



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

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**DESIGN P1
MEMORANDUM**

MARKS: 100

This memorandum consists of 25 pages.

SECTION A

QUESTION 1: VISUAL LITERACY – UNSEEN EXAMPLES

- 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 and the concise history of font.

1.1 1.1.1 **(Allocate 8 marks for any FOUR of the following elements/ principles of design)**

LINE

- A wide band of black line which hugs the model's waist and dips down the sides of the overlay skirt, contrasts with the delicate narrow black lines which follow the front edge of the overlay skirt, creating an exciting visual interest.
- The wide band of line travels up the sides of the overlay skirt drawing one's eye to the band around the model's waist. This draws attention to the torso of the model and to the striking image of the Zulu shield on the bodice as she glides down the ramp.
- The line around the edge of the overlay skirt creates movement as the skirt dips longer at the sides and at the back. (2)

SHAPE:

- Flat two-dimensional shapes of surface design motifs in different sizes create variation and add to the playful quality of the work.
- The large shield on the bodice creates a strong vertical effect on the design contrasted with the smaller shapes of the shields which are offset at diagonal angles.
- A strong A-frame form of the skirt of the garment is created as it flares out from the hip area towards the ground, creating a sensual movement as the garment sways with the movement of the model. (2)

UNITY AND VARIETY:

- Variety is created by the pattern design being smaller on the overlay skirt with one large cropped image on the bodice. However, both on the overlay skirt and the bodice the image of shields are shown, which creates unity in the garment design.
- Colour unifies the separate pieces of the garment: black, white and red on the bodice and the skirt, and the red feather as the headpiece.
- Repetition of shapes of smaller shields is evident on the skirt, which creates variety. (2)

RHYTHM:

- Rhythm is created through the repetition of the shapes of the small Zulu shields as they are arranged at diagonal angles to each other. There appears to be an alternating rhythm of the shapes as they are placed along the edge of the shirt overlay. This rhythmic effect is enhanced with the movement of the model swinging her hips as she models down the ramp. ✓
- Rhythm and movement can also be perceived as the fullness of overlay skirt and the underskirt create rich folds which sway as the model walks. ✓
- Rhythm is created through the repetition of the small horizontal bands/markings which are repeated in each of the shapes of the Zulu shields. ✓

(2)

CONTRAST:

- Large shapes of the textile pattern contrast with smaller ones which creates variety. ✓
- The large vertical Zulu shield seen on the bodice contrasts with the smaller diagonally placed shields on the overlay skirt. ✓
- The large solid area of the plain red underskirt contrasts with the patterned overlay skirt and bodice. The deliberate use of clearly defined spaces as the pattern design contrasts with the bold solid area provides drama and visual impact. ✓

(2)

SCALE/PROPORTION:

- This principle focuses on the different sizes of objects and spaces and the relationship between them within a composition. ✓
- On the skirt the shapes of the images of Zulu shields are seen to be small in scale in relation to the proportion of the full skirt, whilst there is only one large, cropped image of a Zulu shield on the bodice which is large in comparison to the small bodice. ✓
- The one large image of the Zulu shield on the bodice emphasises dominance. This scale creates focus on the important image, whilst contrasted with smaller images of Zulu shields on the skirt, it creates a well-balanced and harmonious relationship between the two separate sections of the garment. ✓

(2)

Credit any other well-reasoned and substantiated response.**EASY 2, MODERATE 3, CHALLENGING 3****1.1.2 (Allocate 2 marks)**

The Zulu culture with their cattle-hide shields is the inspiration for the decorative pattern on the garment. ✓ The separate skirt and cropped bodice is also similar in style to that which the Zulu maidens use for their dance ceremonies. ✓

(2)

Credit any other well-reasoned and substantiated response.**EASY 1, MODERATE 1**

1.2 (Allocate 2 marks)

FIGURE 2:

• ALIGNMENT:

It is the arrangement of the text along an axis (left; right; centred). In FIGURE 2 the lower word on the signboard is not aligned on the left or the right hand side to the word situated above it. This word needs to be shifted slightly to the left so that the upper and the lower words align on both sides. Or, the text of the upper and lower lines could be justified so that the text is aligned to both the left and right hand margins of the display board, which creates a clean look along the left and right hand side.

