Province of the
EASTERN CAPE
EDUCATION

NATIONAL SENIOR CERTIFICATE

GRADE 11

NOVEMBER 2012

DESIGN (THEORY) P1 MEMORANDUM

MARKS: **150**

TIME: **3 hours**

This memorandum consists of 26 pages.

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 – 2 marks for each element)**

LINE:

- The dominant line in this vessel is formed by the outlines of all the flowers and ferns and is therefore curvilinear and organic. ☑ More rigid, thinner line depicting leaf like shapes with veins, form a background. ☑
- The lines are dense and concentrated creating a very lively and busy surface. ☑
- The outline of the vessel itself is irregular and natural due to flower and leaf shapes being attached loosely to a background and jutting out in places. ☑ (2)

SHAPE:

- The flowers and leaves have been stylised to form flat, organic shapes.☑
- These organic shapes give movement and flow to the work. ☑ (2)

ACTUAL TEXTURE:

- The vessel seems to be made of a felt-like fabric stretched over wire ☑ simultaneously conveying woolly softness and rigidity. ☑
- Woollen fabric or felt is not normally used to create vessels and its use adds an unexpected, surprise element to the design. ☑

EASY 3; MODERATE 2; CHALLENGING 1 (2)

1.2 **(Allocate 2 marks)**

UNITY:

- The repetition of flower and leaf shapes, as well as the single red colour of the vessel helps to unify the design. ☑ (1)

CONTRAST:

- Rounded, star-like flowers contrast with straighter, spear-like fern shapes ☑ and the many thin, straight lines in the background contrast with the smoother, flat foreground shapes. ☑ These contrasts help to create visual interest. ☑ (1)

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

MODERATE 2

1.3 **(Allocate 2 marks)**

POSITIVE ASPECTS:
It is an aesthetically pleasing, well-crafted form using both strong colour and carefully composed shapes and lines and therefore will serve a decorative purpose, i.e. to enhance and beautify the environment in which it is placed. ☑
It can also serve a practical purpose, i.e. to store items. ☑ (1)

NEGATIVE ASPECTS:
Because it has openings between the wirework it will not be able to hold liquid. ☑
Shapes that jut out could be impractical as they could hook onto things and its 'furry' texture could pick up dust and dirt more easily. ☑ It could be difficult to clean. ☑ (1)

One positive and one negative aspect must be mentioned. Credit any other relevant answers.

CHALLENGING 2

1.4 1.4.1 **(Allocate 4 marks, 2 for each symbol – one for the name of a symbol and one for its meaning.)**

Any valid statements must be credited.

- The silhouette of a woman with an 'afro' hairstyle, ☑ wearing earrings, a necklace and a headband that are reminiscent of African beadwork symbolises Africa. ☑
- The strip of film that is placed above a 'thought' cloud to look like a rainbow ☑ symbolises both films and hope or beauty. ☑
- The swallows at the top of the poster signify migration and could be seen as symbols for the other countries that will be represented at this festival. ☑
- Butterflies and flowers are colourful and pretty and remind one of peace and happiness. ☑
- Palm trees remind one of beaches and tropical climates and symbolise a trouble-free, idyllic existence as well as relaxation and enjoyment. ☑
- The buck is part of the African veld and helps to symbolise that this event is on the African continent. ☑

EASY 2; MODERATE 2 (4)

1.4.2 **(Allocate 3 marks)**

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

- The main heading, i.e. 'Durban International Film Festival' is large and bold and therefore very eye-catching. ☑
- The words are in different sizes and colours and sections of type are placed at different angles creating an exciting surface. ☑
- Most of the words are in lowercase giving the poster a friendly, non-threatening feel. ☑
- 'Film Festival' is depicted in rounded 'pop style' lettering conveying a 'fun', light feel. ☑

- The typography used for the names of the venues in the bottom section of the poster is also bold and eye-catching because the letters are fat, and in lower case, using a sans serif style. ☑

If the learner answers 'no' the answer must be supported by clear referencing to the work. Possible reasons could be:

- The diagonal angles along which groups of words are placed make reading difficult. ☑
- The fact that words are placed along different angles creates a busy, cluttered and confusing surface. ☑
- The simple, rounded shapes are not derived from African shapes, which are more geometric and therefore are not suited to a poster advertising a South African event. ☑
- Credit any valid, well-motivated statements.

