Croatia, designed by Njiric and Arhitekti, is an example of green/eco-friendly architecture.

The huge crowd capacity of the Colosseum made it essential that the venue could be filled or evacuated quickly. They solved this by using multiple entrances. The Blue Volcano stadium also makes use of multiple entrances that allows for easy filling and evacuation.

Materials and technology: The Colosseum was made from travertine stone which was set without mortar and held together by 300 tons of iron clamps. It was built by hand without the help from machines. The Blue Volcano Stadium is housed in an artificial hill made from recycled rubber. The corrugated aluminium sheets were sprayed with a blue pigment. The stadium features a balloon-like structure that covers the central area and so provides much-needed shading for the spectators. This balloon-like 'cloud' is made from sewn-in photovoltaic cells which generates renewable energy, sustainable for this unique stadium. The stadium has an open roof which allows natural light to enter the stadium.

Target market: The target market of the Colosseum is largely determined by the form of activity that is hosted. A wide spectrum of the Roman population was catered for with various forms of entertainment. The Blue Volcano Stadium caters primarily for soccer fans, but also targets people interested in wall climbing and skate boarding.

Alternatively, candidates who did not use FIGURE B in the comparison, but used other examples, must also be credited.

Credit must be awarded for any valid statements.

TOTAL SECTION A: 30

SECTION B: DESIGN HISTORY**QUESTION 4****4.1 (Allocate 20 marks in total)****Classic Greek****Designer and work: (Allocate 2 marks)**

The Parthenon was designed by the architects, Ictinos and Callicrates.

Influences: (Allocate 2 marks)

The Ancient Greek civilisation was obsessed with the human form. They believed that 'a sound body produced a sound mind' and as a result they developed their minds as well as their physical appearance. This obsession was reflected in their architecture. Sport and physical activities were a major part of their everyday lives. Another influence on Ancient Greek civilisation was their beliefs and mythology. The Greek gods took human form and displayed human emotions like desire, love or regret. They developed the golden division (the golden mean), a mathematical system which was used to create the ideal human figure. This system was also used in architecture to create perfect proportions, as seen in the Parthenon.

Characteristics: (Allocate 4 marks)

Greek design emphasises simplicity, harmony, ideal proportions, balance, logic and rationality and is based on mathematical principles, all evident in the style of the Parthenon.

Difference they made: (Allocate 2 marks)

Their understanding of ideal proportions and of perfect balance and order still influences design today. This type of design is still used today and is referred to as Classical. This creates a sense of order, elegance and timelessness.

AND/OR**Gothic****Designer and work: (Allocate 2 marks)**

Pulpit of Siena Cathedral by Nicholas and Giovanni Pisano.

Influences: (Allocate 2 marks)

Roman architecture, medieval designs, Romanesque architecture and religious symbolism.

Characteristics: (Allocate 4 marks)

The pointed arch, the ribbed vault and the flying buttress are all typical elements of Gothic architecture. Buildings show a predominant vertical influence, expansive light and atmosphere . Furniture is bulky with spiral-turned legs, rich and dark colour palettes (purple, ruby, black, ochre, green, gold), ornamented wallpaper, nature inspired, rich upholstery though also in dark colours, similar to Arts and Crafts Movement. A significant feature is the use of stained glass, in pointed arch structures and in rose windows. The stained glass was outlined with pewter to create a lattice effect. A strong use of wrought iron is visible, creating heraldic emblems.

Difference they made: (Allocate 2 marks)

Gothic art brought completely new architectural and religious features such as the rose window, stained glass, pointed arches, high towers and ribbed vaulting, as well as Gothic typography and floral motifs such as the 'Fleur-de-lis' and these are all still used to evoke a spiritual or mystical atmosphere.

AND/OR**Renaissance****Designer and work: (Allocate 2 marks)**

Pendant designs by Hans Holbein from c. 1532–1543 (Jewellery)
 St Peter's Cathedral in Rome by Michelangelo from 1546–1564 (Architecture)
The Temptation of St Anthony by Schongauer from c. 1480–1490 (Engraving)
 Canopied ceremonial bridal bed by Pieter Kolding from c. 1640–1650 (Product)
Four Horsemen of the Apocalypse by Albrecht Durer from 1498 (Woodcut)
 Dome of Florence Cathedral by Filippo Brunelleschi from 1420 (Architecture)

Influences: (Allocate 2 marks)

The Renaissance was a rebirth of the Roman traditions of design and architecture. Product design often features ornamentation inspired by Michelangelo and Raphael. Mythological and Biblical figures are often incorporated. Artists from the early Renaissance period used the natural world as a reference for their art and often art considerations were approached through observation and systematic investigation. The rational approach visualised by these artists differs greatly from the purely faith-inspired artefacts, designs and art from the medieval and Gothic periods. During the 16th century this new approach and style had begun to flourish. Renaissance design is influenced by observation, striving to accurately reflect nature, a focus on idealism and perfection.

