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**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2016

**DESIGN P1
(THEORY)
MEMORANDUM**

MARKS: 100

This memorandum consists of 43 pages.

SECTION A: DESIGN LITERACY

- Understand design theory and use design terminology correctly.
- The recognition of the characteristics of each movement in all four categories of design.
- Understand and interpret signs and symbols, stereotyping, bias and prejudice in design.

QUESTION 1: 'UNSEEN' DESIGNS TESTING VISUAL LITERACY

Candidates must answer EITHER QUESTION 1.1 OR QUESTION 1.2.

1.1 1.1.1 (Allocate 6 marks)**Colour (element)**

- The predominant colour used is black in the sensitively painted line work which gives a delicate look to the platter. ☒ The plain background is a neutral white colour which allows the black to stand out. ☒
- The only flat tones of colour are seen in the centre of the platter in the birds and plants, painted in warm tones of oranges, browns and greens, typical colours of indigenous South African flora and fauna. ☒
- The colour images of the birds and plants creates a focal point of interest in the centre of the platter making us ever more aware of the beauty of South African nature. ☒

Movement/Rhythm (principle)

- Rhythm is created through the repetition of similar images such as the proteas and sunbirds which creates unity in the design. ☒
- A circular rhythmic movement is created with the largest proteas following the edge of the platter and both facing in the same direction, which creates a continuous and harmonious feel to the design. ☒

Line (element)

- Organic curvilinear black lines give the design a flowing quality. ☒
- All the images are finely detailed with delicate and sensitive line work which create a clear and lively contrast on the white platter. ☒

Credit any well-reasoned answer.

(6)

1.1.2 (Allocate 2 marks)

The learner can answer “yes” and give the following possible reasons:

- The entire surface design displays plants such as proteas and pin cushions and also birds such as sunbirds which are indigenous to South Africa. ☒
- The orange, green and brown tones are typical of the colours seen in much of South African flora and fauna. ☒

The learner can answer “no” and give the following possible reason:

- The platter has taken the traditional clay form and changed it into a platter with a very Westernised approach and very modern feel. ☒

Credit any well-reasoned answer.

(2)

1.1.3 (Allocate 2 marks)

A possible answer could be:

Arts and Crafts movement ☒ is best reflected in the design in FIGURE A for the following reasons:

- They were influenced by nature – plants and birds were often used as subject matter. ☒
- They had a spiritual connection with the surrounding environment, both natural and manmade. ☒
- They produced handmade objects. ☒
- Their products were simple with only decoration to enhance the object. ☒
- They used natural colours such as orange, green and brown tones. ☒

Credit any other well-reasoned answer.

(2)

Q1.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS
Lower order	Observation/ Comprehension	30%	Part of 1.1.1 Part of 1.1.3	2+1
Middle order	Application	40%	Part of 1.1.1 Part of 1.1.3	4
Higher order	Analysis Synthesis Evaluation/Deduction	30%	Part of 1.1.1 Part of 1.1.2	2+1

[10]

OR

1.2 1.2.1 (Allocate 8 marks)

Balance:

- Balance refers to the visual weight in design. This garment shows symmetrical balance as the design has equal “visual weight” on equal sides of a centrally placed fulcrum. ✓
- This formal balance shows the design composition the same on both sides of the garment, following the natural bisymmetry of the body, giving a stable effect. ✓

Rhythm/Pattern:

- Rhythm is a sense of movement necessary to create interest in a design. The repetition of slightly curved and complex geometric patterns and cut-away shapes of the garment creates a feeling of movement. ✓
- Together these complex geometric patterns and cut-away shapes direct the eye continuously over the entire garment design, creating an exciting and dramatic visual effect. ✓

Texture:

- The garment has tactile texture with a variety of texture qualities incorporated. ✓
- The cut-away shapes within the actual garment, the decorative button detailing and also the attached silky woven ribbon all create a rich variety of contrasts to create interesting visual textures and also tactile textures. ✓

Unity:

- A variety of complex geometric shapes such as triangles, semi-circles and ovals is seen throughout the garment design creating the overall unified pattern. ✓
- The entire geometric pattern is black, linked together with the black ribbon which creates unity in the design. ✓ All the parts work together to achieve a coherence of the whole creating harmony to form a successful whole. ✓

Credit any other well-reasoned answer.

(8)

1.2.2 (Allocate 2 marks)

- A fusion of different cultures is evident. The complex linear geometric shapes reflect an African design influence and also Asian influence. ✓
- Garment adornment (headdress) and detailing of buttons and ribbon is reminiscent of Xhosa traditional dress decoration, ✓ whilst the clean graphic lines, simplicity of form and silhouette shows a strong Japanese influence. ✓

Credit any valid and well-reasoned answer.

(2)

Q1.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS
Lower order	Observation/ Comprehension	30%	Part of 1.2.1	1+2
Middle order	Application	40%	Part of 1.2.1 Part of 1.2.2	4
Higher order	Analysis Synthesis Evaluation/Deduction	30%	Part of 1.2.1 Part of 1.2.2	3

[10]

QUESTION 2: COMMUNICATION THROUGH DESIGN**2.1 2.1.1 (Allocate 1 mark)****MESSAGE CONVEYED BY THE POSTER**

The message conveyed in the poster is that the plight or desperation of certain women resort them to selling their bodies for sex (prostitution) to create an income for survival. ☑

Credit any valid and well-reasoned answer.

(1)

2.1.2 (Allocate 2 marks)

The Gestalt Principle of Figure and Ground ☑ can be applied as the white silhouette is naturally perceived as figure (object) while the surrounding black area is perceived as ground (background). ☑

(2)

2.1.3 (Allocate 4 marks)

- The silhouette of the woman shows that she is naked and in this way she looks exposed and vulnerable. ☑
- The layout shows a centrally placed silhouette on a black background which symbolises that the woman does not have an identity, ☑ she is simply another woman being used for sexual pleasures, she feels emotionally empty. ☑
- The woman is isolated as she is surrounded by darkness and a seemingly empty black void. ☑
- A barcode is strategically placed over her pubic area which clearly symbolises that she has to be bought for sex. ☑
- The barcode shows that she is just another branded object/product up for sale. ☑
- The text is reduced to the essential message only which reinforces the power of the image. ☑
- Simple, bold white sans-serif typeface against a black background effectively conveys the powerful message. ☑
- The text is placed in line with the position of the woman's mouth to demonstrate that this faceless form is desperately attempting to voice her inner feelings of desperation. ☑

Credit any other well-reasoned answer.

(4)

2.2 2.2.1 (Allocate 1 mark)

Stereotyping:

- It is a fixed impression or idea of a group based on the experience of an individual that is portrayed as true. ☒
- Frequently seen in advertisements as groups of people or individuals having certain characteristics, or fulfilling prescribed roles. ☒

(1)

2.2.2 (Allocate 2 marks)

- The woman in the textile print, 'Jacki So', is seen talking on her cell phone about the glamorous and rich lifestyle that she aspires to, as seen in speech bubbles surrounding her. ☒
However, she fits the lifestyle of a pick-up girl by truckers, and she is stereotypically shown wearing provocatively tight clothing and very high-heeled shoes, with hand on hip showing attitude. ☒
- The danger of this stereotype is that it can create people to assume that all women wearing tight clothing, wearing high-heeled shoes and surrounding themselves with certain images in society (such as the sacred hearts, laptops, cell phones, trucks) could be perceived to belong to this group of people, namely, call-girls/pick-up girls. This stereotype removes their true identity. ☒

Credit any other well-reasoned answer.

(2)

Q2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS
Lower order	Observation/ Recall/ Comprehension	30%	2.1.2 2.1.3 2.2.1	1+1+1
Middle order	Application	40%	Part of 2.1.1 Part of 2.1.3	1 + 3
Higher order	Evaluation/Deduction	30%	2.2.2	3

[10]

QUESTION 3

Candidates must answer EITHER QUESTION 3.1 **OR** QUESTION 3.2.

3.1 (Allocate 8 marks)

The memo has only been written in bullet form to facilitate marking. Candidates must write a single essay, without the use of bullets, to show their ability to evaluate and compare through the application of factual information.

