



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

DESIGN P1

(THEORY)

MAY/JUNE 2025

MARKING GUIDELINES

DEPARTMENT OF BASIC EDUCATION
PRIVATE BAG X895, PRETORIA 0001
09 -06- 2025
APPROVED MARKING GUIDELINE
PUBLIC EXAMINATION

MARKS: 100

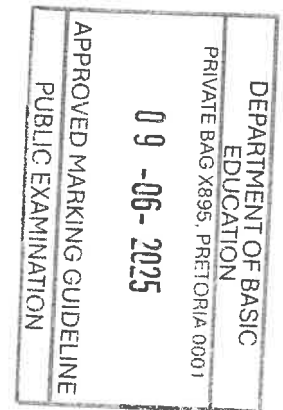
These marking guidelines consist of 19 pages.

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

Candidates answer EITHER QUESTION 1.1 OR QUESTION 1.2.

1.1 (Allocate 10 marks, a maximum of 2 marks for each bullet/aspect)

The African cotton print reflects a vibrant and rich colour scheme which is typical of African textiles. Strong, primary colours such as red, yellow and blue are used alongside dark blue, black and white. This contrast creates a dramatic effect. The printing technique batik/tie-dye creates an uneven mottled colour in the red and yellow parts of the design which contrasts with the solid light and dark blue areas of the design.

The textile design creates various optical illusions of advancing (foreground) and receding (background) space. The large yellow and blue diamond forms seem to be protruding due to perspective lines that meet in the four corners of these diamonds. The dominantly dark blue cone shapes that meet to form 'hour glass' shapes seem to be receding. The diminishing light blue and white crescent moon shapes on the dark blue cone or hour glass shapes creates the illusion of three-dimensional space.

The textile design reflects a crystallographic balance as the visual weight is equally distributed in all directions across the composition. A symmetrically balanced pattern is repeated in crossing vertical and horizontal strips creating structure and harmony. Cool blue colours contrast with the warm spattered yellow and red-yellow warm colours. Another contrast is the use of geometric triangles and diamonds alongside organic shapes of the batik print. These contrasts make the design busy and vibrant.

The grid-like perspectival lines that are superimposed over the shapes unify and bind all the shapes of the design. The repetition of diamond and triangular shapes as well as the use of primary colours red, blue, and yellow unify the design. A further unifying element is the repeated use of black cloisonnistic outlines.

Credit any other valid statements, including conceptually accurate descriptions, even if terminology is not textbook-specific.

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

OR

1.2 (Allocate 10 marks, a maximum of 2 marks for each bullet/aspect)



The design uses a combination of vertical and horizontal **lines** to define the bulky form of the product and to create a very stable structure. The dark, horizontal lines of the wood grain on the drawers are very prominent and contrast with vertical line of the central pillar. Circular lines are formed by holes on the drawers that emulate handles. These small circles reflect the circular base of the leg of the table and add some movement to an otherwise rigid design.

The **texture** of the furniture piece is smooth and glossy due to the pink/red paint and varnished wood material. The visual texture of grain marks of the wood makes the surface interesting and detailed. The grainy texture of the log-like base contrasts with the smooth drawers at the top.

The **form** of the table is a bulky "T" in the form of an alphabet created by the intersecting rectangular tabletop and the tree stump-like cylindrical form of the leg. A hollow rectangle is formed in the middle of the cylindrical mass. The drawers are big cubes that have enough space for storage.

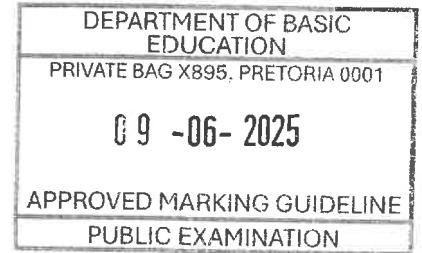
The use of the pink/red colour on the centrally placed rectangle is **emphasised** by the negative space that contrasts with the dominantly brown wood of the table. The two big drawers are placed on either side for balance emphasising the bulkiness of the structure.

The product is a furniture piece that **functions** as storage for utensils in the drawers and as a table to place objects on. The hollow rectangle in the middle of the cylinder can be used as a shelf. The piece is also used as an accessory furniture, for example a bedside or lounge table.

Credit any other valid statements, including conceptually accurate descriptions, even if terminology is not textbook-specific

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

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QUESTION 2: COMMUNICATION THROUGH DESIGN [10 marks]**2.1 (Allocate 4 marks)**

The **gun** is a symbol of danger and intimidation. Just as a gun can cause physical harm, cyberbullying can cause emotional and psychological harm, with threats of violence or harm being made through digital means.

The **cell phone** symbolises digital connectivity and online platforms where cyberbullying often occurs. It represents the medium through which bullies target their victims, using social media, messaging apps, and other digital platforms to spread hate and harassment. Cell phones enable anonymous communication, allowing bullies to hide behind screens while perpetrating acts of cyberbullying. This cell phone is faceless and symbolises a lack of accountability that can support individuals to engage in harmful behaviour online. This poster highlights the importance of promoting digital citizenship and responsible online behaviour to combat cyberbullying. It emphasises the need for awareness.

