



eduresourceza.com



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2012

**DESIGN P1
(THEORY)
MEMORANDUM**

MARKS: 150

This memorandum consists of 41 pages.

SECTION A: DESIGN LITERACY**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 (Allocate 2 marks)**

- There are a variety of motifs and each one has been repeated throughout the design, for example trees, cattle and chickens.
- Through the repetition of the same colour, ✓ for each motif throughout, black or grey.
- Credit any well-reasoned answer. (2)

1.1.2 (Allocate 8 marks – 2 marks per element/principle discussed)Value (tone):

- There is a wide range of monochromatic black and grey tones ✓ which makes the imagery appear more three – dimensional and realistic. ✓ (2)

Perspective:

- Linear perspective has been used to create a feeling of traditional depth within each motif. ✓
- The use of a single flat white/grey colour in the background and for the highlights within the motifs counteracts and flattens the traditional feeling of depth and perspective. ✓ (2)

Scale and proportion:

- Within each motif each shape and form is proportionally correct in terms of size and scale. ✓
- The same scale (size of figures and objects) has been used throughout which makes the design easier to read as a whole. ✓ (2)

Rhythm:

- Rhythm is created by the repetition of similar motifs throughout the design, for example the bottom row of motifs is identical to the top row of the motifs. ✓
- Rhythm is created through the repetition of the same colours throughout the design, for example grey and black. ✓ (2)

Q1.1	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Observation Visual comprehension	30%	Part of 1.1.1 + Part of 1.1.2	1+1
Middle order	Application of elements	40%	Part of 1.1.1 and Part of 1.1.2	1 + 3
Higher order	Analysis Synthesis Evaluation	30%	1.1.2	4

1.2 (Allocate 10 marks – 2 marks for each term discussed)

INNOVATION/ORIGINALITY:

FIGURE A is reminiscent of the simple, pure, geometric forms of Bauhaus chairs and could also be seen to be derivative of Modernist chairs, whereas FIGURE B's form is completely original. The smoothly textured, circular forms of FIGURE A have the machine-like appearance of the Modernist era, whereas FIGURE B's 'enlarged knot' form is original and innovative and has not been done before. FIGURE A's use of cut-out negative spaces to form armrests is innovative. FIGURE A is a single, moulded plastic form similar in production to the Panton chair of the sixties, whereas in FIGURE B, the use of stuffed fabric tubing is original. Both chairs make use of unusual, artificial colour.

(2)

FUNCTIONALITY:

Both FIGURE A and FIGURE B work as chairs, but whilst FIGURE B is an 'easy', comfortable chair; FIGURE A seems more formal, hard and rigid. A change of body position in FIGURE A (i.e. seated with legs up) would also make it comfortable as one would be able to curl up in it.

(2)

TEXTURE:

FIGURE A's texture is smooth, hard, resistant plastic giving off a cold, mechanical feeling, whereas FIGURE B's texture is giving, soft and pliable conforming to the body's form.

(2)

POSSIBLE INSPIRATION:

FIGURE A reminds one of natural forms such as a pod, shell or egg-shell, but also has associations with science fiction and technology as it reminds one of a satellite dish or a flying saucer. Its simple, pure forms could be inspired by the Bauhaus and its production technique by the injection moulding of the 1960s. Its 'futurist' form could also be inspired by the 1960s interest in the Space Age. FIGURE B seems to be inspired by a complex sailor's knot and could also be inspired by the beanbag chair of the 1960s.

(2)

SUITABLE ENVIRONMENT/CONTEXT:

FIGURE A would be suitable in a formal, minimalist, modernist setting, e.g. a formal lounge in an upmarket home, hotel or waiting room. FIGURE B would be suitable for a teenager's room or an informal lounge as it exudes a light, funky and fun feel.

(2)

[20]

Q1.2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Observation/Compre hension	30%	Part of 1.2	3
Middle order	Application	40%	Part of 1.2	4
Higher order	Analysis Synthesis Evaluation/Deduction	30%	Part of 1.2	3

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 (Allocate 4 marks)

FIGURE A's broad top and narrow bottom refers to the stereotypical 'male' form which is broad at the shoulders and narrow at the hips. ✓ It is blue in colour – traditionally a colour that represents the man and conveys him as 'cool' and 'strong'. ✓ Its streamlined and technologically complex form has a futurist, machine-age appeal reflecting the stereotypical man's interest and ease with machines. ✓ It looks like a technological device.

FIGURE B's form reflects the 'expected' hourglass form of the woman. ✓ It is pink and white – colours that traditionally represent the female and which stereotype the woman as 'soft' and 'girly'. ✓ Its forms are simple, smooth and seamless for ease of use and could convey that the woman is less adept at using technology. ✓

Credit any valid statement.

(4)

2.1.2 (Allocate 2 marks)

Men and women who do not have these typical 'male' or 'female' characteristics are not given validity and the space to be who they are. ✓ A very limited range of qualities is allowed for each gender and neither is allowed to explore other aspects of themselves. ✓ The gender stereotyping visible in the above razor designs could be seen to promote that men need to be strong and good with technology ✓ and that women must be gentle and need not to understand technology. ✓

Credit any well-reasoned answer

(2)

2.2 2.2.1 (Allocate 2 marks)

The characters depict a 'generalized' view of each culture, ✓ for example, an Arab is depicted in traditional Arab clothing and is thinking of bombs. ✓ This is not a fair image to use as it encourages the erroneous belief that all Arab people are terrorists and also encourages prejudice and discrimination. ✓

Credit any valid and well-reasoned answers.

