



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

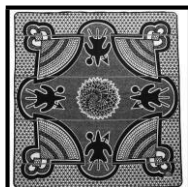
**DESIGN P1
(THEORY)
NOVEMBER 2022
MARKING GUIDELINES**

MARKS: 100

These marking guidelines consist of 21 pages.

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

Candidates answer EITHER QUESTION 1.1 OR QUESTION 1.2.

1.1 (Allocate a maximum of 2 marks for each bullet/aspect)

Stylised **shapes** are dominant in the Basotho blanket. In each corner of the blanket a flat, figurative shape is depicted resembling a Basotho hat. ✓ In between each hat a highly simplified, flat silhouette of a warrior holding an assegai and knobkrie is visible. ✓ A large, cloissonistic/bold black outlined quatrefoil shape fills most of the centre of the blanket and directs your eye to a circular shape in the middle of the design. ✓ The stylised, flat, and mostly geometric shapes are typical of African design. ✓

The use of diamond and isometric grid patterns in the blanket creates a variation of **tonal** values. ✓ The centre of the design is filled with a flat contrasting dark grey tone. ✓ The four stylised warrior shapes are striking in appearance as they are solid black and outlined in white creating bold tonal contrast. ✓ The blanket uses an achromatic, neutral colour scheme. ✓

The strong decorative quality of the Basotho blanket is enhanced by various repetitive **patterns**. ✓ The repetition of the diamond and isometric grid patterns create a soft range of similar tones. ✓ In contrast, the repetition of stylised hats and warrior shapes, creates a bold and dramatic pattern. ✓

The blanket is symmetrically **balanced** as the visual weight is mirrored vertically and horizontally. ✓ The blanket can also be seen to be radially balanced as the entire design radiates from the circular central motif vertically, horizontally, and diagonally. ✓

Unity is created by the repetition of organic, geometric, and figurative shapes and patterns. ✓ The unity is strengthened by the repetition of the diamond grid pattern around the edge of the blanket and the repetition of lines on the hats to suggest basket weaving. ✓ Unified, bold outlines of the hats, lead the eye to the focal point. ✨ Unity is also created by the bold outlined quatrefoil shape, uniting the loose shapes as one large shape. ✓

Credit any other valid statements.

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

OR

1.2 (Allocate a maximum of 2 marks for each bullet/aspect)



A thick, cloisonnistic **line** is used to outline every shape, creating a bold decorative design product. ✓ Straight and zigzag lines are interspersed with curved lines creating a vibrant surface effect. ✓

The Mebala leather suitcase by Moeletsi is a sturdy, three-dimensional geometric **form**. ✓ It is rectangular and hollow; when opened it will have space to place items inside the bag. ✓ The soft organic form of the handle contrasts with the block like form of the bag. ✓

The visual surface **texture** of the bag is smoothly painted conveying a mechanical sleekness. ✓ The handmade leather edges are rough and tactile in feel. ✓

The front, back and sides of the bag is covered with a **pattern** that is made up from a variety of shapes that are repeated around a central point; the red circle with the pink heart inside. ✓ The saturated colours and shapes used in the pattern could be inspired by AmaNdebele wall paintings. ✓

The pattern on the bag is made up of mainly geometric shapes. The use of some organic shapes in between these geometric shapes, bring **variety** to the design. ✓ Variety is also brought about by the use of both small and large triangles, small and large circles as well as both warm and cool colours. ✓ This variety makes the product design alive and full of energy. ✓ The combination of synthetic paint with natural leather also ensures that the product is varied and vibrant. ✓

Credit any other valid statements.

Q1.2 LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (10)
Lower order	Remember, Recall, Recognise	30%	1.2	2
	Understand, Explain, Describe			1
Middle order	Apply, Implement, Organise	40%	1.2	4
Higher order	Analyse, Compare, Interpret	30%	1.2	2
	Evaluate, Reflect			1
	Synthesise, Justify			

QUESTION 2: COMMUNICATION THROUGH DESIGN [10 marks]

2.1

**2.1.1 (Allocate 2 marks)**

The poster shows men howling at a woman. The stereotype is gender discriminatory, i.e. only men 'catcall'. Another stereotype in the poster is that only Black men are responsible for whistling at women.

Women are always perceived as objects of men's desires. The poster shows men ogling the woman who clearly appears uncomfortable with the way in which she is objectified.

2.1.2 (Allocate 2 marks)

The woman's arms are folded to show discomfort and her face is frowning to show that she is annoyed by the whistling and men's comments. This enhances the message that women do not enjoy being objectified as sexual commodities.

