



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2013

**DESIGN P1
MEMORANDUM**

MARKS: 100

This memorandum consists of 16 pages.

QUESTION 1**VISUAL LITERACY: UNSEEN WORK**

- 1.1
- Design terminology: elements and principles of design including FIVE universal principles of design.
 - Signs and symbols, stereotyping, bias and prejudice in design: link to visual communication with the focus on illustrations, cartoons, posters, political propaganda, communism, resistance (e.g. Weimar: Germany, Cuba, Russia, China and South Africa)
 - History of typography: structure of type, choosing a font, styling of text, main categories of typeface design, concise history of font.

1.1.1 (Allocate 6 marks)

Any of the following are suitable.

SHAPE:

- The textile design is made up of a repetition of circles with motifs inside. Some of the motifs are also circular which further emphasise the circle shapes, (e.g. the soccer ball and the Marie biscuit).
- There is also a repetition of diamond shapes formed by the spaces between the circles.

(1)

LINE:

- A wide white circular line appears around the edge of every motif and in some motifs a thin blue circular line is visible, e.g. the soccer ball and whistle motifs.
- Within each motif there are a variety of decorative lines, e.g. the lines around the edge of the Marie biscuit, the lines making up the patterns behind the comb, *vuvuzela* and three-legged cooking pot motif.
- Line is also used to outline shapes, for example the comb, soccer ball and cooking pot.
- The overall design appears as a combination of horizontal and vertical lines made up by the repetition of the circles which take the eye both up and down as well as sideways. They contribute to the overall unity of the design.

(1)

VARIETY:

- The design elements are varied enough to make the space interesting, i.e. create visual tension. For example, there are enough variations of line, shape and colour to create variety within the design.
- The use of contrasting elements/shapes create variety, for example, big and small, or fat and thin, as seen in the repetition of big circles contrasting with the small diamond shapes in the background.

(1)

RHYTHM:

- The repetition of the circle creates a feeling of movement within the design.
- The rhythm created through the repetition of the circle creates a feeling of predictability and order within the design. (1)

Any of the following Gestalt principles are correct. (To receive a full mark the candidate must have named and explained the principle as well as provided an example from FIGURE 1):

- The Gestalt principle of good continuation:
It states that when elements are arranged in a straight line or a smooth curve they appear as a group and are interpreted as being more related than elements that are not on the line or curve. The circles are repeated in a straight line both horizontally and vertically.
- The Gestalt Law of Proximity:
It states that elements which are close together are seen as more related than elements that are further apart, for example the white circles are very close together in that their edges overlap throughout the design.
- The Gestalt Law of Uniform Connectedness:
This states that elements connected by uniform visual properties, such as line or colour, appear more connected. The circle motifs as well as the diamonds in the in-between spaces contain the colour pink, which makes all parts of the design appear connected.

Credit must also be given to any other well-reasoned and substantiated answer. **EASY 1, MODERATE 3, CHALLENGING 2** (2)

1.1.2 (Allocate 2 marks)

A symbol can be defined as a shape, design or idea used to represent something. The symbols used in the textile in FIGURE 1 reflect South African life. They include:

- The *vuvuzela* which is a unique South African invention and is used by spectators at sports events to support their team.
- The comb used for black hairstyles.
- The *Marie biscuit* which is a traditional part of South African life in all cultures.
- The soccer ball because soccer is a national sport.
- The three-legged cooking pot, also known as a 'potjie pot' and which is used by all cultures in South Africa.

EASY 2 (2)

1.2 **(Allocate 6 marks)**

TYPOGRAPHY:

The POINT is the unit of measurement in typography. (1)

LEADING:

This refers to the amount of space in-between lines of type and originates from the horizontal strips of lead which were originally placed between the lines of metal type to keep lines of words apart. The right amount of spacing between lines of type makes the writing more legible. (1)

TWO CRITERIA FOR CHOOSING A TYPEFACE

So that the right message is conveyed the following criteria have to be considered when choosing a typeface:

- Does the typeface convey the right emotion
- Does it support the concept of the design (2)

THE TYPEFACE USED IN THIS EXAM PAPER

A sans-serif typeface has been used because there are no additional strokes, (serifs), at the end of any of the main horizontal and vertical strokes of the letterforms of this typeface.

