



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DESIGN P1

(THEORY)

FEBRUARY/MARCH 2012

MEMORANDUM

MARKS: 150

This memorandum consists of 36 pages.

SECTION A**QUESTION 1 (20 marks)****AS1: Make value judgements informed by a clear understanding of Design.****AS2: Understand Design theory and use Design terminology correctly.****1.1 (Allocate 10 marks in total)****1.1.1 (Allocate 4 marks)**

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

Credit must be given to any valid and well-reasoned answer.

If the learner answers 'Yes' the following possible motivations can be given:

- The red, terracotta clay reminds one of the African soil.
- The uneven, tactile surface of the handmade beads reflects the earthy, organic quality that is often characteristic of the crafts produced by the indigenous cultures of South Africa.
- The fact that the chandelier consists mostly of beads also links it with South Africa as beadwork is a craft practised by most of our indigenous cultures.
- Clay is used in traditional African life for many things, e.g. pots, beads and houses/villages and its use therefore conjures images of Africa and South Africa.
- Wirework is a contemporary South African craft and its use also serves to link the product with our country.
- The many Europeans in South Africa are represented by the chandelier form.

If the learner answers 'No' the following possible motivations can be given:

- A chandelier is not a traditional African form.
- The few see-through beads remind one of crystal beads which are not typical of Africa.
- The chandelier form, which is not African in origin, is large and dominant, overpowering the strung beads.
- The fusion of a sophisticated chandelier with earthy, organic clay beads does not work as these two elements are incongruous.

1.1.2 (Allocate 6 marks)

Allocate 2 marks for an explanation of the Element or Principle. The following may be included in the analysis:

ELEMENTS

- **LINE:** The overlapping repeated scalloped or curved lines formed by the strung beads hanging from the circular wire frame supply an informal rhythm to the work.☑ The lines formed by the beads coming down in elegant curves from the top of the 'funnel' shape to the dividing wire circle are clearly separate from one another, bringing back a sense of order. ☑

PRINCIPLES

- **UNITY:** Unity is achieved through the dominance of terracotta-coloured, round beads.☑ Unity is also achieved by the repetition of curvilinear lines formed by the strings of beads.☑
- **CONTRAST:** The thin lines formed by the underlying wire structure contrasts with the thicker lines formed by the strings of beads.☑ The longer, sharply pointed beads contrast with the round beads.☑ These contrasts create tension and visual interest and prevent the design from becoming boring.☑

UNIVERSAL PRINCIPLE

- **PROXIMITY:** The beads are very close to each other ☑ enabling the viewer to perceive the chandelier as a single, unified unit.☑

Credit must also be awarded to any other universal principles of design correctly named

Q1.1	COGNITIVE SKILLS	WEIGHTING	QUESTION	MARKS 10
Lower order	Observation Visual comprehension	10%	Part of 1.1.1	1
Middle order	Application of elements	80%	1.1.2	8
Higher order	Analysis Synthesis Evaluation	10%	Part of 1.1.1	1

1.2 **(Allocate 10 marks)****Function:**

It is a contemporary building designed as a green skyscraper to increase the location's bio-diversity and to rehabilitate the local ecosystem in Singapore's 'zero culture' metropolis. This site is essentially a devastated ecosystem with little of its original top soil, flora and fauna remaining. The organic mass on the building enables ecological progression to take place and to balance the existing non-organic approach of this urban site.

Iconography:

The building looks like a sandwich 'tower' of concrete slabs filled with vegetation. Emphasis is placed on verticality removing the building from the earth, but the vegetation sprouting out from all sides reconnects it with nature .

Decoration and structure:

The building seems to be Modernist in essential structure consisting of concrete cantilevers. These cantilevers jut out from a central core. No surface decoration is visible on the concrete slabs. .

Colour: (element of design)

The white colour of the concrete slabs is pure and machine-like and contrasts strongly with the green vegetation in between. .

Form (element of design):

The main structure consists of flat horizontal slabs layered one above the other to create a 'tower' of slabs. This repetition of horizontals gives the building a rhythmic, visually exciting appearance.

Contrast (principle):

The sharp contrast between the smooth, man-made concrete and the irregular texture and shapes created by the natural vegetation also serves to create a dynamic, alive whole. .

Balance (principle):

The building makes use of an asymmetrical balance because the left and right sides are not identical. This links with nature as symmetry is not often visible.

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Scale (principle):

The building is exceptionally large and monumental.

More than 10 relevant points have been listed. Any **10** of these may receive a mark, or any other well-motivated statements.

Q1.2	COGNITIVE SKILLS	WEIGHTING	QUESTION	MARKS 10
Lower order	Observation Visual comprehension	40%	1.2	4
Middle order	Application of elements	20%	1.2	2
Higher order	Analysis Synthesis Evaluation	40%	1.2	4

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 of Design terminology correctly

(Allocate 6 marks)

2.1 2.1.1 The following symbols could be identified and discussed by the learner:

- Ships: Ships symbolise travelling, other continents, connecting with other countries, arrivals and departures.
- Hearts: hearts symbolise love and romance. The four hearts pointing from four directions remind one of a compass and a weather vane.
- Swallows: swallows symbolise migration and the changing of seasons.
- Dollar sign: it symbolises America, capitalism and wealth.
- Men with crew cut hairstyles: A typical 'clean cut' American hairstyle used by the military. They are also reminiscent of the imagery used in African barbers' posters pointing to America's influence on graphic design.
- Curvaceous, provocatively dressed woman: The woman could be seen as a sex object. She has a Barbie doll-like quality.
- Positioning of the woman on a shore: This could suggest that 'Rosemary' is leaving her African heritage behind and embracing a new culture – the American 'dream'.
- Flowering creeper: This creeper could symbolise the intertwining of cultures.

2.1.2 Any valid statements must be credited.
(Allocate 2 marks)

A stereotypical woman has been depicted as she is young, glamorous, and seductive. The men surrounding her can also be seen as stereotypes, as they are stylish, clean-cut and handsome and wealthy.

Credit should be given to any other valid statements.

2.2 **(Allocate 2 marks)**

FIGURE A is a responsible design because it is making society aware of the horrific effects of anorexia. The model's thin, emaciated body shockingly conveys the damage that this illness causes.

Credit should be given to any other valid statements.

Q2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTION	MARKS 10
Lower order	Observation Visual comprehension	30%	Part of 2.1.1	3
Middle order	Application of elements	40%	2.1.1 + Part of 2.1.2	4
Higher order	Analysis Synthesis Evaluation	30%	2.2 + Part of 2.1.2	2 + 1

QUESTION 3 (Allocate 20 marks in total)

- 3.1 **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.

3.1.1 (Allocate 8 marks)

Learners must answer in paragraph form using full sentences. The learner must compare one aspect at a time of each couch.

INFLUENCES

The 'Kubus' sofa was designed in 1910, 100 years before the Ardmore Couch, in an era that glorified the machine and strived to reflect machine characteristics in their designs. This sofa has a machine-like quality. The use of only geometric, cube-like forms throughout the couch is reminiscent of works by Bauhaus designers such as Breuer and Kandinsky, as well as works by Modernist architects such as Le Corbusier. The Ardmore sofa, on the other hand, was produced in South Africa in 2010 - its design reflects a contemporary, multi-cultural context. The form of the couch is European in origin, but the animals and patterns on it are inspired by African art as they are flat, stylised and brightly coloured.

