



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2010

**DESIGN – PAPER 1
MEMORANDUM**

MARKS: 150

TIME: 3 hours

This memorandum consists of 43 pages.

SECTION A**QUESTION 1 (20 marks)****AS1: Make value judgements informed by a clear understanding of Design.****AS2: Understand Design theory and use Design terminology correctly.**

- 1.1 1.1.1 The application of critical thinking skills and how the learner is able to answer appropriately is to be considered in the overall assessment of this question.

Credit must be given to any valid and reasonable answer. Allocate one mark for any two well reasoned points for each concept.

FUNCTIONALITY: The 'Nested Bunk Bed' has been designed to be very functional for the following reasons:

- It enables many people to sleep and live more comfortably in a small space. ✓
- Four of the beds can be tucked away under the fifth (top) one when not in use thereby creating extra room-space which can be used for other purposes. ✓
- The whole bed system is on casters (very small rolling wheels) that enable the unit to be moved around easily. ✓
- It is multifunctional in that the bed area can also be used as seating, for example as grandstand seating or a sofa. ✓ (2)

'FORM FOLLOWS FUNCTION': The 'Nested Bunk Bed' can be said to observe this Bauhaus Principle in that:

- The function of the design is immediately apparent. ✓
- There is no additional and unnecessary decoration. ✓ (2)

- 1.1.2 Allocate 1 mark for identification and 1 mark for an explanation of the Element or Principle. The following may be included in the analysis:

ELEMENTS

- **FORM:** ✓ The three-dimensional form of the 'Nested Bunk Bed' follows its function. It has an overall rectangular, 'block-like' appearance. Each individual bed when it is pulled out is also rectangular in form further emphasising its rectangular appearance. ✓
- **LINE:** ✓ There is a strong emphasis on the interplay of horizontal and vertical lines placed at right angles to each other, which also serve to break up the solidity of the rectangular form. They do this by creating a grid of see-through blocks which gives a feeling of space and lightness which prevents the design from overpowering the space it occupies. ✓

PRINCIPLES

- **UNITY:** ✓ This is achieved through the repetition of horizontal and vertical lines placed at right angles to each other throughout the whole design. ✓
- **VARIETY:** ✓ The horizontal and vertical lines are all of a different thickness to prevent the design from becoming boring. ✓

UNIVERSAL PRINCIPLE

- **OCCAM'S RAZOR (The law of simplicity/economy)** ✓
The design of the 'Nested Bunk Bed' is very simple in that it has been reduced to a play of horizontal and vertical lines with no unnecessary detail or additional decoration. It therefore perfectly obeys this law, which states that when a choice has to be made between multiple designs each having the same function or purpose it is better to choose the one with the least number of visual elements. ✓

(6)

Q1.1	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Observation Visual comprehension	30%	Part of 1.1.2	3
Middle order	Application of elements	40%	1.1.1 + Part of 1.1.2	2 + 2
Higher order	Analysis Synthesis Evaluation	30%	1.1.1 + Part of 1.1.2	2 + 1

1.2 1.2.1 • **BALANCE**

The tap rests only on a small section of the swooping snake-like form – the rest is elevated or poised in space supplying visual tension and energy. The forms jut out into three directions creating a strong asymmetrical composition in the shape of a cross, with two arms on one side and curve on the other. ✓

- **NEGATIVE SPACE**
The tube-like form curves strongly to enclose a large oval-shaped, negative space which integrates well with the curvilinear nature of the design as a whole. ✓
- **LINE**
The outlines of this tap form fluid, swooping organic lines and curves which remind one of water in motion.
- **TEXTURE**
The gleaming stainless steel material, from which this tap is made, very successfully conveys the fluidity, colour and reflective nature of water. The texture is smooth(tactile) and shiny(visual). ✓

(4)

1.2.2 The exaggerated curving form of the tap symbolises powerful movement especially that of swirling water or water moving through a river bend. It can also symbolise the pure, clean aspects of the HIV sign. ✓ (2)

1.3 1.3.1

- The chair looks feminine because of its delicate flower shape. ✓
- The fabric from which the chair is made is soft and gentle, qualities which are usually associated with women. ✓
- The 'petals' are sewn to cover the surface of the chair – sewing is also an activity often associated with women. ✓
- The rounded curving form of the chair relates to the curving forms of a woman. ✓ (3)

1.3.2 The design clearly makes use of crystallographic balance because, instead of having one or two focal points, it displays an 'all-over' emphasis that begins at a central point and spreads outwards. ✓ (1)

Q1.2+1.3 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Observation/ Comprehension	30%	Part of 1.2.1	2
			Part of 1.3.2	1
Middle order	Application	40%	Part of 1.2.1	2
			Part of 1.3.1	2
Higher order	Analysis Synthesis Evaluation/ Deduction	30%	Part of 1.2.2	2
			Part of 1.3.1	1

QUESTION 2 (10 marks)

AS3: Discuss, explain and demonstrate the context and purpose of the products, images, signs and symbols used in Design.

AS2: Understand Design theory and use Design terminology correctly.

2.1 2.1.1 The learner must be able to identify THREE suitable signs or symbols.

Any of the following are acceptable:

- **Soccer Balls:** The soccer ball is used to communicate the message that the FIFA WORLD CUP SOUTH AFRICA is a soccer event. ✓ At least nine balls are depicted in varying sizes to show that there will be many games of soccer at this event. ✓
- **Vuvuzela:** This has become a recognised national symbol for sport in South Africa. It is the ultimate symbol of support for your particular team. ✓ It has been made the focal point of the poster from which all the other symbols of the event flow out. ✓
- **The 'Ribbon-Flag':** The ribbon that appears to be blown out of the Vuvuzela is made up of the colours of the South African flag and therefore symbolises South Africa. ✓
- **Radiating Lines:** Straight lines radiate from the vuvuzela like rays that could symbolise the African sun and which in itself is a symbol of warmth and happiness. ✓
- **The Human Figure:** The stream of figures from the vuvuzela represents all types of people; young and old, male and female and soccer enthusiasts. They symbolise soccer as a game for everyone. ✓
- **The Johannesburg Skyline:** The sign that the host city of the 2010 World Cup is Johannesburg can be seen in the well known Johannesburg skyline that appears in the background. ✓

Credit must also be given for any other well-reasoned answer. (7)

2.2 2.2.1 This poster conveys the message that it is more realistic for a woman to come to know and accept who she is as an individual rather than strive to look like a supermodel which is a nearly impossible goal for the majority of the population. ✓ The image shows that even fat women can feel beautiful and pose as models because only a minority of women are thin. ✓

(2)

2.2.2 In one way the poster can be said to show no 'bias' or stereotyping in that it challenges the stereotypes of what beauty is as symbolised by supermodels. ✓

OR

It can be described as showing bias and stereotyping in that there are no men in the picture and no women of colour. Only a white woman is shown as fat. ✓

(1)
[10]

Q2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Observation/ Recall/ Comprehension	30%	Part of 2.1.1	3
Middle order	Application	40%	Part of 2.1.1 + Part of 2.2.1	3 + 1
Higher order	Analysis Synthesis Evaluation/ Deduction	30%	Part of 2.2.1 Part of 2.2.2	1 + 2

QUESTION 3 (10 marks)**AS1: Make value judgements informed by a clear understanding of Design.****AS2: Understand Design theory and use Design terminology correctly.****AS4: Investigate, reflect on and interpret information from a variety of sources that show global influences shaping the development of Design.**

- 3.1 3.1.1 Learners must answer in paragraph form using full sentences. The learner must be comparing one aspect of each chair at a time.

