



Design

SELF STUDY GUIDE

- × × × BOOKLET 1
- × × Paper 1 (Topic 3)
- × Paper 2 (Topic 1 & 2)

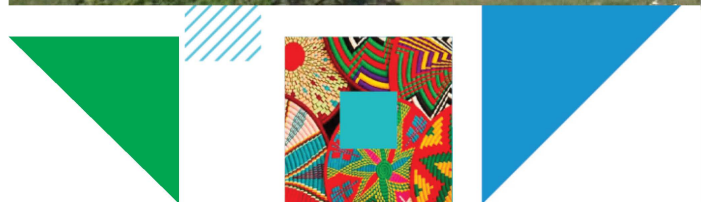
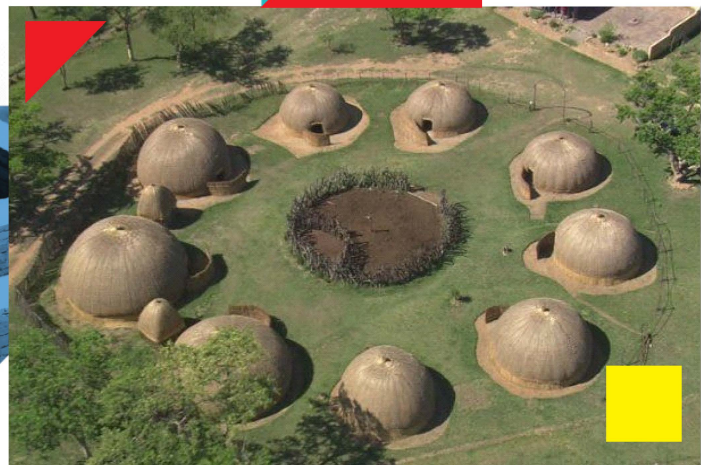


TABLE OF CONTENTS

		PAGE
1	Introduction	2
2	How to use this Self-Study Guide	3
3	Examination tips	4
4	Overview of Paper 1 (Topic 3)	6
4.1	Section A: Design Literacy (Question 1 – 3)	7-43
4.2	Section B: Design History (Question 4)	44-63
4.3	Section C: Design in a socio-cultural/ environmental and sustainable context (Question 5 & 6)	64-95
5.	Glossary and concepts	96-98
6.	Overview of Design Paper 2 (PRACTICAL) Topic 1 and 2	99-107
7.	Acknowledgements and References	108

1. INTRODUCTION

The declaration of COVID-19 as a global pandemic by the World Health Organisation in 2020, led to the disruption of effective teaching and learning in all schools across South Africa.

Many learners, across all grades, spent less time in class due to the phased-in reopening of schools, as well as rotational attendance and alternative timetables that were implemented across provinces, to comply with social distancing rules. This led to severe teaching and learning time losses. Consequently, the majority of schools were not able to complete all the relevant content prescribed in Grade 10-12 in accordance with the Curriculum and Assessment Policy Statement.

In order to mitigate and intervene against the negative impact of COVID-19, as part of the Recovery Learning Plan for Grades 10-12, the Department of Basic Education (DBE) worked in collaboration with Subject Specialists from various Provincial Education Departments (PEDs) to develop this Self-Study Guide for learners in Grade 12.

The content in this study guide is critical towards laying a strong foundation to improve your performance in this subject.

The main aims of this study guide is to:

- Assist learners to improve their performance, by revising and consolidating their understanding of the topic;
- Close existing content gaps in this topic; and
- Improve and strengthen understanding of the content prescribed for this topic.

This study-guide is meant as a self-study guide for learners and therefore should be used as a revision resource to consolidate learning at the end of a particular topic taught in class.

Learners are encouraged to complete the exercises and activities to test their understanding and to expose themselves to high quality assessment.

This study guide can also be used by study groups and peer learning groups, to prepare for the final NSC examination in this subject.

1. How to use this Self Study Guide?

The purpose of the Self-Study Guide is to enhance your preparation for the Grade 12 NSC Examinations (**Paper 1 and Paper 2**). This Study-Guide does not cover all the content for **TOPIC 3**, please refer to your textbook and notes for more information.

**This study Guide MUST be retrieved by the school at the end of the year.
DO NOT WRITE IN THIS BOOK**

The Self-Study Guide covers the following topics:

Paper 1 (Topic 3):

1. Design Literacy (Analysing unseen examples).
2. Design History (Design Movements).
3. Design in Socio-cultural, Environmental, and Sustainable context.
4. Exercises and model-answers for you to prepare for the exam.

Paper 2 (Topic 1 and 2):

1. The Design Process (Expectations and Tips)
2. The Product (Expectations)
3. Checklist / Criteria (Process and Product)

Look out for these icons in the study guide.			MARK ALLOCATION		TIME MANAGEMENT
	TAKE NOTE!		STEP-BY-STEP Unpacking the question		REFER TO PAST EXAM PAPERS
	HINT		STUDY		ESSAY

5. Study notes as well as exemplar questions for you to answer are included in this study guide per question. Check your answers by looking back at your notes. The suggested answers are also included in this guide.
6. Go to www.education.gov.za to download past exam papers for you to practice.

3. Examination Tips

How to prepare for the examination:

1 GET ORGANISED

- Start studying in advance.
- Use a study timetable to plan. Break-up your learning sections into manageable parts.

2 KNOW THE PAPER

- Understand the structure of the paper.
- Know what is expected of you in each question.

3 SUMMARISE YOUR STUDY CONTENT

- Mind maps help you remember content (especially history and case studies)
 - Your brain learns well with colours and pictures.
 - Know your design terminology.

4 STUDY & WRITE

- Read sections.
- Repetition is the key to retaining information you must learn.
- Focus on the sections that you find more difficult to understand/remember.
 - Make sure you remember the information you studied.

5 TAKE SHORT BREAKS

- Keep your study sessions short but effective.
- Take short, constructive breaks in between study sessions– take a walk outside

6 PRACTICE AND APPLY

- Writing the design theory examination is not only about memorizing the work, but also applying your knowledge thereof to relevant situations.
- Engage this study guide and past design question papers.
- Read the questions and practice writing your answers.
- Use the relevant marking guideline to mark your answers. This allows you to see how well you know your work.

How to approach the examination on the day:

1 **READ THROUGH THE WHOLE PAPER** before you begin writing.

- Plan your time - you need time for the essay type questions.
- Make a mind map for each question whilst you still remember content studied.
 - Plot your designers, case studies, movements for each question.
- Don't confuse / repeat designers in questions 4, 5 and 6.

2 **ANSWERING A QUESTION**

- Read all questions at least twice before answering.
- Circle instructional verb (e.g., discuss, compare, etc.)
- Make sure that you understand what and how you must answer.
- Write all answers in full sentences.
- Do not repeat unnecessary information that was already given as part of the question.
- Use key words from the question or captions to enhance your answer.
- In your answer, BRIEFLY DESCRIBE what the work looks like.
- Explain your statements.
- Substantiate your opinions based on facts.

3 **VISUAL IMAGES / STATEMENTS**

- Always refer to the visual images/statements given in a question.
- Visual images are question specific, never re-use them in other questions.

4 **COMPARISON**

- Comparison/s must express similarities and differences.
- You must integrate and synthesise (use simple words) facts and observations of designs in a proper essay format.
- Refer to both designs in every sentence and use comparative words.

5 **ESSAY**

- Separate main ideas/concepts by using paragraphs.
- Use designers' surnames and not only their first names when discussing them.

4. Overview of Paper 1 (Topic 3)

- **Total marks 100.**
- The time allocation **3 hours**.
- The examination consists of SIX questions. **Answer ALL SIX questions.**
- This question paper consists of **3 SECTIONS**:

SECTION A: Design Literacy (**30 marks**) - Questions 1 to 3

SECTION B: Design History (**40 marks**) – Question 4

SECTION C: Design in a sociocultural/environmental and sustainable context (**40 marks**) – Questions 5 and 6

- There are **CHOICES** with:

Question 1 - answer 1.1 **OR** 1.2

Question 3 - answer 3.1 **OR** 3.2 **OR** 3.3

Question 5 - answer 5.1 **OR** 5.2

- Essay type questions: Question 3, 4, 5 and 6

INSTRUCTIONAL VERBS AND MEANINGS

INSTRUCTIONAL VERBS	ACTION / MEANINGS
Discuss	<ul style="list-style-type: none">• Write about the topic in detail, present your point of view and give reasons for your statements.
Substantiate	<ul style="list-style-type: none">• To support/motivate/justify with proof or evidence.
Explain	<ul style="list-style-type: none">• Clarify the statement and give reasons for your opinion by referring to specific elements of a design/product (unseen or studied).
Compare	<ul style="list-style-type: none">• Discuss the similarities and differences of both designs/products/movements.
Analyse	<ul style="list-style-type: none">• Explain the meaning and relevance of the design• Give a detailed and logical discussion, e.g., discuss the formal elements and principles of the design.• Substantiate your findings/point of view.

4.1 SECTION A: DESIGN LITERACY [30]

QUESTION 1: ANALYSIS OF UNSEEN EXAMPLES SOUTH AFRICAN AND/OR INTERNATIONAL

 10
Marks

 15
Min



Study the following:

- Design Elements and Principles
- Gestalt and Universal Principles
- General Design Terminology and Concepts.

For more information on the above, refer to your Grade 10 - 12 textbooks.



NOTE: this is a CHOICE QUESTION, choose 1.1 OR 1.2

You need to:

- **UNDERSTAND** general and current **design terminology and concepts**.
- **APPLY** your knowledge of design elements and principles to analyse the unseen design examples.
- **SUPPORT** your statements when analysing elements and/or principles of design related to the question.







A basic description of elements and principles is not enough. Expand on how they have been used in the design. For example: "the use of organic lines evokes movement and flow".

- **UNDERSTAND** current design issues, e.g., *how the use of indigenous craft systems in contemporary design creates a sense of pride in heritage (Proudly South African), art or craft debates, hand-crafted or machine-made, etc.*

TERMINOLOGY *(the word used to identify a concept)*








Stylised	<i>Simplifying an object where the general shapes are shown, but detail is ignored. Stripped to basic recognisable characteristics.</i>
Achromatic	<i>Without colour, white, grey, black</i>
Aesthetics	<i>A set of principles related to nature and the appreciation of beauty.</i>
Biomimicry	<i>Design solutions that are strongly inspired from nature.</i>
Biomorphic	<i>Designs that resemble/mimic shapes or forms from nature.</i>
Collage	<i>The process of cutting and pasting different images, patterns, and textures onto another surface.</i>
Contemporary	<i>The art and design from the 1970's up to today (current/present/now).</i>
Craft	<i>An activity involving skill in making products by hand.</i>
Emphasis	<i>Special importance, value or prominence given to something.</i>
Ergonomics:	<i>How design objects are made to be suit the functionality/ comfort for human use. (User centred design).</i>
Gestalt	<i>How your mind reads many parts as a whole.</i>
Kitsch	<i>Design objects considered to be overly decorated and of poor taste / mass produced.</i>
Monochromatic	<i>Colour scheme using tints and shades of one colour.</i>
Opaque	<i>Not able to be seen through; not transparent.</i>
Polychromatic	<i>Multicoloured (two or more varying colours).</i>

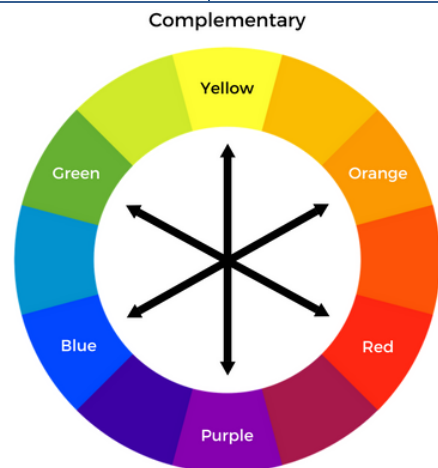
DESIGN CONCEPTS *(an idea that is applied to all objects in a group)*

CONCEPT	EXPLANATION	VISUAL EXAMPLE
Eclectic	Combining styles/ideas from different historical periods to create unique and original design solution.	
Anti-Design	Exaggerated design features that go against the traditional rules and functionality of design products.	
Minimalism	Reduction in the use of design elements. Simplified designs Little or without decoration.	
Biomorphic	Designs using organic patterns or shapes similar to nature and living organisms.	
Functionalism	A design theory in which the purpose/function of the object is more important than how it looks.	
Exclusivity	The practice of excluding or not admitting: <ul style="list-style-type: none"> • ideas • thought, • cultures or groups in a design. 	

<https://www.doublestonesteel.com/blog/products/marcel-breuer>

ELEMENTS OF DESIGN

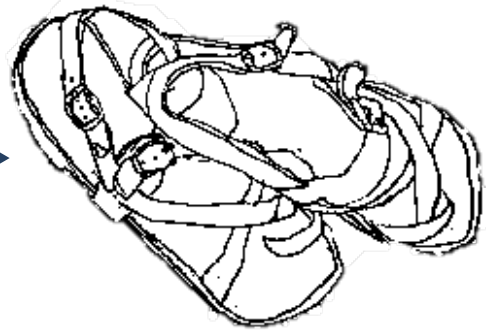
Line	<p><i>Horizontal / vertical / diagonal / curvy / zig-zag / curly / thick / thin / spiral.</i></p> <p>Contour lines: define the outline of form</p> <p>Structural: indicates the main angles of a 3d shape.</p> <p>Stylised: simplifies the object it represents.</p> <p>Gestural: rapid continuous line that captures the gesture.</p>	
Tone/Value	The range from lightness to darkness.	
Shape	<p>2D (two dimensional) flat.</p> <p>Geometric (square, circle, triangle, etc.)</p> <p>Organic (curved, soft & natural)</p>	
Form	<p>3D (three Dimensional).</p> <p>Geometric (cube, sphere, cone).</p> <p>Organic (all other forms such as people, animals, etc).</p>	
Texture	<p>Tactile texture: the feel/touch of a surface.</p> <p>Visual texture: the look of a texture, the illusion of physical texture.</p>	
Space	<p>Positive: the occupied space.</p> <p>Negative: space around and between parts.</p>	
Colour	<p>Hue (name e.g., red, yellow).</p> <p>Value (lightness/darkness),</p> <p>Intensity (the level of pigment in a colour)</p> <p>warm/cold</p>	



TYPES OF LINES WITH EXAMPLES:

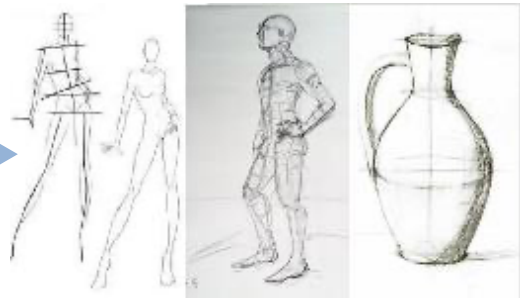
Contour lines:

- Define the outline of form / edge of a shape.
- Excludes detail and shade.



Structural Lines:

- Indicates the main angles of a 3D shape.
- Define shape and direction that make up a form.
- Offer a sense of depth.



Stylised:

- Simplifies the object it represents.
- Shape appears similar to natural state but without detail.

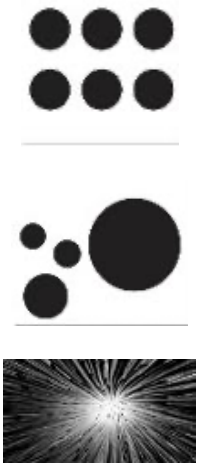
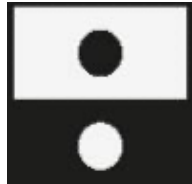




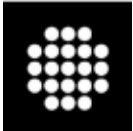


Gestural:

- Rapid continuous line that captures the form, gesture, character, or movement.

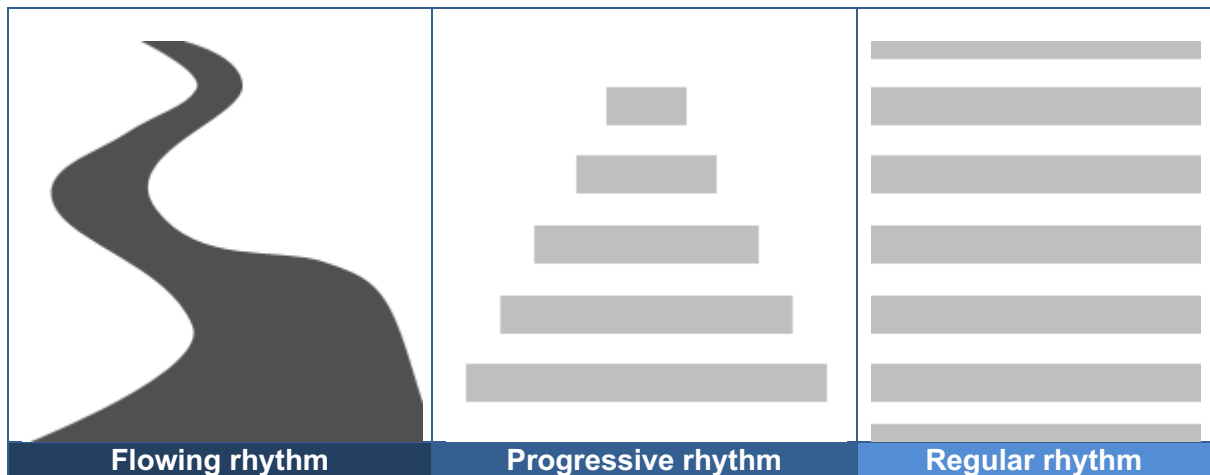


PRINCIPLES OF DESIGN

Balance	<p>The arrangement of parts that have equal “visual” weight.</p> <p>Symmetrical balance: all parts of an image/design are arranged equally.</p> <p>Asymmetrical balance: Each side of an image/design is different but has equal visual weight.</p> <p>Radial balance: line/shapes grow/emerge gradually and symmetrically from a central point.</p>	
Contrast	Difference between objects/design elements using opposites.	
Emphasis	One part of a design/object is made more important through colour, texture, size, value, etc.	
Movement	The use of design elements that leads the viewer's eye in, through and out of the design.	
Rhythm	The repetition of an element in a design. To repeat a pattern through colour, texture, etc.	
Proportion	<p>Describes how the sizes of different parts of a design relate to each other.</p> <p>Scale: Describe how the size of different objects relate to each other.</p>	
Unity	The illusion of oneness created by similarities and closeness of elements/object in a design.	

<https://www.interaction-design.org/literature/article/repetition-pattern-and-rhythm>

Other examples of rhythm:



https://www.onlinedesignteacher.com/2015/11/design-principles_69.html

Other examples of proportion:



<https://thevirtualinstructor.com/blog/proportion-a-principle-of-art>



How to identify and explain the use of elements and principles in design

THE ELEMENTS OF DESIGN

Building blocks used by a designer to create a design.



Line, Tone/Value, Shape, Form, Texture, Space, Colour.



THE PRINCIPLES OF DESIGN

Rules to be followed to create an effective and attractive composition.

Balance, Contrast, Emphasis, Movement, Rhythm, Repetition, Proportion, Unity.


EXAMPLE OF APPLICATION:

	<p>ELEMENT</p> <ul style="list-style-type: none"> • Form: 3 D, organic/curvy • Texture: <ul style="list-style-type: none"> ○ Tactile: Smooth feel from the wood ○ Visual: It looks silky/soft • Colour: Natural earthy brown / wood. • Line: Curvy S line 	<p>PRINCIPLE OF DESIGN</p> <ul style="list-style-type: none"> • Balance: <ul style="list-style-type: none"> - symmetrical from the front, (all parts of equal visual weight), - asymmetrical from the side, (objects of varying weight/size are placed around an axis) <p>The curvy line creates <i>movement</i> and <i>rhythm</i>.</p>
	<p>ELEMENT</p> <ul style="list-style-type: none"> • Lines: Spiral outward • Colour: <ul style="list-style-type: none"> - bright yellow (primary colour) in centre - Black & white neutral (achromatic colour) 	<p>PRINCIPLE OF DESIGN</p> <p><i>Spiral line creates Radial Balance and movement</i></p> <p>Contrast: Black and White / Bright yellow colour</p> <p>Emphasis: on bright yellow colour on base, obtained by lines and shapes.</p> <p>Rhythm: Repetitive black / white lines and shapes create rhythmic pattern.</p>

 <p>Hector Guimard, Entrance gate Castel Beranger (Architecture) (Art Nouveau)</p>	<p>ELEMENT</p> <ul style="list-style-type: none"> • Form: the sloping arches above the door echo organic forms. • Colours: recalled nature, like browns, yellows, blues, and greens. • shapes & lines: Organic shapes, whiplash curves drawn from nature, like insects, birds, graceful plant forms. 	<p>PRINCIPLE OF DESIGN</p> <ul style="list-style-type: none"> • Balance: asymmetrical (gate), typical feature of Art Nouveau
 <p>Bugatti poster by R Géri (2D) (Art Deco)</p>	<p>ELEMENT</p> <ul style="list-style-type: none"> • Shapes: illusion of 3D are created with shadows and highlights on the car and train. • Colour: Primary scheme (Yellow, red and blue) and neutral black and white • Lines: Gestural. • Tone / Value: of red (car) & blue (train) in shadows to create illusion of 3 dimension 	<p>PRINCIPLE OF DESIGN</p> <ul style="list-style-type: none"> • Balance: Asymmetrical, objects of varying weight/ size are placed around an axis. • Proportion: describes how the sizes of different parts of a design relate to each other – The Car is big in relation with the train to put more emphasis on the car) • The converging lines to create perspective and movement and speed.