Characteristics: (Allocate 4 marks)

Great thinkers, artists and designers like Michelangelo, Leonardo da Vinci and Raphael gave visual expression to the ideals of the Renaissance. Design during the period is characterised by naturalism, organisation of space, the use of perspective, a revival of classical ideals and motifs, as well as the representation of the individual as a being of importance, reason and questioning. Humanism refers to the Renaissance philosophy which maintains that every individual has the right to think, reason, question and decide their own beliefs. The word Renaissance means 'rebirth' and signifies a return to reason, thought, science and the classical ideals. This mind-set is very different to that of the medieval period where people were told what to think and believe. Renaissance architecture emphasises harmony and balance achieved by symmetry, mathematical proportion, geometry and regularity of parts. There is a use of many columns and of hemispherical domes and semi-circular arches. Many buildings were built as square or rectangular symmetrical shapes. The front or 'façade' of the buildings were generally symmetrical around the vertical axis. Furniture design is true to the purpose of the piece, often incorporates mythological or Biblical figures and walnut is often the wood of choice. Wooden chests and beds were key pieces of furniture the Renaissance invested in. Rope beds consisting of an oblong-shaped framing of wood with ropes interlocking were popular. Furniture made use of inlaid panels of wood as well as detailed carving of scenes from nature and ordinary living. The Renaissance period is also known for its refined tapestries.

Difference they made: (Allocate 2 marks)

With a new focus on thought, observation, research and rational thinking, the Renaissance was a period which encouraged innovation and scientific discoveries.

A few of these examples include:

1455 Johannes Gutenberg invents the printing press and metal movable type

1606 Galileo Galilei invented the astronomical telescope

1629 Giovanni Brance invents the steam turbine

1687 Isaac Newton publishes Newton's law of universal gravitation

1714 Gabriel Fahrenheit invents the mercury thermometer

AND/OR**Baroque****Designer and work: (Allocate 2 marks)**

Triumph of the Name of Jesus by G Battista Gaulli in Rome from 1672–1685 (Ceiling fresco)

Hall of Mirrors at Versailles by Hardouin Mansart and Le Brun from 1678 (Interior)

Colonnade of St Peter's in Rome by Gianlorenzo Bernini begun 1656 (Architecture)

Bernini's Baldacchino (Alter) in St Peter's in Rome from c. 1624–1633 (Product)

The Elderly Fool and His Cat by Alexander Voet II from the 17th century (Graphic)

Influences: (Allocate 2 mark)

Baroque design and art is heavily influenced by the Counter Reformation. This refers to the period in history when the Catholic Church reflects on church practices and principles and implements positive changes. The church used Baroque art and design to reach out to the people and promote a rebirth of faith. Baroque design also appealed to the wealthy and aristocracy who were drawn to the drama, scale and ability to impress. Stylistically Baroque borrows from Medieval and Renaissance Style.

Characteristics: (Allocate 4 marks)

Baroque design is characterised by a rebellion against the order and restraint of the Renaissance period. Examples of Baroque design have dynamic compositions, a sense of drama (theatrical), strongly contrasting colour and interplay between light and shadows. Strong emphasis is placed on drama and movement. Diagonal lines are used in creating an asymmetrical balance and movement. Many designs refer to religious content (a move away from the pure Renaissance focus on logic and reason). Baroque buildings are colossal with dramatic proportions, displaying massive staircases and columns and complicated, elaborate decorations. Both buildings and furniture show angels, cupids and saints as sculptures, figurines, wall décor and fountains. Columns are often twisted and shaped as snails and fantasy figures. Baroque architecture uses light to create a sense of wonder and movement. Baroque style is also known as the 'Heavy Style'. A variety of swelling rounded and curvy forms were used. Designers made use of wealthy, glossy materials such as marble, gilding and bronze. Baroque design shows dramatic combinations of architecture, sculpture, painting and the decorative arts. The interiors dazzle with the lavishness of gold, silver, silks, rich tapestries and luxurious finishing. Baroque furniture is imposing and is the work of sculptors, and not of carpenters. Lots of ovals with sweeping, highly ornamented decoration are visible. The use of gold, precious metals, mirrors and marble predominates.

Difference they made: (Allocate 2 marks)

Design has learnt from this period how to manipulate elements to create work that is dynamic, elaborate, emotional, dramatic and evocative and how to create dynamic space, volume and light.

AND/OR

Arts and Crafts**Designer and work: (Allocate 2 marks)**

William Morris – *Sussex Chair* or *Morris Arm Chair* by Gustav Stickley or *Oak Arm Chair* by GM Ellwood

Influences: (Allocate 2 mark)

They were influenced by heraldic detail and Gothic pointed arches which they included in their work, especially in architecture.

They were inspired by nature in their designs, as seen in textiles and wallpaper prints. Arts and Crafts design also shows the influence of traditional crafts and of the English cottage style.