- **CONTEXT/INFLUENCES**

The 'Elephant' chair was designed in 1966 and belongs to the Pop Age, a time in which new sculptural, curvilinear furniture forms – possible with new materials such as plastic – were explored. It is typical of this period's brightly coloured; 'tongue-in-cheek' works and was produced for a younger, more design-conscious international market. ✓ The 'Madam Dakar' chair, on the other hand, is a contemporary African design, produced by African designers in collaboration with a European designer and was specifically designed to be exhibited in a contemporary European gallery/showroom in Italy. ✓

The 'Elephant' chair was influenced by this period's interest in the possibilities of bright, mouldable plastic, as well as by the Anti-Design movement's mocking of traditional standards of good design. The geometric patterns, as well as the weaving technique used in the 'Madam Dakar' chair shows the influence of traditional African crafts. ✓

Credit any two valid statements. The candidate must compare ONE aspect of each chair.

(2)

- **SHAPE AND FORM**

Both chairs are abnormally large and unconventional in form. Both chairs also have strong, curving elements. The 'Elephant Chair's' form is more sculptural, irregular and organic than that of the 'Madam Dakar' chair. The four corners of the 'Madam Dakar' chair are curved but these curves create formal circular shapes connected by straight lines, giving the chair a more geometric quality. ✓

(2)

The organic 'Elephant Chair' seat is suspended on a metal stand made up of two diagonal, straight strips attached to a formal u-shaped bar, whereas the four legs of the 'Madam Dakar' chair are much stronger, triangular forms jutting out from each corner. ✓

No surface decoration is used on 'Elephant Chair' whereas the 'Madam Dakar' chair consists of woven zigzag patterns contained in a grid of rectangular shapes. ✓

Any valid two statements can be credited. (2)

- BALANCE

The 'Elephant Chair' displays an asymmetrical balance in that the chair back is large in contrast with the small seat and legs, ✓ whereas the 'Madam Dakar' chair makes use of symmetrical balance because the left-hand side is the mirror image of the right-hand side. ✓

(2)

- MATERIALS AND TECHNIQUES

The 'Elephant Chair' is produced from the new injection-moulded plastic which enables designers to create unusual sculptural forms that were previously not possible. Plastic can also be made in a wide range of new, bright, artificial colours. The chair achieves a very modern, funky appearance with this material and technique. ✓ The 'Madam Dakar' chair is made from brightly coloured woven plastic, which gives the chair a modern, funky appearance; but the woven texture and zigzag patterns allow the design to retain a link with traditional African crafts. ✓

Credit any two valid statements. (2)

3.1.2 The application of critical thinking skills and how the learner is able to answer appropriately is to be considered in the overall assessment of this question.

Learners may argue that:

- The combination of traditional African practice with European influences is unfair, as traditional African practices are often exploited for commercial gain where craftspeople are paid very poorly. ✓
- The combination of that which is traditional with outside European influences is disrespectful to age-old traditions passed on from generation to generation. Once this combination occurs, traditional African practices will be lost and original meaning and techniques altered. ✓
- Learners may argue that design should be unique and original, in that the influences on them are not obviously apparent. ✓
- Designers need to create design solutions that are representative of a culture/country as opposed to designs that are merely concerned with capital gain and disregard heritage. ✓
- Each design should have a contextual feel of the country in which it is made. ✓
- Learners may argue that if global trends are not accommodated, the designer will not be able to sell his/her products. ✓
- Designers need to earn a living to suit the needs of clients who have exposure to the global village. Global trends inform design practice therefore design constantly evolves and renews trends. ✓
- Design cannot operate without collaboration and trend setting i.e. the change of trends to other newer ones, e.g. to develop African themes now in fashion. ✓

Alternatively, learners may argue that:

- This combination between traditional African practices and European influence is what 'new' design practices are all about, as they evolve into something new. The ability of the new-age designer to marry influences and traditional practices is an essential part of the design process and development. Design defies boundaries and is inclusive of tradition and modern development. ✓
- In combining African and European influences- products become more appealing and available to a wider target market resulting in a better income for the designer. ✓

Credit any two valid statements.

(2)

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

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

To obtain full marks the candidates discussion must include the following:

- Name of the designer (1)
- Influences on the designers' work: (2)
An explanation of how both local culture and global trends influenced the designs.
- General characteristics of the designers' work. (4)
- Name and brief description of ONE design. (3)

EXAMPLE 1:

NAME OF THE DESIGNER: Carrol Boyes

(1)

LOCAL/GLOBAL INFLUENCES AND INSPIRATION:

- Boyes is influenced by the simple, geometric patterning used by ancient civilisations. ✓
- Her highly stylised figures, mostly in very active poses, remind one of the figures used in San rock art. ✓

(2)

GENERAL CHARACTERISTICS:

- Boyes has a wide variety of lifestyle products which range from cutlery, flatware, and tableware to a large selection of gift items. ✓
- Her trademark in terms of innovative use of materials is the fusion of pewter, aluminium and stainless steel, in combination with leather and wood. ✓
- In her search for exclusivity and choosing to work in pewter because of its malleability and versatility, she combined her talent in sculpture and knowledge of metalwork to create distinctive and unique pewter handles which is still her trademark today. ✓
- In spite of the volume she produces in her factory, no two items are the same. The products are first made in moulds and then finished off by hand. ✓
- Carrol Boyes is mostly inspired by the human figure. This is apparent in her work – human figures often form the handles of a piece of cutlery or mug, or they can be used to form the two sides of a magazine rack. ✓

(4)

BRIEF DESCRIPTION OF ONE DESIGN: (OPTION 1)

Beer Mug:

- Her innovative beer mug shows a functional object made in pewter which is more durable than glass or ceramic. ✓
- The mug is very sleek in its finish. ✓
- The form is very stylised and simplified. ✓
- The smoothness of the form makes gives it a pleasing tactile quality. ✓
- The handle is very strategically shaped to make it comfortable for the beer drinker to hold. ✓
- The handle design has been influenced by indigenous art, namely San art. Although the figure is three-dimensional its influence has been derived from two-dimensional San painting. ✓

(3)

OR

BRIEF DESCRIPTION OF ONE DESIGN: (OPTION 2)

Butter Dish:

- This 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 outside, which is enhanced by the contrasting, unpolished, rough inner walls. ✓
- The gleaming silver of the pewter lends a luxurious quality to the work and subtly reflects shapes and colours from its surroundings. ✓
- Organic, circular line dominates the work. ✓

(3)

EXAMPLE 2: SONWABILE NDAMASE
LOCAL AND GLOBAL INFLUENCES

(1)

- Strong influence from his mother – unisex way of looking at working with 'feminine chores'. A change of culture (member of the royal Phondo family in the Eastern Cape). ✓
- Attended a local fashion course – grounding in Western fashion – Western influence. ✓
- Dissatisfied – then looked at local African fashion. Now tries to stay ahead of both local and international trends – fusion. ✓

(2)

GENERAL CHARACTERISTIC

- Captures the 'African spirit', for example he makes use of the longer shirt for men not traditionally worn by the Western European male. ✓
- Identifies with the 'people' who do not wear suits – no collar and ties. ✓
- Fabrics are especially chosen – good quality, original, limited edition. He often favours "green" cloth. ✓
- Colours are expressive of confidence and self-assurance, for example he makes use of warm, desert African colours such as red and orange. ✓
- Uses a conventional collar or a standing Nehru collar. ✓ (4)

NAME AND BRIEF DESCRIPTION OF ONE DESIGNTHE MADIBA SHIRT

- Madiba shirts are designed to retain body heat, but yet be cool and not heavy. ✓
- They are buttoned to the top. ✓
- They are well-pressed and the fabric is rich in colour and pattern. ✓
- They are long and hang over trousers. ✓ (3)

(Allocate 10 marks)

(10)

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

QUESTION 4 (30 marks)

AS1: Make value judgements informed by a clear understanding of Design.

