basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

DESIGN P1

(THEORY)

MAY/JUNE 2026

MARKING GUIDELINES

MARKS: 100

These marking guidelines consist of 24 pages.

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SECTION A: DESIGN LITERACY

QUESTION 1: 'UNSEEN' EXAMPLES [10 marks]

Candidates answer EITHER QUESTION 1.1 OR QUESTION 1.2.

(Allocate 10 marks in total.)



1.1 **(Allocate 10 marks in total.)**

1.1.1 **(Allocate 8 marks, a maximum of 2 marks for each bullet/ aspect.)**
The wallpaper design makes use of curvilinear **lines**, which alternate with solid and stippled lines.☑ The solid and stippled lines create a variety that makes the surface pattern design visually appealing.☑

The wallpaper design utilises stipples to create circular and oval **shapes** that draw attention to the focal points.☑ The stippled shapes contrast against the solid areas of black; further contrast is created by the solid diamond shapes in pink-purple and yellow.☑

Rhythm is achieved by the repetition of coloured shapes, arranged in evenly spaced rows.☑. The repetition of stippled lines/dots create a regular rhythm as well as the repetition of circular shapes created with stipples. ☑

The **emphasis** in the wallpaper is achieved by the shape contrast of the yellow circles, against the pink-purple and concave diamonds which make up the central areas within the wallpaper.☑ The emphasis is also created by the colour contrast of the yellow against the pink-purple and black. The yellow and pink-purple colour contrast is noticeable because they are complimentary colours.☑

1.1.2 **(Allocate 2 marks.)**
The wallpaper creates a colourful backdrop that contrasts with the white neutral floor, walls, furniture and green colour of the plant.☑ The backdrop creates a focal point and draws immediate attention within the room due to its repeated radial colourful patterns.☑
Credit any other valid statements.

Q1.1 LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (10)
Lower order	Remember, Recall, Recognise	30%	1.1.1	2
	Understand, Explain, Describe			1
Middle order	Apply, Implement, Organise	40%	1.1.1	4
Higher order	Analyse, Compare, Interpret	30%	1.1.2	2
	Evaluate, Reflect		1.1.1	1
	Synthesise, Justify			

OR

1.2 **(Allocate 10 marks in total.)**



1.2.1 **(Allocate 8 marks, a maximum of 2 marks per bullet.)**
The **form** of the base of the lamp in FIGURE B is not solid; it is broken into multiple pieces.☑ The pieces are extended in their original place at a variety of levels with extended rods which evoke a deconstructive original form of the lamp base.☑ The reconstructed, shattered base creates an incomplete form, which contrasts with the solid, conical form of the lamp shade.☑

The lamp shade has a smooth tactile **texture** due to the soft canvas material used.☑ The individual pieces that make up the base have a smooth glass-like texture as it is made of glazed ceramic.☑

The soft cream colour inside the lamp shade and the shattered lamp base **contrast** with the saturated bright apple-green on the outside of the individual pieces of the base.☑ The irregular shaped shards of broken ceramic seen in the lamp base contrast with the linear shape of the rods that hold them in place.☑ Contrast is also evident in the variety of texture where irregular shards of the exterior contrast with the smoothness of the base. ☑

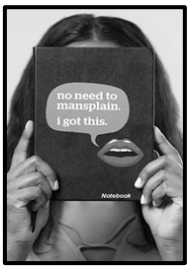
An outward **movement** is created by the different sized shards of the base that suggest an explosion that leaves the ceramic pieces scattered.☑ The repeated extended horizontal rods that hold the ceramic shards in place create a scattered movement throughout the base. ☑

1.2.2 **(Allocate 2 marks.)**
The vessel in FIGURE B is not a safe product as its disintegrated form renders it to be a non-functional design that can cause an injury to anyone who won't handle it carefully.☑ The extended pieces of broken ceramic may cut the flesh of a person who might be cleaning or dusting it.☑ The vessel needs to be handled with care as there is not enough space to hold it, that may cause an injury to the handler.☑
Credit any other valid statements.

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

QUESTION 2: COMMUNICATION THROUGH DESIGN [10 marks]

2.1 **(Allocate 4 marks in total.)**



2.1.1 **(Allocate 3 marks.)**

The design addresses the significant issue of gender bias in the workplace.☑ Women often experience being interrupted, ignored or humiliated – an experience commonly referred to as 'mansplaining'. This leads to them feeling undervalued and disrespected.☑ The notebook masks the woman's face with a speech bubble and the open mouth, thus creating a dialogue with the viewer, that women should not be viewed as invisible, devalued or misunderstood.☑

2.1.2 **(Allocate 1 mark.)**

YES, the notebook empowers women to speak out against gender bias, sexism and inequality. The notebook is used as a tool to promote awareness and initiate conversations about gender bias.☑ **OR** NO, the notebook removes or covers the individual female's identity, thus making her invisible.☑

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





The Driftwood Light in FIGURE D is made from a natural organic **material**; driftwood is bleached of colour when it lies in water for an extended period of time. ☑ In comparison, the Parsi Debons Medusa in FIGURE E is made of a synthetic material; plastic conduit pipe covered with foam and cotton.☑

