



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DESIGN P1

(THEORY)

FEBRUARY/MARCH 2013

MEMORANDUM

MARKS: 150

This memorandum consists of 35 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 [10 marks]****1.1.1 (Allocate 2 marks)**

FIGURE A and FIGURE B
Coco Joe Magazine

The one section *Coco* is exclusively dedicated to females and their preferences. The other half or section (*Joe*) deals exclusively with male related issues and interest. The female 'feel' of the design is reinforced by the use of lacy/doily patterning. Whereas FIGURE B is more masculine as seen with the coins and graphic patterning.

1.1.2 (Allocate 8 marks)

- **Colour:**

In both the *Coco* and *Joe* covers runs a gold and navy blue colour scheme. Peet Pienaar commented that the choice for the colours were influenced by what happens on the streets in Africa, where luxury is mixed with poverty. .

The choice for the colour scheme also relates to royalty or wealth in both Western and African societies. It is clear that the design team of The President (under guidance of Peet Pienaar) made a deliberate decision about the choice of colours. The colour scheme is not gender specific or stereotypical or inclusive (e.g. blue for boys or pink for girls). The fact that Africa is printed in gold reinforces the idea that in Africa gold is to be found and it further unifies the design of the covers with the idea that all Africans (men and women) should be striving to be economically strong and independent.

- **Shape:**

FIGURE A: COCO COVER: The specific use of a doily/lacy or scalloped shaped textile in the background strengthens the soft and feminine feel. Choosing a lacy/doily with a tartan/crisscross pattern comments on Africa reflecting an ex-colonial British or Victorian context, e.g. the Victorian lace pattern has become part of contemporary African decorative pattern. The repetitive use of circular, square and rectangular forms is a clear influence of African decorative craft patterns and art.

FIGURE B: JOE COVER: The same Western tartan/lacy pattern used in the *Coco* cover is repeated in the background. Numerous American Dollar coins are thrown and suspended on top of the tartan material. The inclusion of the Dollar coins echoes a business world dominated by men or more specifically black men. The repeated use of the same geometric shapes in both the covers relates to a new society that wants to enforce equality between the sexes and emphasizes a society that is money driven.

- **Texture:**

Both covers make use of visual and simulated texture e.g. the imitated or illustrated lace. The tactile or actual texture of the printed cover is smooth and glossy to the touch.

- **Pattern:**

Diagonal lines are used to create the grid or tartan/crisscross pattern in the background. The use of diagonal lines creates a feel of dynamic movement. The closely 'knitted' grid also creates an optical illusion and creates a grey tonal value. The grid pattern used for the *Coco* cover can reflect women who are more organised and neat. On the other hand, the *Joe* cover (with added 'free flowing' dollar coins) can reflect men who in general are more unstructured unstoppable, spontaneous and playful, willing to gamble or take chances.

Credit must be given to any valid and reasonable answer.

Q1.1 LEVLE	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS (10)
Lower order	Recall of elements and principles	30%	1.1.2	3
Middle order	Application of elements & principles	40%	1.1.2	4
Higher order	Analysis Synthesis Evaluation	30%	1.1.1 + 1.1.2	3

1.2 [10 marks]

1.2.1 (Allocate 2 marks)

Optical illusion can be defined as fooling or tricking the eye into believing that it is seeing 'movement'. Optical illusion relies strongly on creating kinetic movement. Swirling lines were used to create the effect.

1.2.2 (Allocate 4 marks)



FIGURE C
Esgrimage

- **Colour and tone:**

A bold use of black and white in a swirling and curling pattern is used on the outside of the design. On the inside (seat area) of the design a softer tone was created by the use of the flowing lines reflected in a light hue (beige). A monochromatic effect is created.



- **Form:**

The design is a 3D functional bench or couch with a strong 'pliable or plastic' quality. The form can be described as free flowing, organic and biomorphic (nature inspired). Form is sensuous. Voids punched through solid form also enhance the design.

1.2.3 (Allocate 4 marks)

- Anti-design:**
 Anti-design is a term that was first used in the 1960s when a group of Italian designers rejected traditional design norms (e.g. Studio 65, Sottsass). The designer Paco Camus used a layered technique and made use of high density Polypropylene plastic sheets. The style does not conform to the normal traditional furniture of the previous movements. The unusual protruding forms and voids combined with the unusual shape of the couch are anti-traditional to what we normally expect in a bench. The bold use of colours is also unusual and therefore makes an anti-design statement.
- Sculptural:**
 Although the design is fully functional, it also takes on an aesthetic quality through its sculptural form and 'statement art' approach. If exhibited in a museum or gallery, it would have been perceived and interpreted as art or sculpture. Form protrudes on undulating surfaces which further enhances the sculptural feel of the design.

Credit must be given to any valid and reasonable answer.

Q1.2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS (10)
Lower order	Visual comprehension	30%	1.2.1 + 1.2.2	3
Middle order	Application	40%	1.2.2 + 1.2.3	4
Higher order	Evaluation	30%	1.2.1 + 1.2.3	3

QUESTION 2 [10 marks]

AS3: Discuss, explain and demonstrate the context and purpose of the products, images, signs and symbols used in design to convey overt and hidden messages that reinforce or challenge stereotypes, biases and prejudices, past and present.

AS2: Understand design theory and use design terminology correctly.

Credit must be given to any other reasonable observations.

2.1 (Allocate 6 marks)

The posters are campaigns that make drivers aware of the dangers they could potentially cause by irresponsibility.

The similarities:

They are both posters designed for driving with responsibility campaigns.
Both images represent a gauging instrument of a vehicle as a metaphor for symbolising danger. They both incorporate unexpected and startling images to replace usual numbers or letters in the instrument to communicate/enhance the message.

The differences:

FIGURE A	FIGURE B
More like an illustration. <input checked="" type="checkbox"/>	A realistic representation of a vehicle's interior/dash board. <input checked="" type="checkbox"/>
A fuel gauge. <input checked="" type="checkbox"/>	A speedometer. <input checked="" type="checkbox"/>
The image is a simple bottle. <input checked="" type="checkbox"/>	The images are shocking (from crutches to death). <input checked="" type="checkbox"/>
Campaigns against drinking alcohol and driving. <input checked="" type="checkbox"/>	Campaigns against speeding. <input checked="" type="checkbox"/>

2.2 (Allocate 4 marks)

The poster is questioning the stereotype that says a woman's value is dependent on having a perfect body size and shape. The tape measure around the waist refers to the importance of maintaining a slender body but the words 'what's the measure of a woman?' questions this belief as well as punning the word measure.

