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**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2017

**DESIGN P1 (THEORY)
MARKING GUIDELINE**

MARKS: 100

This marking guideline consists of 39 pages.

SECTION A: DESIGN LITERACY (30 marks in total)

- 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**1.1 1.1.1 (Allocate 2 marks)**

- The product seen in FIGURE A is suitable for the tourist market as the national flower of South Africa, the Protea, is seen displayed as the image on the bangle. Overseas visitors would delight in purchasing a product which shows displays a national symbol of the country of which they visit. ✓
- Any woman in South Africa who feels national pride and who appreciates the flora of our country would feel proud to wear a beautiful fashion accessory as seen in FIGURE A which displays the Protea flower, South Africa's national flower. ✓

(2)

1.1.2 (Allocate 8 marks)**Shape and form (element):**

- The image on FIGURE A makes use of flat, stylised, organic shapes of a Protea flower with its petals and leaves the different sizes which bring variety to the design. ✓
- Whilst the image of the Protea is flat and 2-dimensional, it is engraved onto Perspex in the form of a 3-dimensional bangle for the purpose of wrapping around the wearers' arm. ✓

Balance (principle):

- Balance refers to the visual weight in design. The bangle seen in FIGURE A shows asymmetrical balance as there is a contrast in size of the engraved image, as on one side of the bangle the large head of the Protea flower is shown visually balancing/creating an equilibrium with the compacted petals and leaves on the other side of the bangle. Unity with variety of visually balanced images create harmony in the design. ✓

Movement/rhythm (principle):

- Rhythm is created through the repetition of the protea petals and leaves creating a gentle flow in the design. ✓
- Implied movement is shown in this fixed image as it does not have the ability to move, however a rhythmic movement is created with the protea petals and leaves facing in the same direction, which creates a continuous and harmonious feel to the design. ✓
- Rhythm is created through the repetition of similar images such as the outer edges of the protea petals and leaves forming the shape of the bangle which creates interest and variety in the design. ✓

Focal point/emphasis (principle):

- The focus/emphasis is placed on the image of the Protea on the bracelet, with the flower head and leaves, due to the fact that there is a strong contrast of the striking gold linear image of the Protea against the transparent Perspex of the bangle. ✓
- The focus/emphasis can also be said to be on the outline/contour shape of the bangle as the edge of the Protea petals create the outer edge of the bangle, which also creates a striking contrast to the very flat Perspex material used to create the bangle. ✓
- The focus/emphasis of the image on the bracelet is the head of the protea flower as it is larger and more dominant than the rest of the image. It is also a very different shape to the petals and leaves shown throughout the rest of the design. The effect created is the element of surprise, by adding something different. ✓

Credit any well-reasoned answer.(8)
[10]

Q1.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS
Lower order	Observation / Comprehension	30%	Part of 1.1.1 Part of 1.1.2	1+1
Middle order	Application	40%	Part of 1.1.2	5
Higher order	Analysis Synthesis Evaluation / Deduction	30%	Part of 1.1.1 Part of 1.1.2	1+2

OR1.2 1.2.1 **(Allocate 8 marks)****Tone/Tonal value:**

- A tone/tonal value of a colour is when a lighter or darker version of the same colour is used. The white colour that dominates the design of the lamp seen in FIGURE B is brought to life with the lamp lighting up. A wide range of tonal values of white is seen as the light is illuminated. This monochromatic range of whites create a gentle and sophisticated harmony. ✓

Unity and variety:

- Unity is achieved due to the repetition of petal-like shapes. ✓ These petal-like shapes, which open and close and resemble a lotus flower, are varied in size as they are larger at the base of the lamp and decrease in size towards the top of the lamp, which creates variety. This unity, along with the variety, creates harmony in the design of the lamp, as all the parts work together to achieve a coherence of the whole creating harmony to form a successful whole. ✓

Texture:

- The lamp has tactile smooth quality as it appears to be made from Perspex or plastic. ✓ This smooth surface brings a level of sophistication and quietness to the design. ✓

Pattern:

- Pattern occurs when shapes are repeated. In FIGURE B pattern is evident in the bands of organic petal-like shapes being repeated to create the overall form of a lotus flower. The repetition of these bands of petal-like shapes around the form of the lamp gives the design unity. ✓
- With the repeating of the same organic petal-like shapes throughout the design of the lamp, all the parts work together to achieve a coherence of the whole creating harmony to form a successful whole. ✓
- The pattern of the lamp is very modular as it is composed of many different parts/shapes which are repeated. This pattern appears to resemble the petals of a flower turning a conventionally static object into a playful, tactile experience as the petal-like shapes are able to open up into what appears to be a flower in full bloom. ✓

Credit any other well-reasoned answer.