(1)

• KERNING:

The term *kerning* refers to the adjustment of spaces between individual letters. On this signboard, the spacing between the letters 'e' and 'r' in the word 'therapist' is too large, thereby resulting in the word reading as two separate words, namely 'the rapist'. To improve this, the spacing needs to be minimised.

(1)

Credit any other well-reasoned response.**MODERATE 2**

1.3 (Allocate 6 marks)

• SYMBOLS:

The image of the dove, which is a symbol that represents peace and freedom, has been created from barbed wire, which then communicates the message that the people which need their freedom are trapped and need to be freed. The dove which represents the prisoners is bound up in barbed wire.

(2)

• PROPAGANDA:

FIGURE 3 represents a propaganda poster because it promotes a specific cause. Propaganda in this poster guides the thoughts and emotions of the public to ensure the support of people to assist in the release of political prisoners.

(2)

• GESTALT PRINCIPLE:

The learner may offer any ONE of the following answers:

GESTALT PRINCIPLE OF CLOSURE: Occurs when an object is incomplete or a space not completely enclosed. Although the image of the dove is not complete, enough is present for the eye to complete the shape, as the viewer's perception completes the shape of the dove.

GESTALT PRINCIPLE OF CONTINUATION: Occurs when the eye is compelled to move through one object and continue to another object. Continuation occurs in the image of FIGURE 3 because the viewer's eye will naturally follow the line of the text/statement along the barbed wire directly to the image of the dove.

(2)

Credit any other well-reasoned response.**EASY 2, MODERATE 2, CHALLENGING 2**

1.4 1.4.1 **(Allocate 6 marks)****Any THREE of the following:**

- **SERIFS:**
Serifs are the small fine additional strokes added to the ends of the strokes of the letterforms, as can be seen in the main slogan of text of the poster of FIGURE 4. (2)
- **TYPEFACE:**
Is a set of characters that is of the same design, for example Arial. The typeface as seen in FIGURE 4 is a plain, simple serif typeface, with both sentences appearing in the same typeface. (2)
- **FONT:**
Refers to a specific size of a particular typeface, for example, Arial is a specific typeface and Arial 12pt bold is a font. All typefaces are measured in fonts. The poster of FIGURE 4 makes use of a single typeface, but uses TWO different font sizes. The repetition of the same typestyle helps create unity within the design and the different font sizes of this typestyle create variety so that the text does not become boring. This also assists with the most important part of the message being dominant in the design. (2)
- **REVERSED-OUT-TYPE:**
Is seen in the poster as the typeface is white on a dark green background, making the text prominent and easy to read. (2)

EASY 2, MODERATE 2, CHALLENGING 21.4.2 **(Allocate 2 marks)****Offer TWO well supported reasons.**

The following characteristics of a good poster are evident in FIGURE 4:

- The design is simple which makes it striking and easy to read.
- The simple, but striking, silhouette of the woman is seen with a pile of books resembling necklace bands, and a pen resembling an earring. These images symbolise education, which renders the poster design clever and unique.
- Books symbolise knowledge. Books are associated with the neck rings of the Ndebele tribe, therefore this image portrays the more neck rings a woman has, the more knowledge she has.
- Colour is kept to a minimum, only incorporating white, black and dark green, thereby creating a striking, uncluttered poster.
- This simple design is easy to reproduce and can be adapted to a lot of applications.
- The image tells the story, with text being kept to a minimum.
- The poster is focussed on the single message of the importance of education of women in a country.

- It is memorable and immediately conjures up the image of a strong, powerful country enabled through education.
- The slogan is simply two short phrases, which makes the message of the poster carry a very direct, dramatic and important message.

(2)

Credit any other well-reasoned response.

EASY 1, MODERATE 1

1.5 1.5.1 **(Allocate 2 marks)**

STEREOTYPING:

Candidates' answers must show that they have a good understanding of stereotyping as a fixed impression of a group based on the experience of an individual.

The store bag in FIGURE 5 above promotes the stereotype that a man has to be muscular to be good-looking. This sets a really high expectation for men. But what is worse, is the fact that the image of a good-looking man is needed on a store bag to promote sales. The main stereotype here is that a man has to be strong, good-looking, sexy, and muscular in order to promote a clothing brand.

(2)

Credit other well-reasoned response.