2.2 (Allocate 6 marks)

The contemporary Sealandgear sleek (FIGURE D), simple laptop bag design can hold a standard 15 cm laptop and accessories. It is an eco-friendly design as it uses repurposed materials such as billboards canvas and car seatbelts, from cars that would otherwise end up in landfills. It is **influenced** by current environmental issues. The decorative Hausa Tribal bag (FIGURE E) is influenced by the rich cultural heritage of Nigeria and was traditionally used by women on social occasions. These Hausa hand woven bags are also influenced by traditional Nigerian geometric patterns found in their distinctive hand-woven textiles. The Hausa bag reflects social identity and ceremonial use, whereas the Sealandgear bag is designed for digital-era portability and environmental awareness.

The repurposed, robust discarded **materials** of the Sealandgear laptop bag, create durable and stylish bags. This use of robust materials and reinforced stitching techniques enhance the bag's strength, making it suitable for everyday use. These materials are synthetic, creating an urban and industrial feel. In contrast to these the Hausa Tribal bag materials are natural and organic giving the bag an earthy quality. The bag is hand woven using local dried leaves that are coiled to create exciting and intricate geometric patterns in various earthy colours using natural dyes. The bag is also decorated with small seashells and pieces of coloured leather adding to its organic character.

Ergonomics have been made effective in the Sealandgear laptop bag design with its slim, lightweight, functional and comfortable design. ☑ Its thoughtful compartmentalisation ensures efficient organisation and easy access to belongings. ☑ It is designed with a front zip feature to hold device cables securely. ☑ The adjustable shoulder straps allow you to wear it at a comfortable length tailored to your preference. ☑ The Hausa Tribal bag is ergonomically designed in that it has two options for the wearer to carry it. The long-woven strap goes over the shoulder, or the bag can be carried by the handle incorporated into the bag design. ☑ The bag's gusset can expand to hold more personal items. ☑

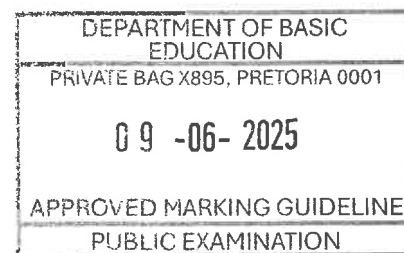
NOTE: A maximum of **ONLY 2** marks may be allocated for tabular comparison responses. A maximum of **4** marks may be allocated where candidates present two separate comparisons that show substantial and relevant statements. Use the cognitive levels as a guideline for your marking.

Credit any other valid statements, including conceptually accurate descriptions, even if terminology is not textbook-specific.

Q2 LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (10)
Lower order	Remember, Recall, Recognise	30%	2.1	2
	Understand, Explain, Describe		2.2	1
Middle order	Apply, Implement, Organise	40%	2.1	2
			2.2	2
Higher order	Analyse, Compare, Interpret	30%		
	Evaluate, Reflect		2.2	2
	Synthesise, Justify		2.2	1

QUESTION 3 [10 marks]

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



3.1 (Allocate a maximum of 2 marks per bullet/aspect for a total of 10 marks.)

The Garni Temple (FIGURE F) was commissioned by King Tiridates I of Armenia around 70–80 CE. ☑ The temple floor plan displays the **influence** of the typical Roman pantheistic style temple which displays the statue of the Sun God in the cella. ☑ In contrast to this the form of the Mausoleum of Martyrdom of the Polish Village, Mivhniów (FIGURE G) was influenced by the events that occurred during the massacre of the inhabitants of Mivhniów by German forces that took place in 1943 during WWII. ☑ The commemoration of this historical event influences not only the architecture but also the interior as well as the permanent exhibition housed within the dramatically segmented form of the Mausoleum. ☑ The elegantly proportioned Garni Temple structure inspires an impression of power and harmony whereas the fragmented form of the mausoleum becomes a symbol of chaos, destruction and the repression that affected the Polish villages during World War II. ☑

The original **function** of the Garni temple in Armenia was a pagan temple that paid homage to the Sun God Mihr. ☑ It now functions as a major tourist attraction in Armenia. ☑ Different to the Temple, the Mausoleum of Martyrdom of the Polish Village, Mivhniów, functions as an architectural memorial. ☑ The memorial building houses a permanent exhibition of photos and historical documentation. The exhibition's function is to intensify the visitor's sensory experience through the use of multimedia, the choice of materials and the integration of sculptural shapes that make up the museum. ☑

The Garni Temple was **constructed** using Ionic capitals at the top of the columns made from locally quarried blocks. ☑ The rectangular floor plan consists of a colonnaded portico, and cella on an elevated podium; the small cella would originally have housed the cult statue of the Sun God Mihr. ☑ Unexpectedly, when viewed from the Northern and Southern facades, the Mausoleum of Martyrdom resembles an ordinary rural house. ☑ The monolithic body of the Mausoleum consists of 11 segments which are constructed in such a way that the sense of tranquillity of the ordinary rural house is shattered by fractures, cuts and tears creating a dramatic effect. ☑ Light reaches the interior of the building through the cracks between the segments, symbolising hope/peace. ☑ The glazing and rips in the structure gives the visitors views of the large stark crosses that surround the building. ☑ Technology enables what appears to be a degradation of the solid to create a unique atmosphere. ☑