(8)

1.2.2 (Allocate 2 marks)

- Bio-mimicry means imitate and is the practice of learning from and then emulating natural forms to solve human problems and create more sustainable designs. Bio-mimicry is therefore evident in FIGURE B as the lamp is composed of petal-like shapes which are able to open up/expand outwards revealing more illumination from the lighting device which is central to the design. ✓ This mimics the opening and full bloom of a flower. ✓

Credit any other well-reasoned answer.(2)
[10]

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

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 the social issue relating to the danger of cyber bullying and how it could even lead to victims committing suicide. Through the message of the poster there is an offer of advice and guidance for young people who are affected by both cyber and offline bullying, by allowing them to connect online with fully trained online counsellors. ✓

Credit any other well-reasoned answer.

(1)

2.1.2 (Allocate 4 marks)

- Symbolically the centrally placed silhouette of the open hand shows that the person/victim of cyber bullying is exposed, vulnerable and feeling weak. ✓
- The layout shows a centrally placed silhouette on a black background which symbolises that the victim does not have an identity, ✓ that this is simply another unidentified person suffering from this form of abuse, feeling emotionally empty. This simple, stylised image is bold and dramatic showing the victim is isolated, surrounded by darkness and in a seemingly empty black void. ✓
- All the bold text, diminishing in size the further away it is seen falling away from the victims arm alludes to the victim being overweight as words such as 'fatty', 'lard ass', 'loser', 'pizza face', et cetera are used. This reinforces the message from bullies that they aim to diminish the victim until they have completely faded away, just like the cruel comments. ✓ This text of cruel comments is also seen in bold red colour, symbolising danger and fear. ✓
- The red text across the wrist of the victim symbolically portrays that the person is slitting his or her wrist and bleeding in an attempt to kill the emotional pain or commit suicide. ✓
- Simple white and also red sans-serif typeface against a black background effectively conveys the powerful message at the top of the poster, with the slogan 'Sticks and stones may break my bones, but words can kill'. ✓ The clear and simple sans-serif text, then changing to dramatic red colour, offers advice and guidance for young people who are affected by both cyber and offline bullying, by allowing them to connect online with fully trained online counsellors. ✓

Credit any other well-reasoned answer.

(4)

2.1.3 (Allocate 2 marks)

THE GESTALT PRINCIPLE OF FIGURE AND GROUND ✓ can be applied as the silhouette of the hand is naturally perceived as figure (object) while the surrounding area is perceived as ground (background). ✓

Credit any other well-reasoned answer.

(2)

2.2 2.2.1 (Allocate 1 mark)

- A stereotype is a fixed impression on groups of people or individuals having certain characteristics, or fulfilling prescribed roles. Therefore the possible stereotype that can be applied to the poster in FIGURE B is seen in that it idealises Desmond Tutu as a peaceful and religious icon, without taking into consideration that like every other human being he has inherent human flaws. ✓

Credit any other well-reasoned answer.

(1)

2.2.2 (Allocate 2 marks)

- Desmond Tutu is seen wearing a cross (crucifix) on a chain, a symbol of the Christian faith which he follows. ✓
- The white dove is seen on Desmond Tutu's shoulder. This is a stereotypical symbol and demonstrates the message of peace and purity in the design. ✓
- Angels blowing their trumpets are seen in the top corners of the poster design. This Christian symbol also supports the personal Christian trait of Desmond Tutu which communicates the idea of goodness and purity through his spiritual guiding of people. ✓
- Desmond Tutu's hands are seen in the symbolic giving gesture. This symbolic positioning of his hands demonstrates his open and giving nature and how he has a servant-attitude to the people that he guides. ✓
- The entire illustration appears to represent Christianity. The beautiful sinuous curved plant-like design in the background resembles a Gothic stained-glass window, in the typical pointed arch style, as seen in cathedrals. Gothic style font is used to display the name of Desmond Tutu. ✓
- The all-seeing, all-knowing eye of God at the top of the poster design is understood as a symbol of protection and healing, and guidance of divine power. ✓

Credit any other well-reasoned answer.

(2)
[10]

Q2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Observation / Recall / Comprehension	30%	2.1.1 Part of 2.1.2 Part of 2.1.3	1+1+1
Middle order	Application	40%	Part of 2.1.2 Part of 2.1.3 Part of 2.2.2	2+1+1
Higher order	Evaluation / Deduction	30%	2.2.1 Part of 2.1.3 Part of 2.2.2	1+1+1

QUESTION 3

Answer EITHER QUESTION 3.1 or QUESTION 3.2.

3.1 (Allocate 10 marks)

The marking guideline 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.

MATERIALS:

The Xhosa bridal necklace in FIGURE A is made predominantly from glass beads in a variety of colours, constructed with thread and also including a few mother-of-pearl buttons. ✓ The Indian bridal necklace in FIGURE B is very lavish and extravagant in comparison to the Xhosa beaded bridal necklace with semi-precious stones such as rubies and pearls set in gold. Gold is considered an essential ritual metal when it comes to weddings in India. ✓ The monetary value of the Indian bridal necklace is much higher than the Xhosa bridal necklace due to the high value of the materials used, yet both are very rich in their significance and symbolism for the wedding ceremony. ✓ This does not mean that the Xhosa bridal necklace's value is inferior relative to that of the Indian necklace.