The colour of The Driftwood Light in FIGURE D is the natural white **colour** of bleached wood.☑ Unlike the natural origin of the colour in FIGURE D, FIGURE E consists of a spectrum of bright bold colours from red to violet to yellow, which is obtained from artificial dyes.☑

The Driftwood Light in FIGURE D is possibly **influenced** by African traditional wood carving or the Arts and Craft Movement as it uses local dried wood, left in its natural colour.☑ In comparison, FIGURE E is influenced by modern technology or the Pop Art Movement, which is seen in the choice of material as well as colour.☑ FIGURE D could also be influenced by the form of a daisy flower with radiating petals.☑ FIGURE E could be influenced by city landscapes of tangled electrical wires.☑

NOTE: A maximum of ONLY 2 marks may be allocated for tabular comparison responses. A maximum of 4 marks may be allocated where candidates present two separate comparisons that show substantial and relevant statements. Use the cognitive levels as a guideline for your marking.

Credit any other valid statements.

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

QUESTION 3 [10 marks]

NOTE:Only two examples (3.1 and 3.3) will be discussed for these marking guidelines.




3.1 **(Allocate a maximum of 2 marks per bullet/aspect for a total of 10 marks.)**
The Erechtheion's design was **influenced** by Greek mythology and urban development in Asia Minor, particularly in its use of the Ionic order.☑ The Erechtheion's unusual asymmetrical form was influenced by the architect's need to accommodate all the cults within one building, while also adapting its structure to accommodate the site's uneven ground.☑ Its most famous architectural feature, the Caryatid Porch, consists of sculpted female figures serving as **decorative** supporting columns, a departure from traditional Doric structures.☑ The Acropolis Museum, on the other hand, draws inspiration from the urban layout of Athens and modern minimalist design principles that avoids decoration.☑ The 23 degree rotation of the structure shows the influence of the positioning, relevant to the Parthenon, thus ensuring a harmonious relationship with its surroundings, i.e. the Acropolis and the Parthenon.☑ The Acropolis Museum is void of decorative elements to emphasise the natural light that plays an influential role in the museum's design, with skylights and large glass facades improving visibility and connection to the Acropolis.☑

The **materials** used in both structures reflect their distinct periods and purposes. The Erechtheion primarily utilised Pentelic marble for its columns and decorative elements, complemented by dark Eleusinian limestone for structural support and aesthetic contrast.☑ Bronze, cedar and oak were incorporated for additional decorative and functional components.☑ The Acropolis Museum employs a combination of glass, concrete, marble, steel and iron.☑ Glass is integral to the design, providing natural illumination and visibility, while concrete ensures structural stability.☑ Different shades of marble differentiate various spaces within the museum, with black marble for lobbies and light beige for exhibition areas.☑ These material choices contribute to the museum's blend of contemporary and classical influences, reinforcing its role as a bridge between past and present.

The **construction** of the Erechtheion involved complex techniques for handling Pentelic marble, which was transported to the Acropolis using sledges, ramps and early forms of cranes.☑ Builders used a technique called ashlar isodomic masonry for the walls, i.e. precisely cut stones arranged in uniform layers. Metal clamps and dowels reinforced the structure, ensuring durability.☑ In contrast, the Acropolis Museum incorporates advanced modern engineering, including earthquake-resistant **technology** with penetrating piles and roller bearings.☑ The museum's double-skinned glass façade aids in passive cooling, maintaining an optimal indoor climate.☑ Transparency is a defining element of

the museum's construction, with glass floors revealing archaeological remains below, creating an interactive experience for visitors.☑

The Erechtheion temple, designed by the architect Mnesikles, commenced in 421 BCE and ended 15 years later, in 406 BCE. It is located on an architecturally and symbolically **significant site**, the Acropolis, a large rocky hill that overlooks the city ancient of Athens.☑ Home to several important temples, among others, the Parthenon, which housed the cult statue of Athena, the patron goddess of Athens – it is a significant site to Greek culture.☑ The layout of the temples on the Acropolis reflects the balance between Athenian civic power, the imposing perfect symmetry and east-west axis of the Parthenon, and deep-rooted religious traditions reflected in the asymmetry and Ionic elegance of the Erechtheion.☑ Similarly, the site of the Deconstructivist styled Acropolis Museum, built in 2009, and designed by Bernard Tschumi Architects, is significant; it is located on south-eastern slope of the Acropolis, 280 metres from the Parthenon.☑ The Acropolis Museum includes a Parthenon Gallery that offers panoramic views of the ancient site.☑ The museum is built along the ancient Panathenaic Way, a road that once led to the 'sacred rock' of the Acropolis.☑ The museum effortlessly incorporates a 7th century archaeological site that it is built over. The archaeological remains are visible to the public through a glass floor.☑ Both the Erechtheion and the Acropolis Museum structures reinforce the significance of the Acropolis as a place of historical, political and cultural importance.☑