Characteristics: (Allocate 4 marks)

The Arts and Crafts Movement revived an interest in handicrafts such as embroidery, carving, block printing and stained glass windows. They used natural colours as well as animals, plants and bird life in their textiles and wallpapers. They stayed 'true to materials' in domestic arts, as wood in furniture was not lacquered. They kept materials unadorned and sourced local materials where possible. Decoration was only used to enhance a design and never just for the sake of decoration alone. They used cast iron as the standard components in buildings as well as glass and steel. They mixed diverse elements such as turrets, pointed arches and Georgian windows.

Difference they made: (Allocate 2 marks)

They tried to improve the life of designers and crafters and to produce quality products of aesthetic value.

AND/OR

Art Nouveau**Designer and work: (Allocate 2 marks)**

Carved chair by Arthur Heygate Mackmurdo or French Art Nouveau bronze table lamp by Emile Gallé or *Cabinet Vitrine* by Gustave Serrurier-Bovy or *The Kiss* by Peter Behrens or *Dragonfly Brooch* by Lalique

Influences: (Allocate 2 mark)

They were influenced by the sinuous lines of trailing plants.

They were influenced by the flat coloured shapes found in Japanese wood prints.

They were influenced by nature found in their reference to the natural world such as peacocks, lilies and trailing plants.

The intertwining lines of Celtic and Viking stone carvings, as well as the flamboyant linear patterning visible in Late Gothic architecture also inspires them.

Characteristics: (Allocate 4 marks)

- They made use of asymmetrical balance in their designs.
- They used the whiplash or curved lines.
- Intertwined organic forms of stems or flowers and curving lines.
- Shapes/forms are organic as found in nature.
- Jewellery contained various stones while diamonds played a secondary role.
- They used expensive materials like silk, velvet and embroidery for textiles.
- They also used lacquered wood, inlaid with other materials for furniture pieces.
- Mosaics and stained glass were also popular.

Difference they made: (Allocate 2 marks)

- They created beautifully crafted objects but unfortunately failed to move with the times as designs were difficult to mass produce. It was too expensive.

AND/OR**De Stijl****Designer and work: (Allocate 2 marks)**

- Gerrit Rietveld – *Red Blue Chair* or Theo van Doesburg : *Official First Day Card* or *Hanging Lamp* by Gerrit Rietveld

Influences: (Allocate 2 mark)

- They were influenced by Cubism in their reduction of form to basic geometric shapes.
- They were influenced by the Dutch logic and order.
- They were influenced by the mathematical philosophies of the Dutch philosopher and theosophist, Schoenmaekers.

Characteristics: (Allocate 4 marks)

- They used only the three primaries (red, yellow and blue) and the three non-colours (black, grey and white).
- Abstraction and simplification were used with smooth surfaces.
- They only used vertical and horizontal lines.
- They believed in balance, harmony, order, logic and purity.
- Architectural spaces were arranged according to a system to create function and harmony. All shapes/forms are abstract blocks/shapes of squares and rectangles.
- The *Red Blue Chair* is a perfectly balanced open structure design with supporting parts jutting out into the surrounding space. They only used primary colours and neutrals in their design.

Difference they made: (Allocate 2 marks)

- The simplicity of the design, minimal use of colour and smooth surfaces had a large influence on the Bauhaus and Modernism as well as fashion in the 1960s. Design today has benefitted from their understanding of the beauty of pure geometric abstraction and highly organised, stable compositions.

AND/OR

Bauhaus

Designer and work: (Allocate 2 marks)

Mart Stam Cantilever Chair ✓ or *Wassily Chair* ✓ designed by Marcel Breuer ✓ or *Cradle* ✓ designed by Peter Keler ✓

Influences: (Allocate 2 mark)

The block-like shapes of Cubism and De Stijl influenced the Bauhaus. ✓

They were influenced by the simple unadorned furniture produced by the Arts and Crafts. ✓

They were influenced by American architect Louis Sullivan through his quote: 'Form follows function.' ✓

Characteristics: (Allocate 4 marks)

Chairs had to be in their most basic and essential forms, stripped of decoration. ✓

They used light tubular steel frames for open structured chairs. ✓

Chairs were simple and unadorned (truth to materials) ✓

Breuer created lightweight metal chairs that could be mass produced. ✓

They produced prefabricated furniture. ✓

They placed the emphasis on examining the formal and physical properties of materials. ✓

Difference they made: (Allocate 2 marks)

They did not reject the industrialised world but strived to find ways to use technology and mass production to address the problems facing their world. ✓

They used technology to create adequate housing, furniture, textiles and household goods that were well made and aesthetically pleasing. ✓

AND/OR

Art Deco

Designer and work: (Allocate 2 marks)

Club Chair ✓ designed by Donald Deskey ✓ or *Skyscraper-style Armchair* ✓ by Abel Faigy ✓

Influences: (Allocate 2 mark)

They were influenced by ancient cultures such as the Aztec and Egyptians. ✓

Outdoor life and transport influenced them. ✓

They were also influenced by the Bauhaus and the International style. ✓

Characteristics: (Allocate 4 marks)

Art Deco furniture is streamlined in design. It has a modern and sleek look, but was comfortable. ✓

They used exotic woods and wood was often highly lacquered. ✓

They used inlaid work in furniture. ✓

They used bold zigzag and stepped forms as seen in the example.

