



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**DESIGN P1**

**(THEORY)**

**NOVEMBER 2011**

**MEMORANDUM**

**MARKS: 150**

**This memorandum consists of 37 pages.**

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

Learners must discuss whether South African design lacks identity with a well reasoned argument by making reference to FIGURE A.

**POSSIBLE RESPONSES:****NO, South African Design does have an identity:**

South Africa has a lot to offer the world. From design to architecture, this country has the potential to offer innovative solutions to many of the world's problems. ✓

South African design is difficult to define and yet you can spot it immediately, even in a world where styles are continually merging and cross-pollinating. ✓ Contemporary African symbols, colours and traditional techniques (for example Haldane Martin's Zulu Mama Chair) ✓ are slowly emerging after years of European and American design style derivatives. We can't undo the traditional Western influences but, at the same time, it's important to build a design style that is uniquely South African. ✓

It's important because the development of South African style has helped to forge a unique and unified South African identity. ✓ Giving birth to a culture that encourages people to celebrate their own diverse and common heritage ✓ rather than always looking to Europe or America, will also positively impact social, cultural and economic growth (Proudly South African campaign). ✓ And that's starting to happen.

South African design is no longer always cheesy, touristy zebra skin motifs, masks and Zulu huts. ✓ There is so much more, from Bitter Komix and I-Juicy to SABC 1's new South African campaign. More and more television adverts are looking increasingly unequivocally South African. ✓

Figure A has utilised shapes that are more 'African' in appeal. ✓ These shapes could suggest shields that have been arranged in an informal manner. ✓ The design's repetitive spiral surface pattern is engraved /incised which could be influenced by traditional African craft practices. ✓ The natural colour palette also adds to the African appeal of the design. ✓

**YES, South African Design does not have an identity:**

South African design is difficult to define as styles are continually merging and cross-pollinating. ☒ South African cultures and lifestyle are so diverse and multi-faceted that it is difficult to identify a singular, distinct South African style. ☒ Figure A seems to be a marriage of different styles (eclectic☒) that appears to mix traditional African faceted shapes with spiral Eastern patterns. ☒ FIGURE A does not have a distinct South African style as the colour, shapes and lines do not suggest a uniquely South African design. ☒ The extended, elongated forms of the piece create an exotic (Mexican) appeal. ☒

Credit must be given to any valid and reasonable answer.

**1.1.2 (Allocate 4 marks):**

**The following may be included in the analysis:**

- **Pattern** (element) – **repetition** ☒ of shapes, colours and lines creates a typical African pattern. ☒ Negative spaces within the design reinforce the overall effect of the pattern. ☒ The repetition and placing of the red stones. ☒ Repetition of the shield motif, etc ☒
- **Texture** (element) – the engraved spiral pattern and the raised red stones on some of the metal pieces (visual texture) ☒ can be seen in FIGURE A. This can be felt on the original design (tactile texture). ☒ The interplay of light between solids and voids creates a dynamic visual texture. ☒ Contrast between smooth and rough surfaces: glass and metal. ☒

**1.1.3 (Allocate 2 marks)**

- **Good continuation** – elements arranged in a straight line (like the almond, eye or shield shaped metal pieces) are perceived as a group ☒ and are seen as more related than elements not on the same line. Additionally the engraved spiral patterns on each piece are repeated in a way that the eye completes the spiral shape. ☒ It creates unity between the separate shapes. ☒

Credit must be given to any valid and reasonable answer.

Q1.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTION	MARKS 10
Lower order	Recall of elements and principles	20%	1.1.1	2
Middle order	Application of elements & principles	60%	1.1.2 + 1.1.3	6
Higher order	Analysis Synthesis Evaluation	20%	1.1.1	2

## 1.2 (Allocate 10 marks in total)

### 1.2.1 (Allocate 4 marks): illustrations to supplement answer acceptable

- **Line** – basic geometric shapes are created by the use of straight lines only. ☒ There are no curvy lines in the bookshelf, only angular/diagonal. ☒ The many negative spaces/shapes created by the lines provide a feeling of openness and spaciousness. ☒ The use of lines also create functionality. ☒ The use of diagonal lines creates movement and leads the eye to observe the whole bookshelf. ☒
- **Balance** – the outside frame of the bookshelf is symmetrically square ☒ but the inside of the frame is filled with diagonal wires that create an asymmetrical design solution. ☒ Balance/solidity (weight) is created by the bold outer frame. ☒ Literal physical balance also created. ☒

### 1.2.2 (Allocate 6 marks):

- **Add value to life:** Some candidates may argue that the bookshelf can add value to life as it provides storage for multiple items, e.g. books, clothing, documents, magazines, etc. ☒ It can also organise a variety of items that would otherwise lie around in different places. ☒ This way these items can easily be found as they will all be in one place ☒ and highly visible. ☒ Other candidates may argue that the bookshelf will not add value to life as it is not stable and could easily collapse and create chaos. ☒ The wires would also only be able to carry a certain amount of weight. ☒ Books look as though they could fall off the wire shelves (unstable). ☒ The design is not child-friendly as items may fall off due to the unstable weight distribution. ☒
- **Be functional:** Some candidates may argue that the bookshelf is functional as it serves as a central place for the storage of various items. ☒ It takes up little floor space as it can stand against a wall. ☒ Otherwise it can also serve as a room divider, in other words be multi-functional. ☒ Other candidates may argue that it is not very functional as the wires cannot hold much weight. ☒ The wires are also at an angle which could make it difficult to balance certain items. ☒ The shelf may also give an untidy impression. ☒ Not protected from dust. ☒

- **Be aesthetically pleasing:** Some candidates may argue that the bookshelf is aesthetically pleasing as it is an unusual, interesting and a unique design. ☒ A variety of items can be stored, making for an interesting display. ☒ The lines are very clean-cut to create a neat and tidy impression. ☒ Other candidates may say that the shelf looks like a piece of junk or DIY construction. ☒ It might create an untidy/chaotic impression because of the contents hanging at different angles and protruding out. ☒ Furthermore the shelf might not contribute to the already established aesthetics within an interior. ☒ Some candidates may discuss both positive and negative comments concerning the above aspects.

Credit must be given to any valid and reasonable answer.