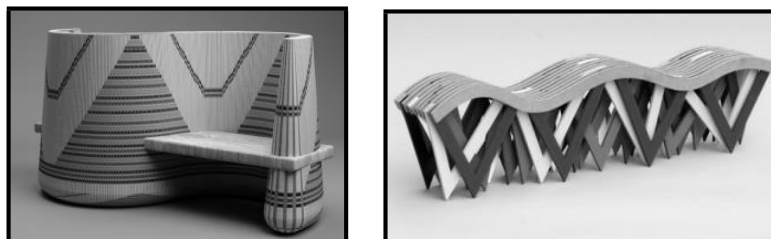
2.2 (Allocate 6 marks. A maximum of 2 marks for each bullet/aspect)

FIGURE D makes use of organic **materials** like grass and wood to create an earthy, natural feeling, whereas FIGURE E makes use of mostly hard metal creating an industrial feel. FIGURE D looks soft and subtle due to the use of reeds unlike FIGURE E which looks hard due to the use of rugged steel that is softened by the strips of wood forming a curvilinear seat. The texture of the wall of FIGURE D looks ridged like that of grass matting compared to the texture of the slatted wooden seat and angular legs of FIGURE E that looks smooth yet cold. FIGURE D is clearly **influenced** by the baskets of indigenous cultures of Southern Africa whilst the sharp, angular zig-zag pattern of the legs of the bench in FIGURE E could be influenced by the geometric faceting of forms typical of Cubist/Deconstructivist works. The colour of FIGURE D is earthy and could be influenced by an African aesthetic while FIGURE E uses bright colours influenced by modern, Western design movements like Pop art and Postmodernism and appears synthetic.

FIGURE D **functions** as a bench that allows for social distancing, seating two people on each side of a dividing 'wall'. By contrast FIGURE E clearly does not allow for social distancing. It is possibly designed for university campuses, encouraging socialisation in groups. FIGURE D also functions to inspire pride in indigenous crafts and to ensure an awareness and continuation of these crafts. Both benches have moved away from traditional benches and function in a unique and unconventional way. FIGURE D's seat is smooth and flat and more comfortable to sit on compared to the wavy ridges formed by the slatted seating of FIGURE E.

NOTE: A maximum of ONLY 2 marks may be allocated for tabular comparison responses. Use cognitive levels as guidelines.

Credit any other valid statements.

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

QUESTION 3: ARCHITECTURE [10 marks]

(Allocate 10 marks)

(Allocate a maximum of 2 marks for each bullet/aspect)

3.1



The Roman Temple of Portunus (FIGURE F) originally **functioned** as an example of Roman Republican architecture which made a visual statement about magnificence of the Roman Empire. The Şakirin Mosque (FIGURE G) functions as a place of worship for the Muslim community. The tall towering minarets which flank the sleek aluminium clad dome of the Şakirin Mosque are used for calling the Muslim community to prayer. The temple of Portunus' function is not to accommodate worshippers, but to house the cult statue of Portunus in their cella whereas the single dome of the Şakirin Mosque houses a prayer hall for worshippers.

The Roman temple was **inspired** by the Roman god dedicated to Portunus, a youthful god associated with water crossings and seaports.☑ The Mosque was inspired by the memory of Ibrahim and Semiha Şakir and built by their children.☑ The mosque's name is a reflection of the family name but it also has the literal meaning in Arabic of 'those who are thankful' (to God).☑ The rectangular floor plan of the Roman temple shows the **influence** of the Etruscans, an ancient Italian society that predated the Romans.☑ There is also a Greek influence evident in the temple's Greek Ionic columns.☑ The mosque is inspired by Ottoman architecture with the use of two towering minarets.☑

The **form** of the temple of Portunus is block-like and rectangular suggesting strength and stability. It rests on a high podium (a raised platform) which elevates the temple and gives an importance to the design.☑ The Şakirin mosque structure is dominated by the sleek, metallic domed form flanked by two narrow minarets.☑ The large dome is created with four intersecting arches creating a sweeping and dynamic aesthetic, erected on a secure square base.☑

The **materials** used to build the temple of Portunus are enduring, locally sourced travertine (limestone) and tufa (bricks of volcanic rock).☑ The exterior of the temple was originally plastered to imitate Greek marble.☑ The single dome of the Şakirin Mosque was designed by architect Hüsrev Tayla and is constructed from an aluminium composite material.☑ The dome structure is clad in fish-scale aluminium panels and the facades are finished in a dark stone and aluminium mesh.☑ Dark grey stones contrast with the light metallic material and open space inside. ☑