MODERATE 1; CHALLENGING 2 (3)

1.4.3 **(Allocate 1 mark)**

COLOUR:
The poster makes use of a wide range of pure, light, bright colours such as lime-green, violet, pink and orange which attract attention and also convey excitement and enjoyment. ☑ (1)

1.4.4 **(Allocate 2 marks)**

The learner can answer 'yes' and two reasons must be supplied. Possible reasons are:

- The woman's jewellery is reminiscent of African beadwork. ☑
- African animals such as giraffe and impala are depicted. ☑
- The focal point is a woman with an African hairstyle. ☑

If the learner answers 'no' the following reasons are possible:

- The colours are not typical of African colours as they appear chemically produced, bright and artificial. ☑
- The typography, the flat simple shapes and the bright colours are typical of Pop design, which is a Western art style. ☑

MODERATE 1; CHALLENGING 1 (2)

[20]

QUESTION 1	1.1	1.2	1.3	1.4	TOTAL
EASY	3			3	6
MODERATE	2	2		4	8
CHALLENGING	1		2	3	6
TOTAL	5	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 2 marks)**

FIGURE 3 belongs to the Art Deco movement ☑
FIGURE 4 belongs to the Bauhaus movement. ☑

EASY 2 (2)

2.1.2 **(Allocate 5 marks)**
Any five of the following are acceptable.
(Also give credit to any other well-reasoned answer that is based on established fact).

Bauhaus and Art Deco have the following in common.

- They both produced quality machine made products. ☑
- They designed for industry and mass production. ☑
- Both reduced design motifs to their simplest form without losing a sophisticated and refined appearance. ☑
- They made use of stylised geometric shape/forms in their designs. ☑
- Both belong to the movement known as Modernism. ☑
- The cost of their designs ensured that they were also available to the working class person. ☑
- They made use of new materials, ☑ for example Art Deco made products out of Perspex, chrome and plastic. Bauhaus made use of reinforced concrete. ☑

MODERATE 4; CHALLENGING 1 (5)

2.2 2.2.1 **(Allocate 8 marks)**
Candidates must supply at least TWO aims, THREE INFLUENCES and THREE CHARACTERISTICS.

The brooch is typical of Art Nouveau because it reflects the following aims, influences and general characteristics.
AIMS:

- It shows a close link between artists/designers and craftsmen. ☑
- It shows how they attempted to re-establish the value and involvement of the skilled craftsman to try and improve the overall quality of the works. ☑ (2)

INFLUENCES:

- The Japanese use of the simple flowing decorative line, and elegant design. ☑
- Celtic design of body ornaments with the emphasis on elaborate, curving linear designs, twisted decoratively together. ☑
- The Symbolist use of sensual designs based on nature and the female form. ☑ (3)

GENERAL CHARACTERISTICS OF ART NOUVEAU:

- Organic subject matter such as animals, birds, plants, highly stylised 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 reflect the rhythm of the 'whiplash' line. ☑
- Colour: subtle and subdued. Flat matt colour contained within the curving line. ☑
- Compositions were always asymmetrically balanced. ☑ (3)

EASY 6; MODERATE 2

2.2.2 **(Allocate 5 marks)**

ONE POSSIBLE EXAMPLE

DESIGNER: Louis Comfort Tiffany ☑ (1)

WORK: *The Grapevine Lamp* ☑ (1)

ANALYSIS

- The subject matter is organic, ☑ stylised images of fruit (grapes) and leaves. ☑
- The lamp stand forms the stem of the grapevine and has texture reminiscent of wood. ☑
- The lampshade is made of different pieces/fragments of iridescent coloured glass ☑ set in a linear metal framework☑ to represent the fruit and leaves.
- The glass fragments that form the fruit and leaves in the lampshade are made up of flat colour ☑ and the metal framework creates a decorative outline for each piece of stained glass. ☑
- The glass shapes are stylised and simplified. ☑ (3)

CHALLENGING 5

2.3.1 **(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 9th century. ☑
- They are best known for their Adire (Indigo resist-dyed) cloths. ☑
- From the 16th 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. ☑

EASY 3 (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. ☑

MODERATE 4 (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. ☑

CHALLENGING 3 (3)

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 hand made, but there is evidence of wheel-thrown pots made as early as 2500 BC in Mesopotamia. ☑

EASY 3 (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:
  - o Applied decoration is done by attaching small clay balls onto pots or exerting pressure from inside the pot to create outer protrusions.
  - o 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. ☑