Art Deco uses symmetrical balance in design. ✓

It is an eclectic style borrowing from past styles. ✓

Imagery is stylised and forms are aerodynamic. ✓

They use bold colours or exotic colours. ✓

Art Deco often combined circular and angular shapes in furniture. ✓

Art Deco furniture is very ornate and noticeable. ✓

Difference they made: (Allocate 2 marks)

Art Deco had a big influence on architecture and the applied arts between the two world wars and had an influence on Post Modernism. Their use of eclectic sources such as Egyptian, Cubism and the Jazz period is visible in Post Modern design as well as design today.

AND/OR**Pop Art****Designer and work: (Allocate 2 marks)**

Zanotta Blow inflatable chair designed by De Pas, D'Urbino and Lomazzi or Design Toscano's *Flirtatious Lips* Pop Art chair or *Bocca Sofa* designed by Studio 65

Influences: (Allocate 2 mark)

Art Nouveau had an influence on poster art.

Materials such as plastic developed during the World War II.

Popular culture and consumerism had an influence.

Space exploration had an influence on fashion.

The Anti-Design movement's use of irony and subversion of conventions influenced especially furniture design.

Characteristics: (Allocate 4 marks)

They turned to popular culture and everyday objects for their art.

They used plastics such as PVC for clothing.

They found their imagery in neon lights, movie idols, consumer goods, fast cars and neon signs.

They used bright colours and strong outlines.

Pop design emphasised the fact that things had become novel, cheap and disposable.

The use of plastic predominated, e.g. blow armchair. Other materials were sometimes produced to resemble plastic.

Vinyl was used in covering chairs.

Some imagery was clearly erotic in nature and sometimes reflected women as portrayed in the media, e.g. as sex objects as seen in the chair and table by Alan Jones.

Difference they made: (Allocate 2 marks)

Pop art managed to get through to the general public and was one of the most popular styles. It made the public aware of the contemporary world they lived in. For the first time design also concerned itself with young people. Their rejection of the conventional and exploration of the unconventional inspires design today. The fact that they embraced popular culture and kitsch has been very influential in design since 1960.

AND/OR

Scandinavian

Designer and work: (Allocate 2 marks)

Ant Chair ✓ by Arne Jacobson ✓ or *Stack Chair* ✓ by Verner Panton ✓ or *Globe Chair* ✓ designed by Eero Aarnio ✓

Influences: (Allocate 2 mark)

New emerging technologies after World War II had an influence. ✓

Cold dark winters had an influence on light-coloured furniture and interiors. ✓

The influence of Surrealism is visible in the use of the biomorphic shapes of some furniture pieces. ✓

Characteristics: (Allocate 4 marks)

They used light-coloured wood and simple, often organic, shapes. ✓

Furniture was well made, often covered in striking colours. ✓

Attention to detail and finish is emphasised. ✓

They used modern materials such as plastics to create simple stack chairs. ✓

The furniture was simple in shape and had clean lines and smooth textures. ✓

Lines were organic as well as straight. ✓

Materials often used included fibreglass, wood, rubber, plastic, vinyl and plywood. ✓

Designers made use of form-pressed wood, anodised or enamelled aluminium or pressed steel. ✓

Difference they made: (Allocate 2 marks)

Scandinavian design had a large influence on many Modern designers especially in America. ✓ Many of these designs are still made today. We generally associate elegant, simple and quality design with many Scandinavian design companies. ✓

AND/OR

Deconstruction

Designer and work: (Allocate 2 marks)

Beyond Function chair ✓ by Hilla Shilon ✓ or *Mizar* vase ✓ 1982 Ettore Sottsass ✓ or *Mobius* dress ✓ by J Meejin Yoon ✓ or *Smoke* chair ✓ by Maarten Baas ✓ or *Thumbprint* ✓ by Ron Arad ✓

Influences: (Allocate 2 mark)

Deconstruction is influenced by the theories of Jaques Derrida. ✓

They were influenced by the theory of 'Deconstruction', which is a form of semiotic analysis and is characterised by ideas of fragmentation. ✓

They were also influenced by technology. ✓

Characteristics: (Allocate 4 marks)

In structure they rejected pure function and the conservative notions of harmony, unity and noticeable stability.

Deconstruction creates a feeling of instability, uncertainty, unease, shock and disruption.

Buildings often have strange angles and generally have the appearance of 'coming apart'.

Deconstructivist architects focussed on exploring the relationship between different parts of a building.

Products as well as buildings have an irregular appearance.

It uses non-rectilinear shapes which serve to distort and dislocate some of the elements of architecture, such as structure and envelope.

Objects and products are created using unusual or unconventional means such as the work of Maarten Baas. (Maarten Baas's Clay Furniture)

Deconstruction makes use of opposing elements such as steel/water or natural/manmade.

Designs include displaced and distorted angular forms, often set within conflicting geometries or intercepting planes.