GESTALT THEORY

How your mind reads many parts as a whole.

Closure:	Proximity:	Continuity:	Figure/ Ground:
 <p>Our brain tends to fill in the blanks to see a complete object.</p> <p><i>For example, notice how your brain completes the missing parts in the panda.</i></p>	 <p>The closeness of objects placed near to one another read as one.</p> <p><i>For example, the horizontal bars in the IBM Logo are used to create a single image.</i></p>	 <p>The way your eye follows the line through a design.</p> <p><i>For example, In the logo, Coca Cola, your eye follows the line from the first 'C' through to the last 'a'</i></p>	 <p>How your brain reads the combination of positive and negative space to identify an image.</p> <p><i>For example, you can see the profile of a Spartan helmet in the negative space completed by the golfer in mid-swing cleverly depicted as positive space.</i></p>
		<p>Prägnanz:</p> <p>When you're presented with a set of complex objects, your brain will make them appear as simple as possible. For example, in the Olympic logo, you see overlapping circles rather than an assortment of interlinked curved, connected lines.</p>	

THE PRINCIPLES OF UNIVERSAL DESIGN

The design of products and environments to be usable by all people, regardless of their age, size, ability, or disability. - Refer to Gr.12 Future Managers Textbook – P.233

<p>Principle 1: Equitable Use</p> <ul style="list-style-type: none"> The function of any design should include people with a mental or physical disability, the elderly, and children, in a similar way to everyone. <i>E.g., A ramp at the main entrance, not an obscure backdoor entrance for people in wheelchairs.</i> 	
<p>Principle 2: Flexibility in Use</p> <ul style="list-style-type: none"> The design should be flexible for use in differing ways – whether this be preference or requirement based on ability or mobility. <i>E.g., A fold down shower seat allows less mobile users to sit, e.g. the elderly, but by folding away the seat the shower can still be used by those who prefer not to.</i> 	
<p>Principle 3: Simple and Intuitive (untaught) Use</p> <ul style="list-style-type: none"> Regardless of ability, age, language, mobility etc. the user should be able to understand and use the design easily. It consider a range of language and reading abilities. <i>E.g., Ikea have a simple route design in all of their shops. This is clearly marked with simple arrows projected on the floor, easy for anyone to understand.</i> 	
<p>Principle 4: Perceptible (noticeable) Information</p> <ul style="list-style-type: none"> The design should provide required information to every user. Applied to all situations, including the blind, or a noisy environment. The use of pictures, verbal and tactile information provide information clearly. <i>E.g. Lift floor numbers clearly written, tactile braille buttons and voice annunciation at floors, make it clear for all users.</i> 	
<p>Principle 5: Tolerance for Error</p> <ul style="list-style-type: none"> The safety features a design should limit any risks, aiming for a fool proof design. If removal of a hazard is possible this is best, but if not, it should be guarded or shielded, or have clear warnings. <i>E.g. handrails for staircases</i> 	
<p>Principle 6: Low Physical Effort</p> <ul style="list-style-type: none"> The design allows little physical effort. The door handle is positioned at a normal or comfortable position. <i>E.g. The use of lever door handles instead of knobs reduces the required effort to open a door.</i> 	
<p>Principle 7: Size and Space for Approach and Use</p> <ul style="list-style-type: none"> The design should allow for ease of approach and use, suitable for different heights, sizes and ages of people. If it involves interactivity or reach, it should allow for smaller hands and seated users, as well as leaving space for equipment that the user may have, like crutches or a wheelchair. <i>E.g. a service top that is lower for wheelchair users.</i> 	

<https://www.gartec.com/blog/seven-principles-universal-design-buildings/>

STEP 1: Read the question twice and circle the instructional verb.

- What is the question asking you to do? *For example, **Discuss**.*

STEP 2: Study the caption underneath the image.

- The caption provides valuable information about the design, designer, medium used, where and when it was made.

STEP 3: Study the image.

- Identify the listed elements and principles within the image (what and where?) -*For example, what creates variety, contrast, balance, and rhythm?*

STEP 4: Write a paragraph on each bullet

- *Discuss each principle by referring to what, where and how it was used within the design.*



– do not only identify the elements and/or principles asked without elaborating how they are used in the composition.



Example: Question 1.2 (3D example)

Practice to answer this question



FIGURE B: **Chrysanthemum Bowl** by Michaela Janse van Vuuren (South Africa), 2009.
Layering and cutting of a type of nylon using a 3D printer.

1.2.1 Analyse the use of the following elements and principles in FIGURE B above:

- Rhythm
- Texture
- Colour
- Balance

(4 x 2)

(8)

1.2.2 Discuss the term *biomimicry* in relation to its use in FIGURE B above.

(2)

[10]

EXAMPLE: Question 1.2 (3D) - Model answer (Guideline)

- Below are possible answers to the question.
- Assess yourself by using this guideline.
- Note that your answers may differ from the ones in this example.
- Avoid answering in bullet form.

1.2.1

Rhythm

- The repetition of many tiny petal shapes in FIGURE B creates a regular scalloped **rhythmic** pattern.☑
- The inner rows curl inwards and the outer rows curl outwards, creating a range of different rhythms.☑
- Rhythmic pattern is encased in a perfect circle creating controlled movement.☑

Texture

- The repetitive petals are three-dimensional, creating tactile **texture**.☑
- This texture appears sharp and rippling, this is created by the zigzag line formed by the repeated scallops.☑
- The fact that the bowl is made from a type of plastic suggests that the actual texture is also hard. ☑
- The bowl in the center is smooth and looks cold and machine-like.☑

Colour

- The **colour** of the bowl is white which gives it a pure and calm quality.☑
- The shadows of the many petals add a variety of different greys emphasising the three-dimensional quality of the bowl.☑

Balance

- From the front, the bowl appears to be symmetrically **balanced** with the left-hand side an exact mirror image of the right-hand side. This adds to the general sense of order.☑
- From the top, the bowl appears to be radially balanced reminding one of sunrays, emphasising a spiritual quality.☑

1.2.2

- Biomimicry is a study of design in nature that imitates the natural world to solve human challenges.☑
- The bowl mimics the structure/form of a Chrysanthemum flower. The hollow and circular form of the flower allows the bowl to become a functional product.☑
- The bowl is inspired by the perfect order found in the rhythms of nature.☑

QUESTION 2: COMMUNICATION THROUGH DESIGN

SOUTH AFRICAN AND/OR INTERNATIONAL

 10 Marks

 15 Min



Study the following:

- Typography, Visual Hierarchy
- Design elements and Principles
- Gestalt and Universal Principles
- General Terminology and Concepts

For more information on the above, refer to your Grade 10 - 12 textbooks.



This question is divided into TWO subsections:

2.1 UNSEEN Question.

2.2 COMPARATIVE Question between South African and International Design.

You need to:

- **'Read'** common symbols, signs, and logos in the context of the design.
- **Explain the 'message'** of a design and be able to support this explanation with clear reference to how it enhances the design.
- **Critically evaluate** the use of stereotypes, bias, discrimination, prejudice, and subliminal messages in design practice.

TERMINOLOGY (Question 2)

Bias	Preference or prejudice (pre-judgement) for or against one person or group, especially in a way considered to be unfair.
Discrimination	Unfair behaviour towards different people, especially on race, age, sex, or disability.
Icon	A person or item regarded as a representative symbol or as worthy of admiration. <i>e.g., Nelson Mandela.</i>
Prejudice	Set negative biased thoughts or beliefs about individuals who belong to a particular group.
Propaganda	Misleading or biased information used to promote a socio-political cause or point of view.
Shock tactics	Shock advertising is a type of advertising that "deliberately, rather than inadvertently, startles and offends its audience by violating norms for social values and personal ideals".
Sign	Object giving information, warning, or instruction.
Symbol	A representation of an object, image, function, or process. Have a deeper meaning. <i>e.g., a white dove symbolise peace.</i>
Stereotype	Set ideas about people based on the group to which they belong (race, age, sex or disability). <i>E.g., Girls play with dolls and boys with cars.</i>

TYPOGRAPHY: APPLIED IN A QUESTION

Discuss how the designer has manipulated the typography and imagery of the poster in

FIGURE B to communicate its message effectively.

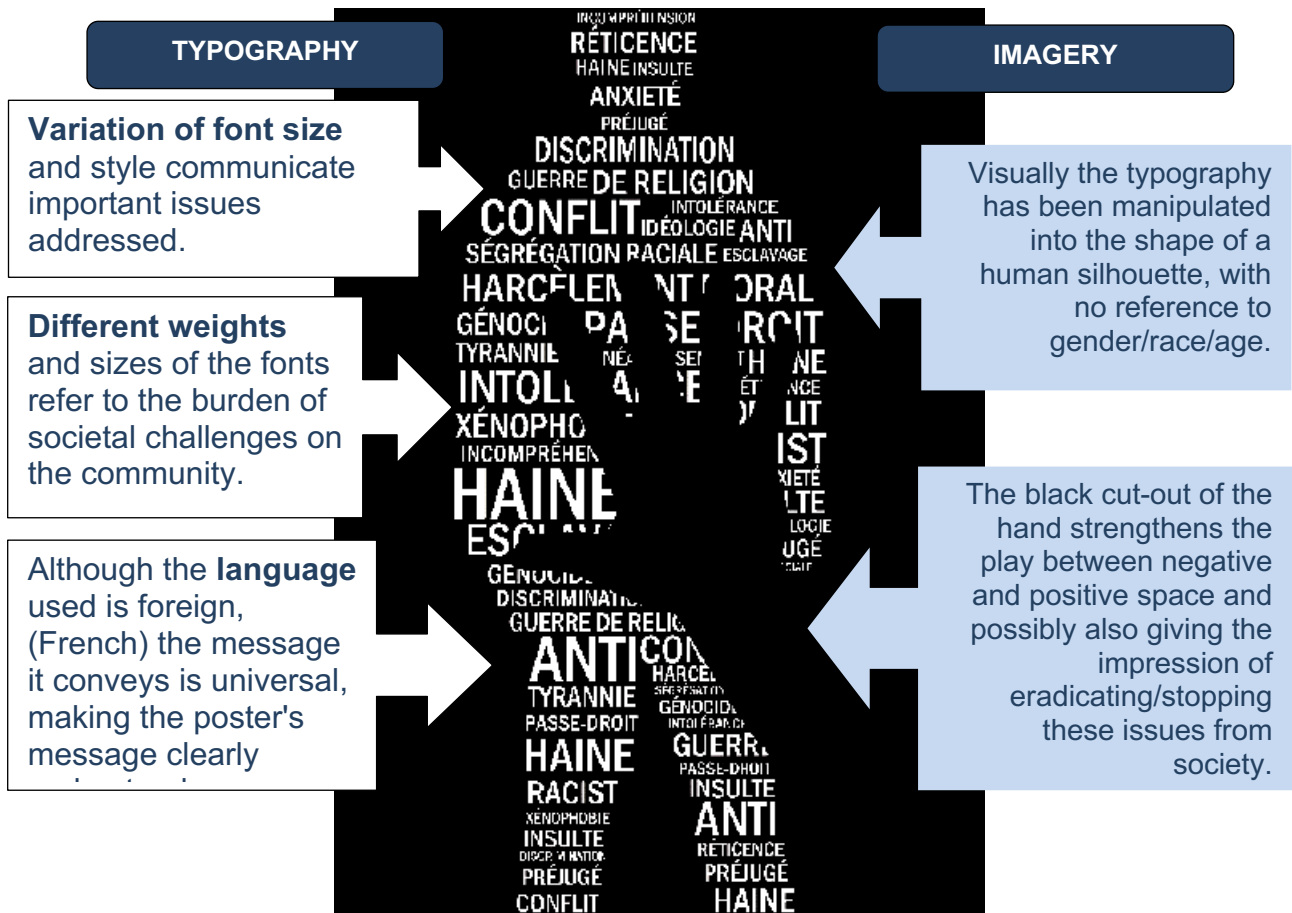




FIGURE B: **Against the Ideas of Racism** by LM Design (Slovenia), 2011

Design paper 1 NSC/DBE November 2015	
 <p>Serif Sans Serif</p>	<p>Serif / Sans Serif:</p> <ul style="list-style-type: none"> • Serif fonts have curvy or decorative finishes to each letter. • Sans-serif typefaces do not have those decorative strokes. • Popular examples of serif typefaces: Times New Roman. • Popular examples of sans-serif fonts are Arial.
	<p>Uppercase / Lower case:</p> <ul style="list-style-type: none"> • CAPITAL (upper case) versus small letters (lower case). • <i>"the KEYWORDS must be in upper case".</i> • Bold: <i>"the keywords must be in upper case".</i> • Italics: <i>"the keywords must be in upper case".</i>
<p>Times New Roman</p> <p>Verdana</p>	<p>Fonts convey emotion, attitude and tone.</p> <p>Times New Roman = traditional font, give a formal business feel</p> <p>Verdana, = more modern mood.</p>



Question 2.1: How to answer the UNSEEN question



This question wants you to understand the message that is being conveyed by the design shown.

- Understand different terms before attempting to answer the question.
- There may be stereotypes, bias, discrimination, prejudice, and hidden messages in the visual sources.

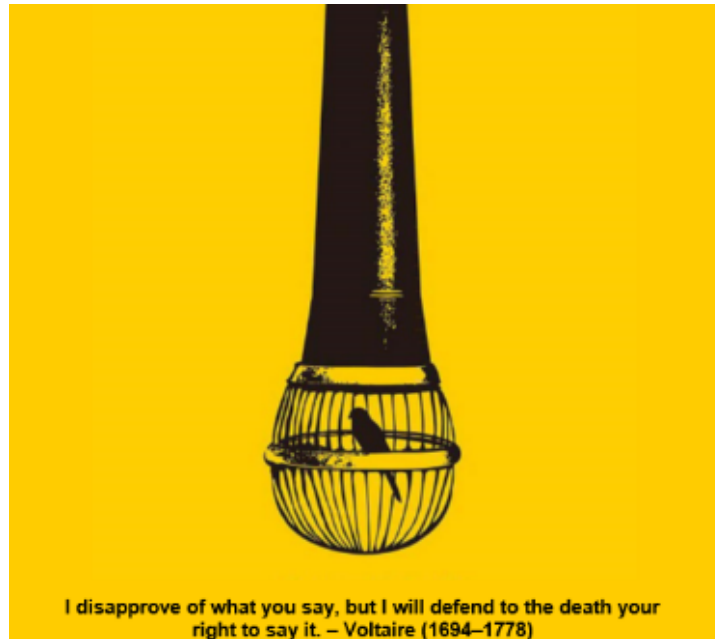


FIGURE C: **Freedom of Speech campaign poster**, designer unknown (USA), 2012

2.1 **Identify** THREE symbols in FIGURE C and **explain** how they highlight the message of the poster.

2.2 Visual hierarchy is the arrangement of visual elements in a design that influences the order in which the human eye perceives/interprets meaning.

Discuss the use of visual hierarchy in FIGURE C.

2.3 **Discuss** how the designer uses colour to highlight the message of the poster.

STEP 1: Read the question twice and circle the instructional verb.

- What is the question asking you to do? *For example, Identify, Explain, Discuss.*

STEP 2: Study the caption underneath the image and within the image.

- The caption provides information about the design, where and when it was made.
- The Voltaire quote within the image will assist you to understand the image.

STEP 3: Study the image.

- Identify the symbolism within the image.
- Understand the message that is being communicated.

STEP 4: Answer the questions



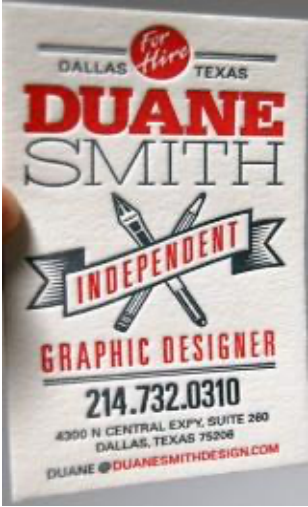
- Avoid the listing of facts, answer in full sentences.



Practice example 2.1 on page 34

VISUAL HIERARCHY

Visual hierarchy is the arrangement of elements to show their order of importance in a design.

	<p>Reading-pattern, the top-down rule:</p> <p>The most common reading-pattern is from left to right and top to bottom.</p> <p>Size:</p> <p>The use of different font sizes creates visual hierarchy emphasising the message of the poster. For example: The word “cracking” is made larger and dominates the words “time to act”</p>
	<p>Colour and tint:</p> <p>In this poster the bright red seen in the fist and the word ‘colour’ stands out, emphasising the message of non-racial unity.</p>
	<p>Direction:</p> <p>Page layouts are arranged according to a grid of vertical and horizontal lines, because this is the most legible format.</p> <p>Break the grid:</p> <p>By breaking the grid layout, a new hierarchy emerges. <i>For example, the text, arranged on a curve or diagonal will automatically stand out against surrounding text, thus taking center stage.</i></p>

	<p>Space:</p> <p>In the layout of a poster the use of space assists the designer to create visual hierarchy.</p> <p><i>For example: in this poster, the word 'SPORTS' is read before 'BADMINTON' because it is placed higher up in the layout of the poster. 'SPORTS' is also larger and bolder than 'BADMINTON'.</i></p>
	<p>Space and texture:</p> <p>In this poster second image, the two words are in importance, because of black rectangle that highlights “badminton” and sets it into its own space.</p>
	<p>Texture:</p> <p>The use of different textures is used by designers to draw attention to emphasising the message of the design for example:</p> <p>In this poster, a background scribble distorts the reading of the word 'SPORTS' but not 'BADMINTON'.</p> <p>In this case, 'BADMINTON' is higher in the hierarchy because of the use of texture seen with the use of the scribbled line overlapping the word 'SPORTS'</p>



Question 2.2 – How to answer the comparison question.



This question wants you to **compare similarities and differences** between the given images. Write **ONE** essay.

NO tabular comparison. **DO NOT** write two separate essays.



FIGURE D: *Ingenue Magazine Cover* by Dell Publishing Company (London), 1964.



FIGURE E: *New African Women Magazine Cover* by IC Publications (London), 2014.

Compare the magazine cover in FIGURE D with the magazine cover in FIGURE E.

Refer to the following in your comparison:

- Colour scheme
- Focal point(s)
- Use of typography

(3 x 2) (6)

STEP 1: Read the question twice and circle the instructional verb.

- What is the question asking you to do? ie.
 - Compare the two magazine covers.
 - Refer to the bullets in your comparison.

STEP 2: Study the captions underneath the images.

- The caption provides valuable information.
 - For example, the names of the magazines, the names of the publishers, where and when it was published.
 - The dates should give you a clue about the styles.

STEP 3: Study the image.

- Identify the information required from the question in each image.
 - For example, Colour scheme, Focal point(s) and Typography.

STEP 4: Write the comparison

- Compare both images (*i.e* magazine covers) per bullet.
- Write in full sentences and a paragraph on each bullet.



Comparison words

Use the following comparative words:

Similar			Opposite		
similarly,	also	as well	whereas	on the other hand	
In the same way		comparably	however	as opposed to	in contrast
relatedly	likewise	equally	whilst	unlike	instead



Example: Question 2.1 (UNSEEN)

Practice to answer this question

2.1



FIGURE C: **Poster for Justice for my Sister Collective**, designer unknown (USA), 2014.