The **materials** used in the construction of the Garni temple are locally quarried and cut, utilising grey basalt blocks and volcanic tuff. ☑ The blocks of basalt are assembled using the Greek technology with no mortar, bound together by iron and bronze clamps. The surrounding columns are assembled in four parts; placed on top of each other and held in place with dowel rods. ☑ The roof would have been completed in the typical ancient Roman manner, using wooden dove-tailed tiles. ☑ Modern technology is used in the Mausoleum in the form of reinforced concrete which creates a cold, clinical effect. ☑ The interior concrete, columns are imprinted with a wood grain which has over time gained a patina that makes the texture more visible. ☑ The same effect is achieved on the walls and steel roof structure which bear traces of water, dust and soil, making the building look as though it is weathered and disintegrating. ☑

The Garni Temple is finely **decorated** in the imperial Roman style. The exterior of the temple is decorated with carved relief motifs. ☑ Within the triangular pediment are relief carvings of plants and geometrical styled figures. The frieze that wraps around the outside of the building depicts a continuous line of acanthus leaf scrolls, combined with lion masks and fan shaped palm leaves symbolising strength and wisdom. ☑ The stones in front of the cornice have projecting sculptures of lion heads. In contrast to the Garni Temple's exterior surface embellishment, the interior of the Mausoleum is lit through the cracks in the solid segments. ☑ The natural light source changes depending on the time of day and season. ☑ The natural light illuminates the permanent exhibition of photographs that document the pre-war village with its simple cottages and inhabitants and the painful destruction that occurred in the village. ☑

OR

3.2 The candidate is required to write an essay by comparing any a Classical building/structure with a contemporary building that they have studied by referring to the given bullets. Allocate 2 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



The Roman Temple of Hercules is compared with the Batamariba *tata-sombas* (homes):

The Roman Temple of Hercules in Rome is **influenced** by previous styles and successfully combines new Romanic innovation and materials with existing design elements from civilizations the Romans had conquered. ☑ The temple shows strong Greek influences as it was designed by a Greek architect during the latter part of the 2nd century BCE and it is a round temple of Greek 'peripteral' design, i.e. completely encircled by a colonnade. ☑ Similar in shape, the two-storey round, tower houses built by the Batamariba tribe living in the neighbouring countries Togo and Benin, West Africa are largely influenced by their environment. ☑ Known as the people who are the 'real builders of the earth' the Batamariba people are an agricultural society whose technical accomplishments of earth building and the need for defensive design are strongly influenced by their social structures and religious symbolism. ☑ The families typically live in widely dispersed compounds with a set of interconnected *tata-sombas* (houses) resembling small fortresses that have only one, small entrance which provides protection from attacks by neighbouring tribes. ☑

The Roman Temple, which has a circular colonnade that supports the roof without any walls, **functions** as a temple dedicated to the pantheistic Roman god, Hercules. ☑ The obscured view of the cult statue contained within the cella of the temple functions as a protected private space. ☑ Built for an entirely different purpose, the function of the two-storey high *tata-sombas* becomes evident as a need for protection from enemies by the means of a single inclusion of a small entrance on the ground floor which makes it difficult for enemies to gain access. ☑ The ground floor is primarily used for sheltering animals at night while the second floor contains the kitchen and provides access to the roof. ☑ The roof also functions as a place where grains can be dried and stored, ☑ allowing families to remain in their houses for extended periods when under attack. ☑

The Temple of Hercules is **constructed** in a geometrical circular format which contains a cylindrical stone cella which forms the inner part of the chamber. ☑ The temple is surrounded by a circular colonnade of Corinthian pillars. ☑ Tall pillars give the structure a lofty appearance which is enhanced by the cylindrical pointed roof. ☑ The construction of the building makes use of typical 1st century Roman technology which is evident in the construction of the capitals that are made in two parts. ☑ A single block is used to carve the plinth and base. In contrast the Batamariba construct their thick-walled *tata-sombas* from locally sourced mud and clay. ☑ The houses have thick clay walls that insulate against the hot climate which are permeated with small openings provide protection from the dust and seasonal winds. ☑ The thatched roofs had hatches through which poisoned arrows could be shot. ☑

The Temple of Hercules makes use of classical Greek building **material**, Pentelic marble which is a strong, heavy material conveying power and strength. ☑ The columns,

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entablature and cella were all lined with Pentelic marble blocks, whilst the inner cella walls were lined with tufa and stucco. Tufa is a form of limestone and stucco is a form of plaster. ☑ Since the Batammariba live in West Africa and as with most West African building methods the *tata-sombas* of the Batammariba are built from earth mixed with straw and cow dung. ☑ A special varnish made from Néré fruit is applied on the walls to make them waterproof. ☑ These materials are earthy and integrate well with the natural environment. ☑