AS2: Understand Design theory and use Design terminology correctly.

AS4: Investigate, reflect on and interpret information from a variety of sources that show global influences shaping the development of Design.

AS5: Analyse, interpret and critically reflect on examples and relate them to their cultural, historical and contemporary contexts.

- 4.1 Learners must write on 2 of the 5 movements listed in the paper.
4 possibilities have been supplied in this memo:

Note: Throughout the discussion of each movement facts must be thoroughly explained/reasoned and where possible supported by at least one example, in order to get a mark.

THE MODERNIST AGE (The Age of Streamlining) (1935 – 1955)

Aims:

- To search for a style that reflected the 'modernity' of the age. ✓
- To appeal to the world mass market. ✓
- To create/promote well designed products that was also functional and economical. ✓
- To experiment with new materials/shapes that had wide consumer appeal. ✓
- To design new and innovative products (transistor radios, plastic chairs, domestic lighting, buses, motor cars, aeroplanes, refrigerators and the juke-box). ✓
- To design for new target market – the teenager. ✓ (2)

Influences on the style:

The influence of:

- (i) America (1935 – 1955) due to:
 - Highly developed business and industrial skills
 - Post-war immigration of leading European designers
 - The 1939 New York Exhibition and its pioneering of German Bauhaus design principles which emphasised contemporary, modern appearances, finishes and materials.
 - The rise of a new, style conscious, wealthy mass market. ✓
- (ii) The analytical approach of 20th century design due to the Bauhaus (logical, economic, standardised and simplified design with the emphasis on mass produced technological goods made from new materials. ✓
- (iii) The effect of the study of hydro- and aerodynamics on the streamlining of designs. ✓

- (iv) New materials:
- metals (tubular steel, aluminium and chrome) and metal alloys
 - a new range of glass
 - a new range of plastics (Bakelite and polyurethane)
 - plywood
 - reinforced concrete ✓
- (v) Scandinavian furniture designs:
- Their emphasis on functional, organic, streamlined, futuristic and ergonomic shapes, as well as their use of both natural materials (wood and leather) and plastics. ✓ (2)

Characteristics of the style:

- The forms of furniture and kitchen appliances were softer, no longer geometric – the Ant Chair. ✓
- Seamless, integrated designs, for example the Bell Telephone.
- Bulbous, teardrop, body shells hid the inner workings of the new mechanical and electrical products. ✓
- Functionalist – as seen in the Ant Chair'. ✓
- Experimentation with aesthetic potential of new materials, for example chrome was used as trimming on motor cars and the Juke Box. ✓
- Expressive, organic forms used for soft, lounge furnishings and decorative art subjects, for example the organic form of the 'Zenith Radio Nurse'. ✓
- Made use of the results of research into hydrodynamics, aerodynamics and ergonomics to improve product performance. ✓
- No unnecessary decoration, particularly in architecture. ✓

Shape/form

- 'Streamform'/ teardrop shape – for transportation vehicles.
- Simplified, streamlined and smoothed to create a modern look.
- Futuristic shapes (buildings, transportation, and household goods) – reflected preoccupation with world interest in outer space, e.g. dome shape in buildings and stadiums. ✓

Line:

- Speed and chevrons on vehicles to suggest forward speed. Also used on household goods (e.g. vacuum cleaners and radios).
- Curved lines and undulating shapes in modern furniture designs. ✓

Colour:

- Wide range of new colours available due to the development of chemical dyes, (used on household goods and in the automotive and textile industries)
- Pastel colours used for cars and household interiors
- Brilliant primary colours used for advertising ✓

Space:

- Modernist building placed the emphasis on space rather than mass. Space was divided and closed according to the buildings function, resulting in open-plan designs. ✓

(3)

Furniture: 'The Ant Chair' (1952) ✓

- Designed by Danish designer, Arne Jacobsen.

Context:

- Designed for a Danish medical group
- Had to be something that could be produced easily under factory conditions
- Must retain a 'handmade' quality ✓

Influences:

- Charles Eames – furniture to be seen as a beautiful object in its own right, not just utilisation. ✓
- The design influenced by the 'Tongue Chair' made out of a single moulded plywood piece. ✓

Materials:

- The seat is a single moulded piece of plywood. ✓
- The frame for the seat and the legs are made out of chrome plated tubular steel. ✓

Functionalism:

- Chair design is compact and lightweight so that they can be easily stacked. ✓
- It is ergonomically designed. ✓
- The design worked so well it is considered a classic and is still used all over the world. ✓

Shape and Form:

- Shape resembles the head of an ant with its head raised. ✓
- Reflects a combination of modernist ideals (simplified and streamlined) and the Nordic love of Naturalism, (organically curved lines). ✓
- It is in the shape of an hourglass and is attached to three tubular steel legs. The seat is bolted to the frame of the legs. ✓

Line:

- Shape of chair bounded by an organic wavy flowing line. ✓
- Legs are straight and are spaced so that people's legs do not become entangled in them and to ensure a stable base. It also makes them easy to stack. ✓

Colour:

- Seat – originally made from natural wood veneers laminated together. ✓
- Legs – originally grey plastic, then changed to the shiny silver colour of the chrome. ✓
- Modern versions can be brightly coloured.

(3)

(Allocate 10 marks for each of the TWO styles/movements)

POP/NEW AGE (Modernism goes Pop - the Age of Affluence) (1955 – 1975)

Aims:

- American designers – completely restyled products and emphasised the use of technology and scientific research. ✓
- British designers – designs to reflect modern life. Believed design, the vital link between the scientist, and the artist, the engineer and the common man. ✓
- Modern designers – Do not follow a single design idea, design styles can coexist and taste is continuously questioned. ✓

(2)

Influences on the style

- The requirements of the youth culture – fashionable, funky clothing that is continuously updated (T-Shirts). ✓
- The rise in consumerism and the worldwide economic boom of the time.
- Movies, film and the life of film stars. ✓
- The desire for cars and luxury household goods. ✓
- Science and the preoccupation with outer-space. (space science-fiction motifs). ✓
- Advertising: through the media (film, glossy magazines), the use of the psychology of social status' to sell household goods through the media/the start of branding and logo advertising (example: the 'Apple' logo). ✓
- Fashion and consumer trends by the latest designers, (the miniskirt by Quant/ the 'Mini'/ 'Beetle' and Vespa Scooter). ✓
- Pop Art: the work of Andy Warhol/Roy Lichtenstein, emphasizing everyday subject matter/The Pop culture which was anti-snobbery/ Op Art – a branch of Pop Art (introduced optical illusion to household and textile design). ✓
- The Anti-Design Movement (Italy, 1940s and 50s) – reaction to rectangular forms and design as a cheap marketing ploy. The (Sottsass) 'redefined' design through the use of shocking colour, visual puns/ undermined objects formal function/questioned relevance of taste and function. ✓
- Humour and wit began to appear in all aspects of design (Alessi's lemon squeezer, toys, etc.). ✓
- Kitsch-playfulness and irony in design (bad taste with an edge to it), undermining the aesthetic seriousness of things previously considered beautiful (Andy Warhol's Marilyn Monroe images seen as an art from- 'High Kitsch'). ✓