MODERATE 4 (4)

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. ☑

CHALLENGING 3 (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. ☑

EASY 3 (3)

Use of materials, methods and processes:

- Beads were initially made from natural materials such as ostrich egg shells and metals. ☑
- Today beads are bought in shops where the purchaser looks out for bright, clean colours and well-shaped beads with a fair-sized hole. ☑
- To create a piece, beads were stitched onto backings from cowhide and goatskins. ☑
- Traditionally the fibres from the aloe known as *ikhala* are used to make strong thread. Today cotton thread is mainly used. ☑

MODERATE 1 (4)

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 symbolised by various pieces of beadwork. ☑
- Beadwork, as well as the colours used can convey specific messages, e.g. white symbolises enlightenment, purity and mediation. ☑

CHALLENGING 3 (3)

(2 x 10) (20)

[40]

QUESTION 2	2.1	2.2.1	2.3	TOTAL
EASY	2	6	6	14
MODERATE	4	2	8	14
CHALLENGING	1	5	6	12
TOTAL	7	13	20	40

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 1 mark)**

- The construction of the seat is reminiscent of traditional basketry. ☑

MODERATE 1 (1)

3.1.2 **(Allocate 3 marks)**

FIGURE 7 is contemporary because:

- It is made from modern materials, i.e. stainless steel and plastic. ☑
- It is very simple. ☑
- The emphasis is on structure and not surface decoration. ☑
- Tradition is incorporated in a new, unexpected way by creating a seat that refers to the lines and structure of basketry but uses modern materials. ☑
- The colours are simple and smoothly applied. ☑

MODERATE 1; CHALLENGING 2 (3)

3.2 **(Allocate 10 marks)**

Any designer from the Woolworths Source Book ' or ' by E. Coetsee,

EXAMPLE ONE: Bongiwe Walaza.

Bongiwe Walaza: Fashion Designer ☑

EASY 1 (1)

<u>African influences and inspiration:</u>

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)

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 in 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. ☑

EASY 1; MODERATE 1; CHALLENGING (3)

Name and brief analysis of one work by the designer:

Name of work: Dress inspired by traditional Xhosa dress ☑
Analysis:
Line:
The emphasis is on the vertical in that

- The design of the bodice is made up of alternating, contrasting vertical lines. These help to break up the solidity of the bodice's broad dark band and remind us of the proud upright posture of the African woman which add to the feeling of elegance. ☑

The vertical emphasis is broken by some strong horizontals such as:

- The light band that forms the upper edge of the bodice. ☑
- The dark lower edge of the bodice, which forms a clear dividing line between the hip-hugging top section of the skirt and the bodice. ☑

Strong diagonals are evident in that:

- Both shoulder straps go over the same shoulder creating strong diagonals that break the strong vertical/horizontal emphasis. ☑
- The layers of the flared section of the skirt, (each layer is cut so that it is longer on the one side than the other, thereby creating two opposing diagonals). ☑
- The same opposing diagonal tension can be seen in the diagonal lacing of the bodice at the back of the dress. ☑
- All of the above add to the feeling of dynamism in the design. ☑

Curvilinear line is represented by:

- The slight curve of both the upper and lower edge of the bodice as well as on the hemline of the two layers of the skirt. It helps to soften the diagonals and horizontals and is reminiscent of the soft sensuous curves of the female form. ☑
- The figure-hugging bodice and upper section of the skirt further highlight the curvilinear lines of the female form. ☑
- This emphasis on the curvilinear is repeated in the pattern of the lighter coloured fabric. ☑

Movement:

- The undulating (wavy, flowing) diagonals of both flared sections of the skirt create the feeling of movement in a counter-directions☑

Contrast:

- The vertically lined pattern of the bodice contrasts with the curvilinear lined patterning on the material of the upper sections of the skirt. ☑
- The light patterned material, (visible in the upper sections of the skirt, the upper edging of the bodice, the shoulder straps and the thin vertical lines on the bodice), contrasts with the darker plain material of the bottom layer of the skirt, the bodice, and the dark lace ups at the back of the dress. ☑

Balance:

- The balance is asymmetrical due to the fact that both straps go over the left shoulder. The straps also take the eye outwards until it is in line with the flared skirt on the left of the figure. ☑
- This strong focus of emphasis on the one side is counter-balanced by the flare of the patterned section of the skirt on the opposite side. ☑
- Further, the cut-away shoulder section, (i.e. the side without shoulder straps) is counter-balanced by a corresponding cut-away section of the bottom flare of the lower section of the skirt. ☑

Any four valid, well-motivated statements must be credited.