3.1.1 INSPIRATION/INFLUENCES:

Ishongololo Stool makes references to Africa as it was inspired by the handcraft techniques found in South African handcrafts. ☒
Ishongololo means centipede and this stool resembles a centipede wound tightly into a ball. ☒ The Dot Stool was designed to function as a stacking stool. ☒ The production of the Dot Stool was also influenced by new materials and production methods in industry. ☒
Both stools can be mass produced. ☒

TEXTURE:

The seat of Ishongololo Stool is made from wool fabric therefore the texture is soft to the touch, giving warmth and comfort. ☒ The way in which it is constructed gives the seat a cuddly, fluffy character which makes a person want to touch the seat. ☒
The Dot Stool seat is constructed from painted wood or wood veneer giving it a hard but smooth surface, making it a very practical and functional stool. ☒
The legs of both stools are chromed therefore they are smooth and shiny, also making the stools very practical in their use. ☒

MATERIALS AND TECHNIQUES:

Ishongololo Stool seat, a process done by hand, ☒ is made from reclaimed wool fabric off-cuts from the fashion industry ☒ where the fabric pieces are attached to the central core of the ring of the seat and flaring outwards so that the fabric pieces can compact easily when a person sits on the stool. ☒ Sustainability is at the core of this work. ☒
The Dot Stool seat is manufactured from wood and painted in a choice of five colours, ☒ as well as walnut or beech veneer with the wood grain fully visible. ☒
Both stools have a manufactured chromed frame which gives both of them an industrial but trendy appearance. ☒

AESTHETIC APPEAL:

The Ishongololo Stool has aesthetic appeal because of its comforting quality brought about by the soft texture of the seat ☒ and also because of the familiarity of the stool to a centipede which often creates great delight in a child as the creature curls up into a tight ball when alarmed. ☒ This funky eco-furniture, made literally from waste, is appealing to many people as this style, pulsing with energy, has become trendy. ☒ Due to the wool off-cuts being used

for the seat, an exciting range of unexpected colours can be combined to create very unique, individual pieces of furniture. ☑ The Dot Stool is a colourful collection of stools that brighten up any interior in a functional yet stylish way. ☑ In a range of colours to choose from one can adapt the look required for warmth and personality all year round. ☑ Due to the Dot Stool having the practical function of stacking, it is suitable for small interiors. ☑ It acts both as seating, decoration and handy help around the interior. ☑

Credit any other well-reasoned answer.

(8)

3.1.2 (Allocate 2 marks)

The memo indicates that both FIGURE A and FIGURE B follow the principle 'Form follows function' to facilitate marking.

The candidate must choose to discuss either FIGURE A OR FIGURE B.

'Form follows function':

FIGURE A:

The principle is that the shape of the object should be primarily based upon its intended function or purpose can be clearly seen in this stool as a person can quite easily sit on it due to its adequate height; it also has a soft seat which makes it comfortable; it can be shifted around easily as it appears to be light in weight, but still remain sturdy as it has eight legs to stabilize it.

OR

FIGURE B:

The principle is that the shape of the object should be primarily based upon its intended function or purpose can be clearly seen in this stool as a person can quite easily sit on it due to its adequate height; it has a firm surface to sit on; it is light in weight but sturdy with four legs; and is stackable which makes it very practical and convenient in small spaces.

Credit any other well-reasoned answer.

(2)

Q3.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS
Lower order	Knowledge/ Recall Comprehension	30%	Part of 3.1.1 3.1.2	1 + 2
Middle order	Application of elements	40%	Part of 3.1.1	4
Higher order	Analysis Synthesis Evaluation	30%	Part of 3.1.1	3

[10]

OR

3.2 (Allocate 10 marks)

The memo has only been written in bullet form to facilitate marking. Candidates must write a single essay, without the use of bullets, to show their ability to evaluate and compare through the application of factual information.

This comparative essay compares the Duckpond Pavilion in FIGURE C with the Colosseum in Rome (classical building).

PURPOSE/FUNCTION:

- The Colosseum was built for the Emperors, Vespasian and Titus to entertain the Roman public with bloody sports, involving people such as war prisoners and slaves, wild animals, gladiators and chariot races. ☒ Many of these forms of entertainment to convey the extent of Rome's conquests of different countries. It was also a massive, breathtaking structure conveying the wealth, might and power of Rome. ☒ To ensure the support and popularity of the Emperors amongst the Plebs (the 'Mob'). ☒ The Colosseum was also intended to showcase the Latest Roman engineering and building techniques. ☒ The stage reconstructions of famous Roman battle victories encouraged Roman patriotism. ☒
- The Duckpond Pavilion was built primarily to enclose a cricket ground as a sporting venue for sports enthusiasts. ☒ The pavilion building venue is, however, also used for other events such as corporate functions and wedding receptions, therefore it is a public/secular building. ☒

LAYOUT/PLAN:

- Both the Colosseum and the Duckpond Pavilion are oval-shaped, free-standing structures ☒ with tiered seating arrangements. ☒
- Natural light enters both the Colosseum and the Duckpond Pavilion during the day. ☒
- The Colosseum seated between 50–80 000 people, whereas the Duckpond Pavilion seats 17 500 people.
- Both the Colosseum and the Duckpond Pavilion having a huge crowd capacity makes it essential for these buildings to be filled or evacuated quickly. This was solved by using multiple entrances which were/are all numbered. ☒
- In the Colosseum the lowest section was reserved only for the emperor and prominent citizens, with the Plebeians (the lower classes, the commoners) seated above this. ☒ However, in the Duckpond Pavilion the bottom provides seating for the general public and the private suites above are reserved for exclusive patrons. ☒
- In the Colosseum there were rooms below ground which had mechanical devices and cages which contained wild animals. The cages would be hoisted up to enable the animals to appear in the middle of the arena when required. ☒ The centre ground area of the cricket ground is grassed to accommodate the sport. ☒
- The Colosseum was originally covered with a huge awning during games. ☒ This awning was known as a “velarium” which protected spectators from the sun. ☒ The “velarium” was attached to large poles

on top of the structure. The Duckpond Pavilion enclosing the cricket ground is not shaded from the elements. ✓

- The Colosseum consists of three tiers of arcades which were framed by half-columns of the Tuscan, Ionic and Corinthian orders, while the fourth one was decorated with Corinthian pilasters. ✓ The Duckpond Pavilion consists of tiers, the lowest tier containing arches, showing influences of classical Roman architecture. ✓
- Both the Colosseum and the Duckpond Pavilion incorporate the use of arches. ✓

MATERIALS AND PRODUCTION TECHNIQUES:

- The Colosseum was built from travertine stone (a limestone) which was set without mortar and held together by 300 tons of iron clamps. ✓ The Duckpond Pavilion was built with reinforced concrete, bricks, mortar, metal and glass, and a roof from galvanised sheets. ✓
- The Colosseum was built by hand without the help from machines. ✓ The Duckpond Pavilion construction used modern machinery and technology. ✓ It has an integrated building control system allowing for efficient and centralised operation programming, including surveillance, alarm systems, heating, ventilation, electric systems. ✓

RELATION TO THE SITE:

- The Colosseum was situated in the heart of Rome so that it was easily accessible by all Roman citizens. ✓
- The Duckpond Pavilion is situated in beautiful park surrounds of St. George's Park, Port Elizabeth. ✓

TARGET MARKET:

- The target market at the Colosseum was largely determined by the form of activity that it hosted. A wide spectrum of the Roman population was catered for, ✓, from the Emperor and dignitaries, to the local civilians, attending various forms of entertainment. ✓ The Duckpond Pavilion caters primarily for cricket fans, but also targets people for and music events, corporate and private functions. ✓

Credit any other well-reasoned information.

Q3.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS
Lower order	Knowledge/ Comprehension	30%	Part of 3.2	3
Middle order	Application	40%	Part of 3.2	4
Higher order	Analysis Synthesis Evaluation	30%	Part of 3.2	3

[10]

TOTAL SECTION A: 30

SECTION B: DESIGN HISTORY

- **History of design:** Including Greece, Rome, Gothic, Baroque, Rococo, Neoclassical, Victorian, Arts and Crafts, Art Nouveau, Bauhaus, Art Deco, Scandinavian, De Stijl, Modernism, Popular Culture, Pop/New Age and Post Modernism.
- **An overview of architecture,** in which classical examples are compared with contemporary works.
- **Visual Analysis (unseen examples of design):** basic terminology that describes and underpins design and characteristics, to be used with confidence.

QUESTION 4

4.1 (Allocate 20 marks in total)

LEARNERS MUST CHOOSE TWO FROM A POSSIBLE NINE DESIGN MOVEMENTS/STYLES/TIME PERIODS.

NOTE:

For each of the styles or movements candidates must emphasise the characteristics of that movement that reflect on the quote included.

The beds as seen in FIGURE A are merely to assist the candidates with recalling characteristics of the movements/styles. They may refer to any architecture structures or products from the chosen movement/style.

“Good design is the sum of all its parts; it must be visually aesthetic and produced with quality, as well as fulfil the practical requirements of the end user.”