1.2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTION	MARKS 10
Lower order	Visual comprehension	20%	1.2.1	2
Middle order	Application	30%	1.2.1 + 1.2.2	3
Higher order	Evaluation	50%	1.2.2	5

## QUESTION 2 [10 marks]

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

**AS2: Understand design theory and use design terminology correctly.**

2.1 2.1.1 (Allocate 10 marks in total)

Responsible designers demonstrate an understanding of the ways in which design can be used to reinforce or challenge social, cultural, environmental and ethical issues. ☒ They demonstrate an understanding of the designer's responsibilities in relation to the society in which they live. ☒ Responsible designers are able to make informed decisions that are able to build a society that we are all proud of. These designers are culturally tolerant, politically sensitive to diversity and are able to encourage responsible citizenship. ☒

- **The use of stereotypes, bias and prejudice in FIGURE A.**

There are many biases and prejudices that are seen in the advert. The characters are stereotypical. The 'fat' client, e.g. the 'fat' cat and the evil expression of Danny "Deadline" are typical stereotypes and prejudices (corporate business men) that are often associated with a creative design working environments. ☒ These characters are portrayed as negative, unpopular ☒ while the designers are 'slim', hip and young. ☒ Everybody has been represented and is invited by the bank. ☒ The female designer called Stacy is typecast as a typical stereotypical 'sexy' woman in the work place. ☒

- **"Nothing should stand in the way of great design"**

Learners may argue that good design require no boundaries. ☒ Boundaries stifle creativity and originality. ☒ Great designers often push limits which results in good design solutions that are celebrated and remembered. ☒ Good design should always be the prerogative of all designers in the face of mediocrity. ☒

Alternatively, learners may also argue that good design is made through responsible design practice. ☒ Even in the creation of good design, there remains the need to be sensitive to the society we live in. ☒ Contemporary design practice require designers to be more aware of not offending a diverse target market. ☒ Good design requires inclusivity on many levels. ☒

**Credit must also be awarded to any other reasonable observations.**

Q2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTION	MARKS 10
Lower order	Observation; Recall Comprehension	40%	2.1.1	4
Middle order	Application	40%	2.1.1	4
Higher order	Analysis; Synthesis Evaluation Deduction	20%	2.1.1	2

**QUESTION 3 [20 marks]**

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

**3.1 (Allocate 10 marks in total)**

**See relevant recommended LTSM in the LPG for these examples, or refer to Gr.12 Design Handbook. A learner may also use any example from the prescribed LTSM in the LPG or any other documented source.**

**3.1.1 (Allocate 2 marks):**

Learners will offer different viewpoints in response to the statement.

Learners will base their opinions on the success or failure of the design. Some learners may point out that by reinterpreting traditional designs, they are made to look cheap. ☒ These designs mix and match already established styles and often don't work ☒ and are visually unappealing. ☒ Copying stifles creativity. ☒

Alternatively, learners may argue that these 'new' designs breathe new life into traditional designs. ☒ By reinterpreting designs, the target market is kept interested ☒ and does not become bored by stale ideas. Creative and original designs have been developed by reinterpretation. ☒

Credit must also be awarded to any other reasonable observations.

**3.1.2 (Allocate 8 marks):**

- **Colour:** The colour used for FIGURE A is simple/modern (black and silver/chrome) that has created a sleek appearance. ☒ FIGURES A and B use dark colours that create a 'heavy' appearance in FIGURE B but not in FIGURE A as a result of the weaving technique employed. ☒ FIGURE B has colour shown in the backrest whereas FIGURE A has no colour. ☒
- **Shape:** The seat of FIGURE A has an oval shape/form that has been combined with the simple geometric shape of the legs in comparison to FIGURE B that has a 'bulky' shape/form. ☒ FIGURE B has an unusual/unique shape/form as seen in this post-modern design. ☒
- **Texture:** The texture of FIGURE A is much more tactile due to the traditional basket weaving technique. ☒ FIGURE B utilises traditional soft padded fabric which suggest a woven texture. ☒

- **Use of materials and techniques:** The style of FIGURE A is contemporary as it has reinterpreted a classic design (19<sup>th</sup> century) by using new materials in a unique way (marriage of tradition and Modernity). ☒ FIGURE B's is anti-traditional as it takes a traditional /classic design and completely transforms (using fusion) it into a new, eclectic design (by merging/adapting two chairs into one resulting in a parody of previous design styles). ☒ The material used in FIGURE A is recycled plastic and chrome ☒ while FIGURE B has combined bronze and fabric. ☒

In terms of similarities, FIGURE A has reinterpreted a classic modern design by using traditional basket weaving techniques. ☒ FIGURE B has reinterpreted a traditional classic design by transforming it into a contemporary creation. ☒ Both chairs have been machine manufactured. ☒

Credit must also be awarded to any other reasonable observations.

Q3.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTION	MARKS 10
Lower order	Observation	40%	3.1.2	4
Middle order	Application	40%	3.1.2	4
Higher order	Evaluation	20%	3.1.1	2

### 3.2 (Allocate 10 marks in total)

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

#### 3.2.1 (Allocate 2 marks)

The design makes use of traditional craftwork practices to transform a contemporary piece of clothing into a unique wearable item. ☒ The design is also unique as it incorporates traditional geometric patterns that are local to KwaZulu-Natal. ☒ It is unusual for a formal western jacket to be surface-decorated with beads. ☒

#### 3.2.2 (Allocate 8 marks)

**Allocate marks as follow:**

- **Name of the designer / studio / agency** (allocate 1 mark) **and the design / product** (allocate 1 mark) **and a brief description** (Allocate 2 marks) **of the design.**
- **The characteristics and influences of the design.** (Allocate 2 marks)
- **Their own unique identity created.** (Allocate 2 marks)



**EXAMPLE 1:****Supply a name, a product and a brief description of the design:**

Moonbasket Studio ☒ designers Dani le Roy and Laura Summs. ☒  
They have a variety of products including lampshades, cuff bracelets and stools. ☒

The products are made out of strings and jute twine done in bright expressive threads of cloth. ☒ The products are a result of natural jute strings, cotton and braids crocheted with a variety of stitches. ☒ The products are simplified and modern and they show a coloured outline thread. ☒ These products are used for living spaces or interiors. ☒

**What are the characteristics of and influences on the design?**

A major influence was designer Laura Summs' love of crocheting, a typical traditional craft that is now transformed into new and exciting 'African' products. ☒ Crocheting is one of the few crafts that cannot be replicated by a machine. ☒ The unique quality of each handmade item produced becomes the most important part of its luxury. ☒ Moonbasket combines the passion for crochet work with the desire to help impoverished communities in surrounding townships. ☒ The group is an economic empowerment project. ☒

**How has the designer/studio/agency created his/her/its own unique identity?**

By the use of cotton string and jute twine, the products enhance the sculptural quality of the stitch work. ☒ The use of different stitching / crocheting allows the product to emphasise the patterns when it reflects light. ☒ The style of the products is very simple and unique because it takes a Victorian traditional craft and reinterprets this technique in a bold new Afrocentric direction. ☒

N.B. The application of critical thinking skills and how the learner is able to answer appropriately is to be considered in the overall assessment of this question. Credit must also be awarded to any other reasonable observations.

Q3.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTION	MARKS 10
Lower order	Recall Name	30%	3.2.2	3
Middle order	Application	40%	3.2.2	4
Higher order	Analysis Synthesis Evaluation / Deduction	30%	3.2.1 + 3.2.2	2 + 1

**QUESTION 4 [30 marks]**

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

**AS5:** Analyse, interpret and critically reflect on examples and relate them to their cultural, historical and contemporary contexts.