Unconventional materials are often used such as Frank Gehry's cardboard furniture.

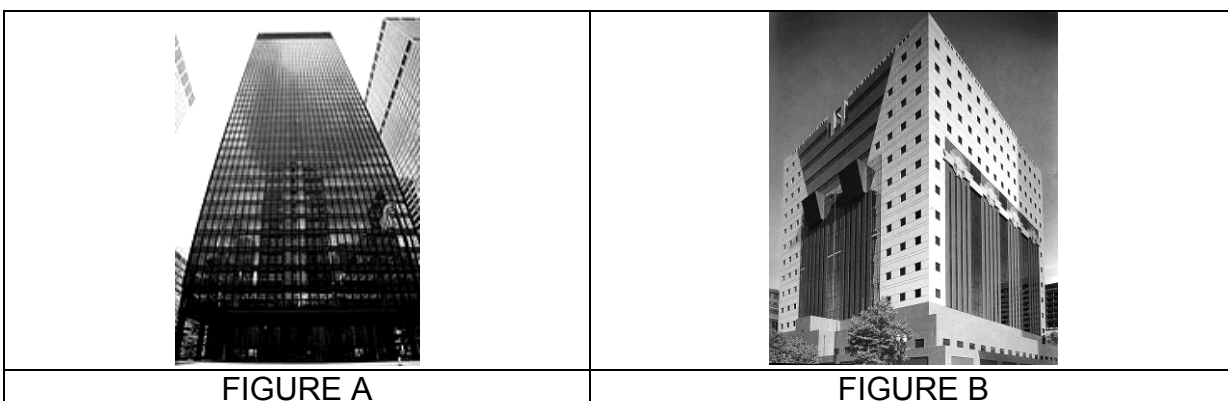
Difference they made: (Allocate 2 marks)

Deconstruction played a role in making us aware of global issues and looks at the media in new ways. Designers started to question issues around the meaning of 'real'.

4.2 (Allocate 10 marks in total)

The candidate must answer in paragraph form clearly comparing one aspect at a time.

Credit may not be given to two separate essays or to a comparison in table form.



While the Modernists believed in purity of form, leaving their building unadorned and block-like, the Post-modernists rejected the machine-like monotony of Modernism. Post-modernists borrowed freely and eclectically from a variety of traditions to create an architecture where decoration, sculpture and traditional materials become integrated with the contemporary construction methods.

The Post-modernist often combined traditional elements such as classical pilasters with contemporary construction methods which reflect their belief that 'Less is a bore'. Modernist buildings reject all traditional building styles and strive to create a minimalistic block-like appearance with a grid-pattern evident in the window arrangement. This follows the idea of 'Less is more' stated by Mies van der Rohe. Modernism placed emphasis on space rather than volume whereas Post-modernism combines solidity with space. In high-rise buildings they rejected non-essential decoration and buildings were either painted in neutral colours or left unpainted, whereas the Post-modernist placed emphasis on colour, often using it to emphasise structural elements. Modernist buildings have no specific façade, remaining uniform and simple around the entire perimeter of the building, whereas the Post-modern buildings used a variety of materials and structures to create a very complex façade. Post-modernism therefore makes complexity more important than simplicity. Post-modernism often used colour to make a building appear lower unlike the Modernist architects who elevated their buildings on pilotis (pillars). Modernist buildings make use of a skeleton structure sheathed in a glass skin (glass curtain). All services in the buildings are contained within a central core. As a reaction to the unadorned clean look of Modernism, Post-modern buildings used more concrete often exposing the skeleton of the building. Modernism used reinforced concrete that allowed for cantilevered floors suspended from the central core. The emphasis of complexity over simplicity by Post-modernism is described by Charles Jencks as a kind of double coding by which the architect communicated with the informed and the public. Post-modernism is a clear example of the dictum of 'Less is a bore' by Venturi.

Credit any valid statements.

TOTAL SECTION B: 30

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**5.1.1 (Allocate 6 marks)**

Socially responsible design is design that takes into account that all members of our society are not equally privileged. Such designs support those in need in some way, e.g. they can target the poverty-stricken or people that are physically less able. Socially responsible design can also help to create employment or empowerment.

This product is aimed at supporting people who are poor and don't have access to electricity. It also allows for better hygiene as people have access to boiled water for better sanitation and to eradicate germs. There is less smog in the air because it runs on smokeless charcoal briquettes. It is safe to be used in densely populated areas as the fire is more contained.

Credit any reasonable alternatives.

5.1.2 (Allocate 14 marks in total; 7 per designer)

Name of designer: Johannesburg-based design studio Architecture for a Change (AFAC)
– South African contemporary designer

The Mamelodi Pod

AFAC designed the Mamelodi Pod, with the aim of raising local living conditions and providing a cost-effective housing solution for the poor in settlement districts. South Africa has 2 700 informal settlements placing millions of people in inhumane substandard conditions with no proper sanitation, no water supply, electrical connections or storm water removals.

