



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2017**

**DESIGN P1  
MEMORANDUM**

**MARKS: 100**

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This memorandum consists of 24 pages.

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## SECTION A

## QUESTION 1: VISUAL LITERACY – UNSEEN WORK (EXAMPLES)

- Design terminology: elements and principles of design including FIVE universal principles of design.
- Signs and symbols, stereotyping, bias and prejudice in design: link to visual communication with the focus on illustrations, cartoons, posters, political propaganda, communism, resistance (e.g. Weimar: Germany, Cuba, Russia, China and South Africa)
- History of typography: structure of type, choosing a font, styling of text, main categories of typeface design, concise history of font.

1.1 1.1.1 **(Allocate 8 marks for any FOUR of the following elements/principles of design. The *effect* created must also be stated):**

## FORM:

- An organic/natural quality, like the forms one would find in nature , is seen in the soft, gentle curves in the form of a butternut.
- The irregular, curving form of the vase is 3-Dimensional as it occupies space  giving it a sensual and physical presence.  (2)

## COLOUR:

- The colour of the outer body of the vase is off-white with small amounts of muted grey tones in the engraved textures of the vase, the interior in a contrasting solid charcoal colour  creating an earthy and natural effect.
- The natural off-white and grey tones are offset with a small amount of burnt red seen in the crescent shape and other very small markings of the surface pattern.  This small burst of accent colour adds to an unexpected and exciting effect.  (2)

## MOVEMENT:

- Implied movement is created through the diagonal angle of the gently curving line which is engraved onto the surface of the vase.  This line allows the viewer's eye to travel around the rounded form in a rhythmic, sensuous and harmonious manner.
- Implied movement can also be observed where the delicate lines which are close to the opening of the vase cross over each other.  This directs the viewer to the opening of the vase, plus directs the viewer to the gentle diagonal line below it which creates a delicate interaction of surface pattern.  (2)

## TEXTURE:

- The ceramic vase is smooth and matt over the majority of the surface which is unglazed, with only the very small area of burnt-red underglaze colour which is smooth with its glazed surface.  This offers a natural and warm effect.
- The smooth, matt surface of the vase is contrasted with the small amounts of engraved textures and delicate lines  which create an interesting and exciting tactile surface.  (2)

**FOCUS/EMPHASIS:**

- Emphasis on the rounded form is evident as focus is placed on the dark grey engraved line which gently curves at a diagonal angle around the vase.  This demands the attention of the viewer on the curves of the vase which adds to the natural and organic look of the ceramic product.
- Emphasis is also placed on the burnt-red crescent shape detail as this is the only strong colour on the natural and neutral tones of the vase.  This creates a sudden burst of unexpected colour which adds to the visual excitement of the product.

(2)

**CONTRAST:**

- The mostly large off-white surface of the outer vase contrasts with the plain dark grey interior of the vase.  This creates a simple, bold, strong contrast.
- The off-white outer surface area of the vase is large in proportion in contrast to the delicate and small detailing of textures which creates a balanced, peaceful effect.

(2)

**Credit any other well-reasoned and substantiated response.****EASY 2, MODERATE 3, CHALLENGING 3****1.1.2 (Allocate 2 marks)**

Certain indigenous cultures are known for the scarification techniques done on their skin which carries symbolic meaning.  The surface texture/markings on the vase are reminiscent of scarification with the small pitted texture and delicate linework and other markings which can be seen on the surface of the vase.

The form of the vase looks like an empty dried butternut shell  which was used by indigenous cultures for storing water.

(2)

**Credit any other well-reasoned and substantiated response.****EASY 1, MODERATE 1****1.2 FIGURE 2: PROPAGANDA POSTER****1.2.1 (Allocate 2 marks)**

The focus of a propaganda poster is frequently negative. They usually appear during times of conflict and highlight the differences between people and their ideas, specifically promoting fear of people and ideas that are different. Therefore minimal and bold colours, such as black with red, will often be used to create this dramatic and strong propaganda statement.  They make use of stereotyping and prejudice as well as generalisations. The information that is given on propaganda posters is strictly controlled and only selected information and messages used.  A propaganda poster, however, can also be positive in that it can draw attention to the suffering and inequalities in society.  However, the aim of a normal poster is to get a clear message across to many people without being culturally offensive. Therefore there is no set manner in which to portray the normal poster. It would largely depend on the message or event being promoted.

(2)

**Credit any other well-reasoned response.****EASY 1, MODERATE 1**

### 1.2.2 (Allocate 4 marks)

#### USE OF IMAGERY:

The image of the candles being transformed from the image of prison bars, is a symbol that represents light in the darkness of life especially individual life. Illumination representing inner light of the person, the symbol of the spirit of truth  which then communicates the message that people such as Nelson Mandela, a political prisoner in Apartheid South Africa, is trapped in prison but needs his freedom.

FIGURE 2 represents a propaganda poster because it promotes a specific cause.  Propaganda in this poster guides the thoughts and emotions of the public to ensure the support of people to assist in the release of political prisoners.

(2)

#### USE OF COLOUR:

Even if a person is unable to read the language of the message displayed on the poster, the strength and symbolism of the colours send a message to the viewer.

The monochromatic grey/black prison bars affect the mind causing unsettling feelings of moodiness, power, fear, evil, authority and rebellion, also typically associated with meanings of dull, dirty and dingy, which in this poster represents the imprisonment of Mandela.

These prison bars transform into white candles which represents wholeness of spirit, the destruction of negative energy, peace, truth and purity.

The colour red which is seen behind the image of the portrait of Mandela represents blood shed by anti-apartheid activists, of leadership, courage, willpower, rage, anger, danger and determination of those involved with the cause.

(2)

**Credit any other well-reasoned response.**

**MODERATE 2, CHALLENGING 2**

### 1.3 (Allocate 4 marks)

- GESTALT PRINCIPLE:

The learner may offer any TWO of the following answers:

**GESTALT PRINCIPLE OF CLOSURE:** occurs when an object is incomplete or a space not completely enclosed.  Although the image of a side view of a Roman soldier's head is not complete, enough is present for the eye to complete the shape, as the viewer's perception completes the shape of the head.