(2)

Characteristics of the style

- These are dictated by the wide range of new processes and materials available from chemical processes, for example:
- Wood could be moulded. ✓
- Plastic was invented – Cellulose acetate/celluloid was made from chemically treated cotton – it had a divided range of applications. ✓
- Acrylic, fibreglass, styrofoam, PVC plastic, chromed steel and metal, alloys, moulded glass, synthetic rubber, textile fibre, nylon, epoxy and cellophane. ✓

Shape, form and line:

- Reaction to Bauhaus 'hard-edge' design. ✓
- Works characterised by biomorphic shapes of American Abstract Art movement and natural forms with shapes that were fluid, undulating and curvaceous (influence of Scandinavian designers). ✓
- The simple lines of the Asian (Japanese) traditions. ✓
- Experimented with new shapes from new materials (e.g. injection moulded plastic), the single pedestal/cantilevered chair. Formal legs replaced by tensioned and sprung support systems. ✓
- Traditional materials (cane and wood) transformed through new processes, (e.g. plywood) enabling new moulded shape. ✓

Colour:

- Larger variety widely available in new synthetic paints in wide range of tones. ✓
- Greater opportunity for general public to transform own living environment. ✓
- The development of acrylic paints. ✓

(3)

Example of Designs

Technology: The Sunbeam Mixmaster food processor designed by Swedish designer, Ivar Jepson. ✓

Purpose:

- A new scaled down version of earlier large, unwieldy industrial machines. It was robust, versatile and easier to use for domestic purposes. ✓

Social Context:

- To have the latest model was a domestic status symbol. Ensured the continuous updating of designs. It was one of the latest, newly designed, essential tools for the household along with the refrigerator, stove, kettle, a washing machine, toaster, food processor and vacuum cleaner. ✓

Function and design:

- Consisted of a food processor and a mixer unit that could be detached and used as a hand-mixer. ✓
- Its space-age streamlining influenced by the car industry (chrome housing, interlocking paddles and adaptable speeds which could be programmed by twisting the calibrated plastic cap at the end of the machine. Its beaters pulled out of the spindle and fitted in the sides and bottoms of the bowl. ✓
- It was used to make juice, peel fruit, shell peas, press out pasta and grind coffee. Attachments could be fitted to provide other functions – e.g. for opening cans. ✓

Shaping the environment:

- The amount of time spent on domestic chores was significantly reduced – creating more leisure time. ✓

Use of the Principle:

- Balance. (3)

(Allocate 10 marks for each of the two styles/movements.)

POST MODERNISM (Style now – Less is a Bore) (1965 – to the present)**Aims:**

- To move away from the authoritarianism of Modernism (where adherence to strict rules is expected) and wish to replace this with variety and individuality. ✓
- To create designs that satisfy human needs – to move away from cold, impersonal, machine-like designs.
- To create designs that can be appreciated and understood by the general public that is not elitist like those of the Modernists (i.e. only understood by a select few). ✓
- To reinstate links with past design styles and to create a balance between modernism and tradition. ✓
- To acknowledge local, existing styles and the needs of individuals. ✓ (2)

Influences:

- Venturi's slogan 'Less Is A Bore' is a counter-statement to the Modernist belief that 'Less Is More'. His rejection of their emphasis on purity, simplicity and austerity influenced Post Modernists. ✓
- The Anti-Design movement of the 1960s in Italy:
Memphis Studio, Archizoom and Super studio are all design groups that form part of this movement. Their use of eclectic sources as inspiration as well as their combination of cheap and expensive materials and of popular and high culture influences Post Modernism. ✓
- Feminism:
The emphasis on the female point of view starts to influence design. (2)

Characteristics of the style:

- Post Modernist designs are called eclectic – designers borrow from past styles (e.g. Greek and Roman building elements) and combine these in one design. This can lead to a lack of coherence. ✓
- Ornamentation/decoration becomes important again. Colour, distortion, kitsch, humour, wit and irony become essential components. ✓
- Modern techniques, materials and forms are combined with traditional techniques, materials and forms (e.g. smooth, machine-like, geometric steel forms are combined with wooden organic, curved arch forms). ✓ (3)

EXAMPLE OF A DESIGN:

'THE GHOST CHAIR' by Phillipe Starck

- Aim, Function and Context:

The chair's shape clearly reflects the shape of a Baroque chair designed during the reign of French King Louis XV, but it is made from a polycarbonate plastic – a very modern, transparent material. This merging of old and new is very typical of Post Modernism. ✓ The function of the chair is to be a strong seat that can carry the weight of a body. The fact that it is transparent undermines this function. ✓ This playful questioning of the function of a structure is a rejection of the Modernists belief in functionalism and also typical of Post Modernism. ✓

- Form and Line:

The chair consists of elegant, simple, curving lines and forms that reflect tradition and help to convey grandeur and dignity. The smooth, unadorned surfaces change the forms to being modernist and minimalist. ✓ (3)

- Colour, material, texture and technique:

The chair is produced from transparent polycarbonate plastic✓ in various pastel colours, such as pale apricot, antique yellow, ghost grey and pale green. It is also produced in very bright colours. These light-hearted, fun-filled colours undermine the stately character of the original chair and give it a modern twist.

(3)

(Allocate 10 marks for each of the two styles/movements)

ART NOUVEAU – (The Languid Line) (1890 – 1905)

Aims:

- The desire to rekindle the dying tradition of skilled craftsmanship. ✓
- A wish to establish close links between the artist and the craftsman. ✓
- Move back to nature and women as themes for inspiration. ✓

(2)

Influences: These can include:

- Japanese art, particularly woodcuts with their simple, flowing decorative line, flat areas of colour and elegant designs. Also the grid patterns of Japanese room interiors and the decorative details on objects like fans and kimonos. ✓
- Charles Rennie Mackintosh, the Scottish architect and designer who worked in the Art Nouveau style. His designs made use of stylised roses and a unique style of grid designs, circles and tapering lines. ✓
- Celtic designs and art forms with their elaborate curving, linear designs, twisted decoratively together. ✓
- Viking legends and ancient gospel books which were inspired by romantic ideas and lavish ornamentation. ✓
- Symbolism (the art movement) and their disregard for perspective, flat forms, and flat areas of colour. Their use of organic curved outlines and sensual designs based on nature and the female form. ✓

(2)

Characteristics of the style:

- Subject matter: animals, birds, plants, highly stylised roses, sunflowers, lilies, peacocks and the sensuous female form. ✓
- Line: The use of the 'serpentine'/'whiplash' line to create stylised and simplified shapes. ✓
- Shape and form: The flowing curves and shapes used to design furniture and other objects reflect the rhythm of the 'whiplash' line. ✓
- Materials: Used exotic materials (mother-of-pearl, Lapis-Lazuli, horn, ivory, and iridescent glass), ✓
- Colour: subtle and subdued, (pastel yellow, pink and green). Flat matt colour contained within the curving line. ✓
- Compositions were always asymmetrically balanced. ✓ (3)

Example of a design:

- By Victor Horta (Belgian Architect): Tassel Hotel, Brussels ✓
- Made use of wrought iron as decorative detail in staircases, balcony structures so that it appears as part of the actual building material. ✓
 - Deliberately exposed the steel beams of the columns and roof and shaped them into fantastic plant forms and tendril designs. ✓
 - Curvilinear themes that made use of the 'serpentine' line in house fittings, including locks. ✓
 - The cast iron framework allows him to make use of a lot of glass that make buildings appear lighter and more modern. ✓ (3)

Allocate 10 marks.