SHAPE AND PATTERN:

In FIGURE A, the traditional diamond-patterned bead collar-style decoration is seen encircling the bride's neck and falling gently onto her chest and shoulders. On top of this, a long, narrow white beaded band with diamond shapes woven into it, is also placed around the bride's neck, with beaded tassels falling vertically down the front of the bride's chest. ✓ The shapes seen in the Xhosa bridal necklace are all geometric, with the zig-zag formation of the beadwork in the collar creating the diamond shapes. ✓ In FIGURE B the jewelled necklace is composed of three rows of semi-precious stones set in gold, also fitting around the bride's neck, with a large pendant drop design falling vertically from the front of the tiered necklace. ✓

In the Indian bridal necklace paisley shapes are seen in the three tiers/rows around her neck, with a rectangular shaped section at the front. From this hangs an elaborate cluster consisting of a large paisley shaped stone with smaller paisleys radiating out from this and edged with round pearls. ✓ Both FIGURE A and FIGURE B show symmetrical designs with both sides of the bridal necklace being the same, however the use of space with pattern of the Xhosa design is less saturated/crowded than the pattern formations seen in the Indian design. ✓ In both designs one sees shapes of either beads or semi-precious stones which, when repeated, forms beautiful patterned designs. ✓

UNITY:

Unity is achieved in the way that all the elements in the design are organised, like the use of specific colours, the even distribution of colours, choice of materials, shape, texture and line, as seen in both FIGURE A and also FIGURE B. ✓

In FIGURE A, both the collar of the Xhosa bridal necklace and also the long overlay band contain diamond shapes, all consist of the same colours and both sections of the necklace is made from glass beads, which unify the entire design.

The overlapping of the two sections also unites the two into one design. Unity and harmony are thus created through the organisation of all these elements. ✓ In FIGURE B, the entire necklace is made from gold and set with paisley-shaped segments and pearls which are distributed evenly throughout the design, which unifies the design, creating a balanced and unified whole. ✓

AESTHETIC APPEAL:

With both the Xhosa bridal necklace in FIGURE A and the Indian bridal necklace seen in FIGURE B, the bead work communicates the wearer's social status and wealth. ✓ Both cultures use specific colours in their traditional bridal ceremonies because by doing so the ritual performance or the tradition is retained. ✓ Xhosa beadwork is also often sought after in the tourism market as many overseas visitors purchase these items as mementos of their South African experience as the beadwork offers authentic African origin and expression. ✓ The elaborate Indian necklaces are often very valuable with the gold and semi-precious stones and perhaps even diamonds. The wife will wear the necklace from the wedding ceremony as long as she or her husband is alive as a sign of their love and commitment to one another. ✓ The Xhosa bridal necklace is more simplified with its geometric pattern formations compared to the elaborate, richly ornate Indian bridal necklace, but each design represents of its own valuable culture through the traditional bridal ceremony. ✓

PRODUCTION TECHNIQUE:

FIGURE A shows a beaded Xhosa bridal necklace. This hand-made beaded necklace is crafted by women. ✓ Their beadwork is a way of communicating without words. This is done through patterns, styles and colours and each is particular to a specific group. Therefore, the wedding necklace holds symbolic meaning for this special occasion as messages are woven into decorative geometric designs. ✓ FIGURE B shows a bridal necklace manufactured from metal such as gold and inlaid with semi-precious stones, the hanging pendant portion trimmed with pearls. ✓ These bridal necklaces are largely mass produced unless a unique hand-crafted necklace made by a jeweller is desired. ✓

Credit any other well-reasoned answer.

[10]

Q3.1 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Knowledge / Recall Comprehension	30%	Part of 3.1	3
Middle order	Application of elements	40%	Part of 3.1	4
Higher order	Analysis Synthesis Evaluation	30%	Part of 3.1	3

OR

3.2 (Allocate 10 marks)

The marking guideline 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.

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

This comparative essay compares the **SA Perm Building in FIGURE C** with the **Pantheon Temple**, a Classical Roman building. The candidate may choose any other suitable example for the comparison.