EASY 3, MODERATE 2, CHALLENGING 1 (2)

1.3 **(Allocate 4 marks)**

The following characteristics of a good logo are evident in the BMW logo. (Any four are acceptable):

- The design is simple which makes it striking and it also reads easily.
- The simple design is easy to reproduce and can be adapted to a lot of applications.
- It highlights a positive aspect of the company in that cars made by the Bavarian Motor Works are synonymous with luxury and sophistication.
- It is unique and immediately recognisable.
- It is memorable and immediately conjures up the image of a specific car.
- As a design it will be just as striking in both colour and in black and white.
- It will still be striking whether the logo is large or small.

MODERATE 2, EASY 2 (4)

1.4 **(Allocate 3 marks)**

STEREOTYPING

It can be described as a fixed impression of a group based on the experience of an individual. It is often being seen in advertisements which usually represent groups of people as having certain characteristics or fulfilling prescribed roles.

FIGURE 2 is a typical example of stereotyping. The image of the male fulfils the traditional expectation that he is muscular and plays a protective role, (as a lifeguard). The female is expected to be motherly and nurturing and bring up the children as seen in FIGURE 3.

FIGURE 1 shows a non-stereotypical image of a male taking on the daily nurturing role of a woman and instead of having very well developed muscles. He appears soft and rounded in the same way that we expect a (nurturing) mother to be.

Any valid statements must be credited.

EASY 1, MODERATE 1, CHALLENGING 1 (3)

1.5 1.5.1 (Allocate 3 marks)

POSTERS

The aim of a poster is to get a clear message across to as many people as possible without being culturally offensive. [X] The focus of a propaganda poster is entirely the opposite and is frequently negative. [X] They usually appear during times of conflict and highlight the differences between people and their ideas, specifically promoting fear of people and ideas that are different. [X] They make use of stereotyping and prejudice as well as generalisations. [X] The information that is given on propaganda posters is strictly controlled and only selected information and messages are used. [X] A propaganda poster can also be positive in that it can draw attention to the suffering and inequalities in society. [X]

(3)

1.5.2 (Allocate 4 marks)

Both FIGURE 5 and FIGURE 6 share the following characteristics of revolutionary/poster propaganda posters:

- They have a strong illustrative quality. [X]
- Both make use of limited colour, (no more than 3), to keep production costs down. [X]
- The typography is hand constructed and not done by machine. This is particularly evident in the irregular type used in the banner in FIGURE 6. [X]
- The handmade feel of the posters strengthens the communication between the viewer and the message. [X]
- The posters contain a strong human element and the drawings of the figures are hand rendered. [X]
- Handmade posters with a strong human element acknowledge the person who designed and or made the poster in a way that a mechanical digital process cannot. [X]

(ANY FOUR) (4)

1.5.3 Russia [X] and Cuba [X] both produced revolutionary posters. (Credit any other well-reasoned answer,) **MODERATE 1, CHALLENGING 1** (2)

TOTAL SECTION A: 30

QUESTION 1	1.1	1.1.2	1.2	1.3	1.4.1	1.5.1	1.5.2	1.5.3	TOTAL
EASY		1	3	2	1	1		1	9
MODERATE	4	1	2	2	1		2		12
CHALLENGING	2		1		1	2	2	1	9
TOTAL	6	2	6	4	3	3	4	2	30

SECTION B: DESIGN HISTORY AND POPULAR CULTURE

QUESTION 2: INTERNATIONAL HISTORY OF DESIGN (ART NOUVEAU; BAUHAUS; ART DECO; DE STIJL; MODERNISM; SCANDINAVIAN)

- History of design: Recap Industrial Revolution and the arts and Crafts Movement, Art Nouveau, The Bauhaus, Art Deco, Scandinavian, De Stijl, The Modernist Age
- Visual Analysis (unseen examples of design): basic terminology that describes and underpins design and characteristics, to be used with confidence.