EASY 1, MODERATE 1

1.5.2 **(Allocate 2 marks)**

THE EFFECTS OF NEGATIVE STEREOTYPING:

- Stereotypical thinking about particular groups or genders can have an influence on how people are treated. For example, the stereotypical idea that all men must be muscular to be handsome and sexy and thin men are not attractive, may make people talk down to them or discriminate against them.
- The endless use of particular stereotypes in advertisements has the subconscious effect of reinforcing the stereotype. People then behave in a way consistent with a particular stereotype to fit in. For example, the stereotype that implies a man is only attractive if he is muscular can be very harmful to a man's self-esteem.

(2)

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

1 MODERATE, CHALLENGING1

QUESTION 1	1.1	1.2	1.3	1.4	1.5	TOTAL
Easy	3		2	3	1	9
Moderate	4	2	2	3	2	13
Challenging	3		2	2	1	8
TOTAL	10	2	6	8	4	30

SECTION B: DESIGN HISTORY AND POPULAR CULTURE

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

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

2.1 2.1.1 (Allocate 10 marks)

NOTE:

- **Candidates must write in paragraphs and full sentences, without the use of bullets or separate headings.**
- **Separate headings are used in the memo to facilitate marking.**
- **Learners must also show point for point comparison.**

AIMS

FIGURE 1 reflects the Art Deco ideal of a design that reflects the latest *technology* with its smooth lines, geometric shapes, and streamlined forms. FIGURE 2 reflects the Art Nouveau ideal of *romance* reflected in the highly decorative, ornate and opulent design style.

FIGURE 1 design aims to demonstrate the Art Deco escapism from the dreary life that followed the war with its style alluding to wealth, a style for the rich, with the use of expensive materials. FIGURE 2 shows Art Nouveau's aim to influence the design of all categories of good quality design, including jewellery design, moving away from unrefined mass produced articles of the late 19th century towards handcraftmanship. (2)

INFLUENCES

In FIGURE 1 the pendant necklace's abstract shapes echo the triangular shapes of Cubism. The bold use of angled lines, stepped zigzag forms, with its sharp-edged motifs show historical influences of ancient cultures such as Ancient Egyptian pyramids and Mesopotamian architectural forms. The sleek, smooth textured pendant also shows the Art Deco obsession with the machine age and Modernism.

FIGURE 2 shows intertwined organic forms and curving lines derived from the dynamic stem structure of plants, buds and other organic forms. The pendant shows the typical meandering, sleek and asymmetrical curves inspired by nature in this Art Nouveau design. The decorative pattern is influenced by the artist Gustav Klimt as seen in his work "*Tree of Life*". (4)

GENERAL CHARACTERISTICS:

FIGURE 1 shows Art Deco's preoccupation with the 'Machine Age', through the use of flat shapes, smooth texture, and appearance of movement in the stepped, zigzag design. The pendant also shows minimalistic/limited palette of colours, looks elegant and sleek with its abstract shapes and form. Symmetrical balance is used. The surface is smooth and highly polished.

FIGURE 2 is typical of Art Nouveau's ornate style with curving shapes and lines inspired by nature. Whiplash lines are used in the intertwined organic form of the pendant. The highly decorative design contributes to the romantic feel of it. The semi-precious stones contribute to its expensive appearance. Within the design asymmetrical curves are used, typical of this style.

(4)

Credit any other well-reasoned and substantiated answer.

EASY 3, MODERATE 4, CHALLENGING 3

2.2 2.2.1 (Allocate 8 marks)

NOTE:

- **Candidates must write in paragraphs and full sentences, without the use of bullets or separate headings.**
- **Separate headings are used in the memo to facilitate marking.**
- **Learners must show point for point comparison.**

FIGURE 3: Modernism

FIGURE 4: Arts and Crafts Movement

FIGURE 3:
Reflects Modernism.

MATERIALS:

FIGURE 3 is reminiscent of the Modernism furniture design in that the design is made from synthetic material made artificially by chemical synthesis, embracing the newest technological advances for their designs. In FIGURE 4 the table conforms to the ideal of the Arts and Crafts Movement in that it is well-made from wood, a natural material, and displays simple handmade furniture of high quality and finish.

(2)

CRAFTMANSHIP:

Both FIGURE 3 and FIGURE 4 show tables that comprise of individual sections which fit together to create a whole.