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

FORM

Both sofas are quite block-like, but the Kubus sofa form is heavier and stronger than that of the Ardmore couch. The Ardmore couch appears lighter and more elegant. The corners of the Ardmore sofa curve gently, adding an element of softness to its silhouette, whereas the grid of cubes that make up the Kubus sofa stays rigidly within a box-like form. The padded cube forms of the Kubus couch create a precise scalloped outline, whereas the Ardmore couch has a more organic, softer outline.

Credit any two valid statements. The candidate must compare ONE aspect of the sofa.

PATTERN

The Kubus sofa is completely made up of a rigid repetition of padded, cube forms creating a formal surface pattern or grid. No colour or two-dimensional imagery or decoration is applied to its fabric. The Ardmore couch is upholstered in a fabric which is highly decorated with large, stylized animal shapes as well as with flat pattern.

Any two valid statements can be credited. The candidate must clearly be comparing one aspect at a time.

COLOUR

The Kubus sofa is completely black which focuses the attention on the geometric form and cube pattern and exudes a formal, severe mood, whereas the Ardmore couch is covered in bright, contrasting colours conveying vibrancy and joyfulness.

Any two valid statements can be credited. The candidate must clearly be comparing one aspect at a time.

3.1.2 (Allocate 2 marks)

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

If the learner disagrees with the statement the following advantages of functionalist designs could be supplied:

Functionalist works focus on the elements of the design and the function of the product, creating pure, simple forms with smooth textures and very little colour which convey a calm, meditative feeling. (FIGURE B could be seen as a functionalist design as it consists of pure geometric shapes, a uniform texture and one colour, i.e. black). Figurative, decorative designs make use of both colour and images which evoke feelings in the viewer distracting the viewer from appreciating the actual design or shape. (The shape of FIGURE B is very obvious due to minimal surface decoration). Functionalist designs are more universal and do not date as they cannot be obviously linked to a time or a specific culture. (FIGURE B cannot be clearly identified as from the early part of the twentieth century – it could be a contemporary design).

If the learner agrees with the statement the following reasons could be given:

Figurative and/ or decorative designs ensure a richer, more multi-layered experience for the viewer. The images and patterns allow for various links or associations to be made (in FIGURE A the animals refer to Africa and African design) and the colours can evoke a range of emotions (in FIGURE A the colours are bright and contrasting creating a joyful feel). These designs stimulate both the intellect and the senses. These designs can also help to identify the designer or a culture more clearly with their use of specific images and patterns. (FIGURE A is clearly from Africa as the animals are African and the colours and patterns are reminiscent of African designs).

3.2 (Allocate 10 marks)

To obtain full marks the candidate's discussion must include the following:

- Name of the designer
- Local/Global influences on the designer's work
- General characteristics of the designer's work
- Name and brief description of ONE design, referring to the reflection of innovation, craftsmanship and South African heritage

EXAMPLE 1:

NAME OF THE DESIGNER: LOVELL FRIEDMAN

LOCAL/GLOBAL INFLUENCES AND INSPIRATION:

- Friedman learned mosaic informally whilst sharing a studio with mosaic artist Dave Carver in Los Angeles in 1993.
- A visit to Barcelona reinforced her respect for the public mosaics of Gaudi, the Art Nouveau designer and architect. His swirling, organic lines and shapes can be seen in her work.
- She says she is constantly inspired by what she sees visually, e.g. a seed pod, ancient artefact, or a magazine clipping and she has a real love of art books.

GENERAL CHARACTERISTICS

- Friedman uses clay and appreciates its tactile quality.
- She likes to incorporate low relief carvings and hand-made tiles into her mosaics.
- The choice of materials depends both on the project and the budget and is dictated by the architectural brief.
- She also sometimes works with carefully cut glass, gold and mirror and at other times with what she can find from seconds, job lots and off cuts.

- To her the design process is as exciting, if not more exciting, than the end product – the journey of collecting images and exploring possibilities provides the challenge of combining creativity and originality.☑
- She likes to work freely with sketches and often provides three or four alternatives.☑
- Working directly onto the work surface, rather than on netting which has to be done when a job is far away, is her preference.☑
- She is always excited to see the end product being revealed as the final cleaning, finishing and grouting happens.☑

BRIEF DESCRIPTION OF ONE DESIGN, REFERRING TO INNOVATION, FINE CRAFTSMANSHIP AND REFLECTION OF HERITAGE

The ceramic mosaics and sculptures for the Guga s'Thebe Arts, Culture and Heritage Village, Langa, Cape Town: ☑

- The Guga S'Thebe project was identified by the Langa community as a necessary home for arts, culture and heritage in the Western Cape. ☑
- The design is innovative in that it consists of many outside rooms and courtyards ☑ and consists of an entrance wall, with a threshold to enter into a forecourt (arrival court). ☑ This architectural design mixes various traditional spatial qualities found in South African architecture. ☑ Various separate buildings form the 'village' – the building blocks are arranged around a circulation and courtyards. ☑ The buildings are held together by the main foyer. ☑ The building as well as the ceramic decoration shows an interest in reflecting the traditions of various cultures of South Africa and can therefore be said to reflect our heritage. ☑
- This project integrates architecture, landscape architecture, ceramic mosaic tiles and sculpture to produce an exciting, innovative public space in a context which has traditionally consisted of single storey residential and unimaginative designed public buildings. ☑
- From its inception, the building was designed with wall areas of ceramic relief work, three dimensional animal sculptures and ceramic outdoor furniture. ☑ The ceramic work in itself combines cut tile mosaic with hand carved ceramic work. ☑ The ceramic, mosaic and sculpture work displays fine craftsmanship.
- Lovell Friedman was responsible for the conceptualisation, co-ordination and implementation of the ceramic component and worked from the outset with the architects e.g. Karen Smuts, using large scale cardboard models for planning the ceramics. ☑ She also conducted training workshops for a group of youths and adults, as well as a children's group. ☑
- At the training workshops slides of Gaudi, Hundertwasser, Miro and traditional African murals were shown. Designs were then developed on paper and drawn full scale onto brown card before the ceramic pieces were carved. ☑

- The front wall has relief tree sculptures with chameleons and chickens walking on the wall. The main entrance has the name and two figures guarding the threshold. The male figure is clearly Nelson Mandela. The female figure is an archetypal female. The images used as well as the style of images reflect our heritage.
- The pathway into the building has been designed with tile and ceramic inlay. Tables and cast ceramic animal seats provide a place to rest.
- On the back face of the entrance wall a lion sits under an African landscape scene. Other ceramics around the base of the foyer depict scenes from the township, e.g. the old red spaza which was on the site, traditional life and people dancing.
- The path to the back park has a beautiful mural done by the children's group and put together by some of the adults.
- Friedman was given free rein to do as she liked within a limited budget.
- It was a learning curve for her to discover the wonderful enthusiasm and potential of so many young people who took up the challenge.

Q3 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTION	MARKS 20
Lower order	Knowledge, Comprehension	20%	3.1.1 + 3.2	2 + 2
Middle order	Application of elements	40%	3.1.1	8
Higher order	Analysis Synthesis Evaluation	40%	3.1.2 + 3.2	4 + 4

QUESTION 4 (Allocate 30 marks in total)

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.

See relevant/ recommended LTSMs in the LPG for a list of 20th Century styles to be covered or refer to Gr. 12 Design Handbook or any other sources.

4.1 (Allocate 20 marks)

EXAMPLE:

Name TWO styles/movements

Name the designer and design per style/movement that reflected their time.

