



Province of the  
**EASTERN CAPE**  
EDUCATION

# **NATIONAL SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2011**

**DESIGN P1  
MEMORANDUM**

**MARKS: 150**

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This memorandum consists of 28 pages.

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**QUESTION 1**

**AS 3.3 Demonstrate** knowledge of the theory that underpins, and terminology that describes design.

**AS 3.4** Discuss and explain the context and purpose of the products, images, signs and symbols used in design.

**1.1 (Allocate 6 marks)**

**UNITY:**

- The design elements in a space must relate, (belong to each other), with enough coherency to hold the space together. ☒ (1)
- This is generally achieved by repeating one unifying element (shape, colour, texture, or rhythm). ☒

Examples from FIGURE 1 (One of the following examples may be given or any other well reasoned answer.)

- Colour – Blue is repeated in the outline of the animals and the branches of the tree. Red is repeated in the animals and leaves of the tree. ☒ (1)
- Shape – The same leaf shape is repeated throughout the design. ☒

**VARIETY:**

- The design elements must be varied enough to make the space interesting, i.e. create visual tension. ☒

The use of contrasting elements/shapes creates variety, for example, big and small, or fat and thin. ☒ (1)

Example from FIGURE 1 (One of the following examples may be given or any other well reasoned answer.)

- Line: There is a variety of line, for example the thick curvilinear line of the tree trunk and branches contrasts with the thin use of outline on the animals, fish, and leaves of the tree. ☒ Shorter thin lines are also used for the decorative details on the fish and flowers as well as to define the shapes within the animals and the leaves of the tree. ☒
- Shape: There are a variety of shapes e.g. the leaves, elephant, horse, cockerel and fish. ☒
- Colour: A variety of colours have been used, for example red, white, blue and yellow. ☒ (1)

**CONTRAST:**

- Contrast adds visual difference to a design and can be used to create emphasis, unity and/or variety. ☒
- It can be created through contrasting shapes, textures and colour. ☒ (1)

EXAMPLE

The repetition of contrasting colours, e.g. red, blue, white and yellow.

There is a variety of different shapes, e.g. cockerel, elephant, flower motifs, fish and leaves. ☑

Credit must also be given to any other well reasoned and substantiated answer.

(1)

**MODERATE 4; CHALLENGING 2****1.2 (Allocate 2 marks)**

SPACE: (Any one of the following and one related example from FIGURE 1).

- Shapes that touch each other but do not overlap emphasise the flatness of the picture plane. ☑
- Overlapping shapes create an illusion of depth. ☑
- Shapes that are larger in the foreground than the background create a feeling of depth. ☑

Example: FIGURE 1 makes use of overlapping shapes, for example the fish, elephant and cockerel are in front of the tree. ☑ The fish is also proportionally larger than the other animals. ☑

(1)

TEXTURE: (Any one of the following and one related example from FIGURE 1.)

An illusion of texture has been created through the use of small lines and a variety of flat colour shapes. ☑

Example: The illusion of fish scales on the fish has been created by the repetition of small curved lines. ☑

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

(1)

**MODERATE 1; EASY 1****1.3 (Allocate 2 marks)**

The shapes/motifs used in FIGURE 1 are simplified and can therefore be described as stylised. ☑

(1)

Example: The fish, elephant, tree and leaves, cockerel and horse are all simplified. ☑

(1)

**EASY 2**

## 1.4 1.4.1 (Allocate 5 marks)

- Both logos make use of the hand as a symbol of giving and goodwill. In both logos the hands are open and outstretched, emphasising a spirit of generosity. ✓
- Both logos depict the hands in more than one colour, which symbolises and represents many cultures. ✓
- In each logo the hands extend into long 'arms', which intertwine. These intertwining extensions symbolise unity and integration. ✓
- The 'arms' in FIGURE 3 encircle each other to form a 'heart' in the centre, which symbolises love. ✓
- The 'arms' in FIGURE 4 extend to form part of a tree trunk and branches, which could symbolise strength. ✓ They then extend further to form roots.
- These roots symbolise the different origins of these cultures. ✓
- The leafy, green tree in FIGURE 4 could symbolise the growth of a nation. ✓
- Any valid statements must be credited.

(5)

**EASY 3; MODERATE 1; CHALLENGING 1**

## 1.4.2 The learner can answer 'yes' and then supply the possible reasons:

- The typography is large and bold and therefore very eye-catching. ✓
- The words are in lowercase giving the logo a friendly, non-threatening feel. ✓
- The word 'arts' is larger than the other two words placing the emphasis on the fact that the festival is an arts festival. ✓ These letters are also more rounded, delineating larger, more open spaces, which convey the light, friendly and free atmosphere that one believes an arts festival to have. ✓

If the learner answers 'no' the answer must be supported by clear referencing or the work.

(3)

**MODERATE 1; CHALLENGING 2**

## 1.4.3 A possible Gestalt principle is:

The Figure-Ground relationship: ✓

The 'ground' or negative spaces that are formed in the centre between the curving extensions of the hands are strong entities and the one of them also forms the shape of a heart. This figure-ground relationship is unstable because the eye is drawn to these negative spaces as strongly as to the hands and 'arms'. ✓

Credit any other valid and well-explained Gestalt principle.