(2)

2.3 2.3.1 (Allocate 2 marks)

The patterns and bright colours reflect the colours and patterns visible in traditional South African craft, for example, beadwork. ✓ The colours are the colours of the South African flag. ✓ The patterns are also suggestive of the patterns on African animal and reptiles. ✓

Credit any valid answers.

(2)

[10]

Q2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Observation/Recall/Comprehension	30%	Part of 2.1.1 + Part of 2.3.1	2 + 1
Middle order	Application	40%	Part of 2.1.1 + 2.1.2 + Part of 2.2.1	1 + 2 + 1
Higher order	Analysis Synthesis Evaluation/Deduction	30%	Part of 2.2.1 + Part of 2.3.1	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 (Allocate 10 marks)**

FIGURE B reflects a clear South African national identity:

- All cultures in South Africa use it to support their favourite teams during soccer matches (particularly during the world cup in 2010).
√
- Because it is used by all South African cultures it can also be said to symbolize a national entity. √

In FIGURE A the national entity of the lamp is not clear. The repetition of bold zigzag patterns as decoration √ and the fact that it is made out of a gourd, suggest closer links with ethnic cultures of South Africa than with the Polish people. √

Credit any other well-reasoned answer.

(2)

3.1.2 (Allocate 2 marks)

Candidates may answer yes for the following reasons:

- It is a way of preserving and conveying knowledge of the different South African cultures.
- It advertises the particular cultures of South Africa as well as the country itself.
- It creates a feeling of national pride.
- It is a way of clearly distinguishing South African products from those of other countries.

(2)

3.1.3 (Allocate 6 marks)

FORM AND SHAPE:

FIGURE A:

- The lamp is made out of a gourd, which is a natural object and is therefore organic in form. ✓
- The decorative flowing zigzag shapes are also organic. ✓

FIGURE B:

- The form of the actual lamp and stand is made up of curved geometric shapes, (the mouthpiece, the main body of the Vuvuzela and the open funnel shape that houses the lamp fitting), straight lines, (the long straight steel stand) and a square geometric shape at the base created by bending the steel pipe that forms the stand into a square. The square shape is further emphasized by the negative space that the bent steel pipe encloses. ✓
- The long funnel of the Vuvuzela is emphasized by the long thin steel frame, which creates a geometric shape at its base. ✓ (2)

TEXTURE:

FIGURE A:

- Actual Texture is created by the holes pricked into the surface of the gourd. ✓
- Visual Texture: The holes allow the light to shine through and cast wavy patterns on the surrounding walls. ✓

FIGURE B

- The texture of both the Vuvuzela and steel stand is smooth and appears hard to the touch. The Vuvuzela is made out of wood and the actual texture of the wood is visible, but it is not immediately noticeable. It creates just enough texture to prevent the design from becoming boring. ✓ (2)

UNITY AND VARIETY:

FIGURE A:

- Unity: This is created through the repetition of flowing, decorative and organic patterns on the surface, which echo the flowing organic shape of the gourd. ✓
- Variety: The different colours and textures of the surface decoration create variety, (the dark raised flowing zigzags contrast with the white cut out areas of the gourd). ✓

FIGURE B:

- Unity: The long thin steel stand that repeats the long thin geometric shape created by the Vuvuzela gives unity to the design. ✓
- Variety is created by the contrasting the different geometric shapes, for example the square at the base with the circles of the Vuvuzela. There is also a contrast between a natural material (the wooden Vuvuzela) and an industrial material, (the steel stand). ✓ (2)

Q3.1 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Knowledge, Comprehension	30%	3.1.1 and part of 3.1.2	2+1
Middle order	Application of elements	40%	3.1.3	4
Higher order	Analysis Synthesis Evaluation	30%	3.1.2 + part of 3.1.3	2+1

3.2 (Allocate 10 marks in total)

Note: The learner can write on any local, contemporary designer prescribed in the LPG or from any other documented source.

TWO POSSIBLE EXAMPLES HAVE BEEN SUPPLIED

EXAMPLE 1:

NAME OF THE DESIGNER: Sonwabile Ndamase ✓

(1)

LOCAL AND GLOBAL INFLUENCES

- 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). ✓
- Attending 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)

CHARACTERISTICS

- Catches the 'African' spirit ✓
- He identifies with the 'people' who do not wear suits - collars and ties. ✓
- Material is specially chosen – good quality, original limited addition ✓
- Colour is an expression of confidence and assertiveness ✓
- Uses a conventional or standing Nehru-collar ✓
- He established the annual Vukani Fashion Awards to help develop young, especially black talent. ✓
- Ndamase creates a platform for indigenous African fashion under his fashion label, Vukani Fashions. ✓
- He believes that clothes are the 'signs of the tribes that we belong to'. ✓
- He states that as a South African he feels passionate about improving the indigenous fashion in our country and works as an ambassador gaining exposure for designers on CNN and SABC Africa, as well as showcasing their work everywhere from the USA to Europe, Japan, Brazil and a wide range of African countries. ✓
- In his designs he works at promoting an image of South Africa that is confident, proud and self-assured. ✓
- He believes that the term "ethnic fashion" will no longer conjure up "boring, predictable clothing". ✓
- His latest ranges have a theatrical quality verging on 'Afro-fantasia'. ✓
- In his 'African Print Collection' shirts he aims to capture the mystery and the pride of Africa through the use of rich colour and detail. ✓