In FIGURE 3, the table displays the Modernist ideal of 'Less is More' in that less decoration is better as it does not distract attention from the pure form, which shows the machine aesthetic influence. This table also follows the phrase 'Form Follows Function' in that the simple pure shapes of the separate sections of the table can be clipped on in a desired sequence so that the table functions in a successful manner. Standardisation of the individual sections means that it can be cheaper and easier to mass-produce.

FIGURE 4 shows the Arts and Crafts Movement ideal of 'Truth to Materials' because the wood is not covered up with decoration, but rather that the grain of the wood is shown to reveal the beauty of the material. This table is hand crafted from wood and the wood grain that is revealed enhances the aesthetics of the table. As with the Arts and Crafts Movement, an interest in handicrafts is evident, which is also displays a move away from machine made items which generally flood the market.

(2)

SUBJECT MATTER:

In FIGURE 3 the hexagonal shapes are geometric and are reminiscent of the geometric shapes used in modernist design. Organic Modernism is evident in the inspiration in that subject matter can be related to or derived from living things as these shapes are inspired by the images of human bones that are seen by electron microscope.

Like Arts and Crafts Movement, the table in FIGURE 4 is inspired by nature and organic forms, the sculpted form of the base unfurling to reveal the form of a flower with petals.

(2)

COLOUR:

FIGURE 3 shows the typical use of monochromatic colour or limited use of colours of Modernist design as only pure white is used in this table design. FIGURE 4 shows the typical Arts and Crafts Movement use of natural colour of natural materials as seen in the warm tones of the wood grain.

(2)

Credit any other well-reasoned answer.

EASY 2, MODERATE 3, CHALLENGING 3

2.3 2.3.1 **(Allocate 6 marks)**

BAUHAUS:

CHARACTERISTICS OF BAUHAUS AS SEEN IN FIGURE 5:

Any FOUR of the following:

- It combines good quality design with emphasis on developing products for industrial production.
- The teapot shows a union of art and technology.
- The teapot design makes use of inter-relating a number of pure geometric forms including the hemisphere, circle, cylinder and triangles.
- The curved shapes of the teapot give the work a feeling of rhythm and movement which moves the eye around the design, breaking the rigidity of the strong angular geometric shapes.
- The form and materials serve as the teapot's sole decorative elements, reflecting the Bauhaus emphasis on simplicity in design, without applied ornament.
- Like Bauhaus items, the teapot was designed to work well in addition to looking good – it is balanced and easy to pour.
- Like many of the metalwork designs of the Bauhaus, the teapot is made of stainless steel.
- Contrast in colour and material is emphasised through the use of the silver colour of the metal and the dark handle and lid.

(4)

INFLUENCES ON BAUHAUS AS SEEN IN FIGURE 5:

Any TWO of the following:

- The Arts and Crafts Movement influenced Bauhaus with the design of simple unadorned products. ✓
- Cubism believed in reducing objects to their most basic forms, namely the cube, the cylinder and the sphere. Bauhaus adopted this and it is evident in the teapot of FIGURE 5. ✓
- De Stijl created works with smooth surfaces which looked as if they were created by machine and were based on mathematics. ✓
- Bauhaus was also influenced by the American architect Louis Sullivan through his quote, "Form follows function". ✓

(2)

Credit any other well-reasoned answer.

EASY 2, MODERATE 1, CHALLENGING 3

2.3.2 **(Allocate 2 marks)**

The term 'Form follows function' means that objects adhered to the principle of purity of form and were left unadorned. ✓ This is evident in that the teapot has a cylindrical body, with a triangular spout and semi-circular handle, shapes which are simple yet the overall form functions successfully for the purpose of a teapot. ✓

(2)

Credit any other well-reasoned answer.

MODERATE 2

2.4 2.4.1 **(Allocate 2 marks)**

Any ONE of the following:

- Side table, ✓ designed by Gerrit Rietveld. ✓
- High chair, ✓ designed by Gerrit Rietveld. ✓
- Red Blue Chair, ✓ designed by Gerrit Rietveld. ✓
- Schroder House, ✓ designed by Gerrit Rietveld. ✓
- Cafe de Unie in Rotterdam, ✓ designed by Gerrit Rietveld. ✓

(2)

Credit any other correct example.