(2)

**MODERATE 1, CHALLENGING 1****[20]**

QUESTION 1	1.1	1.2	1.3	1.4	TOTAL
EASY		1	2	3	6
MODERATE	4	1		3	8
CHALLENGING	2			4	6
TOTAL	6	2	2	10	20

**QUESTION 2**

**AS 3.5** Investigate, reflect on and interpret information from a variety of sources, and understand the influences shaping the development of design, including African and South African design, past and present.

**AS 3.6** Analyse and interpret examples and relate them to their cultural, historical and contemporary contexts.

**2.1 2.1.1 (Allocate 10 marks)**

The answer must be in essay form and the two movements must be discussed with specific reference to the above two designs. At least one aim, one influence and one characteristic must be given from each movement.

FIGURE 4 reflects the aims of the Arts and Crafts movement in that it is a quality product. It has been skilfully handcrafted; ☒ the design is simple ☒ and linear ☒ and has been made out of natural materials ☒ that have been left unadorned ('truth to materials'). ☒

FIGURE 5 reflects the aims of Bauhaus in that it is also a quality industrial (machine made) product, which is simple in design. ☒ It shows how they bridged the gap between craft and industry by giving artists and designers the same training in fine arts and craft arts. ☒ It reflects their ideal of 'form follows function' (its shape/form visually reflects its function), ☒ as well as the Arts and Crafts idea of 'truth to materials', e.g. the leather backrest and seat are unadorned. ☒ It is different to Arts and Crafts in that it makes use of new materials, e.g. chrome plated steel. ☒

FIGURES 4 and 5 show how both movements attempted to re-establish the value and involvement of the skilled craftsman to try and improve the overall quality of the works. ☒

Although both designs are simple, ☒ ordered, and linear ☒ as well as symmetrically balanced ☒ they each reflect the different influences on the two movements.

Arts and Crafts were influenced by:

- The order and stability of the Medieval Gothic style both in their designs and their social order. ☒
- The 'Rustic English cottage' style with its simple, austere designs and 'truth to material'. ☒
- Organic shapes influenced by nature – plants, animals and mythological dragons – (specifically for tapestry, wallpaper and ceramic designs). ☒

Bauhaus were influenced by:

- The geometric shapes of De Stijl and its emphasis on the horizontal and the vertical. ☒
- The flat planes and geometric shapes of Cubism. ☒
- Japanese interior grid layouts with their emphasis on structure and order. ☒

Although it is not evident in their furniture designs both movements make use of flat areas of primary colours, ☒ (Arts and Crafts also uses earthy tones). No additional decoration, is typical of both movements. ☒

(10)

**EASY 3; MODERATE 3; CHALLENGING 4**

2.2 2.2.1 **(Allocate 4 marks)**

FOUR GENERAL CHARACTERISTICS OF ART NOUVEAU:

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

Allocate 4 marks for any four valid characteristics.

(4)

**EASY 2; MODERATE 2**

2.2.2 **(Allocate 3 marks)**

THREE INFLUENCES ON THE ART DECO MOVEMENT:

**Influences:**

The early 20<sup>th</sup> century painting movements, for example:

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

The development of the machine:

- The invention of the motorcar and aeroplane sparked an interest in aerodynamics and speed which influenced designs. ☒

Egyptian Art:

- Egyptian motifs such as papyrus, the lotus bud and sunrays. ☒

Aztec Architecture:

- The zigzag based on the stepped ziggurat motif. ☑

Oriental Art:

- The surface effects and techniques, for example, layers of Oriental lacquer (shellac). ☑

The Russian Ballet:

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

Allocate 3 marks for any 3 valid influences.

(3)

**MODERATE 1; CHALLENGING 2**

### 2.2.3 (Allocate 3 marks)

ONE ART DECO DESIGNER AND PRODUCT

A possible designer and product could be:

The Chrysler Building by William van Alen. ☑

The building is 304 m high and its steeple is typical of the Art Deco period in that it is made from overlays of a luxurious material, stainless steel. ☑ Also typical of the Art Deco age is the series of sunray shapes that this steeple is made up of – reminding one of exotic Egyptian temples. ☑

The brick frieze of cars with decorative hubcaps and big winged radiators on the 30<sup>th</sup> floor reflects this period's love of speed and the machine age. ☑

The interior foyer is sumptuous and dramatic decorated with stainless steel and marble from Africa. ☑

A highly decorative elevator door with typical Egyptian papyrus motifs is also part of the interior. ☑ Its geometric design based on intersecting semi-circles and combined with curving plant forms is in keeping with the style of the building. ☑

Credit any valid statements.

(3)

**EASY 1; CHALLENGING 2**

### 2.3 (Allocate 10 marks x 2 = 20)

There are many examples that the learners may choose to study. The examples chosen for the memorandum of this paper may be used to show how a learner could answer this question.