(2 x 10) (20)

Q4.1 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Recall	30%	4.1 – essay	2 x 3 = 6
Middle order	Application	40%	4.1 – essay	2 x 4 = 8
Higher order	Analysis Synthesis Evaluation	30%	4.1 – essay	2 x 3 = 6

- 4.2 4.2.1
- In FIGURE A the design is typical of Arts and Crafts because of the following:
 - FIGURE A is typical of the Arts and Crafts movement in that it is inspired by nature and consists of organic/natural plant material (leaves and flowers), whereas in FIGURE B the subject matter is a non-figurative pattern of flat geometric shapes without additional decorative detail, typical of Art Deco. ✓
 - Textile designs were typical products of both the Arts and Crafts and the Art Deco movement. ✓
 - The design in FIGURE A makes use of stylised plant images which are repeated (flowers and leaves). FIGURE B makes repetitive use of the zig-zag line in the manner of Art Deco with its emphasis on straight and zig-zag lines. In FIGURE A the linear quality of the line is more organic. ✓
 - The zig-zag lines form flat shapes of varying thickness which create a flat decorative effect. Although the stylised flowers and plant shapes appear flat and linear they show a more real or natural depiction of leaves and flowers. ✓
 - Both designs are symmetrically balanced which is a characteristic common to both movements. ✓
 - The colours are typical of the Arts and Crafts movement, for example, the yellow and white flowers and the flat blue of the background and in FIGURE B the use of the monochromatic colours of black and white help to create bold, flat shapes across the surface of the design. ✓
 - Both movements make use of repetition to unify a design. In FIGURE A the flower and plant motifs are repeated throughout the design as are the colours blue, yellow and green. FIGURE B repeats the same geometric motif and the black and white colours across the surface of the design to achieve the same effect. ✓
 - The only similarity between FIGURE A and FIGURE B is that both designs are flat and decorative. ✓

It is clear therefore that each design is typical of the movement it belongs to. The differences between them are more to do with the differences between the two movements that they are a part of. ✓

(Learners can be credited for any other well-reasoned answer.)

4.2.2 Arts and Crafts:**Aims:**

- To encourage the production of quality handmade goods as opposed to mass-produced, over-decorated, low-quality products. ✓ This design is by William Morris who is one of the founders of the Arts and Crafts movement and would therefore be handmade.
- To re-establish the value and involvement of the skilled craftsman and designer in the designing and making of the work so that the quality of the work improves. ✓ This aim has been fulfilled as the design in FIGURE A shows a clear understanding of the use of the elements and principles of design to create a unified and aesthetically pleasing design that has both variety and balance. ✓ (2)

Influences:

- Medieval Gothic Style: the design in FIGURE A reflects the ordered manner of this style. ✓
- Nature and plant forms: Flowers and foliage form the basis of this design. ✓ (2)

OR

Art Deco**Aims:**

- To meet the increased demand for machine-made goods and entertainment at affordable prices. A situation that had been created by an increase in population due to industry. ✓
- To create modern designs suitable for mass production by machine. ✓
- To create fabulous departmental shops and movie houses as an escape from daily depressions of the First World War. ✓ (2)

Influences:

The early 20th century painting movements, for example: ✓

- Cubism may have influenced the Art Deco emphasis on the straight line, the zigzag, as well as the abstracted shapes and planes of flat colour. ✓
- Constructivism – by making the idea of movement in space more important than volume and subject matter in a design, as well as their idea of using non-traditional materials such as Perspex. ✓
- Fauvism – with its use of flat areas of vivid, clashing non-naturalistic colour in bright contrasts, for example the pottery figural plaques by Clarice Cliff. ✓

The development of the machine:

- The invention of the motor car and aeroplane sparked an interest in aerodynamics and speed which influenced designs. ✓

Egyptian Art: ✓

- Egyptian motifs such as papyrus, the lotus bud and the sun's rays. ✓

Aztec Architecture:

- The zigzag based on the stepped ziggurat motif. ✓

Oriental Art:

- The surface effects and techniques, for example, layers Oriental lacquer (shellac).
- The use of inlays of pearl, tortoise shell, snakeskin and sharkskin coverings. ✓

The Russian Ballet: ✓

- Inspired new ideas for the use of brilliant colours and patterns in their theatre designs. ✓

(2)

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

TOTAL SECTION A: 80

SECTION B: DESIGN IN A SOCIAL/ENVIRONMENTAL CONTEXT**QUESTION 5 (20 marks)**

AS1: Make value judgements informed by a clear understanding of Design.

AS2: Understand Design theory and use design terminology correctly.

AS7: Demonstrate an understanding of the ways in which Design can be used to reinforce or challenge social, cultural, environmental and ethical issues.

- 5.1 5.1.1 The message communicated by the social poster called ‘the income gap’ is:

That the income gap steadily grows between the richest and poorest members of society. ✓ The forks symbolise people and the smallest segment has many forks stuck into it which shows that the vast majority of the population is earning very little. This is in comparison to the very large piece of the pie that has only one fork and shows that it is only the very few that earn very large incomes. ✓

(2)

- 5.1.2 Any international designer from the LTSM ‘*Design Culture Now*’ or ‘*Sourcebook: Inspiring a Designer*’ whose work addresses social concerns, may be used.

Designer: B.J. Krivanek

(1)

Designer aims and projects

- Krivanek integrates the written word into built environments.
- 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. ✓

(3)

Title and analysis of ONE work:

1. ‘Family Voices/Austin’. ✓

A project in a depressed neighbourhood in Chicago ✓ that adapts local storefronts and sign structures attached to them. ✓ Krivanek incorporates the words of mothers and caregivers from the community into these reclaimed commercial facilities. ✓

(4)

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

5.2.1 Allocate ONE mark for a well reasoned answer in EACH of the following categories typeface, text, image and the use of space.

- TYPEFACE: The simple black, sans-serif typeface against a white background effectively conveys the stark warning of what can happen when a person drinks and drives. It makes the message easy to read it adds to the power of the message. ✓
- TEXT: The text is reduced to the essential message only, which reinforces the power of the image. ✓
- SPACE: The image is centrally placed against a stark empty background that emphasises the seriousness of the situation. ✓
- IMAGE: The toilet with the wheels on either side symbolises a wheelchair and the toilet bowl could symbolise a life that has been flushed away. ✓

(4)

Q5.1.2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Observation/ Recall, Comprehension	30%	Part of 5.2.1 + 5.2.2	1 2
Middle order	Application	40%	Part of 5.2.1 + 5.2.2	3+1
Higher order	Analysis Synthesis Evaluation	30%	5.2.2	3

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

- In this essay, the learner will choose a South African designer or group who is concerned with ANY social issue.
- Some examples of issues could be: poverty; capitalisation; gender issues; health issues; social injustices; racism; and marginalisation etc.
- Some examples of designers or design groups are:
- MonkeyBiz – poverty alleviation and job creation
- Mapula – poverty alleviation and job creation
- Streetwise – poverty alleviation, skills training, job creation
- Mielie – poverty alleviation, skills training, job creation
- The learner should discuss named works by their chosen designer.