The primary **function** of the Erechtheion was religious; it served as a temple dedicated to Athena Polias, but also housed shrines for other deities.☑ It is divided into two chambers: an eastern room dedicated to Athena, which held the goddess' wooden cult statue, and a lower western room that accommodated shrines of Poseidon-Erechtheus, Hephaistos and Boutes, the brother of Erechtheus. The temple contained sacred objects such as Athena's olive tree, a saltwater well linked to Poseidon and the legendary tomb of Erechtheus.☑ In contrast, the Acropolis Museum functions as a modern exhibition space to house artefacts from the Acropolis, ensuring their preservation and display.☑ A key architectural feature is the glass-enclosed top gallery, influenced by the potential return of the Parthenon Marbles from the British Museum, it was designed specifically to exhibit these historically important sculptures.☑ Additional features such as an auditorium, restaurant and bar enhance the visitor experience, transforming the museum into a comprehensive cultural hub rather than solely a space for religious or historical artefacts.☑

In conclusion, the Erechtheion and the Acropolis Museum stand as testaments to Athens' architectural evolution, reflecting the religious, cultural and technological advancements of their respective eras. While the Erechtheion embodies the sacred traditions and artistic mastery of ancient Greece, the Acropolis Museum represents modern innovation and the ongoing preservation of Greek heritage.☑

OR

3.2 The candidate is required to write an essay by comparing any Classical building/structure with a contemporary building that they have studied by referring to the given bullets. Allocate two marks per bullet. Credit any valid statements.

OR

3.3 **A CLASSICAL OR CLASSICALLY INSPIRED BUILDING/STRUCTURE COMPARED WITH AN INDIGENOUS KNOWLEDGE SYSTEMS (IKS) BUILDING/STRUCTURE**

Classical architecture is a type of building design inspired by the principles of ancient Greece and Rome design. It focuses on balance, proper proportions, and specific column styles (Doric, Ionic and Corinthian). The **Erechtheion** is a good example of an Ionic order temple. On the other hand, Indigenous Knowledge Systems (IKS) architecture, a part of vernacular architecture, is based on the traditions and knowledge of indigenous cultures. The **huts of the Dorze people** who live high in the Rift Valley Mountains in Southern Ethiopia are a good example of vernacular architecture influenced by local materials and traditional building methods that meet the needs of the people, adjusting to different weather conditions and different situations.

Influenced by the legend of the battle between Athena and Poseidon who competed for control over Athens, the Greek Erechtheion temple preserves this mythological event.☑ On the floor of the porch of the Caryatids is a section where marble slabs are missing through which some carvings are seen. They are believed to have been caused by Poseidon's trident.☑ In contrast, the huts of the Dorze people are situated within an Indigenous Knowledge System (IKS), where architectural knowledge is transmitted through generations of local practice and experience. Rather than being inspired by a specific historical event, the form of the huts responds directly to the local climate. Their thick woven walls and high, steeply pitched roofs provide insulation against both heat and heavy rainfall, demonstrating how indigenous design knowledge is embedded in the built environment. ☑ Another, different type of inspiration is evident in the Erechtheion: the Caryatid porch has six carved figures of women that act as **decorative** supporting pillars and represent the women of Caryae; this is typical of the Ionic order which originated in the Greek cities of Asia Minor.☑ Unlike the mythological inspiration of the Erechtheion temple, the Dorze huts, homes and symbols of identity do not have decoration; they are however influenced by the face of an elephant.☑ The two ventilation holes on top mimic the elephant's eyes, while the protruding entrance mirrors its noble trunk.☑

The building **material** used for most of the Erechtheion temple, including the columns, walls and decorative elements of the temple, is locally sourced Pentelic marble, a high-quality white marble, quarried from the Penteli Mountains near Athens.☑ A dark Eleusinian limestone, quarried near Eleusis, was used for the structural elements, such as the foundation, which provided a strong base for the temple.☑ It was also used for the slabs of the pediment to contrast with the white Pentelic marble sculptures that were attached to pediment with metal clamps, often made of iron or bronze.☑ This combination of dark Eleusinian limestone and white marble created a striking contrast that enhanced the visual appeal of the Erechtheion. Bronze was used for decorative elements, such as metal fixtures, door fittings and other ornamental details.☑

Cedar and oak wood were used in the construction of the roof and some interior elements.☑ To add colour to the temple, various natural pigments were applied to sculptures and architectural details, giving the Erechtheion a vibrant appearance.☑ Similarly, the Dorze people use locally available materials suchas bamboo and grass. These resources are renewable and sustainable, aligning with their traditional practices.☑ Bamboo, an indigenous, renewable East African forest resource, is a durable structural and engineering material.☑ The cheaper houses are thatched with wheat or barley straw, but the best are covered with bamboo sheaths which can last 10–20 years.☑ Starting with raw bamboo, the Dorze builders split and weave the material into a sturdy structure that looks like a beehive.☑ The huts are then thatched with a layer of straw and finished with an outer layer of bamboo sheath.☑

The **construction** of the Erechtheion temple involved the haulage of large blocks of marble that were quarried and transported to the Acropolis. This required precise planning and coordination, as well as the use of technology such as sledges, ramps and possibly early forms of cranes.☑ Machines like levers and pulleys were likely used to lift and position the heavy marble blocks into place during the construction.☑ The walls were constructed using the technology of ashlar isodomic masonry which involves the use of precisely cut, smooth stones arranged in uniform, horizontal layers.☑ Skilled craftsmen used tools, such as chisels, to precisely carve the marble blocks into the intricate architectural elements, such as the columns, friezes and the Caryatid statues.☑ Metal clamps and dowels were used to join the marble blocks securely, ensuring the structural integrity of the temple.☑ Drainage systems were incorporated to manage rainwater and prevent erosion, which was crucial for the longevity of the structure.☑ The architects and builders used advanced knowledge of mathematics and geometry to ensure the temple's proportions and alignments were precise. This included the use of the golden ratio and other geometric principles.☑ Unlike traditional Greek, Doric temples that were symmetrical, the Erechtheion has an asymmetrical layout, which reflects the influence of the significant difference in elevation between the eastern and western parts of the site.☑