2.1 (Allocate 8 marks)

FORM:

FIGURE 1 makes use of geometric, zigzag, jagged forms which are typical of Art Deco designs and bring about a dynamic, energetic effect. The forms of FIGURE 2 are also geometric but because all the parts of this teapot are derived from the circle, a pure, symmetrical form, it expresses stability and order and has a much calmer presence. This formal quality is typical of all Bauhaus designs.

(2)

POSSIBLE INFLUENCES:

FIGURE 1 shows the influence of Cubism on Art Deco in its use of jagged, geometric forms. The layering of flat zigzag 'slab' forms is typical of Art Deco, reflecting the influence of both Egyptian and Aztec architecture. The influence of the jazz age on Art Deco can also be seen in the dynamic, zigzag rhythms of the lines and forms which seem to imitate jazz music and dancing.

The smooth, unadorned metallic surfaces of FIGURE 2 show the influence of the machine on BAUHAUS design. De Stijl's emphasis on abstraction, order and simplicity can also be seen to be an influence on this teapot as it has all these qualities.

(2)

COLOUR:

The ceramic teapots in FIGURE 1 have been glazed in a bright turquoise and a deeper blue-green to achieve a light, bright and decorative effect.

FIGURE 2 has not been painted or decorated. Its beauty lies in the silvery gloss and sheen of the metal from which it is made. This dominant light silver colour, as well as the contrasting small black semi-circle top on the lid gives the design a formal, austere feel.

(2)

UNITY:

Both teapots reflect unity. In FIGURE 1 unity is created by the repetition of zigzags, geometric lines and forms. In FIGURE 2 circular and spherical forms dominate and create unity, e.g. the body of the teapot is a sphere that has been cut in half, the handle forms a half circle and the lid on top of the body is a full circle.

Credit any valid answers.

MODERATE 4, CHALLENGING 4 (2)

2.2 2.2.1 **(Allocate 6 marks)**

THREE characteristics that are typical of Scandinavian designs:

- The flat, disc-like organic shapes of the bench.
- Its emphasis on simplicity and elegance.
- The use of finely crafted wood.

(3)

Credit any other relevant characteristics.

A Scandinavian designer: Aalvar Aalto

An Aalvar Aalto design: The Palmio Chair

This chair is typical of Scandinavian furniture in that it features delicate, slightly curved legs and a graciously curving, slightly sloping backrest. The frame was manufactured from teak as well as oak respectively. This degree of bending was very advanced for technical abilities of that time. The seat is cantilevered, resting only at the start and end on the wooden frame. It was especially designed for patients with tuberculosis that needed to sit for long hours each day. He said that the angle of the backrest is perfect for more easy breathing.

Credit any correctly named designer and work and a relevant short analysis.

EASY 3, MODERATE 3 (3)

2.2.2 **(Allocate 4 marks)**

THREE characteristics that are typical of Art Nouveau designs:

- The use of curvilinear lines shapes and forms.
- The use of nature, e.g. leaves, flowers and animals, as inspiration for subject matter.
- The emphasis on decorative surface detail.
- The composition is very full and dynamic which is typical of art Nouveau designs.

(3)

Credit any valid three characteristics.

An Art Nouveau designer, any ONE of the following:

- Alphonse Mucha
- Victor Horta
- Gaudi
- Aubrey Beardsley

Credit any correctly named designer.

EASY 1, MODERATE 3 (1)

2.3 2.3.1 **(Allocate 6 marks)****INFLUENCES:**

Modernism is a movement that was influenced by the machine age. Modernist buildings clearly show the influence of the Bauhaus with its emphasis on pure, geometric shapes and forms, straight lines and an interest in conveying order and stability. They are also influenced by the Cubists' use of flat, geometric shapes and De Stijl's aim to achieve extreme simplicity and balance through the square, (the contrast of straight vertical and horizontal lines) and the use of only primary colours. Modernist product and surface design is inspired by the study of aerodynamics and hydrodynamics and the teardrop and streamlined forms that aid movement. These designs are also influenced by the biomorphic shapes seen in Surrealism and in molecular structures. The influence of the Abstract Expressionists' use of organic, abstract shapes and lines is also evident.