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

4.1 (Allocate 20 marks in total):

**STRUCTURE:**

- Name TWO styles/movements
- Name the designer and design per style / movement and reflect their possible sources of inspiration. **(Allocate 2 marks per movement)**
- Discuss the main characteristics of ONE design for each style / movement. **(Allocate 4 marks per movement)**
- Discuss the general aims of each style / movement. **(Allocate 4 marks per movement)**

**(Allocate 10 marks per style / movement in total)**

**OPTION: ART NOUVEAU**

**Name the designer and design:** (allocate 2 marks)

**EXAMPLE 1:**

Antonio Gaudi ☑ e.g. Casa Mila or 'La Pedrera,' or 'The Quarry'. ☑

**Discuss the main characteristics of the design and Gaudí's possible source of inspiration:** (Allocate 4 marks).

The structure of Casa Mila has horizontals and cantilevered verticals, an assembly of folds of stone, sea-caves that evoke the primitive image of the "roca", a word conveying the senses of both 'fortress' and 'cliff'. ☑ The shape and structure of the facade has been likened to beehives, ☑ sand dunes ☑ and African desert houses built into cliff faces. ☑ Other inspirations range from ocean waves ☑ to a variety of generalised references to "holy mountains" e.g. Catalunya - Montserrat, Montseny, Montsalvat, even a mountain crest with clouds. ☑ Casa Mila is sculptural, with contrasts between curves, concavities, and voids, with pale stone contrasting with dark iron. ☑ Forged-iron balconies derived their forms from kelp, sea-snails and coral incrustation. ☑ The roof scape of Casa Mila is an amazing integration of sculptural form with architectural inspiration - the roof swelling up, swirling around and turning into chimneys and ventilators that resemble fire breathing 'humanoid' totems, helmeted heads (heads that reminds one today of Darth Vader and his storm troopers in Star Wars). ☑



OR

**EXAMPLE 2:**

**(Allocate 2 marks)**

Louis Tiffany ☒ e.g. The Dragonfly Tiffany Lamp range - available in e.g. Green; Ocean Blue and Yellow Dragonfly lamp. ☒



*Green Dragonfly*



*Ocean Blue Dragonfly*



*Yellow Dragonfly*



*Red Maple Leaf Lamp*



*Willow tree Lamp*



*Sunflower Floral Lamp*

**(Allocate 4 marks):**

**Discuss the main characteristics of the design range and Louis Tiffany's possible source of inspiration:**

Tiffany was tired of the scientific nature of the mass produced world. He wanted to create homes as a retreat from the sterile world. Inspired by bugs and a lifelong fascination with horticulture, Tiffany turned to nature. ☒ Tiffany lamps are high quality, handmade and created from stained glass with a bronze base. Six main types of lamps: floor, desk, hanging shade, wall sconce, table and chandelier. ☒ Tiffany's lamps can be grouped in 7 categories: Irregular Upper, Lower Border, Favrile, Geometric, Transitions to Flowers, Flowered Cone and Flowered Globe. ☒ The titles are inspired by nature; Red Maple Leaf, Willow tree & Sunflower Floral Lamp, etc. ☒

The Irregular Upper and Lower Border lamps carry an openwork crown edge that helps to stimulate a branch, tree, or shrubbery. The Favrile category, which means handcrafted, identifies the first lamps Tiffany made with this label. His initials **LCT**, later replaced the Favrile stamp. The Geometric category, done primarily by the male craftsman, speaks for itself. The Tiffany craftsman used geometric shapes such as triangles, squares, rectangles, and ovals to form these patterns for these lamps. Next is the Transition to Flowers group, which is subdivided into the Flowered Cone and Globe lamps. All of these lamps follow a nature, or botanical, design using flowers, ☒ dragonflies, ☒ spiders with webs, ☒ butterflies ☒ and peacock feathers. ☒ The difference within these two smaller categories is the difference in the lamp shapes, basically a cone and a globe. ☒ The use of organic motifs of hearts, buds and egg shaped forms are all influences from the Art Nouveau style which uses these objects as symbols of growth and life. ☒ Strong use of wavy, sinuous curvilinear and whiplash lines inspired by organic shapes and forms from nature, e.g. branches, stems and flowers. The female form inspired slim, graceful and elegant-sophisticated designs as seen in some of the stems of Tiffany Lamps. ☒

**The aims of Art Nouveau – (Allocate 4 marks):**

- The main aim was to find a suitable style for the industrial age. In 1861 the English designer William Morris, hoped to overcome the banality of industrially produced decorative arts by fostering a return to medieval craftsmanship. ☒
- The visual standards of the Art Nouveau style is built on the use of flat, decorative patterns intertwined with organic forms, stems and flowers. ☒
- Art Nouveau promoted handcrafting as opposed to machine manufacturing and the use of new materials e.g. wrought iron and pewter. ☒
- Principal subjects are lavish birds and flowers, insects and femme fatale or the sensual female form. Abstract lines and shapes are used widely within recognisable subject matter. ☒
- One of the major influences of Art Nouveau was the Symbolist Movement, which began in the 1880s. Imagery adopted by this group combined religious mysticism with eroticism. Art Nouveau combined inspiration from this source with some of the elements of Arts and Crafts philosophy; it was also highly varied and asymmetrical. ☒

- Art Nouveau, traces of which are discernible in the art of the Pre-Raphaelites and even in that of the 18th-century visionary poet William Blake, concentrated on the treatment of surface decoration. ☑
- It was primarily a decorative style and as such was used particularly effectively in metalwork, jewellery, and glassware, and in book illustration, where the influence of Japanese prints is often evident. ☑
- Japanese wood-block prints with their curved lines, patterns, contrasting voids, and flatness of their picture-plane, also influenced Art Nouveau. ☑
- The style's patterns and motifs are clearly inspired by nature and therefore biomorphic. The characteristic line, a flowing curvilinear, was to give Art Nouveau the descriptive nicknames 'noodle,' 'whiplash,' 'tapeworm,' and 'cigarette-smoke style.' ☑
- A favourite Art Nouveau theme was a nymph with flowers in her abundant streaming hair. She appeared on the posters of **Alfonso Mucha** and among the opals and moonstones of René Lalique's jewellery. Other favourites were peacocks, dragonflies, and moths – all reflect a natural influence with a touch of fantasy. ☑
- Strong use of brilliant enamels and gold filigree is used in combs, brooches, and other adornments. Morning glory flowers glimmer through the stained glass of Louis Comfort Tiffany. ☑

**AND**

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

**EXAMPLE:**

**Name the designer and design: (Allocate 2 marks)**

Alessandro Loschiavo ☑ e.g. Marabou stork or Ornitho-Morphic tables. ☑

**Discuss the main characteristics of the design and Alessandro Loschiavo's possible source of inspiration: (Allocate 4 marks)**



The main stimulus came from the observation of certain wading birds (e.g. the stork) that habitually live along the shores of the great lakes in equatorial Africa and the African savannah. ☑ The Marabou Stork inspired these unconventional surreal side tables as they imitate storks walking across a pond. ☑ Their tall, slender legs and cautious, measured movement as they advance in shallow waters were the influences for the shaping of the MARABU. The MARABU is a side table made entirely in mahogany or rose hard woods. It is composed of a flat teardrop-shaped top, two obtuse-angled legs and a circular base. ☑ It is also homage / tribute to Surrealist artist Meret Oppenheim's 1939 work '*Table with Bird's Legs*'. ☑ Both designs are characterised by humour or wit. ☑