CONTEXT:

- The Roman Pantheon is an example of a Roman temple, whereas the SA Perm Building is a contemporary public/secular building showing influences and features of ancient Roman architecture. ✓✓

PURPOSE/FUNCTION:

- The purpose of the Pantheon is not known for certain but the name, porch and pediment decoration suggest a temple of some sort. ✓✓ The Pantheon may have been designed as a place where the emperor could make public appearances in a setting, which reminded onlookers of his divine status as equal to the other gods of the Roman Pantheon. ✓✓ The purpose of the SA Perm Building is for the facility of banking investments and conducting financial transactions. ✓✓

LAYOUT/PLAN:

- From the outside, both the Pantheon and the SA Perm Building appear as a solid, closed collection of geometric forms. ✓
- The Pantheon is one solid, circular form under a coffered concrete dome, with a central opening (an oculus of 8,3 m in diameter) to the sky. This oculus floods natural light into the circular form, known as the rotunda. ✓ However, although the SA Perm Building is not circular, but featuring rectangular interior spaces, there is a large central skylight down the spine of the building which floods natural light into the interior. ✓
- Both buildings have interior spaces filled with glowing light due to the vaulted forms and the light flowing in from the light source overhead. ✓
- The Pantheon is fronted by a large portico/porch of large, vertical granite Corinthian columns under a triangular pediment, almost appearing to be a separate section attached to the rotunda, ✓ whereas the entrance of the SA Perm Building is flush with the front façade of the building and features sturdy concrete columns underneath an arch and a roof structure somewhat reminiscent of a Greek pediment. ✓
- The large rotunda section allows for a large gathering of people ✓ and the SA Perm Building allows access for a controlled amount of people to enter and conduct their financial requirements. ✓
- The interiors of both the Pantheon and the SA Perm Building are encircled by columns; marble Corinthian columns are set on either side of niches containing statues of deities in the Pantheon, ✓ whilst the SA Perm Building's

cast concrete columns are slender with plain capitals and seen forming colonnades within the large entrance/foyer. ✓

MATERIALS AND PRODUCTION TECHNIQUES:

- The Pantheon, made from a Roman concrete known as mortar, is clad in marble. ✓ The dome is coffered to help reduce its weight; it is 6,4 m thick at the base and 1,2 m thick at the oculus. The bottom of the dome is made from mortar/concrete, then lighter materials, ending off with light porous pumice stone at the top. ✓ The downward thrust of the dome is carried by 8 barrel vaults in the 6,4 m thick wall. ✓
- The SA Perm Building is constructed from red facebrick and reinforced concrete, steel and glass. ✓ Modern machinery and technology was used for construction of this contemporary building. ✓ Being a facility dealing with substantial amounts of money, it would then have an integrated building control system allowing for efficient and centralised operation programming, including surveillance, alarm systems, electric systems, etc. ✓

RELATION TO THE SITE:

- The Pantheon dominates the site on which it was built, with streets on all sides of the building. ✓ The SA Perm Building steps directly off the busy pavement in High Street in Grahamstown, the main street of the town. ✓

Credit any other well-reasoned information.

[10]

Q3.2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTION	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

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 (30 marks)**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 chairs 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.

'The designer's true role is to better the things which surround us not only in terms of function, appearance, cost and material but also in terms of aspiration and desire – in the dream of how good life might be.' Terence Conran

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. ✓ They used technology to create adequate housing and the development of high-quality, useful, mass-produced consumer goods that were well made. ✓ In order to improve their lifestyles, they desired to achieve aesthetically pleasing and functional products. ✓

Credit any other well-reasoned answer.

(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. ✓

Credit any other well-reasoned answer.

(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. ✓

Credit any other well-reasoned answer.

(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 and forms geometric. ✓
- 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. ✓
- 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. ✓

Credit any other well-reasoned answer.

(5)

Designer and a 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)

(20)

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, with features and design motifs which evoke a spiritual or mystical atmosphere. ✓

Credit any other well-reasoned answer.

(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. ✓

Credit any other well-reasoned answer.

(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. ✓

Credit any other well-reasoned answer.

(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. ✓

Credit any other well-reasoned answer.

(5)

Designer and a 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)
(20)

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. ✓

Credit any other well-reasoned answer.

(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) ✓

Credit any other well-reasoned answer.

(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, ✓ stylised 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. ✓

Credit any other well-reasoned answer.

(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. ✓

Credit any other well-reasoned answer.

(5)

Designer and a 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)
(20)

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. ✓

Credit any other well-reasoned answer.

(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. ✓

Credit any other well-reasoned answer.

(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. ✓

Credit any other well-reasoned answer.

(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. ✓

Credit any other well-reasoned answer.

(5)

Designer and a 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)

(20)

AND/OR

SCANDINAVIAN

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

- Scandinavian design developed during the 1950s 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 possible. ✓

Credit any other well-reasoned answer.

(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. ✓

Credit any other well-reasoned answer.

(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 1950s 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. ✓

Credit any other well-reasoned answer.

(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 stylised 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, anodised 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. ✓

Credit any other well-reasoned answer.

(5)

Designer and a 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)
(20)

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 in Rome and spread to most of Europe. ✓

Credit any other well-reasoned answer.

(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. ✓

Credit any other well-reasoned answer.

(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. ✓

Credit any other well-reasoned answer.

(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. ✓

Credit any other well-reasoned answer.

(5)

Designer and a 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 Voetll, (17th century) ✓

(1)
(20)

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. ✓

Credit any other well-reasoned answer.