Credit any TWO valid influences.

(2)

GENERAL CHARACTERISTICS:

Modernist architecture is also referred to as the International Style and makes use of only modern building materials such as steel, reinforced concrete and glass. Their designs are grid-like, reflecting the skeleton steel structure support. Cantilevers and glass-curtain walls are often used. The overall effect is very clinical and mechanical with smooth textures, no decoration and no references to the past. Typical characteristics of product and surface design is the use of streamlined or teardrop forms, sometimes with fins, inspired by the forms of fish and birds, as well as biomorphic shapes with thin 'stick-like' attachments reminiscent of molecular structures. Simplicity is emphasised.

Credit any FOUR valid characteristics.

EASY 6 (4)2.3.2 **(Allocate 6 marks)**

TWO De Still designers as well as the name and brief description of ONE work by each:

GERRIT RIETVELD, THE SCHRODER HOUSE

This house is clearly inspired by the machine age. It consists of only asymmetrically organised geometric squares and rectangles. These are placed along vertical and horizontal lines creating a very ordered and stable composition. No traditional architectural elements such as archways and columns are visible. It makes use of modern building materials such as reinforced concrete, steel and glass. Surfaces are smooth and undecorated and the neutral colours, black, white and grey dominate. Hints of the primary colours, blue, red and yellow are visible.

THEO VAN DOESBURG, UNIVERSITY HALL

This hall is decorated in only the three primary colours and the neutrals, black and white, which create a stark, clean, machine-age feel. Straight black lines intersect to create a dramatic, geometric surface design.

EASY 2, MODERATE 4 (6)**[30]**

QUESTION 3: POPULAR CULTURE

- Investigation of popular culture within each of the history of design movements focusing on fashion, music and social environments.

(Allocate 10 marks)

Popular culture or pop culture is all around us, represented by the movies, television shows, artists, music, fashion and even vocabulary which is used and accepted by the majority. ☑ Popular culture may differ from country to country. ☑ But there are also international trends and iconic international figures such as musicians, film stars, television stars; or sport personalities which form part of popular culture on a global level. ☑ Popular culture is the accepted culture of the majority of people at any given moment. ☑

With the start of the industrial Revolution huge urban centres were formed where people from many different villages and even countries lived and worked together. Due to the mixing of popular ideas and objects, certain tastes developed collectively. ☑ Stable, unchanging traditions were replaced by quickly changing ideas that were accepted by the majority. ☑ Key to the idea of popular culture is the idea of change. ☑ Popular culture can generally be aligned to specific generations. At the moment we refer to the predominant generation as Generation Y. ☑ This generation is digitally minded and more environmentally aware. Popular culture may differ from country to country. ☑

One of the main design elements in popular culture during the Art Nouveau period is the depiction of women as sensual creatures of beauty and inspiration. ☑ The world had started to change; women were given the right to vote. During the 1800s advertisements featuring women were conservative and restricted. ☑ During this period they became free and rather mysterious. ☑ Alphonse Mucha depicts women in his prints, posters, paintings and theatre set pieces in flowing gowns with long flowing hair. ☑

After World War 1 popular culture did not have the rebellious quality of pre-war Art Nouveau. ☑ A sense of escapism drove the pop culture of this time. ☑ Jazz clubs became very popular contributing to this decade being called the 'roaring twenties'. ☑ People wanted to be entertained. ☑ Design of this time also 'escapes' by referring to the ancient past (e.g. Egypt, Greece, Rome, Africa and the Aztec civilisation). ☑ For those who could afford it escape became a real possibility through travel on cruise liners and by rail. ☑ Glamorous travel and speed led to the use of streamlining in the later Art Deco period. ☑ Female fashion became more formless and rectangular and less feminine. This looser style reflected the general attitude of young women in the 1920s – no longer bound by their traditional roles. ☑ They were referred to as 'flappers'. ☑

World War II lasted until 1945 and had a dramatic impact on the social, political and economic landscape. Soldiers returned home to begin new, or rebuild old, relationships and families wanted to have a perfect family life. This need influenced the atmosphere and culture of the 1950s. Another important aspect was the focus on technology and how it could be used to enhance the quality of life. There was no room for experimentation or rebellion. This era reflects conformity and family orientation.