**GESTALT PRINCIPLE OF CONTINUATION:** occurs when the eye is compelled to move through one object and continue to another object.  Continuation occurs in the image of FIGURE 3 because the viewer's eye will naturally follow the line from the top of the headdress/helmet of the Roman soldier, along the line of the base/bottom of the headdress and then to the face of the Roman soldier.

**GESTALT PRINCIPLE OF FIGURE AND GROUND:** refers to the relationship between an object and its surroundings. The eye differentiates an object from its surrounding area. A silhouette, or shape is naturally perceived as a figure (object), while the surrounding area is perceived as ground (background). ☑ In FIGURE 3 the ground (object) is seen to be the silhouette of a golfer swinging his golf club with the movement/action being portrayed in the block shapes curving up from the golf club. ☑

(4)

**Credit any other well-reasoned response.**

**EASY 2, MODERATE 2**

1.4

**(Allocate 6 marks)**

**Any THREE of the following:**

- **STYLISATION:**  
Stylisation is a simplified representation of something; it usually contains very little visual information and often lacks depth or detailed lines.☑ The poster of FIGURE 4 shows the simplified and flat shape of the hair and shoulders of the woman, with minimal detailing of her face and earrings which suitably and effectively capture her facial features and decorative earrings. ☑ (2)
- **SERIFS:**  
Serifs are the small fine additional strokes ☑ added to the ends of the strokes of the letterforms, as can be seen in the main slogan “Power & Equality” of the text of the poster of FIGURE 4. ☑ (2)
- **REVERSED-OUT-TYPE:**  
Is seen in the poster as the typeface “To the power/people” is red on a dark / black background, ☑ making the text prominent and easy to read.☑ (2)
- **KERNING:**  
Refers to the adjustment of spaces between individual letters. The main aim of kerning is to achieve a more balanced and visually pleasing result.☑ Certain letters in the text seen in FIGURE 4 had to be individually spaced otherwise if done automatically certain letters would be inappropriately spaced and the words will not read correctly. ☑ (2)

**EASY 2, MODERATE 2, CHALLENGING 2**

## 1.5 (Allocate 4 marks)

Offer TWO well supported comparisons.

- Candidates must write in paragraphs and full sentences, without the use of bullets or separate headings.
- Separate headings are used in the memo to facilitate marking.
- Candidates must also show point for point comparison. No marks will be awarded for two separate discussions.
- Candidates' answers must show that they have a good understanding of stereotyping as a fixed impression of a group based on the experience of an individual.

The following comparisons are evident with FIGURE 5 and FIGURE 6:

IMAGES: The image in FIGURE 5 promotes the stereotype that shows an expectation that women should look seductive, sultry and have a beautiful slender body to be able to promote this underwear. She is also seen in a graceful and alluring pose with her hair ruffled and falling onto her face.  This imagery places undue pressure on women that do not have a body as beautiful and sexy as this model portrays.

However, the stereotype seen in FIGURE 6 shows the expectation that mothers must be homemakers, be dedicated to cleaning their home for their families, yet still portray beauty and happiness through this chore of house cleaning.  The woman in the advertisement is also shown wearing a pretty white blouse, gentle and feminine curls of her hair, and shown with her young daughter alongside her.  The image of "Mr Clean" seen in the lower left hand corner, is portrayed as a handsome and well-muscled man, one that would appreciate a domesticated and pretty wife.  (2)

TEXT: The text seen in FIGURE 5 is Sans Serif, which looks alluring in its delicacy and importance with use of upper case only. The minimum use of words makes the product name look secretive and seductive.  The product name/text has been used on a plain black background which looks dramatic and gives the impression that women are appealing in the excitement of the night.

However, the text seen in FIGURE 6 is in lower case which does not render the importance of the special occasion of Mothers' Day.  The slogan also states that a mother should do the job that really matters which is being domesticated and house proud.  (2)

Credit any other well-reasoned response.

**EASY 1, MODERATE 2, CHALLENGING 1**

QUESTION 1	1.1	1.2	1.3	1.4	1.5	TOTAL
Easy	3	1	2	2	1	9
Moderate	4	3	2	2	2	13
Challenging	3	2		2	1	8
TOTAL	10	6	4	6	4	30

## SECTION B: DESIGN HISTORY AND POPULAR CULTURE

- History of design: Recap Industrial Revolution and the Arts and Crafts Movement, Art Nouveau, The Bauhaus, Art Deco, Scandinavian, De Stijl, The Modernist Age.
- Visual Analysis (unseen examples of design): basic terminology that describes and underpins design and characteristics, to be used with confidence.
- Investigation of popular culture within each of the history of design movements listed above, focusing on fashion, music, and social environments.

### QUESTION 2: INTERNATIONAL HISTORY OF DESIGN(ARTS AND CRAFTS MOVEMENT; ART NOUVEAU; BAUHAUS; ART DECO; DE STIJL; MODERNISM; SCANDINAVIAN)

#### 2.1 (Allocate 10 marks)

##### NOTE:

- **Candidates must write in paragraphs and full sentences, without the use of bullets or separate headings.**
- **Separate headings are used in the memo to facilitate marking.**
- **Learners must also show point for point comparison. No marks will be awarded for two separate discussions.**

FIGURE 1: Scandinavian chair

FIGURE 2: Arts and Crafts Movement

##### AIMS:

FIGURE 1 reflects the idea that this is a beautiful and functional everyday chair, not only affordable to the wealthy, but accessible and having appeal to the masses  with the use of new low-cost materials of form-pressed wood and production methods, yet producing high quality design.

FIGURE 2 reflects the aim of a style creating a culture that wanted to escape war-torn Europe by creating an alternative reality of exoticism, glamour, elegance and luxury.  This culture reflected materialistic values, therefore emphasis was placed on style, status and possessions with the use of leather and stainless steel on the chair.