(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. ✓

Credit any other well-reasoned answer.

(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. ✓

Credit any other well-reasoned answer.

(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. ✓

Credit any other well-reasoned answer.

(5)

Designer and a 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)
(20)

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. ✓

Credit any other well-reasoned answer.

(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. ✓

Credit any other well-reasoned answer.

(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. ✓

- The worldwide movement, Modernism, with its emphasis on non-representational motifs, clean lines and pure geometric forms (later Art Deco period). ✓

Credit any other well-reasoned answer.

(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: stylised 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 work 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. ✓

Credit any other well-reasoned answer.

(5)

Designer and a 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)

Credit any other valid and supported facts (2 x 10)

(20)

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

4.2 4.2.1 **(Allocate 2 marks)**

FIGURE B represents De Stijl ✓

FIGURE C represents Deconstructivism ✓

(2)

4.2.2 **(Allocate 8 marks)**

Candidates must answer in paragraphs and not in table form. The marking guideline 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.

BALANCE:

- In FIGURE B only two of the primary colours, blue and yellow, are used to block in minimal areas of the black grid on the white ground, which is typical of De Stijl. ✓ The larger amount of white, visually lighter space balances out the smaller, visually heavier areas of black and the primary colours. De Stijl designers believed in balance, harmony, order, logic and purity. ✓ Spaces are arranged in geometric shapes which create balance and harmony. ✓ The De Stijl inspired dress does not show equal divisions of space which could result in a boring design, but rather the divisions of colour blocks are less equal resulting in a harmonious balance or relationship between sections. ✓
- In FIGURE C a visual tension is created between the fragmented and unbalanced shapes of the garment. ✓ The nature of deconstruction is not to 'break down' but rather to show the tension and relationship between opposing forces. ✓ We generally believe that garments should appear structured and secure on our bodies, not fragmented and unstable which creates a feeling of uncertainty, unease or anxiety. ✓ This Deconstruction garment typically shows a part of the garment left unfinished and the traditional structure and production method of a fashion item ignored. ✓ With regards to the garment under the jacket, which hangs below the model's knee in length, there appears to be an imbalance as more of the model's body is exposed than one would expect from a long garment. Therefore, this fragmented garment, aimed to create a visual style that represents the invisible relations between opposing elements, leads the viewer to experience a sense of spontaneity and surprise. ✓

PROPORTION/SCALE:

- In FIGURE B proportional relationships can be seen in the distribution of colour where the larger white proportion of the garment is compared to the smaller areas of the black grid and primary colours. This is a characteristic of De Stijl where they use of pure geometric forms; ✓ designs are abstract and minimalist. ✓ The entire block-like pattern design of the garment is large and dominant in proportion to the short mini-dress, creating a dramatic, bold and striking appearance. ✓ The proportion of white lace fabric is larger compared to the smaller proportion of bold black and primary colours incorporated in the grid pattern. ✓
- In FIGURE C the proportion of the over-garment/jacket is seen to consist of more fabric and coverage than the under-garment/tunic which is fragmented and hangs loosely to a length below the model's knee. ✓ The relationship between these two pieces of the outfit show a typical characteristic of Deconstructivism where often opposing ideas or relationships have an order/hierarchy. ✓ This Deconstructivism characteristic aims to create a visual style that represents the invisible relations between opposing elements. This provokes a feeling of uncertainty, unease, shock and disruption. ✓

MOVEMENT:

- In FIGURE B the basic geometric shapes are combined in an abstract, simple, unified manner, typical of De Stijl, yet static movement is perceived where the viewer's eye jumps from one block of colour to the next with the use of bold, contrasting colours. ✓ Creating visually powerful effect. ✓
- True to the nature of Deconstruction, the under-garment of FIGURE C shows displaced, distorted shapes which are repeated, thus creating implied movement. ✓ The theory of Deconstruction is characterised by ideas of fragmentation and generally has the appearance of 'coming apart'. ✓ In Deconstruction, space seems to be 'cut' with a diagonal focus, creating a sense of movement and dynamism, and visual chaos. ✓

FOCUS/EMPHASIS/DOMINANCE:

- In FIGURE B the focus/emphasis falls on the black grid of vertical and horizontal lines which are filled in with flat blue and yellow colours on the dress, these pure geometric shapes being the typical subject matter of De Stijl design. ✓ The colours are flat and strong in tonal value, contrasted against the soft white lace background, as De Stijl limited their colour palettes to pure primary colours plus black and white. ✓ This strong contrast of colour and texture creates an overall emphasis and focus on the grid pattern, although not having a central focus point, indicating severity through the simplification of design elements. ✓

- In FIGURE C the fragmented, opened-up section of the garment becomes the area of focus, emphasis and dominance as the viewer's eye tends to be drawn to this area immediately with the contrast of the pale body of the model showing through the open sections of the black clothing. ✓ This leads to the element of surprise or shock as the 'opened-up' garment is emphasised and unexpected. ✓

Consider any other well-reasoned and supported facts.