Example 1:

MAPULA

- Mapula was started to provide employment for rural women.
- It was initially funded by a charitable NGO but is now self-funding. This is what is known as 'empowerment' ✓
- The women create their own designs based on natural forms such as flowers and trees and also refer to events in their daily lives – such as children playing in a rural community. ✓
- The women were initially taught the skills of surface design and embroidery techniques, and now come up with many new designs. An example of one of their most used stitches is the chain stitch. ✓
- It has a positive social impact – it allows them to work from home and at the same time take care of their own children. ✓
- They create both functional products such as cushion covers and table runners, as well as one of a kind art pieces such as wall-hangings. ✓
- Their work is usually on black cotton cloth, and brightly coloured cottons emphasise the unique African identity of their work. They rejoice in their heritage through their work which fosters pride in their own culture. ✓
- Surfaces are often densely embroidered, and the black negative spaces function as the background. ✓
- The cotton is in itself environmentally friendly and sustainable because it is biodegradable and is readily available in South Africa. ✓

Give credit for any other information. Allocate 6 marks.

(6)

Example 2:

A contemporary South African Craft Business and community development project:

STREETWIRES

- Streetwires, a highly profitable craft business and community development project, was established by Patrick Schofield, Winston Rangwana and Anthony Ressel. ✓
- The business focuses on producing street wire art, a uniquely Southern African genre. ✓
- Its aim is to tackle the problems of unemployment and poverty in our country.
- The most likely origins of this art form are the rural areas of Maputoland and Zimbabwe where poor herd boys created their own toys out of discarded hanger wire, tin cans and whatever else they could find. ✓
- The three co-founders of Streetwires all come from different backgrounds and each made a valuable contribution – Schofield has an Honours degree in Business Science and used his house as security to start the company. Rangwani contributed a wealth of knowledge regarding the 'wire' industry, whilst Ressel provided the marketing know-how. ✓
- In the beginning, only two wire artists were employed on a part-time basis, using a room in Schofield's house as their workspace. The business grew, resulting in two larger premises. ✓
- The Cape Town studio reveals a business based on quality control. New wire-art designs are being created by a design team and once designs have been approved, templates are made and passed on to the wire crafters who work as a team to manufacture the product. To maintain a high standard the team leader ensures that the template design is adhered to exactly and that the template design is passed through quality control before being released. ✓
- The company believes that the major hurdle facing our country is unemployment. Not only is it the leading cause of numerous social ills such as poverty, it also hampers community growth and development. With this in mind, the aim is to create meaningful long-term employment for as many South Africans as possible and to improve the life of South Africans by providing a workplace, permanent employment, a sense of purpose and access to skills training and personal development. ✓

- 'Streetwires Training and Development' is a non-profit company established by Streetwires that specifically aims at uplifting communities by providing skills training, development of individual artists and creating outreach initiatives in orphanages, schools and impoverished communities. ✓
- Objects produced are both decorative and functional such as beaded promotional items and gifts (e.g. key-rings, paperclips with logo top, business-card holders), working radios, various models of cars in wire or beaded wire and animal, bird and human sculptures. ✓
- The shapes and forms are highly stylised and simplified, incorporating an element of whimsy and humour. Bright colours and simple, curvilinear outlines dominate. The technique of wire art dominates, incorporating materials such as beads, cut-up tin cans and bottle caps. ✓ (Allocate 6 marks) (6)

Example 3:

THE JUPITER DRAWING ROOM

The Jupiter Drawing Room is an award-winning South African advertising agency. ✓

The agency has taken the concept of empowerment seriously and has moved way beyond the 26% empowerment ratio in their staffing and shareholders. ✓

They believe that, with the wide choice of products offered today, as well as the diverse range of media available to promote these, the need for powerful, relevant, compelling and integrated communications have never been greater. ✓

The following words summarise their philosophy: 'If you can communicate a single-minded proposition across a number of media, you stand a greater chance of your brand being noticed, remembered and acted upon.' ✓ The agency therefore uses all the major media categories as well as new and innovative media to promote a brand, product or company, for example:

- Television and Cinema
- Outdoors: includes billboards and moving vehicles
- Graphic Design and Print: includes posters, letterheads, envelopes, business cards and packaging
- Radio: for commercials
- Digital Media: includes website design
- Campaigns: make use of a combination of the above-listed media and are set up as a long-term promotion of a product or business.

Several of the agency's campaigns show a commitment to the use of powerful and poignant images and slogans to address social concerns:

- Their Poster Campaign for the UN World Food Programme. ✓
- Posters for the Musica Deaf Awareness Week. ✓

The Poster Campaign for the UN World Food Programme:✓

These posters highlight the plight of the hungry. There are four posters, each one depicting one of the following items: an egg, a wedge of cheese, a plastic bag and a carrot. Each poster uses the benefits and clichés associated with the displayed item to bring the issue of starvation starkly to the fore.✓

Posters for the Musica Deaf Awareness Week:✓

Music evokes a certain type of feeling or emotion to those who can hear. These feelings are never felt by those who cannot hear.✓

Boxer, Tank and Dog are three very powerful posters. Each image was specially chosen to represent the emotions that a particular song evokes, so that these feelings can be felt by both deaf and hearing people.✓

Allocate 6 marks.

(6)

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

[20]

QUESTION 6 ENVIRONMENTAL (20 marks)

Choose 6.1 and 6.2 of 6.3

AS1: Make value judgements informed by a clear understanding of design.

AS2: Understand Design theory and use Design terminology correctly.

AS8: Demonstrate an understanding of the Designer's responsibilities in reaction to environmental issues and sustainable Design.

AS10: Demonstrate an understanding of responsible Design by taking into consideration human rights and environmental issues throughout the process.

6.1 6.1.1 Any four of the following or any other well reasoned answer can be allocated a mark:

- An architect designs the house or building to take up the minimum of space on the plot on which it is built. ✓
- It would be built from locally sourced or recycled materials, for example, clay, stone, fired clay-brick, timber, reed and grass (thatch). ✓
- Avoids the use of polluting, unhealthy and non-biodegradable materials, for example, vinyl flooring, solvent-based paints, fibreglass and asbestos, along with toxic wood treatments and finishes. ✓
- Does not use imported hardwoods from the earth's precious rainforests because they are unsustainable. ✓
- Makes use of solar panels. ✓

(4)

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

EXAMPLE 1 :

Name: Heath Nash:

(1)

Aims:

He mostly produces lampshades, fairy lights, toy-like objects, decorative wall hangings or stands and greeting cards. ✓ They are for 'virtually everyone' and come in a wide price range. ✓

(1)

Influences:

- The qualities of the flat surfaces and crisp edges of cut paper, and the linear, pliable nature of wire. ✓ (The simple lines formed by folds and cuts dominate his works giving them crisp clean lines and simple shapes.) ✓
- Nature – the shapes of petals, leaves and flowers. ✓
- Cleverly designed and interestingly structured packaging. ✓
- Geometry – and the idea of breaking shapes and forms up into parts/modules. ✓
- Environmental issues and concerns – He has tried to address this need by starting a paper range called 'Other People's Rubbish' in which objects are made from recycled materials. ✓

(2)

One design and a brief analysis
'Flowerball', (South Africa) ✓

Context:

It is made for a multi-cultural South African market that requires functional objects made from new, unusual materials and shapes to enhance personal space. ✓ Made from recycled materials it reflects the contemporary interest in re-cycling as a method to address the threat to our environment. ✓

Shape and Form:

The form of the lampshade is full, rounded and ball-like and is made up of crisp, overlapping organic shapes. ✓ The shapes consist of a dense collection of circular star-like flowers and leaves. Shapes are repeated and have been simplified into elongated ovals. The folds are simple and the flowers of the petals are joined at the centre with wire. ✓ All the shapes are attached to a wire frame which is not immediately obvious.