Both buildings have decorative elements. Whilst the Roman temple's decoration is mostly on the exterior, the mosque's decoration is in the interior.☑ The horizontal band that runs along the upper portion of the exterior wall of the Roman temple is **decorated** with a lively combination of garlands, putti, candelabra, and the popular ancient bucranium or ox-skull motif.☑ The interior of the Mosque is elegant containing a large asymmetrical chandelier, covered in small suspended glass globes shaped like drops of water.☑ The gracefully curving minbar is made of cream-colored acrylic and is covered with an elegant design of leaves and carnations that represent the universe and looks like calligraphy from a distance.☑ The prominent mihrab is a vibrant turquoise and gold, and was inspired by historical Selçuk patterns.☑

OR

- 3.2 **The learner must compare any contemporary building with any Classical building that they have studied according to the given bullets. Allocate 2 marks per bullet. Credit any valid statements.**

OR

3.3 Comparison between a Classical building and an Indigenous Knowledge Systems (IKS) building/structure.

Buildings chosen: The Pantheon and the amaNdebele hut

Almost 2000 years ago when the Roman Empire was at its peak, the Pantheon was built by the Romans to **function** as a place of worship.☑ The indigenous amaNdebele hut functions as a dwelling of the AmaNdebele people and forms part of the amaNdebele kraal traditionally arranged in a circular plan.☑

The Roman style of the Pantheon is **influenced** by Greek and Mycenaean architecture. This is evident in the column lined portico and the pediment.☑ The dome shows Roman architectural achievement made possible with the invention of concrete.☑ The amaNdebele hut was influenced by the other indigenous tribes living in South Africa such as the AmaZulu and the availability of material for building e.g. grass, mud and wattle.☑ After the Boer-AmaNdebele confrontation of 1833 the AmaNdebele moved to a drier area and the cone-cylinder shape dwelling was replaced with a rectangular shape.☑

In contrast to the rectangular **construction** of the portico of the Pantheon which suggests strength and stability, the original pre-Boer amaNdebele huts were constructed in a cylindrical form.☑ The amaNdebele huts are constructed with thick strong solid walls without visible windows which is similar to the Pantheon that has 5m thick walls without any visible windows.☑ The amaNdebele hut has a conical shaped roof made from thatch whereas the Pantheon has a coffered dome.☑ A **technological** achievement of the time is evident in the Pantheon's oculus, an opening in the centre of the dome which is the only light source into the temple.☑ The amaNdebele huts include a similar technology with the opening in the top of the conical shaped roof allowing light and fresh air to enter the hut.☑ Smoke from cooking fires escapes from this opening as well.☑

The thick, heavy walls of the Pantheon were constructed from a Roman concrete **material** known as mortar. ☑ At the top of the dome a lighter type of concrete, tufa, was used. ☑ The use of coffers in the ceiling also helped to reduce the load of the massive dome. ☑ Similarly, the traditional amaNdebele hut makes use of locally sourced materials. The walls are made from a lattice of wattle wood, poles and sticks which are then covered with mud and cow dung.☑ The roof of the hut is thatched with grass but the temple has a pitched roof which is covered with wooden tiles.☑ In contrast to the earthy sealed cow dung floors of the amaNdebele hut, the Pantheon floor consists of luxurious marble flooring.☑

The Pantheon was built on a **significant site** in that it is the exact site of two earlier Pantheon buildings, which both burnt down.☑ AmaNdebele homesteads are built on sites that are slightly raised to ensure good drainage within the centre kraal area to allow for good visibility in the case of an enemy attack.☑

Credit must be given to any other valid statements or a comparison between a Classical and contemporary building or a Classical and Indigenous Knowledge Systems building structure that the candidate has studied.

NOTE: A maximum of ONLY 3 marks may be allocated for tabular comparison responses. A maximum of 6 marks may be allocated where candidates present two separate essays that show a substantial comparison. Use cognitive levels as a guideline for your marking.

Q3. LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (10)
Lower order	Remember, Recall, Recognise	30%	3.1, 3.2, 3.3	1
	Understand, Explain, Describe			2
Middle order	Apply, Implement, Organise	40%	3.1, 3.2, 3.3	4
Higher order	Analyse, Compare, Interpret	30%	3.1, 3.2, 3.3	1
	Evaluate, Reflect			2
	Synthesise, Justify			

TOTAL SECTION A: 30

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

Allocate 10 marks for each movement: 5 marks in total for aims, influences and characteristics; 2 marks for a discussion of the design example, 1 mark for the name of a designer and design and 2 marks for reference to the statement in the context of the design movement.

NOTE: ONLY ONE mark can be allocated for the name of a designer and design of each movement. Use the cognitive levels as guidelines.