(8)

[10]

Q4.2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Recall Comprehension	30%	Part of 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

TOTAL SECTION B: 30

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

- 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.

QUESTION 5 (20 marks)

Answer EITHER QUESTION 5.1 or QUESTION 5.2.

5.1 5.1.1 (Allocate 2 marks)

Socially responsible design is design that is mindful of the designer's role and responsibility in society; ✓ and the use of the design process to bring about social change. ✓

Credit any other well-reasoned answer.

(2)

(Allocate 4 marks)

- The Bamboo homes seen in FIGURE A are sustainable as they are built from bamboo which can be harvested without causing environmental degradation, which ultimately safeguards mankind. Bamboo naturally constantly regenerates itself with new shoots, even with regular harvesting of mature timber, therefore making the harvesting of bamboo sustainable for the earth and benefitting the people. ✓
- The bamboo is locally sourced and inexpensive to harvest therefore making it an affordable alternative building material for the majority of the poorer community in Southeast Asia. ✓ They can be easily assembled on site and are affordable. ✓
- Bamboo can be used for building purposes without the use of dangerous toxic chemicals which could harm nature and mankind. Bamboo comes from nature and is returned to nature in a natural cycle making it a safe dwelling. ✓
- Bamboo is a natural anti-bacterial therefore it can be used as a building material which ensures that it will not harbour sickness. ✓
- The homes seen in FIGURE A are designed to withstand the severe flooding which is prevalent in Southeast Asia. Bamboo is water-resistant therefore a suitable material for the construction of these homes. ✓
- The strength, flexibility and light weight of bamboo also renders it a suitable material for the construction of the homes which need to withstand the severe flooding, with the rising and falling of incoming waters, as safety is of prime importance for the people in this severe flooding region. ✓

- The use of bamboo for the building of these homes and also the re-use of oil drums makes this a design with a low carbon footprint. No major machinery is used for the construction of these homes resulting in relatively low energy consumption and low pollution. ✓ This construction also allows the homes to safely float during the flooding season. ✓
- The architects have considered the comfort factor of the residents. With the hot, humid climatic conditions of Southeast Asia the design of the roof has triangular cut-outs which open up in every direction, creating natural cross breezes and shade. ✓ When turbulent weather comes, the residents can be protected inside the homes when the roof pieces are closed up. ✓
- Residents are able to harvest their own crops on the vertical suspended bamboo planters which are alongside their outside walls. ✓
- Rainwater harvesting systems are in place which can be used for the suspended vertical garden. ✓

Credit any other well-reasoned responses.

(4)

5.1.2 (Allocate a total of 14 marks for one essay on TWO designers.)

Candidates to choose a South African designer/design group AND an International designer/design group. 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. Coetzee)

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. ✓

RANGES:

- The shapes and forms of products are highly stylised 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. ✓

SHAPING/IMPACT ON SOCIETY:

- The 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 A WORK: 'PROUDLY SOUTH AFRICAN LOGO' TROPHY ✓

- The Proudly South African campaign is a South African 'buy local' marketing campaign and logo. ✓
- In this Streetwires trophy creation it is displayed as a cupped hand, which stands on a small plinth, holding the 'Proudly South African logo'. ✓
- The tick in the logo is the universal symbol of endorsement, signifying quality and approval. The tick in the logo is the universal symbol of endorsement, signifying quality and approval. ✓
- The colours display the colours seen in the South African flag. The tick in the logo is the universal symbol of endorsement, signifying quality and approval. ✓
- The organic shape of the hand contrasts with the geometric shapes of the logo. ✓

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 ON HIS WORK:

- 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/IMPACT ON 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. ✓

EXAMPLE OF A WORK: 'THE 9/11 MEMORIAL, LAX AIRPORT' ✓

AIM:

- To commemorate the tragedy of the terrorist attacks on the United States as three of the four hijacked airplanes were headed to LAX. ✓
- 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 symbolises 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 5.1.2	5
Middle order	Application	40%	Part of 5.1.1 Part of 5.1.2	4+5
Higher order	Analysis Synthesis Evaluation	30%	Part of 5.1.1 Part of 5.1.2	2+4

OR

5.2 5.2.1 **(Allocate 2 marks)**

FIGURE B is considered design.

In design, the designer strives to improve something or come up with something new that would improve the quality of our lives. A designer looks towards new methods or reinventing old methods to come up with something new and innovative. ✓

Craft can be defined as the making of individual items; the making of a series of useful AND/OR decorative objects created mainly by hand, using specific materials and developed skills. ✓

The design The Crochet Lamp in FIGURE B is crafted from the age-old skill/craft of crochet. However more than one of these lamps have more than likely been made/manufactured and the crochet technique has been utilised in a contemporary way therefore categorizing this product as design. ✓

Credit any other well-reasoned response.