Similarly, the **construction** of a Dorze hut requires the skills of craftsmen who begin with the careful selection of materials – split bamboo. The harder uprights are placed with convex and concave surfaces alternately to give greater flexibility at the top of the tapering structure. ☑ The split bamboo is then woven into flexible panels; this forms the base of the structure.☑ Gradually, these panels are interwoven between sturdy uprights, creating a framework that ascends skyward with each addition. As the building gets higher, scaffolding is erected in the form of platforms made of poles stuck through the house, forming a ladder on the outside.☑

Thatching is then done with bamboo leaves with grass on top; eventually the builder will start to pull the pieces in and weave rings of decreasing size until they are finally closed with a crown, woven separately on the ground.☑ The houses are over seven metres high, and this allows for the gradual shrinkage, for rot and termites eat away at the base of the house, and it will typically lose some 2 to 5 centimetres in a year. The main doorway between the porch and the house is very tall for the same reason, although the door into the porch is simply re-woven every few years.☑

The ancient Greek temple, the Erechtheion, is **located** on an architecturally and symbolically significant site, the Acropolis, a large rocky hill that overlooks the ancient city of Athens.☑ Following the Persian attack on the city of Athens in 480 BCE, several important temples were built on this hill, starting in 447 BCE, among others, the Parthenon, which housed the cult statue of Athena, the patron goddess of Athens.☑ The layout of the temples on the site reflects the balance between Athenian civic power, which is shown by the imposing perfect symmetry and east-west axis of the Parthenon, and deep-rooted religious traditions reflected in the asymmetry and Ionic elegance of the Erechtheion, thus reinforcing the Acropolis as both a political and sacred site.☑

In contrast, Dorze huts are not necessarily built on sites with specific historical or cultural significance; the **location** of the huts is more about practicality and the availability of local resources like bamboo and ensete plants.☑ These huts are typically constructed in their villages, such as the Dorze Village near Arba Minch in southern Ethiopia.☑ A unique aspect of the huts is that their location or site can be changed: when a Dorze house starts to rot or gets eaten by termites, the house is dug up.☑ Bamboo is sewn round it to keep it in shape, and the village people all help to carry it with poles poked horizontally through it; the women with their backs against the wall grasping the lower edges, the children holding poles to prevent it toppling; it is taken to its new site – a little shorter than before.☑ A house lasts for about forty years and is then abandoned.☑

The Erechtheion temple **functioned** as a sacred and mystical temple for multiple shrines, but was used primarily for religious purposes, dedicated to Athena.☑ Built between 421 and 406 BCE, it housed the statue of Athena Polias, but it likely functioned as a shrine for religious artefacts rather than being solely dedicated to a single deity.☑ Inside the eastern chamber were altars to Zeus Hypatos, Poseidon-Erechtheus, Hephaistos and Boutes, along with thrones for temple priests. The western section may have contained the tomb of Erechtheus and a sacred table. Notable features include the Lamp of Kallimachos, a saltwater well, and a collection of war spoils.☑ The sanctuary precinct possibly housed Athena's sacred olive tree, the snake pit and the Tomb of Kekrops.☑ In contrast, the Dorze hut, only one structure within a village, functions as a family home where daily activities such as cooking, sleeping and socialising take place and it provides protection from the elements.☑ Up to five metres tall, the bee-hive-shaped structure has an entrance that resembles an elephant's trunk which forms a reception room for guests and is furnished with two benches.☑ The hut has a spacious interior, reminiscent of an overturned vase, offering separate chambers for living, cooking, storage and even housing livestock.☑ Each house has its own small garden surrounded by indigenous ensete (false banana), beds of spices, cabbage and tobacco.☑

Credit must be given to any other valid statements or a comparison of a Classical or Classically inspired building/structure with any contemporary building or a comparison of a Classical or Classically inspired building/structure with any Indigenous Knowledge Systems (IKS) building/structure that the candidate has studied.

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

Q3 LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (10)
Lower order	Remember, Recall, Recognise	30%	3	1
	Understand, Explain, Describe			2
Middle order	Apply, Implement, Organise	40%	3	4
Higher order	Analyse, Compare, Interpret	30%	3	1
	Evaluate, Reflect			2
	Synthesise, Justify			

TOTAL SECTION A: 30

SECTION B: DESIGN HISTORY

QUESTION 4 [30 marks]

4.1 **Allocate 20 marks in total.**
Allocate 10 marks for each movement.