#### EXAMPLE 1: YORUBA TEXTILES

##### Brief History

- The Yoruba tribe lives in Yoruba-land in Nigeria and they weave and tie-dye their own cloth. ☑
- Their history of textile production dates back to the 9<sup>th</sup> century. ☑
- They are best known for their Adire (Indigo resist-dyed) cloths. ☑
- From the 16<sup>th</sup> century onwards their poorer quality cloths were bought for export to Brazil. ☑
- By the 1920s and 30s it had become a major local craft and the cloths were sold throughout West Africa. ☑
- During the 1930s the market collapsed irretrievably due to deterioration in the quality of the dye and poor craftsmanship. ☑
- Today some designs are still produced using a multi-coloured wax resist technique. ☑
- Men's weaving continues to thrive. ☑

(3)

**EASY 3**

##### Materials, Methods and Processes:

- Cloth was originally woven from fibre known as Bast, which is made from the flax plant. ☑ Today it is infrequently used and is mainly mixed with cotton.
- Cloth is also woven from wool, cotton, silk and raffia ☑
- There are two types of cloth, 'Adire oniko', a tie-dye technique, which uses any, or all of the tie-dye resist processes ☑ and 'Adire eleko', a starch based technique. ☑ The starch paste is made from the base of the Cassava plant and is painted onto cloth using chicken feathers, thin pieces of palm leaves and matchsticks as tools. ☑
- They worked with 2 or more layers of cloth at a time. ☑
- Patterns consisted of large and small circles, chevrons and rectangles of various sizes. ☑
- Asa-oke (Strip weaving) is traditionally done by men and consists of strips 4 inches wide, which are then sewn together to form a larger piece of cloth. ☑
- Weaving is done on a handloom. ☑
- Preparation of the fibres for weaving is as follows:
  - Soaking first cleans the plant fibres.
  - The clean, dry fibres are then rolled between the palm of the hand and the thigh to create yarn/thread.
  - The finished thread is wound around two sticks to prevent it from becoming tangled.



- Once enough thread is made, (a skein), it is dyed ready for weaving. ✓

#### Textile dyes:

- Indigo 'ikat' dyed yarn made from the Wild Indigo plant was used to create a range of blues it was also used as part of a tie-dye resist process to create patterns on cloth. Patterns were created by pleating, knots made out of raffia, running stitches in lines or patterns (known as Alabere) and by fastening sticks and stones in or onto the cloth. ✓
- Vegetable and mineral sources from their own environment were used to create blue, green, brown, red and yellow. ✓
- Black was made using a two-phase process. The yarn was either boiled with leaves from two indigenous trees or with a mixture of sheep's dung and dried ground wild mushroom. ✓

(4)

#### MODERATE 4

#### Purpose/Functions

- The woven cloth is worn as clothing and/or headgear and it is also used during rituals to 'dress' a house, for example, during a period of mourning. ✓
- To create designs which have symbolic meaning, or tell a story, for example, the 'mirrors pattern' that protects the wearer from the 'evil eye'. ✓
- 'Asa-oke' is the one that the Yoruba most identify with as a reflection of their consciousness. It is worn at important events, usually lifestyle events such as baby naming ceremonies and funerals. ✓

(3)

#### MODERATE 1; CHALLENGING 2

Learners can be credited with any other valid and well-reasoned facts that apply under the given headings of the question.

#### EXAMPLE 2. ZULU CERAMICS

#### A brief history:

- Ceramics is probably the oldest human art form. ✓
- The first known pots date back to 6800 BC. ✓
- The ceramic process has remained basically unchanged for thousands of years. ✓
- The first pots were handmade, but there is evidence of wheel-thrown pots made as early as 2500 BC in Mesopotamia. ✓

(3)

#### EASY 3

Use of material, methods and processes:

- The coiling technique is used to make Zulu pots. ☑
- Red and dark clay is gathered from the mountains and is ground to a fine powder on a grinding stone and is then dried until it has reached the right consistency or suitable degree of plasticity. ☑
- The walls of the vessel are gradually built up from a circular base. 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. ☑
- Once completed the pot is covered with blankets and placed in a hut until leather hard. ☑
- It is then dried outside for seven days. ☑
- There are two main Zulu decoration techniques i.e., applied and carved decoration:
  - Applied decoration is done by attaching small clay balls onto pots or exerting pressure from inside the pot to create outer protrusions.
  - Carved decorations: drawing and carving patterns out of the pot create these. ☑
- Zulus made use of pit firing – pots are placed in a shallow pit and covered with dry aloe leaves and wood, which are then set alight. Pots intended for eating and drinking undergo a second firing using cakes of dry cow dung. ☑
- Pots emerge from the second firing possessing with a black face which is rubbed with gooseberry leaves, a small flattened stone and animal fat giving it a glossy black finish. ☑

(4)

**MODERATE 2; CHALLENGING 2**Purposes/ functions:

- Shapes and sizes vary according to their function – the largest pot is the undecorated '*imbiza*', a pot used for cooking and holding up to 40 litres of traditional beer. ☑
- Drinking pots have an urn-shape with a cylindrical funnel, which prevents spillage and facilitates pouring. ☑
- The '*umancishane*', a smaller pot, indicates to a visitor that has received beer in it, that a short stay only is expected. ☑

(3)

**MODERATE 3**

**EXAMPLE 3: XHOSA BEADWORK**

A brief history:

- Beadwork has formed an integral part of Xhosa dress tradition for a long time. ☑
- Arab, Portuguese, Dutch and English traders brought the first glass beads to South Africa. ☑
- Because beads were scarce, they were regarded as very valuable and were often used as a trading or bartering tool and were later used as a means of currency. ☑
- As the influence of Dutch and English cultures infiltrated South Africa, beads became more accessible and available, enabling the development of Xhosa beadwork into an elaborate craft. ☑

(3)

**EASY 3; MODERATE 1**

Use of material, methods and processes:

- Beads were initially made from natural materials such as ostrich egg shells and metals. ☑
- To create a piece, beads were stitched onto backings from cowhide and goatskins. ☑