(4)

NAME AND BRIEF DESCRIPTION OF ONE DESIGN

THE 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)

EXAMPLE 2:

NAME OF THE DESIGNER: Carrol Boyes ✓ (1)

LOCAL/GLOBAL INFLUENCES AND INSPIRATION:

- The simple, geometric patterning used by ancient civilizations influences Boyes. ✓
- 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. ✓

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)
[20]

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

- 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.

ANSWERS FOR FOUR OF THE POSSIBLE FIVE CHOICES FOLLOW:**4.1 ARTS AND CRAFTS**Aims:

- To encourage the production of handmade quality goods as opposed to low quality, over fussy mass-produced products. ✓
- To re-establish the value and involvement of the skilled craftsman and designer. ✓
- To encourage the design of simpler less decorative products. ✓
- To create and make products using undecorated, natural materials (e.g. wood and stone). This was to reveal the natural beauty of the materials. ✓
- To bring back social order, stability and good Christian values. ✓ (2)

Influences:

- The Medieval Gothic style, ✓ a period associated with order, stability and good Christian values. This was represented in designs by the use of the pointed arch as well as the Quatrefoil and Trefoil motifs and included mythical themes such as dragons. ✓
 The Rustic English cottage style – simple peasant or cottage style of architecture and handmade furniture - that made use of local materials left in their natural state, (stone, wood), for example chairs with carved wood and woven seats. Floorboards were left bare and roof beams left exposed to reveal the natural beauty of the materials. This is known as “truth to materials”. ✓
- Influenced by everyday life scenes (genre) from nature, e.g. animals and flower motifs. ✓ (2)

General characteristics:

- Subject matter included plants, animals, birds and medieval design motifs like the trefoil and quatrefoil. ✓
- Products: Textiles, furniture, ceramics, handmade, leather bound books, metal work and architecture. ✓
- Materials: Natural materials such as wood and stone. ✓
- Decoration: Used to enhance the basic design. Ornamentation kept to a minimum. ✓
- Use of the Elements and Principles:
 - Shapes: Were simple and austere without any additional decoration (e.g. furniture). ✓ Textiles and Ceramic designs were more organic due to the influence of plant and animals. ✓
 - Colour: They made use of flat areas of bold colour in different shades of blue, yellow and red. They also made use of earth tones. ✓
 - Balance: Generally symmetrical due to the medieval Gothic influence of stability and order. ✓
 - Unity: Usually achieved through the repetition of organic lines or subject matter. ✓

(3)

Designer: Phillip Webb ✓

Design: The Red House

- Built out of red brick (truth to materials). ✓
- Pointed roofs typical of the Medieval Gothic style. ✓
- Interior makes use of unpainted wooden beams, (rustic cottage style). ✓
- Interior walls painted with murals using floral and bird designs. ✓

Designer: William Morris ✓

Design: Tapestry, the Strawberry Thieves

- A symmetrically balanced design ✓
- Subject: birds in between plants and strawberries. ✓
- Colours: contrasts of rich warm reds and cool blues. ✓
- Line: organic. ✓
- Unity created through the repetition of motifs, e.g. the birds. Unity also achieved through the repetition of colours. ✓
- Variety: Achieved through a variety of different shapes, which are repeated throughout the design, e.g. the birds, flowers and leaf motifs. ✓

(3)

ART NOUVEAU

Aims:

It grew out of the Arts and Crafts movement so some of the aims were similar:

- To establish close links between artists and craftsmen in the design of products. ✓
- To revive the tradition of using skilled craftsmen. ✓

Different in that:

- They did not reject the idea of factory made goods. ✓
- Instead they wanted to transfer the quality of handmade products to factory made products and make use of modern materials, e.g. metal and steel (wrought iron work). ✓

(2)

Influences:

Japanese art (woodprints), with its:

- Simple, flowing decorative lines ✓
- Stylised forms ✓
- Grid patterns of room interiors ✓
- Decorative patterns on fans and kimonos. ✓
- Contrasts between open and detailed areas. ✓

Celtic Art and its:

- Elaborate, curving linear designs. ✓
- Decorative twisting ribbon like patterns. ✓

Viking designs with their:

- Fine lines and spirals. ✓
- Lavish ornamentation and romantic ideas. ✓

Symbolism (an art movement of that time period) with its:

- Flat forms and flat areas of colour. ✓
- Organic, curved outlines. ✓
- Sensual designs-curves based on nature and the female form. ✓

The Arts and Crafts movement:

- Inspired by their natural flowing forms. ✓

Late Gothic style:

- Its flamboyant lines and stained glass. ✓

French Rococo Art Period:

- The delicate lines and forms as well as the light, playful atmosphere of movement influenced Art Nouveau. ✓

(2)

General characteristics:

- Subject matter: animals, birds and plants. Very stylised roses (Rennie Mackintosh), sunflowers, lilies and peacocks as well as sensuous female forms. ✓
- Products: textiles, ceramics, metal work, glassware, jewellery, furniture and architecture. ✓
- Materials: exotic materials, e.g. mother-of-pearl, lapis lazuli, ivory, iridescent coloured glass added to metal, ceramic jewellery ware and even furniture and wrought iron. ✓

(2)

Elements of Design:

- Line: whiplash line or serpentine line. Curvilinear and languid lines that are continuous and create stylised shapes. ✓
- Shape and Form: Organic curvilinear shapes that reflect the rhythm of the whiplash line. ✓
- Colour: For interiors they used subtle and subdued pastel colours, e.g. pinks, yellows and greens. ✓
- Colour: Flat matt colour contained within curving outlines, generally used for poster illustrations, e.g. Posters by Mucha. ✓

Principles of Design:

- Balance: predominantly asymmetrical. ✓
- Contrast: Large and small forms. Cool colours against warm ones. ✓
- Movement: the repetition of the whiplash line creates a sense of movement. ✓

(3)

Designer: Louis Comfort Tiffany ✓

- Designed jewellery and stained glass. Famous for his stained glass lamps. ✓

Design: Lamps (e.g. the Grapevine lamp) ✓

- Lampshade made of glass mosaic pieces inserted into metal frames like stained glass windows. ✓
- Subject grapes and grapevine leaves. ✓

Designer: Victor Horta ✓

- Belgian architect known for wrought iron work, which was used and integrated into architectural designs. ✓

Design: Staircase in the Hotel Tassel in Brussels (1893). ✓

- Makes clear use of the whiplash line, which repeats the curvilinear lines in the floor decoration. ✓

(3)

POP/NEW AGE (Also known as the Age of Affluence) (1955 – 1975)Aims:

Style is international:

- American designers – completely restyled products and emphasized 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 and subject matter:

- 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 se lemon squeezer, toys). ✓
- Kitsch - playfulness and irony in design (bad taste with an edge to it), undermining the aesthetic seriousness if things previously considered beautiful (Andy Warhol's Marilyn Monroe images seen as an art from - 'High Kitsch') ✓

(2)

CHARACTERISTICS: If learner makes reference to the new materials, they must get marks.

- These 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 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 characterized 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)

WORKS :

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

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. The Sunbeam mixmaster was one of the latest, newly designed, essential tools for the household along with the refrigerator, stove, kettle, 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. ✓ The 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. ✓

(3)

POST MODERNISM

Aims:

- To move away from the authoritarianism of Modernism (where adherence to strict rules is expected) and to replace it 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 and that are 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. ✓

Any TWO of these aims or any other relevant aims can be mentioned

(2)

Influences

- VENTURI: Venturi's slogan 'Less Is Bore' is a counter-statement to the Modernist belief that 'Less Is More'. His rejection of their emphasis on purity, simplicity and austerity influence 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 designs. ✓

Any TWO of these influences or any other relevant influences can be mentioned.

(2)

Characteristics:

- 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. ✓
- Transient and glossy images are often used. ✓
- 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)

AN EXAMPLE OF ONE WORK:

'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 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 is 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. ✓

- 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)

(2x10)

[20]

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

4.2

4.2.1

(Allocate 8 marks)**Candidates must answer in paragraphs and not in table form.**

Art Deco works often show the influence of the stepped pyramids and monuments of the Egyptians and the Aztecs ✓ and this is visible in FIGURE A's use of a stepped roof outline and of strips of wall that are superimposed to create a stepped effect. ✓ Stepped pyramid low relief decoration is also visible on the two outer panels. ✓ The influence of Egyptian temple decoration can be seen in decorative detail such as the papyrus-like chevron on the left. ✓ The clean lines and repetition of rectangular shapes show the influence of the machine on Art Deco. ✓ FIGURE B also shows the influence of the machine age in its use of simple, smooth, undecorated, block-like forms. ✓ FIGURE B's lack of decoration is clearly influenced by the Bauhaus's emphasis on functionalism. ✓

Whilst The Art Deco building is decorative using colour and pattern on the exterior, ✓ the Modernist building is not decorated, consisting of simple planes of glass, metal and white concrete. ✓ The Art Deco building makes use of various non-functional elements, ✓ for example the repetition of horizontal indentations in the centre panel, to create interesting surfaces, whereas the Modernist building uses only functional elements, for example the lines on the balcony are part of the balcony railing. ✓

The Art Deco building is dramatic and theatrical ✓ whereas the modernist building exudes a stable, ordered and calm feeling. ✓

(8)

4.2.2 (Allocate one mark for a designer and one mark for a work by the designer).

Any of the following or any other accredited designers from each movement.

Arts Deco:

William van Alen ✓ – The Chrysler building ✓

Clarice Cliff ✓ – The Age of Jazz ✓

Modernism:

Mies van der Rohe ✓ – The Seagram building ✓

Arne Jacobsen ✓ – The Ant Chair. ✓

(2)
[30]

Q4.2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Recall	30%	Part of 4.2.1 + 4.2.2	1+ 2
Middle order	Application	40%	Part of 4.2.1	4
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 (Allocate 7 marks – to get a mark a fact must be supported by an explanation or an example).