**Discuss main aims of Postmodernism: (Allocate 4 marks)**

- Postmodernism is a reaction to Modernism and its limitations. ☑
- The architect Robert Venturi believed in "*Less is a Bore*" – aimed at including a variety of visual imagery and symbolism of popular culture, e.g. brightly-coloured, neon-lit facades of hotels, casinos, etc. - protesting against the Modernist focus of Mies van der Rohe's famous "*Less is more*". ☑
- Humorous or witty ornamentation and reference is part of Postmodernism. ☑ In Postmodern structures these were often achieved by placing contradictory building styles alongside each other. ☑
- The Italian Anti-design movement (e.g. studio group Memphis Studio) becomes a strong influence, with prominent designers, e.g. Ettore Sottsass, aiming at promoting freedom of expression in the use of bold form and color. ☑



Ettore Sottsass e.g. Charlton Bookcase

- A 'Neo-Eclectic Style' emerged. Quoted / borrowed styles and references can be seen in many ornamented architectural facades. ☑ This eclecticism is often combined with the use of non-orthogonal angles and unusual surfaces, e.g. Ettore Sottsass borrowed from Kitsch, Art Deco and Futurism and included cheap materials from popular and high culture in his designs. ☑
- A "Classical Eclectic Style" developed and borrowed from Classic modernism - from the ancient Greeks e.g. Charles Moore and his "*Piazza d' Italia*" - quoting past aspects of various buildings and combining them (sometimes even in an inharmonious manner). ☑ A vivid example of this new approach was the comeback of columns and pediments (but not simply recreating them, as was done in neoclassical architecture). ☑ In Modernism, the traditional column (as a design feature) was treated as a cylindrical pipe form, replaced by other technological means such as cantilevers, or masked completely by curtain wall façades. ☑ The revival of the column was an aesthetic, rather than a technological, necessity e.g. "*Piazza d'Italia*" by Charles Moore. ☑
- Charles Moore's "*Piazza d'Italia*" (1978) is also an excellent example of irony, quoting (architecturally) elements of Italian Renaissance and Roman Antiquity. ☑ However, he does so with a twist. The irony comes when it is noted that the pillars are covered with steel. ☑



Charles Moore and his '*Piazza d' Italia*'

- Design agencies know that the consumers are more design-conscious and that they buy affordable but status symbol designs. ☑ Alessi and Swatch employed designers such as Phillipe Starck and Frank Gehry. ☑





Phillipe Starck e.g. "Ghost Chairs"

- Phillip Starck created a contradiction with the "Ghost Chairs" – its see-through plastic looks fragile, yet is strong. ✓
- Deconstruction – places emphasis on designs that don't adhere to normal structural rules ✓ e.g. Frank Gehry's unique, whimsical "Strata Building". Structures are fragmented like a Cubist painting/sculpture. ✓ Deconstruction also loves to expose the hidden structure of forms. ✓



- Feminism – aimed at including the female point of view when designing cars, buildings and public spaces. ✓
- Contextualisation is rooted in the belief that all knowledge is "context-sensitive". To be able to interpret a design, the cultural context of the materials, forms and details need to be taken into account. ✓



"The City Hall in Mississauga", (Canada)

The vast rural farm context influenced the structure of this 'futuristic farm hall'

- Pluralism (two or more meanings) calls for diverse use of styles and this leads to a multi-layered interpretation of designs. ✓
- Strong return to biomorphic and organic and sustainable or green designs. ✓

Other relevant examples may be discussed.



<b>Q4.1 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING</b>	<b>QUESTION</b>	<b>MARKS 20</b>
Lower order	Recall of facts	30%	4.1	6
Middle order	Application	40%	4.1	8
Higher order	Critique Analysis	30%	4.1	6

#### 4.2 (Allocate 10 marks)

The two images (FIGURE A and FIGURE B) are chosen from two different movements in the design history.

In respect of the similarities, learners may argue that both FIGURE A and FIGURE B are buildings and are functional. ☒ Both buildings have windows. ☒

In reference to the differences, FIGURE A (Bauhaus) uses philosophies from De Stijl as its influence ☒ unlike Figure B (Art Deco) that gets its influences from Constructivism, Cubism, Fauvism and the art of Egypt. ☒ Figure A's (Bauhaus) structure is rigid and this is achieved through the use of geometric lines. ☒ The structure of Figure B (Art Deco) uses strong linear motifs ☒ and the lines are intense and flowing with gentle edges ☒ as opposed to FIGURE A that employs the philosophy of 'economy of detail'. ☒ Additionally, FIGURE B is heavy in appearance compared to the 'lightness' of FIGURE A. ☒

The decorative surface detail of FIGURE B is in direct contrast to the 'clean' simplistic detail of FIGURE A. ☒ FIGURE A has simple industrial style rectangular windows whereas FIGURE B has rounded windows on the corners. ☒ FIGURE A has large areas of uninterrupted and undecorated wall space ☒ whereas FIGURE B is predominantly occupied by windows and surface decorations. ☒

<b>Q4.2 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING</b>	<b>QUESTION</b>	<b>MARKS 10</b>
Lower order	Recall of facts	20%	4.2	2
Middle order	Application	40%	4.2	4
Higher order	Analysis Synthesis Evaluation/ Deduction	40%	4.2	4

**TOTAL SECTION A: 80**

**SECTION B****QUESTION 5: SOCIAL EMPHASIS****[20 marks]**

**AS7: Demonstrate an understanding of the ways in which design can be used to reinforce or challenge social, cultural, environmental and ethical issues.**

**5.1 SOCIAL ISSUES (INTERNATIONAL) (Allocate 10 marks in total)**

**5.1.1 Some may agree with the statement: (Allocate 4 marks)**

Weight issues are very complex, emotional and personal problems.

☒ For most people this type of advertising might just be too invasive. ☒ Imagine the surprise, or indeed horror, of the unsuspecting commuters relaxing after a hard day's work, only to look up and be confronted with their weight being measured and made public. ☒ For many people this might be an invasion of privacy. ☒

**Others may disagree:**

The guerrilla tactics used here are aimed at hard hitting facts / realities. ☒ All over the world we are dealing with populations that are unfit, and overweight. Obesity and health related issues have become a common sight. ☒ More and more people are diagnosed with diabetes and hypertension because of a poor lifestyle, e.g. overeating and "junk" foods. Part of Dutch culture is to cycle. The bus, as in most Western countries, is being used more and more as public transport – and so gaining weight can start here. ☒ The guerrilla campaign by N=5 hopes to achieve a profound and lasting change. ☒ The aim is awareness and perhaps shock and embarrassment, hopefully to nurture people back to the Fitness First Gym, (a very popular gym chain in the Netherlands - similar to Virgin Active in South Africa). ☒ To all intents and purposes, it is a clever idea ☒ and it will more than likely shock people into joining a gym. ☒ They might not even want to use a bus again. ☒

Advantage(s) in using interactive advertising at bus stops to brand your product:

It allows marketers to establish a two-way interaction with the target audience. ✓

It enhances brand awareness and the visual image generates awareness about the brand, product or need or problem. ✓ Bus stop or shelter advertising gets a quick message across to a travelling audience. ✓ Designers and advertisers have seen the creative side of this format. ✓ The problem, and the solution, can be narrowed down significantly. ✓ Interactive design can seem at times so simple that the discipline is often collapsed to a request-response interface - e.g. the design of a web form; the layout of an ATM machine; or a ticketing booth for a public bicycle share scheme. ✓

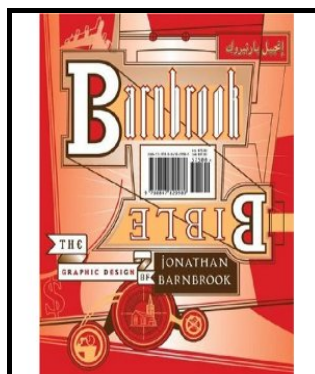
Disadvantage(s) in using interactive advertising at bus stops to brand your product:

Designers have to use the correct media when they want to convey a message. ✓ Some felt that the use of the LSD technology could have been used more creatively. ✓ Knowledge of your clients is important as people do not want or need confrontation. ✓ Designers and advertisers need to understand that people and their problems/needs are complex and not necessarily suitable for interactive advertising. ✓ As this is quite an expensive way of advertising budget constraints might be a problem with this design. ✓

Credit must be given to any valid and reasonable answer.