(2)

**MODERATE 2**

Purposes/Functions:

- Forms part of daily dress as well as for special occasions. Armbands, legbands, necklaces, collars, aprons, girdles and headbands are just some of the items that were decorated with beads and carried by various members of the tribe. ☑
- Xhosa beadwork also served as a unifying factor for the community by creating a sense of similarity and belonging. When viewed as collections, the beadwork creates a visual record of the tribe's history. ☑
- Charm necklaces were particularly used as protection to ward off harm or any evil that threatened children. ☑
- Members within Xhosa society pass through clearly identified stages of life which are symbolized by various pieces of beadwork. ☑
- Beadwork, as well as the colours used can convey specific messages, e.g. white symbolises enlightenment, purity and mediation. ☑

(3)

**MODERATE 2; CHALLENGING 2**

(2 x 10 = 20)

**[40]**

<b>QUESTION 2</b>	<b>2.1</b>	<b>2.2.1</b>	<b>2.2.2</b>	<b>2.2.3</b>	<b>2.3</b>	<b>TOTAL</b>
EASY	3	2		1	6	12
MODERATE	3	2	1		10	16
CHALLENGING	4		2	2	4	12
<b>TOTAL</b>	<b>10</b>	<b>4</b>	<b>3</b>	<b>3</b>	<b>20</b>	<b>40</b>

**QUESTION 3**

**AS 3.6** Analyse and interpret examples and relate them to their cultural, historical and contemporary contexts.

**AS 3.7** Understand and describe the materials and processes used by communities or individual design practitioners.

3.1 3.1.1 **(Allocate 2 marks)**

(Any three of the following or any other well reasoned answers.)

The obvious identification and celebration of what is uniquely South African in a design could:

- Set the design apart from other international designs. ✓
- Engender pride in being a citizen of the country. ✓
- Help celebrate and unify the different cultures of the country. ✓
- Promote the idea of a common, as well as a multicultural heritage. ✓
- Promote economic growth due to the unique style of the products designed. ✓

(2)

**MODERATE 2**

3.1.2 **(Allocate 2 marks)**

FIGURE 8 clearly fuses the simplicity of modern design (e.g. the steel tubular structure that forms the legs and frame of the chair) with the influence of Zulu basket weaving traditions (e.g. the woven seat and backrest). The use of pink for the seat also brings a very contemporary feel to the design. ✓

FIGURE 9 has been influenced by South African/African traditional styles and customs.

- The red bag at the back of the dress with its straps across the front bodice could be influenced by the African tradition of carrying a child on the mother's back. ✓
- The oversized 'beaded' necklace could symbolise African beadwork and the cloth folds in front around the neckline, the many brass rings used as necklaces in some African cultures. ✓
- The overall red colour of the outfit is reminiscent of the red ochre, which is used as body paint, and which is used to dye the red blankets of Xhosa women. ✓
- The gathered pleats in the hair could represent the intricate braiding of hair into traditional hairstyles. ✓

It can also be argued that FIGURE 9 has a contemporary look because of the use of one unifying colour throughout the design. The drapery is also placed so that it hangs in a sophisticated manner. ✓

(1)

**MODERATE 1; CHALLENGING 1**

**3.2 (Allocate 10 marks)**

Any designer from the Woolworths Source Book '*Living with Design Daily*' or '*Craft Art South Africa*' by E. Coetzee,

EXAMPLE ONE: Bongiwe Walaza.

Background and training:

Bongiwe Walaza: Fashion Designer ☒

**EASY 1**

(1)

Bongiwe Walaza was born in the Eastern Cape, in a small village called Mqanduli. As a child, she liked doing handwork, such as knitting and sewing. Her mother was a dressmaker and Bongiwe made clothes for herself with remnants of her mother's fabrics. Her father wanted her to become a medical doctor, so he encouraged her to concentrate on Mathematics and Physics, which resulted in her doing handwork after Grade 9. She ended up studying Electrical Engineering and worked for Telkom after completing her degree. ☒

While at Telkom, she started making dresses for herself and for colleagues. Because she was not happy with the quality of the dresses, she enrolled at the Natal Technikon to study fashion in 1997. Soon after she won her first design award, the Du Pont Lycra award, as well as a 10-day trip to Paris, where she was exposed to the French fashion industry. ☒

**EASY 2**

(2)

African influences and inspiration:

Her Xhosa background inspires Bongiwe – the landscape, people and traditional Xhosa dress. ☒ She is also inspired by the patterns on 'shweshwe' and other African prints, as well as by the diverse cultures in our country and wants to embrace and build on the many untapped trends that she believes South Africa has. ☒ She feels that having started with almost nothing has taught her to improvise. ☒

**MODERATE 2**

(2)

Design process:

Research is the most important part of the design process. This is done through visiting shows, shops, clubs, watching films, reading newspapers and magazines. ☒ The key to creating new ideas is to jot down and mix the influences together in a sketchbook, and blend this inspiration with a growing knowledge of fabrics, fashion details and target market. ☒ The next is to make your own version of your inspiration, telling a story through sketches. Thereafter technical drawings follow which go into greater detail. Patterns are then developed and tested in calico or a similar fabric. When you are satisfied with this test sample (known as 'toil') and you have made alterations to your paper pattern, you can cut a sample from the intended fabric. ☒

**MODERATE 2**

(2)

General characteristics:

- Texture, especially print fabric (e.g. 'shweshwe') – mostly geometric in pattern – features strongly in her work. ☑
- Her engineering studies instilled a feeling for structure within her, which is clearly revealed in her work. ☑
- She uses a palette of only traditional, natural fabrics in her range. She is currently exploring the combination of synthetics and knits with traditional fabrics. ☑
- She is not attracted to mainstream fashion, but borrows elements and trends from these, however her clothing still carries her signature and roots. ☑

(3)

**EASY 2, CHALLENGING 1**

Allocate 10 marks.