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

Candidates can choose a South African designer or group who is concerned with helping to bring about change in ANY social issue, for example, poverty; capitalisation; gender issues; health issues; social injustices; racism; and marginalization.

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: (Allocate 7 marks)

MONKEYBIZ BEADING OUTREACH PROJECT

- Barbara Jackson and Shirley Fintz, ceramicists, founded Monkeybiz in January 2000 with Mathaphelo Ngaka, a crafter. ✓
- They saw the potential for marketing and at the same time reviving the traditional craft of beadwork. ✓ Mathaphelo got a few unemployed women from the Western Cape to make more dolls. ✓ Having received a positive response from local shops and tourists, they expanded the business to other communities in order to promote social upliftment. ✓
- They now have approximately 450 women making dolls with 200 women on their waiting list, and in addition to dolls they make bags, beaded pictures, animals, cushion covers and sculptures. ✓ They continue to teach and motivate the crafters, inspiring them to become recognised bead artists, and also help them learn business skills so that they can improve their social and economic status. ✓
- In 2003, the Cape Town studio of Monkeybiz received a visit from the directors of ArtAidsArt, a US non-profit organisation, who purchased many dolls and returned to the USA to hold a doll sale fundraiser, with the support of a group of African-American women, the sale generated the funds needed to purchase a container or studio in Khayelitsha has been christened 'The Boat' to acknowledge its role as a place of safety and support for female artists, another social outreach project. ✓
- The collaboration between Monkeybiz and ArtAidsArt has continued to bear fruit and in 2004 Art AidsArt hosted the only US exhibit of 'Positively HIV' in Pasadena, California, and held a second sale of bead art to fund the Monkeybiz Wellness Clinic. They formed an Aids Support Group in their building in Cape Town. ✓ The women have formed a sewing group and they are busy customising denim jackets, making HIV Love Letters and T-shirts. ✓
- The artists have formed a non-profit company so that all profits go directly back into the communities and the women benefit. Carrol Boyes stocks Monkeybiz artwork at her new store in New York to increase sales in order to generate more money for socially disadvantaged women. Their own-initiated Aids clinic is self-sufficient and well attended. ✓

(7)

Example 2: (Allocate 7 marks)**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. ✓
- 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 emphasize the unique African identity of their work. ✓ Surfaces are often densely embroidered and the black negative spaces function as the background. ✓ The cotton is in itself environmentally friendly and sustainable as it is readily available in South Africa. ✓
- Give credit for any other valid information.

Example 3: (Allocate 7 marks)

(7)

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:

- Scholfield 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. ✓
- 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:

- It is the leading cause of numerous social ills such as poverty. ✓
- It hampers community growth and development. ✓
- 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 stylized 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. ✓

(7)

Example 4: **(Allocate 7 marks)**

THE JUPITER DRAWING ROOM

- It 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 summarize 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 cliché's 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. Those who can't hear do not ever feel these feelings. ✓

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 both deaf and hearing people can feel these feelings. ✓

(7)

5.2

5.2.1

(Allocate three marks)

- The poster pleads with society to 'break the barriers' that separate the disabled from a normal life ✓ and encourages society to include the disabled in their daily lives and to help them attain their potential by supporting improved methods of rehabilitation and improved supportive devices. ✓
- A foot and ankle dominate the format. ✓ The back part of the foot appears to be replaced by a smooth material - probably plastic - and is held to the foot by some sort of strap. ✓ This section is out of focus and the focus sharpens towards the front of the foot. The poster could be bringing the plight of the disabled in focus. ✓
- In the front right-hand corner is a logo used to symbolise the breaking of this barrier – it includes three highly stylised hands (representing society) holding a hammer. ✓ A cracking surface or wall (symbolising the barrier) appears where the hammer is striking. ✓

(1)

Credit any well-reasoned answer.

(2)

5.3

5.3.1

(Allocate 4 marks)

IMAGERY: The route to the cigarettes is past very inflamed, sick-looking gums and sharp, white teeth. ✓ Cigarettes are made to appear both dangerous and disease inducing. ✓ The question is posed: 'Why would anyone want to put their fingers in that mouth?' ✓

COLOUR AND TONE: The gums are depicted in intense reds and pinks, which help to set off and exaggerate the white teeth ✓ and also enhance the sickly state of the gums. ✓ The message 'Tobacco Causes Mouth Diseases' is written in white against black making it very eye-catching. ✓

FONT: These words 'Tobacco Causes Mouth Diseases' are written in very simple, sans-serif, upright, capital letters that suit the severity and seriousness of the message. ✓

LAYOUT: The teeth are cleverly placed to line up with the edges of the box lid so that opening the lid also implies opening and putting one's fingers into the mouth or 'dangerous and sick mouth'! ✓ The red gums and teeth dominate the front of the box making it both appealing (due to the sensuous reds) and repulsive (due to the infected areas). ✓ The black and white text, placed right under the gums, is also large and bold. ✓

(4)

5.3.2 **NOTE: A learner may choose to use any examples provided in the LPG, LTSM or any other documented source.**

Example 1: **(Allocate 6 marks)**

LOOM STUDIO – ARCHITECTURAL FIRM (Berkeley, California) ✓

- Loom is a collaborative practice of design and architecture, which aims to combine a minimum of resources to a maximum effect by transforming the ordinary into the extraordinary. ✓
- Loom 'weaves' together - like loom- ideas, forces and materials into a work of design. ✓
- They believe that works of design should be humane, expressing the richness of life and our connection to it and to other people. ✓
- Loom is always thinking about our relationship to the world, about the future that we leave to the world so that it may sustain. ✓