This marking guideline supplies an answer for the following two possibilities:

- **POP DESIGN**
- **DE STIJL**

POP DESIGN

Pop designers **aim** to reject abstract art that can only be appreciated by a minority to create designs that are popular and appreciated by more **people**. Pop designers can therefore be seen to be accommodating the needs of people. They aim to create designs that reflect and celebrate the popular, every day, and urban culture of the 1960s. They also aim to design products that can be mass-produced and are affordable to the general public showing their consideration to the needs of people.

Pop designers are **influenced** by mass-production in their use of supermarket products as inspiration. They were also influenced by popular film stars of that time (e.g. Marilyn Monroe and Elvis Presley), fast food (e.g. hamburgers), the Science Age (e.g. rockets, astronauts and planets), electronic devices (e.g. vacuum cleaners and tape recorders) and everyday objects (e.g. spades, plugs, pegs, playing cards). Other influences are the Anti-Design movement that questions conventional norms and uses unexpected forms and images to create humorous, quirky designs. The influence of Op Art and Kinetic art can be seen in Pop designer's use of simple, bold, eye-catching patterns.

Characteristic of Pop design is their use of fluid, undulating, organic forms that are friendly/humane and full of movement. The 'hard-edge', cold forms of the Bauhaus are rejected as these are seen to be impersonal. As a result of technological developments in chemistry a larger variety of colours became available. Colours are bright, artificial and fun-filled, appealing to **people's** need for escapism and entertainment. The use of humour and wit in Pop designs, for example a sofa that resembles a baseball glove, also show designers' interest in creating designs that are light-hearted, entertaining and amusing. The use of kitsch, where designs with no depth are created to appeal immediately to the senses, is another example of Pop design's aim to appeal to the **needs** of the everyday people. Materials also show the development of new processes: plywood is moulded, creating new, unusual wooden forms. A new method of injection moulded plastic also allows for unusual, undulating plastic products with a quirky quality.

One example of Pop design is the Elephant chair by Rancillac.☑



The new technique of injection moulding is used to create a single form that is fluid and undulating, creating forms that satisfy the human need to sit comfortably.☑ The chair is made up completely of pure, bright red plastic, typical of Pop design's love for new, synthetic colours and materials. ☑ The form is unconventional, quirky and light-hearted, ☑ appealing to the taste of most people.☑

DE STIJL

De Stijl designers **aimed** to create perfectly balanced and structured designs to reflect order after the destruction of World War I.☑ They aimed to satisfy the needs of **people** with simplicity, calmness and order.☑

They were **influenced** by the Dutch tradition of logic, clarity, severity and mathematical order.☑ They were also influenced by an oriental philosophy called Theosophy which sought to attain a perfect balance between opposites. ☑ This philosophy also believed that rejecting individuality for abstraction will satisfy **people's** need for harmony and balance.☑ Their simple designs satisfied the needs for aesthetically pleasing, simple, low cost housing needed for urbanisation.☑

Characteristic of De Stijl designs is their use of straight, vertical and horizontal lines to create totally abstract, balanced and stable compositions.☑ The resulting grid consists of flat, asymmetrically balanced geometric squares and rectangles that suggest the new machine age believed to answer many of humankind's needs.☑ The use of only the three primary colours yellow, blue and red and the neutral colours black, white and grey, to create clear and calm designs is also a typical characteristic of De Stijl.☑ This balance, stability and calmness reflect an attempt to find solutions for the needs of broken **people** in a post-war society. The smooth textures of the designs contribute to the general sense of calmness.☑

One example of a De Stijl designer and product is 'De Stijl' table by Grey.☑



The table is a good example of De Stijl's use of simple cubes, straight vertical and horizontal lines to create a design that satisfies the need for simplicity and clarity.☑ The function of the table is very evident of 'form follows function' and not hidden by decoration which is typical of De Stijl designs.☑ It suits the needs of the **people** in various ways, serving as a table; it provides storage and is well-balanced, pure in form, conveying a sense of harmony.☑

Credit any other valid statements.