Advertisements, television and radio programmes, fashion and product design all reflected a happy family. Gender roles were stereotyped with women as housewives and men as the breadwinner/provider and head of his family/house. Teenagers and young adults were expected to listen to their parents at all times, act in a respectful manner and above all else smile and look happy. The ideal life that people created was however an illusion. By the end of the 1950s young people started rebelling and questioning the values, culture and superficial nature of the world around them.

Learners must define the term ‘popular culture’ and their answer must briefly refer to contemporary design as well as two periods in design history to illustrate or support their definition.

MODERATE 2, CHALLENGING 8 [10]

TOTAL SECTION B: 40

QUESTION 2 + 3	2.1.1	2.2.1	2.2.2	2.3.1	2.3.2	3.1	TOTAL
EASY		3	1	6	2		12
MODERATE	4	3	3		4	2	16
CHALLENGING	4					8	12
TOTAL	8	6	4	6	6	10	40

SECTION C: CONTEMPORARY, INTERNATIONAL, ENVIRONMENTAL AND SOCIAL DESIGN

- Critically reflect on how design shapes the physical and social environment. Choose TWO contemporary International designers whose work demonstrates environmental responsibility and TWO contemporary International designers whose work demonstrates social responsibility.
- Demonstrate ways in which design can be used to benefit society.

QUESTION 4: ENVIRONMENTAL DESIGN**4.1 4.1.1 (Allocate 3 marks)**

How do the eco designs pictured in FIGURES 1–4 contribute to protecting our environment:

These products all make use of materials that have been used before which means that these materials are being recycled and will not fill up our landfills even further. Less energy is required to produce these products as they make use of materials that already exist. This will also lead to a reduction in toxic gases polluting our air. Credit any 3 valid statements.

EASY 2, CHALLENGING 1 (3)

4.1.2 (Allocate 2 marks)

Definition of carbon footprint:

A carbon footprint refers to the TOTAL amount of greenhouse gases produced to directly and indirectly support the activities of a human. It is usually expressed in equivalent tons of carbon dioxide (CO₂).

In other words: One person's carbon footprint is the sum of all emissions of CO₂ (carbon dioxide), which were induced by that person's activities within a given time frame. Usually a carbon footprint is calculated over a time period of one year.

A car's engine burns fuel which creates a certain amount of CO₂, depending on its particular fuel consumption and the distance travelled. (CO₂ is the chemical symbol for carbon dioxide). Using oil, gas or coal to heat a building also generates CO₂. Even if electricity is used instead, the generation of that electrical power may also have emitted a certain amount of CO₂. The production of food and other goods, depending on the process, will also cause the emission of CO₂ in varying quantities. (Any one of these or other valid examples can be supplied for TWO MARKS).

Credit any valid answer.

MODERATE 2 (2)

4.1.3 (Allocate 2 marks)

The learner can choose any one of the following products. This choice must be well-motivated.

The learner could choose the chair made from electronic material and state that it reflects and reminds us of the enormous amount of electronic gadgets and apparatus that we use, buy and constantly upgrade/update, e.g. computers, lap tops, cellphones, hi-fi's, TV's, etc.

The aluminium airplane desk could also be seen to reflect our consumer culture as it is full of items that need to be bought.

The chair made from a shopping trolley can be said to symbolise our consumer culture as it is used for shopping and is a very convenient receptacle for all the goods that consumers buy.