Name THREE symbols evident in the design in FIGURE C above and discuss their possible meanings. (6)

2.2



FIGURE D: **PPS Women Acknowledged Campaign Poster**, designer unknown (South Africa), 2018.

Discuss how the campaign poster in FIGURE D above uses wording and imagery to address the issue of stereotyping. (4)

[10]

EXAMPLE: Question 2.1 - Model answer (Guideline)

- Below are possible answers to the question.
- Assess yourself by using this marking guideline.
- Note that your answers may differ from the ones in this example.
- Avoid answering in bullet form.

2.1

- The use of white ☑ symbolises peace and purity. ☑
- The colour red ☑ symbolises love/blood. ☑
- The clenched fist ☑ symbolises strength. ☑
- The image of the woman ☑ /flower ☑ symbolises femininity. ☑
- The circle ☑ with an attached cross symbolises the female gender. ☑
- A doily ☑ symbolises femininity; doily making is considered a female pastime. ☑

Credit will be given to any other valid statements.

2.2

- There is a longstanding stereotype in society that labels women as people who like to argue and question things mindlessly. ☑
- The image of the bold and individual female does not fit the traditional stereotype of a woman as it associates her with the profession of lawyer ☑ that uses strategy to dispute and question allegations. ☑
- The designer's use of imagery and wording seeks to dispel the stereotype that women are argumentative for the purposes of fun. ☑
- This is achieved visually by using positive visual and textual associations to counter this perception. ☑
- The designer uses white text, and the woman is dressed in a white shirt to project peace in countering the stereotype that women are violent and feisty. ☑
- The body language of the woman is self-assured and firm. ☑

The identification and motivation of religious and cultural stereotypes will be credited.

QUESTION 3: ARCHITECTURE



10
Marks



30 min



Study the following:

- One case study, for example the following or any other:
 - Roman Forum VS the Modern shopping centre
 - The Colosseum VS the modern stadium
 - Roman baths VS the Modern Aquatic centre
- Overview of Architecture – Gr. 12 textbook, Module 3, pp 259 – 344
- General terminology and concepts related to Architecture.



There are 3 choices within the question. **CHOOSE ONLY ONE**

3.1: UNSEEN examples: Comparison between Classical and Contemporary Architecture with pictures of structure/building provided.

OR

3.2: Comparison between ANY Classical Architecture and Indigenous African Architecture. **CASE STUDY** done in class.

OR

3.3: Comparison between ANY Classical Architecture and Contemporary Architecture. **CASE STUDY** done in class.

You need to:

- **Write one essay**
- **Compare** a Classical building/structure with a contemporary building/structure
OR Compare a Classical building/structure with an Indigenous Knowledge Systems building/structure

REFER TO THE FOLLOWING IN YOUR ESSAY:

- The use of **materials**
- **Influences** of both buildings/structures
- Significance of the **Location/site/terrain** (How is this location relevant to the building/structure?)
- **Construction/technology** used for the building/structure
- **Function** of both buildings

Terminology (Architecture)

Construction	The action of building something, typically a large structure.
Energy efficient	It can be defined as buildings that are designed to provide a significant reduction of the energy need for heating and cooling, independently of the energy and of the equipment's that will be chosen to heat or cool the building.
Function	Refers to the purpose, intended uses and activities of a building or structure.
Green design	Green architecture, or green design, is an approach to building that reduces the harmful effects of construction projects on human health and the environment. The "green" architect or designer attempts to safeguard air, water, and earth by choosing eco-friendly building materials and construction practices. The buildings are energy-efficient, healthy, comfortable, flexible in use and designed for long life.
Indigenous knowledge systems	An ancient knowledge that is based on the way indigenous people interact with their natural surroundings within their original geographical area based on their local traditional culture.
Location	Geographical area. It refers to a point or area on the Earth's surface.
Terrain	physical features of the site/location of a building, e.g., rough terrain / sandy/ over a river/ against a cliff.
Materials	Material used for construction. Many naturally occurring substances, such as clay, rocks, sand, wood, and even twigs and leaves, have been used to construct buildings. Human-made products (plastic, PVC, glass, aluminium, Teflon, etc) some more and some less synthetic.
Site	A building site is an area of land on which a building or a group of buildings is in the process of being built or altered.
Technology	Architectural technology, or building technology, is the application of technology to the design or building process of buildings. It is a component of architecture and building engineering.



Question 3.1 (UNSEEN): How to answer the question



- **Understand** the different terms before attempting to answer the question.
- **Identify** the difference and similarities between Classical and Contemporary.



FIGURE G: Aqueduct Pont du Gard (France), 1st century CE.



Aqueduct Pont du Gard



FIGURE H: Proposed London Garden Bridge by Heatherwick (England), 2013.



Detail of the Proposed London Garden Bridge by Heatherwick

Using your knowledge about Classical and contemporary architecture, **write** an essay of at least 200 - 250 words (ONE page) in which you **compare** the built structure in FIGURE G with the proposed structure in FIGURE H.

Refer to the following in your comparison:

- Aims (2)
- Construction / Technology (4)
- Terrain (2)
- Materials (2)

[10]

STEP 1: Read the question twice and circle the instructional verbs.

- What is the question asking you to do?

For example, *Compare the built structure with the proposed structure. Write an essay, referring to the each of the given bullets*

STEP 2: Study the captions underneath the images.

- The caption provides valuable information.


You can identify the structure, architect, date, country.

STEP 3: Study the images.

- Identify the listed aspects in the bullets, within the images.
 - *For example, Identify the materials, terrain.*
 - *Interpret the possible aims, construction methods and technology used.*

STEP 4: Write a comparison.

- Compare both structures per bullet.
- Write a paragraph on each bullet. Write in full sentences.

 Comparison words Use the following comparative words:					
Similar			Opposite		
similarly,	also	as well	whereas	on the other hand	
In the same way		comparably	however	as opposed to	in contrast
relatedly	likewise	equally	whilst	unlike	instead



Question 3 – 3.2 OR 3.3: How to answer the question. CASE STUDY



- **Understand** the different terms before attempting to answer the question.
- **Identify the differences and similarities** between Classical building/structure and Contemporary building/structure.

3.2 **Write an essay** (at least ONE page) in which you **compare** any Classical building / structure with any contemporary building / structure (that you have studied).

OR

3.3 **Write an essay** (at least ONE page) in which you **compare** any Classical building / structure with any Indigenous Knowledge System building / structure (that you have studied).

Refer to the following in your essay:

- Influences
- Materials
- Significance of the site
- Construction / Technology
- Function

(5 x 2)

COMPARISON
NO tabular answer

[10]

STEP 1: Read the question twice and circle the instructional verb.

- What is the question asking you to do?
- Compare any Classical building / structure with any contemporary building / structure (**CASE STUDY**)

OR

- Compare any Classical building/structure with any Indigenous Knowledge Systems building / structure (**CASE STUDY**)

STEP 2: Write a comparison.

- Compare both structures per bullet.
- Write a paragraph on each bullet in full sentences.
- Use the comparative words as indicated on page 39.



How to study a Case study: Classical VS Contemporary

Use the table below to remember points for your essay.

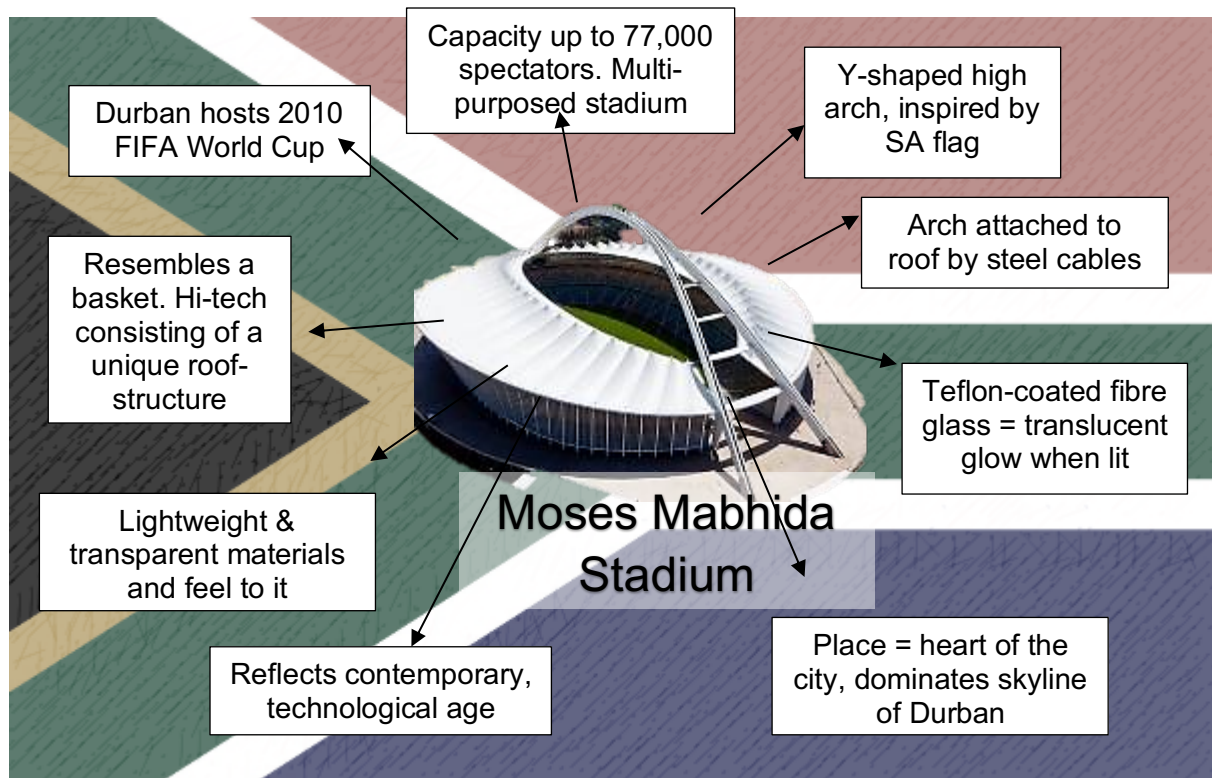
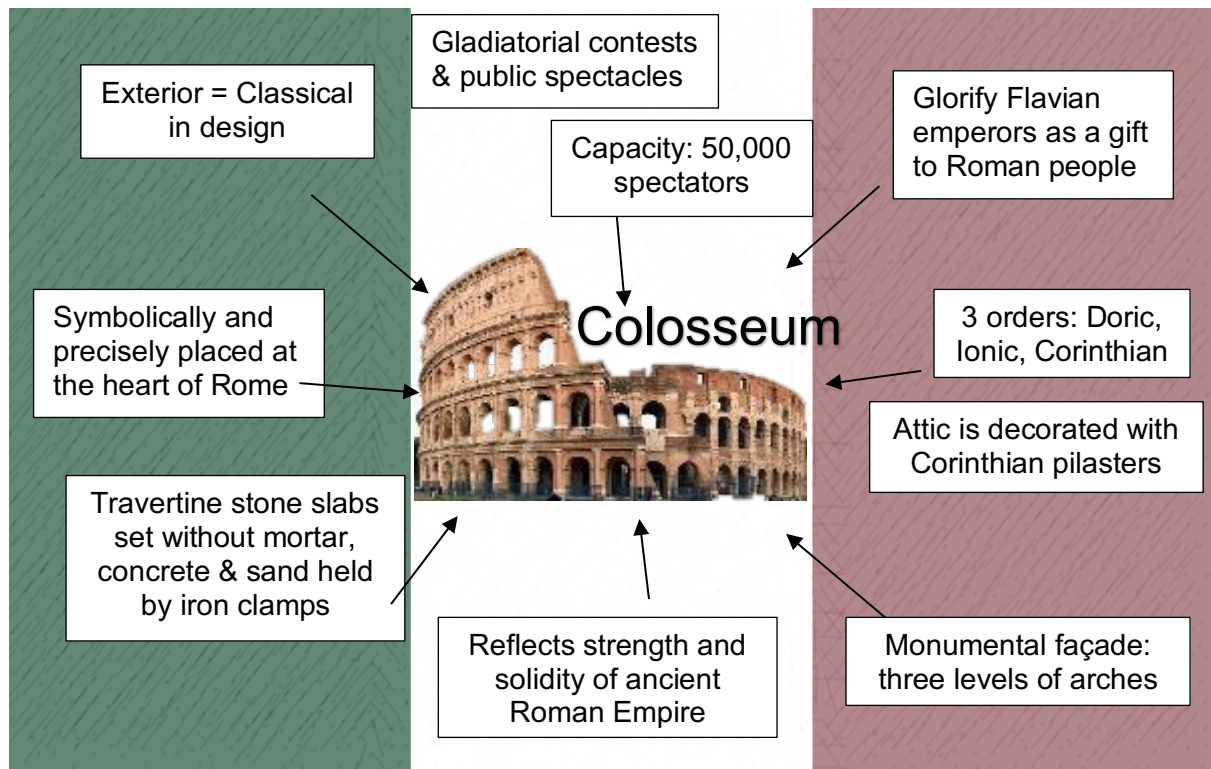
Remember that when you write your essay, you may not write in tabular or bullet form.

COLOSSEUM	
Function	<ul style="list-style-type: none"> The Colosseum was a stadium that held approximately 50,000 spectators to view the gladiatorial contests and public spectacles. It is one of Rome's most popular tourist attractions. Today, the Colosseum is partially ruined yet is still an iconic symbol of Imperial Rome.
Influence	<ul style="list-style-type: none"> The exterior of the Colosseum is very classical in design. The outer wall's monumental façade comprises three stories of superimposed arches. The Greek influenced arches are framed by half-columns of the Doric, Ionic, and Corinthian orders.
Material	<ul style="list-style-type: none"> Built of concrete and stone. The outer wall of the Colosseum was completely covered in splendid travertine stone slabs set without mortar.
Construction & Technology	<ul style="list-style-type: none"> The invention of concrete and the vaulted arches made massive structures possible. The Stone masonry is held together by tons of irons clamps and mortar.
Site	<ul style="list-style-type: none"> The Colosseum is located precisely at the heart of Rome, emphasizing the strength and solidity of the Roman Empire. The stadium physical size dominates Rome's urban space.

VERSUS

MOSES MABHIDA STADIUM	
Function	<ul style="list-style-type: none"> World-class football stadium. constructed to host games during the 2010 FIFA World Cup. It is larger than the Colosseum, seating up to 77 000 spectators. A tourist hotspot, the Stadium was named after SACP leader Moses Mabhida. Multipurpose stadium also boasts 49 hospitality suites, restaurants, a gymnasium, museum, lecture, and function rooms.
Influence	<ul style="list-style-type: none"> The stadium's most characteristic feature is its Y-shaped 106-metres high arch, inspired by the South African flag
Material	<ul style="list-style-type: none"> The Stadium's materials reflect the contemporary, technological age of lightweight materials giving the stadium a light and transparent feel. Teflon-coated fiber-glass membrane roof.
Construction & Technology	<ul style="list-style-type: none"> The outer façade is very contemporary and hi-tech consisting of a unique ribbed roof-structure. The Moses Mabhida Stadium roof consists of Teflon-coated, fiber-glass membrane, which creates a translucent glow when the stadium is lit.
Site	<ul style="list-style-type: none"> The Moses Mabhida Stadium is also built in the heart of the city It also dominates the skyline of Durban.

MIND MAP EXAMPLE:





Case study: Classical VS IKS building/structure

Use the table below to **remember points for your essay**.

Remember that when you write your essay, you may not write in tabular or bullet form.

Roman Forum VS Ndebele homesteads



Late 1800s pre-colonial Ndebele homesteads (imizi)
(<https://www.sahistory.org.za/article/ndebele-history>)



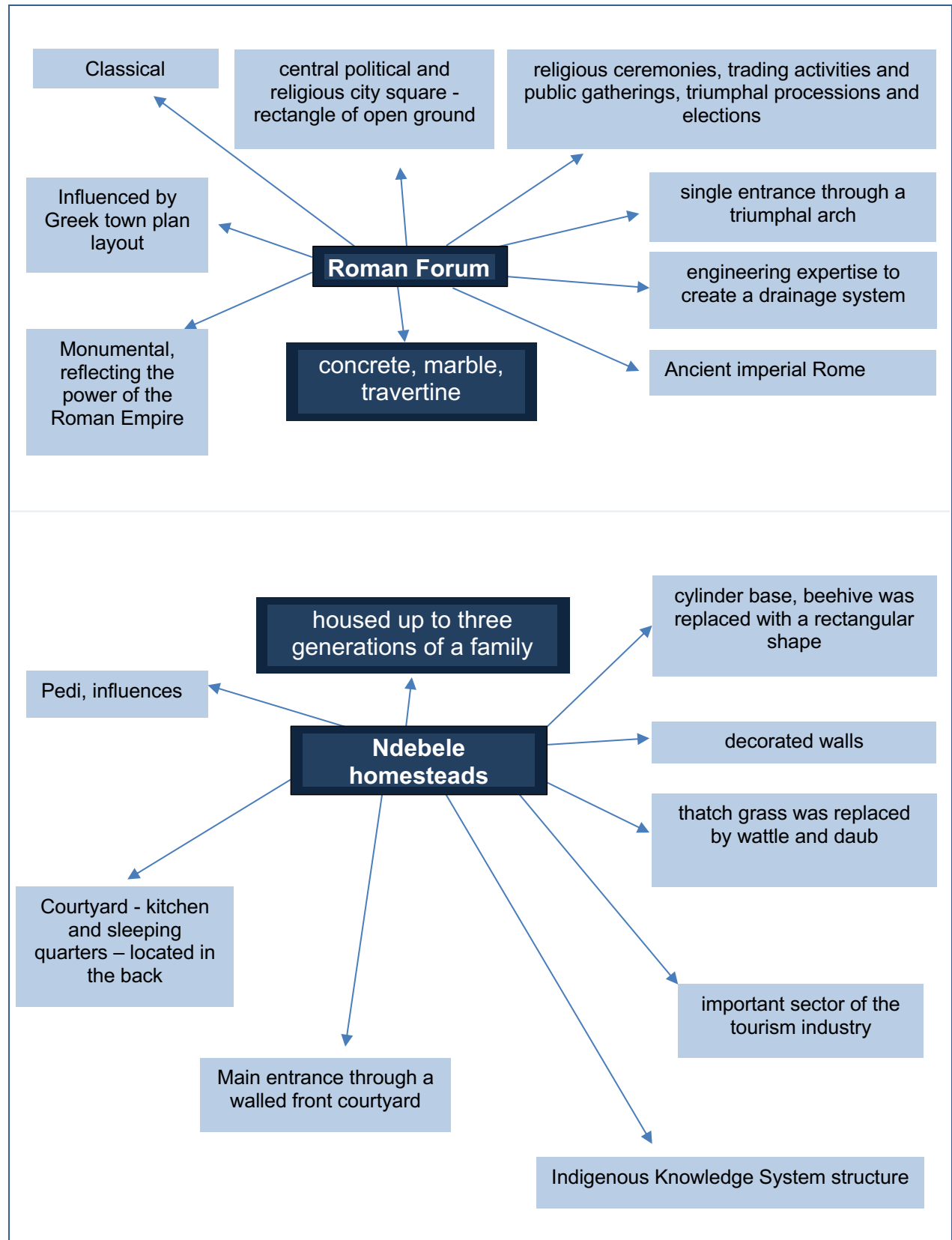
Typical decorated Ndebele Homestead
(<https://rozenbergquarterly.com/the-ndebele-nation>)



Ruin of Roman Forum
(<https://www.vaticancitytours.it/blog/what-is-the-roman-forum>)

	Roman Forum	Ndebele homesteads
Function	<ul style="list-style-type: none"> • Monumental, reflecting the power of the Roman Empire. • Religious ceremonies, trading activities and public gatherings, triumphal processions, and elections. 	<ul style="list-style-type: none"> • Housed up to three generations of a family. • Important sector of the tourism industry creating a language of wall decoration.
Influence	<ul style="list-style-type: none"> • Influenced by Greek town plan. 	<ul style="list-style-type: none"> • Pedi, influences.
Material	<ul style="list-style-type: none"> • Concrete, stone slabs, marble, travertine. 	<ul style="list-style-type: none"> • Thatch grass was replaced by wattle sticks and daub (mud and cow dung). • Natural earth colours later replaced by commercial paints for decoration.
Construction & Technology	<ul style="list-style-type: none"> • Roman construction methods e.g., arches, vaults and domes • Engineering expertise to create water reticulation and a drainage system. 	<ul style="list-style-type: none"> • Cylinder base, beehive was replaced with a rectangular shape. • Whole family will help with the construction.
Site	<ul style="list-style-type: none"> • Central political and religious city square, encircled by important buildings. • Single entrance through a triumphal arch. 	<ul style="list-style-type: none"> • Courtyard - kitchen and sleeping quarters – located in the back. • Main entrance through a walled front.