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

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

These marking guidelines supply an answer for the following two possibilities:

- **ART NOUVEAU**
- **DECONSTRUCTIVISM**

Art Nouveau
Art Nouveau, which emerged in the late 19th and early 20th centuries, broke away from historical styles to create something new and modern.☑ This forward-thinking type of approach matched the hopes of a society experiencing rapid technological and cultural changes. As **reflected in the quote**, Art Nouveau design embodied ideas 'that were held common by the people for whom the object is intended'.☑

Art Nouveau **aimed** to elevate decorative arts such as the Dragon Woman brooch/corsage to the level of fine art, to create a sense of visual harmony and unity in design and to place emphasis on the importance of skilled craftsmanship.☑ Using luxury materials, such as gold, enamel, exotic gemstones and diamonds, the movement's emphasis on artisanal quality and intricate detail is evident.☑ The brooch represents a departure from traditional jewellery design, with its bold, imaginative form and innovative use of materials.☑ This ideal appealed to people who valued artisanal skills and the uniqueness of handmade items in contrast to mass-produced goods.☑

Art Nouveau was **influenced** by nature and natural forms, such as plants, flowers, and flowing lines.☑ This connection to nature is evident in the Dragon Woman brooch/corsage that draws inspiration from both the natural world and mythical creatures.☑ Lalique's brooch demonstrates a unified and balanced composition, where every element contributes to the overall beauty and elegance of the piece.☑ Through trade and cultural exchange, Japanese art, which incorporated natural elements, among which the dragonfly was a common motif, was an influence, also asymmetrical compositions as evident in the Dragonfly Woman brooch's off-centre design.☑

The style is **characterised** by sinuous, curving lines that mimic natural forms, giving a sense of fluidity and grace to their designs.☑ The use of rich, vibrant colours and intricate decorative patterns is a hallmark of Art Nouveau that often featured stylised natural forms and elaborate detailing.☑ Many Art Nouveau works contain symbolic and allegorical elements, drawing on themes from mythology, nature and the human psyche.☑



One example of the Art Nouveau movement is the Dragonfly Woman Corsage Ornament by René Lalique, created around 1897–1898.☑ The brooch/ corsage consists of a dragonfly-woman made of gold and enamel, with delicate wings in stained glass enamel enhanced by diamonds.☑ From the open mouth of the insect, with griffin claws, emerges a bust of a woman carved from a pale turquoise-green chrysoprase gemstone.☑ The head of the woman is covered by a helmet decorated with two beetle figures in enamel and gold.☑ The long, segmented body of the insect includes oval chalcedony (a type of quartz) stones.☑ This piece of jewellery showcases Lalique's skill in blending natural forms with luxurious materials, representing the essence of Art Nouveau.☑

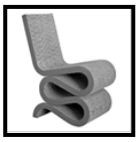
Deconstructivism

Represented by fragmented forms and a sense of unpredictability, Deconstructivism may be the opposite of the idea that design should 'embody commonly held ideas'.☑ On the other hand, while Deconstructivism might not support conventional ideas of harmony and unity, it can still express the shared values of a community that prioritises innovation, complexity and critique.☑

Deconstructivism **aimed** to challenge and subvert traditional norms and embrace innovation.☑ In so doing, it embodies a shared desire to break free from conventional forms and explore new possibilities symbolising the multifaceted nature of contemporary life.☑

The movement was **influenced** by the philosophical theory of deconstruction, developed by French philosopher, Jacques Derrida.☑ This theory questions traditional binaries and fixed meanings, encouraging a more fluid and fragmented approach to interpretation.☑ Deconstructivism was a reaction against the rigid and predictable styles of Modernism, as well as the apparent constraints of Postmodernism.☑

Characteristic of the design movement, designers used a mix of materials such as metal, wood and plastic in unconventional ways to create a sense of surprise and innovation.☑ While traditional design often emphasises functionality, Deconstructivist furniture prioritises artistic expression, sometimes at the expense of practicality.☑ Deconstructivist designs often feature fragmented forms that break apart traditional structures and create a sense of confusion and complexity.☑

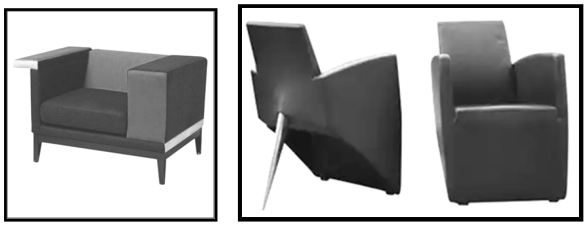


An example of Deconstructivist furniture is Frank Gehry's 'Wiggle Chair'.☑ The sinuous, fluid form challenges traditional notions of symmetry and structure.☑ It is constructed from layers of laminated corrugated cardboard.☑ Gehry's designs often blur the line between functional objects and sculptures.☑

Credit any other valid statements.