EASY 1; MODERATE 1; CHALLENGING 2 (4)

EXAMPLE 2: GARTH WALKER: GRAPHIC DESIGNER. ☑ (1)

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. ☑

MODERATE 2 (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*'. ☑

EASY 1; MODERATE 1, CHALLENGING 1 (3)

NAME AND BRIEF ANALYSIS OF ONE WORK:

The lettering and signage for south Africa's Constitutional Court: ☑

This court is built on a site that was once occupied by the 'Old Fort Prison'. Throughout the apartheid era, the prison was a place of incarceration, oppression and torture. Today, the court is a symbol of equality, democracy, truth, dignity and freedom and its job is to uphold the rights of people as laid down by the Constitution of South Africa, which was formulated after 1994. ☑

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. ☑

EASY 1; MODERATE 1; CHALLENGING 2 (4)

3.3 3.3.1 **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.

For 4 marks: Learners must supply an in-depth discussion and analysis of the designers' intentions, methods and materials.

For 4 marks: Learners must fully explain and justify the influences that each designer has had on people:

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, ' ☑ 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 addressed environmental issues

EASY 3; MODERATE 4, CHALLENGING 3 (10)

3.3.2 EXAMPLE: Thomas Heatherwick ☑

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 clearly and precisely explain how the designer influenced the lives of people (e.g. created the environment).

EASY 3; MODERATE 2; CHALLENGING 1 (6)
[30]

QUESTION 3	3.1	3.2	3.3	TOTAL
EASY		3	6	9
MODERATE	2	4	6	12
CHALLENGING	2	3	4	9
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. The information supplied must be well reasoned and supported by suitable examples.

USE OF IMAGES
FIGURE 8

- Three damaged snapshots of children from different backgrounds are overlapped to form the central focal point. ☑
- The surrounding environment is represented as a war zone, symbolised by the rubble of damaged buildings against the backdrop of a city below. ☑ In the top right-hand corner an aeroplane is dropping bombs in the form of dollar signs which could symbolise the massive waste of money spent on destructive armaments and war which could be better used to alleviate poverty. ☑ In the photograph on the left the viewer can just make out the bullet that the child is holding.
- The outline of a heart is drawn over the photographs of the children and the gun of the tank points directly into the heart, ☑ which could be said to symbolise the destruction or the striking at the heart of a variety of different things such as love, trust and security/homes, particularly for children. ☑

FIGURE 9

- The large shape of an elephant forms an asymmetrical focal point. ☑ It is standing next to a waterhole against a simple African landscape. The waterhole can be said to symbolise the source of all life. ☑ The elephant is in the form of a skeleton symbolising death ☑ and all the images form silhouettes because the scene takes place at sunset which could symbolise that it could soon be too late to save this animal from extinction. ☑ (2)

COLOUR:
FIGURE 8:

- The tank, war damaged city, and the aeroplane are in black and white to symbolise the seriousness of the situation. ☑ The lettering is all in white which makes it clearly legible and contrast with the blue sky. ☑ White could also symbolise purity or the destruction of innocence through hunger and poverty created by war, ☑ or that the only meaningful war is the one against poverty. ☑
- The blue sky could be said to draw attention to the fact that the life goes on as usual oblivious to what is happening in and around it, which could represent a lack of awareness in people. ☑
- The only contrast to the cool colour scheme is the red and green in the photograph on the right, which draws the viewer's attention to the focal point. ☑
- The logo on the plane is in orange and although it is very small it is brought out by the blue of the sky, which is the complementary colour of orange. ☑ The orange is also repeated in the right-hand bottom corner.

FIGURE 9
The colours used are orange, yellow, black and ochre which can be described as symbolic of Africa. ☑ The warm colours contrast with the white text, 'WILL ONLY WORDS REMAIN?' to highlight the message and y draw the viewer's attention to the seriousness of the situation. ☑ (2)

FONT
FIGURE 8

- The main message is in a large simple sans-serif font. ☑ The fact that the font appears damaged serves to reinforce the message. ☑ The paragraph of text on the right-hand side makes a statement which compares the idea of spending money on armaments to theft of food, clothing and shelter from the poor. The message in the paragraph is written in simple sans-serif lower case in the manner of a child, to emphasise the section of society that poverty affects the most. ☑ The varying sizes of the font direct the viewer's eye to what is important first. ☑