The Pod is constructed with composite wall panels, comprising galvanised zinc sheets, a layer of Sisalation (a reflective foil material) and isotherm thermal insulation and internal plywood panels. This structure of the Pod equips it with excellent insulation, which helps to keep the inhabitants of the Pod warm, which is unheard of in ordinary corrugated iron shacks. This minimises the amount of fire incidents in the informal settlements during the winter months.

The exterior finish material is mostly galvanized zinc sheeting commendable for its durability in all weather conditions, and slightly raised off the ground to alleviate flooding incidents. This is elemental because Mamelodi has a high rainfall during the rainy season which often results in flooding that leaves many people homeless.

The Pod has an exterior toilet designed like a French drain with no need for a sewer connection. This alleviates the problem of poor sanitation often prevalent in informal settlements, minimising the occurrence of sanitation-related diseases. ☑ The Pod requires a minimum of three people to erect in less than a day, therefore making it a well-suited structure for emergency housing after floods, fires and other natural disasters. ☑



Sleeping Bag Coat by Veronika Scott – Detroit 2010

Name of designer: Veronika Scott ☑ – International contemporary designer

Sleeping Bag Coat

Product designer Veronika Scott addresses the issue of homelessness in the city of Detroit with her *Sleeping Bag Coat* design. ☑ The problem of the immense number of homelessness is exacerbated by the lack of funding for proper shelters. ☑ For those who have no home, this coat is their shelter. ☑ The *Sleeping Bag Coat* is a coat that keeps homeless people warm. ☑ While also working as a wearable sleeping bag, ☑ Tyvek insulating material was used in the design. ☑ Tyvek is an ideal insulating material that is often used in the construction of houses. ☑

Scott is also founder of The Empowerment Plan ☑, employing 13 former and current homeless people. ☑ Her organisation only hires homeless single parents without a violent crime record. ☑ Employees are paid well above the minimum wage.

The coats are not only ordered by non-profit organisations for free distribution to the homeless, but are also used by the Red Cross for disaster relief. ☑

OR

5.2

5.2.1 (Allocate 2 marks)

There are many ways in which we can define craft – we can consider crafts as the ☑ making and designing of individual items by encouraging the development of skills, such as intellectual, creative, practical, visual sensitivity and a working knowledge of materials and tools. ☑ Crafts can also be defined as a series of useful and/or decorative objects created mainly by hand using specific materials and developed skills. ☑ The craft person will usually choose the material and technique first. ☑ A designer will begin with a concept first and then choose the material to suit it. Traditional crafts are made with traditional materials and techniques using hand tools. ☑ Crafts have closer links with design. ☑

5.2.2 (Allocate 8 marks)

ONE EXAMPLE: **Beadwork**

Beaded objects form an important part of traditional African dress. ☑ It is worn for special occasions, such as weddings and festivals and to tell others something of the spiritual power, status or stage of life of the person wearing it. ☑

In Africa seeds, nuts, shells, bones, claws, tusks, teeth, wood, metal, stone and gold have been used to make beads. ☑ Glass beads from the East were brought to Southern Africa by Indian and Arab traders in about the 2nd century AD. ☑ These were traded for horns, oil, timber, iron, gold and slaves. The seed beads, used in beadwork, were brought to SA via Europe in the 16th century when the regions south of the Sahara became colonised by European countries. ☑ The earliest known African beads are 10 000 year old examples made from ostrich egg shells found in the Sudan in 1921 and dates from 700–500 BC. ☑ Beadwork is made by women for themselves and their families. ☑ Beadwork is a way of communicating without words. ☑ This is done through patterns, styles and colours and is particular to specific groups. ☑ Red is often associated with power and among the Oba of Benin, a red bead represents the deadly potency of the king. ☑ This can make us understand many things about the wearer, such as age, where they come from, marital status and status in the community. ☑ Colours have symbolic meaning and vary from region to region. It is impossible to discuss all the different types here. ☑

Today many pieces are made for the tourist market, for export and are sometimes used as part of handbags and shoes. ☑ It therefore deviates from its original role and are done in modern colours. Beaded objects are found in different ways among all the indigenous people of South Africa. ☑

Today beads are bought in shops and are very expensive. In modern pieces found objects and plastic are also included. ☑ Patterns are usually geometric or could be stylised depictions of objects or animals that have meaning to a specific group. ☑ It is impossible to discuss all the different types of beadwork but will include different examples not discussed. ☑

The '**beaded love letter**' ☑ is produced by the AmaZulu culture ☑ and was used by women to communicate with their men. Interpreting it is almost like understanding IsiZulu. ☑ The code is however deceptively simple. It uses the basic geometric figure of the triangle and usually a maximum of seven colours. ☑ The three corners represent father, mother and child. ☑ Social conventions often influence the combinations or arrangements, which determine the meaning of colours and the geometric figures. ☑ White usually represents spiritual love, purity and virginity. ☑ Red is especially an important colour and Zulu girls include this in the beaded love letters they send to their boyfriends. ☑