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

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



The De Stijl club chair, FIGURE H, reflects a formalist **aim** of mathematical laws, formal balance and harmony. De Stijl aimed for minimalism to achieve the perfect ordered balance between opposites, expressed in geometric form and straight line.☑ The De Stijl Club chair emphasises simplicity and order to create a cold, rational, mathematic and abstract style.☑ In contrast, the Postmodern chair in FIGURE I clearly aims to fragment form, as the chair showcases the anti-design aim of the Postmodern movement; ☑ the rejection of accepted standards of beauty such as harmony, balance and order.☑ This chair shows Postmodernist's rejection of the blandness of Bauhaus and in keeping with their aims, it places emphasis on creativity, variety and individuality.☑

De Stijl was **influenced** by the Dutch philosophy of Neo-Plasticism, Theosophism and tradition of logic, severity and clarity as found in the theories of the philosopher Schoenmaeker, ☑ who believed nature could be reduced to binary opposites and basic vertical and horizontal lines and geometric forms.☑ On the other hand, the Postmodern chair is influenced by Cubist fragmentation and faceting.☑ Previous acceptable conventions and methods were replaced with a new, often fun and playful use of materials.☑

Typical of the movement, the De Stijl lounge chair makes use of primary **colours**, red, blue and yellow, and neutral black and white.☑ The colour is applied in a flat, non-textured manner.☑ In opposition, the Postmodern chair only makes use of black-coloured leather, black plastic and a single contrasting silver aluminium stiletto leg.☑

The **form** of the De Stijl Club chair is block-like and rigid through the use of squares and rectangular colour blocks.☑ This creates a symmetrical balance that celebrates geometric abstraction, uniformity and modernity.☑ In contrast, the Postmodern chair explored new boundaries and broke up forms to reflect multiple perspectives and create complex forms.☑ The wedge form of the Postmodern chair is supported by a single stiletto-shaped leg, which adds humour to the design.☑ Starck has created a contradiction of form; the stiletto leg looks flimsy, but functionally it is strong and sturdy.☑

The De Stijl chair, with a sturdy backrest and arms, is clearly **ergonomically** designed to support a human, with the added comfort of the soft upholstery.☑ The Postmodern chair is designed with a reclining seat to create more relaxed comfort. The soft, upholstered backrest and armrest are supportive of the human body.☑

Credit any other valid statements.

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

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

TOTAL SECTION B: 30

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

QUESTION 5 [20 marks]

Answer EITHER QUESTION 5.1 OR QUESTION 5.2.

5.1 **(Allocate 20 marks in total.)**



5.1.1 **(Allocate 4 marks.)**

The bench features shapes of eyes, hands and faces of women with the words, 'watching out for each other'.☑ Through the inclusion of eyes, hands and women's faces, the designer sought to make visible the concept of eyes on the street and looking out for each other.☑ The designer planned that if these benches were placed in front of shops and other conspicuous locations it would provide safe refuge for girls and women, while drawing attention to the issue of physical assault.☑ The use of the pink colour (although stereotypically associated with females/femininity) together with the words, 'creating safe spaces' make it exclusive for girls to feel 'safe'.☑

Credit any other valid answers.

5.1.2 **(Allocate 16 marks.)**

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

ONE SOUTH AFRICAN CONTEMPORARY SOCIOCULTURAL DESIGNER/DESIGN GROUP:





Name of the designer/design group and design product

Violence Prevention Through Urban Upgrading (VPUU) together with Sikhula Sonke and See-Saw-Do created the learning bus.☑

Discuss the aims, materials and techniques of this designer
The **aim** of the bus is to promote awareness on projects concerning youth education and/or gender-based violence, femicide and violence in general in the community.☑ The exterior of the bus is brightly coloured and decorated with large-scale murals in a stylised **technique** by See-Saw-Do.☑ This enables the bus to stand out within the community.☑ The interior was revamped using modular or flexible seating/storage to maximise limited space.☑

Durable, yet affordable, **materials**, such as paint, new furniture, posters, flooring and shelving, to display the books for the young children to read, were used.☑ Chalk boards were also fitted into the bus and educational toys were provided to facilitate active learning.☑ Through reading and other recreational activities, the young children are taught about violence and its effects in their community.☑

Analyse ONE example explaining how this design addresses sociocultural issue(s)
The bus serves as a mobile learning hub that moves between several remote areas serving as a community centre.☑ It is also an information point, providing social, economic and institutional services.☑ The bus is a communication and activation vehicle for social, learning and recreational programmes in the informal settlements of Monwabisi Park, Lotus Park in Gugulethu and the Heights in Lavender Hill.☑ The children are educated about life and survival skills.☑ The bus works with local early childhood development facilitators from Sikhula Sonke, who read the children stories and run informal learning activities.☑

ONE INTERNATIONAL DESIGNER/DESIGN GROUP



Name of the designer/design group and their design product
Straw Bale SIPS by Chris Morgan Architects.☑

Analyse the aims, materials and techniques of this designer
Chris Morgan Architects has designed the Straw Bale SIPS with an **aim** to provide an alternative solution to housing in the semi-rural areas of the United Kingdom.☑

Traditional straw bales are used as **material** for the home construction, as it is a low-tech and affordable route to a very ecologically responsible home.☑ Straw is a natural and non-toxic material; raw wood and concrete are equally soothing, so this could be a good start to creating a healthy home.☑ As for the **technique**: the prefabricated panels are made in a controlled environment of the manufacturing plant, ensuring the ideal moisture content of the walls.☑ The panels are sealed with wood and plaster for further protection from weathering during construction, and the quick installation of finished panels means you can get a roof over them quickly.☑

Pre-painted panels are an option to choose from, and an extension can be added for further development.☑ Interior walls are straight, and require only plastering as any gypsum board wall would.☑ As this generation is seeing a disturbing trend towards more respiratory illnesses, specifically a huge spike in reported cases of asthma, the community benefits on health reasons as Straw Bale SIPS creates a fresh indoor air quality that has no contamination.☑

Discuss ONE example explaining how this design addresses sociocultural issue(s)
Apart from providing a cheaper building solution, the advantage of straw bale over conventional wood frame construction is that a straw panel will be able to dry to either side, compared to most homes that include an impermeable barrier of polyethylene that prevents drying to the interior during our hot, humid summer months, which can cause condensation and hence excessive vapor and mould in the house walls.☑ Even though loose, dry straw would catch fire easily, once compressed into a bale it is not easy to ignite.☑ Sandwiched between two layers of plaster, it becomes one of the most fireproof houses that can be built.☑ The straw system is practically impenetrable to rodents and bugs, and have excellent protection against fire.☑

Credit any other valid statements.