(allocate 2 marks)

Discuss the main characteristics of each style/movement reflected in the design – (allocate 4 marks)

Discuss the aims and influences of each style/movement – (allocate 4 marks)

OPTION: POP DESIGN – (Allocate 10 marks per style / movement)**EXAMPLE 1:****Name of the designer and design (allocate 2 marks)**

Studio 65 e.g. Bocca chair or "*Heller Marilyn Monroe lip sofa*," or "*The Lipstick-red sofa*". Manufacturer is Edra, Italy.

Main characteristics of Pop design reflected in Studio 65 (allocate 4 marks)

The 'Bocca' Sofa (meaning 'lips' in Italian) is a modern update or re-design of the sofa by Surrealist Painter, Salvador Dali, who modelled his bright red sofa on the lips of the Hollywood icon, Mae West. Studio 65 designed the sofa in limited editions for discerning buyers. The iconic and timeless two-seater piece is an excellent example of Italian Anti-design. The fun, playful and witty quality of the sofa is linked to an art form called 'kitsch' – a kind of bad taste, with a playful edge undermining aesthetic seriousness. Being part of the Anti-design movement in Italy it shows a clear revolt against rectangular forms and destroying the original aims of good design and questioning the relevance of taste and function. The new consumer, the teenager loved these youthful and playful designs. Pop designers tapped into the teenage market.

***Bocca Sofa******Capilla chairs******Green Apple Chair*****A Variety of furniture by Studio 65****OR**

EXAMPLE 2

Piero Fornasetti ☑ Fornasetti Chairs ☑ (**allocate 2 marks**)

Main characteristics Pop design reflected in the Fornasetti chairs (allocate 4 marks)

While Modernism rejected historical influences, the rebellious 1960s (Pop era) plundered the past for inspiration. ☑ The result is a ragbag of styles from everywhere. Fornasetti quoted/ borrowed from the Greek / Roman Classical culture ☑ and then gave the Ionic column – the capital - a twist to make it one of their signature/ 'timeless' designs. ☑ The classical ideals, such as beauty, harmony and intellect also appealed to the 'free-love hippy' culture of the Pop era. ☑ Typical of Pop design is the fact that this design is more youth-based and less serious when compared with the **Good Design** of the 1950s. ☑ The ironic humour visible in the strong load-bearing capital forms that have been transformed into furniture objects of fantasy – in which Surrealism had a role to play – is also a typical characteristic of many Pop designs. ☑ Black and white becomes a favourite colour scheme, influenced by Op Art and the work of Bridget Riley and this is also visible here. ☑ The chair also resembles the Victorian era and graphic prints found in books. ☑ This chair is similar to the 'Capitello' Chair of Studio 65. ☑



'Fornasetti or Ionic Capital' Chair by Piero Fornasetti

NB This can be read as an additional teacher's resource:

Main characteristics of Pop design that could be referred to during the discussion of a typical design:

- Pop design is an Anti-design movement, which celebrates the 1960s popular mass consumer culture in America and Britain
- The rise of the 'teenager' and the formation of a mass culture market (informed by comic strips, Benday dots and visual puns) are visible
- Iconic movie stars such as Marilyn Monroe, Elvis Presley and James Dean, were chosen to tap into an eager consumer market. The T-shirt and jeans look of James Dean became basic wardrobe items

- The film and advertising agents glamorized the car industry and cars like the Cadillac (owned by Elvis) became the 'Dream Machine' and luxury and status symbols. The 'Beatle', Vespa scooter and Mini all followed the same route as the pink Cadillacs
- Mary Quant revolutionized street fashion for the teenagers. The 'miniskirt', 'hot pants', 'leggings', 'knee-length lace-up boots', 'coloured patterned tights', 'skinny tops', shiny, plastic raincoats, 'Beatle-cut hairstyles', 'false eyelashes', 'hairpieces' and 'dramatic eye make-up', we owe to her
- Architecture was characterised by the open plan, sliding doors and movable screens
- Interior design was characterised by shag pile rugs, vibrant colours deliberately clashing, and black and white Optical art inspired wallpaper, textiles and carpets
- An ethos of 'use-it -today' and 'slings-it-tomorrow' existed. Throwaway, disposable furniture was invented in 1960s. Peter Murdoch created the disposable paper chair covered in Op art designs and intended to last three to six months
- Consumers choose plastic or transparent or blow-up furniture. All inspired by 'S' and egg shapes, futuristic and space age. Up-cycled junk-shop furniture became popular
- Wallpaper influenced by Pop Artist Andy Warhol e.g. 'Daisy' and 'Cow' wallpaper. Psychedelic wallpaper patterns and textiles were frequently used in interiors and on furniture surfaces. Strong influence of Art Nouveau and Op art in upholstery. ✓
- The first multi-purpose furniture designs were created
- New materials, such as PVC plastics were frequently used. Vernon Panton's 'Panton' chair was the first chair in the history of furniture design made out of one piece of plastic
- Other materials were acrylic, fibreglass, Styrofoam, nylon, cellophane, plywood, bamboo, chromed steel, metal alloys, moulded glass and synthetic rubber
- Rebellious attitude towards the rigid forms of the 1950s. Forms became more sinuous, sensuous and curvaceous e.g. 'Bocca' sofa
- Bright and bold use of colours
- Designers and their designs are more optimistic and light hearted. Humour and wit e.g. Claude Lorraine's silver leather bed in the form of a giant open can of sardines with two extra sardines as pillows – combining Pop and Surreal humour. See also Jan Weallan's designed seats for the Pop Boutique, Mr. Freedom (1970) inspired by playing card symbols and humour
- Young designers introduced elements of fun and playfulness to e.g. table looking like Mickey Mouse's food or a sofa that resembles a woman's lips e.g. Bocca Sofa (1970)
- This kind of playfulness and irony became recognised as an art form called 'Kitsch'. Kitsch represents designs that reflect bad taste but are playful and fun. See Andy Warhol e.g. Marilyn Monroe – seen as 'High Kitsch'

Aims and Influences - (Allocate 4 marks)

- Pop design is an eclectic design movement, influenced by a 'smorgasboard' of art movements; from Greek/Roman Classical era, to the Victorian/Edwardian, to Art Nouveau, Art Deco, Bauhaus, Surrealism, Pop Art and Op Art
- The influence of television, radio, comic strips and advertising led to a mass consumerist society Everybody became obsessed and wanted to buy certain luxury and status symbols e.g. Sunbeam 'Mix Master' Processor (1955)
- The influence of science, space travel and science fiction is visible as they became public obsessions in fashion, household goods and cars designs, e.g. Paco Rabanne used small metal or plastic discs in his space age fashions
- America and Russia engaged in the Space Race and Cold War and used propaganda to promote scientific and technological achievements, for example, the JVC Videosphere (1970) is influenced by a spaceman's helmet
- Advertising focused on new or latest models e.g. kitchen appliances in magazines and television. Social status becomes greatly enhanced by owning the latest model e.g. Olivetti witty logo (1960s)
- Op Art, psychedelic patterns, paisley motives and the whiplash lines and stylised flower shapes of Art Nouveau influenced the Hippy 'ethnic' look
- Eastern philosophy, Japanese culture, exotic cultures of India and Morocco inspired interior and fashion designers to use paper lampshades, futon beds and the wear of a sari/kaftan
- In the 1960s artists such as Andy Warhol, Roy Lichtenstein and Claus Oldenburg used inspiration from 'low art'; aspect of contemporary life e.g. advertising, packaging, comics and television
- Artists including Richard Hamilton, E. Paolozzi were some of the first to explore popular consumer culture in America

Other styles/movements as shown in the visual images or given in the list may be discussed.