FIGURE 9
The simple sans-serif typeface is bold and in capitals to make it easy to read and to give the message impact. ☑ (2)

TEXT
FIGURE 8
The text is placed at different angles to emphasise the feeling of confusion and chaos that war brings, and like the buildings and the photographs the text in the main heading 'War on poverty' appears damaged. The word poverty is repeated to really emphasise the message. ☑ The smaller text was done in lower case which is easier to read. ☑

FIGURE 9
The statement, 'WILL ONLY WORDS REMAIN?' forms a line in the bottom left-hand corner of the poster, where it will have the most impact ☑ and also so it does not interfere with the skeletal shape of the elephant. ☑ The clever use of the word elephant to make up the skeletal form of the elephant helps to integrate the image with its background and also leaves the viewer in no doubt as to what the message refers to. ☑ (2)

LAYOUT
FIGURE 8
The placing/layout of the imagery and text all help draw attention to the heart in the centre over the photographs of the children. ☑ At first glance the thinking behind the message is not absolutely clear. On closer scrutiny the power of the message does become clear. ☑

FIGURE 9
The layout of figures and type is simple, uncluttered and leaves the viewer in no doubt as to the meaning of the message. ☑ The information is clearly arranged in bands or blocks of space to enhance its legibility. ☑

In both cases the designers have been careful to place the upper case lettering against an uncluttered background which enhances legibility of the posters. ☑ (2)

MODERATE 2; CHALLENGING 8

4.1.2 **(Allocate 3 marks)**
WORD SPACING
- The space between words. It is usually the width of a vowel (a, e, i, o, u). ☑ (1)

LEADING
- It refers to the amount of space in-between lines and it originates from the horizontal stripes of lead which were originally placed between the lines of metal type to keep the lines of words apart. ☑ (1)

TYPE ALIGNMENT
- This refers to the position of the text on the page. It could be placed to the left or right or it could be centrally placed. ☑ (1)

EASY 3

4.1.3 **(Allocate 4 marks)**

DEFINITION OF TYPOGRAPHY

The selection and arrangement of type elements or the art of printing.

CATEGORIES OF TYPOGRAPHY

Any two of the following and one example of where it is used:

- Text typography – used in magazines, books and documents.
- Display typography – used on posters, book covers, typographic logos, packaging, computer screen displays, promotional and advertising material.
- Kinetic typography – used for credits or subtitles of movies or television programmes.

EASY 2; MODERATE 1; CHALLENGING 1 (4)

4.1.4 **(Allocate 3 marks)**

- The serif letter form has a short stroke that projects from the ends of the letter. ☑
- The Sans serif letter form is plain and does not have a short stroke projecting from the ends of the letter. ☑
- The italic letter is slanted (slopes forwards) and is used to emphasise a group of words. ☑

EASY 2; MODERATE 1 (3)

4.2 4.2.1 **(Allocate 2 marks)**

Irresponsible design refers to any type of promotion that creates a false message, ☑ for example, designing an advertising campaign for a product that you know does not work, or for a product that could harm someone. ☑

Give credit for any other valid response. **MODERATE 2** (2)

4.2.2 **(Allocate 1 marks)**

Allocate a mark for any ONE of the following or any other well-reasoned response.

- Design can be used to promote social responsibility, for example a 'Keep your city clean' advertising campaign.
- It can be used to promote unity instead of division between different cultures by not being disrespectful to people of other cultures in an advertising campaign.
- It can be used to promote awareness of dangerous situations, for example, by means of public signage, for example a 'Beware of the dog sign' at the front entrance of a property.
- It can help a community economically, for example, promotion of a town to increase tourism and local income.

MODERATE 1 (1)

4.3 **(Allocate 7 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 woman 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 ☑ emphasise 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. (2)

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 Maputuland and Zimbabwe where poor herd boys created their own toys out of discarded hanger wire, tin cans and whatever else they could find. ☑

The three co-founders of Streetwires all come from different backgrounds and each made a valuable contribution – Scholfield has an Honours degree in Business Science and used his house as security to start the company. Rangwani contributed a wealth of knowledge regarding the 'wire' industry, 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 stylised 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. ☑

EASY 2; MODERATE 3; CHALLENGING 2 (7)

[30]

QUESTION 4	4.1	4.2	4.3	TOTAL
EASY	7	1	2	10
MODERATE	7	1	2	10
CHALLENGING	9		1	10
TOTAL	23	2	5	30

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 2 marks)**
Any TWO of the following are acceptable or any other well-reasoned answer.