Q5.1 LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (20)
Lower order	Remember, Recall, Recognise	30%	5.1.1	2
	Understand, Explain, Describe		5.1.2	4
Middle order	Apply, Implement, Organise	40%	5.1.1 5.1.2	2 6
Higher order	Analyse, Compare, Interpret Evaluate, Reflect	30%	5.1.2 5.1.2	2 4
	Synthesise, Justify			

5.2 **(Allocate 20 marks in total.)**



5.2.1 **(Allocate 2 marks.)**

In FIGURE K, the BMW Art Car i5, the Flow Nostokana, is a contemporary motor industry design that uses indigenous Ndebele wall painting patterns, shapes and colours to acknowledge and celebrate African artistic and cultural heritage within a contemporary global design context.☑ The triangular motifs of the patterns of Ndebele wall painting are well integrated using shape and colour emphasis to accentuate the design of the car's alloy wheels.☑ Additionally, because the car is only currently available in Los Angeles, it contributes to preserving and promoting this indigenous craft to an international audience.☑

5.2.2 **(Allocate 8 marks.)**

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



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

Wall painting patterns by AmaNdebele community.☑

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

The Ndebele community used natural soil pigments as **material** to create the geometric patterns.☑ The patterns were originally tonal and painted with the women's fingers, but the outlines and colours have changed significantly.☑ The colours added to make the paintings were mostly natural pigments consisting of browns, blacks and ochres.☑ Most of the patterns were of a V-shape and a very simple triangle on a large shape of colour.☑ The patterns, earth tones, directions and sizes were more important than the present-day vivid and bright colours. The advancement of tools has allowed for the creation of faster and more complex designs on Ndebele's homes.☑ The basic paint on the house is a limestone whitewash on which several colours are applied.☑ One thing that has changed since the beginning of the house painting and the present-day wall art is their styles. What was once a finger-painted creation is now created using bundled feathers on twigs as brushes.☑

The women have to have tools for the outlines of the large geometric flat-coloured shapes and small brushes for the tiny areas.☑ The patterns and symbols have a strong black outline and a vivid colour inside. The pink patterns are one of the most important aspects in their communication through painting.☑ They are usually repeated throughout their design with only a very slight variation and different colour choice. The patterns are grouped together throughout the walls in terms of their basic design structure.☑

The social value and function of the craft in its traditional context
The vibrant symbols and expressions portray communications of personal prayers, self-identification, values, emotions and marriage.☑ Sometimes, the male initiation, known as *ukuwela*, is a reason for repainting, but the ritual itself is not expressed.☑ In a social and traditional context, it is the Ndebele women who often are the tradition carriers and the main developers of the wall art of their homes.☑ The tradition and style of house painting is passed down in the families from generation to generation by the mothers. A well-painted home shows the female of the household is a good wife and mother.☑ She is responsible for the painting of the outside gates, front walls, side walls and usually the interior of her home.☑

Credit any other valid statements.

5.2.3 **(Allocate 10 marks.)**
1 mark for the name of the designer/ design group and their product(s), 6 marks for aims, influences and materials and 3 marks on how traditional techniques/methods and materials have been applied to the relevant contemporary design.




Glass-beaded lamps Wooden beaded lamps

Name of design/design group and their product(s)
African genre of wire and beadwork by Netshomi Zam.☑

Discuss aims, influences and materials of the designer/design group's work

Designer group Netshomi Zam (meaning 'with friends') **aims** to preserve the essence of traditional artisanal craftsmanship by fusing technology and these crafts, to create a contemporary design aesthetic.☑ Netshomi Zam's aim has always been to create various products in a realistic representation rather than stylising.☑ Mike Carella's (Streetwires) **influence** is evident in the welded wire structure and the wire expert Riaan de Villiers is known for his skilful beading.☑ Another influence in the making of the beadwork and

wirework are traditional rituals, ceremonies and initiation rites, as some beads have social meaning, e.g. protection, and connection with ancestors, marital status, etc.☑

Netshomi Zam use **materials** such as glass beads and seed beads to create beaded products which vary from installations to homeware and private commissions.☑ Their first collaboration was on a life-size, fully and intricately beaded sculpture of Nelson Mandela, which led to the commission of another, larger-than-life sculpture of Mandela. All large armatures/frames are hand bent and welded together.☑ The process involves a very time-consuming work to cover this with beads; this is then done by a group of bead crafters from Streetwires.☑

An explanation of how the contemporary design product is an adaptation and continuation of the indigenous craft techniques
The beadwork pendant lamp by Netshomi Zam is an example of a contemporary design that adapts traditional South African crafts, i.e. beadwork, to create beautiful products that fit into a contemporary design.☑ The pendant lamp is made up of a basket-like form that faces upside down and opens at the bottom.☑ As all beading is done by hand and by different bead crafters, there will never be identical products. This technique is also an adoption and continuation of the 'hand-made' baskets.☑

Credit any other valid statements.