EASY 1, CHALLENGING 1 (2)

4.2 (Allocate 8 marks)

A discussion of the work of ONE International designer whose work clearly reflects the addressing of environmental issues: (1)

EXAMPLE 1: JULIE BARGMANN

AIMS AND APPROACH TO DESIGN:

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. She focuses her research on the upliftment and redesign of urban landscapes through the Design Investigation Reclaiming Terrain (the D.I.R.T research project). This project has a social, environmental and technological focus. The social element of the research can clearly be noted in the level of community involvement in projects and the consideration of the site's social and historic context. According to Bargmann it is essential to acknowledge the history of places, the people who live and work in the spaces and the relationship between the community and the area. The work model for D.I.R.T. is collaboration. The studio team works with the client and field specialists like historians, scientists and researchers to conceptualise, design and reinvent spaces like quarries, factories and deserted city train stations. (3)

THE NAME OF A DESIGN AND AN EXPLANATION OF HOW IT ADDRESSES ENVIRONMENTAL ISSUES:

Her work '*Testing the Waters*' is a transformation of a former coal mine into a park for acid mine drainage and community recreation. The park consists of a landmass carved into a passive AMD treatment system which allows the public to witness the cleansing of the polluted water physically – as it goes through a series of retention basins and spillways and changes colour from orange to green to blue-green. The park also consists of a garden of alternative rows of native trees and shrubs, as well as recreational amenities such as picnic grounds, play areas and wildlife trails. (4)

Learner must explain clearly and concisely how this designer has addressed environmental issues.

EXAMPLE 2: BORIS BALLY

(1)

AIMS AND APPROACH TO DESIGN:

Bally 'reclaims' found industrial objects to create container-like designs. He also collects objects e.g. bottle tops from family and friends so that these bowls become symbols of his friends and family. His reclamation of traffic signs turns something authoritarian into something that is amusing and friendly. He 're-animates' objects that are no longer appreciated and re-contextualises them into designer objects of value.

(3)

THE NAME OF A DESIGN AND AN EXPLANATION OF HOW IT ADDRESSES ENVIRONMENTAL ISSUES:

His 'Defiance of Direction' bowl is made from recycled traffic signage and brass rivets and can be considered environmentally friendly because something beautiful is created from objects that would have filled landfills even further. This is integrated with lathe-turning (hand spinning) an industrial production method with which aluminium and steel bowls are made. He also makes use of hydraulic pressing and press-die forming – the forcing of metal signage over metal formers under high pressure. He then integrates these processes with the craftsmanship of a metal smith (his training). Using techniques such as plashing (shaping metal into a concave metal form with a special hammer), riveting (drilling holes and inserting copper or brass pins, and then mushrooming these pins on an anvil with a hammer). He layers the interiors and rims of the bowl. He uses a contrast of matte colours, (red, orange, black and white) against the shiny, silvery black metal.

Credit any valid statements.

EASY 2, MODERATE 4, CHALLENGING 2

(4)

[15]

QUESTION 4	4.1.1	4.1.2	4.1.3	4.2.1	TOTAL
EASY	2		1	2	5
MODERATE		2		4	6
CHALLENGING	1		1	2	4
TOTAL	3	2	2	8	15

QUESTION 5: SOCIALLY RESPONSIBLE DESIGN**5.1 5.1.1 (Allocate 1 mark)**

A SOCIAL ISSUE ADDRESSED BY THE 'CLEAR WATER LIFE STRAW':

The Clear Water Life Straw can be said to protect and improve the life of rural people who do not have access to a dependable source of clean drinking water, because it eliminates the risk of waterborne diseases such as, diarrhoea, cholera and typhoid.

Some candidates might also argue that it also addresses the problem of poverty, because it means that people do not have to buy clean drinking water.

EASY 1 (1)

5.1.2 SHAPING THE ENVIRONMENT

The lives of people without clean drinking water will become much easier in that they will not have to walk long distances to find a source of clean water. It will also save them from having to carry heavy bottles of water over long distances.

EASY 1 (1)

5.1.3 (Allocate 2 marks)

THE CLEAR WATER LIFE STRAW AS AN EXAMPLE OF SOCIALLY RESPONSIBLE DESIGN.

The Clear Water Life Straw can be considered a good example of socially responsible design in that it improves the life and health of poor disadvantaged communities. BUT it is not the perfect solution to the problem because it will ultimately result in large quantities of discarded plastic containers which will find their way into the river systems and landfills. The most responsible solution would be to provide large scale water purification systems along with suitable toilets, to prevent effluent and harmful bacteria from being washed into the river systems.