The figure is made up of words that reflect many other criteria that a woman could be measured against e.g. Generosity, intelligence, strength and faithfulness. The poster makes us aware of many other qualities that women can strive for as opposed to superficial pursuits. Women are encouraged to appreciate their bodies even if they might not fit the stereotype.

Credit must be given to any valid and reasonable answer.

Q2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower order	Observation; Recall Comprehension	30%	2.1.1	3
Middle order	Application	40%	2.1.1 + 2.1.2	4
Higher order	Analysis; Synthesis Evaluation Deduction	30%	2.1.2	3

QUESTION 3 [20 marks]

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

- 3.1 **A learner may use any example from the prescribed LTSM in the LPG**
NOTE: Chief markers must validate the authenticity of the learners' response if a learner provides a designer that is not on the approved National LTSM list. No marks will be awarded for the name of the designer and the title of the design product/s. Only statements that are relevant to the question will receive credit.

3.1.1 **(Allocate 4 marks)**

In FIGURE A the hair styles and head wear are far more influenced by urban subcultures as they are slick, chic and contemporary.
 In FIGURE B the headgear is more rural and traditional as it reminds of women carrying harvest on their heads.
 The dresses in FIGURE A are far more revealing and urban with a constructed look than the more concealing and almost ethnically draped dresses in FIGURE B.
 In FIGURE A the shoes are influenced by urban fashion with high heels whereas the shoes in FIGURE B are flat and more traditional.

Credit must also be awarded to any other reasonable observations.

3.1.2 (Allocate 6 marks)

DIFFERENCES	SIMILARITIES
Use of surface pattern	
FIGURE A's surface patterns are more contemporary, complex and bold while those in FIGURE B are more traditional, natural and closer to nature. <input checked="" type="checkbox"/>	Both make use of patterns and animal prints. <input checked="" type="checkbox"/>
Fashion accessories	
FIGURE A's accessories are more elaborate, making a clear statement and aimed at the modern and fashion-conscious urban female. In FIGURE B the accessories are simpler and more obscure to go with the rural country look. <input checked="" type="checkbox"/>	Both make use of fashion accessories or adornment like jewellery, shoes and head wear. <input checked="" type="checkbox"/>
Style/cut of the dress	
The dresses in FIGURE A are slicker and more revealing, cut to show the curves of the body while in FIGURE B they are cut and tailored to emphasise an elegant, draped look. <input checked="" type="checkbox"/>	Both are dresses with strong African influences. <input checked="" type="checkbox"/>
Credit must also be awarded to any other reasonable observations.	Credit must also be awarded to any other reasonable observations.

Q3.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower order	Observation	30%	3.1.2	3
Middle order	Application	40%	3.1.1 + 3.1.2	4
Higher order	Evaluation	30%	3.1.1 + 3.1.2	3

3.2 (Allocate 10 marks)

NOTE: A learner may choose to use any example as provided in the LPG, PAT or any other documented source. Chief markers must validate the authenticity of the learners' response if a learner provides a designer that is not on the approved National LTSM list.

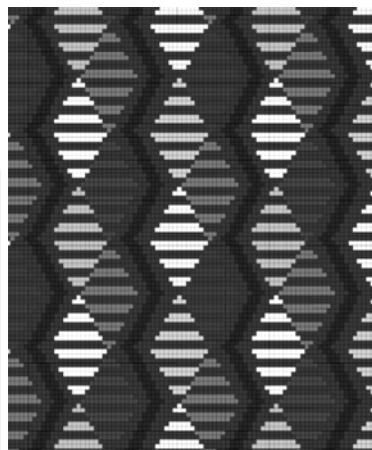
The learner needs to refer to the indigenous or sub-cultural influences on the designer chosen to ensure full credit:

- Name the designer (1), e.g. Laduma Ngxokolo and name a product, e.g. 'The Colourful World of the Xhosa Culture' (men's knitwear). (1)
- Briefly describe the design. (2)
- Explain the influences on the design(s) or business. (6)

Example:

- **Name of designer: Laduma Ngxokolo and name of a product: 'The Colourful World of the Xhosa Culture' (men's knitwear)**

- **Description of the design: 'The Colourful World of the Xhosa Culture'** are men's knitting pattern designs that were inspired by traditional Xhosa beadwork. ☑ The patterns are a delicate balance between what is beautiful and decorative, as well as being a fragmented expression of the designer's identity. ☑ These patterns may act as tools in the composition of his products, but they simultaneously create a conversation between the formal nature on which the pattern exists and what the pattern can be interpreted to represent. ☑
- **Explain the influences on the design(s) or business:**
Ngxokolo discovered his obsession with pattern design at high school. His designs earned him a bursary and first prize at the South Africa Society of Dyers and Colourists Design Competition in London. Ngxokolo is fascinated with the interaction between colour and space, as well as a pattern's technical properties. ☑ He says: 'While colour, rhythm and style are important to me when designing a pattern, it is the ability to attach an identity of a certain group, culture or subculture to a pattern that takes a pattern beyond a decorative nature.' ☑ But a pattern cannot be designed just for the sake of itself. Designing a pattern is a highly intuitive process, according to Ngxokolo. He knows something is pattern potential when he's able to look at what inspires him and it speaks to him, revealing its distinctive characteristics, its visual relevance to the environment and a modern-day context. ☑ Ngxokolo's patterned knitwear range emphasises this dialogue between pattern and the significance of identity. ☑ His knitwear jerseys were inspired by the need for Xhosa-culture initiates to wear clothing that was more representative of their culture once they had completed their initiation ceremony. 'When a boy is initiated into manhood, they are required to burn all their old belongings and buy new possessions to show that they have made this transition,' explains Ngxokolo. ☑ 'But Pringle was just about the only choice in high quality men's knitwear and I felt that the clothing should show their heritage proudly and be more culturally relevant and authentic.' ☑ His patterns draw inspiration from traditional Xhosa beadwork motifs and other African cultures. ☑ Nonetheless, he is also aware that while ethnicity is the foundation for his patterns, his designs should also contain a more modern flair in order to appeal to the increasingly fashionable youth. ☑



Credit must be given to any valid and reasonable answer.

Q3.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower order	Recall Name	30%	3.2	3
Middle order	Application	40%	3.2	4
Higher order	Analysis Synthesis Evaluation/Deduction	30%	3.2	3

QUESTION 4 [30 marks]

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 (Allocate 20 marks in total)

Learners must choose TWO designs.