ADVANTAGES
- It is functional as storage space and could assist with the internal organisation of the cupboard space. ☑
- It is moveable and can be placed at either end of the cupboard according to need. ☑
- It can be removed easily if required. ☑

DISADVANTAGES
- It is bulky and takes up too much space. ☑
- Because it hangs on the railing it may bend the railing if it becomes too heavy. ☑
- Because it hangs like a coat hanger it may move around too much when a person tries to open the drawers. ☑

CHALLENGING 2 (2)

5.1.2 **(Allocate 2 marks)**
POSSIBLE TARGET MARKETS
Any valid, well-reasoned statements must be credited.
Learners could state that the design is targeting a modern, young style-conscious female market for the following reasons:
- The wardrobe is in the 'hourglass' form of a female. ☑
- The dress form is funky and youthful. ☑
- The dress form is stylish, simple, undecorated and contemporary/modern.

Any other well-reasoned answer could be credited with marks.

CHALLENGING 2 (2)

5.1.3 **(Allocate 2 marks)**
Marketing refers to the actual selling of a product. ☑
Market research is on-going and is about getting continual feedback from anybody and everybody about the design of the product that you hope to manufacture so that it remains contemporary and appealing to the target market. ☑

MODERATE 2 (2)

5.1.4 **(Allocate 2 marks)**
Marketing research informs you about the following:
The type of person that will buy the product.
The most suitable retail outlet for the product.
What trends are currently popular
The current market related prices of similar products.

MODERATE 2 (2)

5.1.5 **(Allocate 4 marks)**
Possible methods of marketing are:
Advertising through print, e.g.

- Posters ☑
- Pamphlets ☑
- Letterheads ☑
- Flyers ☑
- Brochures ☑
- Labels ☑
- Business cards ☑
- Radio adverts ☑
- Television adverts ☑

(Any 4 applicable methods can be listed.) **EASY 4** (4)

5.1.6 **(Allocate 4 marks)**
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 4 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 4 of the above can be listed or any other valid characteristics.)

EASY 2; MODERATE 2 (4)

5.1.7 **(Allocate 7 marks)**

The purpose of costing a new product before you price it:

In order to arrive at a realistic price that is not too high and yet still gives a reasonable amount of profit it is first important to work out the total cost of making the product.

AND

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.

Six things that need to be considered during the costing and pricing procedure: (1)

- 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, stationery).
- Packaging and labelling. ☑
- Marketing costs. ☑
- The costs of labour used to produce and market the product. ☑

Any of the above points. **CHALLENGING 3; EASY 4** (6)

5.1.8 **(Allocate 3 marks)**
Any of the following or any other well-reasoned answer:

- The product must have quality and also be effective.
- The packaging must be appealing because first impressions are important.
- Product delivery must be done by an efficient safe and reliable system.
- Staff must be well trained, efficient and friendly as well as committed to the product that they are selling.

EASY 3 (3)

5.2 5.2.1 **Allocate 4 marks)**
If the learner chooses FIGURE 12 the following reasons could be supplied:

- FIGURE 12 is eye-catching and vibrant because it is very colourful. ☑
- This colourful nature of FIGURE 12 is very suitable to advertise fruit juice as fruits are bright and exotically coloured. ☑
- The image of a zip opening a pile of fruit is unusual and funky and would appeal to a youthful, modern market. ☑
- This image also successfully conveys a sense of opening up to abundance and implies that the juice is full of health-giving fruit. ☑

If the learner chooses FIGURE 13 the following reasons could be supplied:

- FIGURE 13 has a simple, modern, streamlined form. ☑
- The typography is also simple and clean and placed in an unusual position at the bottom of the bottle. ☑
- The colour of the juice dominates the form and this uncluttered, open area accentuates the name of the product at the bottom. ☑
- The lid is in the form of a bottle stopper which is both an attractive form and a functional element and will make the bottle attractive for other uses after the juice is finished. ☑

Any other valid, well-reasoned statements must be credited.

MODERATE 2; CHALLENGING 2 (4)
[30]

QUESTION 5	5.1	5.2	TOTAL
EASY	12		12
MODERATE	7	2	9
CHALLENGING	7	2	9
TOTAL	26	4	30

TOTAL: 150