– Sally Sirkin Lewis

GREEK:**The movement/style in context: (Allocate 1 mark)**

- Powerful city states like Corinth, Athens and Sparta were established throughout Greece, each with their own characteristics. ✓
- Athens was a city of intellectuals where studies, thinking and philosophy prevailed, while Sparta was a city of warriors. ✓
- The development of Greek culture and history is divided into three main periods: the Archaic, the Classical and the Hellenistic. ✓ (1)

Aims: (Allocate 1 mark)

- 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 and their appearance. ✓ This obsession was reflected in the highly formalised characteristics, both of structure and decoration of architecture and the quality of skilled craftsmanship of products, as can be seen the example of the bed. ✓ (1)

Influences: (Allocate 2 marks)

- Sport and physical activities were a major part of their everyday lives therefore comfort and relaxation for the body after these activities was important. ✓
- 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. These influences can be seen in carvings on architecture structures and certain utility products, such as Greek vases. ✓ The renowned sculptor Phidias fills the space at the Parthenon (448-432 BC) with a complex array of draped and undraped figures of deities who appear in attitudes of sublime relaxation and elegance.
- 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. (2)

Characteristics: (Allocate 5 marks)

- Aesthetics in Greek is a branch of philosophy dealing with the nature of art, beauty, and taste, with the creation and appreciation of beauty. ✓
- Ancient Greek sculpture shows varying subject matter: Greek myths, the stories of their gods and goddesses and courageous deeds of their heroes; ✓ relief sculpture depicted daily life, athletes contesting, warriors fighting, women with their children and maids, funerary processions and mourners at tombs; portraits of prominent people were created and placed in public places. ✓
- Greek sculpture was normally religious, votive (created and dedicated in fulfilment of a pledge or vow) or commemorative (a significant victory or triumph celebrated with a statue of the victor). ✓
- Emphasises simplicity, ✓ harmony, ✓ ideal proportions, ✓ balance, ✓ logic and rationality. ✓
- It is based on mathematical principles, indicating their desire for elegance of proportions. ✓ All the above characteristics are evident in the Parthenon.
- They made use of the post and lintel system. ✓
- Used three different types of pillar orders: Doric, Ionic, Corinthian. ✓
- They used marble and sandstone which were painted in bright colours. ✓

(5)

Designer and work: (Allocate 1 mark)

- Architecture: *The Parthenon* designed by the architects Ictinos and Callicrates ✓
- Sculpture: *Discobolos of Myron* ✓

(1)

AND/OR

BAROQUE:**The movement/style in context: (Allocate 1 mark)**

- The popularity and success of the Baroque style was encouraged by the Catholic Church in response to the Protestant Reformation that the arts should communicate religious themes in direct and emotional involvement. ✓
- The Baroque era is often thought of as a period of artistic style that used exaggerated motion and clear, easily interpreted detail to produce drama, tension, exuberance, and grandeur in sculpture, painting, architecture, literature, dance, theatre and music. ✓ The style began around 1600 AD in Rome and spread to most of Europe. ✓ (1)

Aims: (Allocate 1 mark)

- Characterised by austerity and was intended to impress; express power and control. ✓
- The aim of Baroque architecture was to apply the architectural elements in the most visually aesthetic manner to create a sense of greatness and dramatic effect. ✓ (1)

Influences: (Allocate 2 marks)

- 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 borrowed from the Medieval and Renaissance styles. ✓ (2)

Characteristics: (Allocate 5 marks)

- 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. ✓
- Emphasis on the oval shape; sweeping and curved surfaces, 'c' and 's' scrolls and shell motifs. ✓
- 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. ✓
- There are dramatic combinations of architecture, sculpture, silver, silks, rich tapestries and luxurious finishing. ✓
- The furniture designs are imposing and are the work of sculptors not carpenters. ✓
- The use of gold, precious metals, mirrors and marble predominates. ✓

- 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. ☒
- Many designs refer to religious content, a move away from the pure Renaissance focus on logic and reason. ☒
- Emotional and dramatic themes. ☒
- Interiors dazzled with the lavishness of gold, silver, silks, rich tapestries and luxurious furnishings. ☒
- Pompous facades with gables. ☒ (5)

Designer and work: (Allocate 1 mark)

- Ceiling Fresco: *Triumph of the Name of Jesus* by G. Battista Gaulli (Rome) (1672–85) ☒
- Interior: *Hall of Mirrors at Versailles* by Hardouin Mansart and Le Brun (1678) ☒
- Architecture: *Colonnade of St Peter's* by Gianlorenzo Bernini (Rome) (c. 1656) ☒
- Product: *Baldacchino (Altar) in St Peters* by Bernini, (Rome), (1624–1633) ☒
- Graphic: *The Elderly Fool and His Cat* by Alexander Voet II, (17th century) ☒ (1)

AND/OR

SCANDINAVIAN:**The movement/style in context: (Allocate 1 mark)**

- Scandinavian design developed during the 1950's in Denmark, Norway, Sweden and Finland. ✓
- Immediately following World War II the availability of low-cost materials and methods for mass production made the concept of creating beautiful and functional everyday objects that could be afforded by everyone. ✓

(1)

Aims: (Allocate 1 mark)

- To create beautiful, visually aesthetic and functional everyday objects that could be afforded by everyone. ✓
- To create simple, elegant designs without compromising on quality and without losing grace and beauty ✓ which softened the interior without cluttering it. ✓

(1)

Influences: (Allocate 2 marks)

- The Modernist and Bauhaus movements with their artistic innovation as well as technological and social progress. ✓
- The evolution of modern furniture designs as art, technology and architectural theories combined and progressed. ✓
- Social democracy which developed in the 1950's caused the start of this movement. ✓
- Machinery, new technology and new materials that were available after World War II influenced them. ✓
- Sometimes the Surrealist movement inspired them. ✓
- Long winters with few hours of sunlight inspired Scandinavian designers to create bright, light and practical environments with clean lines. ✓

(2)

Characteristics: (Allocate 5 marks)

- Colour: light coloured wood; designs printed in exciting, bright and cheerful colours. ✓
- Pattern: simple and artistic printed designs, using a lot of stylized florals, dots and stripes. ✓
- Form/shape: soft rounded edges; ✓ simple often organic shapes; ✓ biomorphic forms combined with harder-edged geometric forms; ✓ furniture simple in shape with clean lines and smooth textures. ✓ They paid attention to good craftsmanship and comfort. ✓
- Line: furniture had clean smooth lines with organic as well as straight lines; ✓ fashion saw simple A-line skirts and dresses ✓
- New materials: fibreglass, wood, rubber, plastic, vinyl and plywood. ✓ Form-pressed wood, anodized or enamelled aluminium or pressed steel. ✓
- They used modern materials such as plastics to create simple stack chairs. ✓
- Attention to detail and finish is emphasised. ✓

(5)

Designer and work: (Allocate 1 mark)

- 3-D Product: Arne Jacobsen – Egg Chair ✓ or The Ant Chair ✓
- 2-D Product: Maija Isola – Marimekko fabric design ✓
- Architecture: Aalvar Aalto – Helsinki Cultural Centre ✓
- Communication: Anders Beckman – Swedish Air Lines poster ✓

(1)

AND/OR**ARTS AND CRAFTS MOVEMENT:****The movement/style in context: (Allocate 1 mark)**

- Multi-storey buildings, factories, bridges and railway lines started to appear towards the end of the 19th century and rapid urbanisation often resulted in slums. ✓
- Factories proved to be serious health risks so the period was the beginning of socialism and protection of the rights of craftsmen. ✓
- This movement was a backlash against the forces of industrialisation in Britain. ✓

(1)

Aims: (Allocate 1 mark)

- To encourage the production of handmade quality goods of visually aesthetic value, as opposed to low quality, over fussy mass-produced products. ✓
- To improve the life of designers and crafters ✓
- To re-establish the value and involvement of the skilled craftsman and designer. ✓
- To encourage the design of simpler, less decorative products. ✓
- To create and make products using undecorated, natural materials (e.g. wood and stone). This was to reveal the natural beauty of the materials. ✓
- To bring back social order, stability and good Christian values. ✓

(1)

Influences: (Allocate 2 marks)

- The Medieval Gothic style, a period associated with order, stability and good Christian values. ✓ This was represented in designs by the use of the pointed arch as well as the Quatrefoil and Trefoil motifs and included mythical themes such as dragons. ✓
- The Rustic English cottage style – simple peasant or cottage style of architecture and handmade furniture – that made use of local materials left in their natural state (stone, wood), for example chairs with carved wood and woven seats. ✓ Floorboards were left bare and roof beams left exposed to reveal the natural beauty of the materials. ✓ This is known as “truth to materials”. ✓
- Influenced by everyday life scenes (genre) from nature, e.g. animals and flower motifs. ✓

(2)

Characteristics: (Allocate 5 marks)