(2)

5.2.2 **(Allocate 8 marks)**

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

isiZulu basketry, isiZulu pottery, isiZulu beadwork, or isiXhosa beadwork.

EXAMPLE: isiZULU BEADWORK

ORIGINS AND TRADITIONAL HISTORY:

- Port Natal (now Durban) was one of the first areas where trading between the North AbaNguni (amaZulu) and the British took place around 1824. ✓

- Most of the trading was done with amaZulus living outside the kingdom of the amaZulu. Both Chaka and Dingaan controlled and determined the trade of beads inside the kingdom. ✓ Dingaan had a particular liking for red beads or otherwise white and dark blue. ✓
- IsiZulu beadwork is closely integrated with their social organisation, the technology of specialised craftsmanship, religious belief, educational objectives and communication. ✓
- The craft itself forms an intricate communication system devoted entirely to the expression of ideas, feelings and facts related to behaviour and relations between the sexes. ✓

FUNCTIONS AND SOCIAL ROLE:

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

MATERIALS AND METHODS:

- In Africa seeds, nuts, shells, bones, claws, tusks, teeth, wood, metal, stone and gold have been used to make beads. ✓
- Then glass beads from the East, brought to Southern Africa by Indian and Arab traders in about the 2nd century AD, were used.
- Beading is also recreational and usually done in groups as a social activity.
- Beadwork is made by women for themselves and their families. ✓
- Beadwork is a way of communicating without words. ✓ This is done through patterns, styles and colours. ✓
- Messages are woven into decorative geometric designs, which have particular significance. ✓
- This can be seen by the colour symbols and patterns. The meaning is affected by the combination or arrangement of certain colours. ✓

DESCRIPTION OF ONE EXAMPLE: isiZulu love letter

- It consists of a narrow beaded band with a flap worn around the neck. ✓ The flap contains a geometric design composed of triangles in various combinations which relates to male/female relationships. ✓
- The beaded love letter was used by women to communicate with their men. Interpreting it is almost like understanding the Zulu language. ✓ The code is however deceptively simple. It uses the basic geometric figure of the Triangle and usually a maximum of seven colours. ✓ The three corners represent father, mother and child. ✓ Social conventions often influence the combinations or arrangements, which determine the meaning of colours and the geometric figures. ✓ White usually represents spiritual love, purity and virginity. ✓ Red is especially an important colour and Zulu girls include this in the beaded love letters they send to their boyfriends. ✓

Credit any other well-reasoned response.

(8)

5.2.3 (Allocate 10 marks)

LADUMA NGXOKOLO – Knitwear designer, Port Elisabeth

- Laduma Ngxokolo is an award winning knitwear designer who is influenced by traditional isiXhosa beadwork. ✓
- Ngxokolo aimed to develop knitwear that reflects identity for amaXhosa 'amakrwalas' after they have attended circumcision schools where they are initiated into manhood. ✓
- He aims to support small black community farmers by using locally sourced merino wool and mohair. ✓
- By utilising local mohair in his products, he aims to indirectly contribute to the market share of locals. ✓
- He aims to produce knitwear, which is trendy and appealing to the amakrwala, but can still be identified as part of the isiXhosa culture. ✓
- He aims to create opportunities for employment and business ventures in the mohair, wool industry and knitting mills. ✓
- To export his ranges to other countries. ✓
- Through his careful attention to pattern and colour he aims to create good quality, authentic South African designs. ✓

INFLUENCES:

- Ngxokolo was influenced greatly by his mother as he grew up doing craftwork and beadwork with her. ✓
- Each year, hundreds of amaXhosa boys aged eighteen to twenty-three attend the circumcision schools for their manhood initiation ritual. The old clothes of the initiates, known as amakrwalas, are given away as a sign of the end of their boyhood. At this time, their parents are obliged to adhere to the custom and buy them the high-quality geometric knitwear imported from the West. Having experienced the isiXhosa initiation ritual himself, Ngxokolo felt that there were no knitwear brands that bore any aesthetic resemblance to isiXhosa traditions, and so he decided to develop a range of knitwear garments specifically for amakrwala. ✓
- As beadwork forms such an important part of isiXhosa culture and of his culture as a young umXhosa man, Ngxokolo explored isiXhosa beadwork as a source of inspiration, which translates easily into patterns for his unique knitwear. ✓
- Colour also plays an important role in the isiXhosa culture so Ngxokolo considered the colours carefully in order that his knitwear represent the isiXhosa culture. ✓

CHARACTERISTICS:

- He uses locally sourced merino wool and mohair for the knitwear. ✓
- isiXhosa beadwork is one of the most important practices of the isiXhosa culture and essentially consists of geometric motifs such as the arrow, axe, diamond and zigzag, which are all easily translated into knitwear patterns. ✓
- The knitwear, with the geometric patterns, reflect the amaXhosa traditional identity. ✓