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

4.2 [10 marks] (Allocate a maximum of 2 marks for each bullet/aspect)

The **lines** of the cubes in FIGURE H are mostly straight and vertical giving the design a strong, rigid and mechanical quality.☑ By contrast, FIGURE I is playful and full of movement due to the dominance of circular lines.☑

In both chandeliers neutral **colours** dominate which is typical of the movements to which they belong. This dominance of neutral colours conveys a calm presence in both designs.☑ The chandelier in FIGURE H is mostly black which gives it a more serious, heavy feel than FIGURE I which feels lighter due to the dominance of space and strong whites.☑ The brown of the wooden parts of FIGURE I adds a warmth to this chandelier that is not visible in the mechanistic FIGURE H.☑

FIGURE H is made up of an asymmetrically arranged cluster of cubic **forms** giving it a solid feeling.☑ This use of block-like forms is typical of modernist architecture and earlier modernist movements such as Bauhaus and De Stijl.☑ FIGURE I is far less solid, consisting of a central symmetrical, circular form that reminds one of wheels with elegant spokes.☑ From the central wheel circular bulbous globes hang on cones. This combination of machine-like straight lines and elegant, slightly curving organic forms in FIGURE I is typical of Scandinavian designs.☑

FIGURE H consists mostly of a hard, smooth, shiny black **material** that could be metal or plastic.☑ These machine-made materials, together with the clear glass on the edges of the cubes convey an industrial feel, typical of Modernism.☑ FIGURE I has a more natural, organic feel with the use of wood.☑ Scandinavian designs often combine wood with manufactured materials such as plastic or metal.☑

The Modernist chandelier in FIGURE H shows the **influence** of Cubism and De Stijl in its use of straight lines and cubic forms that celebrate a machine aesthetic.☑ The Scandinavian chandelier in FIGURE I also shows the influence of the machine age in its focus on unadorned, pure forms with clean organic lines.☑

Credit any other valid statements.

NOTE: A maximum of ONLY 3 marks may be allocated for tabular comparison responses. A maximum of 7 marks may be allocated where candidates present two separate essays that show a substantial statement/comparison. Use cognitive levels as a guideline for your marking.

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

TOTAL SECTION B: 30

SECTION C: DESIGN IN A SOCIOCULTURAL/ENVIRONMENTAL AND SUSTAINABLE CONTEXT

QUESTION 5 [20 marks]

Answer EITHER QUESTION 5.1 OR QUESTION 5.2.

5.1



5.1.1 (Allocate 2 marks)

The advertising campaign deals with gender/non-binary identification/classification in an all-embracing and inclusive/exclusive manner. ✓ The two placed blocks confirm and acknowledge male and female identities. ✓ The inclusion/exclusion of a third block held between two fingers is added to include/exclude the +Trans-gender identity LGBTQ+. ✓

5.1.2 (Allocate 2 marks)



The choice of images all contribute to conveying a very powerful message. It is clear that both occupants of the car (the male driver and his wife) are distracted and preoccupied, making us aware of potential danger. The driver is focused on his phone with his wife trying to find their destination on an oversized roadmap, blocking her view of the road. ✓ They are also turned towards each other, another clue to the viewer that the driver is reckless and not keeping his eyes on the road. ✓ In the rear mirror inside the car, we see a section of their baby's face highlighting the vulnerability of their own child seated on the back seat. ✓ Outside, in front of the car, is a screaming pedestrian who is about to be knocked over by the car. ✓ The screaming mouth in contrast with the inattentive faces in the car emphasises the seriousness of their negligence. ✓ The designer cleverly overlaps the face of the baby inside the car with the screaming pedestrian learner outside to emphasise irresponsible and reckless driving. ✓ On the front window screen of the car, the concept of the poster is printed in grey and red capital letters 'Think of both sides'. This is a warning to all drivers to consider the safety of their passengers as well as pedestrians whilst driving. ✓

Credit any other valid statements.

- 5.1.3 **Allocate 16 marks in total, 8 marks per case study: 1 mark for the name of a designer and design, 5 marks for a discussion of the aims, general characteristics, materials and processes and 2 marks for a discussion of the design example.**

ONE CONTEMPORARY SOUTH AFRICAN DESIGNER/DESIGN GROUP



Name of the designer/design group and design product

Kat van Duinen's Practical Magic Collection.

Discuss the aims, general characteristics, materials and processes of this designer

Cape Town based fashion designer Kat van Duinen's fashion range is inspired by a response to the COVID-19 pandemic. Kat van Duinen **aimed** to change the way we see the face mask, i.e. an accessory we wear for protection, to a fashionable accessory that makes a statement. Van Duinen says fashion has always been a means of self-expression: 'You can still assert your unique identity even if your mask hides your face'. The layered tulle dresses and mask accessory should not be seen as an outfit to be worn only on special occasions. These creations can be worn while performing the most ordinary of tasks, such as grocery shopping. The glitzy 'Fashion vs. Covid ruffle mask' is made from a glitzy metallic chiffon **material**, which will attract much attention to the wearer. Alternatively, the soft easy to wear 'clinical-like mask' made from soft, white, ruffled, poplin, caters for the less extroverted members of society. A handmade **process** is followed including the layering of material , using striking shapes, and luxurious exotic resources.