AND/OR

OPTION: POSTMODERNIST MOVEMENT – (Allocate 10 marks per style/movement)

EXAMPLE:

Name the designer and design - (Allocate 2 marks)

Frank Gehry e.g. Guggenheim Museum

Main characteristics of Post Modernism reflected in Frank Gehry's design - (Allocate 4 marks)



The Guggenheim is a modern contemporary art museum built by Ferrovial. The Neo-Modern and Deconstructed/Fragmented structure of the building consists of radically sculpted, organic contours – the intention is to resemble a ship in the Nervion River ☑ or a metallic flower from an aerial view ☑ or imitating the movements of fish and snakes. ☑



Other examples of Gehry's work:



Dancing House



The Fihs



Fisher Performing Arts Centre

Main characteristics of Postmodern design as reflected by Frank Gehry's Guggenheim Art Museum (Allocate 4 marks)

- Eclecticism, hybridity, ambiguity, duality, paradox and distortion become key words to describe Postmodernism. ☑ Frank Gehry clearly borrows from many styles and eras with his Futurist forms that are at the same time Hi-Tech and organic. Fusion of two or more styles creates hybrid styles and with two meanings designs often end-up being interpreted as ambiguous and double-coded. ☑

- Postmodern designs are infused with complex, plural or multiple meanings. ☑ Frank Gehry's Guggenheim Art Museum is layered with meaning – it resembles ship, flower and fish forms and at the same time reflects hi-tech design technology.
- Colour, decoration, kitsch and irony are key ingredients of Postmodernism and 'Less is definitely boring!' ☑ The Guggenheim Art Museum is a highly complex and visually arresting design due to the striking reflective titanium cladding and the double-curved facades. The individual panels have folded edges that cause the 'scales' to 'wrinkle' like thin paper, while they are pressed in the best possible fashion to fit their spatial positions. ☑ The extremely shiny titanium manages to capture even the slightest variations in light like the gilded onion-cupolas on a Russian orthodox church. ☑ This play of light and the constant variations on the facades of the museum offer a source of visual fascination throughout the day. ☑
- Postmodern forms are both abstract and geometric (like Design/Bauhaus) and organic. ☑ In the Guggenheim straight, clean edges and sharp corners alternate with bulging, organic forms. ☑
- A return to humour, wit and playfulness are typical characteristics of Postmodernism. The Guggenheim is a fantasy of sculptural, billowing forms that break away from previous norms. ☑
- With the Anti-design movement started in Italy, designs like the 'Sit down' sofa of Gaetano Pesce negates the idea that an object's primal function is more important than its socio/political/cultural context. Here comfort comes before form and can be described as anthropomorphic and un-chic. ☑ In Gehry's Guggenheim Museum the complex composition of unusual forms completely dominate the function of the design. ☑
- Context is always taken into account in a postmodern design - or as Victor Papanek sums it up: '*I never design anything without seeing the place or the site where my design will stand or be used!*' There is a symbiosis and the context adds meaning to the designers and the design. ☑ The Guggenheim Museum takes in account the context /history of the site as it both resembles fish and a ship – the village, Bilbao, where this Museum stands is a fishing village. ☑
- The philosopher, Jacques Derrida in the 1960's, developed deconstruction as a term. ☑ The main characteristics are: designs look displaced, spatially confusing, playful and wayward, e.g. Gehry's 'Guggenheim Museum'. ☑ Lines and shapes become fluid and often defy gravity and the design looks unstable and vulnerable. ☑ Just as with Cubism, multiple perspective point was used. ☑ The fragmented shape creates a design that looks as if it 'moves' – also a influence of Futurism. ☑ Covered-up structures are exposed and solid surfaces are more fluid and plastic. ☑

Main aims of and influences on Postmodernism (Allocate 4 marks)

- Postmodernism is a reaction to Modernism and its maxim of 'Less is More'. The architect Robert Venturi coined the Postmodernist attitude towards design as that of '*Less is Bore*'. ☑
- Postmodernism is, similar to Pop design, also influenced by the aims of the Italian Anti-design movement. ☑ The leading figure in here was Ettore Sottsass, who combined eclectic sources, e.g. Kitsch, Art Deco, Pop Design, with cheap and expensive materials, e.g. '*Tomato*' chair by Sotsass.

- A new design-conscious consumer developed who invested in affordable status symbols for the domestic environment.
- Deconstruction influenced the way designers conceived structures, form and shape. The art movements, Cubism and Futurism's use of fragmented form influenced Deconstructivism. It also tried to expose what lies beneath the surface of a design. This opened multi-layered interpretations of a design.
- Feminism and the female point of view are considered when designing buildings, public spaces and transport.
- Computer-Aided Design (CAD) was one of the most radical influences on contemporary design.
- Environmental, green and sustainable or eco-friendly designs became the buzzword and like many designers constituted a necessity. Together with a renewed interest in 'recycle, re-use and up-cycle' e.g. 'Afvalkast' by Piet Hein van Eek.

Others relevant examples may be discussed

Q4.1	COGNITIVE SKILLS	WEIGHTING	QUESTION	MARKS 20
Lower order	Observation Visual comprehension	40%	4.1	8
Middle order	Application of elements	40%	4.1	8
Higher order	Analysis Synthesis Evaluation	20%	4.1	4

4.2 (Allocate 10 marks)

- **Influences:** The subject matter in Figure A (Arts & Crafts Movement) is influenced by decorative medieval manuscript illustration, as well as by the Arts and Crafts movement's interest in nature whereas Figure B (Art Deco) gets its influences from Constructivism, Cubism, Fauvism and the art of Egypt.
- The **shapes** used in Figure A (Arts & Crafts Movement) are stylised and mostly flat, representing plants, birds and animals . The shapes/ planes of Figure B (Art Deco) are abstract and geometric with no tonal modelling to create a solid static composition.
- The **lines** in Figure A (Arts & Crafts Movement) are organic and curvilinear, inspired by the edges of leaves and flowers, also incorporating scrolled leaf patterns . Abstract line dominates Figure B (Art Deco) creating sharply pointed strong arch shapes creating a zigzag pattern typical of Art Deco.
- **Colour:** Figure A is colourful, contrasting bold, warm oranges and deep reds with cool greens and blues. Figure B colour use is simpler and almost monochromatic, displaying shimmery chromes, golds and bronzes which emphasize opulence and a luxury life style.
- **Movement/Rhythm:** In Figure A the repetition of many sharply curving leaves and of longer, flowing stems create a lot of movement and a very rhythmic whole. Figure B repeats the 'arch' line to create a chevron effect. These lines gradually change in thickness creating optical movement.

Give credit to any other characteristics that apply to the examples.

Q4.2	COGNITIVE SKILLS	WEIGHTING	QUESTION	MARKS 10
Lower order	Observation Visual comprehension	30%	4.2	3
Middle order	Application of elements	40%	4.2	4
Higher order	Analysis Synthesis Evaluation	30%	4.2	3

TOTAL SECTION A: 80

SECTION B: DESIGN IN A SOCIAL/ENVIRONMENTAL CONTEXT

QUESTION 5: SOCIAL EMPHASIS (Allocate 20 marks in total)

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) – Allocate 10 marks)

5.1.1 (Allocate 2 marks)

Briefly, discuss how chilling parody could create a positive response from drunk drivers and hopefully change their attitude and values.

Absolute Insanity. Absolute Parody ...

Jonathan Barnbrook is known for his belief in graphic design to facilitate social change. His graphic designs are deeply thoughtful and always provoking. He uses his graphic design as a social and political tool or weapon - similar to Protest or Resistance Art movements.