- The Arts and Crafts movement revived an interest in handicrafts such as embroidery, carving, block printing and stained glass windows. ✓
 - Subject matter included plants, animals, birds and medieval design motifs (e.g. the trefoil and quatrefoil). ✓
 - Products: textiles, furniture, ceramics, handmade leather-bound books, metal work and architecture. ✓
 - Materials: natural materials such as wood and stone. ✓ They sourced local materials where possible. ✓ They used cast iron as the standard components in buildings as well as glass and steel. ✓
 - Decoration: used to enhance the basic design – never for the sake of decoration alone. ✓ Ornamentation kept to a minimum. ✓ They stayed “true to materials” in domestic arts (e.g. wood in furniture was not lacquered). ✓ They mixed diverse elements such as turrets, pointed arches and Georgian windows. ✓
 - Use of Elements and Principles:
 - Shapes: were simple and austere without any additional decoration (e.g. as seen in furniture). ✓ Textiles and ceramic designs were more organic due to the influence of plant and animals. ✓
 - Colour: they made use of flat areas of bold colour in different shades of blue, yellow and red. They also made use of earth tones. ✓
 - Balance: generally symmetrical due to the medieval Gothic influence of stability and order. ✓
 - Unity: usually achieved through the repetition of organic lines or subject matter. ✓
- (5)

Designer and work: (Allocate 1 mark)

- Textile (tapestry): *The Strawberry Thief* by William Morris ✓
 - Furniture: *Morris arm chair* by William Morris ✓
 - Architecture: *The Red House* by Phillip Webb ✓
- (1)

AND/OR

RENAISSANCE:**The movement/style in context: (Allocate 1 mark)**

- It marked the beginning of objective scientific experimentation, research and rational thinking. ☒
 - Great thinkers, artists and designers like Michelangelo, Leonardo da Vinci and Raphael gave visual expression to the ideals of the Renaissance. ☒
 - They encouraged innovative thinking, ☒ some examples of which are:
 - 1455 – The printing press with moveable metal type, by Johannes Gutenberg which marked the beginning of printed information becoming available to all those that could read. ☒
 - 1606 – The astronomical telescope invented by Galileo Galilei. It is the beginning of objective experimentation as we know it. ☒
 - 1629 – The steam turbine by Giovanni Brance. ☒
 - 1714 – The mercury thermometer by Gabriel Fahrenheit. ☒
- (1)

Aims: (Allocate 1 mark)

- Reasoning, questioning and the representation of the human figure as an individual were important. ☒
 - Humanism is the Renaissance philosophy which maintains that every individual has the right to think, reason, question and decide their own beliefs. ☒
 - The word Renaissance means the revival/rebirth of something. In the 14th and 16th centuries it referred specifically to the return to classical ideals in art and architecture as well as a return to reason, thought and objective experimentation in science. ☒
- (1)

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. ☒
 - There was a focus on direct observation and the accurate reflection of nature. ☒
 - There was also a focus on idealism and perfection. ☒
- (2)

Characteristics: (Allocate 5 marks)

- Design during the period is characterised by naturalism; ☒ the organisation of space; ☒ the use of perspective; ☒ a revival of classical ideals and motifs. ☒
- Visual aesthetics was most important to the Renaissance artists and designers, and architecture emphasises harmony and balance. ☒ This was achieved through symmetry, mathematical geometry, scale and proportion in the Greek tradition. ☒ Architecture of the time includes columns, hemispherical domes ☒ and semi-circular arches. ☒
- Building designs were frequently square or rectangular with the emphasis on symmetry. ☒ Facades were generally symmetrical around the vertical axis. ☒
- Furniture design is true to the purpose of the piece, ☒ and often incorporates mythological or Biblical figures. ☒ Walnut was a common wood of choice. ☒
- Wooden chests and beds were key pieces of furniture during the Renaissance. ☒
- Furniture design included inlaid panels of wood as well as detailed carving of scenes from nature and everyday life. ☒
- Rope beds consisting of an oblong-shaped framing of wood with interlocking ropes were popular. ☒
- The Renaissance is also known for its very fine tapestries. ☒ (5)

Designer and work: (Allocate 1 mark)

- Jewellery: *Pendant designs* by Hans Holbein (c. 1532–1543). ☒
- Architecture: *St Peter's Cathedral* by Michelangelo, (Rome), (1546–1564) ☒
- Engraving: *The temptation of St. Anthony* by Schongauer, (c. 1480–1490) ☒
- Product: *Canopied ceremonial bridal bed* by Pieter Kolding, (c. 1640–1650) ☒
- Woodcut: *Four horsemen of the Apocalypse* by Albrecht Durer from 1498. ☒
- Architecture: *Dome of Florence Cathedral* by Filippo Brunelleschi, (1420). ☒ (1)

AND/OR

GOTHIC:**The movement/style in context: (Allocate 1 mark)**

- After the fall of the Roman Empire, Europe was in a state of confusion and it was during this period when disease, war, violence and starvation were common. ☒
- The sense of fear that developed, superstitious beliefs grew and the Christian church grew as the new authority replacing the Roman emperors. ☒
- The architectural style of the church developed into the Gothic style. ☒ (1)

Aims: (Allocate 1 mark)

- The church had to tower above the village reaching towards heaven, to be the central point of focus, to give all glory to God. ☒ (1)

Influences: (Allocate 2 marks)

- The state of confusion and fear experience during this period led the people to be drawn to strong belief systems, hence the building of very large churches and cathedrals. ☒
- The wealthy landowners, aristocrats, nobility and the Church ☒
- In architecture, the Roman basilica plan was adopted in the Gothic churches ☒ (2)

Characteristics: (Allocate 5 marks)Architecture:

- Due to this new triumphant phase of Christianity, the construction of magnificent cathedrals was all important. ☒
- In a practical manner, the buildings were designed to provide more space and use less building materials. ☒
- Main elements of Gothic architecture included pointed arches, flying buttresses, ribbed vaults and stained glass windows. ☒
- Arches were pointed as the thrust of the pointed arch is downwards, compared to the rounded arch from the Roman era with its sideward spread of weight. ☒
- The flying buttresses transferred the weight of the upward rising roof down to the ground – this allowed for large window spaces in the walls (in other words, the walls did not have to be the only support for the roof). ☒
- The cathedral was also a museum of art – used to teach by art the history of the world and Christianity. ☒
- The cathedral was also the sanctuary of the famous and illustrious dead. Their tombs were its decoration and its pride. ☒

Furniture:

- Large and heavy, dark wooden furniture (Oak, Rosewood, Walnut) ☒
- The pointed arch, along with intricate carving, features on furniture designs. ☒
- Gothic upholstery displayed rich and dark colours, such as purple, ruby, black, ochre, forest green and gold. ☒
- Fabric designs included geometrical and foliage patterns. ☒
- Gothic furniture was formal and not designed for comfort. ☒

Illuminated manuscripts:

- These are illustrated hand-produced books or manuscripts which had gold leaf decoration added to the images or type. The gold leaf would reflect light off the page creating the impression of illumination. ✓
- These manuscripts were mostly religious and were produced in monasteries; decoration could include decorated initials, borders and miniature illustrations. ✓

Stained-glass windows:

- These windows illuminated and added to the atmosphere of the Gothic church. ✓
- They had a narrative function, often depicting biblical scenes. ✓ (5)

Designer and work: (Allocate 1 mark)

- Architecture: *Notre Dame Cathedral* in Paris (1163–1250) ✓
- Architecture: *Salisbury Cathedral* in Britain (1220–1270) ✓
- Architecture: *Chartres Cathedral* in France (1140–1220) ✓
- Tapestry: *Lady with the Unicorn* at Chateau Pierre d'Aubusson ✓ (1)

AND/OR

ART NOUVEAU:**The movement/style in context: (Allocate 1 mark)**

- They were also against (like Arts and Crafts movement) the unrefined mass produced articles of the late 19th century. ✓
- They created beautifully crafted objects ✓ but unfortunately failed to move with the times as designs were difficult to mass produce. It was too expensive. ✓

(1)

Aims: (Allocate 1 mark)

It grew out of the Arts and Crafts movement so some of the aims were similar:

- To establish close links between artists and craftsmen in the design of products. ✓
- To revive the tradition of using skilled craftsmen. ✓
- However, they did not reject the idea of factory made goods, but instead they wanted to transfer the quality of handmade products to factory made products and made use of modern materials, e.g. metal and steel (wrought iron work). ✓

(1)

Influences: (Allocate 2 marks)

- Nature: in their reference to the natural world such as peacocks, lilies and trailing plants. ✓
- Japanese woodprints: with its simple, flowing decorative lines, ✓ stylized forms, grid patterns of room interiors, decorative patterns, and flat coloured shapes. ✓
- Alphonse Mucha: they were influenced by his paintings of women ✓
- Gustav Klimt: influenced by Klimt's use of decorative pattern. ✓
- Celtic Art: with its elaborate, curving linear designs ✓, and decorative twisting ribbon-like patterns. ✓
- Viking designs: with their fine lines and spirals, lavish ornamentation and romantic ideas. ✓
- Symbolism (an art movement of that time period): with its flat areas of colour, organic curved outlines, and sensual designs with curves based on nature and the female form. ✓
- The Arts and Crafts movement: with their natural flowing forms. ✓
- Late Gothic style: with its flamboyant lines and stained glass. ✓
- French Rococo Art Period: with their delicate lines and forms as well as the light, playful atmosphere of movement influenced Art Nouveau. ✓