Discuss ONE example explaining how this design addresses sociocultural issue(s)

Kat van Duinen intends her masks to be used as a form of psychological stress release. Van Duinen's 'Practical Magic Collection' provides an opportunity for a child-like form of escapism. The design process is about problem-solving and it is the designer's responsibility to improve people's lives. The pandemic has had a negative impact on the fashion industry. People did not need bespoke or corporate wardrobes as there were no social gatherings to attend. People wore their leisure wear around the house and fashion designers needed to rethink their style and ranges in order to cater for the 'new normal'.

ONE INTERNATIONAL DESIGNER/DESIGN GROUP



Name of the designer/design group and their design product

'Lauderette of Dreams' by Yinka Ilori

Discuss the aims, characteristics, materials and processes of this designer

Ilori **aimed** for the installation to acknowledge the complex role that laundromats can play in communities by using the creativity and cheerfulness of children. The lauderette aims to revitalise the concept of this everyday community space into an area for children to socialise and play safely, while their parents do their washing.

The **materials** used for the installation consists of more than 200,000 Lego bricks, which form both the structural material and can be used as toys for the children. The Lauderette of Dreams **characteristically** shows Ilori's signature of bright colours and geometric shapes, across the 'washing machines' and on the walls of the shop front.

Ilori invited children from his former school, into the design **process** asking them how they would rebuild the space to bring the community together. Children are celebrated as 'the masters of creative problem-solving'.

Ilori was inspired by his childhood memories of playing at his local lauderette in North London where he often dreamt about things he wanted to achieve in life. Mundane spaces can play an important role in bringing communities from varied backgrounds together and also provide an opportunity for kids to meet, play and share ideas. 'Community lauderettes are essential to the fabric and DNA of many communities', says Ilori. The Lauderette of Dreams seeks to inspire both adults and children to dream and create whatever they desire.

Discuss ONE example explaining how this design addresses sociocultural issue(s)

The installation which is part of the Lego Group's Rebuild the World advertising campaign, has interactive 'washing machines' that are filled with kaleidoscope light installations. A Lego mural encourages visitors to build, disassemble and rebuild the Lego brick design. Hopscotch is marked out on the floor to transform the mundane traditional space of a lauderette into a play area for children.

Credit any other valid statements.

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

5.2.1 (Allocate 2 marks)

The craft creates employment and a livelihood for master crafters like Angeline Bonisiwe Masuku or communities to be able to continue with their traditional cultural practices. The purchase of these craft products stimulates the South African economy by ensuring that tourists and the local community invest in the rural communities to enhance growth. These master craft products ensure a steady flow of tourists coming into South Africa, purchasing unique craft products thereby investing foreign money into the local economy.

5.2.2 (Allocate 8 marks): 1 mark for the traditional craft/indigenous cultural community, 5 marks for a discussion of the materials, methods and processes and 2 marks for the social value and function of the craft.



Name of ONE traditional craft/indigenous cultural community that produced the traditional craft

The Carved Boraati Headrest by the Ethiopian Oromo people

The materials, methods and processes used to create the traditional craft:

The carved Boraati Headrest by the Oromo people is made from a single piece of light, yellow-tan wood which consists of a geometric base, column and platform. While the exterior of the rest is highly polished with animal fats, oil and pigments from the user's hair, the rough interior of these rings has been darkened with alternating bands of red and black pigment.

The social value and function of the craft:

Headrests are often referred to as pillows or neck-rests and these wooden cradles support the head at the jawline.☑ To Westerners, it appears particularly comfortable, but it should be noted that the headrests promote proper spinal alignment and function ergonomically.☑ The carved Headrest by the Oromo people from Ethiopia is called *Boraati* ('tomorrow-you'). This headrest was used to preserve the elaborate hairstyle of its owner during sleep.☑ These Boraati headrests protect intricate hairstyles from dust or from being flattened.☑

Due to their portable nature, headrests were widely used among the indigenous groups of Ethiopia but are rarely used today because many farmers have moved to cities.☑ It is important to note that within the context of African craft, these headrests were valued as socially functional objects and not as decorative art objects to be displayed in museums and galleries.☑

These wooden, carved **Boraati headrests** by the **Oromo people** from Ethiopia is believed to have started two to three-hundred years ago. The cone base of the headrest consists of a hollow interior.☑ Along the cone's surface run carved concentric lines. The upper portion of the base has nine rings divided into groups of six and three, while the bottom has eight rings, divided into groups of three and five.☑ The base is joined to the platform by a tubular column, which is also incised with three concentric rings. The saddle-shaped rest tapers at each end. ☑

Credit any other valid statements.