EXAMPLE 2: GARTH WALKER: GRAPHIC DESIGNER. ☑

(1)

**EASY 1****BRIEF BACKGROUND AND TRAINING**

From the age of 15 Garth Walker wanted to be a graphic designer therefore, in the mid-1970's he studied graphic design at the Natal Technikon in Durban. Thereafter he spent 16 years working for a small design studio in Durban. ☑ In 1995, he made the bold decision to open his own design company under the name "Orange Juice Design". ☑ In 1997 OJ clinched its first major deal as the brand designer for Ogilvy and Mather. Today, OJ has grown into one of the most well known design studios in South Africa, with offices in Durban, Cape Town and Johannesburg. ☑

**EASY 2** (2)**AFRICAN INFLUENCES AND INSPIRATION**

The company promotes a local design language rooted in the South African experience, in the ordinary people of the streets and townships of South Africa. ☑

Contact is kept with the 'South African population through a non-profitable design magazine called *Ijusi* which creates the opportunity for designers from diverse cultures and backgrounds to collaborate. ☑

(2)

**MODERATE 2**

## DESIGN PROCESS

Garth Walker assimilates information and then he reinterprets this into something new, e.g. he was asked to design the lettering and signage for south Africa's Constitutional Court, which is built on a site that was once occupied by the 'Old Fort Prison'

He meticulously documented all the visible lettering on this historical site, including the prison graffiti and builders' markings and then refashioned these fragments into something new. ☑ To make the typeface even more symbolic, it is portrayed in South Africa's 11 official languages and in the different colours of the national flag on the facade of the Court building. ☑

(2)

**MODERATE 2**

## GENERAL CHARACTERISTICS

Garth Walker is curious about the world he lives in. He collects a wide variety of art and photography. ☑

He explores the unexpected and the unknown to refresh the visual codes that guide our everyday encounters as social beings. ☑

Orange Juice Design's studio portfolio includes the design of the logos, packaging and other promotional material for 'Impulse', 'Canderel' and 'Tastic Rice'. ☑

(3)

**EASY2, CHALLENGING 1**

**3.3 (Allocate 10 marks)**

Refer to ONE International designer from the LTSM, Design Culture Now.

Allocate 2 marks: One for the name of the designer  
One for naming an example of work.

**EASY 2**

For 6 marks: Learners must supply an in-depth discussion and analysis of the designers' intentions, methods and materials.

**MODERATE 3**

For 2 marks: Learners must fully explain and justify the influences that each designer has had on people:

**CHALLENGING 3**

EXAMPLE 1: JULIE BARGMANN ☑ (a designer whose work reflects an interest in environmental concerns).

Julie Bargmann is internationally recognised as a designer who reclaims polluted and industrial sites in the USA that have been severely affected by, for example, mining or the dumping of rubbish: ☑ She explores the creative potential of these degraded landscapes and alters them into regenerative landscapes☑.

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

Learner must explain clearly and concisely how this designer has contributed to the lives of people.

EXA,MPLE 2. Thomas Heatherwick☑

Thomas Heatherwick is recognised as an artist and an architect. ☑ He is an English designer, best known for his innovative use of engineering and materials in public monuments. ☑ He trained at Manchester Metropolitan University and at the Royal College of Art, London. ☑

In 1994 he founded the Heatherwick studio. ☑ The studio's work spans commercial and residential building projects, master planning and infrastructure schemes as well as high profile public works of art. ☑



The realm of public art is an issue that Heatherwick feels is usually bound up with place, and he endeavours to make spaces as people-friendly as possible. ☑

The Rolling Bridge was designed for London's Paddington Basin, UK. ☑ It lifts itself up off the ground and gracefully and almost silently curves upwards and curls into a ball. And then slowly, it uncurls again and one end of the bridge points towards the sky before making its decent back to earth. ☑

The Rolling Bridge runs on hydraulics. ☑ Because all the cylinders are driven at a constant rate regardless of the load on each bridge segment, the structure moves smoothly, taking two minutes to open or close. ☑ The pumps and related equipment are housed in the basement of an adjoining building, so the bridge is almost silent as it operates. ☑

Learners must explain clearly and concisely how this designer has contributed to the lives of people (i.e. shaped the environment).

**EASY 2, MODERATE 3, CHALLENGING 3**

(1 x 10) (10)  
[30]

QUESTION 3	3.1	3.2	3.3	TOTAL
EASY		5	4	9
MODERATE	3	4	6	13
CHALLENGING	1	1	6	8
TOTAL	4	10	16	30

**QUESTION 4**

**AS 3.9** Critically reflect on how design shapes the physical and social environment.

**AS 3.10** Demonstrate ways in which design can be used to benefit society.

4.1 4.1.1 **(Allocate 10 marks)**

Allocate 2 marks for each point discussed which must be well reasoned and applied.