Colour:

The colour is white which gives it a quiet, pure quality. Other examples of the 'Flowerball' are in different shades and colours.✓

Unity and Variety:

- Unity is achieved through the use of one colour throughout and the repetition of elongated leaf and rounded petal shapes.✓
- Variety is created by the contrasting elongated and rounded shapes and the surface pattern. This is further enhanced by the sharp points of the leaf shapes and the different angles of the petal shapes.✓

Sustainability:

- It implies that raw materials will always be available without any detrimental long term effect on the planet. ✓
- Nash's use of recycled materials, (card, paper and plastic) reduces the production and use of new raw materials.✓ (2)

Any other well reasoned and relevant points can be considered.

Allocate 6 marks.

EXAMPLE 2

NAME: Joseph Diliza (1)

Aims:

He targets alien plant invaders and helps keep these under control. All of the plants he uses are sustainable so that natural resources are not depleted. Sustainability implies that raw materials will always be available without any long term detrimental effect on the planet. ✓

He also uses recycled paper and cotton waste. It prevents these waste products from building up and occupying valuable landfill areas. ✓ (1)

Influences:

Joseph Diliza works in the Western Cape Province and he is influenced by the emphasis of contemporary designs on natural textures. Some of his products, notebooks for example, rely on the natural textures of his handmade paper for their design appeal. ✓ He also prints ethnic designs onto these, which link up, with his African origins. ✓

He also makes lampshades which complement the natural look so popular in tourist lodges. ✓ These have the natural rough textures and unbleached colours of the original plant material. He takes raw plant materials and cooks it to soften the fibres. ✓ (2)

ONE design and a brief analysis:
Handmade paper photo frame – this frame consists of cream-coloured handmade paper. ✓ On top of this a simple geometric pattern, inspired by African decorative patterning, is hand-printed. ✓ (2)

(Allocate 6 marks.)

Q6.1 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Recall	30%	Part of 6.1.1	3
Middle order	Application	40%	Part of 6.1.1 Part of 6.1.2	1 + 3
Higher order	Analysis Synthesis Evaluation	30%	Part of 6.1 .2	2 + 1

- 6.2 6.2.1 Both designs contribute to a ‘sustainable’ green environment because they re-use products that have been manufactured, but in different ways:

FIGURE A – The materials, (clear plastic coat hangers) are re-used in their original state for a second purpose, i.e. they have been creatively arranged to form a pendant lampshade. ✓

FIGURE B – In this design the original materials (cardboard) have been completely recycled into pulp and then moulded to form a completely bio-degradable chair. ✓ (2)

- 6.2.2 FIGURE B is the most environmentally friendly design because it is fully bio-degradable and can be re-used a third time, as compost which enriches the soil. ✓ (2)

- 6.2.3 Julie Bargmann: ✓

Julie Bargmann is internationally recognised as a designer who reclaims polluted and industrial sites in the USA that have been severely affected by, for example, mining or the dumping of rubbish. ✓ She explores the creative potential of these degraded landscapes and alters them into regenerative landscapes. ✓ She always retains something of the history of the site so that people remember what happened to it. ✓

Example of a work:

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

The learner must name the designer and work, her main aims and must also supply at least 3 relevant points regarding the work. (6)

Q6.2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Recall, Comprehension	30%	6.2.3	3
Middle order	Application	40%	Part of 6.2.1 + 6.2.3	2 + 2
Higher order	Analysis Synthesis Evaluation	30%	6.2.2 Part of 6.2.3	2 + 1

OR

- 6.3 Credit any ONE local and ONE International designer discussed whose work addresses environmental concerns. These designers must come from the list of prescribed designers. The answer must also clearly supply a definition of 'Sustainable' or 'Green' design

Below follow two possible answers.

'SUSTAINABLE' OR 'GREEN'
DESIGN:

EXAMPLE :
A LOCAL DESIGNER

Rina King and Crispin Pemberton – Pigotts' ✓ New Dawn Energy Systems design company. ✓

- They design production systems especially for manufacturing and agriculture where electricity is not involved. ✓
shows a responsibility towards protecting the environment. ✓

- They designed the Vesto Stove, a cooking device that burns biomass fuels (wood, charcoal, briquettes, etc) for longer periods. ✓ It was designed for poor wood-burning households to make available a cooking stove that saves 70% of the fuel normally used, which clearly It also reduces combustion emissions to legal and safe levels which also indicate that these designers are sensitive towards environmental concerns. ✓ The stove is made from locally made stainless steel giving it a luxurious, stylish appearance making it appealing to all levels of society. ✓ It is saleable without subsidy in the formal sector and economically sustainable in terms of manufacturing and contribution. ✓ The product was designed to be affordable and to make use of available production techniques. ✓ It was inspired by previous stoves, particularly the Tsotso stove from Zimbabwe and the South African 'mbaula'. ✓ It allows for the burning of a wide range of fuels in an ordinary fire, as well as dry dung, which it burns very cleanly. ✓

Any other relevant points.

(10)

•
EXAMPLE 2:
INTERNATIONAL EXAMPLE:

Roy McMakin: ✓

Moved to Seattle in 1994 to begin a programme of 'sustainable wood harvesting'. ✓ He founded the Domestic Furniture Company (headquarters in Los Angeles). ✓ Overseas, a team of highly trained woodworkers and painters work on his designs which consist of established favourites, New McMakin designs and private commissions. ✓

McMakin's designs are strikingly simple. ✓ He uses the 'minimalist approach' and forms are 'sculpture-like' and very simple with no additional detail. ✓ Designs consist of nothing more than the 'elements of the edge and the plane'. ✓ The type of wood McMakin makes use of is Maple, Walnut and Holly and he pays meticulous attention to the details of joinery and finish of his products. ✓

His influences include the work of Mies van der Rohe and the Minimalist art movement e.g. Donald Judd's belief in reducing forms to their absolute essence (known as distillation). ✓

Example of a work:

Dining chest

- It is the combination of pure shapes and a perfect surface to contribute to the feeling of calm stillness of the work. ✓
- It is available in a variety of wood-types, with either a clear oil finish or painted with numerous coats of enamel. ✓
- The influences include the traditional 'shaker' forms (i.e. American shaker). ✓
- The form and line are typical of a traditional dining chest (sideboard), but without decorative detail. ✓
- It has no organic line – with the exception of the small circular knobs on the draws. ✓ They create precise, crisp accents on the otherwise undecorated surface – in keeping with the crisp edges of the rest of the chest. ✓
- Emphasis is also on the abstract, rectangular cube in the outer form as well as in the inner forms of the smaller, narrow rectangular drawers. ✓

(10)
[20]

Q6.3 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Recall, Comprehension	30%	Part of 6.3- essay	6
Middle order	Application	40%	Part of 6.3- essay	8
Higher order	Analysis Synthesis Evaluation	30%	Part of 6.3- essay	6

TOTAL SECTION B: 40

SECTION C: DESIGN IN A BUSINESS CONTEXT**QUESTION 7**

AS9: Demonstrate a basic understanding of marketing design products in terms of target market, packaging and advertising.

AS10: Demonstrate an understanding of responsible design by taking into consideration human rights and environmental issues throughout the process.

AS11: Explore career opportunities within the design discipline.