MIND MAP EXAMPLE:





Example: Question 3

Practice to answer this question



FIGURE F: **The Arch of Caracalla**, an ancient Roman city of Volubilis, commissioned by governor Marcus Aurelius Sebastenus (Morocco), 217 ACE.



FIGURE G: **#ArchForArch Commemorative Arch** for Archbishop Desmond Tutu (South Africa), 2017.

Write an essay (at least ONE page) in which you compare the ancient Roman Arch in Volubilis, Morocco in FIGURE F with the contemporary #ArchForArch for Archbishop Tutu in FIGURE G

OR

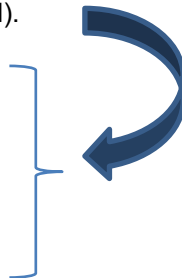
Write an essay (at least ONE page) in which you compare any Classical building/structure with any contemporary building/structure (that you have studied).

OR

Write an essay (at least ONE page) in which you compare any Classical building/structure with any Indigenous Knowledge System building/structure (that you have studied).

Refer to the following in your essay:

- Influences
- Materials
- Significance of the site
- Construction/Technology
- Function



(5 x 2) [10]

EXAMPLE: Question 3 - Model answer (Guideline)

- Below are possible answers to the question.
- Assess yourself by using this marking guideline.
- Note that your answers may differ from the ones in this example.
- DO NOT answer in bullet form.

Influences:

- The Arch of Caracalla (FIGURE F) was **inspired** by Emperor Caracalla's grant of Roman citizenship to the freemen of Rome's provinces. ✓
- It also shows the **influence** of Greek architecture in its use of columns and an entablature. ✓
- Designed by the Norwegian architecture firm, Snøhetta and Johannesburg-based Local Studio, the #ArchForArch (FIGURE G) is **inspired** by a commission for a physical representation of Archbishop Desmond Tutu's strength of humanity. ✓
- It is a reminder of the founding principles on which South Africa is built and is a monument to Tutu's lifelong fight for equality for all. ✓

Material:

- The **material** used to build the Roman Arch of Caracalla was locally sourced stone which looks heavy and conveys strength. ✓
- In Classical times, a bronze statue of Emperor Caracalla in a chariot stood above the triumphal arch and statues of nymphs pouring water into marble basins, stood at the foot of the arch. ✓
- The use of these expensive **materials** emphasised the importance and grandeur of the emperor. ✓
- The #ArchForArch is a modern memorial structure made from wood; a warm organic **material**. ✓
- It is a less impressive **material** than the stone of the Arch of Caracalla and communicates the warm, caring personality of Archbishop Desmond Tutu. ✓

Significance of the site:

- The Arch of Caracalla (FIGURE F) communicates the power of Emperor Caracalla and dominates the landscape as it is situated at one end of a ceremonial street, *Decumanus Maximus*. ✓
- In contrast to this, instead of dominating its **site** the #ArchForArch (FIGURE G) is unified with its surroundings. Its open structure allows trees and buildings to be viewed in the negative spaces. ✓
- This symbolises the Archbishops' neighbourly, open-door policy. ✓

- Two versions of the #ArchForArch exist. The first version, launched on 7 October 2017, coincided with Tutu's 86th birthday and is situated on a **site** near St. George's Cathedral in Cape Town. This **site is significant** as it is the oldest avenue in the country where one can see the parliamentary building, St. George's Cathedral, as well as the Slave Lodge.☑
- The second version was installed on a **site** at Constitution Hill in Johannesburg on 10 December 2017 to coincide with the 21st anniversary of the South African Constitution. The design series integrate democracy, the faith community, human rights, the Constitution and Archbishop Tutu's works into a unique South African design project.☑

Construction/Technology:

- The Arch of Caracalla (FIGURE F) makes use of the post and lintel as well as an arch **construction system**, consisting of two tall columns (known as piers) on either side of a single archway.☑
- The rectangular structure, topped with a long tablet, appears firm and strong.☑
- Niches placed in between the columns help soften the block-like form.☑
- The elegantly arching form of #ArchForArch (FIGURE G) gives a gentler feel than the Arch of Caracalla (FIGURE F) as it is made from 14 wooden beams to create a single arched dome ☑.
- These are inspired by the 14 lines of the Constitution's introduction. The beams were bent by a boat builder and symbolise the flexibility and strength of the design's message.☑

Function:

- The Roman Arch of Caracalla (FIGURE F) **functioned** as a triumphal arch in the ancient Roman city of Volubilis.☑
- It is a free-standing monument, built in 217 ACE to honour and commemorate the achievements of the Emperor Caracalla.☑
- The South African #ArchForArch (FIGURE G) was specially made by Design Indaba, funded by *Liberty* and **functions** to acknowledge the work and life of Archbishop Desmond Tutu (tenderly referred to as 'the Arch').☑
- It also **functions** as a celebration of the South African Constitution.☑

4.2 SECTION B: DESIGN HISTORY [30]

QUESTION 4: HISTORY OF DESIGN MOVEMENTS

 **30
Marks**

 **1
Hour**



Study the following:

- 10 Design Movements.
- General Design Terminology and Concepts.
- Refer to your Gr.12 textbooks and study notes.






This question is divided into TWO subsections:

4.1 WRITE TWO SEPARATE ESSAYS.

4.2 WRITE ONE COMPARATIVE ESSAY.

STUDY ALL 10 MOVEMENTS LISTED BELOW:

<ul style="list-style-type: none">• Arts and Crafts• Art Nouveau• Art Deco		Decorative design movements
<ul style="list-style-type: none">• De Stijl• Bauhaus• Modernism• Scandinavian		Modern movements based on simplicity
<ul style="list-style-type: none">• Pop Art• Post Modernism• Deconstructivism		Contemporary movements

DISCUSS THE FOLLOWING:

- **AIMS** (at least 3)
- **INFLUENCES** (at least 4)
- **STYLISTIC CHARACTERISTICS** (at least 6)
- **ONE DESIGNER AND EXAMPLE FOR EACH DESIGN MOVEMENT**

The example must refer to the aims, influences, stylistic characteristics

QUESTION 4.1



20 Marks



40 min

You need to:

- **ANALYSE** and contextualise a given quote/statement.
- **DISCUSS TWO MOVEMENTS/STYLES** from the list supplied in the paper.
 - The movements you choose must relate the given quote/statement.
 - In some cases, you may be required to argue *how one design style/movement/period represents the quote/statement and how the other one opposes it.*



WRITE TWO SEPARATE ESSAYS (10 marks per essay)

- **ONE** essay per movement.
- **NAME** at least **ONE DESIGNER** and **DESIGN PRODUCT** related to the chosen movement.
- **DISCUSS** the **CHOSEN DESIGN PRODUCT** for each movement.
- **EMPHASISE** the characteristics of the movement that reflect on the quote/statement.

ALWAYS REFER TO THE QUOTE / STATEMENT

Below are some examples of quotes/statements from past papers:

Some design movements can be related to Mies van der Rohe's 'Less is More' philosophy while others to Robert Venturi's philosophy of 'Less is Bore'.
NSC Design P1, May 2019

What is design? It's where you stand with a foot in two worlds – the world of technology and the world of people and human purpose. ~ Mitchell Kapor
NSC Design P1, Nov 2019

Get rid of everything that is not essential to making a point. ~ Christoff Niemann
NSC Design P1, Nov 2020



Question 4.1: How to answer the question.

QUESTION 4

4.1

Design styles often draw inspiration from their predecessors (previous movements) or react against them.

Select TWO movements from the list below and write TWO separate essays (ONE page each) in which you explain how the one movement rejects the principles of its predecessors and how the other movement draws inspiration from its predecessors.

In your essays refer to the aims, influences and characteristics of the movements that you have selected to support your argument. Also include a discussion of ONE design and designer of your selected movements.

- Arts and Crafts
- Art Nouveau
- De Stijl
- Bauhaus
- Modernism
- Scandinavian
- Postmodernism
- Deconstructivism

(20)

Question 1.1, Design P1 November 2016 NSC, p.3.

STEP 1: READ the question carefully and circle the instructions required

- What is the question asking you to do? *For this question, you are asked to **write TWO separate essays on TWO separate movements by referring to the merits of the statement.***

STEP 2: CAREFULLY Study the statement provided.

- The statement will help you choose **TWO** movements to explain the merits of the statement. In this question, your choice can refer to how **ONE** Design History movement was *inspired by the movement that existed before it* **OR** any movement that *rejects the movement* that came before it.
- Draw up a small table by listing which movement applies to the statement given. This exercise will guide your choice of **TWO** movements to answer.

STEP 3: REFER to the requirements of the Essay.

- Identify the listed requirements of the question (*what and where?*).
- **WRITE TWO SEPARATE ESSAYS - ONE** on each movement that you have chosen.

For this essay you are required to do the following:

1. **Provide introductory remarks** by referring to the movement, explaining the statement (*1 to 2 paragraphs*).
2. **Write a detailed reference** to the AIMS, INFLUENCES and CHARACTERISTICS of the movement you have chosen (*1 to 2 paragraph on each requirement*).
3. **Write a detailed discussion** on the work of **ONE designer** and his/her/their work (*2 paragraphs*).
4. **Write a short conclusion** to summarise your thoughts (*1 paragraph*).

TIPS:

- **Before you start writing, plan your essay.**
 - **Do a mind map** for each movement.
 - Write down **key words** / very short sentences to help **trigger** your memory on the content you have studied. – this will help you remember when you write paragraphs in both of your essays.
- **In your essay write simple sentences**, explaining your point clearly.
- **Do not write your essay in bullet form**, use separate paragraphs for each discussion point.
- **Stick to the required length.** Use the mark allocation as a guide to the length of both essays.

QUESTION 4.2



10 Marks



20 min

You need to:

- Write **ONE ESSAY**.
- **COMPARE** the **TWO MOVEMENTS**, identified in the **GIVEN** visual sources.
- Answer in paragraph form.
- Clearly compare one aspect (by referring to each bullet) at a time.



Question 4.2 – How to answer the comparison question



Compare the given visual sources and the movements they represent. Answer in paragraph form clearly comparing one aspect at a time. **Do not** give two separate essays or write in table form.



Figure F: Swan Brooch, Art Nouveau



Figure G: Brooch, Bauhaus

Adapted from the DBE NSC Design P1 November 2012

Compare **FIGURE F** with **FIGURE G** by **referring to**:

- **Form**
- **Inspiration/influences**
- **Colour**
- **Texture**
- **Line**

STEP 1: Read the question twice and circle the instructional verbs.

- What is the question asking you to do?
 - for example, Compare by referring to the bullets.

STEP 2: Study the captions underneath the images.

- Identify the two movements that you need to compare
 - for example, Art Nouveau and Bauhaus.

STEP 3: Study the images.

- Identify the bullets listed, within the images (what and where?)
 - for example, Inspiration / influences?
 - the elements: form, colour, texture and line?

STEP 4: Write a paragraph on each bullet

- Compare the inspiration and influences on each movement.
 - Refer to the visual sources, explain/describe **where** and **how** it is used.
- Compare each element listed in the question.
 - Refer to **what**, **where** and **how** it was used within each design (visual source).
 - Keep the characteristics of the two movements in mind when you compare.
- Answer in paragraph form. Clearly compare one aspect at a time.
- DO NOT present two separate essays or write in table form.



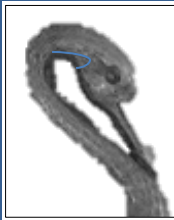
Comparison words

Use the following comparative words:

Similar			Opposite		
similarly,	also	as well	whereas	on the other hand	
In the same way		comparably	however	as opposed to	in contrast
relatedly	likewise	equally	whilst	unlike	instead

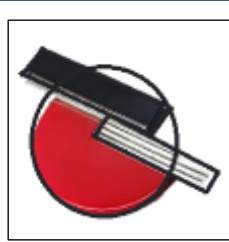
POSSIBLE ANSWER FOR QUESTION 4.2

FORM:



The forms in FIGURE F are organic and curvilinear created by, for example, the swans' necks and

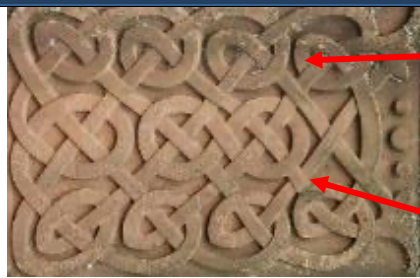
wings and the tulip stems. These repeated forms fill the design with flowing movement.



The Bauhaus brooch consists of strong, geometric forms such as a

section of a circle which is bordered at the one end by block-like rectangles and stripes

INSPIRATION/INFLUENCES:



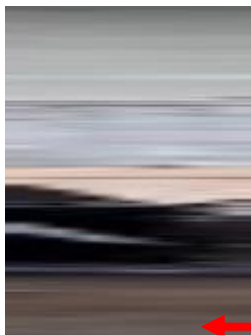
<https://za.pinterest.com/pin/396739048399764012/>

The interweaving swans' feet and tendrils are reminiscent of the intertwining lines found in Celtic and Viking designs.



FIGURE F is typical of Art Nouveau in that it shows their love for nature, especially for

stylised birds and plants. The flowing, decorative line and asymmetrical elements could also have been inspired by Japanese art.



<https://www.stlmag.com/history/the-machine-age/>

https://monoskop.org/Machine-Age_Exposition



FIGURE G's use of pure, formal geometric forms is probably inspired by the Bauhaus's love

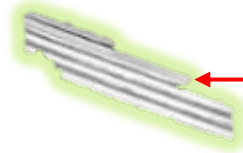
for the machine age and their search for simplicity and order.

COLOUR: In the 'Swan Brooch' muted, subtle golds, creams and greens dominate conveying a gentle, old-world charm. In contrast, the Bauhaus brooch is more modern as it is made up of strong, pure, flat colours, namely red, black, and silver. ✓

TEXTURE:

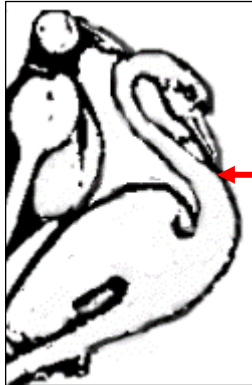


'Swan Brooch' seems to be made from a hard, resistant material, but the grooves which indicate a feather texture create details which activate the surface. ✓



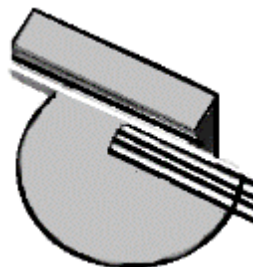
In contrast, the Bauhaus brooch has a sleek, industrial, smooth, metallic texture which exudes a calm feel. ✓ The repetition of linear grooves in the silver section creates some contrast and life. ✓

LINE:



Art Nouveau is characterised by its use of long, flowing and organic lines, as seen in FIGURE F. ✓ Whiplash lines, often in an

ornamental S curve, which were inspired by natural forms such as plants and flowers. ✓



Simplicity and functionality are some key features from the Bauhaus Basic. ✓ This is evident through the use of clean lines as seen in FIGURE G. ✓ Geometric and horizontal lines used parallel to each other form a repeat pattern. ✓ This an illusion of movement or speed. ✓



Example: Question 4.2

Practice to answer this question

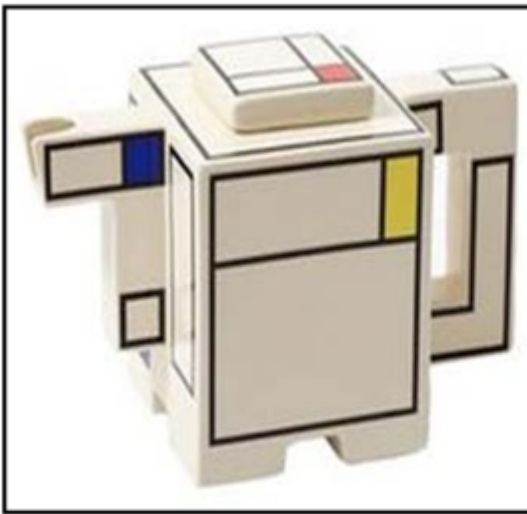


FIGURE H: **Worcester Porcelain Teapot** inspired by Piet Mondrian, De Stijl (England), 1944.



FIGURE I: **Porcelain tea set** by Clarice Cliff, Art Deco (England), circa 1930.

Write a comparative essay of 200–250 words (one page) in which you discuss how the above two design products reflect the design movements they represent.

Refer to the following to support your answer:

- Inspiration
- Aims
- Line
- Shape
- Decoration

(5 x 2) (10)

Adapted from DBE NSC Design Paper 1, Feb-March 2017

PRACTICE

Make a copy of this page.
Practice to answer this question, following the given steps.

EXAMPLE: Question 4.2 - Model answer (guideline).

- Below are possible answers to the question.
- Assess yourself by using this guideline.
- Note that your answers may differ from the ones in this example.
- Avoid answering in bullet / tabular form.

Inspiration

- **De Stijl** was founded by a group of Dutch designers who were inspired by the Dutch tradition of logic, severity, and clarity. ☑
- **Art Deco** was inspired by a societal fascination with ancient exotic societies such as Ancient Egypt, Aztec Civilizations and Africa. ☑

Aims

- Both **Art Deco** and **De Stijl** design movements occur between the two World Wars. In a desperate attempt to escape the horrors of a war-torn society, the **Art Deco** movement aimed to create an alternative reality of exoticism, glamour, elegance, and luxury. ☑
- The **De Stijl** movement, on the other hand, did not attempt to escape reality but attempted to find the essence of reality through geometric abstraction. ☑
- **De Stijl** aimed to restore order after the chaos of the World War by exploring abstraction and reducing the design elements to a universal language that focused on geometry. ☑
- During the **Art Deco** age, machinery was used extensively to create new products which, like the tea set of Clarice Cliff, aimed to meet the day to day needs of city dwellers. ☑
- The culture of the industrial revolution had increased urban population which meant there was a demand for machine-made goods and entertainment at affordable prices and a need to escape 'everyday life'. ☑

Line

- The **De Stijl** tea pot's use of vertical and horizontal line is typical of the movement's rigidity. ✓
- **De Stijl** moved away from tradition and used geometric bold lines creating a simple, clean effect. ✓
- The line of the **Art Deco** tea pot is more varied and expressive with the use of wavy and straight lines creating a more organic feel. ✓

Shape




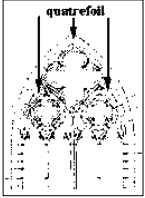



- Characteristic of **Art Deco** is the tea pot's use of simple modernist shapes. The edges are clean, straight, and zigzagged edges creating dynamic, streamlined shapes. ✓
- On the other hand, the **De Stijl** movement established the use of pure, geometric shapes. ✓
- This characteristic is evident in the **De Stijl** tea pot which displays stark right-angled shapes. ✓

Decoration

- **De Stijl's** decoration is abstract, evolving from their focus on geometry and mathematics. ✓
- Instead of traditional decoration as still evident in the **Art Deco** tea set, it broke with all design and art conventions. ✓
- The “**De Stijl** tea pot” shows the simplification of decoration into 'basic' building blocks of visual expression, geometric forms, vertical and horizontal lines and only the three primary colours, black and white. ✓
- **De Stijl** rejected all reference to tradition and external reality and looked to architecture and urban planning for decoration. ✓
- Contrary to this, the **Art Deco** tea pot shows recognisable subject matter such as the sun, mountains, and a flower, but typical of the movement, these images are stylised, decorative and two-dimensional. ✓

SUMMARY OF MOVEMENTS

The bullet points provided must be written out in full sentences. The following notes are to be used together with your textbook