FOR EXAMPLE:

FIGURE C AND FIGURE E

FIGURE C:

THIS DESIGN REFLECTS THE ART DECO ERA:

Typical of the Art Deco era is its use of

- stepped contours
- block-like, geometric shapes
- the fan or sunburst motif

TWO OTHER TYPICAL CHARACTERISTICS OF THE MOVEMENT:

- Egyptian motifs such as the stylised papyrus flower feature often.
- The Jazz Age is reflected in images such as saxophone players and other jazz musical instruments and jazz dancing.
- Other typical motifs are cascading abstract patterns, the lightning bolt and chevron patterns.
- Shapes and forms often show the influence of the sculpture of Africa, with strange distortions and jagged planes.
- Typical images are aeroplanes, trains and cars displaying a preoccupation with travel and speed.
- The fashionable female figure in profile with the short bob and long string of pearls often appears as motifs.
- The emphasis is on flat, two-dimensional, stylised, angular and decorative shapes.
- Colours are mostly bright and decorative.
- A strong emphasis is placed on line, e.g. geometric fan motifs, sunbursts showing linear rays of the sun.
- Textures are rich with great attention being paid to the play of a variety of surface textures – coarse textures contrasted with smooth and gleaming areas of metallic sheen.

- Typical are the spectacular theatres, department stores and cinemas imitating the splendour and highly decorative detail of ancient temples. ☑
- A variety of different materials and techniques such as lacquering, glassware, ceramics, decorative metalwork are used. ☑
- Furniture is made from exotic woods, i.e. Cuban mahogany, ebony and olive are adorned with inlays of ivory, mother of pearl and green dyed shark skin. ☑
- A vast range of jewellery was produced using precious and semi-precious stones. ☑

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

TWO INFLUENCES ON THE MOVEMENT:

- Early 20th century painting movements with particular reference to Cubism resulting in the use of straight lines, the zigzag and layered geometric shapes, ☑ Constructivism with its abstract shapes and use of non-traditional materials, (e.g. Perspex) and the industrial method of welding, ☑ Fauvism's flat use of vivid, clashing, non-naturalistic colour, e.g. the ceramics of Clarice Cliff. ☑
- The development of the machine, the motorcar and aeroplane and the study of aerodynamics. ☑
- The popularity of African art and the American Jazz culture. ☑
- International influences such as:
 - Egyptian motifs (the papyrus and the lotus bud) ☑
 - Aztec and red Indian motifs (stepped Aztec ziggurat shape) ☑
 - The surface effects and techniques of Oriental art (layers of oriental lacquer e.g. shellac) and the use of inlays of pearl, tortoise shell, snakeskin and sharkskin coverings ☑
 - The Russian ballet and their use of brilliant colours and patterns in their theatre designs ☑

Any TWO of these influences or any other valid statements can be credited.

ONE DESIGNER AND WORK AND A BRIEF ANALYSIS OF THE WORK:

The Chrysler building: designed by William van Alen. ☑

The building is 304 metres high. The 30th floor has a frieze made out of bricks and depicts a design of the motor-car with decorative hubcaps and huge winged radiator caps. ☑ The stainless steel spire contains triangular windows that overlap and project outwards. ☑ It contains spectacular interior decoration, for example, the entrance foyer is decorated with stainless steel and marble. ☑ The elevator door is also decorated with inlay and chrome and makes use of Egyptian motifs. ☑

Any other relevant work can be named and analysed.

Credit any other relevant examples.

FIGURE E:**THIS DESIGN IS TYPICAL OF THE POSTMODERN ERA:**

Typical of the Postmodern era is

- the combination of a traditional simple kettle form with colourful, organic decorative detail giving it an eclectic character
- its quirky, playful nature
- traditional metal combined with modern, colourful plastic

Credit any valid statements.

TWO OTHER TYPICAL CHARACTERISTICS OF THE MOVEMENT:

- Postmodernists move away from the authoritarianism of Modernism (where adherence to strict rules is expected) and wish to replace this with variety and individuality
- They aim to create designs that satisfy human needs and to move away from cold, impersonal, machine-like designs
- They aim 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)
- Links with past design styles are created, as well as a balance between modernism and tradition
- Local, existing styles and the needs of individuals are acknowledged
- 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)

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

TWO INFLUENCES ON THE DESIGN:

- 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 influences Post Modernists.
- THE ANTI-DESIGN MOVEMENT of the 1960's 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 valid influences can be mentioned.

ONE DESIGNER AND WORK AND A BRIEF ANALYSIS OF THE WORK:'THE GHOST CHAIR' by Phillipe Starck

Analysis:

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 also typical of Post Modernism.

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.

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

Credit any other correctly named and analysed work.

Q4.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS 20
Lower order	Recall of facts	30%	4.1	6
Middle order	Application	40%	4.1	8
Higher order	Critique	30%	4.1	6

4.2 **[10 marks]**4.2.1 **(Allocate 2 marks)**

Allocate 1 mark for a design and one for its designer from the chosen movement.

Arts and Crafts: one possibility: 'Red House', Phillip Webb

OR

Pop Era: one possibility: 'Panton chair', Verner Panton

Credit must also be given to any other relevant designs and designers.

4.2.2 (Allocate 8 marks)

A COMPARISON BETWEEN FIGURE F AND FIGURE G:

<p>FIGURE F:</p> <p>LINE: The linear details around the stone in FIGURE F are organic and curvilinear reflecting leafy tendrils. <input checked="" type="checkbox"/> These flowing lines create a decorative, active surface. <input checked="" type="checkbox"/></p>	<p>FIGURE G:</p> <p>The lines in FIGURE G are mostly straight and rigid, creating sharp angles as they change direction. <input checked="" type="checkbox"/> These types of lines reflect machine production. <input checked="" type="checkbox"/></p>
<p>POSSIBLE INSPIRATION/ INFLUENCES:</p> <p>FIGURE F is typical of the Arts and Crafts Movement in that it shows the influence nature had on them (in this case stylised leaves and tendrils) <input checked="" type="checkbox"/>, and their emphasis on traditional crafts and craftsmanship (the metalwork is handmade). <input checked="" type="checkbox"/></p>	<p>FIGURE G's use of plastic as a material clearly reflects the influence of new, synthetic materials on Pop designs. <input checked="" type="checkbox"/> Its bright colours show the influence of the Anti-Design movement's rejection of seriousness and their celebration of kitsch. <input checked="" type="checkbox"/></p>
<p>COLOUR:</p> <p>A rich, royal red is placed against the silvery metal reminding one of iridescent, stained glass windows <input checked="" type="checkbox"/> and longstanding craft traditions. <input checked="" type="checkbox"/></p>	<p>Bright, flat, <input checked="" type="checkbox"/> synthetic pink contrasts with white conveying frivolity and fun and modernity. <input checked="" type="checkbox"/></p>
<p>TEXTURE</p> <p>The Arts and Crafts ring combines hard, shiny metal and hard, translucent, glowing stone expressing a royal and luxurious quality. <input checked="" type="checkbox"/> It is hand crafted. <input checked="" type="checkbox"/></p>	<p>The plastic of the Pop era ring is more matte, flat and smooth. <input checked="" type="checkbox"/> Factory made feel. <input checked="" type="checkbox"/></p>

Credit any other relevant information.