**5.1.2 ONE INTERNATIONAL SOCIALLY AWARE DESIGNER ADDING VALUE TO LIFE: (Allocate 6 marks)**

ONE POSSIBLE EXAMPLE:



**Name of the designer: Jonathan Barnbrook** – British graphic designer and typographer who uses his graphic design, fonts / typeface to respond to social, cultural and political events. ✓

He said in his 'First Things First 2000' manifesto that designers should be conscious of the power that their crafted message can have in the mass-media. ✓

**Discussion of design or designs:**

The Barnbrook studio is notable for its belief in the ability of graphic design to facilitate social change. ✓ Barnbrooke's output is deeply thought-provoking, from his corporate identity to his magazine work, his typeface, his industrial designs and CD covers. ✓ In one of his latest projects "**Friendly Fire**" he confirmed that graphic design is a social and political tool or weapon. ✓ On a billboard in Las Vegas, Barnbrook said: "Stay away from corporations that want you to lie for them". (1991) ✓ He regularly responds to all the unfairness in this world. ✓

Some of his well known fonts include Bastard, Exocet, False Idol, Infidel, Moron, Sarcastic, Shock & Awe and Tourett – many reflecting Barnbrook's emotive and controversial style and themes. ✓

Most of his ideas, compositions and his typeface designed to agitate the reader are captured in his first monograph, "**Barnbrook Bible**". ✓ Designed to challenge, if not agitate the reader, the book is so deliberately kinetic (movement in the lay-out and use of elements/principles) ✓ and chaotic ✓ that it requires time and effort to decipher. Once the reader has deciphered or decoded his layouts and style, the design can be appreciated as a personal expression in the service of mass communication, usually containing a social or political agenda. ✓ Although the "**Barnbrook Bible**" is typography in anarchy, it serves as a valuable historical overview of his work and contributes to the graphic style of the computer age. ✓ This brings us to Barnbrook's political commentary in the "**Barnbrook Bible**". American foreign policy and global corporatism are his main targets. ✓ Most of this work is self-initiated and self-funded. ✓ Combining Ronald MacDonald and Osama Bin Laden into one single iconic character is witty but also has a higher purpose which is to infuriate corporate America and Al Qaeda supporters. ✓ It's easy to dismiss Barnbrook's political work as typographic cartooning. ✓

Credit must be given to any valid and reasonable answer

<b>Q5.1 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING</b>	<b>QUESTIONS</b>	<b>MARKS 10</b>
Lower order	Observation/Recall Comprehension	30%	5.1.1+ 5.1.2	3
Middle order	Application	50%	5.1.2	5
Higher order	Analysis Synthesis Evaluation	20%	5.1.1	2

## 5.2 (Allocate 10 marks in total)

### 5.2.1 (Allocate 4 marks)

- The contrast in the poster is dramatic as seen by the youth in the harsh use of tonal gradation. ☒ This harsh depiction of tone captures the social concern of Xenophobia being addressed. ☒ It also latches onto the harshness of contemporary disadvantaged environments (graffiti-style used) where Xenophobia is more prevalent. ☒
- The fact that the designer decided to use himself as the focal point (a self-portrait) makes the message more personal. ☒ It evokes sympathy, understanding and hopefully acceptance for his intended message. ☒ The 'X' on his forehead says that he is marked. ☒

Credit must be given to any valid and reasonable answer.

### 5.2.2 (Allocate 6 marks)

ONE POSSIBLE EXAMPLE:

#### **Wola Nani**

Wola Nani is committed to providing a caring and developmental service that enables people living with HIV to respond positively to their status. ☒ Through counselling, care, training, increased awareness and community support, people with HIV are empowered to take control of their lives with confidence, dignity and hope. ☒

Wola Nani, isiXhosa for 'we embrace and develop one another', was established in 1994 as a non-profit organisation to help bring relief to the communities hardest hit by the HIV crisis. ☒ Formed against a background of economic curtailment on welfare spending and a huge increase in the number of HIV and AIDS cases, Wola Nani initiated programmes to help HIV+ people in the local community cope with the emotional and financial strains brought about by HIV and AIDS. ☒

Focusing on the needs of HIV+ women and their children, Wola Nani's services aim to ease the burden of HIV by enabling people living with the virus to respond positively and attain the skills to develop their own coping strategies. ☑ Historically disenfranchised, disempowered and marginalised, women bear the brunt of the national pandemic. ☑ They have little voice to articulate their needs or to claim the services on which their survival depends. ☑

Wola Nani Crafts emerged in response to the need for unemployed, HIV-positive women to generate an income. ☑ Through a developmental, self help approach the project's members have been enabled to take greater control of their lives and achieve a better quality of life. ☑

Crafts include beaded ribbons, bracelets and napkin rings, paper mache bowls and picture frames, light bulbs, tea lights and cards. ☑ They are distributed extensively throughout South Africa and overseas. Their colourful, cheerful designs are widely recognised and they enjoy the Proudly South African endorsement. ☑

The beaded square, worn as a brooch or necklace, is a traditional Zulu love letter. ☑ The beaded AIDS ribbon draws both on this ethnic tradition and on the international recognition of the red ribbon as a symbol of solidarity and compassion for all those affected by HIV/AIDS. ☑ By wearing this symbol, you reflect your support of global AIDS awareness, and your contribution directly benefits Wola Nani clients. ☑

Wola Nani also produce custom-made designs in response to specific requests e.g. items for dinners, Christmas cards, conference items (such as nametags, place settings, etc) and book marks. ☑



Credit must be given to any valid and reasonable answer

Q 5.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTION	MARKS 10
Lower order	Observation/Recall Comprehension	40%	5.2.2	4
Middle order	Application	20%	5.2.2	2
Higher order	Analysis Synthesis	40%	5.2.1	4

**QUESTION 6**

**Candidates should choose question 6.1 AND 6.2  
OR Question 6.3**

**6.1 (Allocate 10 marks in total)****6.1.1 (Allocate 4 marks):****Materials used:**

**FIGURE A** utilises used/old fabrics that are recycled in a new way  
☑ and is soft on the skin. ☑

**FIGURE B** uses naturally found materials, plant, leaves ☑ which  
could irritate the skin. ☑

**Advantages of using recycled material:**

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

**Disadvantages of using vegetation:**

The clothing may be worn only once. ☑ You may need new clothes everyday which may become costly for you. ☑ Depletion of source of clothing if it should cater for everybody on daily basis opposing the ideas of going "Green". ☑ There will be a negative impact on the environment. ☑

Credit must be given to any valid and reasonable answer.