EASY 2

2.4.2 (Allocate 2 marks)

AIM:

Any ONE of the following:

- De Stijl wanted to create a new reality based on logic and order and not based on visually recognisable images.
- De Stijl wished to make man aware of new developments in art and technology.
- Reductivism – reducing objects to their most simple form until only the most basic shape is left.

INFLUENCE:

Any ONE of the following:

- The Dutch tradition of logic, severity and clarity.
- Positive mysticism which Schoenmaekers, a Dutch philosopher and theosophist, called 'plastic math's, where nature could be simplified to basic relations and opposites.
- Cubism with its use of centralised images and horizontal and vertical lines.
- The ideal that harmony was the way to a utopian future.
- Simplification in modern architecture, as seen in the work of Oud and Rietveld.

(2)

Credit any other correct example.

MODERATE 2

[30]

QUESTION 2	2.1	2.2	2.3	2.4	TOTAL
Easy	3	2	2	2	9
Moderate	4	3	3	2	12
Challenging	3	3	3		9
TOTAL	10	8	8	4	30

QUESTION 3: POPULAR CULTURE**(Allocate 10 marks)****NOTE:**

- **Candidates must write in paragraphs and full sentences, without the use of bullets or separate headings.**
- **Separate headings are used in the memo to facilitate marking.**
- **An overview of impact of social factors which created changes in trends throughout the design movements must be offered.**

From the beginning of the 1900s to the 1970s international changes in trends were formed and created by changes of social factors due to influences of iconic international figures such as musicians, film stars, television stars; sport personalities; wars; industry; and changes in the political and economic landscape. ✓

ART NOUVEAU (1890–1905): 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 began to be more respected and were given the right to vote. ✓ During the 1800s advertisements featuring women were conservative and restricted. ✓ Now they became free and rather mysterious, as can be seen in Alphonse Mucha's prints, posters, paintings and theatre set pieces with women depicted in flowing gowns with long flowing hair. ✓

✓ All designs including carved wooden furniture developed a feminine flowing quality. This was seen at all levels, from posters to lamps, wrought iron railings and perfume bottles. ✓ It was a reaction to the prudish Victorian era that was happening in England at that time. ✓ Nudes were celebrated for their beauty as was seen in the work of Rene Lalique. ✓ Art Nouveau eventually affected popular culture throughout Europe and America. ✓ It came to an end around the outbreak of the First World War. ✓

BAUHAUS (1919–1933): Under the guidance of Walter Gropius, Paul Klee, Marcel Breuer, Josef Albers, Mies van der Rohe and Wassily Kandinsky, the students of the Bauhaus jumped at the opportunity to rethink buildings, furniture, film, photography, theatre, music, toys, appliances and fashion. ✓ The Bauhaus set out to address the need to provide healthy housing for a growing urban population under difficult economic conditions. ✓ This they did with an imaginative and practical solution. They wanted to take advantage of new technologies and to achieve a breakthrough for rational and functional form in design. ✓ Cost-cutting industrial mass production was to make products affordable for the masses under the guidance of Hannes Meyer. ✓ This mass production then put a lot of people out of work. ✓ The main objective of the Bauhaus was to re-image the material world and to reflect the unity of all the arts. ✓ The Bauhaus school's transition from experimental craft to a concentration of prototypes for mass production is the basis of industrial design. ✓

ART DECO (1925–1939): After the First World War 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'. ☑

MODERNISM (1932–1955): The Second World War 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. ☑

1960s: This time became known as time of change where teenagers became self-aware. They were the driving force behind advertising and consumerism, as well as belief systems and attitudes of the period. ☑ Traditional functional designs of the '50s were replaced with designs that embraced colour, expression and the concept of change. ☑ Design was no longer static and conservative, but rather elaborate, decorative and anti-functional. ☑ Designs became popular in fashion, products, furniture, interior spaces, drawing on pop culture as a reference. ☑ Op Art emerged with the main purpose to fool the eye into believing illusion created by placing colours and lines in mathematical compositions. ☑ Op Art was revolutionary. It did not have traditional subject or object, no portraits, landscape or still lives. ☑ It only represented a concept and an experience, which became a feature in many aspects of pop culture. ☑ Space travel became another key feature of this decade ☑ In 1969 Neil Armstrong walked on the moon which resulted in images of space exploration flooding popular culture through movies, books, PV clothing, futuristic interiors and even advertising. ☑