Q4.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower order	Observation Visual comprehension	30%	4.2.1 + 4.2.2	3
Middle order	Application	40%	4.2.2	4
Higher order	Analysis	30%	4.2.2	3

TOTAL SECTION A: 80

SECTION B: DESIGN IN SOCIAL/ENVIRONMENTAL CONTEXT**QUESTION 5: SOCIAL EMPHASIS [20 marks]**

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 SOCIAL ISSUES (INTERNATIONAL)**5.1.1 (Allocate 2 marks in total)**

For mothers who feel that their homes have become a bit cramped, the **Belkiz Feedaway** high chair is the perfect solution to recover some space in their homes. This portable seating system can also be flat-packed and slipped out of sight whenever things start getting cluttered! The recycled cardboard design is strong. Designed for infants aged up to 20 months or weighing up to 20 kilograms, the Feedaway comes with a three-point safety harness that keeps your baby or toddler secure in the car thus making this ideal for babies on the move. It is affordable and can also be a good investment for those who follow a mobile lifestyle or parents with an eye for eco-iconic design.

The design is also easy-to-assemble and lightweight. Its non-toxic food-grade coating can be cleaned with a wet cloth. It weighs approximately one kilogram, and Belkiz claims it will last for around 30 assemblies. After that, it's 100% recyclable.

Credit must be given to any valid and reasonable answer.

5.1.2 (Allocate 8 marks)

Thomas Heatherwick is an English designer known for innovative use of engineering and materials in public monuments and sculptures. He heads Heatherwick Studio, a design and architecture studio, which he founded in 1994. The studio's work spans from commercial and residential building projects, master planning and infrastructure schemes to high profile works of public art. He is both a social and environmental designer. ☑

His aim is to 'to bring architecture, design and sculpture together within a single practice'. ☑

One of his social projects was a huge sculpture entitled *B of the Bang*.

The *B of the Bang* was a £1.42 million 56m-high sculpture of 180 giant steel spikes, erected outside the City of Manchester Stadium. The social importance of this design is to commemorate the 2002 Commonwealth Games. ☑ Soon after it was completed in 2004, one spike broke off and fell 100ft to the ground and later another was found to be loose. Although no-one had been injured, eventually 22 spikes were removed as a safety measure. The object was rewelded and fenced off, but continued to cause concern. The sculptural installation was removed in 2009. ☑

One of his most recent social design projects was to co-design the replacement of the iconic London *Routemaster Bus for TFL* (2011). ☑ They kept the red iconic colour and designed a sleek, aerodynamic bus. ☑ The bus is flooded with light because of the sleek window pane that runs smoothly from the back to the front of the bus. ☑ The social impact is that people find climbing the stairs much easier because there is more natural light to see where they are going. ☑ Typical of Postmodernism, the design is characterised by deconstruction or fragmentation. ☑



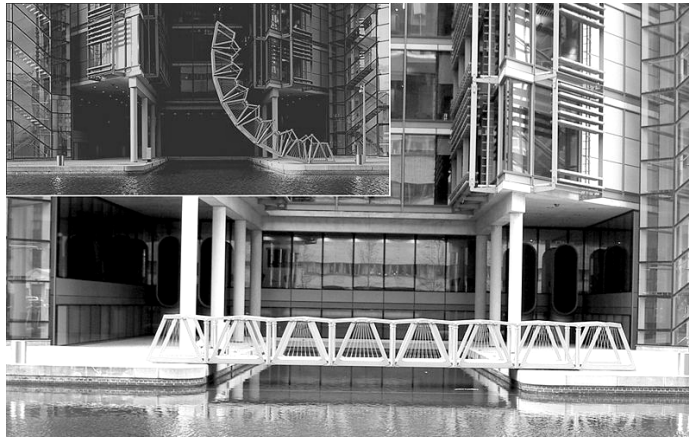
Spun Seat for Magis (2010)

He presented these spinning top chairs at the Salone Internazionale del Mobile in Milan. These chairs are shaped like a spinning top and made of spun steel and copper. ☑ The general idea is to use these indoors or outdoors and while you are seated to spin and interact with other groups of people. ☑ These chairs are beneficial in that they provide a form of exercise whilst in use. ☑



The **East Beach Café** is a building on Littlehampton Sea Front, West Sussex, U.K. ☑ Commissioned in 2005 the large steel structure houses a café by day and restaurant in the evening. ☑ The concept allows the steel to rust and the colours to develop over time before being fixed in transparent oil. ☑ Its social benefit is that it allows for an exciting aesthetic experience. ☑

Curlingbridge or Rollingbridge at Paddington Basin (London) ☑ This is an amazing design. When this bridge is not in use, this social design rolls up and folds into an octagon form ☑ which can then be appreciated for its aesthetic and sculptural qualities, making this a good example of a fusion of art and design. ☑



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

Credit must be given to any valid and reasonable answer.

Q 5.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower order	Observation/Recall Comprehension	30%	5.1.2	3
Middle order	Application	40%	5.1.1 + 5.1.2	4
Higher order	Analysis Synthesis Evaluation	30%	5.1.2	3

5.2 SOCIAL ISSUES (SOUTH AFRICAN)

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

5.2.1 (Allocate 4 marks)

The dominant sun symbolising new life or beginnings as well as power and energy. Hands and arms with leaves 'branching' and reaching upwards towards the sun, holding symbols like the book (teaching and education), house (housing and shelter), tools (labour and employment), gun snapped (end of violence), fruit (feeding and agriculture). There is also a chain with broken links symbolising the breaking or ending of violence.

Credit must be given to any valid and reasonable answer.