5.2.3 (Allocate 10 marks): 1 mark for the name of design/design group and their product(s), 4 marks for aims and influences and 5 marks on how traditional techniques/methods and materials have been applied to the relevant contemporary design.

**Name of design/design group and their product(s):**

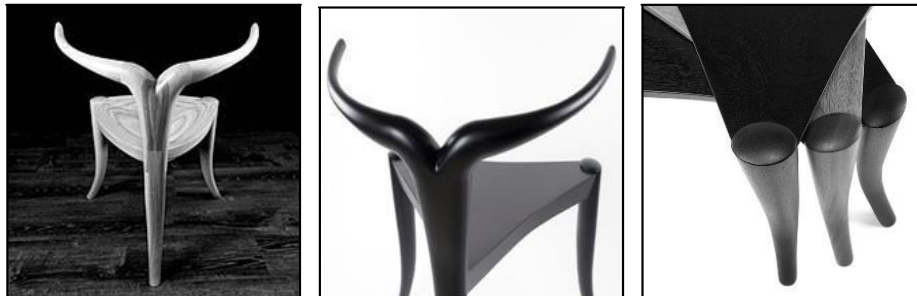
Jomo Tariku is a contemporary industrial designer from Ethiopia who created in 2018 the **Nyala chairs**.☑

Aims and influences:

Jomo Tariku **aims** to fuse traditional African designs with contemporary lines. ✓ His aim is to produce a modern interpretation of traditional chairs and stools to create an Afrofuturistic design. ✓ Tariku grew up in Ethiopia and it was here that he saw the nyalas run free. It was the adult male Mountain Nyala with its long swirly majestic horns and the beauty of this elusive antelope that **influenced** Jomo Tariku's idea for the Nyala biomimicry inspired chair. ✓ It is a hand-carved three-legged design that fits in modern, contemporary indoor spaces. ✓ Another important aim is that this chair needs to accommodate diverse body types, viz short, tall, large, small. For him, ergonomics is an important consideration in finding a balance. ✓

A description of how traditional techniques/methods and materials have been applied to the contemporary design. Refer to specific examples to support your answer:

The Nyala chairs are made from naturally sourced wood. ✓ The handcrafted chairs can be made from teak and finished in a polished glossy black lacquer. ✓ The finished material looks sophisticated and contemporary and mimics the ebony colour of the nyala horn. ✓



His hand-carved designs pay homage to Africa because it is inspired by the forms of traditional Boraati headrests and is executed by a master craftsman. ✓ Its modern, streamlined smooth form with undecorated surfaces make the design contemporary. ✓ The chair pays homage to the indigenous Nyala antelope found in Ethiopia. ✓

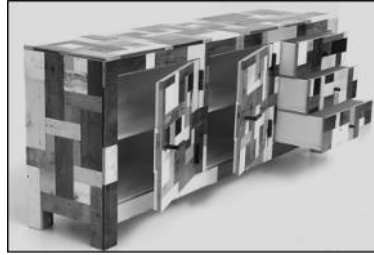
Credit any other valid statements.

NO marks should be given for repetition of designer(s) and their work used in this question paper.

Q5.2 LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (20)
Lower order	Remember, Recall, Recognise	30%	5.2.1 + 5.2.2	1 + 2
	Understand, Explain, Describe		5.2.3	3
Middle order	Apply, Implement, Organise	40%	5.2.1 + 5.2.2 + 5.2.3	1 + 3 + 4
Higher order	Analyse, Compare, Interpret	30%	5.2.2	3
	Evaluate, Reflect		5.2.3	1
	Synthesise, Justify		5.2.3	2

QUESTION 6 [20 marks]

6.1

**6.1.1 (Allocate 2 marks)**

Scrap materials that would be dumped in landfills are used ensuring that landfills do not spill over. The use of scrap or discarded wood to create the cabinets in FIGURE M reduces the need to cut down trees, ensuring that we don't impact negatively on our oxygen supply.

6.1.2 (Allocate 2 marks)

Some other ways of producing environmentally friendly designs are, for example, using bio-degradable paper or sustainable bamboo instead of plastic which takes hundreds of years to decompose, to create straws and coffee cups. Making use of recycled materials such as glass, paper or plastic rather than using new materials. Making use of old car parts or truck tyres to create furniture or for the use of training in parks and gyms. Using solar panels to create the energy which is needed to produce the designs.

6.2 Allocate 16 marks in total, 8 marks per case study: 1 mark for the name of a designer and design, 5 marks for a discussion of the aims, design processes, techniques and materials and 2 marks for a discussion of the design example and how it addresses environmental concerns.