E.g. 'Woman Suffrage Memorial Wall in Minnesota USA. ✓

This trellis-like wall functions both as an aesthetically pleasing landscape sculpture and as an educational experience – making the viewer aware of past history by walking through it. ✓ It is both a physical experience and a cultural artefact. ✓ The wall threads together vertical posts, which mark the successive years of the suffrage movement. ✓ Undulating horizontal bars combine to celebrate the lives of 25 different suffragists. ✓

The design questions the dominant neo-classical 'timeless' nature of traditional memorials by creating a radically different interactive experience. ✓ The viewer becomes involved in the sequencing of time. ✓ This monument is dedicated to those individuals who brought about huge changes in the political landscape – the suffragettes. ✓ The viewer experiences the glacial landform changes (immense geological time span), flower and grass plantings (seasonal time span), metal trellis with text tablets (political time span). ✓ It reveals processes of change in annual (as the seasons change) and daily human life (as people walk to and from work). ✓ Text tables along the horizontals inform and educate while people wall on their daily business. ✓

Credit any other relevant information.

(6)

Example 2: (Allocate 6 marks)

Krivanek ✓

- 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. ✓

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. ✓

Q5 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Observation/Recall, Comprehension	30%	Part of 5.1.1 + Part of 5.3.2	4 + 2
Middle order	Application	40%	Part of 5.1.1 + Part of 5.3.1 + Part of 5.3.2	3 + 1 + 4
Higher order	Analysis Synthesis Evaluation	30%	5.2.1 + 5.2.2 + Part of 5.3.1	1 + 2 + 3

(6)

QUESTION 6 ENVIRONMENTAL CONTEXT (Allocate 20 in total marks)

Choose TWO of the three choices

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

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 **(Allocate 2 marks)**

Sustainable design refers to products that are only made from renewable materials and that won't use up less abundant or scarce materials. It also refers to the use of local materials to make the product rather than imported ones, which reduces the manufactured design's number of 'carbon footprints'. ✓

(1)

FIGURE A is made up from rolled up magazine pages and FIGURE B is made from found plastic. Both examples reused materials that are freely available. Therefore both designs are sustainable. ✓

Credit any valid statements.

(1)

6.1.2 **(Allocate 8 marks according to the mark allocations in the question paper – 1 mark for the name of the designer, 1 mark for 2 influences, 4 marks for the name of a work as well as a brief analysis explaining why it addresses environmental issues).**

EXAMPLE 1

THE NAME OF THE DESIGNER:

MARTIN KRUGER, Martin Kruger Associates, Architects Urban Designers ✓

(1)

AIMS:

- Kruger believes in the evolving design process of teamwork, ✓ intense client interaction and a continuous journey towards excellence and simplicity. ✓ His philosophy is: "All buildings are cities and the city a big house". ✓
- He feels that few cities retain a sense of human scale due to their need to expand and maximize use of land. ✓ Skyscrapers often dwarf and humble those that work in their shadows and seal us off from the outside environment. ✓ He aims to create a kinder, more nurturing place to work. ✓
- Martin Kruger's practice is committed to creating buildings and settlements that contribute positively to the environment, to the saving of CO₂-emissions and the use of passive energy. ✓
- The studio investigates design problems on a variety of scales and in diverse contexts. Their work includes exhibitions, conservation work, new settlements, public spaces and public buildings, as well as a number of diverse and beautifully crafted private houses and farmsteads. ✓

(1)

INFLUENCES ON HIS WORK:

- Vernacular architecture – he is interested in reinterpreting vernacular architecture, i.e. architecture which uses locally available resources and traditions to address local needs and which reflects the environmental, cultural and historical context in which it exists. ✓
- He is also influenced by the ancient Greek idea of an Agora (a public, open space or square, used for assemblies and markets) and is interested in developing an 'African Agora'. ✓
- Modernism influences him in that he includes modernist materials and construction techniques. ✓

(2)

THE NAME AND BRIEF ANALYSIS OF ONE DESIGN WITH PARTICULAR REFERENCE TO THE WAY IT ADDRESSES ENVIRONMENTAL ISSUES.

DESIGN: BP SOUTH AFRICAN HEADQUARTERS at the V & A Waterfront, Cape Town. ✓

- The building is a 9500 square-metre triple volume open-plan office space for 600 people. It is a miniature representation of Kruger's ideal city. ✓
- Huge lantern-shaped structures are constructed on the roof to allow light to filter down to the central atrium where trees enjoy an ideal climate. They also allow internal heat to escape as and when necessary. ✓
- Above the windows are box-like shelves that channel natural light in but have the dual capability of being able to create shade at the hottest times of the year. This is energy saving at its most effective as there is no need for energy-draining heaters and air-conditioners. ✓
- A dimmer system automatically regulates how much internal light is needed. ✓
- Photovoltaic cells and thermal solar panels on the roof and the front canopy provide 10 percent of the building's electricity. ✓
- Movement sensitive lights inside the office space mean that the last person to leave does not have to remember to switch off a light. The building automatically senses that there is no movement and shuts down. ✓
- Run-off water from the roof collects in an underground tank with a 1.3 million-litre capacity. This water is used to irrigate the building's garden and is used for ablution purposes. ✓
- Inside bins are centrally placed encouraging employees to recycle their paper, metal and plastic. ✓
- Materials used are, where possible, recycled, durable and low-maintenance. Carpets, for example, are made from 100 percent recycled material and the wall hanging by Adri Schultz is made from waste cotton fabric woven by a women's group living in Khayelitsha. Beautiful rose gum wooden floors throughout the central 'street' of the building and the stairs come from sustainable forests in Zimbabwe. ✓