The Zulu love letter sold in souvenir shops ☑ has a simple interpretation of colour. It consists of a narrow beaded band with a flap worn around the neck. ☑ The flap contains a geometric design composed of triangles in various combinations which relates to male/female relationships. ☑

5.2.3 (Allocate 10 marks)

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

ONE EXAMPLE:

Zenzulu – Durban, KwaZulu-Natal

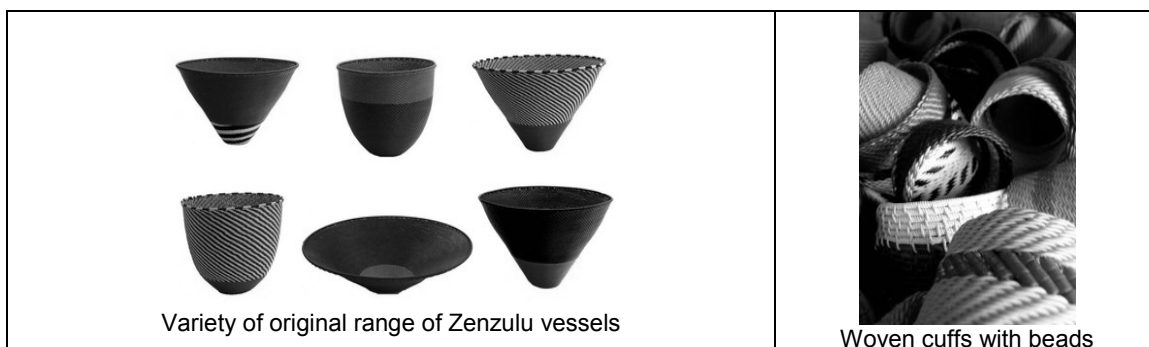
Zenzulu was established by the designer Marisa Fick-Jordaan in 1995. Her interest in transitional craft forms led her to start a weaving project with telephone wire in an informal settlement outside Durban. ☑

Her aim was to create a fusion of transitional techniques and modern materials to create cutting edge modern designs of African accessories and home products with global appeal. ☑ The works are original, innovative, handcrafted, eco-friendly and sustainable. It is traded fairly to sustain community development. ☑

Zenzulu produce quality products for corporate and private interiors locally and internationally for the high end of the market. ☑ Designs are regularly updated and manufactured to very high standards to meet the demands of an ever-growing market. ☑ Among their clients are well-known designers like Oscar de la Renta and the design store of the Museum of Decorative Arts in Paris. ☑

Some works are inspired by natural forms such as leaves. ☑ Others are inspired by lace as well as the basket weaving techniques of the Zulu people. ☑

Zenzulu make handcrafted products, including bowls and vessels of various shapes and colours. ☑ These are hand-woven decorative artworks which include specialty ranges and custom designed products. ☑ They also produce fashion accessories and holiday ornaments in which they combine beads with telephone wire. ☑



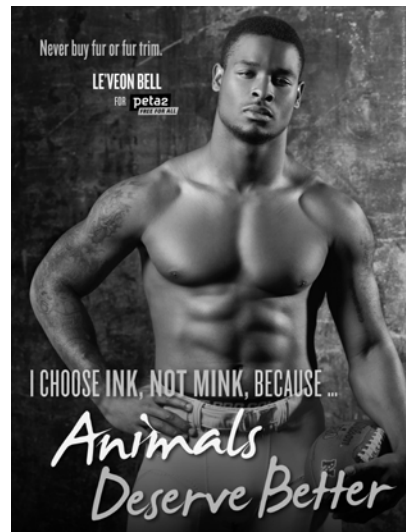
Traditional basket weaving techniques are used with telephone wire. ☑ As the products are handcrafted there are slight variations in size, shape and colour. ☑ The bowls and vessels are hand-woven from PVC-coated copper or mild steel wire. ☑ The products need to be cleaned with a damp cloth or gently washed with a mild soap and kept away from direct sunlight. ☑ Instead of using the traditional weaving materials of the area, they use modern materials and fuse it with the technique used by master weavers – a coiled basket technique. ☑ The products are all eco-friendly. ☑

Job creation and sustainability

Zenzulu started off with only two master weavers, a group of skilled beaders and a couple of Zimbabwean refugees. With eventual funding secured, she started with skills training and had to find someone to be able to create more baskets and coerced a wire manufacturer to supply wire in different colours. Today Zenzulu provides sustainable jobs for more than 350 home-based craft producers in four different communities. To ensure sustainability, their products are constantly updated and fair trade is always adhered to.

Credit must be allocated to any valid statements.

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

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

If the candidate said that FIGURE A is more successful, the following reasons are possible:

- FIGURE A is more successful as a poster because the writing of the word 'STOP' is very large and bold, immediately attracting the eye. The colour use is also very bold (red against blue, contrasting warm and cool colours) and clear. The message is immediately understood and the threat to the innocent-looking seal is obvious by the threatening body language of the seal hunter. The message of FIGURE B 'I choose ink, not mink ...' could be confusing to some people and is not as a clear a message as 'STOP Canada's Massive Seal Hunt'. FIGURE B also does not actually show seal killing and leaves it up to the viewer to make connections, making the poster less effective.