In the late 1960s the protest lifestyle became popular. ☑ The youth embraced a new view on society and politics, but the world was not as quick to change. This culture embraced "love not war" ideals, various drugs and promiscuous behaviour. ☑ Psychedelic art formed the visual expression of the later 1960s, with bright and contrasting colours, intertwining designs, Art Nouveau style typography and organic composition. ☑ The 1960s brought on a musical revolution. Artists from this era changed pop music as they represented the ideals and values of the youth culture of the time ☑ – The Beatles, The Rolling Stones, Jimi Hendrix.

1970s: This was a period of contradiction. The escapist disco culture contrasted with the shift towards environmental awareness. Influences on design in this era was the Cuban missile crisis, the Women's Liberation Movement, and the world's first environmental conference. In 1973 the energy crisis in America caused by the halt of oil imports from the Middle East. This devastated the economy and effected the whole world. This situation brought awareness to the need for alternative energy like hydro, wind and solar power. Alternative concepts became popular as a result, with the practices of yoga, eastern philosophies, alternative healing and alternative ways of viewing gender roles and equality for all. In 1972 the United Nations Conference on the Human Environment was held in Stockholm. This was the start of global awareness of environmental issues, which created a more environmentally aware consumer culture, especially among the youth. Punk culture in Britain was the result of social problems caused by high levels of unemployment, which in turn resulted in financial issues. Mohawk hairstyles, torn and second hand clothing, aggressive lifestyle, behaviour and music was the sub-culture trend.

(10)

Credit any other well-reasoned answer.

EASY 2, MODERATE 5, CHALLENGING 3

QUESTION 3		TOTAL
Easy	2	2
Moderate	5	5
Challenging	3	3
TOTAL	10	10

SECTION C: CONTEMPORARY, INTERNATIONAL, ENVIRONMENTAL AND SOCIAL DESIGN**QUESTION 4: ENVIRONMENTAL DESIGN****4.1 (Allocate 5 marks)****Any FIVE of the following:**

- (The term SUSTAINABLE DESIGN means the conservation of design, product or building resources using recycled or renewable materials.)
The design in FIGURE 1 is sustainable as it can be said to be environmentally responsible/friendly. This is due to the fact that it up-cycles old shipping containers, which are not bio-degradable, but by using them it reduces the amount of waste that these containers would otherwise contribute to the environment.
- (The term SUSTAINABILITY refers to a goal that aims toward preserving quality interactions with the local environment, economy and social system.)
The design in FIGURE 1 can said to be sustainable because it creates low-cost housing.
- (The term CARBON FOOTPRINT represents the amount of greenhouse gases – carbon dioxide and methane – which is emitted by a person, group of people, activity or system. Carbon footprint can also be measured for a single activity. A product's footprint can be determined by considering how it is made, stored, transported and destroyed.)
In FIGURE 1 the use of the old containers contributes to the reduction of carbon emissions because less building materials were manufactured for the project, thus preventing unnecessary environmental damage and energy consumption.
- The timber screens are constructed of eco-friendly composite decking which is considered environmentally friendly due to its sustainable quality of increased strength and it does not warp, crack or split.
- The roof garden, the inside walls and ceilings which are clad in dry wall and Isotherm foam, all contribute towards insulation thus regulating the temperature. This results in the home being more energy efficient.
- Other energy efficient aspects which make the design of the home environmentally responsible are the containers which are raised on plinths which encourages air flow, and panels which utilise solar power for heating water and photovoltaic systems.
- The design of a system which allows the use of effluence or grey water from the home to irrigate the vegetable garden also contributes towards the design of the home being environmentally responsible.

(5)

Credit any other well-reasoned answer.**EASY 1, MODERATE 2, CHALLENGING 2**

4.2 (Allocate 2 marks)

(Definition of global warming: a gradual increase in the overall temperature of the earth's atmosphere generally attributed to the greenhouse effect caused by increased levels of carbon dioxide, CFCs, and other pollutants.)