(4)

Q6.1 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Knowledge/ Comprehension	30%	6.1.1 + Part of 6.1.2	2 + 1
Middle order	Application	40%	Part of 6.1.2	4
Higher order	Analysis Synthesis Evaluation	30%	Part of 6.1.2	3

6.2 6.2.1 (Allocate 3 marks)

REPURPOSED:

This refers to the reuse of materials just as they are but they are put together in a new and innovative way to serve another function. ✓ (1)

RECYCLED:

This refers to the complete breakdown of a material and its reconstitution into another form e.g. certain plastic bottles can be made into fibre from which carpets are woven. ✓ (1)

Credit must be given to any well-reasoned answer.

REPURPOSED:

This is because the materials used to make the chair, (used tennis balls), have been left in their original form, but have been given a different purpose, i.e. they have been put together to make a chair. ✓ (1)

6.2.2 **NOTE: A learner may choose to use any example provided in the LPG, PAT or any other documented source.**

INTERNATIONAL EXAMPLE: (Allocate 7 marks)

NAME OF THE DESIGNER/DESIGN GROUP: CONSTANTIN BOYM AND LAURENE BOYM ✓

NAME OF ONE DESIGN/PRODUCT:

The Strap furniture, 1999 ✓ – recycled wood, polypropylene strapping tape ✓

The pair's recent line of Strap furniture (1999) is an experimental prototype that takes the kind of web strapping (by using recycled material) often used by overnight delivery services as its most prominent element. ✓ Wrapped around simple wooden frames (that is also recycled wood). ✓ Such strapping makes for a clever, innovative design solution that uses recycled material in an imaginative manner – in this case a woven, strapped chair. ✓ These uses of recycled materials help in creating a sustainable environment that encourages discipline in design practice. ✓ In addition, the use of such ordinary material gives this design a stripped-down, almost incomplete feel, as if they have been reduced to their essential states (less is more). ✓ Cushions of air are encased in a network of lines that create a transparent feel that is unique. ✓ This transparent look gives the feel of less solid material being used and also saves materials. ✓ The chair juxtaposes recycled material in a unique way that enhances the overall design aesthetic – i.e. a new 'green' design. ✓ They have used simplicity of form and 'form follows function' without any extra detailing. ✓ This creates less recycling and less pollution. ✓

Credit must be given to any valid and reasonable answer. (7)

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

- 6.3 6.3.1 **(Allocate 10 marks for the discussion of one correct designer. Candidates must not have written about the designer in other parts of the paper).**

NOTE: A learner may choose to use any example provided in the LPG, PAT or any other documented source.

LEARNERS MAY CHOOSE TO DO ONE LOCAL DESIGNER OR ONE INTERNATIONAL DESIGNER:

LOCAL DESIGNER: (Allocate 10 marks)

HEATH NASH:

Approach: (this must include influences):

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. ✓

He is inspired by:

- 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. ✓

Line: It is created by folding and cutting. It is always simple and crisp. ✓

Texture:

His use of card and paper creates a smooth lightweight, papery texture. ✓ The overall effect of his use of plastic is clean and crisp. ✓

Contrast:

He uses the deep shadows in the folds to create a gentle contrast with the protruding lighter parts. ✓

Materials:

Mostly paper and card because:

- It is the most practical material to play with in the world and it informs the general style or aesthetic of his works. ✓
- Small projects require only two tools, a sharp cutting knife and a steel ruler. ✓
- Card is freely available as scrap or as offcuts. ✓
- Other materials include plywood, plastic and metal sheets. ✓

New projects are conceptualized slowly.

Quick projects are built on previous ideas, for example, 'the Curl' (an abstract tunnel form made out of folded paper) was developed into

- a lampshade ✓
- lights for the House and Leisure Magazine's Decorex stand, (the tunnel shape was increased in size to accommodate a light bulb and manipulated into a spiral form. ✓ The material used was plastic instead of paper.

Sometimes a project could have two functions:

- A folded card containing a spray-painted image on the inside, which is revealed when the card is opened, can also serve as an arm piece. ✓

Production methods:

- The paper is cut by means of a 'die', the same method is used by commercial packaging manufacturers. ✓
or
- Hand cutting for objects that cannot be made by machine. (to expose the beauty of lines and shapes) ✓

Analysis of a work"Flowerball" ✓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:

In this example the colour is white which gives it a quiet, pure quality. ✓ (Other examples of the 'Flowerball' are in various shades of different 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. ✓

Any other well-reasoned and relevant points can be considered.