As Barnbrook has illustrated, to drink and drive is an absolute '*Stupidity, Insanity and Tragedy*'. These posters deal directly, truthfully, personally and emotionally with the tragic consequences of drinking and driving, but in his typical satirical and ironic way he creates a parody by bringing humour into this.

The brand Absolute Vodka (that should have been the culprit here) is illustrated here ironically and graphically as the victim of 'drinking and driving', the bottle, (not body), outlined as 'dead', crashed cars (not crushed ice in an ice-bucket) and covered in a body (not bottle) bag.

An excellent example of Barnbrook's twisted black humour – in the end, all to blame - is the Vodka (and not the consumer)! Sad, but true!

5.1.2 **INTERNATIONAL SOCIALLY AWARE DESIGNER ADDING VALUE TO LIFE**
(Allocate 8 marks)

Learners will have researched a social issue as suggested by the LPG or refer to Gr. 12 Design Handbook or any other valid resources

ONE POSSIBLE EXAMPLE:



Name of the designer(s): Founder Emily Pilloton & designers, Ralf Hotchkiss & Peter Pfaelzer

Name of the design: 'Project H Design' and 'Wheelwind and Roughrider' wheelchairs.

Earlier this year, **Project H Design**, Emily Pilloton and project architect Matthew Miller bundled 40 humanitarian design solutions into a vintage Airstream trailer and went on an American road trip. *The Design Revolution Road Show* made stops at 35 high schools and university design programs where students of all ages got the chance to see up-close how design can make a social difference. Eight issues and their solutions were displayed: water, well-being, energy, education, play, food, mobility and enterprise.

Project H Designs have pledge to put their time, money and skills to the empower people. To quote Emily Pilloton: **Project H Designs** is a design initiative for humanity, habitats, health and happiness. They use the power of design to improve the quality of life of the people who need the difference the most. They believe that design can change the world, a powerful tool to empower people and to put them in action.

Discussion of designs or projects:

Since 1980, paraplegic engineer and wheelchair designer **Ralf Hotchkiss** has been sharing the technology and knowledge for building wheelchairs with disabled people in developing nations worldwide. ✓ His programme, Whirlwind Wheelchair International (WWI), co-founded with Engineering **Professor Peter Pfaelzer** (1989), is active in over 45 countries with local NGOs to pioneer new wheelchair designs and manufacturing techniques. ✓

Before the principle of open source and open design were established, WWI made their designs available in the public domain, welcoming the collaboration that freely available information can engender. ✓ Their **RoughRider Model** is an exemplar of collaboratively improved design – sporting a longer wheelbase and sturdy mountain bike tires that allow it to travel over terrain normal wheelchairs cannot. ✓ The wheelchair takes a great deal of skill and precision to create, but it is incredibly durable with a quick release axle, which makes manoeuvring much easier. ✓

WWI offers annual classes on wheelchair construction at San Francisco State University, but the Hotchkiss's complete guide to building a wheelchair, *'Independence Though Mobility'* can be downloaded for free. ✓

The materials used are metal (aluminium), rubber and metal tubing and parts. It is painted in bright, modern and trendy colours. ✓

Project H have their own five-tenet design process: (1) There is no design without action; (2) We design with, not for; (3) We document, share and measure; (4) We start locally and scale globally; (5) We design systems, not stuff – simple, effective solutions that fit into their budget. ✓

Other projects, such as the **Hippo Roller** were launched in Africa. The purpose of these amazing rolling water containers is that of fetching and carrying water – easy, safe, and clean. ✓

Credit must be given to any valid and reasonable answer.

5.2 (Allocate 10 marks)**5.2.1 (Allocate 4 marks)**

Jupiter Drawing Room manipulated visual images in order to become interactive with the viewer . These images (e.g. FIGURE B) are glued directly on the walls and floors of the toilets, invading the space of the users and confronting them very directly. In FIGURE A the viewer will have to interact physically with the additional fixtures (the wheels of the wheel chair) to be able to use the toilet. In FIGURE A the viewer or visitor to the bathroom will be confronted by a realistic consequences of a person who had too much to drink. In FIGURE A the 'disability' of the drunk has been emphasised. The image is using shock tactics to convince the viewer of the message intended: not to drink too much and then drive. The wheelchair wheels on either side of the toilet are a harsh reminder of the possible consequences of drunken driving, i.e. loss of limbs. The female model in FIGURE B is depicted in a very humiliating, degrading position, i.e. FIGURE B is 'passed out'.

Credit must be given to any valid and reasonable answer.

5.2.2 (Allocate 6 marks)

ONE POSSIBLE EXAMPLE:

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 women from Macassar in Khayelitsha to make more dolls.

Having received a positive response from local shops and tourists, they expanded the business to other communities. There are now 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. Teaching and motivating the crafters continue, inspiring them to become recognised bead artists, and also to help them learn business skills so that they can improve their economic status.

In 2003, the Cape Town studio of Monkeybiz received a visit from the directors of ArtAidsArt, a US non-profit organisation. ArtAidsArt purchased dozens of 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. Now installed and fully outfitted, the container or studio in Khayelitsha has been christened 'The Boat' to acknowledge its role as a place of safety and support for female artists.

The collaboration between Monkeybiz and ArtAidsArt has continued to bear fruit and in 2004 ArtAidsArt hosted the only US exhibit of 'Positively HIV' in Pasedena, 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 and their Aids Clinic is self-sufficient and well attended.

Credit must be given to any valid and reasonable answer

Q5 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTION	MARKS 20
Lower order	Observation/Recall Comprehension	40%	5.1.2 + 5.2.2	8
Middle order	Application	30%	5.2.1	6
Higher order	Analysis Synthesis	30%	5.1.1 + 5.2.1	6

QUESTION 6 (Allocate 20 marks in total)**AS1: Make value judgements informed by a clear understanding of Design.****AS5: Analyse, interpret and critically reflect on examples and relate them to their cultural, historical and contemporary contexts.****AS7: Demonstrate an understanding of the ways in which design can be used to reinforce or challenge social, cultural, environmental and ethical issues****6.1 (Allocate 10 marks in total)****6.1.1 (Allocate 4 marks)****Advantages of using recycled material:**

- Eliminates the costs of buying raw material and machinery, thus limiting the use of raw material for all related industries which make it cheaper to manufacture in South Africa.
- A related industry will be created which in turn means that more people will be selling uniquely South African products that will grow our economy.
- This will impact positively on our economy as they (designs) provide new opportunities for creating economic value, growth, revenues, profits and jobs.
- The unused and old material is not thrown away as waste to pollute the eco-system.

Disadvantages of using recycle material:

- Chemicals used to clean the material may be not eco-friendly and contribute to more shortage of 'green gas'.
- Shortage of products if raw material is not used by related industries.
- Scarcity of products implies that the price goes up and goods become unaffordable.
- Non use of raw material leads to unemployment and ultimately to poverty.

6.1.2 Local Designer (Allocate 6 marks)

- **Name/s of the designer (allocate 1 mark)** Wow! Imports.
- **Name of the design/s (allocate 1 mark)** Chicken.

Description and characteristics of the designs. (Allocate 4 marks)

These recycled, plastic bag chicken figurines are handcrafted by disadvantaged crafters in the townships near Cape Town, South Africa. These eco-friendly plastic bag animals have been produced exclusively for Wow! Imports and are made from a wide range of colourful recycled plastic and each chicken has its logo from various brands like Fanta, Coca Cola, Sprite and more! The figurines are collectibles as no chicken figurine is alike.