7.1 The learner may refer to any award-winning designer or business from the LTSM prescribed in the LPG, for example:

KARIM RASHID ✓

- (Business and Marketing Strategy):

Rashid, born in Cairo, raised in Canada and now working in New York, designs for many international companies. ✓ His Kant chair, for example, is made in Italy for worldwide distribution. ✓

He is extremely sensitive to consumer needs and will often watch people as they select goods when shopping to see what they like. ✓ He says that he has learnt from this that a design must first work, then be reasonably priced and finally be a satisfying and beautiful thing to own and use. ✓

Credit any 3 valid statements.

(3)

(Environmental and social responsibility)

Rashid designs mainly in plastics, which he feels is a democratic material which can be used inexpensively and which is recyclable. ✓

He believes in 'democratic' design – his primary aim is to make high quality design available to the masses. ✓ He feels that good design should appeal to most people and that it should not be limited to expensive, limited editions. ✓

Rashid enjoys designing commonplace things like manhole covers, garbage bins, plastic pens and pepper-shakers. He believes that by making the banal better, people will notice design more and that they will become more design conscious about what they choose to use in their daily lives. ✓

Credit any 2 valid statements.

(2)

ONE PRODUCT AND A CHARACTERISTIC OF THE PRODUCT

The 'Oh chair' (1999) ✓

The seat is a simple all-in-one plastic form with two simple organic shapes cut out the back and one out of each arm rest. ✓

The Kant stool ✓

This stool consists of a pedestal, footrest and seat set around a central pivotal pole. ✓

The candidate must supply one correctly named product and one relevant characteristic. (2)

7.2 7.2.1 **The answers to 7.2.1 and 7.2.2 will depend on the design discipline that the learner is studying.**

A possible answer is:

My design discipline is Textile Design and the following careers are possible:

- A textile designer for a textile factory. ✓
- A textile or gift-wrap designer for a design studio that sells designs to textile and other companies or factories. ✓
- A buyer of foreign/overseas textile designs for a local factory or company. ✓
- A trend forecaster for a local textile factory or company. ✓
- Own textile factory supplying e.g. hand printed textiles. e.g. table-cloth, cushion covers, place-mats, etc. ✓
- Employed by a community development project to help with product development or skills training. ✓
- A designer for a carpet manufacturer. ✓
- A freelance textile designer. ✓

(3)

7.2.2 Two recognised training institutions to gain a qualification in textile design are:

- Nelson Mandela Metropolitan University – A Diploma in Textile Design ✓
- Cape Peninsula university of Technology – A National Diploma in Surface Design or a B.Tech in Textile Design ✓
- Cape Technikon – A Diploma in Textile Design and Technology ✓

(2)

- 7.3 7.3.1 The information supplied should show that the learner has in the course of his/ her studies, investigated the practical basics of business organisation as applied to their discipline. They need to show that they can apply what they know to their own contexts.

EXAMPLE:

PROPOSED BUSINESS NAME: Manyano Cloths ✓ (1)

(Type of Business): I would trade as a sole proprietor. I understand that this would mean that I am responsible for all business risks, but also take all the profits. ✓ (1)

(Mission Statement): I plan to create quality hand printed textiles that reflect current trends, but at the same time link with our South African heritage. ✓ I plan to sell these authentically South African products both to South Africans and to overseas tourists. ✓ My materials will be environmentally friendly – I intend to print on 100% cotton. ✓ I will provide a sustainable income to an economically disadvantaged sector of the environment. ✓ (1)

(Accounting System): I will be using a computerised bookkeeping system. ✓ For accounting and auditing processes, I will keep copies of all the business procedures: quotations, orders, delivery notes, invoices and receipts. ✓ (1)

(Materials): My materials would be bought from a local company – the same one that supplied me when I was a student. ✓ They know me and I will be able to negotiate discounts for my company. ✓ I will contact other suppliers for discount prices and will start setting a list of suppliers. ✓ (1)

(Establishing a Target Market):
I will visit a number of retail outlets and record the types of textiles patterns/styles that are available. ✓ I will provide samples to retail outlets to decide whether the product is liable and profitable. ✓ I will interview and show samples to members of the public as well as boutique owners to establish the needs of the target market namely the South African public of all ages – it is important to know the customers' psychology. ✓ (1)

(Employment of Staff):
I would employ two studio assistants. ✓ I would ensure that I provide them with a worker-friendly environment that respects their human dignity yet at the same time ensures high levels of professionalism. ✓ I would ensure that they have medical aid, pension plans and contribute to the UIF. ✓

At least one relevant statement must be made per heading. (2)

- 7.3.2 For the 'SWOT' analysis, the learner must supply at least one strength, one weakness, one opportunity and one threat that he/she has considered in the planning process.

EXAMPLE:

STRENGTH: One of the strengths of my business is that my products clearly refer to our African heritage and tourists are keen on this.✓

WEAKNESS:

All the equipment is very old and will need to be replaced in the near future.✓

OPPORTUNITY:

Two new craft galleries will soon be opening in this area and can be used to showcase my products.✓

THREAT:

There is the possibility that a local textile designer will also produce tablecloths which will create more competition.✓

For the 'PESTLE' analysis, the learners must supply one political, one economic, one social, one technological, one legal and one environmental issue that their business faces or will address.

For example:

POLITICS: The company will ensure that there is equal opportunity for employment in terms of race and gender.✓

ECONOMICS: Due to the present recession the business will take care to ensure that the costs as well as the retail price of the product is kept as low as possible.✓

SOCIAL: The company will take on unskilled labourers and provide in-service training with the aim of trying to reduce the present high rate of unemployment.✓

TECHNOLOGICAL: The business will make use of a low-tech design solution as it makes use of hand printing techniques instead of machinery.✓

LEGAL: The company will sign employees up with the unemployment fund and will not pay less than the minimum wage laid down by the labour law.✓

ENVIRONMENTAL ISSUES:

Silkscreen printing will only be done on recyclable materials such as 100% cotton and only recycled paper will be used for brochures, flyers and packaging.✓

7.4 7.4.1 The FIFA logo is the most successful for the following reasons:

FIFA	YORKSHIRE TERRIER CLUB OF SOUTH AFRICA
<ul style="list-style-type: none"> The typeface is bold and simple and reads easily. ✓ The two round images clearly and effectively symbolise the international nature of FIFA (the Federation of International Football Associations) in that both sides of the world are shown and the linear patterns on the globes clearly define the outline of two footballs. ✓ Colour is used to create unity and variety, for example: the blue of the globes is the same as the wording and the white lines on the footballs integrate the images with the background. Both of which help unify the design. The yellow of the landmasses on the globes further emphasises the international standing of FIFA and provides enough variety without detracting from the overall message. ✓ 	<ul style="list-style-type: none"> The overall effect is more cluttered and therefore the logo does not read as quickly and easily. ✓ The use of red in the typeface is also too bold for the accompanying image of the dog, which is delicate in comparison. ✓ There is not enough contrast between the dog and the background and the white parts of the dog fade into the background making it look insignificant. Only the red bow keeps the viewers eye fixed on the dog. ✓

(2)

Only allocate a mark if the answer is well reasoned and shows understanding.

Q7 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Observation/ Recall, Comprehension	30%	Part of 7.1, 7.2.1, 7.2.2, part of 7.3.1	2+3+2+2
Middle order	Application	40%	Part of 7.1, 7.3.1, part of 7.3.2	3 +6+4
Higher order	Analysis Synthesis Evaluation	30%	Part of 7.3.2, 7.4.1 +7.1	4 + 2+2

TOTAL SECTION C: 30

GRAND TOTAL: 150