(2)

Characteristics: (Allocate 5 marks)

- Subject matter: animals, birds, plants. Very stylised roses (Rennie Mackintosh), sunflowers, lilies and peacocks, as well as sensuous female forms. ☒
- Products: textiles, ceramics, metal work, glassware, jewellery, furniture and architecture. ☒
- Materials: exotic materials, e.g. mother-of-pearl, lapis lazuli, ivory, iridescent coloured glass added to metal, ceramic jewellery ware and even furniture and wrought iron. ☒ 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. ☒
- Ornate and decorative. ☒

Elements of Design:

- Line: whiplash line or serpentine line. Curvilinear and languid lines that are continuous and create stylised shapes. ☒
- Shape and Form: organic curvilinear shapes that reflect the rhythm of the whiplash line. ☒
- Colour: for interior they used subtle and subdued pastel colours, e.g. pinks, greens, yellows. ☒
- Colour: flat matt colour contained within curving outlines, generally used for poster illustrations, e.g. Posters by Mucha. ☒

Principles of Design:

- Balance: predominantly asymmetrical ☒
- Contrast: large and small forms. Cool colours against warm ones. ☒
- Movement: the repetition of the whiplash line creates a sense of movement. ☒

(5)

Designer and work: (Allocate 1 mark)

- Jewellery: 'Dragonfly brooch' by Rene Lalique ☒
- Art Nouveau brooch designed by Winifred Green ☒
- Lamps: 'Lotus Tale Lamp' by Louis Comfort Tiffany ☒
- Metal work: Cornet dragon gate by Antoni Gaudi ☒
- Interior: stairs in the Van Eetvelde House in Brussels by Victor Horta ☒
- Furniture: 'Cabinet Vitrine' by Gustave Serrurier-Bovy ☒
- Poster: 'Pen' poster by Alphonso Mucha ☒
- 'Job' poster by Alphonso Mucha ☒

(1)

AND/OR

ART DECO:**The movement/style in context: (Allocate 1 mark)**

- Art Deco was about sensational, carefree modern living and daring new designs. ☒
- They were fascinated by speed, technology and ancient cultures. ☒
- They tried to escape through the unreal environments they created. ☒ (1)

Aims: (Allocate 1 mark)

- To respond to the demands of the machine and of new materials as well as the requirements of mass production. ☒
- To create a new style for a new century. ☒
- To create good-quality, practical, mass-manufactured pieces from innovative, industrial materials. ☒ (1)

Influences: (Allocate 2 marks)

- Early 20th century painting movements, with particular reference to:
 - Cubism (abstraction, distortion and simplification) resulting in the use of straight lines, the zig-zag and layered geometric shapes. ☒
 - Constructivism with its abstract shapes and use of non-traditional materials (e.g. Perspex) and the industrial method of welding. ☒
- Speed and technology - the development of the machine, the motorcar and aeroplane and the study of aerodynamics. ☒
- African art and the American Jazz culture. ☒
- Egyptian motifs (the lotus bud and the papyrus) ☒
- Aztec and red Indian motifs (stepped Aztec ziggurat shape) ☒
- The surface effects and techniques of Oriental art (layers of oriental lacquer, e.g. shellac) ☒ and the use of inlays of pearl, tortoise shell, snakeskin and sharkskin coverings. ☒
- The Russian ballet with their use of brilliant colours and patterns in their theatre designs and elegant portrayal of women. ☒
- The worldwide movement, Modernism, with its emphasis on non-representational motifs, clean lines and pure geometric forms (later Art Deco period). ☒ (2)

Characteristics: (Allocate 5 marks)

- Themes: Egyptian motifs, anything popular and trendy and the Jazz Age ✓
- Motifs: Sunbursts, zig-zags ✓
- The art and sculpture of Africa with its strange distortions and jagged planes. ✓
- Aeroplanes, trains, cars – a preoccupation with travel and speed. ✓
- The fashionable female figure in profile. ✓
- Shape: the emphasis was on flat, 2-D designs. ✓
- Forms: stylized and decorative, more angular. ✓
- Colour: flat, bold and exotic colours, with no tonal modelling of colour. ✓
- Strong emphasis on line – e.g. geometric fan motifs, sunbursts showing linear rays of the sun. ✓
- Texture: rich with great attention being paid to the play of a variety of surface textures – coarse textures contrasted with smooth and gleaming areas of metallic sheen. ✓
- Art Deco furniture is streamlined in design. It has a modern and sleek look, but was comfortable. ✓
- They used exotic woods (e.g. Cuban mahogany, ebony and olive) and wood was often highly lacquered. ✓
- They used inlaid wood and exotic animal skins in furniture. ✓
- Art Deco uses symmetrical balance in design. ✓
- It is an eclectic style borrowing from past styles. ✓
- Art Deco often combined circular and angular shapes in furniture. ✓
- Jewellery: a vast range of jewellery was produced using precious and semi-precious stones. ✓

(5)

Designer and work: (Allocate 1 mark)

- Architecture: *The Chrysler Building* designed by William van Alen ✓
- Poster: '*Fast Forward*' by Cassandre ✓
- Poster: '*Normandie*' by Cassandre ✓
- Furniture: *Art Deco Club chair* by Donald Deskey ✓
- Textile: '*Dalmations*' by Violetta Janes ✓
- Teaset: '*Morning Tea Set*' by Clarice Cliff ✓
- Teaset: *Art Deco silver tea set with ivory handles* designed by Edward Vines ✓

(1)

AND/OR

BAUHAUS:**The movement/style in context: (Allocate 1 mark)**

- The Bauhaus was founded in a time when the German zeitgeist turned from emotional Expressionism to the matter-of-fact New Objectivity. ✓
 - They tried to find solutions for the problems faced by the working classes during the depression years of post-World War I Germany. ✓
 - Their concerns included urban planning, housing and the development of high-quality, useful, mass-produced consumer goods. ✓
- (1)

Aims: (Allocate 1 mark)

- To provide healthy housing for a growing urban population under difficult economic conditions. ✓
 - To take advantage of new technologies. ✓
 - To achieve a breakthrough for rational and functional form in design (rationalism and functionalism emphasised). ✓
 - To make products affordable for the masses through cost-cutting industrial mass production. ✓
 - Their main objective was to re-image the material world and to reflect the unity of all the arts. ✓
 - The Bauhaus school aimed to train their students to create designs that reflected the machine age, so that designs were pure, simple and functional. ✓
 - They aimed to join all art and craft as a functional whole. ✓
- (1)

Influences: (Allocate 2 marks)

- Bauhaus style was influenced by the simple unadorned furniture of the Arts and Crafts movement. ✓
 - By the Cubist movement which believed in reducing objects to their most basic forms (the cube, cylinder and sphere). ✓
 - By the De Stijl movement which created impersonal, abstract works of square and rectangular blocks of primary colours separated by vertical and horizontal lines of black or white; also by the smooth surfaces which looked as if created by machine and were based on mathematics. ✓
 - By the American architect Louis Sullivan through his quote: "Form Follows Function". This meant that objects adhered to the principle of purity and form and were left unadorned. ✓
- (2)

Characteristics: (Allocate 5 marks)

- Initially the focus was on hand production using natural materials, then the focus shifted to incorporation of technology and industrial processes to create modern design. ✓
- The Bauhaus can therefore be seen to be functionalist rather than expressive and decorative. They encouraged design for mass production. ✓
- Design was modern, simple, quality focussed through production and manufacturing, universal, and functional. ✓
- Bauhaus design shuns ornamentation and favours simplicity, function and elegance. ✓
- They used asymmetry and regularity instead of symmetry. ✓

- Purity of form. ☒
- They stressed 'truth to materials' and 'form follows function'. ☒
- Used new materials and technology like reinforced concrete. ☒
- They used geometric shapes. ☒
- Lines were mostly straight (vertical and horizontal) ☒ and formed geometric shapes. ☒
- Colours were mostly the untreated colour of the materials, such as steel and concrete and wood ☒ or pure, primary colours were used ☒.
- Surfaces were smooth, cold and impersonal. ☒
- They introduced different materials and techniques in simple, practical projects. ☒
- Dematerialised the conservative forms of furniture – e.g. furniture must be in its most basic and essential forms, stripped of decoration. ☒
- They produced prefabricated furniture and mass production. ☒
- They placed emphasis on examining the formal and physical properties of materials. ☒
- Chairs were simple and unadorned; light tubular steel frames were used for open structured chairs ☒ that could be mass produced. ☒
- Architecture had many features such as: steel-frame construction, a glass curtain wall, reinforced concrete, open-plan layout with moveable inside walls, undecorated facades, all services concealed in a central core of the building, reinforced concrete, cube-like structures, prefabricated units, machine-made components, purity of form. ☒ (5)