**LEGIBILITY:**

The choice of typeface and style of layout makes the message on the poster in FIGURE 10 more clearly legible for the following reasons:

- It is simple, uncluttered and plain. ☑
- Although the main headings are in upper case the wording is clear because it is placed against an uncluttered background. ☑
- The spacing is also neither too tight nor too loose which adds to the overall legibility. ☑
- Except for the smaller wording in lower case at the bottom of the poster the lettering has been 'blocked' into lines of equal length, which help to make the message clear. ☑
- The smaller wording is in lower case, which helps to make it more legible. ☑
- The words are either in bright lime green or in white set against grey or deep blue. ☑
- This contrast further enhances their impact.
- The main heading is much larger than the other concepts, and is also placed along a diagonal, setting it apart from the rest and making it very legible. ☑
- In FIGURE 11 the wording set between the tree's image is less clear than in FIGURE 10 as it is overpowered by the tree overlapped by blocks. ☑
- The wording set in the three blocks right at the bottom of the poster is legible as simple, lowercase letters are used. ☑
- These letters are also in light, bright colours set against a black background. ☑

Any other well-reasoned answer can be credited with a mark.

(2)

### TYPE LAYOUT:

In both FIGURE 10 and FIGURE 11:

- The wording reads from left to right in an ordered way. ✓
- The varying sizes of typeface direct the viewer's eye to the most important information first. ✓
- Large, broad type emphasises the important text. ✓
- As the information decreases in importance so does the size of the typeface. ✓
- Most of the type is done in lower case, which makes it stand out better because lower case is easier to read. ✓
- The information is clearly placed into bands or blocks of space to enhance its legibility. ✓

### COMBINING TYPE WITH IMAGES:

In FIGURE 10 the text is placed on the right hand side of the image. ✓

The text and the image do not interfere with each other, leaving the power of the message intact. ✓ In FIGURE 11 the strong grid of blocks, bright green tree and black and white contrasts overpower the text. ✓ The three words in the grid, 'reuse', 'recycle' and 'reduce' are almost lost and the heading at the bottom 'go green' plays a secondary role to the image above it. ✓ (2)

### CHOICE OF TYPEFACE:

Both posters make use of a simple, sans serif typeface. ✓ The typeface in FIGURE 11 is more rounded, modern and informal than that of FIGURE 10 which is more traditional and upright. ✓ (2)

### SUITABILITY OF IMAGE TO SUBJECT MATTER:

FIGURE 10 is effective in attracting the viewer's attention because it makes use of the element of surprise. ✓ It achieves this by using the image of the statue of liberty holding an energy-efficient globe. ✓ The statue of liberty is a very appropriate image to use for this call to be environmentally responsible as she represents discipline, dedication and strong action. ✓ In FIGURE 11 the viewer is presented with an eye-catching design of a beautiful, lime green tree in a strong grid of blocks. ✓ It is very pleasing but may not really stir all viewers to becoming conscious of the way they behave towards the environment if they are not already environmentally conscious. ✓ (2)

**MODERATE 4; CHALLENGING 6**

4.1.2 **(Allocate 2 marks)**

FIGURE 10 the elements and principles, image and text have all been applied in such a way that they create a powerful and unified message. ☒

In FIGURE 9 the eye is first led to a central point where the road, the sea and the vegetation meet before the eye is able to simplify the meaning of the surrounding lettering, which reduces the overall impact of the message even though the colour use and imagery is very pleasing. ☒

(2)

**MODERATE**4.1.3 **(Allocate 3 marks)**

Allocate ONE mark each for:

- a) A definition of each term
- b) Showing how the term does or does not apply to each of the posters connected to the question.

The following definitions are acceptable:

Point system:

Type size is measured in points. ☒ There are 72 points to an inch and the point system ranges from 6 points to 72 points (it is the number you see on the screen next to the name of the font/typeface). ☒

(1)

Kerning:

It refers to the horizontal overlapping of space between two letters on a single piece of type, e.g. to, Fi, Ti. ☒ It was a method of solving the problem of having too large a space between letters, which meant that the text appeared unbalanced. ☒

(1)

Leading:

This refers to the amount of space in-between lines of type. ☒ The word originates from the horizontal strips of lead which were placed between the lines of metal type to keep the lines of words apart so that they were easier to read. ☒

(1)

**EASY 3**4.2 4.2.1 **(Allocate 3 marks)**

- She has designed a product that can be used by poor people who do not have access to electricity and cannot afford a fridge. ☒
- The product is made from inexpensive materials and will not be expensive to produce. ☒
- The materials that it is made from are environmentally friendly. ☒

Credit any valid statements.

(3)

**MODERATE 3**

**4.2.2 (Allocate 2 marks)**

- Use energy-efficient production methods. ✓
- Use sustainable or eco-friendly materials. ✓
- Create employment. ✓
- Offer skills training. ✓
- Design products that improve the life of the underprivileged ✓
- Design products that are affordable for all. ✓
- Use local materials and labour. ✓
- Link designs with local heritage/culture. ✓

Credit any other valid statements.

(2)

**EASY 2**

**4.3 (Allocate 10 marks for one example.)**

Learners can refer to any contemporary designer or group whose work reflects social responsibility. Information can be found in the Woolworths design resource book or *Craft Art* in SA by E. Coetsee or any other documented source. Possible examples include Mapula, Streetwires and the Mielie Community Development design projects. Learners should be credited for highlighting aims, characteristics and influences of the designer that relate to social responsibility.