(2)

##### INFLUENCES:

In FIGURE 1 the Scandinavian chair shows influence of Modernist and Bauhaus movements, characterised by artistic innovation as well as technological progress in manufacturing. New materials, as can be seen with the use of form-pressed wood and plastic on the seat.

In FIGURE 2 the Art Deco chair shows the use of angled lines with sharp-edged motifs influenced by historical ancient cultures such as Ancient Egyptian pyramids and Mesopotamian architectural forms.  The sleek, smooth texture of the chair also shows the Art Deco obsession and influence of the machine age and modernism with the use of new materials and processes. This chair also shows Art Deco's preoccupation with the 'Machine Age' with the circular shapes incorporated on the sides of the chair giving the appearance of implied rotating movement.

(2)

**GENERAL CHARACTERISTICS:**

FIGURE 1 shows Scandinavian design characterized by simplicity, minimalism and functionality that emerged in the 1950s in Finland, Norway, Sweden, Iceland and Denmark. ✓ Light coloured wood is used in combination with newer plastics seen on the seat, embracing manufacturing possibilities completely. ✓ The chair is typically simple in shape ✓ with clean lines and smooth surfaces. ✓ Organically curved lines of the backrest and seat is combined with the straight lines of the chair legs. ✓ Form-pressed wood is seen in the curved seat and backrest. ✓

FIGURE 2 shows Art Deco's preoccupation with the 'Machine Age' and aerodynamics, through the use of circular shapes, smooth texture, and appearance of movement with the implied rotating movement as seen on the sides of the chair. ✓ The chair also shows minimalistic/limited palette of colours with the use of predominantly red and small amounts of black with silver steel trims ✓, looks elegant and sleek with its abstract shapes and form. ✓ Symmetrical balance is used. ✓ This club chair displays the Art Deco ideal of a design that celebrates the latest technology with its smooth lines, geometric shapes, and streamlined forms. ✓ It is covered in leather and trimmed with stainless steel, adding to the luxury and elegance of the chair. ✓ (6)

**Credit any other well-reasoned and substantiated answer.**

**EASY 3, MODERATE 4, CHALLENGING 3**

2.2

**(Allocate 8 marks)**

**NOTE:**

- **Candidates must write in paragraphs and full sentences, without the use of bullets or separate headings.**
- **Separate headings are used in the memo to facilitate marking.**

**FIGURE 3: Art Nouveau inspired packaging design****SUBJECT MATTER:**

The design of FIGURE 3 is inspired by the graceful, sensuous female figure with curving, flowing hair, ✓ nature and organic forms as seen in the images of plants in the decorative border. ✓ (1)

**COLOUR:**

FIGURE 3 shows use of silver/greys and muted pastel lilac colour in the design. ✓ Colours are flat and soft giving a very feminine quality to the design. ✓ (1)

**BALANCE:**

FIGURE 3 shows Art Nouveau's typical use of asymmetrical balance where both sides of the illustration of the packaging design are different from each other yet the design is well-proportioned and opposing elements are harmonious within the composition. ✓ Thus stability and visual balance are achieved. ✓ (1)

**LINE:**

This Art Nouveau inspired design displays the typical simplicity and strong control of line.  The design makes use of continuous curving, flowing and sensuous line which gives the work an organic feel.  Whiplash lines flow from the lower end of the design and curve upwards and inwards directing the eye towards and embracing the figure of the woman.

(1)

**FIGURE 4: de Stijl inspired packaging design****SUBJECT MATTER:**

FIGURE 4 displays abstract design where no recognizable subject matter can be seen.  A grid, typical of de Stijl, is seen where the lines are black and some of the areas within the grid are filled in with primary colours red, blue and yellow, on a white background.  Straight horizontal and vertical lines are evident.  Positive mysticism which Schoenmaekers, a Dutch philosopher and theosophist, called plastic maths, where nature could be simplified to basic relations and opposites.  The subject matter is impersonal, abstract and simplified.  The design is achieved by using and breaking shapes up into separate areas, called fragmentation.

(1)

**COLOUR:**

Only the primary colours red, blue and yellow are seen in block shapes with a black grid and white background as seen in most of the de Stijl designs.

(1)

**BALANCE:**

The Dutch tradition of logic, severity and clarity is seen to create a harmony and balance in the grid design.  Asymmetrical balance is evident as the primary colours fill the different size rectangular and square shapes created by the grid, where no two shapes are the same, yet a visual balance is created.

(1)

**LINE:**

Strong, bold, straight vertical and horizontal lines are seen intersecting each other to create a geometric grid.

(1)

**Credit any other well-reasoned answer.**

**EASY 3, MODERATE 3, CHALLENGING 2**

## 2.3 (Allocate 6 marks)

CHARACTERISTICS OF ARTS AND CRAFTS MOVEMENT AS SEEN IN FIGURE 5:

**Any FOUR of the following:**

- Hand-crafted stained glass technique has been used, which shows an influence of Gothic (medieval) stained-glass windows.
- The Arts and Crafts Movement were against the machine and mass produced articles. This light fixture is hand-crafted as was done in Arts and Crafts Movement, conforming to their ideal of simple handmade objects of high quality and finish.
- Natural colours are seen with natural tones of the wood, grey metal and cream and green stained-glass.
- The decoration is simplified as seen in the Arts and Crafts Movement which used decoration only to enhance the design and not just for ornamentation.
- The light fixture is hand-crafted as was done in the Arts and Crafts Movement when interest in handicrafts and a spiritual connection with their environment, both natural and manmade was revived.
- The design shows use of different quality materials and techniques, with a particular emphasis on natural materials such as wood and metal.
- The natural grain of the wood is shown, typical of Arts and Crafts Movement products.
- The composition of the design is symmetrically balanced.  (4)

'TRUTH TO MATERIALS' PRINCIPLE AS SEEN IN FIGURE 5:

The hanging light design adheres to this principle in that it does not display unnecessary decoration and it shows the natural beauty of the materials.  There is nothing to distract from the function of this simple pure form.  (2)

**Credit any other well-reasoned answer.**

**EASY 2, MODERATE 2, CHALLENGING 2**

## 2.4 2.4.1 (Allocate 4 marks)

**Any ONE: the name of the product design along with the name of the designer must be supplied to gain the full mark.**

- Bauhaus building, designed by Walter Gropius.
- Cradle, designed by Peter Keler.
- Cantilvered chair, designed by Mart Stam.
- Wassily chair, designed by Marcel Breuer.
- Weimar teapot, designed by Kenne.
- Tea-extract pot, designed by Marianne Brandt.
- Teapot, designed by Marianne Brandt.
- Tea strainer, designed by Wolfgang Tumpel.
- Tea Glass, designed by Josef Albers.
- 1923 Bauhaus exhibition poster, designed by Joost Schmidt.  (1)

A BRIEF ANALYSIS OF THE EXAMPLE GIVEN BY THE CANDIDATE FOR QUESTION 2.4.1 MUST BE GIVEN.

- An example of analysis of **Teapot**, designed by Marianne Brandt:

This teapot is a typical example of Bauhaus functionality.  It has clear and simple lines without any decoration and therefore is a representation of a pure form.  The teapot consists mainly of a combination of half circles that have been repeated in the bottom and lid.  Contrast in colour and material is emphasised through the use of the silver colour of the metal and the dark ebonite handle and lid.  The teapot is asymmetrically balanced with the handle strategically placed off centre while at the same time balancing the delicate shape of the spout.

(3)

**Credit any other correct example.**

**EASY 1, MODERATE 3**

**2.4.2 (Allocate 2 marks)**

The term “Form follows function” is evident in Bauhaus products and architecture in that the function of the product or the purpose of the building determines the form with nothing obscuring its primary function.

(2)

**CHALLENGING 2**

**[30]**

QUESTION 2	2.1	2.2	2.3	2.4	TOTAL
EASY	3	3	2	1	9
MODERATE	4	3	2	3	12
CHALLENGING	3	2	2	2	9
TOTAL	10	8	6	6	30

**QUESTION 3: POPULAR CULTURE**

(Allocate 10 marks)

- Candidates must write in paragraphs and full sentences, without the use of bullets or separate headings.
- Separate headings are used in the memo to facilitate marking.
- The impact of *social factors* which created *changes in trends* in the design movements must be offered.
- TWO design movements to be discussed.

**ART NOUVEAU (1890-1905):** One of the main design elements in popular culture during the Art Nouveau period is the depiction of women as sensual creatures of beauty and inspiration.  The world had started to change; women began to be more respected and were given the right to vote.  During the 1800s advertisements featuring women were conservative and restricted.  Now they became free and rather mysterious, as can be seen in Alphonse Mucha's prints, posters, paintings and theatre set pieces with women depicted in flowing gowns with long flowing hair.  All designs including carved wooden furniture developed a feminine flowing quality. This was seen at all levels, from posters to lamps, wrought iron railings and perfume bottles.  It was a reaction to the prudish Victorian era that was happening in England at that time.  Nudes were celebrated for their beauty as was seen in the work of Rene Lalique.  Art Nouveau eventually affected popular culture throughout Europe and America.  It came to an end around the break out of the first world war.

**BAUHAUS (1919-1933):** Under the guidance of Walter Gropius, Paul Klee, Marcel Breuer, Josef Albers, Mies van der Rohe and Wassily Kandinsky, the students of the Bauhaus jumped at the opportunity to rethink buildings, furniture, film, photography, theatre, music, toys, appliances and fashion.  The Bauhaus set out to address the need to provide healthy housing for a growing urban population under difficult economic conditions.  This they did with an imaginative and practical solution. They wanted to take advantage of new technologies and to achieve a breakthrough for rational and functional form in design.  Cost-cutting industrial mass production was to make products affordable for the masses under guidance of Hannes Meyer.  This mass production then put a lot of people out of work.  The main objective of the Bauhaus was to re-image the material world and to reflect the unity of all the arts.  The Bauhaus school's transition from experimental craft to a concentration of prototypes for mass production is the basis of industrial design.

**ART DECO(1925-1939):** After World War 1 popular culture did not have the rebellious quality of pre-war Art Nouveau.  A sense of escapism drove the pop culture of this time.  Jazz clubs became very popular, contributing to this decade being called the 'roaring twenties'.  People wanted to be entertained.  Design of this time also 'escapes' by referring to the ancient past (e.g. Egypt, Greece, Rome, Africa and the Aztec civilisation).  For those who could afford it, escape became a real possibility through travel on cruise liners and by rail.  Glamorous travel and speed led to the use of streamlining in the later Art Deco period.  Female fashion became more formless and rectangular and less feminine. This looser style reflected the general attitude of young women in the 1920s – no longer bound by their traditional roles.  They were referred to as 'flappers'.

**1950's:** World War II lasted until 1945 and had a dramatic impact on the social, political and economic landscape. ☑ Soldiers returned home to begin new, or rebuild old, relationships and families wanted to have a perfect family life. ☑ This need influenced the atmosphere and culture of the 1950s. ☑ Another important aspect was the focus on technology and how it could be used to enhance the quality of life. ☑ There was no room for experimentation or rebellion. This era reflects conformity and family orientation. ☑ Advertisements, television and radio programmes, fashion and product design all reflected a happy family. ☑ Gender roles were stereotyped with women as housewives and men as the breadwinner/ provider and head of his family/ house. ☑ Teenagers and young adults were expected to listen to their parents at all times, act in a respectful manner and above all else smile and look happy. ☑ The ideal life that people created was however an illusion. By the end of the 1950s young people started rebelling and questioning the values, culture and superficial nature of the world around them. ☑

(10)