INTERNATIONAL DESIGNER: (Allocate 10 marks)

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. ✓ Her design practice is called D.I.R.T (standing for Design Investigations Reclaiming Terrain or Dump It Right There). ✓ Acid mine draining is spilling into the streams and rivers and suffocates life forms – she reclaims such polluted industrial sites. ✓ She designs hybrid landscapes that blend construction with elements that represent the physical and cultural histories of the sites at which she works. ✓

Example of works:

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. ✓

Reworking Southworks: ✓ In this design she proposes to restore an old steelworks site into a waterfront with shops as well as a recreational site. ✓

Q6.3 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Recall, Comprehension	30%	Part of 6.3	3
Middle order	Application	30%	Part of 6.3	4
Higher order	Analysis Synthesis Evaluation	20%	Part of 6.3	3

(10)
(20)

(2x10)

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 7.1.1 **(Allocate 2 marks)**

The designer is probably targeting people who lead unhealthy lifestyles, ✓ for example, those who are addicted to cigarettes or pills or those who are attracted to junk food such as chips. ✓ This can be seen in the designer's use of cigarette, chips and pill packaging for health foods. ✓

Credit any valid answer.

(2)

7.1.2 **(Allocate 1 mark)**

The designer is probably targeting people who lead unhealthy lifestyles, ✓ for example, those who are addicted to cigarettes or pills or those who are attracted to junk food such as chips. ✓ This can be seen in the designer's use of cigarette, chips and pill packaging for health foods. ✓

Credit any valid answer.

(1)

(Allocate 5 marks)

Characteristics of good packaging:

- Packaging needs to be attractive so that the customer's attention can be captured quickly and his/her interest be held. ✓
- Packaging needs to meet the needs and wants of the customer. ✓ For example, packaging for a customer following a fast-paced life-style must be easy to open and easily resealable. ✓
- Packaging needs to be in line with current trends – issues such as good health and nutrition and environmental concerns should be reflected in the choice of design and materials. ✓
- Packaging must protect a product. ✓
- It must suit the image or style of the product – it must represent the product's brand. ✓
- The cost of the packaging must suit the business's budget. ✓

Credit any valid answer.

(5)

7.2 7.2.1 (Allocate 2 marks)

- Any 2 valid institutions can be named, for example:
Nelson Mandela Metropolitan University ✓
Cape Town Technicon ✓
Pretoria Technicon ✓ (2)

(Allocate 2 marks)

- Any applicable name of a diploma/degree and its duration, for example:
Degree or diploma in Textile Design ✓ It is a 3 year diploma (2)

(Allocate 4 marks)

- Four possible career options for a textile design qualification:
Working for a textile factory as their in-house designer. ✓
Starting one's own textile design business. ✓
Working for a design studio that sells designs to companies and factories. ✓
Teaching design at a school or tertiary institution.
Working for a NGO that focuses on skills and product development. ✓
Becoming a buyer of designs or a trend-forecaster for a company. ✓

Credit any valid answers. (4)

7.3 7.3.1 (Allocate 8 marks)

SWOT is an anagram for STRENGTHS, WEAKNESSES, OPPORTUNITIES and THREATS. Learners could apply it to FIGURE A of 7.3 in the following way:

- STRENGTHS: ✓ The strengths of the product are that the bicycle design is compact, (when not in use it can be folded away so that it does not have to be left on the street and can be stored in a small space). ✓ (2)
- WEAKNESSES: ✓ It would have a limited target market. In large South African cities the main roads do not cater for bicycles, drivers are reckless and the fact that the rider is obviously transporting a laptop makes him/her vulnerable to accidents or mugging. (2)
- OPPORTUNITIES: ✓ There is the opportunity of marketing an original concept which could be suitable for use in smaller towns. ✓ (2)
- THREATS: ✓ Another company may copy the idea. The initial cost of the machinery and premises required to manufacture the bicycle may be expensive. Also because of the above weaknesses the target market may not be large enough, which means that it may take too long to start making a profit. ✓ (2)

With all of the above in mind learners may argue that the bicycle may not be suitable for the South African market. Those who argue in favour of its suitability must give well-reasoned answers supported by examples.

7.3.2 (Allocate 6 marks)

FORM OF BUSINESS

Any of the following company forms would be suitable:

- Sole Proprietor ✓
- Close corporation ✓
- Partnership ✓
- Private company (PTY Ltd.) – this would only be suitable if they successfully argued in favour of a large target market. ✓ (2)

COSTING AND PRICING:

- The actual cost of making the product, which includes raw materials and all the other overheads, for example, wages, premises, water and electricity, transport and advertising as well as the initial start-up cost. (2)

ESTABLISHING A TARGET MARKET:

Any two of the following:

- Who will buy the product? This helps to establish the sort of person that would buy the product and who the marketing should be directed at.
- Who makes a similar product? This helps with planning ways to outsmart the competition by making the finished product unique/different.
- Where can the finished product be sold? Depending on budget any of the following: retail outlets that suit the image of the product or direct selling through the Internet or from the factory shop. (2)

Q7 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Observation/Recall, Comprehension	30%	Part of 7.1.1 + 7.2.1	1 + 8
Middle order	Application	40%	7.1.2 + 7.3.2	6 + 6
Higher order	Analysis Synthesis Evaluation	30%	Part of 7.1.1 7.3.1	1 + 8

TOTAL SECTION C: 30

GRAND TOTAL: 150