- Ngxokolo creates colour samples so that the wool and mohair could be dyed to the correct colour specifications. ✓
- Ngxokolo named his brand 'MaXhosa by Laduma' because he wanted to showcase the astonishing beauty of the Xhosa people & translate it in a modern way that actually appeals to the current youth that is influenced by international trends. ✓
- From all the brilliant designers in South Africa, Ngxokolo's work was selected as part of the collection of top South African designs to represent South Africa at the showcase in Helsinki during the World Design Capital celebrations in 2012. ✓
- Knitwear styles of cardigans, waterfall cardigans, v-necks, shawl collar necks, pull-over's & crew-neck jerseys are produced. ✓
- Inspired by his late mother, who was a great patriot of the Xhosa heritage, he named his collection of 2013 'My Heritage My Inheritance'. The garments are made using traditional materials & with modern machinery in a factory in Cape Town. ✓
- In contemporary décor, Ngxokolo also collaborates with Interior Decorators, e.g. with his knitted fabric on a stool which resembles an African pot. ✓
- Recently Ngxokolo has branched out to include patterned rugs, cushions and blankets. ✓
- He has now also expanded his brand even more by starting a women's line called 'Buyele'mbo'. ✓

Credit any other factual and well-reasoned response.

(10)
[20]

Q5.2 LEVEL	COGNITIVE LEVELS	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

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

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

- It is made from 100% recycled plastic shopping bags. Our dumpsites are overflowing with non-biodegradable waste so these eco-friendly schoolbags, which are made from plastic that has been previously used, provides a unique solution in combating environmental problems. ✓
- The Rekatha Repurpose Schoolbags company, which currently employs 20 people, intends expanding production. In this manner employment opportunities are available for the local community, thus addressing social problems. ✓
- The schoolbags are made with a built-in solar panel on the outside flap of the bag. The solar panel charges up during the day so that it can be attached to a solar-jar lamp at night. In this way, the school pupils are able to do homework at night, which assists their educational needs for extended study time. ✓
- This solar-jar lamp may also be utilised by members of the family as electricity may not be available in their homes, or the cost of electricity too high for them to afford. This therefore assists children from low-income families. ✓
- The schoolbags are created with added retro-reflective material to increase visibility of the children walking to and from school to motorists. This is very important in a country where so many children, as pedestrians, are killed on the roads. ✓
- The schoolbags should benefit the school children for a long period of time as they are strong and durable. ✓
- Being made from 100% plastic, they are waterproof and the contents will not get damaged. This is an advantage as many children have to walk to school in wet weather. ✓
- The bags are trendy which offers dignity to the children as they are able to feel worthy of possessing a good design product. ✓
- Low-income, disadvantaged schools in South Africa, where children lack basic school supplies and walk long distances to school, are able to benefit from these Rethaka Repurpose Schoolbags. ✓
- The community involvement in a project such as this creates Ubuntu, which brings about positive change for people within low-income communities. ✓

Credit any other well-reasoned answer.

(6)

6.2 (Allocate a total of 14 marks for one essay on TWO designers)

Candidates to choose a South African designer/design agency AND an International designer/design agency.

Their work must address environmental AND/OR sustainable issues.

EXAMPLE OF A LOCAL DESIGNER/DESIGN AGENCY:**HEATH NASH ✓****HOW THE DESIGNER/DESIGN AGENCY ADDRESSES ENVIRONMENTAL AND/OR SUSTAINABLE CONCERNS:**

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

THE TITLE AND A BRIEF DESCRIPTION OF ONE DESIGN WITH PARTICULAR REFERENCE TO THE WAY IT ADDRESSES ENVIRONMENTAL ISSUES:**'FLOWERBALL' LAMPSHADE: ✓**

The lampshade is functional, in that it houses a globe to light up a room. ✓ It also has aesthetic value as it offers a pleasing visual experience and it beautifies the interior in which it is hung. ✓ It addresses the current environmental concerns in that it allows for the recycling of scrap plastic for its production. ✓

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

EXAMPLE OF AN INTERNATIONAL DESIGNER/DESIGN AGENCY**JULIE BARGMANN ✓****HOW THE DESIGNER/DESIGN AGENCY ADDRESSES ENVIRONMENTAL AND/OR SUSTAINABLE CONCERNS:**

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

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

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

THE TITLE AND A BRIEF DESCRIPTION OF ONE DESIGN WITH PARTICULAR REFERENCE TO THE WAY IT ADDRESSES ENVIRONMENTAL ISSUES:**'TESTING THE WATERS': ✓**

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

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

Consider any other factual and well-reasoned answer.

(14)

[20]

Q6.1+6.2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTION	MARKS
Lower order	Knowledge / Comprehension	30%	Part of 6.1 Part of 6.2	6
Middle order	Application	40%	Part of 6.1 Part of 6.2	8
Higher order	Analysis Synthesis Evaluation	30%	Part of 6.1 Part of 6.2	6

TOTAL SECTION C: 40

GRAND TOTAL: 100