5.2.2 **(Allocate 6 marks)**
Example: **BAJA DESK** ✓

Cape-Town based industrial designer Yolandi Schreuder identified that lack of equipment is a major problem in rural and lower-income area schools in South Africa. It's hard to learn without a desk. ✓

So she set about designing one, and she's created the Baja desk. It is true that not all Cape Town residents have reaped the benefits of the city's economic thriving. In addition to luxurious beach houses and hotels, the city is home to many square kilometres of tin shacks (townships). The residents suffer with a severe lack of educational resources. ✓

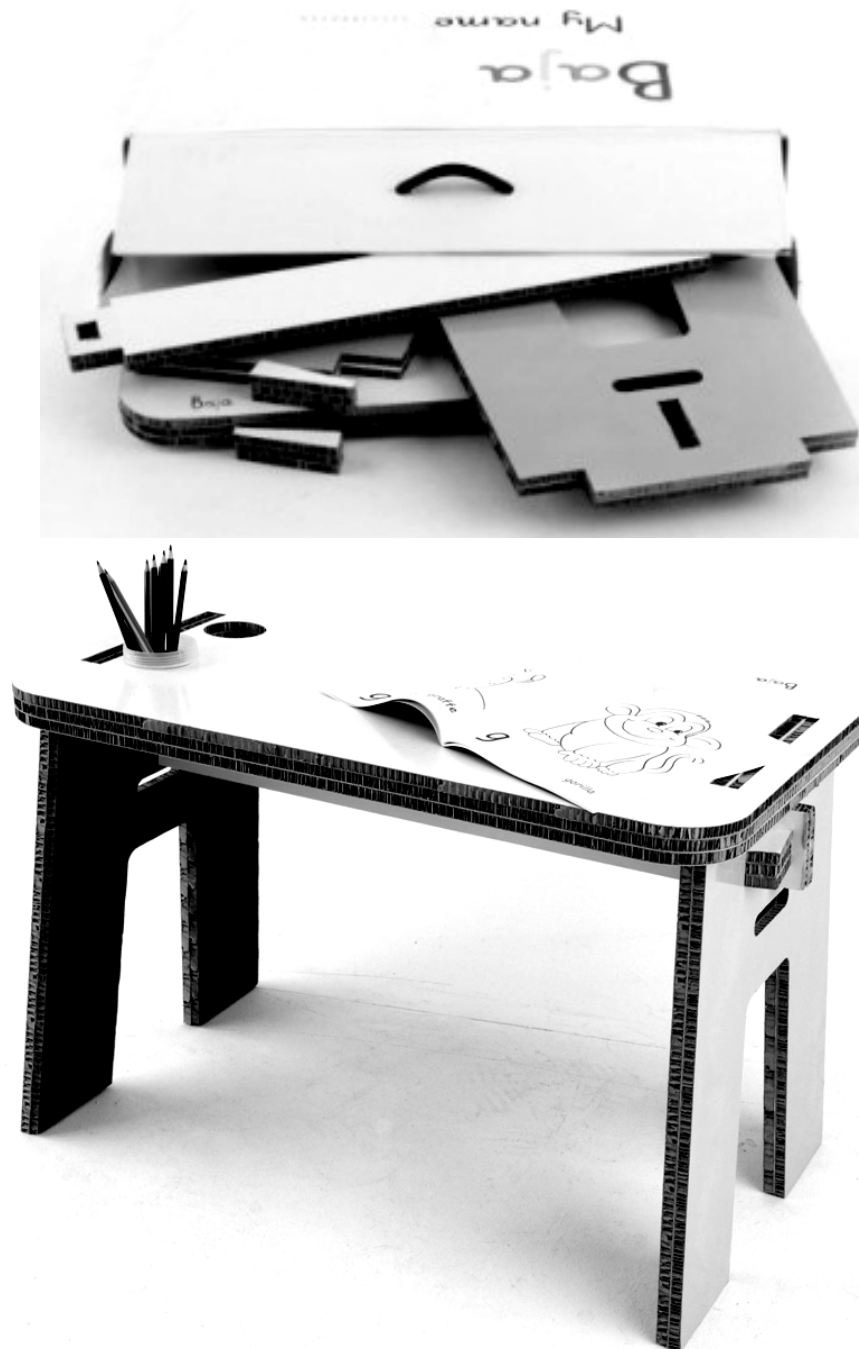
This problem is addressed by Yolandi Schreuder's design for the Baja desk. Schreuder, an Industrial Design student at CPUT, has designed a multi-functional, self-assembling school-desk made entirely from recycled (and recyclable) cardboard and plastics. ✓

The desk is designed either to be used as an individual workspace or a table seating up to four children, and although it is aimed at children aged three to eight, this ergonomic design also provides enough leg space for children of twelve years and older. ✓

Constructed from water-proofed Xanita board, the desk, consisting of six simple self-assembling pieces, is extremely light: it weighs less than four kilograms, making it easily portable for its owner/s. ✓ The desk is inlaid with a games board and miniature blackboard, with an inbuilt blackboard and cup/pencil holders, making it multifunctional, fun, educational and interactive. ✓



The Baja desk requires personal development from its prospective owner. 'We do not want to "give" Baja to the children in problem area schools', Schreuder points out. 'Instead we want to teach them good stewardship and responsibility. This simply means that each child will have to work for their own desk, by collecting a certain amount of [recyclable] plastic and paper, which will go back into the manufacturing process of Baja, and at the same time lead to a cleaner environment around them.'



A pitfall surrounding the Baja desk is its production cost: each desk will cost a minimum of R350 to produce. In order to give the desk cost-free to underprivileged children who work for it, Schreuder makes use of donations from the public.

It is creative, community and environmentally minded designers like Schreuder that define Cape Town as a landscape of fresh and socially-responsive design which addresses global legacies of social inequality and the depletion of natural resources. The Baja desk has been nominated for the World Design Impact Award (organised by the same organisation, the International Council of Societies of Industrial Design, that's behind the World Design Capital).

Credit must be given to any valid and reasonable answer.

Q 5.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower order	Observation/Recall Comprehension	30%	5.2.2	3
Middle order	Application	40%	5.2.1 + 5.2.2	4
Higher order	Analysis Synthesis Evaluation	30%	5.2.1	3

QUESTION 6

Candidates should choose TWO of the three 10 mark sub-questions

6.1 SOUTH AFRICAN ENVIRONMENTAL DESIGNER (Allocate 10 marks)

6.1.1 (Allocate 2 marks)

The products are eco-friendly. They use old magazines instead of using newly manufactured material that would either deplete the earth's resources or make use of production processes that are harmful to the earth. The use of the recycled material minimises landfill issues. If the magazines are not used, they may contribute to littering that impact on the environment.

Credit must be given to any valid and reasonable answer.