- The image of the bear fills the space of the poster, forcing the viewer to take notice of what happens when pollution is expelled from factories, ultimately contributing to global warming.
- The message is written in a simple sans-serif typeface, but it appears to be fragile in appearance. In this way the viewer connects the statement with the image because the atmosphere is left fragile due to carbon emissions from factories.
- The red of the factory chimneys spells danger, with the smoke being transformed into an image of a polar bear which could dissipate like smoke if pollution keeps on poisoning the atmosphere.

(2)

Credit any other well-reasoned answer.

MODERATE 2

4.3 (Allocate 8 marks)

ONE INTERNATIONAL DESIGNER OR DESIGN COMPANY WHOSE WORK ADDRESSES ENVIRONMENTAL ISSUES.

Learners must write an essay, but the information in the memorandum is in bullet form for ease of marking.

JULIE BARGMANN (American Landscape Architect):

APPROACH AND AIMS:

- She reclaims and restores polluted land masses that have been severely affected by mining or the dumping of rubbish.
- The restored sites are called 'regenerative parks'. Her projects are known as 'brownfield reclamation projects'. (A property that cannot be redeveloped or reused because it is contaminated/polluted by some dangerous substance).
- Subject matter includes abandoned coal mines, closed quarries, unused factories and urban railways.
- She leaves evidence of the past history of a site so that people do not forget.
- She teaches 'critical site-seeing' which aims at exploring the multiple histories of the site to understand the effects of industrial processes on the site.
- She gathers a team of architects, engineers, historians and scientists who each bring their particular skills and vision to the process.

She aims to:

- Help the landscape become what it is meant to be, not just to take it back to what it originally was.
- Create areas of 'urban wildernesses' out of abandoned industrial sites.
- To transform the waste of a century of manufacturing into something culturally, economically and ecologically productive.

- To go beyond disguising the problem with superficial ‘cosmetic’ improvements, rather to solve the problem at its core.
- To ensure that the restored sites are beautiful, have a function and are accessible to the community. This is based on the idea that design is not good until it has served some purpose.
- To make use of ‘transparent remedial schemes’ so that people can see the actual workings of the restoration-reclamation process, (e.g. Vintondale).

EXAMPLE:

TESTING THE WATERS AT VINTONDALE, (a 45 acre/18,2 hectare park).

- Originally a disused coal mine seriously polluted by Acid Mine Drainage (AMD) as a result of the coal mining process.
- The reclamation team for this project was made up of herself, the architect and site photographer, a historian, a hydro-geologist, an artist, earth technologists and project assistants.
- The landmass of the park was then carved out to form a passive acid mine drainage (AMD) treatment system for the polluted water.
- A series of wetlands was constructed, consisting of four retention basins and spillways, or treatment sections, for the acid polluted water to filter through.
- At each stage of the ‘Treatment Garden’ the water becomes more purified and gradually changes colour from its original acidic orange to a pea green. In the fourth stage it becomes a more alkaline green-blue.
- Finally it passes through a specially constructed marsh/wetland for a ‘final rinse’ on its way back to the local creek. (A creek is a stream that is smaller than river.)
- Evidence of the site’s former polluted state is evident in different ways. Earthen and planted forms symbolise the former mine buildings. A long plinth of excavated soil and mine refuse is inscribed with black discs recalling Vintondale’s 152 coke ovens.

(8)

EASY 3, MODERATE 3, CHALLENGING 2

[15]

QUESTION 4	4.1	4.2	4.3	TOTAL
Easy	1		3	4
Moderate	2	2	3	7
Challenging	2		2	4
TOTAL	5	2	8	15

QUESTION 5: SOCIALLY RESPONSIBLE DESIGN**5.1 5.1.1 (Allocate 3 marks)**

Any THREE of the following:

(Within the design world social design can be defined as a design process that contributes to improving human well-being and livelihood.)

- The water purification device does a double duty as a container for shipping grains and other food staples and then it is utilised as a solar water purification kit, thus being cost effective to impoverished countries.
- The lack of access to clean water and sanitation kills thousands of people every year and the Life Sack thus provides access to a clean supply of water.
- People who live in rural areas can transport the water purification kit easily as it simply straps onto the back of a person, thus making for quick and easy movement from the source to the community.
- As a backpack, the filter sack is easy enough for young or elderly people to carry.
- The filter system of the sack is active whilst the person carries the water from distant water sources back to the community, which enables the water to be consumed sooner.
- There is no ongoing cost involved for the community to purify water as the Life Sack uses solar power.