MOVEMENT/SCHOOL	Arts & Crafts		Art Nouveau		Art Deco	
Dates	1850 -1900		1880 -1905		1925 -1939	
Slogan	<i>Fitness for Purpose</i>		<i>The Languid Line</i>		<i>Jazz Age "Roaring Twenties"</i>	
Aims	<ul style="list-style-type: none"> Better standard and quality of design & mass-produced goods Involved craftsmen in the design of everyday goods 		<ul style="list-style-type: none"> Continue tradition of skilled craftsmanship Establish closer relationship between artists & craftsmen 		<ul style="list-style-type: none"> Celebrated carefree modern living, wealth, and sophistication after WW2 Mass-produced luxury items 	
Influences/ Inspirations	<ul style="list-style-type: none"> Medieval Gothic architecture: Trefoil, Quatrefoil, Christian values, local materials Rustic English Cottage: Un-ordained (rustic) wood Reaction against Victorian industrial era 		<ul style="list-style-type: none"> Japanese wood prints: simple decorative lines, flat colours, fans, kimonos Stylised roses, peacocks, Celtic curving stone carvings Viking legends and Gospel books: inspired romantic ideas 		<p>Eclectic: borrowed from different styles and ancient cultures</p> <p>Borrowed from:</p> <ul style="list-style-type: none"> Cubism & Fauvism Surrealism (20th Century painting) Russian ballet & constructivism Aerodynamics and machines Egypt, Aztec, Orient & African Art 	
Characteristics: Style...	<p>Style: Un-ordained (rustic), natural & local materials; handmade objects; quality mechanical production; ornamentation minimum and simple.</p>		<p>Style: Symbolic, flat forms and areas, organic, curved lines, blue outlines, sensual designs, nature and female form.</p>		<p>Style: Stepped forms, zig-zags Sunburst motif & geometric shapes Streamlined Aerodynamic</p> 	



<p>Characteristics, Continue...</p> <p>Material/ Decoration/ Subject Matter/ Use of Colour</p>	<p>Material: Local wood, leather, stone, natural fibres</p> <p>Decoration: Used only to enhance the basic design, minimum ornamentation, patterns, simple lines, organic shapes</p> <p>Subject matter: Nature, plants, birds, mythological creatures, dragons</p> <p>Colour: Flat, bold, primary colours, earth tones</p> 	<p>Material: Mother of pearl, lapis lazuli (semi-precious stone), ivory and horn, brightly coloured glass</p> <p>Decoration: asymmetrical balanced composition, organic shapes, rhythm in sensuous use of lines, stylised</p>  <p>Subject matter: nature, plants, birds (peacock), stylised roses, lilies and sunflowers, sensuous female form</p> <p>Colour (pastels): Flat, subtle: yellow, pink, green.</p>	<p>Material: Inlays of exotic materials such as ivory, sharkskin/tortoiseshell, wood veneers, New: stainless Steel, aluminium, chrome, Bakelite</p> <p>Mixing/clash of materials: chrome& plastic</p> <p>Decoration: Minimalist and stylised images Animated/stylised</p> <p>Subject matter: Images of transport, animals, flowers & of people: woman and fashion</p> <p>Colour: Combinations of bold colours (red/black; white/black; chrome/gold; pale blue/dove grey/emerald green)</p>
<p>Designers and Works</p>	<p>William Morris: "Strawberry Thief" → </p> <p>Phillip Webb: "The Red House"</p>	<p>Louis Tiffany: "Grapevine lamp" Victor Horta: "Hotel Tassel" Rene Lalique: "Dragonfly Brooch" Aubrey Beardsley: "The Forty Thieves"</p>	<p>William van Allen: "The Chrysler Building" Violetta James: "Dalmatian textile" R.V. Derrah: "Coca-Cola Building"</p> 




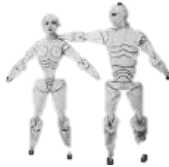

All three art movements were reactions to major world events.

Arts & Crafts and Art Nouveau were a result of the Industrial Revolution, while Art Deco was a result of WWI

SUMMARY OF MOVEMENTS


The bullet points provided in these notes must be written out in full sentences. The following notes are to be used in conjunction with your textbook

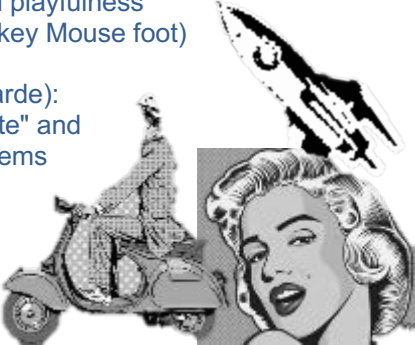

MOVEMENT/SCHOOL	De Stijl	Bauhaus	Modernism
Dates	1917-1931	1919-1933	1932-1955
Slogan	'The Style'	Machine Aesthetic	International Style "Less is more"
Origins	<ul style="list-style-type: none"> Holland: Originally a publication, Founded in 1917 De Stijl means <i>style</i> in Dutch 	<ul style="list-style-type: none"> Germany: 1. Weimer (founded 1919) 2. Moved to Dessau (1925) 3. Moved to Berlin (1932) 	<ul style="list-style-type: none"> USA Development of modern industrial societies and the rapid growth of cities, followed by WW1
Aims to:	<ul style="list-style-type: none"> Aimed for an ideal fusion of form and function Extend their artistic vision to all other art forms including literature, music, typography, and industrial design. Redefine art/design: to bring it back to its essence and give it a new set of rules. 	<ul style="list-style-type: none"> Break false barriers between fine arts, architecture, and applied arts (design). Bring back art forms together and into contact with everyday life. Bridge gap between craft and the industry Transform by understanding the nature of materials. Designer- developed prototypes for mass-production and testing phase. 	<ul style="list-style-type: none"> Rebuild lives according to a modernist mind-set and values post WWII Shift from the individually crafted to mass production as a result of urbanisation Against traditional methods & materials Create designs that are universal i.e., <i>to be understood by all and uniform</i> Create new and inexpensive stylish products for consumer markets (target teenagers)
Influences/ Inspirations	<ul style="list-style-type: none"> Dutch tradition of logic, severity, and clarity Dada movement – moved away from traditional ideas Cubism – reducing objects to most basic forms: cube, cylinder & sphere Arts and Crafts Movement – unadorned furniture – a return to traditional quality handmade crafts 	<ul style="list-style-type: none"> Arts and Crafts movement (simplicity of design; importance of the artist & crafters) American architect Louise Sullivan's quote of '<i>form follows function</i>' De Stijl's use of simplicity, order, abstraction, purity, minimalism, abstract squares, rectangles and blocks 	<ul style="list-style-type: none"> Modernist society is driven by Authority (governments etc.) Influenced by Modernity & Bauhaus: new technology and materials available after WW1 Form follows function - product based on function without unnecessary details Less is more – Not overdoing something is sometimes more effective Minimalism - beauty lies in its simplicity

Designers and Works	<ul style="list-style-type: none"> • Piet Mondrian: "Composition with Yellow, Blue and Red" • Gerrit Rietveld: "Red and Blue Chair" 	<ul style="list-style-type: none"> • Joseph Albers: "Optical Illusions" • Marianne Brandt: "Desk light" • Marcel Breuer: "Wassily Chair" 	<ul style="list-style-type: none"> • Frank Lloyd Wright: "Falling waters" • Henry Dreyfuss: "The Bell Telephone" • Le Corbusier: "LC3 Chair"
Characteristics: Style/ Material/ Decoration/ Subject Matter/ Use of Colour	<p>Style:</p> <ul style="list-style-type: none"> • Simplicity, abstraction, purity, order, minimalism and reductivism • Impersonal abstract squares and rectangles and blocks of pure <p>Material:</p> <ul style="list-style-type: none"> • Metalwork - parts cut/pressed and riveted to reduce labour • Tubular steel – left exposed as part of the over-all 'look' – e.g., tubular steel on furniture 	<p>Style:</p> <ul style="list-style-type: none"> • Transformations and illusions • Flat roofs and open plan; floor plans were asymmetrical • Simple and unadorned  <p>Material:</p> <ul style="list-style-type: none"> • "Truth to the materials" • Ceramics & metal industrial wares • Furniture - from wood but later combined with leather and steel • Tubular steel: made in sections e.g. cantilevered steel tubing/ cantilevered chair • Architecture - poured concrete over steel (used for its durability) 	<p>Style:</p> <ul style="list-style-type: none"> • Simplicity, purity, order, minimalism. • Seamless, functional, 3D organic shapes • Emphasis was on space rather than volume • Flat roofs, buildings looked same all around • <i>Ribbon windows</i> ran in broken horizontal rows that formed a grid-like pattern • Quick to erect used prefabricated units and moveable interior walls and panels <p>Material:</p> <ul style="list-style-type: none"> • Experiment/new: alloys, glass, plastics, re-enforced concrete, steel, plywood, and laminated wood • Concrete used widely: fast, cheap & cold
	<p>Decoration:</p> <ul style="list-style-type: none"> • Purity of form objects left simple and unadorned • Primarily straight lines, squares and rectangles, geometric shapes (squares, rectangles, triangles etc.) • Designed covers, font, and posters for <i>De Stijl</i> journal • New typography: <i>Alphabet</i> <p>Colour:</p> <ul style="list-style-type: none"> • The use of bold flat primary colours • Colours separated by vertical and horizontal black lines 	<p>Decoration:</p> <ul style="list-style-type: none"> • Most basic elements – clean minimalist spaces & function over aesthetics. • Create harmony between function and object. • Streamlined forms, absence of decoration. <p>Bauhaus typeface:</p> <ul style="list-style-type: none"> • developed a new typography – lowercase sans serif and Bauhaus 'house style' for own publications • Theatre costume design <p>Colour: Primary colours blue, red, and Yellow</p> 	<p>Decoration:</p> <ul style="list-style-type: none"> • Purity and simplicity of form • Nonessential decoration was rejected in favour of simplicity and purity • Teardrop & streamline shape  <p>Colour:</p> <ul style="list-style-type: none"> • Raw colour of concrete left exposed or painted plain white • Pastel colours, pale greens, pinks, blues very popular for interiors and cars. Bright colours used for advertising • Chemical dyes and acrylic paints not natural but man-made

SUMMARY OF MOVEMENTS





The bullet points provided must be written out in full sentences. The following notes are to be used in conjunction with your textbook



MOVEMENT/SCHOOL	POP/ New Age		Scandinavian	
Dates	1955-1975		1950-present	
Slogan	Modernism goes Pop - The Age of Affluence		Functional design	
Origins	<ul style="list-style-type: none">Started in Britain & America in '50's and 60'sAmerica: - Lawrence Alloway (critic) gave it the name "Pop art" short for popular artMovement started by Andy Warhol and Roy LichtensteinBritain: - Founded by Richard Hamilton with title of work: "Just what is it that makes today's home so different, so appealing?"Pop culture - new branch: OP ArtItaly: Italian Anti-design movement		<ul style="list-style-type: none">Northern Europe: Denmark, Sweden, NorwayScandinavian Design show of 1954 and Arts of Denmark Exhibition of 1960 brought style to America	
Influences/ Inspirations	<ul style="list-style-type: none">Intercontinental travel, mass-media, mass-consumerismModern, young, democratic consumer - The TeenagerScience: sci-fi, space travel, space-race, Cold warAdvertising industry: tv, magazine covers, billboards 		<ul style="list-style-type: none">The Modernist and Bauhaus movements- the machinery, new technology and new materials that were available after World War IILong winters and few hours of sunlight inspired bright, light and practical environmentsAt some stage the designs became less "craft"-looking and more machine-likeSurrealism - Elegant and curving forms influenced by the Surrealist art movement	
Designers and Works	<ul style="list-style-type: none">Andy Warhol: "Marilyn Monroe"Studio 65: "The Bocca sofa"Roy Lichtenstein: <i>Pop art graphics</i>Harley Earl: "Cadillac Eldorado"Mary Quant: "Mini-Skirts" 		<ul style="list-style-type: none">Arne Jacobsen: "Royal Danish Embassy"Arne Jacobsen: "Ant Chair"; "Egg Chair"Eero Aarnio: "Ball Chair/ Globe Chair"Verner Panton: "S-Chair"Stig Linberg: "Great Leaf Dish" 	

<p>Aims to:</p>	<p>USA:</p> <ul style="list-style-type: none"> to promote new products through style changes work with new technology <p>UK:</p> <ul style="list-style-type: none"> design forced for new social change they were against the cultural snobbery Eclectic 	<ul style="list-style-type: none"> Simplicity and functionality for the comfort-loving post-war consumer Low-cost affordable mass production of products Beautiful, functional, everyday objects Handcrafted wooden furniture with the aid of machinery
<p>Characteristics: Style/ Material/ Decoration/ Subject Matter/ Use of Colour</p>	<ul style="list-style-type: none"> Humour and wit: fun and playfulness (table foot looks like Mickey Mouse foot) Kitsch designs (avant-garde): playful and fun, "bad taste" and cheap mass-produced items Popular Comics Fashionable ideas from music & film, sci-fi /space 	<ul style="list-style-type: none"> Clean, simple lines, minimalism, and functionality without sacrificing beauty Products: Furniture used light-coloured wood and support structures were often left exposed Furniture was simple in shape and had clean lines and smooth textures Textiles were simple; bright and cheerful colours on ordinary cotton fabric, using a lot of dots and stripes Graphics and Textiles incorporated stylised forms and patterns Combined biomorphic (inspired by nature) forms with harder-edged geometric styles
	<ul style="list-style-type: none"> Comic strips, soup cans, road signs, and hamburgers) as subject matter Topics and fashionable ideas related to American lifestyle, music and film, Sci-fi and space influences fashion, buildings, everyday items Icons: James Dean, Marilyn Monroe, Elvis Presley Use of vivid colours, usually primary colours Colours used to reflect state of pop culture instead of artist/designer's emotions 	<p>Panton Chair: also known as the 'S-Chair' designed by Verner Panton was the world's first plastic moulded chair designed in 1960.</p> 

SUMMARY OF MOVEMENTS

The bullet points provided must be written out in full sentences. The following notes are to be used in conjunction with your textbook

MOVEMENT/SCHOOL	Postmodernism (PoMO)		Deconstructivism	
Dates	1960s-present		1980s-present	
Slogan	“Less is a Bore”		“Breaking the Rules”	
Origins	<ul style="list-style-type: none">France – developed from a radical group of philosophers (Jacques Derrida, Michel Foucault etc.)Term used first in 1917 by the German philosopher Rudolf Pannwitz to describe the 'nihilism' of 20th century's Western culture		<ul style="list-style-type: none">Developed out of postmodern styleFirst emerged in USA then in Europe	
Influences/ Inspirations	<ul style="list-style-type: none">Radical movements and trends emerged around WWIPop Art & Op Art.Cubism, Dada and Surrealism.New artforms, such as cinema and the rise of reproduction.Post-colonial and feminism.Greek and Roman architecture.		<ul style="list-style-type: none">French philosopher Jacques DerridaMinimalism and Cubism.Early-20th century Russian constructivist Architecture.Established norms of 'good design'.	
Designers and Works	<ul style="list-style-type: none">Huainan: “Piano Violin House”Ettore Sottsass: “Carlton” cabinetZanini: “Dublin Sofa”		<ul style="list-style-type: none">Frank Gehry: “Guggenheim Art Museum” & “The Dancing House”Ron Arad: “Schizzo Chair”Maarten Baas: “Smoke Armchair”	
Aims to:	<ul style="list-style-type: none">Reject traditional and logic, favours relativism.Search for universal truth – reaction to modernism.Emphasise on difference, eclecticism, multiple meanings.Aims to subvert the hierarchy. 		<ul style="list-style-type: none">Explore relationship between different parts of design.Challenge the ideals that Modernism established of universal beauty.Pull things apart in order to investigate the relationship between the parts.Question structures and forms that have existed and been accepted over the ages.	

Characteristics: Style/ Material/ Decoration/ Subject Matter/ Use of Colour	<ul style="list-style-type: none"> Eclectic reference to past styles through adapted motifs, elements and symbols. Example: Classical Greek pillars from Parthenon, influences of arches from Roman architecture etc. Use of new materials: reinforced concrete Focus on aesthetics, how things look Designs are often impractical and contain the element of surprise – ‘anything is acceptable’ Kitsch designs – excessively sentimental or tasteless Inclusion of humour, personalisation, colour and ornament Clean lines and natural materials i.e., wood, leather, wool, and polished metal Flashy, faddish (not real value & will not remain popular) and ephemeral 	<ul style="list-style-type: none"> Materials chosen for their unconventional characteristics rather than 'beauty' or 'usefulness' Designs question existing methods, laws, rules, and relationships –i.e.: <i>displaced and distorted angular forms set in conflicting geometries</i> New aesthetic of placing equal importance on ideas that oppose the fixed social norms Illogical & disordered shapes, fragmentations and the acceptance of design following the stereotyped popular view. Use of fragmentation, manipulation of ideas of a structure's surface, Redefinition of shapes and forms i.e., <i>appearance of complexity in a building</i> Twisted building parts never used before – very unconventional 
	<ul style="list-style-type: none"> Colours: white, grey, and black are popular, alongside muted tones such as olive green or deep blue Saturated colours, loud patterns and strong contrasts In fashion: Alexander McQueen, Yohji Yamamoto, YSL etc. Do not separate high and low art forms• Question existing cultural and social preconceptions e.g. re-contextualise references in work 	<ul style="list-style-type: none"> Visuals and text lead to some level of questioning, <i>can be distorted beyond legibility</i> Images are created in fragmented and incomplete forms Lines and shapes become fluid and often defy gravity or visual stability In fashion – garments are often left unfinished, alternative materials are used. Gives impression designer is still in the midst of experimenting with the product

Did you know? Deconstructivism is a movement of postmodern architecture which appeared in the 1980s. It gives the impression of the fragmentation of the constructed building, commonly characterised by an absence of obvious harmony, continuity, or symmetry. Both movements believe that there is no universal truth.

4.3 SECTION C: DESIGN IN A SOCIO-CULTURAL/ ENVIRONMENTAL AND SUSTAINABLE CONTEXT [40]

QUESTION 5: DESIGN IN A SOCIO-CULTURAL CONTEXT



20 Marks



30 Min



NOTE: THIS IS A CHOICE QUESTION, choose 5.1 OR 5.2

QUESTION 5.1

Design in a Socio-cultural and sustainable context

OR

QUESTION 5.2

Indigenous Knowledge Systems (Traditional Craft)

1. Discuss **ONE UNSEEN** example
2. Write **TWO ESSAYS**
1x (CASE STUDY) **SOUTH AFRICAN DESIGNERS WORK**
1x (CASE STUDY) **INTERNATIONAL DESIGNERS WORK**

1. Discuss **ONE UNSEEN** example
2. Discuss the design of **ONE TRADITIONAL CRAFT COMMUNITY**
3. Write **ONE ESSAY** on a contemporary designer whose work reflects the influence of traditional techniques (Case Study)



STUDY TWO CASE STUDIES

- **ONE SOUTH AFRICAN** designer/design group work - address Social and/or cultural issues.
- **ONE INTERNATIONAL** designer/design group work - address Social and/or cultural issues.



STUDY THE FOLLOWING:

- **ONE TRADITIONAL CRAFT** and product from an indigenous community.
- **ONE CASE STUDY** on a **CONTEMPORARY** designer's work – influenced by traditional technique.

QUESTION 5.1

DESIGN IN A SOCIAL CONTEXT



20 Marks



30
Min

You need to:

Answer a question on an **UNSEEN** example.

- **UNDERSTAND** general and current terminology and concepts related to social issues.
- **APPLY** your knowledge of design to analyse unseen design examples.
- **SUPPORT** your statements relating to the question



See the step-by-step guide on question 5.1.1

- Write **TWO SEPARATE ESSAYS** (CASE STUDIES)
 - **ONE STUDIED WORK** of a **SOUTH AFRICAN AWARD-WINNING** designer/design group that address Social and/or Cultural issues.
- AND**
- **ONE STUDIED WORK** of an **INTERNATIONAL AWARD-WINNING** designer/**design group** who address Social and/or Cultural issues.

IN EACH OF YOUR ESSAYS:

- **NAME** the designer and work/product
- **Explain** how the designers work reflects social consciousness.
- **DISCUSS** the following:
- **AIMS** (at least 3)
- **INFLUENCES / ORIGINS** (at least 4)
- **STYLISTIC CHARACTERISTICS** (at least 6)
- **ONE DESIGN PRODUCT**



See the step-by-step guide on question 5.1.2

TO STUDY: Refer to **p86-188** In your Grade 12 textbook

- *The example must refer to the aims, influences, stylistic characteristics, and the socio-cultural concerns addressed).*



Question 5.1: How to answer the question



FIGURE K: **SPEAK OUT Campaign**, posters by **Shahed Ali (London), 2011**

5.1.1 **Discuss** how the message in the posters above (FIGURE K) is communicated by the use of layout, images and text.