6.1.2 (Allocate 8 marks)

Name of Designer: Quazi Design

Name of designs: These are accessories for interior decor

Description of designs: This enterprising business transforms waste paper into desirable contemporary accessories. Quazi Design cuts out magazine pages that have a lot of colour in them that would be visible to the edges. The pages are stacked, rolled as tightly as possible, from corner to corner and then glued together to create a base. The stacks are enabled to move so they can bring the sides up to make different shapes.



Addressing the green issues: Quazi Design creates eco jewellery, accessories and decor that promote social and environmental awareness. Through innovative techniques, they transform used, waste magazines into original desirable contemporary functional and decorative designs. Their method promotes product recycling and there is no use of chemicals that are harmful to the planet. All their products are handmade which empowers the producers through skills sharing and earning a sustainable permanent income. That promotes sustainable resources.

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

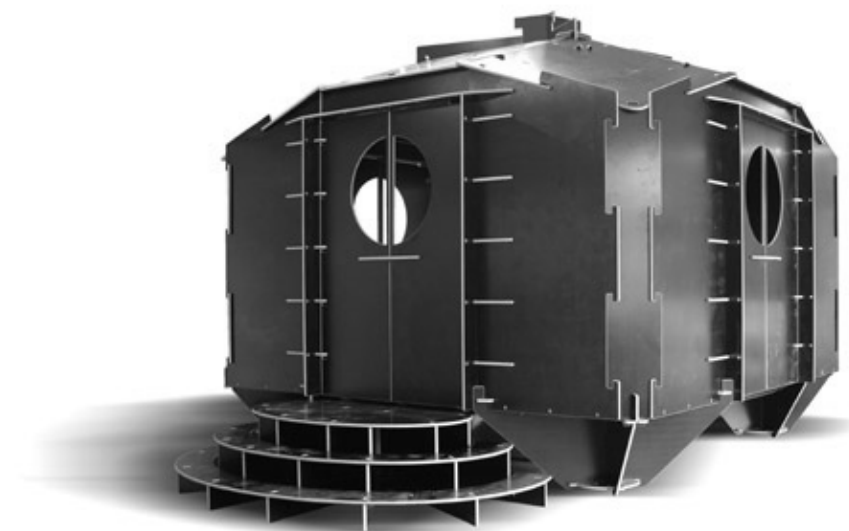
Q6.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTION	MARKS (10)
Lower order	Recall/Knowledge Comprehension	30%	6.1.1 + 6.1.2	3
Middle order	Application	40%	6.1.2	4
Higher order	Analyse Synthesis Evaluation	30%	6.1.2	3

AND/OR**6.2 INTERNATIONAL ENVIRONMENTAL DESIGNER
(Allocate 10 Marks)****6.2.1 (Allocate 2 marks)****Benefits of Disaster House (DH 1)**

These include:

- Simple and easy to assemble
- Cheaper to manufacture
- Lightweight
- No specialised labour is needed
- Affordable
- Flat packed and easy to transport and store
- Adaptable to any site or other uses (e. g. temporary homes)

Credit must also be given to any other reasonable observations.



6.2.2 (Allocate 8 marks)

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

Gregg Fleishmann.

His work, DH 1, proposes a way to be green in architecture. The DH1 is constructed entirely with slotted plywood, a resin coated solid birch plywood, wrapped with a canvas or plastic membrane. The materials are made to be weather resistant, durable and sustainable. This means minimal poisonous chemical production for materials. Although it is strong, it is flexible. It will be very safe in earthquakes, though it does need to be tied down on the floor on four points for windy environments.

The DH 1 has visible joinery illustrating the simple means of construction and assembly fostering more interactivity for the user and a sense of creativity, unlimited possibilities and redefining construction harmony.

Credit must be given to any valid and reasonable answer.

Q6.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower order	Recall/Knowledge Comprehension	30%	6.2.1 + 6.2.2	3
Middle order	Application	40%	6.2.2	4
Higher order	Analysis Synthesis Evaluation	30%	6.2.2	3

AND/OR

6.3 [Allocate 10 marks]

SOUTH AFRICAN DESIGNER

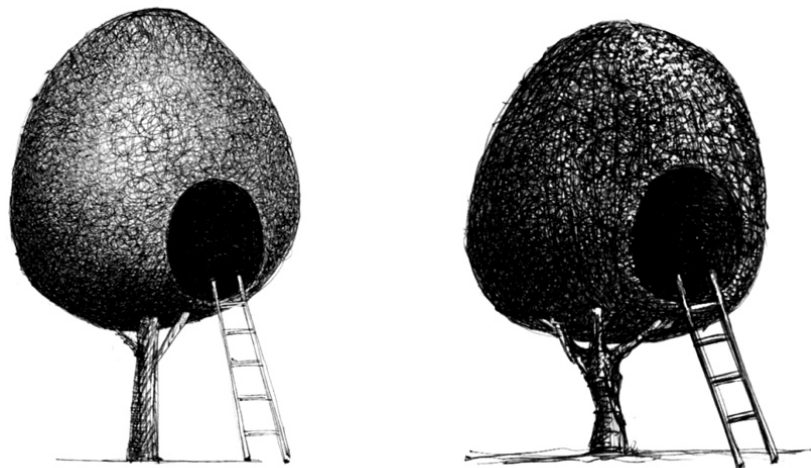
Name of Designer: Porky Hefer

Title of the Project: 'Weaver's nests'

(Allocate 8 marks for any of the following)

Porky Hefer focuses on conceptual designs that manifest in 3D forms. He is inspired by indigenous African ways of making products and uses such skills to create ideas. He uses ordinary, readily available and discarded materials and adapts them to create new concepts. He analyses the methods in which weaver bird families craft their beautifully artistic and humble dwellings.

Porky's series of 'weaver's nests' have no real inner steel framework. Each is well crafted out of all natural materials such as bark and branches and woven in such a way that the final form offers a sturdy retreat fit for at least 2 adults. The 'weaver's nest' consists of two dwelling spaces which can be accessed through a slide. Each of his creations is a one-off design created for a specific location or client. They differ in size depending on the site location and client's needs. Some of the 'weaver's nests' function as proper tree houses.



Credit must be given to any valid and reasonable answer.

AND/OR

INTERNATIONAL DESIGNER.**Name of Designer:** Francis Kéré **Title of design:** Mali National Park **(Allocate 8 marks for any of the following)**

Kéré considers climate to determine the building's form and materials. The project is based on simple principles of designing for low cost construction. The project uses local material to create a modern cooled sports complex and restaurant. Climate comfort is ensured by the overhanging roof. The cool character is maintained by a floating roof which is made by corrugated metal. The overhanging roof or cantilevers made from corrugated metal and tubing trusses serve as a shading device of the sports courtyard. The stone used for the exterior, is locally quarried and the material creates a rocky texture. The masonry work was done by local workers who were specially trained to use the abundant and local traditional resources.