The recycled plastic bags are strapped on a wire frame like feathers to make up this cheeky rooster. Different lengths of strips of shopping plastic bags would make the different thickness of body and feathers, and all the many different colours would make each bird figure a one-of-a-kind work of art.

Credit must be given to any valid and reasonable answer

Q6.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTION	MARKS 10
Lower order	Recall/knowledge Comprehension	30%	6.1.2	3
Middle order	Application	40%	6.1.1	4
Higher order	Analysis Synthesis Evaluation	30%	6.1.2	3

(Allocate 10 marks in total)

6.2 (Allocate 2 marks)

- 6.2.1
- The building relates well to its environment and does not dominate it. It is made up of an informal cluster of vaulted roofs that emerge from the veldt like a group of 'koppies' or hills.
 - Many local, sustainable, organic materials have been used such as stone, clay bricks and wood.

6.2.2 **(Allocate 8 marks)**

AN INTERNATIONAL DESIGNER WHOSE WORK FOCUSES ON ENVIRONMENTAL ISSUES:

BENJAMIN HUBERT:

Benjamin Hubert was born in the UK in 1984, studied Industrial Design and Technology at Loughborough University, graduating in 2006. His London-based studio was founded soon thereafter and specializes in industrial design focusing on furniture, lighting and products. A diverse range of projects is produced including both mass produced consumer products as well as limited edition/ one-offs. Benjamin Hubert has received international acclaim. He has also received a number of prestigious awards including:

Design of the Year (British Design Awards 2010 and EDIDA International Young Designer of the Year 2010.

Benjamin Hubert Studio products are exhibited and retailed across the world. He has created beautiful pieces from lighting made with cork to beech coat stands.

FLOAT HANGING LAMP:

Hubert believes that style can be achieved even if you are using recycled materials. This can be seen in his stylish float lamp. It is made of waste cork from the manufacturers of wine stoppers. It was created for Danish design brand Unique Copenhagen.

Hubert is known for his rounded approach to design, taking into account not only the finished product but the manufacturing process as well. As with most modern designers today, along with form and function, sustainability and eco-friendly issues are taken into account whilst designing. The lamp forms are very functionalist and simple with an emphasis on clean lines. The texture of the cork forms part of the visual appeal of the lamp.

THE POD

The Pod is a large chair, which is made from felt made from PET bottles that have been recycled. The chair feels almost like a cubicle. Benjamin Hubert wanted the chair's ergonomics to allow the user to work comfortably whilst feeling relaxed and separate from daily life's noise and activity. The shell of the chair is the largest form ever produced using pressed recycled PET felt technology. The shell stacks easily making storage and transport simple.

FOUNDATIONS

'Foundations' is a shelving and storage system inspired by brutalist architecture. It is made of Valchromat, a wood fibre board coloured with organic dyes which have been specifically developed and bonded with resin to ensure that the natural appearance of the fibre remains intact. The wood is sourced from forest waste and recycled pine. Hubert's use of this sustainable material and advanced technical methods minimize environmental impact, an important concern for the designer. He also uses an environmentally friendly manufacturing process and zero carbon emissions.

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

6.3 (Allocated 10 marks)

EXAMPLE: LOCAL ENVIRONMENTAL DESIGNER:**Name of the designer:** A German couple; Regina Borth and Phillip Ruther. **Title of the design / project:** Give-it-Bag Company. **Description or characteristics of the design / project:**

Give it Bag is a Cape Town based company that creates cost effective bags from otherwise discarded materials, produces trendy multipurpose bags from polypropylene sacks used primarily in the shipping of goods such as rice, coffee grain, tea, salt bag - re-cycles them, re-uses them and re-creates beautifully original bag designs. These grain bags come from all over the world and are extremely varied...so it's never the same rehashed or repeated use material. The name '*Give it Bag*' is a witty wordplay on their philosophy of '*give it back*' to the world! A careful selection process is implemented where the bag prints are chosen for their coolest visual impact. Only a limited amount of a particular material is used, making each bag a collector's item. The bags are then hand-cut with heat cutters, which are done to ensure that the edges of the bags do not fray and compromise the strength of this tough fabric. The grain bag material is then used together with other fine materials to make super cool and environmentally friendly products. The bags are available in different designs and sizes.

Aims and influences on the design/project:

The Give-it-Bag makes a socially and environmental conscious fashion statement. Their aim is to create bags that will bring about a positive change. Fifty percent of the money made from sales goes towards addressing various social issues in Cape Town. Among those who have benefited from Give-it-Bag sales are children in Khayelitsha who received soccer balls, scholars in Lesotho who have received stationary and books and scores of refugees in Cape Town who live by the harbour, waiting for permits. One of Give-it-Bag's more recent social projects has been to assist with the purchase of eye lenses and equipment for cataract operations, bringing sight to elderly people in Cape Town.

Based on the philosophy of 'Pay-it-Forward', the company encourages everyone who buys a bag to also do a good deed of their own, whether big or small. Borth and Rother believe that many small acts of kindness can lead to huge positive change. ☑ The Give-it-Bag website allows anyone who has bought a bag to submit a comment regarding a good deed they have done. The idea is to inspire and be inspired. With sales taking place locally as well as through the internet, the website is slowly becoming a worldwide network of positive people sharing positive deeds. 'In order to cure the 'sickness' of the planet, we need to practice the philosophy that says what goes around, comes around,' says Borth. ☑ Give it bag is on a mission to save the world, *one bag at a time*. The product is created in its entirety here in SA, thus giving jobs to the people and 50% of the sales go straight to various local charities. ☑ Another interesting facet of Give it Bag is the message to spread good deeds throughout the community. Each Give it bag has a unique number that will identify you with your contribution, all that is needed is for you to do something for the world no matter how *small*, even if it's giving to a local charity. Then go to the Give it bag site and use your bag number to tell the world what you have done to help. It's not just about self gratification, perhaps a big company who cares about your cause will see what you tried to achieve and donate some BIG BUCKS to the idea...all that is needed is for you to plant the seed and perhaps it will grow. ☑

Environmental issues addressed by the designer/project:

From an environmental perspective, the Give-it-Bag company puts what would otherwise be wasted polypropylene sacks to good use. While the sacks do not poison the environment after disposal, they do take a long time to deteriorate. ☑ The sacks come into Cape Town from all over the world,' says Borth 'They then get delivered to factories before they just become rubbish.' ☑

Borth, with the help of local manufacturers, helps convert the sacks that once contained rice from Thailand or sugar from Brazil, into fashionable trendy up-cycled, eco-fashion statement bags. ☑ 'Give it bag' clearly demonstrated that with their positive actions and social / environmental projects, they reshaped their environment into a better place for everyone. ☑

Use any examples from the LTSM in the LPG e.g. *Design Culture Now* or other documented source.

You may NOT refer to any designer(s) that you have used previously.

(Allocate 10 marks)

EXAMPLE: INTERNATIONAL ENVIRONMENTAL DESIGNER:

Name of the designer:

Shigeru Ban

Title of the design / project:

'Paper Tea House'

Description or characteristics of the design / project:

Shigeru Ban is an accomplished Japanese and international architect. Known for his progressive modern environments, both public and residential, he became most famous for his innovative work with paper, particularly recycled cardboard paper tubes. Ban has become one of the forerunning Japanese architects who embrace the combination of Western and Eastern building forms and methods.



'Paper Tea House' is designed for indoor use and made entirely from recycled cardboard rectangular tubes. It is about 5m long and features a main room and the customary waiting area as Ban wanted to keep the design of the house in line with traditional tea ceremony practice. His experimentation with geometric shapes is clearly visible in the vertical and horizontal intersections. Overall it is a peaceful design and clearly in harmony with the environment.