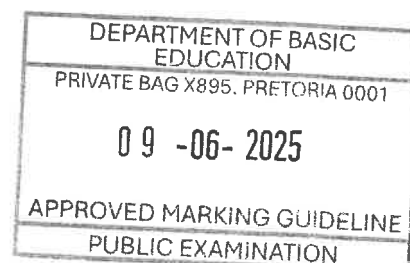
The Temple of Hercules has minimal **decoration** as the cylindrical form of the building does not have a pediment or frieze where traditionally carvings would have been made. ☑ The tall, fluted columns are completed with Corinthian capitals reflecting Roman power and strength which was typical of the Roman style. ☑ Typical of West African cultures who follow an animist religion (worship of animals), the Batammariba beliefs are reflected in their decoration of the conical alters found outside the houses and the entrances to the houses that are decorated with animal skulls and multiple fetishes meant for protection. ☑ Often the *tata-sombas* are treated almost like humans, and sometimes their facades have patterns resembling facial scars. ☑

Credit any other valid statements, including conceptually accurate analyses, 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, 3.2, 3.3	2
	Understand, Explain, Describe			1
Middle order	Apply, Implement, Organise	40%	3.1, 3.2, 3.3	4
Higher order	Analyse, Compare, Interpret	30%	3.1, 3.2, 3.3	1
	Evaluate, Reflect			2
	Synthesise, Justify			

TOTAL SECTION A: 30



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

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

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

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

- **BAUHAUS**
- **POP**

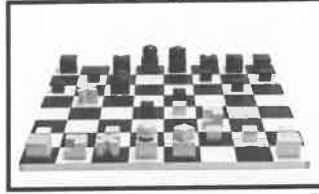
BAUHAUS

The Bauhaus supports the quotation which states that the main function of design 'is letting design function'. The Bauhaus school came up with the concept that form had to follow function, i.e. that the function of a design should determine its form and structure. They believed that any unnecessary detail would detract from the expression of the function of a product. Their 'truth to materials' philosophy supports the statement further in that the use of unpainted, exposed materials like steel help to reveal the structure and function of products. They aimed to create simple designs that reflected the machine age. The school aimed to train craftsman-designers to design functional, aesthetically pleasing products for mass production.

Bauhaus design is **influenced** by the De Stijl belief in eliminating all non-essential characteristics in order to find the most essential, functional forms, lines and colours. Paul Cezanne's flattening of form to geometric facets and the Constructivists use of geometric abstraction and belief in maximum reduction are also influences on Bauhaus. Like De Stijl, Bauhaus designers favoured basic, pure, geometric forms, straight lines and smooth surfaces to create impersonal, machine-like products that reflect their function clearly.

Characteristically Bauhaus products express purity, simplicity and order, believing that these qualities are better able to allow a design to function well. The outlines of these forms are clear and precise, reminiscent of machinery. Materials are modern and mostly machine-produced such as concrete, reinforced concrete, reinforced glass, and steel, giving products and buildings an industrial look. Surfaces are unadorned, smooth and sleek, placing the attention on the structure and function of the design. Products are made up of an arrangement of mainly geometric shapes and forms such as spheres, cubes, circles, triangles and squares that convey calmness and stability. Colours are reduced to the primary colours (yellow, red and blue) and the neutral colours (black, grey and white) to support the general aim of simplicity.

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An example of a Bauhaus design is the **Bauhaus Chess Set** by Josef Hartwig. ✓

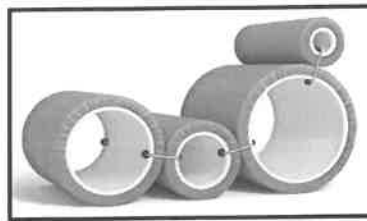
This Chess Set supports the statement in that the chess pieces use minimal lines, circles and squares, to reduce the pieces to their basic function of movement. ✓ The X-shaped bishop represents its diagonal movements, while the almost unlimited movements of the queen are represented with a sphere on top of a cube. ✓ By eliminating all religious and monarchical symbols typically used in chess, the German designer aimed to redesign the game for a modern age. ✓

POP DESIGN

Pop designers aimed to satisfy the needs of the consumer and to embody the spirit of modern, urban life of the 1960s. ✓ The emphasis was on popular appeal rather than on functionality. ✓ Their main aim was to create designs that were fun and surprising, rather than to create designs that were functional. ✓

Pop design was influenced by Pop Art and their interest in popular, mundane, every day, urban culture and their depiction of fast food, film stars, electronic equipment, and mass-production. ✓ Pop artists like Andy Warhol and Roy Lichtenstein represented every-day subject matter in an ironic and humorous way and were a major influence on commercial design. ✓ Pop design was also influenced by the striking patterns of Op Design and their use of repeated lines, dots or squares in minimal colour. ✓ The Anti-Design movement's questioning of established standards of beauty and use of unexpected forms, visual puns and shocking colour also influence Pop design. ✓ The Anti-Design movement undermined an object's formal function and questioned the importance of function. ✓ This questioning of function can also be seen in Pop design products where unexpected forms take the place of traditional forms, for example the form of the Boca Sofa by Studio 65 is in the non-traditional form of lips. ✓ The use of images such as planets, the galaxy and rockets in adverts, on clothing, household goods and cars and as inspiration for furniture show the influence of the Science Age on Pop Design. ✓