MODERATE 1, CHALLENGING 1 (2)

5.2 (Allocate 1 mark)

Any of the following can be considered to be irresponsible design:

Using design to create a false message by creating a visual message that has visual impact and that embellishes or manipulates the truth. The following are examples of irresponsible design:

- Designing a brochure for a product whose frequent use could result in the user's death.
- Designing posters for an election campaign for a political candidate whose policies you believe would be harmful to the general public.
- Promoting a company that employs child labour.
- Designing a promotion for a product that you know does not work.

Credit any other well-reasoned answer.

EASY 1 (1)

5.3 (Allocate 10 marks)

THE WORK OF ONE INTERNATIONAL SOCIALLY RESPONSIBLE DESIGNER.

EXAMPLE: ADRIANA BERTINI

(1)

AIMS: (Any TWO of the following, or any other well-reasoned answer.)

- To promote condom use, not as a commercial fashion but as a conceptual fashion, be it conscious or subconscious. The idea is to wear them at the right time, not just as a trend in fashion.
- To focus more on introducing condoms into everybody's lives, breaking taboos and getting the general public to really think about the issue of HIV/Aids than on wearing the gowns she designs. She believes that "condoms must be a basic everyday accessory like a pair of jeans and as necessary as a great love".
- To have her art visible everywhere, reminding people of the necessity of HIV/Aids prevention.
- To financially assist people with HIV/Aids.

(2)

ORIGINS AND INFLUENCES: (Credit any well-reasoned answer)

- She was inspired by the HIV-positive children she got to know while volunteering for GAPA, an Aids prevention group who raises the awareness of Aids and helps sufferers, particularly HIV positive children, (It inspired her 1997 'Dress Up Against Aids' campaign, which uses alternative fashion as its marketing media).
- She was also influenced by the massive quantity of defective unused condoms that take a long time to break down in the environment or that do not break down at all if they are under water. They contaminate the oceans and/or get eaten by animals that find them on rubbish dumps and mistake them for food. The incineration of condoms also results in an increase in problematic greenhouse gases which impact negatively on the climate and therefore the overall living conditions of humanity.

(2)

GENERAL APPROACH TO DESIGN: (Any THREE)

- She creates beautiful dresses from quality; test-rejected or expired condoms instead of fabric.
- She designs and makes fashion items, sculptures and other images, (figurines). The designer has made around 200 sculptures, 80 tapestries and 160 figurines from condoms.
- She prefers working more with the figurines, because she noticed that they make people think about the meaning of 'Wear against Aids'.
- Her creations include ornate evening dresses, vivid bikinis, elegant shawls, flowery carnival costumes, and other plastic arts.
- She uses expired or defective condoms as raw material to make her pieces of art. The most condoms she has ever used on a gown – around 80 000 – were on one wedding dress.

(3)

THE NAME AND DISCUSSION OF ONE WORK TO SHOW THE SOCIAL VALUE OF THE DESIGNS.

- A red couture condom cocktail dress, fashioned after the Valentino signature red dresses of the 1960s. The dress reflects Valentino's signature of beauty, pure and simple.
- It is made from 1 200 hand dyed red condoms.
- All her material comes from condom manufacturers, and the proceeds from the sales of dresses – prices range from \$700 to \$5,000 – go directly to organisations involved in the fight against Aids.
- Bertini and her HIV-positive apprentices do not make their living directly from their work, but instead rely on sponsors.
- Her hope is that by using condoms to create something new, she can inspire reflection, foster discussion, and challenge taboos. Her work has already had a positive influence in that a lot of parents have wanted to thank Bertini because it was through her art that they've reached out to their children to talk about sexuality.
- Her use of condoms also makes people aware that condoms fulfil other important social roles such as population control, as well as preventing the spread of other sexually transmitted diseases.

EASY 3 MODERATE 3, CHALLENGING 4 (2)
[15]

QUESTION 5	5.1.1	5.1.2	5.1.3	5.2	5.3	TOTAL
EASY	1	1		1	3	6
MODERATE			1		3	4
CHALLENGING			1		4	5
TOTAL	1	1	2	1	10	15

TOTAL SECTION C: 30

GRAND TOTAL: 100