**1960s:** This time became known as time of change where teenagers became self-aware. They were the driving force behind advertising and consumerism, as well as belief systems and attitudes of the period. ☑ Traditional functional designs of the '50s were replaced with designs that embraced colour, expression and the concept of change. ☑ Design was no longer static and conservative, but rather elaborate, decorative and anti-functional. ☑ Designs became popular in fashion, products, furniture, interior spaces, drawing on pop culture as a reference. ☑ Op Art emerged with the main purpose to fool the eye into believing illusion created by placing colours and lines in mathematical compositions. ☑ Op Art was revolutionary. It did not have traditional subject or object, no portraits, landscape or still lives. ☑ It only represented a concept and an experience, which became a feature in many aspects of pop culture. ☑ Space travel became another key feature of this decade ☑ In 1969 Neil Armstrong walked on the moon which resulted in images of space exploration flooding popular culture through movies, books, PV clothing, futuristic interiors and even advertising. ☑ In the late 1960s the protest lifestyle became popular. ☑ The youth embraced a new view on society and politics, but the world was not as quick to change. This culture embraced "*love not war*" ideals, various drugs and promiscuous behaviour. ☑ Psychedelic art formed the visual expression of the later 1960s, with bright and contrasting colours, intertwining designs, Art Nouveau style typography and organic composition. ☑ The 1960s brought on a musical revolution. Artists from this era changed pop music as they represented the ideals and values of the youth culture of the time ☑ – The Beatles, The Rolling Stones, Jimi Hendrix.

**1970s:** This was a period of contradiction. The escapist disco culture contrasted with the shift towards environmental awareness. ☑ Influences on design in this era was the Cuban missile crisis, the Women's Liberation Movement, and the world's first environmental conference. ☑ In 1973 the energy crisis in America caused by the halt of oil imports from the Middle East. This devastated the economy and effected the whole world. ☑ This situation brought awareness to the need for alternative energy like hydro, wind and solar power. ☑ Alternative concepts became popular as a result, with the practices of yoga, eastern philosophies, alternative healing and alternative ways of viewing gender roles and equality for all. ☑ In 1972 the United Nations Conference on the Human Environment was held in Stockholm. This was the start of global awareness of environmental issues, which created a more environmentally aware consumer culture, especially among the youth. ☑ Punk culture in Britain was the result of social problems caused by high levels of unemployment, which in turn resulted in financial issues. ☑ Mohawk hairstyles, torn and second hand clothing, aggressive lifestyle, behaviour and music was the sub-culture trend. ☑

**1980s:** Economic hardships and social problems continued into the 1980's. Wars, like the Iran-Iraq war, became international news, and many Western countries experienced debt problems and economic recessions. The nuclear accident in 1986 at the Chernobyl Nuclear Plant was devastating and the NASA spaceship Challenger Zambia and Namibia continued throughout the 1980's. These events are only a few of the major social, economic and political hardships endured during the 80's. However, the decade is also filled with amazing advances which would become part of popular culture. The world became aware of AIDS during the 1980's, and the disease, possible treatments and awareness have been part of popular culture ever since. The popular Live Aid music concerts which aim to raise awareness of and money for the suffering of Ethiopia people due to famine. In the early 1980's the Commodore 64 and the Macintosh computer, created by Apple, became the first two computers to successfully move into the personal computer market. The impact of this technology created the world we live in today. Popular video games also benefitted from technological advances which formed part of popular culture. Music icons like Madonna and Michael Jackson became a key component of 80's popular music and they also became inspirational fashion icons. Elaborate music videos resulted in these music icons becoming visual icons. The hip-hop artists and culture became established. This hip-hop culture and graffiti crossed over into mainstream popular culture. This has also diversified into many sub-genres and is still hugely influential today in fashion, music, graffiti and multi-media. Hip-hop fashion from the 1980's consisted of branded clothing and accessories like sportswear, sneakers, oversized sunglasses and heavy jewellery. Shoulder pads, oversized tailored jackets, stone washed jeans, leg warmers, headbands, jelly shoes, Swatch watches, off the shoulder dresses and shirts, as well as layering are all characteristic of 80's fashion which can be described as an eclectic style. Colours were bold, bright and neon, often paired with animal or other prints.

**Credit any other well-reasoned answer.**

**No marks will be awarded for repeating information in Question 2.**

**EASY 2, MODERATE 5, CHALLENGING 3**

**TOTAL SECTION B: 40**

QUESTION 3		TOTAL
EASY	2	2
MODERATE	5	5
CHALLENGING	3	3
TOTAL	10	10

## SECTION C: CONTEMPORARY, INTERNATIONAL, ENVIRONMENTAL AND SOCIAL DESIGN

### QUESTION 4: ENVIRONMENTAL DESIGN

#### 4.1 (Allocate 3 marks)

- *(The term CARBON FOOTPRINT represents the amount of greenhouse gases - carbon dioxide and methane - which is emitted by a person, group of people, activity or system. Carbon footprint can also be measured for a single activity. A product's footprint can be determined by considering how it is made, stored, transported and destroyed.)*
- *(The term SUSTAINABLE DESIGN means the conservation of design, product or building resources using recycled or renewable materials.)*
- *(The term GREEN DESIGN refers to design methods that are sustainable through the use of recycled, environmentally friendly and renewable materials and design elements, e.g. solar power, saving water and electricity.)*

In FIGURE 1 the use of the sandbags and wood from alien/invasive species of wattle trees contributes to the reduction of carbon emissions because less building materials were manufactured for the project, thus preventing unnecessary environmental damage and energy consumption.  The sand was collected from dunes close by and was not transported to the construction site by vehicles. This also assists with reducing the **carbon footprint** of the housing project as less greenhouse gasses are emitted.  The labour utilized was mostly people from the community therefore costs for transporting workers was kept to a minimum. This was beneficial as the manufacture of vehicles and the emissions contribute to carbon footprint.

The terms “green design” and “sustainable design” are often used interchangeably, and sustainable has a more precise meaning that is often obscured, distorted, and diluted by the commercialization and marketing of the green “movement”.