**6.1.2 (Allocate 6 marks):**

- **Name of the designer: (Allocate 1 mark)**  
Township Patterns ☒
- **Title of the design (s): (Allocate 1 mark)**  
A range of fabrics ☒
- **Describe the design (s) and briefly explain how environmental issues have been addressed: (Allocate 4 marks)**

They produce a range of products which include sarongs, tunics, shirts, bags, scarves, and homeware on printed fabrics that are 100% African cotton and come in a variety of styles. ☒ The products come in different shapes and appearances that have customised features such as knitted or beaded accessories, adjustable straps and fastenings. ☒ They use different motifs for the bags to keep up to date with international fashion and colour trends. ☒

The bags have a unique ethnic look and feel. ☒ The embroidery and beads add a special touch and are meant to personalise the custom-made products. ☒ The products are inspired by fascinating patterns and colours emerge from township urban spaces. ☒ All the products are biodegradable. ☒

Credit must be given to any valid and reasonable answer

<b>Q6.1 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING</b>	<b>QUESTION</b>	<b>MARKS 10</b>
Lower order	Recall/Knowledge Comprehension	40%	6.1.2	4
Middle order	Application	40%	6.1.1 +6.1.2	4
Higher order	Analysis Synthesis Evaluation	20%	6.1.1	2

**AND**



**6.2 Local and International Designers  
(Allocate 10 marks in total)****6.2.1 (Allocate 5 marks):**

The contribution of UPCYCLE and creating a "higher" environmental value refers to the re-use of found / junk / scrap materials, sourced from shipping yards (the recycled use of crates and old "classical" and vintage building materials from renovated houses, e.g. wooden doors, windows and frames) as well as cabriole legs sourced from the framework of an old chair or table. ☒ UPCYCLE also refers to re-contextualising original pieces in a completely new direction. ☒ Here the new furniture design becomes an artwork, a statement and a conversation piece. ☒ It can also be seen as well-crafted furniture with a strong deconstructed or fragmented structure. It becomes a truly Postmodernist design with a complex discourse and plural meaning. ☒

UPCYCLE also refers to the true sense of sustainable designs; it re-educates people to co-exist effortlessly with nature. ☒ Instead of throwing away durable and sometimes even irreplaceable materials, UPCYCLE asks of you to think creatively about materials. By re-using and recycling materials we can create contemporary designs that reflect sensitivity towards the past that still retain their social, cultural and historical value. ☒ UPCYCLE is now trendy due to its current marketability and the lowered cost of re-used materials. ☒

Credit must be given to any valid and reasonable answer.  
Do NOT disadvantage candidates for repetition.

**6.2.2 (Allocate 5 marks)**

The application of critical thinking skills and how the learner is able to answer appropriately is to be considered in the overall assessment of this question. Credit must also be awarded to any other reasonable observations.

**Example of One International Environmental designer contributing to a better environment:**

**Designer: Peter Latz**, German urban planner and landscape-architect ☒ working together with his wife **Anneliese Latz**. ☒

**Examples of their work:**

**Public Park** (558 acres) in the ruined industrial port at **Saarbrücken** (1979 – 1989) ☒

Or **Public park: Landschaftspark Duisburg-Nord** ☒

The aim for **Landschaftspark Duisburg-Nord** is to turn German industrial sites into twenty-first-century parks and to turn once regarded eyesores into spectacular monumental architecture. ☑  
The aim was to turn something that was useless into a magnificent tourist attraction. ☑

The Ruhr Valley needed to be transformed into an innovative architectural and cultural area with a sustained ecological system. ☑  
The park was created out of several miles of blast furnaces, railroad tracks, and slag (muddy) heaps along the canalised remains of the Emscher River. The Latze's did not tear down the existing buildings; instead they re-used blast furnaces and built walkways through them. ☑ They did not worry about the slag heaps but let them grow wild with acacia and ailanthus trees. ☑  
The formal gardens were created in ore pits and lily ponds in cooling tanks, ☑ the railway dykes are covered in wild rose and sambuca, a lovely rose garden with a small maze. ☑ These blur and twist concepts like "natural", "artificial", "open space", and "conservation" – everything linked to traditional understanding of what a park is. ☑

The 100 foot high multicoloured windmill is the most obvious clue to the park's ecological aspects. ☑ It is used for lifting water out of a well and is the canal's oxygenation system. ☑

The windmill is also symbolic: nature depends on technology; technology depends on nature. ☑ The entire water system is planned ecology: All of the water in the canal comes from rainwater collectors and aqueducts that snake through the park and buildings. ☑

The important idea is the identity of nature and culture. ☑

At Duisburg-Nord you had ecological and natural systems like the canal – but it became stagnant and polluted by sewage. It was rehabilitated into a reed-lined, ecologically self-sustaining canal. ☑

The park works on a number of levels. The central area contains the blast furnace, gas tank or "gasometer", and other infrastructures – now to be enjoyed as a giant jungle gym. Walkways bring you to the summit of the blast furnace and train tracks are now bicycle paths. ☑

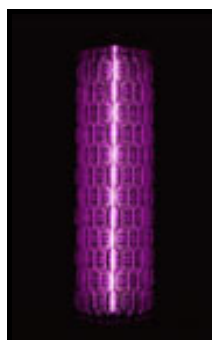
Credit must be given to any valid and reasonable answer.

Q6.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTION	MARKS 10
Lower order	Observation/Recall Comprehension	20%	6.2.2	2
Middle order	Application	40%	6.2.1 + 6.2.2	4
Higher order	Analysis Synthesis Evaluation	40%	6.2.1	4

OR

**QUESTION 6.3: (Allocate 20 marks in total)****ONE LOCAL and ONE INTERNATIONAL environmentally aware designer****EXAMPLE: INTERNATIONAL (Allocate 10 marks)****Name: Stuart Haygarth** ☑**Title: "Twenty Twenty" light design** ☑**Description or characteristics of the design:**

For "Twenty Twenty", Haygarth has collated and arranged hundreds of pairs of glasses found through Vision Aid Overseas. This is a charitable organisation for the collection and redistribution of discarded prescription spectacles. ☑ By salvaging the glasses for this chandelier Haygarth has drawn an elegant and an analogous line between their old and new purposes ☑ – from prescriptive items for improving sight to an imposing and dramatic light installation enabling visitors to see up through the Design Museum atrium. ☑ This narrative and the idea of making a light from an object that helps people to see (in the same way a light does) is interesting. ☑ The concept and the story behind the work are important and give it more depth. All recycled objects have a past life and a story to tell which hopefully comes across in the work. ☑ He has specifically chosen spectacles with transparent plastic frames so that the frame becomes illuminated. ☑ He wanted here to create a chandelier which resembles a showcase – almost like a museum of spectacles. ☑



"Twenty Twenty" " Millennium Chandelier" "Disposable Chandelier" "Tide Chandelier"

**Aims of and influences on the designer:**

As Haygarth has said, "my work revolves around everyday objects, collected in large quantities, categorised and presented in such a way that they are given new meaning. It is about giving banal and overlooked objects new significance." ☑ Creating magical and evocative stories through objects is central to Stuart Haygarth's work. ☑ He also finds most of his inspiration from found objects and materials. ☑ He was also interested in work by Joseph Cornell, Tom Friedman and Arman – all artists who use everyday objects or found objects or ready-mades in their work. ☑ Cornell used found objects in assemblages to create fantasy worlds of travel and adventure (although he never traveled) and thus tell a story. ☑ Arman interests him because he uses collections of everyday objects to create wonderful sculptures which give these overlooked objects new vigor and meaning. ☑ Tom Freidman uses banal objects and materials such as plastic cups, pubic hair or a cereal packet and with great practical skill creates humorous artworks. ☑

**Environmental issues addressed by the designer:**

Learners must motivate why the designer can be seen as an "Earth Warrior".