Designer and work: (Allocate 1 mark)

- *Cantilever Chair* by Mies van der Rohe ☒
- *Tubular Chair* by Mies van der Rohe ☒
- *The Barcelona Chair* by Mies van der Rohe
- *Zig-Zag Chair* by Gerrit Rietveld ☒
- *Wassily Chair* by Marcel Breuer ☒
- *Tac Tea Pot* by Walter Gropius ☒
- 'Cradle' by Peter Keler ☒
- *Tea-extract pot* 1924 by Marianne Brandt ☒
- 'Ceiling Lamp' by Marianne Brandt ☒ (1)

Q4.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS
Lower order	Observation/Recall/ Explain Comprehension	30%	Part of 4.1	6
Middle order	Application of elements	40%	Part of 4.1	8
Higher order	Analysis Synthesis Evaluation	30%	Part of 4.1	6

(20)

4.2 4.2.1 (Allocate 2 marks)

FIGURE B represents Deconstructivism ☒ and FIGURE C represents De Stijl. ☒

(2)

4.2.2 (Allocate 8 marks)

Candidates must answer in paragraphs and not in table form. The memo has only been written in bullet form to facilitate marking. Candidates must write a single essay, without the use of bullets, to show their ability to evaluate and compare through the application of factual information.

FUNCTIONALITY:

- In FIGURE B the traditional appearance of a clock is seen in part, it functions as a clock, but instead of focusing on its function, the designer has explored the relationship between different parts of the design. This results in the clock appearing irregular and somewhat 'pulled apart' with the numeral '9' not within the circular shape of the clock. ☒
- In FIGURE C the design of the clock with typical De Stijl characteristics, shows very minimal functional parts in that no numerals are displayed, but one is still able to 'read' the clock. ☒

CONTRAST:

- In FIGURE B the pure simple elements of the main clock face is seen in contrast to the disjointed, fragmented geometric shapes of the 'outer section' of the clock which is diagonally below the main clock face. ☒ A contrast of textures of the different components of the clock, with wood grain showing and areas of flat painted areas of the decorative stand, to the plastic and metal parts of the clock mechanism. ☒
- In FIGURE C contrast is seen in the colours of the geometric block areas of the clock. ☒ The black, blue and red colours contrasted with the large amount of white and small amount of yellow areas. ☒

FORM/SHAPE:

- In FIGURE B the form of the clock appears fragmented and dislocated. ☒ This visual chaos is typical of Deconstruction. ☒ There is a focus on layering of broken geometric shapes in the design. ☒ The design reflects a move towards the use of new shapes as well as the distortion of shape. ☒ It destroys the supremacy of the square and right angle and makes use of angled lines and focal points. ☒ The shapes are combined in a seemingly illogical way. ☒ The design is innovative, explorative and does not conform to the traditional or expected. ☒
- In FIGURE C all shapes are abstract blocks of squares and rectangles on the face of the clock. ☒ Abstraction and simplification of form and shapes are used with a smooth surface. ☒ Lines, which create the geometric shapes are in a horizontal and vertical relationship only. ☒

- The clocks in both FIGURE B and FIGURE C comprise of geometric shapes. ☒

MOOD/FEELING CREATED:

- In FIGURE B visual tension is created between the fragmented and dislocated shapes of the clock stand and the clock face. This creates a feeling of uncertainty, chaos, unease or disruption. ☒
- In FIGURE C only the three primary colours; red, blue and yellow and black and white is used in this clock design, which is typical of De Stijl, and this gives a modern, crisp, fresh, clean appearance to the clock. ☒ The amount of white space balances out the smaller areas of black and primary colours. De Stijl designers believed in balance, harmony, order, logic and purity, therefore spaces are arranged in geometric shapes as well as horizontal and vertical lines which create a mood or feeling of balance and harmony. ☒

Consider any other well-reasoned and supported facts.

(8)

Q4.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS
Lower order	Recall Comprehension	30%	4.2.1 Part of 4.2.2	2 + 1
Middle order	Application	40%	Part of 4.2.2	4
Higher order	Analysis Synthesis Evaluation	30%	Part of 4.2.2	3

(10)

TOTAL SECTION B: 30

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

QUESTION 5

- Critically reflect on how design shapes the physical and social environment. Choose **THREE** award-winning contemporary International designers whose work demonstrates environmental responsibility.
- An understanding of the ways in which design can be used to reinforce or challenge social, cultural, environmental and ethical issues. Study **THREE** two-and/or three-dimensional South African and African craft designs, past and present whose work demonstrates social responsibility.
- Demonstrate ways in which design can be used to benefit society.

Marks can only be given for EITHER QUESTION 5.1 **OR** QUESTION 5.2.

5.1 5.1.1 (Allocate 1 mark)

The poster design addresses the social issue of violence in society due to deaths caused from the use of guns. ☒ The grim message that the poster states 'every 43 seconds someone dies from gun violence', shows that this a serious social problem. ☒

(1)

5.1.2 (Allocate 5 marks)

USE OF SPACE:

- The image is placed more or less in the centre of the poster, with a large amount of empty space around the image, which results in a powerful focal point. ☒ One strong image in the centre of the format, with no background images to distract from the main image, makes the message come across in a clear, and dramatic way. ☒

IMAGERY:

- The image is composed of a collection of human bones and skull, using the Gestalt Principle of Close Proximity, which is arranged in a manner that it takes on the shape of a gun/rifle. ☒

TEXT:

- The only text, besides the logo of the organization, is simple sans-serif typeface using delicate line work, which reinforces the message that human life is fragile and under threat when placed in a violent society. ☒ Only the numerals '43', which stands out more than the rest of the text as it is done in heavier line work, reinforces the shocking reality of this frightening statistic. ☒

COLOUR:

- The image of the gun (comprised of human bones) is shown in the natural deathly colour of bones and placed on a flat, empty, black background which is the colour associated with darkness, death and fear. ☒ No other colour is introduced except in the organisations blue and white logo which is placed in the bottom right hand corner of the poster.

Credit any other well-reasoned responses.

(5)

5.1.3 (Allocate a total of 14 marks for one essay on two designers.)

Candidates can choose a South African designer or design group and an International designer. They must be concerned with helping to bring about change in ANY social issue. Examples are: poverty; capitalisation; gender issues; health issues; social injustices; racism and marginalisation.

Note: A learner may use any example from an LTSM as prescribed in the LPG (i.e. the Woolworths Book 'Living with Design Daily' or 'Craft Art in SA' by E. Coetsee)

EXAMPLE OF A LOCAL DESIGNER / DESIGN GROUP

STREETWIRES ☒ (Design group)

THEY AIM TO:

- Tackle the problems of unemployment and poverty in South Africa. ☒
- To create meaningful long-term employment for as many South Africans as possible ☒
- Improve the quality of life of many previously destitute South Africans by providing a workplace, permanent employment, a sense of purpose and access to skills training and personal development. ☒

SOCIAL RESPONSIBILITY

- The company believes that the major hurdle facing our country is unemployment:
 - It is the leading cause of numerous social ills such as poverty. ☒
 - It hampers community growth and development ☒ and to improve the life of South Africans by providing a workplace, permanent employment, a sense of purpose and access to skills training and personal development. ☒
- Streetwires Training and Development' is a non-profit company established by Streetwires that specifically aims at uplifting communities by providing skills training, development of individual artists and creating outreach initiatives in orphanages, schools and impoverished communities. ☒
- The business focuses on producing street wire art, a uniquely Southern African genre. ☒ The most likely origins of this art form are the rural areas of Maputoland and Zimbabwe where poor herd boys created their own toys out of discarded hanger wire, tin cans and whatever else they could find. ☒ New wire-art designs are being created by a design team and once designs have been approved, templates are made and passed on to the wire crafters who work as a team to manufacture the product. ☒ The Cape Town studio reveals a business based on quality control. To maintain a high standard the team leader ensures that the template design is adhered to exactly and that the template design is passed through quality control before being released.