Credit must be given to any valid and reasonable answer.

Q6.3 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower order	Observation/Recall Comprehension	30%	6.3	3
Middle order	Application	40%	6.3	4
Higher order	Analysis Synthesis Evaluation	30%	6.3	3

TOTAL SECTION B: 40

SECTION C: DESIGN IN A BUSINESS CONTEXT**QUESTION 7 [30 marks]**

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.

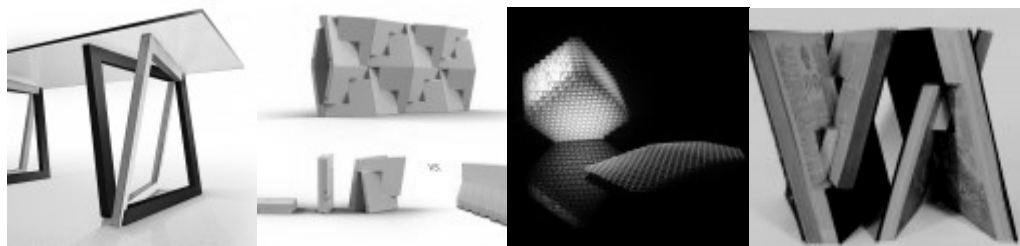
AS11: Investigate career prospects within the design discipline.

7.1 7.1.1 **[Allocate 30 marks in total]
(Allocate 8 marks)**

Business – SWOT analysis: make the information relevant to the 'Quadror System'.

STRENGTHS:

This is a highly durable and versatile engineered structural design. A wide variety of building structures can be erected quickly and efficiently. This is also a modular (unit) design that interlocks to form an aesthetic pattern. If it is applied to form a bridge, the structure helps to absorb the sound of the traffic giving it good acoustic properties. The fact that it is pre-manufactured and can be flat-packed makes this a good investment, saving on transport and storage costs. Numerous materials can be used for this system, for e.g. cardboard, old books, steel, concrete, plastic, bamboo, etc.

**WEAKNESSES:**

Because the design is very mechanical and geometric, it can be perceived as cold and inhuman. The structure can restrict the forms and spaces you can create.

OPPORTUNITIES: ☑

This is a unique concept and can be branded as the most revolutionary design of the decade! ☑ Because it is relatively cheap and versatile, it can be used for low-cost housing all over the world. ☑ It opens up new application possibilities. ☑ Simple but complex interaction of the interlocking units makes this so unique.

From a simple block model to a bridge support system, this system shows its abilities at all scales. ☑ The company states: *'We are interested in the transformative power of design as an interdependent response to social, economical and ecological matters. Our work is the interactive process of inventing and providing (infra) structure and comprehensive systems to improve our ways of living. In effect, we believe that designers and users become co-creators.'* ☑

THREATS: ☑

Other companies could come up with similar structural and modular systems if not patented. ☑ People will need training in assembling it and supervision will be required. ☑ Maintenance need to be built into long term cost. ☑

Credit must be given to any valid and reasonable answer.

7.1.2 **(Allocate 5 marks)**

Definition of a pitch: The idea is to create a preliminary and well-rounded presentation of your pre-design for the client and make him / her want to invest in your design. The client needs to understand and see what the final design or proposal will look like. Prototypes (paper models) and other visual communication strategies, e.g. posters, videos and animations can be highly effective at this stage. You are not expected to present any final product.

STRUCTURAL:

One idea is to inform the client that The *Quadror System* lends itself to creating a strong and durable geometric and interlocking structure. ☑ Suggest that the *Quadror System* is very similar to the game 'Lego' where each unit 'fits' into each other to create a variety of structures. ☑

MODULAR:

The client can be made aware of the fact that the *Quadror System* consists of individual units ☑ that interlocks firmly to create a 3D modular system. ☑

ACOUSTIC / SOUND PROOFING:

Inform the client that an extra benefit to the *Quadror System* is its sound absorbing or acoustic properties. ☑

PRE-MANUFACTURED:

The client needs to know that the units or modules are pre-manufactured which will save a lot of time during the construction phase. This will also save on expenses.

FLAT PACKED:

Point out to the client that the pre-manufactured parts can be flattened for packing, making packaging and transporting to the site easier and much cheaper. On a smaller scale this system can become a do-it-yourself project.

Credit must be given to any valid and reasonable answer.

7.1.3 **(Allocate 4 marks)**

FIGURE B: The form of the packaging is unusual as it takes on the profile of the cartoon character 'Batman'. The box links creatively with the book and emphasises the idea / concept of 'a new approach to packaging'. This is after all the focus of the book! Here the 'flaps' of a normal packaging box has been adapted to become the ears of 'Batman'.

FIGURE C: The designer has very cleverly utilised humour and changed the label wrapped around an ordinary ball of wool into friendly male faces. The ball of wool is then seen as male heads with beards. Packaging here has made the experience of this product more exciting and interactive. This is a typical Postmodern design that aims to surprise the viewer with wit, irony, parody, ambiguity, pluralism and complexity because wool is traditionally associated with craft and women. This packaging can become a good example of a conversation piece!

Credit must be given to any valid and reasonable answer.

7.1.4 **(Allocate 3 marks)**

I would do market research to determine whether there is a need for my design.

I would need to identify my market or target, e.g. income group, gender, age, etc.

I would determine if there are many other similar products or competition on the market.

I would do a SWOT and PESTLE analysis.

I would invest in hiring a graphic/industrial/surface/architect/designer to create a professional, creative and well-made design and package design.

I would invest money in marketing my idea, e.g. web design, brochures, flyers, posters, etc.

I would try and secure a sponsorship or further funding/loans.

Credit must be given to any valid and reasonable answer

7.1.5 (Allocate 10 marks)**1. Know yourself, know your business and know your client:**

Be authentic and be persistent in messaging, visuals, and experience and not just giving lip service. If you claim that you offer quality customer service, then you must return calls and emails. Ensure that you reply and don't leave an automated telephone message, because people need that personal assurance that you care. Make sure your products, designs and customer care reflects quality.

2. Make your client real:

Determine your ideal client and market field. Know their likes and dislikes.

3. Invest capital in your marketing or branding:

Invest in marketing tactics to ensure that you attract all potential client(s). Go to your customers; don't expect them to come to you!