His first lighting designs in 2005 were a series of exquisite chandeliers constructed from the flotsam and jetsam of everyday life ☑ – ranging from a collection of discarded objects washed up on the Kent coastline to a collection of millennial party poppers. ☑ Recycling does feature in his work (especially with the Tide chandelier which was made from discarded objects washed up on the Kent coastline). ☑ He does not consciously ethically recycle. He hates waste and is rewarded by finding a creative use for it. ☑ He would say that it is more of an economic decision to try and find interesting and cheap recycled objects and materials for his work. ☑ The Millennium chandelier made from 1000 exploded party poppers after the Millennium celebrations revolves around a specific collection of objects with a narrative meaning. ☑ He thinks there is a certain 'power' in a collection of specific objects. ☑ A large grouping of carefully chosen objects, be it by colour or form, gives the object new meaning and significance.

**AND**

**EXAMPLE: LOCAL (Allocate 10 marks)**

**Name:** Clementina van der Walt ☑

**Title:** "Wall Flower". Collaboration between Clementina and Hennie Meyer ☑

**Description or characteristics of the design:**

Her 80s-inspired ceramic containers can be described as fun, witty and playful, inspired by mythological creatures and human forms. ☑ Her most recent collaborative work with Hennie Meyer is a return to fun, funky and playful designs. ☑ The title "Wall Flower" adds an element of quirkiness to the contemporary design, because a "wall flower" is usually a woman who is left out at a dance. ☑ Here the "wall flower" is no longer alone, but has been displayed in a group of "wall flowers" all looking happy and joyful. ☑ They are literally "wall flowers". Their happiness is further strengthened by the vivid colour and idiosyncratic forms, unique to both the ceramists. ☑

Hylton Nel's influence and emphasis on the handmade and associative irregularity in shape, thickness and texture, all come together in this piece. ☑ In deliberate contrast to the flat brightness of over-glazed enamel paintwork, she introduces qualities of subtlety, depth and variation in her use of glazes. ☑ This piece also affirms her role as 'woman' and 'home decorator' within society, family and home. ☑

**AND**



**"Wall flower" at The Indaba by Clementina van der Walt and Hennie Meyer (2010)**



**Other examples of Clementina van der Walt's works clearly influenced by Africa.**

**Aims of and influences on the designer:**

Her early ceramics were informed by zoomorphic forms of African mythology, ☒ geometric forms used in Zulu and Ndebele beadwork, ☒ African textiles, pottery and basketry, ☒ This became her signature style of the 80s that seemed to celebrate the cultural achievements of Southern Africa and anticipate the political liberation of the end of the decade. She is inspired by William Morris's words: "*Have nothing in your homes that you do not know to be useful or believe to be beautiful*". His rigour and economy profoundly affected her work. ☒ In 1993 Clementina van der Walt visited Hylton Nel in Bethulie and worked with him in his studio for two weeks. Following this stay in Bethulie she turned to handmade, individual pieces that contrasted with her factory-produced work in every aspect. ☒ Although not obvious in the style of her recent ceramic work these connect with many African traditions of domestic utensils. ☒ They also express the dimension of domestic rituals affirming one's place in one's community and family, both living and dead. ☒ In recent years the influence of oriental models is visible. ☒ This range of ceramic ware was made specifically to suit the requirements of macrobiotic cooking that she practices. ☒

**Environmental issues addressed by the designer:**

Learners must motivate why the designer can be seen as an "Earth Warrior".

Clementina van der Walt's use of sustainable material, namely clay, confirms her as an "Earth Warrior". ☒ "Mother Earth" supplies her with pigments and inspiration for her use of forms/shapes and textures. ☒ Microbiotic cooking deals with a healthy cooking style. So she designs utensils to support a macrobiotic way of life, ☒ using organic foods related to the season and the climate, to balance the human system. ☒ These utensils celebrate a much needed return to natural foods and to the earth. ☒

Credit must be given to any valid and reasonable answer.

Q6.3 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTION	MARKS 20
Lower order	Recall/knowledge Comprehension	30%	6.3	6
Middle order	Application	40%	6.3	8
Higher order	Analysis Synthesis Evaluation	30%	6.3	6

**TOTAL SECTION B: 40**

**SECTION C****QUESTION 7: (Allocate 30 marks in total)**

- AS9: Demonstrate a basic understanding of marketing design products in terms of target market, packaging and advertising.**
- AS10: Demonstrate an understanding of responsible design by taking into consideration human rights and environmental issues throughout the process.**

**Answer either 7.1 OR 7.2**

The application of critical thinking skills and how the learner is able to answer appropriately is to be considered in the overall assessment of this question. Credit must also be awarded to any other reasonable observations.

**7.1 DESIGN IN A BUSINESS CONTEXT**

**7.1.1 (Allocate 8 marks)**

**"Re-energy's" target market:**

Environmentally conscious and/or health conscious people that enjoy outdoor activity will be targeted. ☒ Teenagers in general will be targeted, ☒ as well as corporate people who are on the run and don't have time to charge their phones, ipods, etc. ☒

**Aspects that would need to be considered during pricing and costing:**

The cost of the materials used will be a factor. ☒ The expensive equipment needed for production should also be considered. ☒ The use of trained and skilled workers in the manufacturing process will influence the pricing and costing. ☒ The rental of workspace, ☒ transport costs and ☒ insurance for the workspace and products will affect the pricing. ☒ Provision of amenities for workers. ☒ It will be expensive to market. ☒

**Initial funding and financing options:**

Bank loan, ☒ corporate sponsorship ☒ or private and personal financing. ☒

**Possible future marketing strategies:**

Looking at the feasibility of applying the concept to wheelchairs ☒ and / or other mobile devices, e.g. laptops, ☒ radio's ☒ and gym bikes, or other gym equipment. ☒





### 7.1.2 (Allocate 4 marks):

**Colour:** The colour green was predominantly used to symbolise a green, environmental and sustained living philosophy. ☒ The colour green also fused the idea of recycling or the re-use symbol with that of the energy or power generated from the peddling of the bicycle. ☒ Background grass is also green, referring to the concept. ☒

**Shape:** Circular shapes are repeatedly re-used in the bicycle wheel and the movement inside the wheel is imitated by the re-cycled symbol. ☒ The universal principle of continuation was also applied to suggest the continued turning of a wheel. ☒ Triangular shapes contrast with the continuous use of rounded shapes. ☒



Line: Lines are curved or rounded ☒ to further strengthen the idea of movement and continuous recycling. ☒ No hard-edged lines are used.