In the context of our built environment, **sustainable** means the ability to produce indefinitely, without causing irreversible damage to ecosystem health, and this can be seen with the use of locally sourced sand and alien wood that is harvested.

**Green design** is evident as other energy efficient aspects make the houses environmentally responsible, with the use of solar panels to create power for heating water and photovoltaic systems. This serves to reduce many of the harmful impacts buildings have on our environment and the inhabitants.  However, this may be understood to be “green” but it is not sustainable.  (3)

**Credit any other well-reasoned answer.**

**MODERATE 1, CHALLENGING**

**4.2 (Allocate 4 marks)**

- **Candidates must write in paragraphs and full sentences, without the use of bullets or separate headings.**
- **Separate headings are used in the memo to facilitate marking.**

This poster raises awareness about water scarcity. It also encourages conservation of precious water resources as saving water means saving lives. ☑

**IMAGE:**

First world countries with affluent people have access to hygienic conditions and clean water as display in the image in the right hand panel of the poster. ☑ The poor and underprivileged communities do not have these resources as shown in the left hand panel where the image of a thin and malnourished person is chipped away on an old, cracked wall. ☑ The water pipe transforms into the colon of this person, possibly carrying impure water which cause health problems such as diarrhoea. ☑

**TEXT:**

The logos on the right hand panel look ordered and creative ☑, whereas the text on the left hand panel carries a message written in a simple stencil font style which symbolically illustrates brokenness, hardship and extreme simplicity. ☑ Text is displayed in brown which symbolises dirty mud. ☑

(4)

**Credit any other well-reasoned answer.**

**EASY 2, MODERATE 2****4.3 (Allocate 8 marks)**

ONE INTERNATIONAL DESIGNER OR DESIGN COMPANY WHOSE WORK ADDRESSES ENVIRONMENTAL ISSUES.

**Learners must write essay style, but the information in the memorandum is in bullet form for ease of marking.**

**JULIE BARGMANN** (American Landscape Architect):

**APPROACH AND AIMS:**

- She reclaims and restores polluted land masses that have been severely affected by mining or the dumping of rubbish. ☑
- The restored sites are called 'regenerative parks'. Her projects are known as 'brownfield reclamation projects'. (A property that cannot be redeveloped or reused because it is contaminated/polluted by some dangerous substance). ☑
- Subject matter includes abandoned coal mines, closed quarries, unused factories and urban railways. ☑
- She leaves evidence of the past history of a site so that people do not forget. ☑
- She teaches 'critical site-seeing' which aims at exploring the multiple histories of the site to understand the effects of industrial processes on the site. ☑
- She gathers a team of architects, engineers, historians and scientists who each bring their particular skills and vision to the process. ☑

SHE AIMS TO:

- Help the landscape become what it is meant to be, not just to take it back to what it originally was.
- Create areas of ‘urban wildernesses out of abandoned industrial sites.
- To transform the waste of a century of manufacturing into something culturally, economically and ecologically productive.
- To go beyond disguising the problem with superficial ‘cosmetic’ improvements, rather to solve the problem at its core.
- To ensure that the restored sites are beautiful, have a function and are accessible to the community. This is based on the idea that design is not good until it has served some purpose.
- To make use of ‘transparent remedial schemes’ so that people can see the actual workings of the restoration-reclamation process, (e.g. Vintondale).

EXAMPLE:

*TESTING THE WATERS AT VINTONDALE*, (a 45 acre/18.2 hectare park).

- Originally a disused coal mine seriously polluted by Acid Mine Drainage (AMD) as a result of the coal mining process.
- The reclamation team for this project was made up of herself, the architect and site photographer, a historian, a hydro-geologist, an artist, earth technologists and project assistants.
- The landmass of the park was then carved out to form a passive acid mine drainage (AMD) treatment system for the polluted water.
- A series of wetlands was constructed, consisting of four retention basins and spillways, or treatment sections, for the acid polluted water to filter through.
- At each stage of the ‘Treatment Garden’ the water becomes more purified and gradually changes colour from its original acidic orange to a pea green. In the fourth stage it becomes a more alkaline green-blue.
- Finally it passes through a specially constructed marsh/wetland for a ‘final rinse’ on its way back to the local creek. (A creek is a stream that is smaller than river.)
- Evidence of the site’s former polluted state is evident in different ways. Earthen and planted forms symbolise the former mine buildings. A long plinth of excavated soil and mine refuse is inscribed with black discs recalling Vintondale’s 152 coke ovens.

(8)

**EASY 3, MODERATE 3, CHALLENGING 2**

**[15]**

QUESTION 4	4.1	4.2	4.3	TOTAL
EASY		2	3	5
MODERATE	1	2	3	6
CHALLENGING	2		2	4
TOTAL	3	4	8	15

**QUESTION 5: SOCIALLY RESPONSIBLE DESIGN****5.1 (Allocate 3 marks)**

*(Within the design world social design can be defined as a design process that contributes to improving human well-being and livelihood.)*

ANY THREE OF FOLLOWING:

- It is safe and hygienic as the faeces is deposited into a heat-sealed and self-cleaning receptor, with the urine separated into a sump in the ground. All excess heat and moisture escapes from the toilet via a chimney.
- The Andyloo is capable of coping with up to 90 people using it, thus being cost effective to impoverished communities.
- People who live in rural areas can benefit from the Andyloo as no expensive plumbing is required.
- Due to no plumbing required this means that this toilet is a valuable commodity in areas where water is a scarce resource.
- No cistern with mechanisms inside and no toilet handle is required as is used with conventional toilets. Therefore there is no on-going cost involved as the toilet is maintenance-free making it cost effective.
- Flushing is simply done with the lid of the toilet being closed making this toilet easy to use by anyone, even handicapped people.
- The ash which results from the burning process can be used to improve soil quality, this being especially beneficial to people needing to fertilize and sustain their vegetable gardens.