4. Give meaning to your 'look':

Work with a brand strategist or gifted designer to communicate the desired 'look', message and brand strategy. Make sure that you are clear about your message before you create the materials to convey it.

5. Give brand marketing a chance to work:

It is a proven fact that people need to be reminded about five to seven times before they remember a product. Don't expect one display or ad to get you to your sales targets, or a website to get you all your customers. Explore all forms of displaying, from Expo's to Design Indaba.

6. Be realistic:

If you can't afford to produce luxury goods or services, don't market them as such. People still need cheap and efficient products.

7. Create a style guide:

When you design a website or a logo, ensure the company colours, official font types and sizes, any copywriting guidelines, layout guidelines, graphic guidelines are consistent.

8. Understand trademark and copyright:

Anything you put in a fixed form is automatically copyrighted - names, logos and taglines need to be trademarked. Consult a trademark lawyer about your legal rights.

9. Keep the end in mind:

When getting a logo designed, keep in mind how you will use it.
 Will it always be shown in digital format, or do you plan to print it out or place it on promotional items?

10. Use known analogies / similarities / connections:

If you are introducing something new or unfamiliar to your target audience, try to use analogies / similarities / connections to help them make the connections in their mind more quickly. Clients or customers take what is known and compare that meaning for quick comprehension.

Credit must be given to any valid and reasonable answer.

Q7.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTION	MARKS (30)
Lower order	Recall/knowledge	30%	7.1.4 + 7.1.5	9
Middle order	Application	40%	7.1.1 + 7.1.5	12
Higher order	Analysis Synthesis Evaluation	30%	7.1.2 + 7.1.3	9

OR

7.2 [Allocate 30 marks in total]**7.2.1 (Allocate 2 marks)****FIGURE A BEING MORE SUCCESSFUL:**

The text is enhanced with imagery in FIGURE A, e.g. the Fanta tin pouring Fanta to form a sea. Colour in FIGURE A is used to create a more eye-catching image. FIGURE A is accessible to all ages. In FIGURE A people can also relate to it as they can make connections between Fanta Sea, fantasy and a 'sea of Fanta' (visual pun) for a more exciting and challenging experience. The product, a tin of Fanta, is visible.

OR

FIGURE B BEING MORE SUCCESSFUL:

It is simple to read and understand. The purpose of the business is straight forward. The font is bold and easily identified.

Credit must be given to any valid and reasonable answer.

7.2.2 **(Allocate 6 marks)****MATERIALS AND TECHNIQUES:**

Figure C is printed professionally and makes use of computer generated font, computer-aided imagery and lay-out creating a sophisticated, hi-tech and slick look. Most of FIGURE A was hand-rendered in a naive, child-like style, before being photographically printed, ensuring a light, fresh appeal. FIGURE B is an unsophisticated once-off, hand-painted, low-budget poster.

TYPOGRAPHY:

Fanta, a well-known brand, deliberately uses informal, child-like typography to support their message that Fanta is a fun, fantasy-like experience. FIGURE B's use of informal font, not completely aligned along straight lines, appears unpolished and crude, but is also charming in its lack of consciousness.

LAYOUT:

The image and text in FIGURE C are carefully structured in clear areas and blocks adding to its slick, machine-like appeal. FIGURE A's images and text reflect a more informal, unplanned arrangement in line with its more expressive, naive approach. FIGURE B's font fills the whole format creating a crammed-in effect. Its letters are irregular in size and shape.

Credit must be given to any valid and reasonable answer.

7.2.3 **(Allocate 4 marks)****FIGURE D:**

The use of a variety of colours and the 'sun ray' shape symbolises hope. It also consists of multiple (i.e. 7) parts which symbolises a wide choice for this broadcasting company.

FIGURE E:

The Gautrain logo uses two very simple, curved and streamlined shapes to symbolise a train and, at the same time, to reflect speed. The single, sweeping line underneath these shapes emphasises the feeling of speed and sophistication.

Credit must be given to any valid and reasonable answer.

7.2.4 (Allocate 8 marks)

	FIGURE F (Unilever)	FIGURE G (Telkom)
SHAPE	Shapes are curvilinear, organic and biomorphic, conveying vibrancy and a zest for life / movement <input checked="" type="checkbox"/>	Stylised into simple block-like and streamlined shapes, to highlight a telephone pad. The design is placed diagonally to create a dynamic and futuristic image <input checked="" type="checkbox"/>
COLOUR	Monochromatic – a clean and strong blue, creating a feeling of life <input checked="" type="checkbox"/>	Two cool and fresh colours used – blue and green <input checked="" type="checkbox"/>
FONT	A very creative U, comprising of a conglomerate of little shapes / symbols / motifs <input checked="" type="checkbox"/>	Block-like and simple with a letter T formed by the blue dots on the dialling section <input checked="" type="checkbox"/>
SYMBOLISM	A wide range of symbols, e.g. a sun symbolising radiance and a bee symbolising creation and pollination, hard work and bio-diversity <input checked="" type="checkbox"/>	Symbolising a telephone instrument <input checked="" type="checkbox"/>

Credit must be given to any valid and reasonable answer.

7.2.5 (Allocate 4 marks)

FOUR REASONS WHY A BUSINESS PLAN IS IMPORTANT:

- It is a means of focussing on the goals/aims and objectives of the company.
- It helps to highlight the strengths and weaknesses of the business.
- Future problems can be addressed before they become too serious.
- Without a business plan it will be virtually impossible to raise finance to get started.
- Potential fund providers will want to know about your business aims for the next twelve months and further.

It sends out a clear message that you are serious about what you are doing.

7.2.6 **(Allocate 4 marks)**
FOUR EXPECTATIONS OF AN EMPLOYEE:

- Minimum wage.
- Skills training.
- Healthy and safe working environment.
- Respect for labour laws.
- Promotion opportunities.
- Gender equity.

Credit must be given to any valid and reasonable answer.

7.2.7 **(Allocate 2 marks)**

Any TWO cost-free ways of advertising:

- Word by mouth
- Door to door
- Flyers
- Self-made signs on vehicles

Credit must be given to any valid and reasonable answer.

Q7.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (30)
Lower order	Recall	30%	7.2.5 + 7.2.6 + 7.2.7	9
Middle order	Application	40%	7.2.3 + 7.2.4 + 7.2.7	12
Higher order	Analysis Synthesis Evaluation	30%	7.2.1 + 7.2.2 + 7.2.3	9

TOTAL SECTION C: 30
GRAND TOTAL: 150