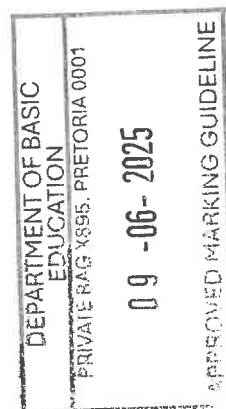
Works were characterised by 'biomorphic', organic, fluid and undulating forms. ✓ These design products rejected the idea that form must follow function. Function becomes overshadowed by image, visual pun, colour and humour. ✓ Pop designers started using new materials and techniques such as moulded plywood and injection-moulded plastic (for the first time a chair could be moulded from a single piece of plastic, (e.g. The Panton Chair which is a single pedestal/cantilevered chair). ✓ Humour and wit began to appear in all aspects of design, e.g. Alessi's 'Lemon Squeezer'. ✓ Kitsch (bad taste with an edge to it), playfulness and irony were used to undermine the aesthetic seriousness of things that were previously considered beautiful. ✓ Plastic was invented and acrylic, fibreglass, Styrofoam, PVC plastic, chromed steel and metal alloys were other new, synthetic materials used by Pop designers. ✓ As a result of technological developments in chemistry, new synthetic paints were developed during the 1960s, which allowed designers to experiment with a wide range of bright colours to create their fun-filled, vibrant designs. ✓



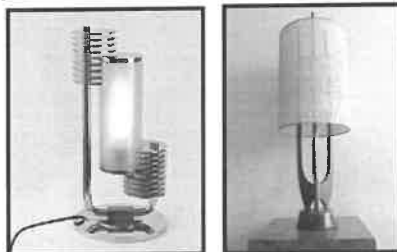
As example of a Pop design that rejects the statement is Joe Colombo's **Tube Chair**. Its unexpected, non-traditional chair form, consisting of four linked tubes is typical of Pop design. Instead of focussing on function, the designer aims to challenge established norms, to intrigue and to delight. The bright, vibrant orange colour creating a fun and quirky product is typical of Pop design.

Credit any other valid statements.

Q4.1LEVEL	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)



Both Modernist and Scandinavian designers aim to create minimalist and simple designs. The sleek and simple Modernist table lamp in FIGURE H reflects the Modernist's aim of creating simple, machine-like products. The Scandinavian table lamp in FIGURE I also exemplifies the Scandinavian need for simplicity and elegance.

Typical of Modernism is the table lamp in FIGURE H's use of circular discs and tubular forms, showing the influence of machine technology. In contrast, the table lamp in FIGURE I, typical of Scandinavian design, shows the influence of both nature, in its use of organic wooden branch forms, and the machine, in its use of a tubular, cylindrical lampshade form. The Modernist table lamp's use of geometric forms only shows the influence of Cubism, De Stijl and Bauhaus. The biomorphic lines of the Scandinavian lamp stand are reminiscent of the biomorphic lines and shapes used in Surrealism.

The Modernist table lamp in FIGURE H is typical of Modernism in its use of only machine-made materials like frosted glass and steel, which give it an industrial, cold and impersonal quality. In contrast, FIGURE I's use of natural, warm organic materials such as textured cotton and wood makes the lamp appear more inviting and appealing.

The lines used in FIGURE H are straight, clean-cut and defined, adding to the rigid, machine-like quality of the design. In contrast, the table lamp in FIGURE I is less stiff due to the organic, gently curving lines of the branch-like inner core and the slightly curving edges of the lampshade.

Typical of both Modernist and Scandinavian designs is the use of mainly neutral colours in FIGURE H and I, to convey a quiet and calm atmosphere. The table lamp in FIGURE H uses only stark, gleaming silver and frosted white, making it appear luxurious, cold and slick. In contrast, the light cream-coloured shade and warm browns of the wooden lampstand of FIGURE H are softer and more humane.

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,	30%	4.2	2
	Understand, Explain,			1
Middle	Apply, Implement, Organise	40%	4.2	4
Higher order	Analyse, Compare, Interpret	30%	4.2	2
	Evaluate, Reflect			1
	Synthesise, Justify			

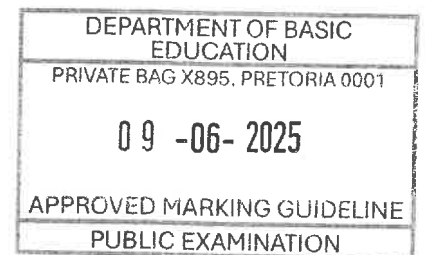
TOTAL SECTION B: 30

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

QUESTION 5 [20 marks]

Answer EITHER QUESTION 5.1 OR QUESTION 5.2.