**Credit any other well-reasoned answer.**

**MODERATE 3 (3)**

**5.2 (Allocate 10 marks)**

**Learners must write essay form, but the information in the memorandum is in bullet form for ease of marking.**

THE WORK OF **ONE LOCAL OR ONE INTERNATIONAL SOCIALLY RESPONSIBLE DESIGNER/DESIGN GROUP**

*LOCAL SOCIALLY RESPONSIBLE DESIGNER:*  
**CARROL BOYES**

SOCIAL ISSUE: UNEMPLOYMENT:

- She runs a multi-cultural production team.
- She provides jobs for over 400 people in the peak production phase/250 in quieter months.
- She provides skills training to all members of her staff (all staff get opportunities to participate in the different areas of the business.
- Designing, manufacturing, wholesale and retail sections.
- She develops new talent in the metal industry through an initiative/competition called 'METAL.'

## AIMS:

- To produce functional and aesthetically pleasing designs in the form of lifestyle products including cutlery, flatware, table ware (including dinner services/bowls/soup tureens/jugs mugs), furniture. ☑
- To make each piece unique and different through design and the handcrafted production process. ☑

## INFLUENCES:

- The Human Figure: all shapes and sizes. She finds it very beautiful and sees the human figure or its parts in everything she looks at. This is evident in the following works – magazine rack, jug, butter dish, mug, and cutlery. ☑
- Ancient civilisations: particularly African art evident in her abstract designs with their simple geometric patterns and stylised figures. ☑

## MATERIALS :

- She works with metals and metal alloys, sometimes combined with natural elements, e.g. wood and leather. ☑
- Aluminium: Light and therefore suitable for lamps, sculptural vases and furniture. ☑
- Pewter: (tin+antimony+copper). Very soft and easy to mould – makes unique products), e.g. cutlery handles. ☑
- Stainless steel: (chromium and nickel) it is more expensive to cast and is difficult to work with. It is durable, light and strong and can be highly polished. Suitable for more intricate designs with long lasting appeal. ☑

## SUBJECT MATTER:

- Abstract and figurative forms. ☑
- Undulating swirls and curves as well as soft geometric waves and coils. ☑
- Simplified naked human figures, gracious mermaids, fish. ☑
- The figures appear to swim dive, hang, jump and lean against an object merging and uniting with it, for example the mug. ☑

## DESIGN PROCESS AND PRODUCTION METHODS:

- Designs are originally worked out in pencil and then a three-dimensional clay form is made of the design. ☑
- Moulds are then made for casting, either rubber if the metal to be cast is pewter or aluminium and wax if it is stainless steel. ☑
- The form is then cast in metal. ☑
- The finished product is polished/buffed on a polishing wheel. ☑
- Each finished product has its own unique hand crafted quality because in casting the original clay prototype leaves subtle indentations of finger tips. ☑
- She exploits and understands each different metal's appeal and uniqueness in new and different ways. ☑

Organic, circular line dominates the work.☑

EXAMPLE: *BUTTER DISH* ☑

- The work was first modelled in clay and then cast in pewter.☑
- The form is unevenly rounded, heavy and chunky, reminiscent of hand-hewn, ancient metal bowls.☑
- A highly simplified rounded figure with arms stretching around the edge of the bowl emerges from one side of the outer wall.☑
- The pewter has been buffed to a smooth, sensuous, gleaming finish on the outer surface. This contrasts with the unpolished rough inner walls.☑
- The gleaming sliver of the pewter lends a luxurious quality to the work and subtly reflects shapes and colours from its surroundings.☑

(10)

**OR**

*LOCAL SOCIALLY RESPONSIBLE DESIGN GROUP:*

### **STREETWIRES**

SOCIAL ISSUE: UNEMPLOYMENT

- The business focuses on producing street wire art, a uniquely South African genre to tackle the problems of unemployment and poverty in our country. ☑

AIMS:

- Its main aim is to create and sustain meaningful long-term employment for as many unemployed South Africans as possible through crafting. ☑
- To improve the life of many previously destitute South Africans by providing a workplace, a sense of purpose.☑
- The Streetwires Training and Development is a non-profit company aimed at benefitting communities by providing access to skills training and personal development.☑
- Creating a series of outreach initiatives in orphanages and schools in impoverished communities.☑

INFLUENCES AND TYPES OF PRODUCTS:

- Reflects the wire art from rural areas of Maputaland and Zululand where young herd boys created their own wire toys.☑
- South African indigenous wildlife: birds, animals, trees and flowers (fauna and flora).☑
- Domestic and farm animals. ☑
- Corporate logos which Streetwires then translates into commissioned corporate gifts and promotional items. ☑
- The decor market, seen in Streetwires' wire and beaded stools, bins, lampshades, etc.☑
- Contemporary life and products of urban life are influences and inspiration for their products, such as tableware, radios, taxis and cars.☑

**GENERAL CHARACTERISTICS:**

- Material: Wire and glass beads, and sometimes incorporating cut-up tin cans or bottle caps. ✓
- The works are both decorative and functional. ✓
- Shapes and forms of products are stylized, whimsical and humorous. ✓
- Line is simple and curvilinear. ✓
- Bright colours dominate, such as blue, yellow, turquoise, lime green and pink.
- Colours express feelings of light-heartedness and joy. ✓
- Rhythm is created by repeating curving, whimsical line. ✓

**DESIGN PROCESS AND PRODUCTION METHODS:**

- A design team creates new wire-art designs, and once approved, templates are made. ✓
- The template is then passed on to wire crafters who work as a team to reproduce the product. ✓
- Five product ranges are produced, namely “Streetwires Custom” (unique product ranges for events and corporate branding), “Streetwires Generic” (retail range which secures the largest percentage of income), “Streetwires Collection” (targets high-end design and decor market), “The Signature Range” (promotes the names of the company’s best artists and sold in up-market stores), and “The Fine Art Collection” (exhibitions where collections are showcased under the names of the crafters) ✓
- Work is sold from their retail store in Cape Town, supplies several other local retailers, produced for corporate commissions, is showcased at international trade fairs and also exported to overseas countries. ✓