Aims and influences on the design/project:

One of his main influences comes from the New York Five and their attitude to architecture. Therefore he gives his design a personal feeling as he is expressing himself through it. His design is also a good example of cross-pollination: although he studied in California, he combines his Western education with his Eastern heritage.

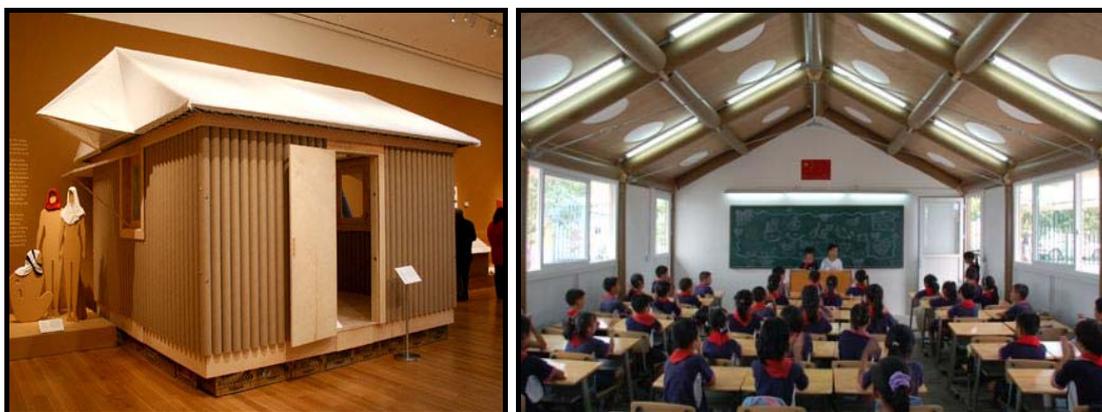
In addition to the Ban's ecological awareness, there is a humanitarian aspect to his work too. As a result of this, Ban's DIY Refugee shelters (used in Japan after the Kobe earthquake, as well as in Turkey, Rwanda and around the world) are very popular and effective for low-cost disaster relief housing.

Environmental issues addressed by the design/project:

He fits well into the category of 'ecological architects' but he can also make solid claims for being modernist, a Japanese experimentalist and a rationalist. 'I don't like waste' is an apt quote from Ban, summing up his philosophy, known as 'paper architecture'. Ban's work with paper and other materials is heavily based on principles of sustainability.

Ban is attracted to using paper because it is low-cost, low-tech, recyclable, and replaceable and because it produces very little waste. He was the first architect in Japan to construct a building primarily out of paper and required special approval for his building to pass Japan's building code. Avant-garde materials, particularly those that are LEED friendly are becoming the rule rather than the exception. Shigeru Ban has pioneered a specialty in building with paper; a material that demonstrates unexpected strength when densely rolled into logs.

In 1999, his prototype tents supported by paper poles provided shelter for displaced survivors in post-genocide Rwanda. In Chengdu, China he built a paper-frame schoolhouse to restore some equilibrium by way of education to the lives of children whose lives and homes lay in ruin when an earthquake devastated the Sichuan Province. He is known less publicly for his quiet calling to the design and construction of shelters for victims of disaster.



Left: a shelter constructed from paper and cardboard. Right: a paper-tube school in China.

Ban has been creating shelter with dignity and grace since 1995 when he emerged to answer the call for temporary housing, for the survivors of the earthquake that levelled Kobe, Japan. His novel designs emerged from humble materials like beer-crate foundations and paper-tubes for walls. The work of Ban is clearly a testament to providing positive support, restoring and reshaping people's lives after disastrous events.

Credit must be given to any valid and reasonable answer.

Q6.3 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTION	MARKS 10
Lower order	Recall/knowledge 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]**

AS 9: 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.

Choose either QUESTION 7.1 OR QUESTION 7.2. Answer only ONE question in this section

7.1 7.1.1 (Allocate 8 marks in total)

Target market (Allocate 3 marks):

The main idea of *Modume* is to create educational furniture for children that can be used in a playful, enjoyable manner. Therefore possible markets would be: parents, carers, primary school educators, and crèches. Basically this design caters for any market that is passionate about children's' education and who fully understands the creative, intellectual and sensory benefits gained through playing. Occupational Therapists and psychologists and Physiotherapists are also possible target markets.

A mission statement (Allocate 2 marks):

- Module is a company that creates modular furniture.

The aims are to create:

- Versatile, fun, and playful designs
- Multi-functional and multi-purpose furniture
- To cater for people in the educational, creative and sensory learning sectors
- Designs for children from ages 1 – 12 years
- The use of quality, durable, lightweight and sustainable materials

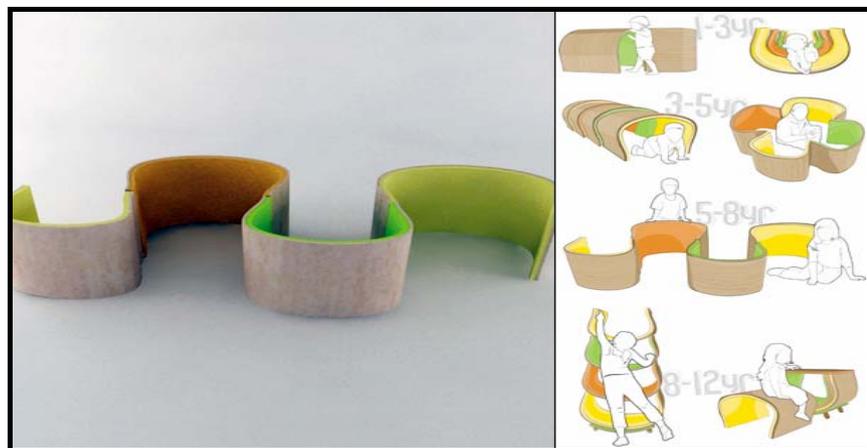
A possible promotional campaign for *Modume* (Allocate 3 marks):

Through strong 'visibility'- *Modume* 'aggressively' markets itself. To determine the specifics of their market place, the design should be placed in a variety of shops with a catalogue containing all contact details, as well as visuals of other designs. Furthermore, consistent participation in Design for Living Exhibitions, Design Indabas and design competitions, both locally and internationally, are extremely important to keep the public aware of the design.

Educational talks at design schools and universities will produce keen interest and maybe lead to a free promotional article in academic publications. Informative talks on the TV and radio. It is also vital to build a strong relationship with a variety of key role players, educational toy manufacturers and their buyers - this might lead to the design being published in their catalogues & brochures, e.g. Prima Toys. Business cards should be available at the reception of doctors, physiotherapists, and occupational therapists so that *Modume's* contact details are available to patients and service providers.

Credit must be given to any valid and reasonable answer or relevant points

7.1.2 (Allocate 6 marks)



Materials:

When designing for children in general, designers have to consider carefully materials that are durable and lightweight. Durability is of particular interest here, seeing that the designers intended the design to be used from ages 1 – 12. The design caters from age 1, and therefore it is vital to create a design with rounded edges for safe playing The design is made from a combination of wood and soft, pliable foam - this can activate sensory or more specific tactile experience for children. Because young children tend to 'nibble' on everything, the materials should be made from non-toxic materials, be washable, and have no loose parts that can lead to choking or suffocation, trapping or pinching.

Colours:

Bright colours can be used as it is generally accepted that bright colours can stimulate creativity in young children. The designers' decision to market the design as a multi-sensory experience is further enhanced by the use of eye catching, bright, vivid and bold colours. Sometimes colour can be used as a calming influence. One may also argue that the use of green, yellow and orange links up with a 'natural' or 'green, sustainable' living.