- Objects produced are both decorative and functional such as beaded promotional items and gifts (e.g. key rings, paperclips with logo top, business-card holders), working radios, various models of cars in wire or beaded wire, and animal, bird and human sculptures. ☑ The technique of wire art dominates, incorporating materials such as beads, cut-up tins and bottle caps. ☑

WORKS:

- The shapes and forms of products are highly stylized and simplified, incorporating an element of whimsy and humour. ☑ Bright colours and simple, curvilinear outlines dominate. ☑ This can be seen in examples such as: the beaded wire bust of Madiba/ Hoopoo bird / Stork bird / sheep / Nguni Cattle. ☑
- Streetwires produces five product ranges, namely:
 - "Streetwires Custom": unique product ranges for events and corporate branding;
 - "Streetwires Generic": retail range which secures the largest percentage of their income;
 - "Streetwires Collection": targets the high-end design and decor market;
 - "The Signature Range": promotes the names of the company's best artists (e.g. master wire artist Elias Kahari, and designer Michaela Howse) which is sold in up-market stores;
 - "The Fine Art Collection": solo exhibitions where collections are showcased under their own names. ☑
- These ranges above all contribute to the economy of South Africa in their own unique way in that they target various markets. It creates dynamic ways in which the country is promoted to the overseas markets, thus promoting the crafts and skills of this country, ultimately providing more jobs for the local community. ☑

EXAMPLE OF AN INTERNATIONAL DESIGNER

BJ KRIVANEK: ☑ (Designer)

HE AIMS TO:

- Add public and poetic dimensions to the flood of commercial messages in the modern urban landscape. ☑
- Krivanek integrates the written word into built environments. ☑

SOCIAL RESPONSIBILITY

- Designs monuments that celebrate groups who are ignored, shunned or marginalised by society. ☑
- He gives a voice to 'embattled and stigmatised urban/city communities' as a way of reaching out to them and give them dignity.

INFLUENCES:

- He draws the content of his project from the history of a site and also through outreach to community members. ☑
- He revives the tradition of architectural inscription used on classical public buildings that for centuries featured texts to commemorate and instruct. The generously spaced classical inscriptions were usually in capital letters and written by people in power or dominant social groups. ☑

METHODS:

- He combines sculpture, architecture and design to make environmental installations that commemorate the invisible outsider rather than known people. ☑
- Krivanek uses phenomena such as light, reflection, shadows and projections in works. ☑
- Materials such as glass, aluminium, stainless steel and concrete are incorporated. ☑
- Krivanek's text is generously spaced and carefully arranged in lines to maintain the real value of the message. ☑
- Font styles are in keeping with the surrounding architectural structures to reflect the history and character of the site and to give that area a voice. ☑
- His themes do not instruct; instead they reflect contemporary social issues and his messages go against the official viewpoint of the day. ☑
- He works with a team of collaborators.

SHAPING SOCIETY

- He enriches people's experiences of the place they live in. ☑
- He increases people's knowledge of the history of a place and the events that have occurred in that place through single words. ☑
- He gets people to think critically about themselves and situations in a positive way. ☑
- The architectural works always seem to have a deep emotional and sensitive connection to the physical human being. ☑
- The works often encourage inward reflection from the viewer. ☑
- His environmental installations blend sculpture, architecture and design to commemorate the invisible outsider rather than prominent figures. ☑

WORKS:

'RECOVERING EQUILIBRIUM' ☑

AIM:

- To commemorate the 911 tragedy of the terrorist attacks on the United States as three of the four hijacked airplanes were headed to LAX Airport. ☑
- To reflect the community's collective loss and the hope that has sprung from the nation's national identity. ☑

METHOD:

- Visitors to the memorial enter across a relational threshold inscribed: 'Daughter, Neighbour, Citizen', *et al.* to approach the entombed, fortified fountain. ☑
- At its edge, visitors can move the floating, reflective dish, to activate the interplay of national perceptions – inscribed: United We Stand, 'Sea to Shining Sea, Home of the Brave', *et al.* Versus core American rights and ideals – inscribed: 'Privacy, Habeas Corpus, Assembly', *et al* suggesting the national dialogue triggered by the attacks. ☑
- Inscribed on the floating mirrored dish, reflected upward at night, are the personal traits of the victims – inscribed: 'Beloved, Equal, Strong, Honest', *et al* – evidence of the diverse American citizenry and the characteristics that form their national identity. ☑ As projections at night, this constellation symbolizes the residual afterlife of the victims. ☑ On the plates in various languages are common American phrases such as 'American Dream' that are known worldwide. ☑ The segmented plates also cause the division of these phrases representing the shattering of American ideology caused by the event. ☑
- The memorial was built on top of an existing fountain – the plates are continuously moving due to the movement of the water on which the plates float. ☑

Credit any other relevant examples and information.

(14)
[20]

Q5.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS
Lower order	Observation/ Recall/ Comprehension	30%	Part of 5.1.1 Part of 5.1.2 Part of 5.1.3	1+2+3
Middle order	Application	40%	Part of 5.1.1 Part of 5.1.2 Part of 5.1.3	1+3+4
Higher order	Analysis Synthesis Evaluation	30%	Part of 5.1.2 Part of 5.1.3	3+3

OR

5.2 5.2.1 (Allocate 2 marks)

FIGURE B shows crafts for retail purposes at a South African market. More and more South Africans are making their livelihoods producing crafts, as non-governmental organisations and government departments alike embrace the sector as a means of fighting poverty. ✓ The craft sector is estimated to employ 1,2 million people and contribute to approximately R3,4 billion to the economy every year, therefore the contribution to the economy is enormous. ✓ Craft provides an entry-point into the economy for under-resourced groups who are then able to develop their skills through experience, apprenticeship and mentoring, which can be later used in the formal sector. ✓ Local crafts keep on attracting international tourists the South Africa which benefits the local economy. ✓

Credit any other well-reasoned response.

(2)

5.2.2 (Allocate 8 marks)

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

Candidates to choose to discuss either ONE of these traditional crafts:

- isiZulu basketry
 - isiZulu pottery
 - isiZulu beadwork
- or
- isiXhosa beadwork

EXAMPLE: isiZULU BASKET WEAVING

ORIGINS:

During the 1800's under Chief Shaka, traditional Zulu baskets were woven by men. ✓ Women learned this traditional craft when their men had to go away to work in the mines. ✓

MATERIALS AND METHODS USED:

Traditionally these early utilitarian baskets were plain, the colour of the palm fronds from which they are made. Only the beer pot was highly decorated with colourful designs. ✓ The Ilala Palm fronds are used to make watertight baskets for the purpose of holding liquids such as water and beer. ✓ Today many Zulu baskets have patterns based on traditional Zulu or Ndebele designs. ✓ They also include contemporary motifs based on other South African tribes or other new and completely different ideas. ✓ Zulu weavers are also continuously developing natural pigments and dyes which help to make each design even more unique. ✓

Zulu basket designs are characterised by symmetry, precision and organisation, the same qualities that characterise their social

patterns. ☒ Many people and weavers believe each design has a specific meaning:

- **Triangle:** a masculine symbol, also represented on wedding baskets as the number of steers/cows (and ½ cows: calves) paid for a bride price payment. Two triangles facing each other (in an hour-glass shape) may be used to show a woman as entering a marriage as a second or third wife and not a primary or first wife. ☒ The Double Triangle – marriage, man.
- **Diamond:** a feminine symbol. May also designate status of first wife. ☒ Double Diamond – marriage, woman. ☒
- **Zig-Zag:** masculine, represents the spear of Shaka or lightning. Also represents bulls (as in whether a bride will accept bulls as payment on a wedding basket design). ☒
- **Series of Diamonds:** feminine, represents the shields of Shaka. ☒
- **Checkerboards, Whirls or Circles:** Good news, new baby, good rains, plentiful harvest. ☒
- **Stepped patterns:** are typical Ndebele influenced but also represent the rolling hills of Zululand and may also represent the earth and the heavens. ☒

FUNCTIONS:

- **The Isichumo – Water Basket** ☒ (water tight): A rigid, bottle-shaped basket used for carrying and storing liquids, usually water, it has a lid, which fits over the neck like a cap. ☒
- **The Isiquabetho – Winnowing/Grain Basket** ☒ (not water tight): this is a large flat bowl (up to four feet or more wide!) made for carrying and storing grain. They are also called “dough bowls” because dough for bread is made in them – often in very large quantities. Smaller flat baskets are also used for serving food. They are also used for kneading bread. ☒
- **The Isilulu – Large grain Basket** ☒ (not water tight): Large baskets are used to hold grain for long periods. The basket is woven with alternating closed (tight) weave and open weave (breathing weave) that allows air to circulate so the grain won't mould but keeps insects out. These baskets are typically squat, and either round or bell shaped, depending on the area and weaver. ☒
- **Products of grass and ilala palm weaving** (such as sleeping mats) ☒ and basketry are associated with the widest possible range of activities throughout a Zulu's lifetime, touching virtually

every domestic, social and religious function. ☒ Baskets served as containers to store things in. ☒

NAME AND DESCRIPTION OF ONE EXAMPLE:

THE UKHAMB ☒ (watertight beer basket)

It is a bulb-shaped container made watertight by the tightness of the coil-weave and the weaving material itself, (the Ilala Palm). ☒ It has a lid and it is customary to serve guests a communal basket of beer when they visit. ☒ It is brightly coloured and is usually decorated with geometric or other patterns. ☒

Credit any other well-reasoned response.