5.1.1 (Allocate 4 marks)



Zambikes saves lives by connecting residents of remote villages in Zambia to critical medical treatment. The Zambulance is a two-wheeled ambulance trailer that could easily latch onto a bicycle or motorbike. The steel cart is fitted with a cushioned, reclining bed, a weatherproof canopy and tough motorbike tyres for quick, safe and comfortable travel to the nearest medical facility. The Zambulance is, eye-catching with a red, sleek streamlined form with clean and simple lines.

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, general characteristics, materials and processes 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:

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Name of the designer/design group and design product
Street Sleeper by Oliver Brain. ✓

Discuss the aims, materials and techniques of this designer

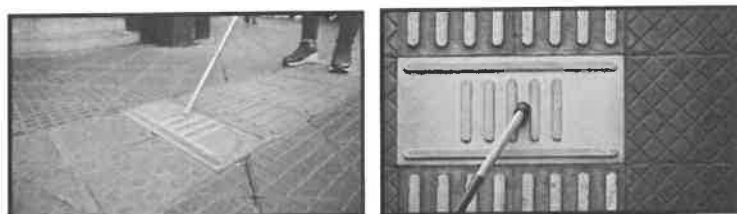
Oliver Brain aims to raise awareness around homelessness and the economic and social circumstances that the homeless encounter, such as the lack of shelter, and being exposed to the elements of nature. ✓ The Street Sleeper transforms the negative impact of waste into immediate relief for those living on the street. ✓ The Street Sleeper is made from a wear-resistance and waterproof material, upcycled from PVC advertising billboards destined for landfills. ✓ The Street Sleeper is a survival bag, with a dual function. During the day the Street Sleeper is a much-needed handy 40 litre carry bag that stores valuable items, and during the night is a 17-metre cotton thread sleeping bag. ✓

The street sleeper is long and wider than a normal sleep bag and weighs 1,9 kg. The **technique** involves the creative and innovative use of material for the production process in creating employment, for homeless people as well as local businesses involved in the bag manufacturing. ✓

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

The space inside the bag is deep enough to allow the user to sleep with multiple layers of clothes while still storing valuables at bottom. ✓ It also rolls up into a handy carry bag with 3 metres of strap webbing. ✓ The bag features a pillowslip that can be filled with clothes. The pillowslip can also serve as a shield during bad weather, such as storms and frost. ✓

You may NOT refer to any designer/design group that you discussed previously or refer to design examples that appear in this question paper.

ONE INTERNATIONAL DESIGNER/DESIGN GROUP

Name of the designer/design group and their design product
SightWalks by Circus Grey Peru, Cemento Sol and the Miraflores District Municipality ✓

Analyse the aims, materials and techniques of this designer

SightWalks tiles aim to enable visually impaired individuals to navigate with complete autonomy. ✓ It's an innovative system developed and co-created with associations dedicated to the visually impaired in Peru. SightWalks create a system that both

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standardises and expands on universal urban signage for the visually impaired worldwide.☑ The aim of the designers was to co-create signs, prioritise the most frequented businesses.☑ The product's **material** consists of tactile cement tiles marked with distinct lines that allow visually impaired and blind city-goers to identify and locate nearby amenities.☑ The tiling **technique** involves the casting of cement in metal moulds.☑

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

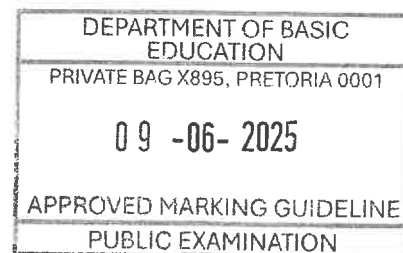
The cement tiles have a number of lines to help the visually impaired technically to identify the type of businesses or establishments they are passing by.☑ The number of vertical lines are interpreted as, one for restaurants, two for banks, three for grocery stores, four for pharmacies, five for bus stops and six for hospitals and more as they count them from left to right using their walking sticks while other horizontal lines identify if the place is to the left or the right of the tile.☑

Credit any other valid statements.

Q5.1 LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (20)
Lower order	Remember, Recall, Recognise	30%	5.1.1 + 5.1.2	1 + 1
	Understand, Explain, Describe		5.1.1 + 5.1.2	1 + 3
Middle order	Apply, Implement, Organise	40%	5.1.1	2
			5.1.2	6
Higher order	Analyse, Compare, Interpret	30%	5.1.2	2
	Evaluate, Reflect		5.1.2	4
	Synthesise, Justify			

5.2

5.2.1 (Allocate 2 marks)

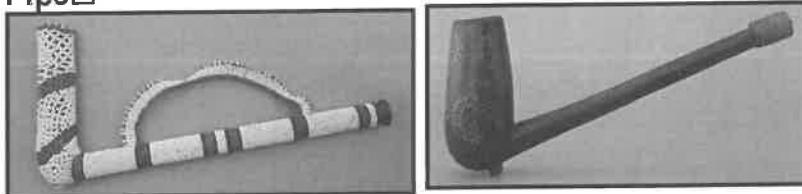


The product in FIGURE K reinterprets its craft around preserving the essence of traditional craftsmanship by fusing technology and craft, to create a contemporary design aesthetic.☑ It draws from the rich South African cultural heritage to inspire modern design. This approach allows the product to breathe new life into traditional designs, techniques, and objects, ensuring their relevance today so that they are not forgotten.☑ Traditional materials such as grass and llala palm leaves have been replaced by telephone wire and galvanised wire to create a modern, unexpected new forms.☑

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 techniques 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.