If the candidate said that FIGURE B is more successful, the following reasons are possible:

- FIGURE B makes use of a popular, well-built, 'cool' sports hero to attract viewers to read the message of the poster , whereas FIGURE A conveys the message using an expected scene of the actual occurrence. Many viewers would be inspired to support the beliefs of a role model. FIGURE B holds the interest of the viewer by using a challenging statement 'I use ink, not milk ...' which requires that the viewer engages with the message in order to understand it. The message of FIGURE A is very literal and could be experienced as boring. FIGURE B makes use of a variety of font which makes the poster more exciting to read than FIGURE A. The colour use of FIGURE B (bright yellow, brown and white) is more modern, sophisticated and visually exciting than the basic red, blue and white used in FIGURE A, giving the poster more impact. The fact that the model in FIGURE B dominates the format makes it an 'in your face', confronting image and helps to express the message more 'loudly' than the images used in FIGURE A.

Credit any valid statements.

6.2 (Allocate 14 marks)

Name of designer: Heath Nash – South African designer

Discussion of materials and work processes addressing environmental issues:

Nash uses wire frames and old plastic bottles. He found the notion of re-use very exciting. Using the skills of a wire artist he created a range of re-purposed post-consumer plastic waste products. Heath allied himself with local environmental organisations – Footprints. The workers in this group were trained to collect and wash the bottles thus cleaning up the environment. Nash also formed a new company named Poise that collects, washes, cuts and creases the plastic. Poise collects from sorting areas and Nash now has a steady flow, sustainable source of most colours. He also provides employment for underprivileged people who collect plastic from dumps. The plastic is die cut, therefore no energy is used and no pollution results from the process. The offcuts are then returned to recyclers for recycling.

Title and description:

Flower Ball lampshade. The lampshade is functional, in that it houses a globe to light up a room. It also has aesthetic value as it offers a pleasing visual experience and it beautifies the interior in which it is hung.

It addresses the current environmental concerns in that it allows for the recycling of scrap plastic for its production.

The lampshade is dominantly white giving a quiet, pure surreal quality to the work. The shade is made of similar leaf and biomorphic petal shapes cut from plastic that are creased to look like flowers. Some flowers have rounded triangular petals which contrast with the elongated petal shapes. This creates variety and interest in the surface pattern. The quietness brought about by the simple spherical shape and the uninterrupted white colour is brought to life by the movement created by the sharp points and different angles of the petal shapes.

Name of designer: Julie Bargmann – International designer

Discussion of materials and work processes addressing environmental issues:

Julie Bargmann is internationally recognised as an innovative designer who reclaims polluted industrial sites in the USA that have been severely polluted by mining or the dumping of rubbish. A major focus is the treatment of AMD (acid mine drainage) which spills into streams and rivers, thereby raising acidity levels and suffocating life forms. She explores the creative potential of these degraded landscapes and alters them into regenerative landscapes.

Bargmann applies her research from her small design practice, called D.I.R.T. (Design Investigations Reclaiming Terrain/Dump It Right There). She researches the effect of past and present industrial operations and urban processes on ecological systems and communities and the relationship of these to emerging technologies. Bargmann employs teams of architects, artists, engineers, historians and scientists to help her imagine the next 'life' of landscapes such as closed quarries and abandoned coal mines.

Bargmann teaches 'critical site-seeing' which aims to explore the multiple histories of a site in order to understand all the processes that led to its degradation and to come up with a plan for its regeneration and to renew its relationship with the community and the economy. She aims, 'not only to revive the landscape but also not to forget', in other words, to leave a reminder of what has happened at these sites. She wants to move away from the common practice of completely disguising past elements of the site, under green hills or recreation fields such as golf courses. In her words, this is like 'putting lipstick on a pig'.

Title and description:

Testing waters. Bargmann has transformed the site of a former coal mine in Vintondale, Pennsylvania into a 45 acre park for acid mine drainage and community recreation. Bargmann then designed the layout of the park by making the existing shape of the landmass into the form of a passive AMD treatment system. This is like a giant ecological washing machine. She invited the public to come and witness the cleansing process physically as well as symbolically.

First, the AMD goes through a series of retention basins and, as polluted water passes over this 'Treatment Garden', its colour changes from acidic orange to pea green and then finally to alkaline blue-green. Each of these colour changes are symbolic, and a physical change. The cleansing process is symbolically shown in the 'Litmus Garden'. The seasonal colours of the bark, foliage and fruit of the alternating rows of indigenous trees and shrubs visually represent the treatment sequences, progressing from deep reds and oranges to cooler hues of green and blue. The flood plain of the site's creek is reconstructed into a new marsh and additional wetlands for the final 'rinse'. After flowing through these wetlands areas, water returns to the local creek in a purified state.

Credit any valid statements.

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