5.1.2 Write TWO separate essays (at least ONE page each) in which you **discuss** the social conscious design of ONE South African contemporary designer/design group **AND** ONE international contemporary designer/ design group.

Refer to the following in your essays:

- Name of a designer/design group/design company and ONE design product
- A brief discussion of the general characteristics of the design Explain how the designers' works reflect social consciousness.
- You may NOT refer to any designer(s)/design group(s) that you have discussed previously or design examples that appear in this question paper.

How to answer question 5.1.1 – (unseen)

STEP 1: Read 5.1.1 twice and circle the instructional verb.

- What is the question asking you to do?
 - **Discuss**, *how* the message is communicated

STEP 2: Study the caption underneath the image.

- The caption provides valuable information about the design, designer, medium used, where and when it was made. E.g., Figure K: Speak out campaign,

STEP 3: Study the image

- Read the slogan on the poster.
E.g., when you can't talk about abuse, talk to us.
- Identify the symbolism within the image.
- Understand the message that is being communicated relating to social issues.



STEP 4: Identify what you need to discuss in the answer

- Study the bullets (if given), underline what is required.
- Create a personal mind map on your question paper to use as a checklist/guide for your discussion.

- Use of **layout**
- Use of **Images**
- Use of **text**

STEP 5: Write your answer in paragraph form:

- **Explain** what the message is.
- **Discuss** how the **layout** communicate the message
 - *e.g., The posters make use of a close-up view of dolls' faces, the eyes become the focal point. ☑*
 - *These large, vulnerable, and pleading eyes is staring directly at the viewer. ☑*
- **Discuss** how the **images** strengthen/enhance the message
 - *e.g., The dolls represent young children, and both are less likely to 'speak out' about abuse. ☑*
 - *The blurred or erased mouths shows the viewer that their "voices" have been removed. ☑*
- **Discuss** how the **text** is used to communicate the message
 - *e.g., The words "SPEAK OUT" are in a bold, black, sans serif text which replaces the mouths and conveys the seriousness of the message. ☑*
 - *the words "SPEAK OUT" are smaller in proportion to the rest of the other facial features placing attention to the children's need to speak out and adults not hearing them. ☑*

How to answer 5.1.2 - the essay

STEP 1: READ the question twice and circle the instructional verb.

- What is the question asking you to do?
 - **write TWO separate essays.**
 - **the work of** ONE South African contemporary designer/design group
 - **the work of** ONE international contemporary designer/ design group
 - **Discuss**, the social conscious design

STEP 2: **PLAN:**

- **Create a personal mind map on your question paper to identify**
 - ONE South African designer/design group and product
 - ONE International contemporary designer/design group and product

Make sure to write about a social designer

STEP 3: **REFER to the requirements of the Essay**

- Identify the listed requirements of the question

STEP 4: **WRITE TWO SEPARATE ESSAYS - ONE on each designer/design group**

For each essay you are required to do the following:

1. Introduction:

- **Name** the designer/-group and product that you will be discussing.
 - e.g., SA designer, Suzette Hendricks, Plastic sleeping mats

2. Write a detailed discussion on the Design Product:

Avoid listing of facts

- Discuss **how** the designer/ design group addressed a socio-cultural concern.

Give detailed reference to:

- The designer/-groups **AIMS**, (*how/what socio-cultural concern did they address?*) - e.g., *the designer aimed to create sleeping mats and blankets for the homeless to keep warm.*
- What **INFLUENCED** the designer/-group to create the product. (origin)
- The **PROCESSES, MATERIALS**, etc. used by the designer to create the product.

3. Explain how the designers work reflects social consciousness.

- Explain **why** the design product is considered ethical and human centred (user friendly). - e.g., *the design is user friendly as the sleeping surface is comfortable and warm*

TIPS:

- **Before you start writing, plan your essay.**
 - **Do a mind map** for each movement.
 - Write down **key words** / very short sentences to help **trigger** your memory on the content you have studied. – this will help you remember when you write paragraphs in both of your essays
- **In your essay write simple sentences**, explaining your point clearly.
- **Do not write your essay in bullet form**, use separate paragraphs for each discussion point.
- **Stick to the required length.** Use the mark allocation as a guide to the length of both essays.

TERMINOLOGY (Question 5.1)

Accessibility	The characteristic that products, services, and facilities can be independently used by people with a variety of disabilities.
Awareness campaign	A sustained effort to educate individuals and boost public awareness about an organization's cause or issue.
Disempowering vs Empowering	To take away someone's confidence and feeling of being in control of their life: E.g., <i>Empowering women doesn't mean disempowering men.</i>
Human centeredness (HCD)	<ul style="list-style-type: none">• user-centered design• address the core needs of a user.• understand user's needs, constraints, contexts, behaviors, and wants• Designs/ideas that help solve human problem
Inequality	Difference in social status, wealth, or opportunity between people or groups.
Inclusive Design	Design that considers the full range of human diversity with respect to ability, language, culture, gender, age and other forms of human difference.
Sociocultural	Involving a combination of social and cultural factors

CONCEPTS:

Socially responsible design	<i>'Design for good' / 'design for need'.</i> The use of design to address social issues. Design products that embrace ethical, cultural, and humanitarian values.
Socially irresponsible design	Design without properly considering its possible consequences for social, environmental, or economic issues.



Case study: South African designer/design group who address sociocultural issues in their work

DESIGN GROUP: *MONKEYBIZ*

AIMS

- A sustainable income generating non-profit organisation that provides self-employment opportunities to bead artists and provides them with skills training and support.
- Monkeybiz empowers disadvantaged people by providing beads and beading material to them.
- They live in Cape Town's informal settlements like Khayelitsha, Philippi, Mandela Park and other areas and many of them are HIV positive.
- The beadwork project provides self-employment opportunities to 450 working women, mostly women who were previously unemployed, with 200 women on the waiting list.
- The company provides the community with beads and all of the material that is needed for the making of the bead art for free. By doing this, and offering skills development workshops when needed, they ensure that their community has the support that is needed to focus on creativity and innovation in products.

ENTREPRENEURSHIP AND SELF-EMPLOYMENT

- Monkeybiz provides incentives for the bead artists to improve and aspire to higher standards of their work by paying them according to the quality of their beaded designs.
- Monkeybiz purchases artworks from the bead artists, markets, and sells the pieces locally and internationally, and ploughs back the profit through a range of services.
- The artists' bead at home, which allows them to look after their families and avoid transport costs.

CHARACTERISTICS AND WORK

- Monkeybiz purchases richly coloured glass seed beads in bulk and supplies it to women. High quality beads are used for maximum lustre.
- The inner structure of each beaded doll is constructed of wire and Monkeybiz recycles discarded cotton clothing off-cuts from clothing manufacturers as the stuffing material for beaded dolls and animals.
- Monkeybiz brings the beads and cotton to the bead artists and once the artwork is completed the bead art pieces are collected from them.
- The designs are inspired by African Wildlife such as giraffes, lions and elephants.
- The crafters are influenced by their cultural background of geometric patterns such as chevrons, stripes and crosses.
- The colours used predominantly are brightly coloured contrasting colours such as black and white, orange and blue etc.

Every piece is a unique once-off product and signed by its crafter. In addition to the animals, the crafters also produce dolls, bags, beaded pictures and coasters, cushion covers and sculptures.





Case study: International designer/design group who address sociocultural issues in their work

Heatherwick Studio the Nanyang Technological University (NTU) in Singapore, 2015



<https://hammer.ucla.edu/exhibitions/2015/provocations-the-architecture-and-design-of-heatherwick-studio>

Social issue addressed	Analysis of the design	How it addresses the social issue
<ul style="list-style-type: none"> • Creation of social spaces • Why? information age / digital revolution / distinct shift in how students approach educational facilities. ☑ • Inspiration? a wish to break down the traditional square forward-facing classrooms with a clear front and hierarchy ☑ 	<ul style="list-style-type: none"> • Instead of the traditional educational building with kilometers of corridors, this is a unique design that is better suited to contemporary ways of learning. ☑ • A move to a corridor-less and corner-less space, where teachers and students mix on an equal basis. ☑ 	<ul style="list-style-type: none"> • The Learning Hub provides a mix of learning and recreational spaces for everybody in the building to interact and to create a dynamic environment. ☑ • Each tutorial room faces the large shared central space, allowing students to feel connected to all other activities going on in the building. ☑

continue...

Social issue addressed	Analysis of the design	How it addresses the social issue
<ul style="list-style-type: none"> • Aims? To nurture togetherness and sociability ✓ • To bump into and learn from each other. ✓ • To meet entrepreneurs, scientists or colleagues in a space that encourages collaboration. ✓ 	<ul style="list-style-type: none"> • Twelve tapering towers create a large public central atrium to provide space for 56 tutorial rooms. ✓ • Students enter from 360 degrees around into a large, shared circulation space, which links all the separate towers together. ✓ • Each tower is made up of a stack of classrooms which build up gradually, with informal garden terraces on selected floors. ✓ 	<ul style="list-style-type: none"> • It brings people and their ideas together, to spark future innovations and new dialogue that increasingly happen when disciplines collaborate. ✓ • The new-generation smart classrooms promote more interactive small group teaching and active learning. ✓ • The flexible format of the rooms allows lecturers to better engage with their students ✓

QUESTION 5.2: TRADITIONAL CRAFT DESIGN



20 Marks



30
Min



STUDY:

- Traditional Crafts in South Africa, Page 186 – 214 in your Grade 12 textbook / study notes.
- CASE STUDY - contemporary South African or African designer/design group inspired by traditional South African / African techniques and/or materials.

You need to:

- **Understand the difference** between craft and design.
- **Explain the value of INDIGENOUS KNOWLEDGE SYSTEMS.**

- **South African Traditional craft:**

Discuss **ONE** South African traditional craft from any Indigenous community.

- Methods / processes / techniques
- Materials / techniques
- Historical background
- Traditional function
- Describe one craft product

- **(CASE STUDY):**

Write an **ESSAY** on **ONE** contemporary designer / design group whose designs are inspired by, or make use of, an Indigenous South African / African craft techniques and/or materials.

Discuss the following:

- Name the designer / design group and the design product.
- Aims of the designer and work.
- How the use of traditional materials and techniques is reflected in the work.
- The relevance of the application of traditional materials and techniques to contemporary design.

Difference between craft and design:

CRAFT	DESIGN
<ul style="list-style-type: none"> • a series of useful and / or decorative objects. • mainly created by hand / hand tools. • using specific materials and learned skills. • According to some sources, the craftsman will usually first choose the material and technique. - <i>For example, an artist will first start with a concept and choose the material to match it.</i> 	<ul style="list-style-type: none"> • A product created for a specific need / purpose. • Follow a well thought out process to intentionally create a solution. • Keeping in mind: <ul style="list-style-type: none"> - Objective / purpose / - functionality - Economics (cost & target market) - Socio-cultural factors - Environmental factors - Aesthetics • The functionality of a design is as important as its aesthetics.

The value of Indigenous Knowledge Systems (IKS)

- Indigenous intelligence preserved by society based on proven systems *e.g., indigenous agricultural techniques and educational perspectives.*
- Assisting in shaping and defining a community's existence, providing the foundation of a community's indigenous beliefs and practices.
- Provides the basis for problem-solving strategies for communities.

TERMINOLOGY (Question 5)

Colonised	Dominant country sending settlers to another to establish total political, religious, and economic control over it.
Craft	Created artistic ornaments using special indigenous skills mainly by hand, whilst using specific materials.
Exploitation	Deliberate and corrupt manipulation of artists skills and craft-personship.
Heritage	Birth-right legacy of traditions to refer to artefacts of historical importance passed on from one generation to the next.
Indigenous Knowledge Systems	Knowledge developed within indigenous societies before modern Westernised systems.



Case study: Indigenous craft technique

NOTE: THIS IS SIMPLY ONE EXAMPLE OF AN INDIGENOUS CRAFT

- The purpose is to show you how to summarise and study the content.
- You may discuss any traditional craft of any Indigenous African Community
– refer to your textbook pp 189 -202

Pottery

Pottery vessels in different communities are referred to as:

- *Izimpahla zokudla ezenziwe ngobumba* (IsiZulu)
- *Timphahla tekudla letentiwe ngelubumba* (SiSwati)
- *Zwivhumbwa* (TshiVenda)
- *Dipitsa tsa letsopa* (SeTswana, SeSotho)
- *Dipitsa tša letsopa* (SePedi)
- *Mapoto anogadziwa nemutapo anonzi hari* (SeShona)
- *Izitya zokutyela ezenziwe ngodungwe* (IsiXhosa)



For this case study an example of AmaZulu pottery is summarised below.

Symbolism

The clay and features of pottery vessels (which are predominantly spherical) have no handles to symbolize a womb of a woman.

SPHERICAL: *ball-shaped, round, globular*

Function

- **cooking** and serving foods such as meat, (*inyama*) vegetables (*iphalishi*) and cultured milk (*amasi*)
- **brewing**, serving and drinking sorghum beer (*utshwala*),
- **transporting** and **storing** water
- **preparing**, administering medicines, such as burning incense as one of the means of communication during ancestral veneration

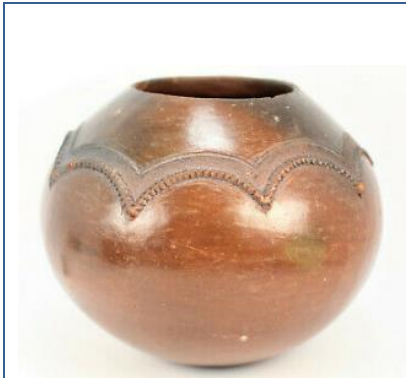
VENERATION: honour, respect, adoration, admiration, acknowledgment

Shapes and sizes vary according to their function:

- **'imbiza'** – largest and undecorated pot used for cooking-and storage of up to 40 litres of water and/or indigenous / traditional beer.
- **umphanda** - large calabash used for the storage of water of up to 60-80 litres of water
- **isikhamba** - calabash with a large opening exclusively used to eat cultured milk (*amasi*)
- **'umancishane'** - one of the smallest pots, communicating to the receiver not to overstay his visit

Methods and Processes	<ul style="list-style-type: none"> • Use a coiling technique from a circular base to form the pots. • Careful attention is paid to symmetry and correct width of walls • Inner and outer walls are shaped and burnished with a piece of calabash, stone, or metal tool. • The pot is covered with blankets and placed in a hut until leather hard. It is then dried outside for seven (7) days. • Decoration: repetitive patterns (in some Indigenous African communities). <p>Two main decoration techniques:</p> <ul style="list-style-type: none"> ○ Applied (<i>izinsumpa</i>): <ul style="list-style-type: none"> ▪ attaching small clay balls onto pots (Intsumpa) or exerting pressure from inside the pot to create outer protrusions. ○ Carved (<i>ukucindezela</i>): <ul style="list-style-type: none"> ▪ decorations inscribed onto the pot <p>Pit firing:</p> <ul style="list-style-type: none"> ○ Pots are placed in a shallow pit, then covered with particular dried flora, e.g., <i>dry aloe leaves</i>, and <i>specific wood</i> (e.g., <i>marula</i>), and then set alight. ○ Pots intended for eating and drinking, undergo a second firing using e.g., <i>emalongo</i> (SiSwati) / <i>amalongwe</i> (IsiZulu) / <i>disu</i> (SeSotho, SeTswana) / <i>dišu</i> (SePedi) / <i>amadaka</i> (IsiNdebele) - [cakes of dry cow dung]. • Pots emerge from the second firing with a black surface, which is rubbed with gooseberry leaves, a small flattened stone and animal fat giving them a glossy, slick and black finish.
Materials	<p>The main materials are red and dark clay, which is:</p> <ul style="list-style-type: none"> • gathered from banks of certain rivers, mountains <ul style="list-style-type: none"> ○ ground to a fine powder on a grinding stone, and dried until it has reached the right consistency or suitable degree of plasticity.
Example	<ul style="list-style-type: none"> • <i>Umkhamba</i> and <i>lphangela</i> calabashes by Nesta Nala
Example description	<p>Pots display Nala's master craftsmanship and composition technique.</p> <ul style="list-style-type: none"> • Typical use of a burnished surface and of intricate detail with an emphasis on raised motifs. <p>Pattern, incised and attached around the shoulder of the pot, consists of raised rope-like crosses with textured triangular patterns fitting into them</p>

EXAMPLES OF INDIGENOUS POTS.



Udiwo Olukhulu called UMKHAMBHA (IsiZulu): calabash with decorations and a large opening

DESIGN FEATURES: rounded (which symbolize the womb of a woman) and purposefully handle-less to:

- 'force' men to use both hands as a way of constant reminder of respecting by 'holding a woman's womb with both hands at the same time'
- Conscientize a man to 'treat a woman to warm, caring, and loving hands'; and
- Openings of most calabashes are small, with *isichumo* (IsiZulu) [calabash with a tubular opening] so designed to discourage a male from putting his hand/s inside as that would be viewed as violence against women.

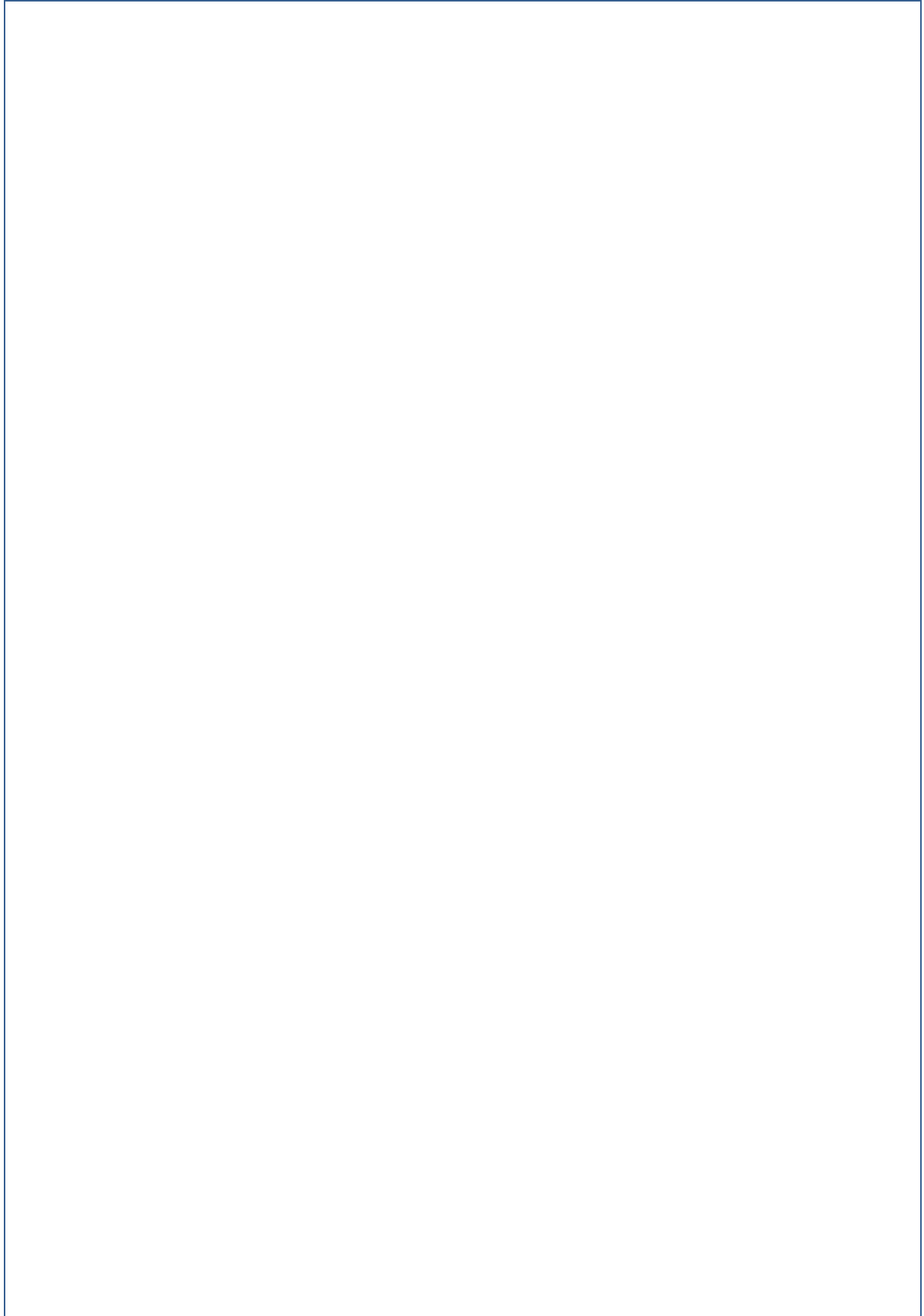


Udiwo olukhulu called IPHANGELA (IsiZulu)
This calabash is used for drinking indigenous / traditional beer

USE OF CALABASH

- Owing mainly to the calabash symbolizing the womb of a woman, any user of her has to sit down or kneel as no one is allowed to consume anything whilst standing up
- No one is allowed to tilt the calabash whilst drinking to be above the user's eye-line, especially a male.