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

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

QUESTION 6 [20 marks]

6.1 **(Allocate 4 marks.)**



6.1.1 **(Allocate 2 marks.)**
The recycled planter pots in FIGURE L above can be considered as sustainable design, as the material used is easy to acquire, e.g. the planter pots can be sourced from the refuse bins.☑ These mundane materials are obtained freely.☑ When the material is upcycled, it assists in maintaining an environment, free from pollution.☑

6.1.2 **(Allocate 2 marks.)**
Upcycling implies repurposing, for instance making a backpack out of an unused or old pair of jeans.☑ Commonly upcycled products are the plastic containers that are repurposed as lamps (e.g. Heath Nash).☑ A bottle of beer can also be upcycled to become a wine glass.☑

Credit any other valid statements.

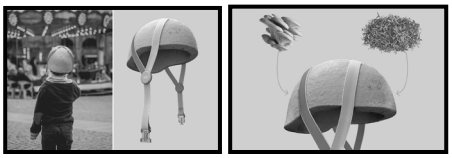
6.2 **(Allocate 16 marks.)**
Allocate 16 marks in total, 8 marks per case study: 1 mark for the name of designer and design, 5 marks for a discussion of the aims, materials and processes and 2 marks for a discussion of the design example and how it addresses environmental concerns.



Name of ONE contemporary South African designer/design group and ONE of his/her/their designs
I Scream & Red Stout Back Pack and Laptop Sling Bag, Cape Town, 2015.☑

The **aim** of I Scream & Red is to empower and help people with disabilities and those from rural areas, and to build consumers' confidence and unite them through what they wear.☑ I Scream & Red believes in touching the lives of those around it and focussing on the impact it can have on people at no cost to the Earth. Its goals include saving the Earth by creating planet-friendly items, cultivating an eco-friendly society and creating a planet-friendly change within the fashion industry.☑ I Scream & Red is a planet-friendly company and the bags are created from recycled and upcycled **materials**.☑ The bags are mostly made from seat belts, car and household upholstery and fabric sample books.☑ At I Scream & Red, all materials are sourced within the vicinity of production to maximise the usage of minimal carbon emissions on each product.☑ Part of the **processing** of the product is to bind all products with natural or organic cotton to ensure that it is green endorsed.☑

An analysis of the design product, explaining why it is sustainable and how it addresses environmental concerns
The company trains and empowers differently-abled people from disadvantaged backgrounds with the skills to create these products and to sustain employment in order to significantly improve their lives.☑ It also creates activations around people with disabilities, teaching them how to design and start businesses of their own within their own spaces.



Name of ONE contemporary international designer/design group and ONE of his/her/their designs
The Grow It Yourself Helmet by NOS Design and Polybion.☑

This mushroom helmet will grow on you as it grows. The entire process is based on biological elements that **aims** in upcycling waste.☑ The helmet is made out of hay and Mycelium as **material**. It is 100% compostable, and reduces the use of plastics in a product that will be disposed of in a short time due to a child's growth rate.☑ The **process** of making this helmet also gets the kids involved in a meaningful activity that teaches them about sustainability and safety.☑ The children are involved in the final assembly stage of the growing process: they add water to the Mycelium fungus and hay mixture.☑ Then they place it into a mould where it grows into a helmet shape. This way children learn about sustainability.☑ The Mycelium fungus grows like foam and therefore can provide cushioning at the time of impact.☑ The material is lightweight and being lighter reduce fatigue and improving wearer comfort. The helmet is more hygienic as Mycelium helps reduce bacterial growth and odour.☑ The materials are breathable, reducing heat build-up and discomfort.☑ The materials are cost-effective as it is relatively inexpensive materials and potentially reducing production cost.☑ The materials can be customised to fit individual head shapes and thus providing tailored and bespoke helmets.☑

The helmet is a sustainable product made from Mycelium which is the vegetative part of a mushroom fungus.☑ Mycelium is tightly woven into mass branch-like networks making it a strong sustainable material.☑ The network consists of filaments that are natural binders and they are also self-adhesive to the surface they grow on.

An analysis of the design product, explaining why it is sustainable and how it addresses environmental concerns
The helmet addresses environmental concerns as it is 100% biodegradable, and it reduces plastic waste being dumped in landfill sites.☑ Mushrooms are a renewable resource, making them a more sustainable option.☑ It provides an educational opportunity for children as they are engaged in the sustainable-making process.☑

Credit any other valid statements.

Q6 LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (20)
Lower order	Remember, Recall, Recognise	30%	6.1.1 + 6.1.2	1 + 1
	Understand, Explain, Describe		6.2	4
Middle order	Apply, Implement, Organise	40%	6.1.1 + 6.1.2 6.2	1 + 1 6
Higher order	Analyse, Compare, Interpret	30%	6.2	2
	Evaluate, Reflect			2
	Synthesise, Justify			2

TOTAL SECTION C: 40
GRAND TOTAL: 100

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