2 examples follow:

**EXAMPLE 1: MAPULA**

Mapula was started to provide employment for rural women. ✓ It was initially funded by a charitable NGO but is now self-funding. ✓ This is what is known as 'empowerment'. ✓

The women create their own designs based on natural forms such as flowers and trees ✓ and also refer to their lives- such as children playing in a rural community. ✓

The women were initially taught the skills of surface design and embroidery techniques, and now come up with many new designs. ✓ An example of one of their most used stitches seems to be the chain stitch. ✓

They create both functional products such as cushion covers and table runners, as well as one of a kind art pieces such as wall hangings. ✓

Their work is usually on black cotton cloth, and brightly coloured cottons ✓ emphasize the unique African identity of their work. ✓ Surfaces are often densely embroidered, and the black negative spaces function as the background. ✓ The cotton is in itself environmentally friendly and sustainable as it is readily available in South Africa. ✓ Give credit for any other information.

## EXAMPLE 2: STREETWIRES

A contemporary South African Craft Business and community development project:

Patrick Schofield, Winston Rangwana and Anthony Ressel began Streetwires, a highly profitable craft business and community development project. ✓ The business focuses on producing street wire art, a uniquely Southern African genre. Its aim is to tackle the problems of unemployment and poverty in our country. ✓ The most likely origins of this art form are the rural areas of Maputoland and Zimbabwe where poor herd boys created their own toys out of discarded hanger wire, tin cans and whatever else they could find. ✓

The three co-founders of Streetwires all come from different backgrounds and each made a valuable contribution – Schofield has an Honours degree in Business Science and used his house as security to start the company. Rangwana contributed a wealth of knowledge regarding the 'wire' industry, whilst Ressel provided the marketing know' how. ✓ In the beginning only two wire artists were employed on a part-time basis, using a room in Schofield's house as their workspace. ✓ The business grew, resulting in two larger premises. The Cape Town studio reveals a business based on quality control. ✓

New wire-art designs are being created by a design team and once designs have been approved, templates are made and passed on to the wire crafters who work as a team to reproduce the product. ✓ To maintain a high standard the team leader ensures that the template design is adhered to exactly and that the template design is passed through quality control before being released. ✓

The company believes that the major hurdle facing our country is unemployment. ✓ Not only is it the leading cause of numerous social ills such as poverty, it also hampers community growth and development. With this in mind, aims to create meaningful long-term employment for as many South Africans as possible and to improve the life of South Africans by providing a workplace, permanent employment, a sense of purpose and access to skills training and personal development. ✓ 'Streetwires Training and Development' is a non-profit company established by Streetwires that specifically aims at uplifting communities by providing skills training, development of individual artists and creating outreach initiatives in orphanages, schools and impoverished communities. ✓

Objects produced are both decorative and functional such as beaded promotional items and gifts (e.g. key rings, paperclips with logo top, business-card holders), ☒ working radios, various models of cars in wire or beaded wire and animal, bird and human sculptures. ☒ The shapes and forms are highly stylized and simplified, ☒ incorporating an element of whimsy and humour. ☒ Bright colours and simple, curvilinear outlines dominate. ☒ The technique of wire art dominates, incorporating materials such as beads, cut-up tin cans and bottle caps. ☒

(10)

**EASY 4; MODERATE 3; CHALLENGING 3****[30]**

<b>QUESTION 4</b>	<b>4.1</b>	<b>4.2</b>	<b>4.3</b>	<b>TOTAL</b>
EASY		5	4	9
MODERATE	6	3	3	12
CHALLENGING	6		3	9
<b>TOTAL</b>	<b>12</b>	<b>8</b>	<b>10</b>	<b>30</b>

**QUESTION 5**

**AS 3.11.** Discuss the basics of costing and pricing in the marketing of a design product or service.

**AS 3.12.** Demonstrate an ability to design products and services in terms of target markets.

**AS 3.13.** Understand the business and social responsibility of designers.

5.1 5.1.1 **(Allocate 3 marks)**

Relevant questions to ask during market research would be:

- Who will buy the product? ☒
- Where can I sell my product? ☒
- What trends are currently popular? ☒
- What are the current market related prices of similar products? ☒

Credit any other relevant questions.

(3)

**MODERATE 3**

5.1.2 **(Allocate 2 marks)**

Possible benefits of Internet marketing:

- It is a fast and effective way of promoting ones product/s to a large amount of people. ☒
- Information is accessible and purchasing is possible at any hour. ☒
- It is a less expensive means of marketing compared to print, radio and television. ☒
- It makes expansion from local to international markets possible. ☒
- Advertisers need to be more accountable as online media is more 'traceable' than offline media. ☒

Any other well reasoned answer could be credited with a mark.

(2)

**EASY 2**

5.1.3 **(Allocate 6 marks in total, i.e. 3 + 3)**

Possible methods of marketing are:

Advertising through print, e.g.

- Posters ☒
- Pamphlets ☒
- Letterheads ☒
- Flyers ☒
- Brochures ☒
- Labels ☒
- Business cards ☒

Radio adverts ☒

Television adverts ☒

(Any 3 applicable methods can be listed.)