Texture: Very smooth texture to enhance the ergonomical feel of streamlining and continuity. ☒

### 7.1.3 (Allocate 8 marks)

#### **SWOT ANALYSIS:**

Strengths: Promotes a green energy saving life style, together with a healthy and fit way of living. ☒ It is light weight and easy to store inside a small apartment. ☒ Saving on electricity is a huge benefit for most countries. ☒ Excess energy can be used within your home or apartment. ☒

Weaknesses: Differently abled people ☒ or people who do not like to ride a bicycle ☒ would not invest or buy into this concept. Weather conditions can influence the functionality of this product. ☒ Safety considerations. ☒

Opportunities: Gyms or fitness centres that are environmentally conscious, ☒ corporate people that are constantly on the move, ☒ teenagers leading an active lifestyle and ☒ the medical sector might be interested in investing because of the growing numbers of obese people and associated health problems. ☒

Threats: Companies or designers with the same ideas or concepts. ☒ Bank loans might be subject to approval. ☒ It might be too expensive to produce ☒ and technology needs to be continuously upgraded which might make this even more expensive. ☒

**Look at the mark allocation to guide the length of your paragraphs.**

**The headings (for SWOT) may also be credited.**

### 7.1.4 Comparison between FIGURES B and C: (Allocate 6 marks)

**FIGURE C**: These designs have a specific purpose and target. ☒ They work according to a brief, a specific budget ☒ and a deadline. ☒ The designer is focussed on ensuring that the design solution looks good or aesthetically pleasing and could add value to life or alternatively change the way we live. ☒ The products are also informed by the latest trends. ☒ This is more functional. ☒

**FIGURE B**: Here the designs are concerned with self-expression. They deal with the surrounding world and issues from everyday life. ☒ This allows for more freedom to explore ideas and mediums that emphasises the message rather than functionality. ☒ In FIGURE B the designer may not work with a client or their specifications, unless they have to create a commissioned work for someone. ☒ This work is more decorative. ☒

**7.1.5 (Allocate 4 marks)****Marketing strategies:**

A glossy lifestyle and art magazines can be targeted. ☒  
 Advertisements can be placed in specialised magazines and books dealing with the latest design and art issues e.g. Design Indaba Magazines, Visi, etc. ☒

Media exposure can be viewed at recognised cultural centres and gatherings. ☒ Accredited gallery websites are required. ☒  
 Marketing and branding (national and international) will be beneficial. ☒

**Display opportunities:**

Accredited galleries, ☒ museums ☒ or private institutions, which are open to the public, could be used for displaying these designs. ☒  
 These designs also require an exhibition at international galleries and museums, not just locally. ☒

OR any other reasonable answers.

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

OR

**7.2 (Allocate 30 marks in total)****7.2.1 (Allocate 15 marks):**

Comparison between **FIGURES A** to **C** according to:

- **Accessibility:** FIGURE A would only be accessible to mostly affluent urban people ☒ whereas FIGURE B would be to tourists and travellers in rural areas. ☒ FIGURE C would be accessible to mostly urban communities. ☒
- **Financial viability:** In FIGURE A the shop's monthly rental will be very high as it is situated in an up-market mall, reducing profits ☒ but in FIGURE B there will be no rent to pay, increased profits and keeping selling price down. ☒ In FIGURE C the rental will probably be average and far more affordable than the mall, making profit margins and asking prices fair with regard to cost. ☒

- **Target market:** FIGURE A's target market will be the affluent visitor to the up-market shopping mall, wanting to buy exclusive designs in clothing, mainly for the corporate world. ☒ The target market for FIGURE B would be the incidental passer-by, the tourists or maybe the informed craft collector. ☒ In FIGURE C the target market would be mainly people from the community, regular customers, living within walking distance from the shop. ☒
- **Advertising:** Marketing in FIGURE A will mainly take place within the mall or through glossy fashion and/or corporate magazines or lifestyle programmes/ advertisements on television. ☒ FIGURE B's advertising will probably happen through word-by-mouth, articles in design magazines, tourist leaflets or flyers. ☒ Marketing for FIGURE C might also take place through word-by-mouth (in the local community) or posters put up locally. ☒
- **Sustainability:** FIGURE A will be dependant on fashion trends, economic trends and the success of the shopping mall as an attraction. ☒ FIGURE B will be dependant on the popularity of the route as a tourist attraction, as well as the weather and environmental circumstances. ☒ FIGURE C could most likely be the most sustainable of all three as it would become a communal institution as long as the owner wanted to continue and the building was available. ☒

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

### 7.2.2 (Allocate 5 marks):

The important elements of a successful display could be:

- The display should be eye-catching through the use of colour or emphasis – some element that will make the passer-by look more than once. ☒
- The display should present the merchandise in a way that evokes interest. ☒
- The display should be clear and not cluttered unless the style of the merchandise or context calls for it. ☒
- The display should attract attention and be innovative. ☒
- The display should be unified, neat and in an orderly fashion. ☒

**7.2.3 (Allocate 3 marks):**

The candidate can choose any one of the three visual examples FIGURES A to C, provided that the choice is motivated by the elements of a good display.

EXAMPLE: FIGURE A because the display is clear, uncluttered ☒ and appears unified and neat, arranged in an orderly fashion. ☒ As the display window covers a large area it will offer multiple opportunities to attract the attention of the passer-by. ☒

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

**7.2.4 (Allocate 3 marks):**

In Figure A products could be packaged in branded or labelled designer carrier bags. ☒ In Figure B the packaging could be cheap, easily obtainable wrapping to protect the product when being transported, e.g. newspaper. ☒ Packaging in Figure C could be ordinary plastic or brown paper bags. ☒

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

**7.2.5 (Allocate 4 marks):**

Possible careers (these are only examples):

Visual Communication Design: Graphic Designer; Photographer; Animator; Web Designer; Journalist; Communications manager

Surface Design: Fashion Designer; Interior Designer; Textile Designer; Wallpaper Designer

Product Design: Fashion Designer; Jewellery Designer; Interior Designer; Industrial Designer; Product Manager;

Environmental Design: Architect; Landscape Designer; Set Designer for theatre or television; Town and Regional Planner; Event Marketer; Event Publicist

General: Brand consultant; Brand manager; Marketing manager; Brand architect, Strategic planner; Media planner

Credit must be given to any valid and reasonable answer.

<b>Q7.2 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING</b>	<b>QUESTION</b>	<b>MARKS 30</b>
Lower order	Observation/ Comprehension/ Recall	30%	7.2.2 + 7.2.5	9
Middle order	Application	40%	7.2.1 + 7.2.3 + 7.2.4	12
Higher order	Analysis Synthesis Evaluation	30%	7.2.1 + 7.2.4	9

**TOTAL SECTION C: 30**  
**GRAND TOTAL: 150**