AmaXhosa Smoking Pipe



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

Males are responsible to manufacture the Xhosa pipes. The production starts with picking out the tree for cutting which is a ritual. The tree is not cut down until the moon sets, just before sunrise. The raw material for the Xhosa pipes is the hardwood of the Acacia Caffra which has a specific, regular vein and a light brown colour. The most suitable is the root wood of this tree, which is harder and also slightly darker in colour. Pipes made of this root wood are more durable but also more expensive because the root wood is more difficult to shape. A sharp axe is used to cut, shape and hollow out the wood.

A variety of decorative methods and techniques were applied. The most common method was engraving where simple, geometric patterns are cut out and then filled with lead. The tobacco pipe is laid in the sand and liquid tin or lead is poured into the cut-out pieces, resulting in a beautiful light dark effect. Geometric patterns are popular, with sun and other circular shapes dominating the design. Zigzag bands on both bowl sides are also popular where representations of a hunting scene or human figures are rare.

In contemporary times tobacco pipes are decorated with glass beads which are more expensive because of the cost of the beads and the labour involved. The beading is mainly focused on the stem, but more luxurious pipes are also provided with a network of glass beads around the bowl. Some pipes decorated with beads have special functions. For example, the wise man and the lady fortune teller or the isangoma, possess a pipe decorated with white beads at the stem.

The social value and function of the craft:

The choice of tobacco pipe functions as an indication of social value within the community. There is also a clear gender distinction in the type of pipe. The tobacco pipes of the men are more varied and usually shorter in stem length. The working class opts for practical, plain pipes. When women choose a pipe, the stem length is the determining factor. This stem length counts as a status indicator where older women smoke from the longest pipes.

Credit any other valid statements.

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

Name of design/design group and their product(s):
iThongo by Andile Dyalvane

Aims, influences and general characteristics of the designer/design group's work.

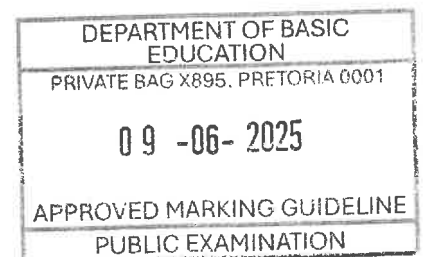
Andile Dyalvane aims to connect to his Xhosa ancestors through complex, large-scale ceramics that are metaphorical vessels through which he seeks to honour cultural traditions. His Xhosa culture echoes powerfully through the work that is characterised by the way he uses clay as his fundamental medium to affirm life connection to the soil. Dyalvane hand-coils terracotta clay to make circular shaped sculptural stools, chairs and benches. These stools, taking inspiration from both memories and African artefacts, are low and close to the earth. He explores unconventional ways of creating raised texture and form. He fuses scratch marks to symbolise the ancient African tradition of body scarification. Dyalvane expresses his freedom through a combination of gestural brushstrokes, layering and pattern work.

An analysis of how the designer/design group adapts and applies the traditional technique to create a contemporary design product

Andile Dyalvane takes inspiration from the circular ceremonial gatherings of the AmaXhosa community; the circular shaped stool designs represent the eternal and unbroken flow of energy. Moreover, the chairs with round bases are based on characters of about two hundred symbols which the designer has created to give meaning to Xhosa life. He uses traditional clay-pot construction techniques to create unique, modern, sculptural ceramic seats.

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,	30%	5.2.1 + 5.2.2 5.2.3	1 + 2
	Understand, Explain,			3
Middle order	Apply, Implement, Organise	40%	5.2.1 + 5.2.2 + 5.2.3	1 + 3 + 4
Higher order	Analyse, Compare, Interpret	30%	5.2.2	3
	Evaluate, Reflect		5.2.3	1
	Synthesise, Justify		5.2.3	2

QUESTION 6 [20 marks]**6.1 (Allocate 1 marks)**

The term biodegradable refers to materials that can decompose without harming the environment. The sole sneaker design appears to be made from plastic which takes centuries to decompose and is very harmful to the environment.

Credit any valid statement.

6.2 (Allocate 3 marks)

Grammatopoulos addresses the environmental issue of ecological restoration that focuses

on expanding woodlands and allowing nature to take its course with minimum human interference. The outer sole of the sneaker is densely covered in tiny hooks that grip onto dirt and plant matter as the wearer treads. The hooks on the sneaker allow it to mimic the processes of nature, where seeds are transported and spread by becoming attached to an animal's fur and dropping off the fur onto the earth.

Credit any other valid statements.

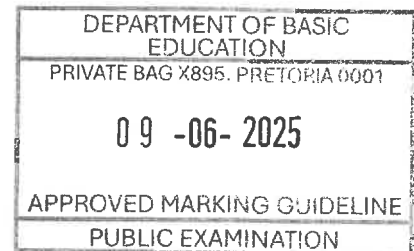
6.3 (Allocate 16 marks)

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, design processes, and materials and 2 marks for a discussion of the design example and how it addresses environmental concerns.