(3)



The characteristics of any one of the advertising methods studied can be explained, for example:

OPTION 1:

POSTERS:

- Posters must have large type that can be read from the expected viewing distance. ✓
- Must have a clear, simple, direct message that can make a split-second impact on the viewer. ✓
- The visual image must also attract attention and relate to the message. ✓
- A simple layout is essential – with a few key elements (type and visuals). ✓
- All-important information needs to be included, such as date, time and place. ✓
- One element should be dominant to attract the eye first – a headline or visual. ✓
- The visuals must closely relate to the message or subject. ✓

(Any 3 of the above can be listed or any other valid characteristics).

OPTION 2:

Brochure:

The product could also be marketed by means of a brochure, which should contain the following information:

- A full description of the product. ✓
- Like the product packaging the appearance of the brochure must be sufficiently different to any other product brochures that it might be placed alongside in the marketplace so that it captures the potential customer's attention. ✓
- The most suitable size, shape and proportions of the brochure must be considered. It could be landscape, portrait or square or any other less conventional shape as long as it fits into an envelope. ✓
- The front and back covers must work together as a design layout and must be eye-catching. ✓
- The inside pages must complement the visual effect of the front and back cover. ✓
- The choice of typefaces must be the same throughout the brochure. ✓

(Any 3 of the above can be listed or any other valid characteristics.)

(3)

**EASY 2; MODERATE 3; CHALLENGING 1**

**5.1.4 (Allocate 6 marks)**

One needs to consider what the market will bear – when pricing has been properly done, one will receive the maximum income without driving potential customers away.

- The cost of the materials required to produce the product needs to be considered, as well as: ☒
- The cost of transport to deliver these materials to the production place. ☒
- The cost of equipment used during the production. ☒
- The rental of workspace, as well as the cost of overheads ☒ (electricity, water).
- General administrative costs (telephone, postage, stationary).
- Packaging and labelling. ☒
- Marketing costs. ☒
- The costs of labour used to produce and market the product. ☒

(Any 6 points.)

(6)

**EASY 2; CHALLENGING 4**

**5.2 5.2.1 Allocate 4 marks)****BUYER**

- A buyer has to be continually aware of local and international trends and often travel around the world to identify them. ☒
- They must also be able to recognise quality products that will suit the image of their outlet. ☒
- They must make sure the product fits in with the current and/or upcoming trends. ☒

(2)

**TARGET MARKET**

The specific group of people to whom you want to sell the product(s).

(1)

**ESTABLISHING A TARGET MARKET**

- Through market research into consumer trends and tastes.

(1)

**EASY 2; CHALLENGING 2**

**5.2.2 (Allocate 5 marks)**

SMME: An abbreviation for small, medium and micro enterprises. (1)

LETTERHEAD:

Stationery that carries the name, address, telephone number and often a logo or design, of a business or an individual. (1)

RETAILER: A company, shop or individual who sells goods to the public. (1)

BUSINESS CARD: A businessman/woman's card bearing his/her name, business address, telephone and /or cell phone number and often the name of his/her business or profession. (1)

WHOLESALE: This refers to the buying of materials or goods in larger than normal quantities at a lower price. (1)

**MODERATE 4**

**5.2.3 (Allocate 4 marks)**

Supply one mark for naming two 'P's' and one mark for explaining each of these.

PRODUCT: ☒ What is the product and how is it going to be made unique and more desirable than those made by the competitors. ☒

PRICE: ☒ Choosing the best and right price is not always easy. The price must be on a par of those by competitors and of retail outlets, but must also take in account all costs. Information gathered during market research should help with the decision. ☒

PLACE: ☒ The most appropriate retail outlet or 'place' must be chosen for the product. This place should not have too many similar products and should suit the product's needs, e.g. target market, ☒ surroundings.

PROMOTION: ☒ One must choose the best possible methods to promote one's product and to communicate with one's customers. The right combination of promotional methods should be chosen, and costing must be taken into account. ☒

(Credit any 4 valid statements). (4)

**MODERATE 2; CHALLENGING 2**

**[30]**

QUESTION 5	5.1	5.2	TOTAL
EASY	6	3	9
MODERATE	6	6	12
CHALLENGING	5	4	9
TOTAL	17	13	30

**TOTAL: 150**

QUESTION 1	1.1	1.2	1.3	1.4	TOTAL
EASY		1	2	3	6
MODERATE	4	1		3	8
CHALLENGING	2			4	6

QUESTION 2	2.1	2.2.1	2.2.2	2.2.3	2.3	TOTAL
EASY	3	2		1	6	12
MODERATE	3	2	1		10	16
CHALLENGING	4		2	2	4	12
TOTAL	10	4	3	3	20	40

QUESTION 3	3.1	3.2	3.3	TOTAL
EASY		5	4	9
MODERATE	3	4	6	13
CHALLENGING	1	1	6	8
TOTAL	4	10	16	30

QUESTION 4	4.1	4.2	4.3	TOTAL
EASY		5	4	9
MODERATE	6	3	3	12
CHALLENGING	6		3	9
TOTAL	12	8	10	30

QUESTION 5	5.1	5.2	TOTAL
EASY	6	3	9
MODERATE	6	6	12
CHALLENGING	5	4	9
TOTAL	17	13	30

**ANALYSIS GRID**

QUESTION	1	2	3	4	5	TOTAL	%
EASY	6	12	9	9	9	45	30
MODERATE	8	16	13	12	12	61	40,7
CHALLENGING	6	12	8	9	9	44	29,3
TOTAL	20	40	30	30	30	150	100%