COPY THIS PAGE, DRAW A MIND MAP TO SUMMARISE YOUR CASE STUDY:

A large, empty rectangular box with a thin blue border, intended for drawing a mind map to summarise a case study.



Case study: South African / African designer/design group that adapted indigenous craft techniques to integrate with modern design.

Laduma Ngxokolo – Amakrwala Knitwear Range



Influences	<ul style="list-style-type: none"> Laduma was born in Port Elizabeth (Province of the Eastern Cape) – He is initiated into the culture of AmaXhosa. He learned knitwear from his late mother who made machine knitwear garments for sale. Having gone through the initiation rituals of] <i>AmaXhosa</i> initiation, he felt that there was no knitwear brand that bore any aesthetic resemblance to IsiXhosa traditions. He then developed a range specifically for <i>amakrwala</i>.
<ul style="list-style-type: none"> AmaXhosa Rites of Passages (where initiation-rituals are undergone): AmaXhosa boys, as girls as well do, attend circumcision schools to be initiated into a rituals associated with transition to man-hood. Amakrwala: Following the circumcision, young boys (“<i>amakhwenkwe</i>”) are guided through a month-long period of protocol, after which they are called “Amakrwala”. 	
Inspiration	<ul style="list-style-type: none"> IsiXhosa beadwork (an important part of IsiXhosa culture) Aesthetic resemblance to IsiXhosa traditions (colour and motifs)
Processes	<ul style="list-style-type: none"> Geometric motifs such as the <i>arrow</i>, (<i>x</i>), <i>diamond</i> and <i>zigzag</i>, were easily translated into knitwear patterns. He created colour samples so that the wool and mohair could be dyed to the correct specifications. (<i>Colour plays an important role in the isiXhosa culture - he had to consider the colours carefully so that it would truly represent isiXhosa culture</i>)

Materials	<ul style="list-style-type: none"> Locally sourced Merino wool and mohair.
Social value	<ul style="list-style-type: none"> Support small black community farmers – by using mohair in his knitwear. Indirectly contribute to the market share of locals. (<i>SA produces more than 75% of the worlds mohair</i>). He foresees the opportunity for employment and business ventures: <ul style="list-style-type: none"> - in the mohair and wool industry & knitting mills - exporting possibility to other countries
Design Product	<ul style="list-style-type: none"> Knitwear Brand – Amakrwala range Jerseys The 2013 Castle Milk Stout Advert featured two of his jerseys from the Amakrwala range. The adverts aim is to slowly move from its rural man image to a new target market of young modern men. - The advert is entitled “Black” emphasizing that black is mysterious and magical.



Example: Question 5.2

Practice to answer this question

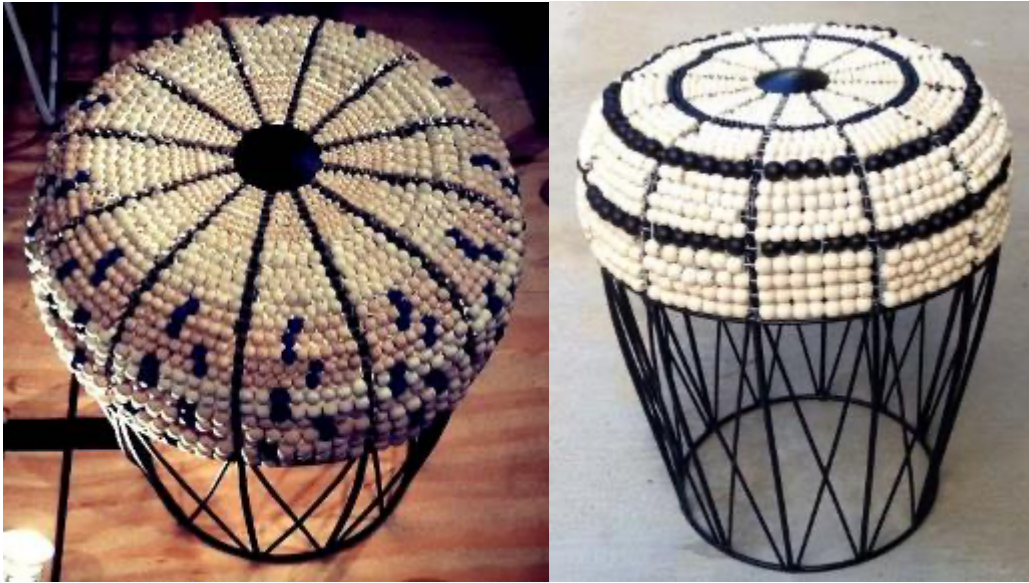


FIGURE B: **Beaded stools** by Riaan Hanekom(South Africa), 2012.

5.2.1 Do you think the design product in FIGURE B above is craft or design, or both? Give reasons for your answer.

(2)

5.2.2 Discuss any ONE traditional craft you have studied this year. In your discussion, refer to the following:

- Materials, methods and processes
- Functions
- A description of ONE example, as well as the name of the indigenous cultural community that produced it.

(8)

5.2.3 Discuss ONE contemporary South African or African designer / design group whose work reflects the influence of traditional techniques and/or materials.

Consider the following in your discussion (at least 200–250 words or ONE full page):

- The name of the designer/design group and one or more of his/her/their works.
- A discussion of his/her/their aims and works, explaining how the use of traditional materials and techniques is reflected in the work.
- The relevance of the application of traditional materials and techniques to contemporary design.

You may NOT refer to any designer(s) / design group(s) that you have discussed previously or designer(s) / design group(s) referred to in this question paper. (10)

EXAMPLE: Question 5.2 - Model answer (guideline)

- Below are possible answers to this question.
- Assess yourself by using this guideline.
- Note that your answers may differ from the ones in this example.
- DO NOT answer in bullet forms.

5.2.1

- The product illustrated in FIGURE B belongs both to the category of Craft and of Design.
- It is produced using techniques and materials that form part of traditional crafts, for example, the seat is hand-made using the craft techniques of beadwork and the craft of metalwork is used in the construction of the stand. ✓
- The product is not a repeat of an already existing design but is unique and original, fusing traditional craft and contemporary design to form a product that will work well in a modern interior. ✓

(Credit is given to one choice and its motivation.)

5.2.2 Example: isiZulu Beadwork ✓

Historical context:

- Most of the beadwork is created by women living in the rural areas of South Africa. ✓
- It was also a means of expression, communication, and storytelling. ✓
- Traditional beadwork was also used as a method of colonial trade. ✓

Materials, methods, and processes in making the craft product:

- The materials, methods and processes used by Zulu beaders show the use of different kinds of materials to take beadwork to new levels by combining traditional beadwork skill with contemporary designs ✓ to create jewellery and objects that delights the senses with their richness and colour. ✓
- Seeds, stones, bits of bone, colourful glass beads and precious gemstones are used. ✓
- The brightly coloured beads are creatively strung on cotton thread in specific rows using colour as meaning and message. ✓

A description and analysis of ONE example:

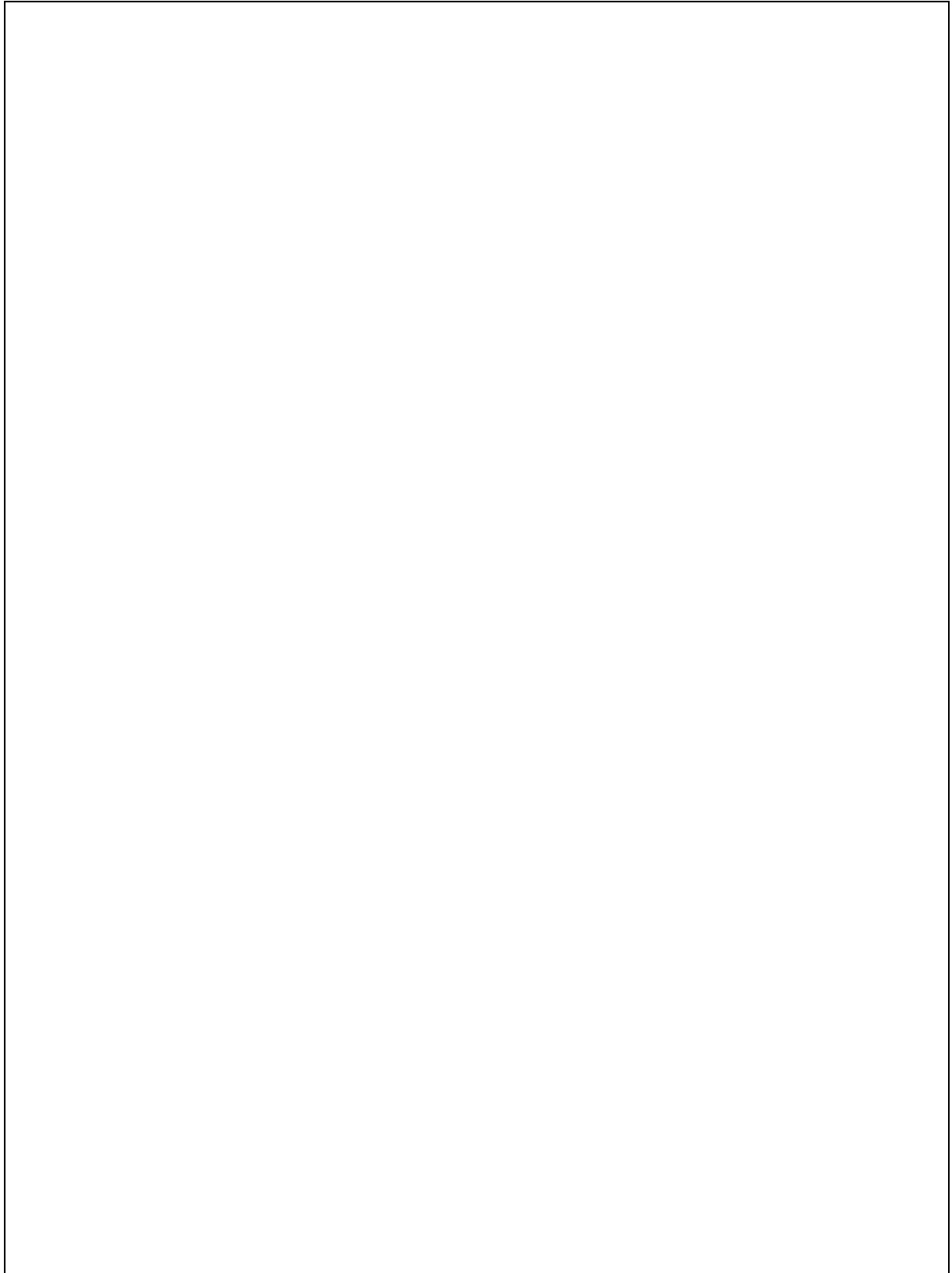
- The beaded love letter is used by Zulu women to communicate with their men. ✓
- This communication is coded in colours and geometric triangular shapes and usually contain a maximum of seven colours. ✓
- The three corners represent the father, mother and child. ✓
- White usually represents spiritual love, purity and virginity. ✓

Colour Coding refers to the use of various colours to convey meaning in a code. Colour coding assumes that in a given context various basic colours have a static meaning, literal or figurative. ✓

The possible functions of the craft product:

- In the past, patterns and colours were woven into beadwork, symbolising feelings and ideas to lovers and friends. ✓
- They have always expressed themselves through personal decoration and that came as an expression to enhance physical appearance. ✓
- Apart from that, beadwork could express superior status ✓ or magical properties to protect human from illness or hurtful forces. ✓

COPY THIS PAGE: DRAW A MIND MAP OF YOUR CASE STUDY HERE

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QUESTION 6: DESIGN IN AN ENVIRONMENTAL AND SUSTAINABLE CONTEXT



20 Marks



30 Min



Study the following:

- General Design Terminology and Concepts related to environmental issues.
- One Case Study – Work of a SA Designer – focus on environmental issue.
- One Case Study – Work of an International Designer -environmental issue.

You need to:

1. Answer a question on an **UNSEEN** example.
 - **UNDERSTAND** general and current terminology and concepts related to environmental issues.
 - Designers' responsibilities regarding choice of materials and production methods
 - How design can be used to address / solve environmental issues (problems).
 - **APPLY** your knowledge regarding environmental issues to analyse unseen design examples.
 - **SUPPORT** your statements relating to the question.



See the step-by-step guide on question 6.1

2. Write **TWO SEPARATE ESSAYS** (CASE STUDIES)

- **ONE STUDIED WORK** of a **SOUTH AFRICAN AWARD-WINNING** designer/design group that address Environmental issues.
- AND**
- **ONE STUDIED WORK** of an **INTERNATIONAL AWARD-WINNING** designer/
design group who address Environmental issues.

IN EACH OF YOUR ESSAYS FOR QUESTION 6.2:

- **NAME** the designer/-group and the work/product
- **Explain** how the designers work addressed environmental issues.
- **DISCUSS** the following:
 - **AIMS** (at least 3)
 - **INFLUENCES** (at least 4)
 - **MATERIALS** (at least 2)
 - **DESIGN PROCESSES** (at least 2)
 - **TECHNIQUES** (at least 2)
 - **CHARACTERISTICS** (at least 5)
 - **ONE DESIGN PRODUCT**

- *The example must refer to the aims, influences, stylistic characteristics, and the environmental concern addressed).*



See the step-by-step guide on question 6.2

TERMINOLOGY (QUESTION 6)

Bio-degradable	A substance or object's capability of being decomposed by bacteria or other living organisms and thereby avoiding pollution.
Carbon footprint	A carbon footprint is the total amount of greenhouse gases (including carbon dioxide and methane) that are generated by our actions.
Eco-consciousness	Marked by or showing concern for the environment eco-conscious designers and / or consumers
Eco-friendly	A service or product design which is not harmful to the environment.
Green	It is a term that is reserved for those aspects of design that consciously strive to make the product as sustainable and as ecologically friendly as possible.
Greenhouse effect	The trapping of the sun's warmth in a planet's lower atmosphere, due to the greater transparency of the atmosphere to visible radiation from the sun than to infrared radiation emitted from the planet's surface.
Landfill	The disposal of waste material by burying it, especially as a method of filling in and reclaiming excavated pits.
Recycling	The action or process of recovery and reprocessing of waste materials and converting it into reusable material.
Responsible design	Keep ecological or / and carbon footprint in mind, sustainability, economical consciousness, environmental impact etc.
Reuse	Reuse (discarded objects or material) in such a way as to create a product of higher quality or value than the original.
Sustainable	Something that can be repeated without causing harmful impact. In modern environmental usage, a sustainable activity can be repeated ad infinitum without depleting the earth's resources or having harmful impacts, whether to people, animals, society or the planet.
Toxic waste	Chemical waste material capable of causing death or injury to life. E.g. <i>waste containing dangerous pathogens, such as used syringes</i> . Poisoning occurs when toxic waste is ingested, inhaled, or absorbed by the skin.
Up-cycle	Upcycling represents a variety of processes by which "old" products get to be modified and get a second life as they're turned into a "new" product. Upcycling is about materials or items that get to be re-adapted and/or re-purposed in a creative way, and whose lifespan is, therefore, expanded.



Question 6.1: How to answer the question



Identify and evaluate the use of sustainable material
Understand the terms and concepts related to environmental issues

made from
recycled
tyres
(Rubber)



FIGURE L: **Rubber, Recycle, Relove** by Roché Van Den Berg (South Africa), 2011.

- 6.1.1 Define the term *carbon footprint*. (2)
- 6.1.2 Discuss why the design in FIGURE L above is classified as sustainable design. Refer to the materials used in the design to motivate your answer. (4)

DBE NSC Design Paper 1 November 2016

STEP 1: Read the question twice and circle the instructional verbs.

- What is the question asking you to do? For example, **Define** the term. **Discuss** why the design is classified as sustainable. **Refer** to the material and **motivate**.

STEP 2: Study the caption underneath the image.

- The caption provides valuable information about the design, designer, medium used, where and when it was made.
- Look for hints related to environmental/sustainable issues. *E.g., rubber, recycle*

STEP 3: Study the image.

- Identify sustainable materials.
- Explain **why** it is sustainable. - Note down reasons.



Look for hints in the image and caption related to environmental issues / sustainability, recycling etc.

STEP 4: Answer the questions

- Avoid the listing of facts. Write in full sentences, make sure to answer to each action verb.



Question 6.2: How to answer the question

ESSAY

In order to restore our ecosystems, we need to use technology in a sensitive and intelligent manner ...

Write TWO separate essays (at least ONE page each) in which you discuss the work of ONE South African contemporary designer/design group AND ONE international contemporary designer/design group whose work addresses our current environmental crisis. Refer to the statement above.

Use the following as guidelines:

- Name of the designer/design group/company and ONE design product
- Environmental challenges that have been addressed
- The appropriate use of materials, processes and technologies used during the research and production phases

You may NOT refer to any designer(s)/design group(s) that you have discussed previously or design examples that appear in this question paper. (14)

STEP 1: READ THE QUESTION

Highlight the VERBS.

What is the question asking you to do?



- Write **TWO separate essays**.
- **Name and discuss** the work of **One SA designer**.
- Name and discuss the work of **One International designer**.

STEP 2: IDENTIFY WHAT YOU NEED TO DISCUSS

Study the bullets, underline what is required from each bullet.

Create a personal mind map on your question paper to use as a checklist/guide for your discussion.



PLOT YOUR IDEAS

- Name of designer
- Product
- Processes / techniques
- Materials
- Ethics

STEP 3: WRITE YOUR ESSAY

1. Name the designer & product that you will be discussing.
2. Discuss how the designer addressed environmental concerns (aims). Discuss the processes, materials.

(Refer to the bullets in the question)


E.g. South African Designer:
*Milky Rose Designs:
Lampshade.*

E.g. the designer aimed to
create products from recycled plastic to eradicate pollution. Fuses jewellery and interior design & hand embroidery techniques. reduce toxic material



Case study: South African Designer/design group whose work explores Environmental issues.

- Use the information below to remember key points for your essay.
- Remember that when you write your essay, DO NOT write in tabular form.

Name of Designer/design group	HEATH NASH South African Designer – Focus on Environmental Issues	
Design Product	The Flower Ball <ul style="list-style-type: none"> • Cut out plastic flowers. • Vibrant colours • Translucent lighting effect. 	
Brief discussion	<ul style="list-style-type: none"> • Galvanised wire (typical local craft material) • Re-Use as a typical SA mode of production • Binding wire units together to form stronger whole. • Flowers made from recycled plastic bottles and wire • Worked with Richard Mandongwe (wire artist) • New aesthetic 	
Aims	<ul style="list-style-type: none"> • Re-purposed post-consumer plastic waste products. • Promote the idea of recycling • Form of future upliftment. • Employment opportunities in South Africa. 	
Materials	<ul style="list-style-type: none"> • Wire and plastic • People's trash. 	
Methods/ Processes	<ul style="list-style-type: none"> • Hand-bent wire units with hand-creased 'leaves' attached are built into different forms using cable ties 	
Environmental concerns	<ul style="list-style-type: none"> • Recycling plastic and wire – to curb or minimise environmental pollution. 	