(8)

5.2.3 (Allocate 10 marks)

HALDANE MARTIN ☒

Context:

Haldane Martin is an award winning furniture designer who is influenced by traditional weaving practices. ☒

Aims:

- As a contemporary designer he tries to meet the needs of the whole human being by designing furniture that is simultaneously meaningful for the spirit, beautiful for the soul, and nurturing for the body. ☒
- He also continuously strives to practice sustainable and environmentally conscious design in the following ways:
 - He believes that furniture designers should use fewer materials.
 - Materials that are environmentally toxic should be avoided altogether.
 - He aims to re-use and re-cycle materials. He follows the code that says 'Reduce, Re-use, Recycle, and Avoid'. ☒

Influences:

- He is inspired by:
 - The materials, cultures and the context of South Africa. This is noticeable in his design of the isiZulu Mama Chair with its specific reference to the traditional Zulu Weaving technique in the seat. ☒
 - The Riempie style of the early Cape Dutch furniture designers. (Riempie: a thin leather strip woven into complex geometric patterns to form the inner part of a seat or backrest). ☒

Characteristics and use of traditional techniques and materials:

His designs are sophisticated and simple. ☒

He practices both socially and environmentally conscious design.

His work proves that this kind of design can be both sophisticated and beautiful as well as locally and internationally desirable. ☒ He achieves this through the use of clean uncluttered line. ☒

Materials: these range from recycled plastic and stainless steel, to natural materials such as feathers and leather. He successfully combines man-made materials with natural ones. ✓

For example: The 'Fiela Feather' lamp – a light feathery shade of ostrich feathers is placed at the end of a curved stainless steel 'arm' which can be extended. ✓

'The Songololo Chair' combines leather and steel – the design is adaptable in that it can straighten and curve in an organic way. ✓

Example of a work:

The isiZulu Mama Cafe chair ✓

Influences: The chair design was inspired by African baskets from different African cultures across the African continent, particularly the indigenous amaZulu basket weaving techniques. ✓

Materials: The chair is woven out of recycled plastic strips from plastic milk bottles. The plastic was melted and extracted in long flat tubes ready for the weaving process. Originally it could only be made in black due to the limited recycling processes available in South Africa. The frame of the chair is made from 304g stainless steel. The steel is also made from 60% recycled materials and will be able to be a 100% recycled when the chair is no longer suitable for use.

SOCIAL ISSUES ADDRESSED BY HIS DESIGNS:

- He was influenced by the need for designers to practice sustainable design. He replaced traditional weaving material (the ilala palm) with recycled plastic to make the seat of the isiZulu Mama chair more durable. It also gives the chair design a contemporary feel.
- The individual seats are woven by 6 township women in rural Limpopo. This is not ideal because of the amount of fuel. This contributes socially in that it provides employment. Craftsmen from the Mogalakwena Craft Art Project produce the chair by adding the woven seat to the recycled stainless steel frame.

Credit any other factual and well-reasoned response.

(10)

Q5.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS
Lower order	Observation/Recall/Comprehension	30%	Part of 5.2.2 Part of 5.2.3	3+3
Middle order	Application	40%	Part of 5.2.1 Part of 5.2.2 Part of 5.2.3	1+3+4
Higher order	Analysis Synthesis Evaluation	30%	Part of 5.2.1 Part of 5.2.2 Part of 5.2.3	1+2+3

[20]

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

The design in FIGURE A can be said to be a good example of environmental and also social responsible design for the following reasons:

- The method of filling the ecobricks with waste helps clear the environment of litter. ☒
- Our dumpsites are overflowing with non-biodegradable waste so these ecobricks help to use this waste. ☒
- The ecobrick, used as a building material, has a long lifespan in that the bottle and the contents are non-biodegradable. ☒
- Ecobricks make use of locally available material and can be made at no cost. ☒
- Ecobricks have good insulation properties (cool in hot weather, and warm in cold weather). ☒
- Conscious use of ecobricks prevents unnecessary energy consumption and environmental damage. ☒
- The involvement of the community in making the ecobricks makes them become environmentally aware. ☒
- The exchange “swap shop” encourages individuals in the community to empower themselves as entrepreneurs. ☒
- The “swap shop” also enables community members to be inspired to make ecobricks as they are able to exchange the ecobricks for much needed clothing, furniture or children’s toys. ☒
- The community involvement in a project such as this proposed preschool creates Ubuntu, which brings about positive change for people within low-income communities. ☒

Credit any other well-reasoned answer.

(6)

6.2 (Allocate 14 marks)

EXAMPLE 1 (Local)

THE NAME OF THE DESIGNER:

MARTIN KRUGER, Martin Kruger Associates, Architects Urban Designers ✓

AIMS:

- Kruger believes in the evolving design process of teamwork, ✓intense client interaction and a continuous journey towards excellence and simplicity. ✓His philosophy is: "All buildings are cities and the city a big house". ✓
- He feels that few cities retain a sense of human scale due to their need to expand and maximise use of land. ✓Skyscrapers often dwarf and humble those that work in their shadows and seal us off from the outside environment. ✓He aims to create a kinder, more nurturing place to work. ✓
- Martin Kruger's practice is committed to creating building and settlements that contribute positively to the environment, to the saving of CO₂ emissions and the use of passive energy. ✓
- The studio investigates design problems on a variety of scales and in diverse contexts. Their work includes exhibitions, conservation work, new settlements, public spaces and public buildings, as well as a number of diverse and beautifully crafted private houses and farmsteads. ✓

INFLUENCES ON HIS WORK:

- Vernacular architecture – he is interested in reinterpreting vernacular architecture, i.e. architecture which uses locally available resources and traditions to address local needs and which reflects the environmental, cultural and historical context in which it exists. ✓
- He is also influenced by the ancient Greek idea of an Agora (a public, open space or square, used for assemblies and markets) and is interested in developing an 'African Agora'. ✓
- Modernism influences him in that he includes modernist materials and construction techniques. ✓

THE NAME AND BRIEF ANALYSIS OF ONE DESIGN WITH PARTICULAR REFERENCE TO THE WAY IT ADDRESSES ENVIRONMENTAL ISSUES:

DESIGN: BP SOUTH AFRICAN HEADQUARTERS at the V&A Waterfront, Cape Town. ✓

- The building is a 9 500 square-metre triple volume open-plan office space for 600 people. It is a miniature representation of Kruger's ideal city. ✓
- Huge lantern-shaped structures are constructed on the roof to allow light to filter down to the central atrium where trees enjoy an ideal climate. They also allow internal heat to escape as and when necessary. ✓
- Above the windows are box-like shelves that channel natural light in but have the dual capability of being able to create shade at the hottest

times of the year. This is energy saving at its most effective as there is no need for energy-draining heaters and air-conditioners. ☑

- A dimmer system automatically regulates how much internal light is needed. ☑
- Photovoltaic cells and thermal solar panels on the roof and the front canopy provide 10 percent of the building's electricity. ☑
- Movement sensitive lights inside the office space mean that the last person to leave does not have to remember to switch off a light. The building automatically senses that there is no movement and shuts all lights. ☑
- Run-off water from the roof collects in an underground tank with a 1,3 million-litre capacity. This water is used to irrigate the building's garden and is used for ablution purposes. ☑
- Inside bins are centrally placed encouraging employees to recycle their paper, metal and plastic. ☑
- Materials used are, where possible, recycled, durable and low-maintenance. Carpets, for example, are made from 100 percent recycled material and the wall hanging by Adri Schultz is made from waste cotton fabric woven by a women's group living in Khayelitsha. Beautiful rose gum wooden floors throughout the central 'street' of the building and the stairs come from sustainable forests in Zimbabwe. ☑

EXAMPLE 2 (International designer)

THE NAME OF THE DESIGNER:

JULIE BARGMANN ☑

Julie Bargmann is internationally recognised as a designer who reclaims polluted and industrial sites in the USA that have been severely affected by, for example, mining or the dumping of rubbish. ☑ She explores the creative potential of these degraded landscapes and alters them into regenerative landscapes. ☑ She always retains something of the history of the site so that people remember what happened to it. ☑ Her design practice is called D.I.R.T. (standing for *Design Investigations Reclaiming Terrain or Dump It Right There*). ☑ Acid mine draining is spilling into the streams and rivers and suffocates life forms – she reclaims such polluted industrial sites. ☑ She designs hybrid landscapes that blend construction with elements that represent the physical and cultural histories of the sites at which she works. ☑

Example of work:

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

The learner must mention the design and their work and at least three relevant facts about the work.

Consider any other factual and well-reasoned answer.

(14)

Q6.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS
Lower order	Knowledge/ Comprehension	30%	Part of 6.1 Part of 6.2	3+3
Middle order	Application	40%	Part of 6.1 Part of 6.2	3+5
Higher order	Analysis Synthesis Evaluation	30%	6.2	6

[20]

TOTAL SECTION C: 40
GRAND TOTAL: 100