Shape:

The basic design consists of U-shaped modular parts. These are independent parts that fit or connect and offer creative and educational opportunities. As children become more educated and skilful, they create a variety of multi-functional structures from the parts, e.g. a tunnel, a den, a flower, a fort, a table, a chair, a labyrinth, a slide, etc. The inter-connectivity of the U-shaped structures offers endless imaginative shapes. The shapes have been rounded, creating soft edges for safe playing.

7.1.3 **(Allocate 2 marks)****If the answer is YES:**

The choice of type is reflective of the rounded, curvular, U-shaped modular qualities of the design. The word is visually broken down to **MOD U ME** – one might debate that the lack of colour or tonal contrast in the 'U', underpins the U-shape and overall quality of the design or the overall lack of colour places more focus on the 'U' shaped form – after all the educational play with the U-shapes to create multiple variable structures is important.

If the answer is NO:

The lack of colours in the typeface is not representative of the fun, playful quality of the design or a reflection of the colourful nature of the design. The colours can be seen as too dull and not visually interesting – and thus do not reflect the modular furniture as promoting a creative, sensory learning experience.

7.1.4 (Allocate 8 marks)

SWOT ANALYSIS:

Strengths: A unique concept. The design is made from durable and sustained materials. The use of sustained materials promotes and supports 'green' design. The design is light weight and easy to store inside a small place. It still looks neat when stacked away. The design is multi-functional / multi-purpose – created for educational, sensory and creative purposes. An excellent play solution to the otherwise hi-tech 'Made in China' products kids crave for.

Weakness: It is most probably for the wealthy. It would most probably be expensive to produce and buy. If there are no spare parts accessible, like the foam or the wood, then the product becomes redundant or useless. Owners should have a cleaning or maintenance programme, to ensure the maintenance of the furniture.

Opportunities: If the medical and educational sectors invest in this design, the demand for the product would double. Other companies like Prima Toys might want to re-create the design, but with more durable or weatherproof materials, e.g. PVC plastics. If the design is created in a cheaper material, Township Crèches might also want to invest. Other designers might find other useful purposes for their concept e.g. outdoor furniture for children or to be used as equipment for a play park or jungle gym – with a few changes this is an obtainable goal.

Threats: Companies or designers, e.g. a hospital school or nursery school, with a similar idea or concept that's cheaper. Bank loans might be subject to approval. Expensive to produce New and innovative technology needs to be continuously upgraded, which might make this more expensive. Children might not like the design. As children grow older, they might get tired of their furniture or it might not last till their 12th birthday.

7.1.5 (Allocate 3 marks)

INVESTMENT DESIGN can be influenced by the following aspects:

- The designs are part of a limited edition.
- The designs are unique to that specific designer or are seen as part of his/her 'signature designs'.
- The designer and his/her designs are known nationally and internationally.
- The designs are still in high demand and even copied.
- The designs are well presented in accredited galleries, museums, and private collections.
- Designs are publicised in 'coffee table books', containing the latest collectables or investment opportunities. This gives a good guideline for investors to follow.

- Some might only collect '*blue chip*' designers – implying the most prolific designers offering the best 'dividends' or high returns at low risks.
- Accredited auctioneers will have a definite influence on 'investment' designs or 'collectables'.

Credit must be given to any valid and reasonable answer or relevant points.

7.1.6 (Allocate 3 marks)

AGREE: FIGURES B AND C CONSIDERED AS KITSCH

FIGURES B and C could be considered cheap, technically inferior, ugly, tasteless or a worthless imitation of something of value.
They could also be seen as designs with a popular appeal and considered pretentious and shallow like garden gnomes and other lawn ornaments that are often considered kitsch.
Kitsch objects are usually overly ornate or decorative and contain strong sentimental value.

The Avant-garde introduced an element of fun and playfulness to their designs – and these designs display this typical wit, irony, humour and parody that form 'kitsch'.

DISAGREE: FIGURES B AND C CONSIDERED AS GOOD DESIGN

FIGURES B and C could be seen as innovative; useful; aesthetic; understandable; unobtrusive; honest; long-lasting; thorough down to the last detail; environmentally friendly and with as little design as possible.

OR

7.2 7.2.1 (Allocate 20 marks)

- The four groupings will be:
 1. Recycled Chic Bags: Figures B and E
 2. Designer Bags: Figures A and F
 3. Eco-friendly Bags: Figures D and H
 4. Funky Bags: Figures C and G
- The target markets for each category:
 1. Recycled Chic Bags: The fashion-conscious younger woman or teenagers who might not be able to afford real designer bags.
 2. Designer Bags: The image-conscious more mature woman or socialite who can afford to buy the authentic designer bags.
 3. Eco-friendly Bags: People, mostly women, who are eco and environmentally conscious and concerned about the environment.
 4. Funky Bags: Men and women shopping at more funky stores , branding their stores through these unusual bags.

- The background colours could be as follow:
 1. Recycled Bags: Blue / Green (natural colours)
 2. Designer Bags: Silver / Black (classy colours)
 3. Eco-friendly Bags: Green / Brown (earthy colours)
 4. Funky Bags: Yellow / Purple (lively colours)
- Possible appropriate font for each category:
 1. Recycled Chic Bags: Font relating to found objects, informal
 2. Designer Bags: Formal, stylised font
 3. Eco-friendly Bags: Biomorphoc shaped font
 4. Funky Bags: Funky, unusual and quirky font

Give credit for any other information that concentrates on the above aspects. The discussion should be clear and focused on the requirements.

7.2.2 (Allocate 2 marks)

If the learner answers 'yes', the following possible reasons could be supplied:

- The display is full of brightly-coloured forms and surfaces making it very eye-catching.
- The wide variety of patterns, e.g. the chequerboard floor, the coke bottle wallpaper and the repeated tins all help to create a visually exciting display.
- The products that are for sale are all Africa-inspired and the display links with this very clearly.

If the learner answers 'no', the following possible reasons could be supplied:

- The display lacks unity because there are too many contrasting colours.
- The variety of pattern creates a very busy display overwhelming the viewer.

Credit must be given to any valid and reasonable answer or relevant points.

7.2.3 (Allocate 3 marks)

Elements of a good display

- The positioning of objects must be planned carefully.
- Best selling merchandise should occupy the most favourable areas in the store.
- These could be placed next to items that the business wants to promote as the customer will then be 'forced' to look at them.
- The display must have one or more focal points.
- It must be visually attractive/ eye-catching.

Allocate marks to any other valid points.

7.2.4 (Allocate 5 marks)

- Posters
- Fliers
- Brochures
- Catalogues
- Adverts: printed
- Adverts: TV and radio
- Websites

Credit must be given to any relevant points.

TOTAL SECTION C: 30

Q7.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTION	MARKS 30
Lower order	Observation/ Comprehension	20%	7.1.1 + 7.1.3 + 7.1.4	6
Middle order	Application	50%	7.1.1 + 7.1.2 + 7.1.3	15
Higher order	Analysis Synthesis Evaluation	30%	7.1.1 + 7.1.3 + 7.1.6	9

Q7.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTION	MARKS 30
Lower order	Observation/ Comprehension	20%	7.2.1 + 7.2.3 + 7.2.4	6
Middle order	Application	50%	7.2.1 + 7.2.3	15
Higher order	Analysis Synthesis Evaluation	30%	7.2.1 + 7.2.2	9

GRAND TOTAL: 150