**EXAMPLE: “PROUDLY SOUTH AFRICAN LOGO” TROPHY ✓**

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

(10)

**AND****INTERNATIONAL SOCIALLY RESPONSIBLE DESIGNER:****DESIGNER: BJ KRIVANEK****SOCIAL ISSUE: MARGINALISED AND SHUNNED GROUPS IN SOCIETY ✓**

#### AIMS AND SOCIAL RESPONSIBILITY:

- He aims to add public and poetic dimensions to the flood of commercial messages in the modern urban landscape.
- To give a voice to 'embattled and stigmatised urban/city communities as a way of reaching out to them and give them dignity.
- Krivanek aims to design monuments that celebrate groups who are ignored, shunned or marginalized by society.
- To enrich people's experiences of the place they live in.
- Through words he aims to increase people's knowledge of the history of the place and the events that occurred in that place.
- To get people to think critically about themselves and situations in a positive way.

#### INFLUENCES:

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

#### GENERAL CHARACTERISTICS:

- He combines sculpture, architecture and design to make environmental installations that commemorate the invisible outsider rather than known people.
- Krivanek integrates the written word into built environments.
- The architectural artworks that he has been commissioned for always seem to have a deep emotional and sensitive connection to the physical human being. They often encourage inward reflection from the viewer.
- The way in which he achieves this effect is by the use of natural phenomena such as light, reflection, shadows & projections.
- Use of materials such as glass, aluminium, stainless steel, concrete.
- He aims to add public and poetic dimensions to the flood of commercial messages in the modern urban landscape.
- He draws the content of his project from the history of a site and also through outreach to community members.
- Krivanek's work revives the tradition of architectural inscription. Classical public buildings have for centuries featured texts to commemorate and instruct. Krivanek's capital letters, generously spaced, makes reference to this tradition.
- Whereas classical inscriptions reflect the beliefs and values of the dominant social groups that commission civic buildings, Krivanek's work presents alternative viewpoints.
- His text is generously spaced and carefully arranged in lines to maintain the real value of the message.
- Font styles are in keeping with the surrounding architectural structures to reflect the history and character of the site and to give that area a voice.
- His themes do not instruct, instead they reflect contemporary social issues.
- He works with a team of collaborators.

EXAMPLE OF WORK: *THE 9/11 MEMORIAL, at LAX AIRPORT, Los Angeles*☑

- Constructed in remembrance of the September 11 terrorist attacks on the United States as three of the four hijacked airplanes were headed to LAX.
- Los Angeles World Airports (LAWA) and Cultural Affairs Department officials dedicated a permanent art exhibit at LAX on September 9, 2003.☑
- Concept: The art & design team, BJ Krivanek & Joel Breaux created a design that reflected the community's collective loss & the hope that has sprung from the nation's strengthened national identity.☑
- Characteristics: Visitors to the Memorial enter across a relational threshold
- inscribed: *Daughter, Neighbour, Citizen*, et al. -to approach the entombed, fortified fountain.☑
- At its edge, visitors can move the floating, reflective dish, to activate the interplay of national perceptions -inscribed: *United We Stand, Sea to Shining Sea, Home of the Brave*, et al. - versus core American rights and ideals - inscribed: *Privacy, Habeas Corpus, Assembly*, et al. - suggesting the national dialogue triggered by the attacks. ☑
- Inscribed on the floating mirrored dish, reflected upward at night, are the personal traits of the victims - inscribed: *Beloved, Equal, Strong, Honest*, et al. - evidence of our diverse American citizenry & the characteristics that form the Americans' national identity.☑
- As projections at night, this constellation symbolizes the residual afterlife of the victims. ☑
- On the plates in various languages are common American phrases such as "American Dream" that are known worldwide.☑
- The segmented plates also cause the division of these phrases representing the shattering of American ideology caused by the event.☑
- The memorial was built on top of an existing fountain – the plates are continuously moving due to the movement of the water on which the plates float.☑
- Materials: Fiberglass with mirror polished stainless steel cladding is used as the face of the floating reflective dish, with the 09/11/01 marker made of aluminum.☑
- Powder-coated aluminum cladding is used to enclose the perimeter of the fountain. The area surrounding the fountain is sandblasted concrete with in-filled epoxy aggregate flight trajectories, with etched aluminum representing the four flights on that day.☑

(12)

**EASY 5, MODERATE 2, CHALLENGING 5**

[15]

QUESTION 5	5.1	5.2	TOTAL
EASY		5	5
MODERATE	3	2	5
CHALLENGING		5	5
TOTAL	3	12	15

**TOTAL SECTION C: 30**  
**GRAND TOTAL: 100**

QUESTION 1	1.1	1.2	1.3	1.4	1.5	TOTAL
Easy	3	1	2	2	1	9
Moderate	4	3	2	2	2	13
Challenging	3	2		2	1	8
TOTAL	10	6	4	6	4	30

QUESTION 2	2.1	2.2	2.3	2.4	TOTAL
EASY	3	3	2	1	9
MODERATE	4	3	2	3	12
CHALLENGING	3	2	2	2	9
TOTAL	10	8	6	6	30

QUESTION 3		TOTAL
EASY	2	2
MODERATE	5	5
CHALLENGING	3	3
TOTAL	10	10

QUESTION 4	4.1	4.2	4.3	TOTAL
EASY		2	3	5
MODERATE	1	2	3	6
CHALLENGING	2		2	4
TOTAL	3	4	8	15

QUESTION 5	5.1	5.2	TOTAL
EASY		5	5
MODERATE	3	2	5
CHALLENGING		5	5
TOTAL	3	12	15

## ANALYSIS GRID:

QUESTION	1	2	3	4	5	TOTAL	%
EASY	9	9	2	5	5	30	30
MODERATE	13	12	5	6	5	41	41
CHALLENGING	8	9	3	4	5	29	29
TOTAL	30	30	10	15	15	100	100