SOUTH AFRICAN ENVIRONMENTAL DESIGN EXAMPLE:

Name of the designer/design group and ONE of his/her/their designs

Working with SA Rooibos Council (SARC) Hot New Natural Dye is Pangaia's Capsule Collection.



Aims, materials and design processes,

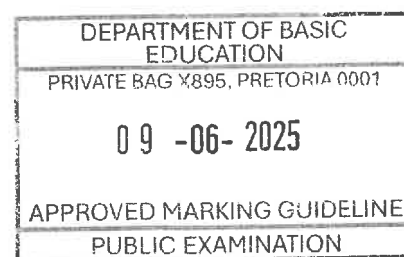
SA Rooibos Council's (SARC) main **aim** is to manufacture clothing in a more ethical and sustainable way. The world's top fashion, sport and outdoor brands are starting to use natural dye sources like mushrooms, algae, plants and herbal teas. Rooibos tea, with its distinctive orange and amber shades, is increasingly being used as a natural dye. Rooibos tea has become a popular natural dye for **materials** such as wool, cotton and yarn. It even has its own Pantone colour code – a standardised colour matching system **process** used worldwide to help printers and designers specify and control colours for printing. Although natural dyes are more expensive than artificial ones, they are better for the environment and our health.

Many international brands have included Rooibos colours and dyes as part of this season's favourite look. The fast fashion trend of rapidly producing inexpensive clothing by mass retailers in response to the latest fashion, is bad for the environment. It depletes water sources, pollutes rivers and is responsible for nearly 10% of global carbon emissions. One of the three main causes of pollution is fabric dye, which amounts to 36% of the industry's global pollution impact.

An analysis of the design, explaining why it is sustainable and addresses environmental concerns

Demonstrating the popularity of Rooibos as a dye, and as part of Pangaia's ongoing efforts to develop sustainable dye solutions, its new Capsule Collection has been expertly dyed using food waste, with a focus on ingredients like Matcha, Rooibos and Blueberry. Pangaia Capsule Collection features a knitted beany and dress dyed in Rooibos tea. Some advantages of using natural Rooibos tea dyes are: vibrant colours, natural dyes are biodegradable, non-toxic and non-allergenic, relatively easy to extract, contains antimicrobial properties, provide a natural higher UV absorption, and lastly produces no waste, unlike products used in the synthetic dyeing process. Natural dyes will help to preserve the environment and reduce our dependence on harmful products. The fashion industry's use of Rooibos, has great social and economic benefits for South Africa. Colouring garments using non-toxic, biodegradable and eco-friendly natural dyes like Rooibos could significantly reduce the textile industry's carbon footprint.

INTERNATIONAL ENVIRONMENTAL DESIGN EXAMPLE:



Name of the designer/design group and ONE of his/her/their designs

Sneature by Emilie Burfeind.

Aims, materials and processes

The designer, Burfeind, aims to design a sneaker that is made of as few components as possible and remains biodegradable after use. The designer used mushroom mycelium sole and a knitted upper made from canine hair that was shed while grooming and would otherwise have been discarded as material in the sock sneaker. The trainer consists of only three bio-based materials. The trainer has no laces and largely consists of one seamless sock, made from dog hair that was crowd-sourced from dog owners by Berlin start-up Modus Intarsia.

Sneature has no laces and can be slipped on like a sock. In the process of creating the upper, Burfeind relies on 3D knitting technology, which is essentially like 3D printing with yarn. But instead of melting plastic filament to create a solid shape, the final design is bonded through wefts and warps. Using 3D knitting technology enables the designer to create an extremely diversified design via the programming of each individual stitch. The knit can be manipulated so that it is softer or firmer in some areas, more breathable or more elastic in others.

An analysis of the design, explaining how it is sustainable and addresses environmental concerns.

The Sneature is sustainable because it is made out of hair that is spun into a high-quality yarn known as Chiengora, which is 42% better at retaining heat than sheep's wool. The sole consists of a mycelium composite. In comparison, traditional trainers are generally made from around eight to 12 different components such as nylon fabric and ethylene-vinyl acetate (EVA) foam – many of which are petroleum-based and would survive in landfills for up to 1 000 years. The sock is dipped into liquid natural rubber derived from

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the sap of the Hevea Brasiliensis tree, to create a water-repellent mudguard along the sole.

Credit any other valid statements.

Q6 LEVEL	COGNITIVE SKILLS	WEIGHTINGS	QUESTIONS	MARKS (20)
Lower order	Remember, Recall, Recognise	30%	6.1 + 6.3	1 + 2
	Understand, Explain, Describe		6.2 + 6.3	1 + 2
Middle order	Apply, Implement, Organise	40%	6.2	2
			6.3	6
Higher order	Analyse, Compare, Interpret	30%	6.3	2
	Evaluate, Reflect		6.3	2
	Synthesise, Justify		6.3	2

TOTAL SECTION C: 40
GRANDTOTAL: 100