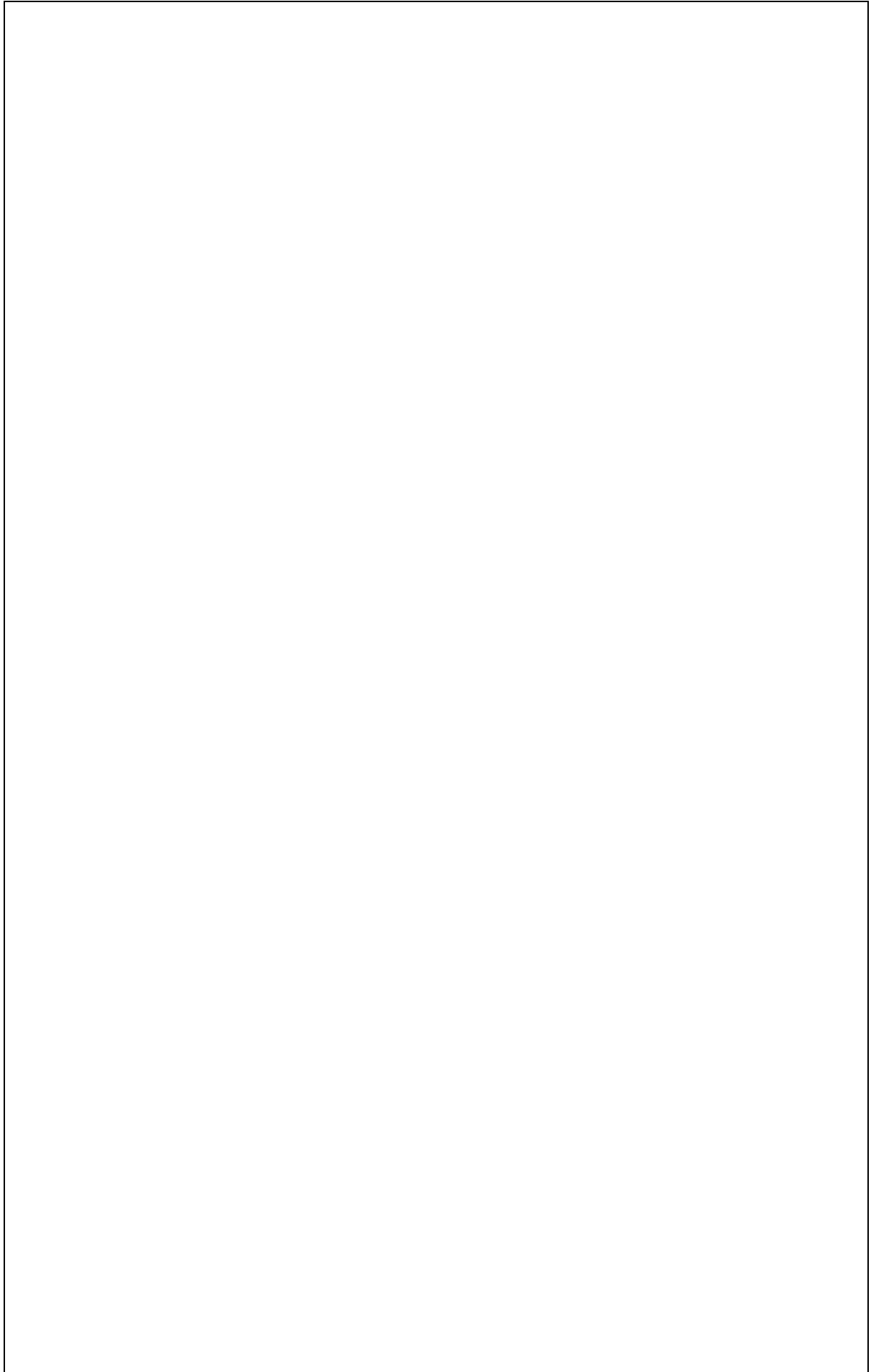


Case study: International Designer/design group whose work explores environmental issues.

- Use the information below to remember key points for your essay.
- Remember that when you write your essay, DO NOT write in tabular form.

Name of Designer/design group	INTERNATIONAL DESIGNER: CAMPANA BROTHERS <div data-bbox="502 383 885 705">  </div> <div data-bbox="965 383 1268 705">  </div>
Design Product	Vermelha chair <ul style="list-style-type: none"> • Created in 1984 in Sao Paulo by Fernando. • Brilliantly coloured cord tied through a metal frame.
Brief discussion	<ul style="list-style-type: none"> • Inspired by Brazilian street life and carnival culture. • Combine found everyday objects - such as scraps of wood and furry toys with advanced technology. • Create a vibrant, energetic, and specifically Brazilian approach to design.
Aims	<ul style="list-style-type: none"> • Transform something worthless into something worthwhile. • Injected a new energy into contemporary design. • Presenting a bold, vibrant alternative to the rationalist ideals of the long dominant European modern movement.
Materials	<ul style="list-style-type: none"> • Scraps of wood / Furry toys / Rubber hose • Tissue paper / String or fabrics
Methods/ Processes	<ul style="list-style-type: none"> • Combine found everyday objects and material with advanced technology.
Environmental concerns	<ul style="list-style-type: none"> • What? Pollution & overfull landfills • How? Recycle / Upcycle / Re-purpose

COPY THIS PAGE: DRAW A MIND MAP TO SUMMARISE YOUR CASE STUDY:

A large, empty rectangular box with a thin black border, intended for drawing a mind map to summarise a case study.



Example: Question 6.

Practice to answer this question



FIGURE K: **Neck piece** by Mariana Acosta (Mexico), Precious Waste contemporary jewellery collection, 2015.

Precious Waste uses materials such as PET bottles, discarded CDs, egg cartons, old books, scrap metals, tetra packs, VHS videotapes and paper tubing to transform them into valuable design accessories.

6.1.1 Discuss TWO characteristics of sustainable design. (2)

6.1.2 Identify and discuss TWO materials that you can use as sustainable. (4)

6.2 Write an essay of at least 300–350 words (one and a half pages) in which you discuss the work of ONE South African contemporary designer/design agency/studio and ONE international contemporary designer/design agency/studio whose work explores sustainable sources/materials and transforms them into significant design products.

Refer to the following in your discussion:

- Name of the designer/design group and his/her/their design product(s)
- A discussion of ONE example
- Transformation of its sustainable material
- Its impact on the environment

You may NOT refer to any designer/design company that you have discussed previously or design examples referred to in this question paper. (14)
[20]

EXAMPLE: Question 6.1 - Model answer (Guideline)

- Below are possible answers to the questions.
- Assess yourself by using this marking guideline.
- Note that your answers may differ from the ones in this example.
- Avoid answering in bullet form.

6.1.1 Sustainable designs reduce the consumption of non-renewable resources ✓
By the careful selection of materials that are bio-degradable and recyclable for design works. ✓

6.1.2

- **Plastics**

- Some plastics are non-renewable, they account for the majority of waste that gets dumped in the rivers, sea, dams and landfills. ✓
- The use of these plastics in design products helps minimise waste and the negative impact on the environment. ✓

- **Tyres**

- Tyres are a non-renewable resource and the majority of people and the commercial transportation industries discard their old tyres in landfills. ✓
- The use of these tyres as materials in the design of products helps minimise waste and the negative impact on the environment. ✓

- **Wood**

- Wood is a durable bio-degradable/natural resource; the use of this material in design products has no negative impact on the environment. ✓

- **Glass**

- Glass is a renewable material that can be melted to design new design products. ✓
- The abundant wasted glass means that glass is readily available with our ever-growing world population needs ✓

- **Paper**

- Used paper can be renewed and re-used in new products. ✓
- The overly abundant unused paper enhances the sustainable nature of the product. ✓

6.2

ONE CONTEMPORARY SOUTH AFRICAN DESIGNER/DESIGN GROUP

- Name of the designer and the name of design product. ✓
- A brief discussion of the general [aim/characteristics/design processes/techniques and materials](#) of the design/product.
- Explain how the designer's work reflects environmental consciousness.
- Transformation of the sustainable material.

ONE CONTEMPORARY INTERNATIONAL DESIGNER/DESIGN GROUP

- Name of the designer and the name of design product. ✓
- A brief discussion of the general [aim/characteristics/design processes/techniques and materials](#) of the design/product.
- Explain how the designer's work reflects environmental consciousness.
- Transformation of the sustainable material.

4. Glossary:

'Aesthetic-usability' effect	The aesthetic-usability effect refers to users' tendency to perceive attractive products as more usable. People tend to believe that things that look better will work better — even if they aren't actually more effective or efficient.
Appropriateness	The state of being suitable or right for a particular situation or occasion.
Consumer resistance	The unwillingness of consumers to adopt a particular product, service, or change.
Digital design	A growing specialty in the field of graphic design. Digital designers use creativity and computer skills to design visuals associated with electronic technology .
Emotional extortion	The act of using a person's feelings of kindness, sympathy, or duty in order to persuade them to do something or feel something
Form follow function	Sullivan's famous axiom, "form follows function," became the touchstone for many designers. This means that the purpose of a building or product should be the starting point for its design.
Iconography	The visual images and symbols used in a design or work of art or the study or interpretation of these.
Interactive design	Product's effectiveness depends on the participation of the consumer
Mass production	Is the production of substantial amounts of standardised products, including and especially on assembly lines.
Product design	The process of imagining and creating objects meant for mass production, such as cars, telephones, lamps, etc.
Reinterpretation	...of traditional or classic designs or of movements, e.g. Art Deco, Art Nouveau, Pop Art etc. characteristics
Typography	The typeface and font used in design.
Visual communication	The communication of ideas and information in forms that can be seen such as posters, story books etc.
Xenophobia	It is the fear/hatred of that which is perceived to be foreign/strange, including human beings.

GENERAL CONCEPTS

Avant Garde	It is a group or person that creates or promotes new and innovative ideas in style or method, usually describing something in the arts
Exclusivity	It is the practice of excluding or not admitting other things. Restriction to a particular person, group, or area.
Gender Specific	Is referring only to males or only to females. E.g., design for specifically woman needs.
Hard-Edge	Abrupt transitions found between colour areas. Colour areas are often of one unvarying colour.
Popular Culture	It is generally recognized by members of a society as a set of the practices, beliefs, and objects that are dominant or prevalent in a society at a given point in time.
Sub-Cultures	It is a cultural group within a larger culture, often having beliefs or interests at variance with those of the larger culture. e.g. Goths, Skater board kids etc.

Vision

ENJOY

DESIGN WITH A

12 PURPOSE

Be a Born to be a Blessing

Difference maker

PRACTICAL GUIDE YOUR GIFT

Design by Yolandi Hamer

6. DESIGN PAPER 2 (PRACTICAL) Topic 1 & 2

A PRACTICAL GUIDE

Marks for DESIGN PAPER 2 are allocated as follows:

Topic 1: The process (50 marks)

Topic 2: The product (50 marks)

Topic 1 PROCESS:

The Design Paper 2 is received in the last week of term 2 before the June/July holidays. Your teacher will guide you through the Design Brief to explain what is required from you. You are required to work on the Process file on your own at home or in class during the June/July holidays and during term 3 with the guidance of your teacher.

Topic 2 PRODUCT:

Once you have completed the process file, you will then complete the FINAL Design Practical Product under examination conditions. You will complete this design product ONLY at school working completely on your own.

Tips for TOPIC 1 (Sourcebook):

The sourcebook could include the following:

- **Mind maps** to generate ideas
- **Sketches** and **preparatory drawings**
- Images, articles, excerpts, samples, photographs, etc. collected by you
- Objects (pieces of paper, packaging, tickets, etc.) which you find interesting, stimulating, of personal significance or which may prove useful for a practical project at some stage
- Doodles, words, sketches, notations, related to your experiences and context
- **Research** a wide variety of **designers** and examples that will inform your practical work
- Investigation of **different techniques** and **materials**
- **Thumbnails** of various design solutions
- **Concept sketches**
- A clear **development of ideas** towards a final design solution
- **All of the above should lead to the presentation of a final design solution.**

CHECKLIST

	REQUIREMENTS	<i>Checklist</i>
SOURCEBOOK / WORKBOOK	Intention and rationale: Brainstorm and or Mind map A rationale explaining your concept	
	Research and Experimentation: Research other design examples that have been done before. Thumbnail Sketches of different design solutions Mood board Evidence of experimentation in the development of your design.	
	Detailed Planning: Generative drawings exploring a variety of solutions to the brief At least 2/3 Detailed Concept Drawings Exploration of different techniques and materials.	
	Development & reflection: Final design solution in the form of a detailed, annotated drawing/collage/Marquette/ Prototype, etc. Written Reflection of process must be evident.	
	Presentation: Careful consideration is given to presentation of the sourcebook. This process should be creatively presented.	
FINAL PRODUCT	Creativity/Originality/interpretation Unique, Original Design Solution	
	Design involvement Good overall impression	
	Technique/Craftsmanship/ method: Technically competent.	
	Time Management: A completed product.	
	Professional presentation and functionality Does the design solution work and answer the design brief? Professionally presentation	

TOPIC 1

The Problem

What is the problem/idea/ Need?

Do you need to design/re-design / integrate an existing design?

Who's the target market?

What is the purpose and goal for your design?

If you are not sure research to trigger ideas, then return to this section

Research

Collect visual resources related to your

topic/theme: Search for existing examples – magazines, photos, internet, etc. How have other designers addressed similar problems?

What is your intention/idea?

Research design movements, designers from textbook/internet relating to your idea. What's your limitations? Materials, method/techniques, craft?

Idea Generation

Imagining:

Brainstorm ideas, develop possible solutions. From your collection of examples/images, create thumbnail sketches of your ideas that might solve the design problem. **Use elements and principles** of art/design to create dynamic compositions, consider fonts and layout. – evaluate pros and cons.

Experimentation should be visible

Test

Planning:

Choose your best thumbnail sketch and create a more detailed design how you want the final solution to look? Create 3-5 copies of this design, refine – choose a colour scheme, add contrast, think about larger in size. What materials are needed? Make a prototype / Mock-up (small scale design solution) – evaluate pros and cons.

Final Solution

Creating:

Choose your most successful test piece; and begin to create your final solution.

Consider final size, final choice of media, etc.

Does your design solve the original problem? Does your design consider the constraints and criteria? – DO NOT REPLICATE EXISTING DESIGNS.

Intention & Rationale

Describe your final solution in detail.

Explain what your final design will be.

Explain how the design represents the solution that you think best meets the need or solve the problem that was identified at the beginning of the design process.

9

*Key decisions***TRIGGER**
Bigger picture

THEME:	WRITE DOWN YOUR CHOICES
<p>USER-CENTERED DESIGN</p> <p>UCD is a type of design process where the needs, wants, and limitations of end-users of a product are given a lot more time and attention throughout the design process.</p>	What's the need?
<p>CRAFT / SKILLS</p> <p>Macramé/Decoupage/Paper Mache/Basketry/Weaving/Batik and tie-dyeing/stained glass/string art/origami/pottery/quilting and patchwork/ Rug making/ Beadwork and bead weaving/Printmaking/Printing on fabric/Collage/Painting/Drawing/Wood carving/Metalworking/Mosaic/Lapidary work/Jewellery/Enamelling/Woodworking/Needlework/Embroidery/Knitting/Crocheting</p>	Learn a new skill in every Product
<p>DESIGN PATH</p> <p>Communication design / surface design / product design / environmental design</p> <p>In each design path certain skills and knowledge are required from designers to perform their role successfully</p>	
<p>ITEMS / MATERIALS</p> <p>Make a list of initial items, discarded products and materials that are standing around with no purpose which can be re-used or up cycled</p>	Try to use found objects
<p>ISSUE</p> <p>Social / Social-cultural / Environmental</p>	
CASE STUDY / DESIGN MOVEMENT	
<p>BRANDING</p> <p>Choose a name for your design studio and design its logo</p>	
<p>EVENT</p> <p>Social events / Education events / Sports events / Entertainment events / Political events / Corporate events / Fund-raising / cause-related event</p>	

TIME MANAGEMENT

PAT 1 / PAT 2 Example

Choose ONE of the following categories as a particular path of discovery

1. Visual Communication / Information / Digital
2. Surface Design / 2-D Craft Design
3. Product Design / 3-D Craft Design
4. Environmental Design

Topic 1 – Design Process (100)

WEEK 1	<ul style="list-style-type: none"> - TRIGGERS: 9 Key decisions to get your Triggers - Identify a problem / need. - Design in Business Context: Identify a target market
WEEK 2	<ul style="list-style-type: none"> - Visual research - Idea Generation: Verbal diagram / brainstorm ideas + Identify the problem/need. - Design in Business Context: Research
WEEK 3	<ul style="list-style-type: none"> - Idea Generation: Imagination, Thumbnails, and experiments to solve the problem. – Techniques / craftsmanship & methods / creativity / originality / interpretation - Design in Business Context: Case study
WEEK 4	<ul style="list-style-type: none"> - State your Intent and Rationale - Testing ideas & Planning – Design Elements / Principles, Techniques / craftsmanship and methods. - Design in Business Context: write introduction and content
WEEK 5	<ul style="list-style-type: none"> - Final rough + mock-up – Evaluate functionality / creativity / originality / interpretation / application of design elements & principles - Finalise your intent and rationale : how does the design solve the problem? - Design in Business Context: write your conclusion
WEEK 6	<ul style="list-style-type: none"> - Sourcebook presentation and feedback - Design in business context: Submit for assessment.

Topic 2 – Design Production (100)

WEEK 6	- Design production : complete your framework
WEEK 7	- Design production : create your product
WEEK 8	- Design production : finishing your product
WEEK 9	- Design production : submit your product and process book for assessment
WEEK 10	<ul style="list-style-type: none"> - Receive written feedback for improvement from your teacher. - Write a reflection on your own work in your process book.

DESIGN IN BUSINESS CONTEXT:

This task is part of the design process and must have a direct link to PAT task and final product. Integrate it with the practical assignment / brief.

LAYOUT:	ASSESSMENT CRITERIA:		
Introduction	<i>Research ability</i>	<i>Find the correct information for the required task</i>	20
Content/body (4-8 pages)	<i>Technical ability</i>	<i>Content page, Introduction, body of work, conclusion, bibliography</i>	10
Conclusion	<i>Vocabulary</i>	<i>Use of proper design terminology and vocabulary</i>	10
Time management	<i>Honour the due dates</i> <i>Presentation / Layout / Design aesthetics</i>	<i>Submit your completed task on time</i> <i>Layout of imagery and typography to create a designed look.</i>	5
Bibliography	<i>Referencing</i>	<i>Use the correct referencing.</i>	5

In your Design in Business Context Task include ALL of the following:

The Content:

1. WHAT IS THE PROBLEM/NEED

- What problem / need does your products / service solve/address?

2. TARGET MARKET

- **Who's your target market? Explain why you chose it.**
 - Target market is a specific group that you want to reach through your market Campaign / product / service.
 - What are the benefits of purchasing / using your product/service?
- **Conduct market research.**
 - Understand your target market in terms of the demographics.
 - Your target market / audience will help you to create products / service / campaign that speak to them.
 - Your target market include gender, age, race, income level, education, sub-culture and / or geographic locations.

- **Create a customer profile.**

- Age – *what is the general age range of your current customers?*
- Gender – *Are your current customers mostly male or female?*
- Trends – *identify the current trends in lifestyle, products, designs, colours, technology, fashion styles, etc.*
- Spending power - *How much money do your customers have to spend on your products or service?*
- Location – *Where do your customers live?*
- Lifestyle – *how do your customers spend their free time?*
- Products - *What kind of products or services do they need to support those hobbies?*

3. CASE STUDY

- Research at least ONE appropriate CASE STUDY of a local / international designer/design group that links to the product / service / campaign that you will design.
 - *Focus of your case study must be on the product / design solution of the designer and not on the biography.*
 - *Your research may include more visual images with annotations to explain how this designer influenced you.*



NOTE: Include at least one of the following in each of your PATs from Grade 10 to Grade 12.

4. ASSESS THE COMPETITION

– list possible competitors and explain why you see them to be competitors.

- Research potential markets for your products.
- Investigate tertiary / career opportunities in your design product.
- **Costing:**
 - List the materials you require.
 - Name and details of your suppliers.
 - Write the costs of all your materials.
 - Work out potential other costs e.g., electricity/ out-sourcing / labour.
 - Research potential funding options for your business.

5. VISUAL MERCHANDISING

- Investigate trends in promotions, i.e.:
 - *packaging, branding, window displays, etc.*
- Explain how you will package your product.
 - *Consider the Layout; Colour; Typography; Shape & imagery; Form, etc.*
- Investigate marketing strategies.
 - *Explain how you will advertise your product / service? Consider the following:*
 - *Media / print and digital / social*
 - *Display (exhibitions)*
 - *Sampling (small test packs)*
- How would you sell your product to your intended target market? i.e.:
 - *Over the counter*
 - *Order online (i.e., couriers like take-a-lot)*

6. INVESTIGATE TERTIARY / CAREER OPPORTUNITIES in your design product.

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