SOUTH AFRICAN CONTEMPORARY ENVIRONMENTAL DESIGNER:**Name of the designer/design group and ONE of their designs:**

Witklipfontein Eco-lodge by architects Xavier Huyberechts and his brother Damian (GLH Architects).

Aims, design processes, techniques and materials used:

GLH Architects aimed to create an unusual, sleek building influenced by minimalism as well as by sustainable ideals and ruins in Africa. The design is built on a world heritage site, an ancient meteorite crater. Here we find a sunken dome, lit only by a skylight or an oculus, built using earth bags filled with soil on site and stacked to create a dome. A mixture of flour, water and a bit of soil for colour was added to the mud and straw plaster finish.



The modern, simple, clean design of the eco-lodge is open-planned with big windows, doors and clerestory windows.☑ A variety of locally sourced materials are used in the eco-lodge (red earth bricks were made on site).☑ Building techniques such as stacked stone walls, compacted earth floors and walls, lime-bleached pine ceilings make up the material used.☑



Discuss ONE design example to explain how the designer/design group addresses environmental concerns:

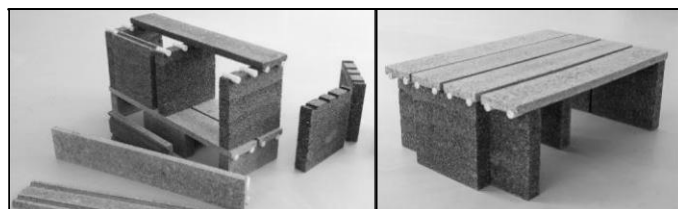
The Witklipfontein Eco-lodge is designed and built in such a way that at the end of its life, it will become reabsorbed into the earth and it can therefore be called biodegradable.☑ A green roof runs seamlessly from the hillside over the house, a blanket of earth that renders it almost invisible from many angles.☑ On the slanted roof, solar panels are added to help make the house self-sustainable.☑ All cabinetry was made by a local joiner using rough planks.☑ The granite floors seem to be part of the earth and are in harmony with nature.☑ The massive granite floor slabs soak up the sun and radiate heat into the rooms at night, saving on electricity.☑ An eco-swimming pool, organically shaped, includes two filtration ponds with plants and soil to clean the water.☑ Whilst it is crystal-clear, it is also fully alive, attracting tadpoles, dragon flies and birds.☑ The landscape design creatively camouflages the lodge and helps to make it appear part of the environment.☑



INTERNATIONAL CONTEMPORARY ENVIRONMENTAL DESIGNER

Name of the designer/design group and ONE of their designs:

Tim Teven, Recycling Reject Furniture project (Netherlands).☑



Aims, design processes, techniques and materials used:

Tim Teven's furniture designs are clearly environmentally friendly and energy efficient as the blocks of paper are made from shredded screen waste and combined with mineral-based pigments and a binding agent before being pressure-compressed into a series of moulds.

The process involves simple steps and doesn't use too many resources. The fibres that are not fit for paper manufacturing are filtered out during the pulping process. This means that the waste fibre is cleaned of any solids as well as any chemicals, food substances or ink.

The final material can be treated in different ways to produce a variety of surface effects. Tim Teven's chooses to leave the material raw and this creates a variety of tonal values and textures in the final product. Teven creates furniture prototypes that include shelves, benches and tables. The assembly process is user-friendly with pre-made channels or grooves for dowels. The end product is durable. The Bauhaus and the modernist 'Less is More' philosophy can be seen as influences.

**Discuss ONE design example to explain how the designer/design group addresses environmental concerns:**

The Smurfit Kappa recycling facility in Roermond provided Teven with the raw screen waste materials. Teven's final design is 100% sustainable, environmentally friendly and green as only waste paper fibres are re-used. The raw screen paper waste is a fairly sustainable source.

As the paper waste is already clean when Teven collects it, no chemicals are needed in the process. The design is flat packed which saves on transport costs.

Credit any other valid statements.

Q6 LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (20)
Lower order	Remember, Recall, Recognise	30%	6.1.1 + 6.1.2 + 6.2 6.2	1 + 1 + 2 2
	Understand, Explain, Describe			
Middle order	Apply, Implement, Organise	40%	6.1.1 + 6.1.2 + 6.2	1 + 1 + 6
Higher order	Analyse, Compare, Interpret	30%	6.2	2
	Evaluate, Reflect		6.2	2
	Synthesise, Justify		6.2	2

TOTAL SECTION C: 40
GRAND TOTAL: 100