(3)

Credit any other well-reasoned answer.

EASY 2, MODERATE 1

5.1.2 (Allocate 2 marks)

UNIVERSAL DESIGN:

- The Life Sack can be utilised by individuals in all sectors of the population as a major concern worldwide is the need for clean, purified water
- It is easy to use regardless of the age, experience, or knowledge abilities of the user.
- The product is simple. It takes the form of a carrier bag that holds contents and backpack with straps.

(2)

Credit any other well-reasoned answer.

MODERATE 2

5.2 (Allocate 10 marks)

Learners must write an essay, but the information in the memorandum is in bullet form for ease of marking.

THE WORK OF **ONE LOCAL OR ONE INTERNATIONAL** SOCIALLY RESPONSIBLE DESIGNER/DESIGN GROUP

LOCAL SOCIALLY RESPONSIBLE DESIGNER:
CARROL BOYES

SOCIAL ISSUE: UNEMPLOYMENT:

- She runs a multi-cultural production team.
- She provides jobs for over 400 people in the peak production phase/250 in quieter months.
- She provides skills training to all members of her staff (all staff get opportunities to participate in the different areas of the business.
- (Designing, manufacturing, wholesale and retail sections).
- She develops new talent in the metal industry through an initiative/competition called 'METAL.'

AIMS:

- To produce functional and aesthetically pleasing designs in the form of lifestyle products including cutlery, flatware, table ware (including dinner services/bowls/soup tureens/jugs mugs) and furniture.
- To make each piece unique and different through design and the handcrafted production process.

INFLUENCES:

- The human figure: All shapes and sizes. She finds it very beautiful and sees the human figure or its parts in everything she looks at. This is evident in the following works – magazine rack, jug, butter dish, mug, and cutlery.
- Ancient civilisations: particularly African art evident in her abstract designs with their simple geometric patterns and stylised figures.

MATERIALS:

- She works with metals and metal alloys, sometimes combined with natural elements, e.g. wood and leather.
- Aluminium: Light and therefore suitable for lamps, sculptural vases and furniture.
- Pewter: (tin+antimony+copper). Very soft and easy to mould – makes unique products), e.g. cutlery handles.
- Stainless steel: (chromium and nickel) It is more expensive to cast and is difficult to work with. It is durable, light and strong and can be highly polished. Suitable for more intricate designs with long lasting appeal.

SUBJECT MATTER:

- Abstract and figurative forms
- Undulating swirls and curves as well as soft geometric waves and coils.
- Simplified naked human figures, gracious mermaids and fish.
- The figures appear to swim, dive, hang, jump and lean against an object merging and uniting with it, for example the mug.

DESIGN PROCESS AND PRODUCTION METHODS:

- Designs are originally worked out in pencil and then a three-dimensional clay form is made of the design.
- Moulds are then made for casting, either rubber if the metal to be cast is pewter or aluminium and wax if it is stainless steel.
- The form is then cast in metal.
- The finished product is polished/buffed on a polishing wheel.
- Each finished product has its own unique hand-crafted quality because in casting the original clay prototype leaves subtle indentations of finger tips.
- She exploits and understands each different metal's appeal and uniqueness in new and different ways.

EXAMPLE: BUTTER DISH

- The work was first modelled in clay and then cast in pewter.
- The form is unevenly rounded, heavy and chunky, reminiscent of hand-hewn, ancient metal bowls.
- A highly simplified rounded figure with arms stretching around the edge of the bowl emerges from one side of the outer wall.
- The pewter has been buffed to a smooth, sensuous, gleaming finish on the outer surface. This contrasts with the unpolished rough inner walls.
- The gleaming sliver of the pewter lends a luxurious quality to the work and subtly reflects shapes and colours from its surroundings.
- Organic, circular line dominates the work.

(10)

OR**LOCAL SOCIALLY RESPONSIBLE DESIGN GROUP:*****STREETWIRES*** **SOCIAL ISSUE: UNEMPLOYMENT**

- The business focuses on producing street wire art, a uniquely South African genre to tackle the problems of unemployment and poverty in our country.

AIMS:

- Its main aim is to create and sustain meaningful long-term employment for as many unemployed South Africans as possible through crafting.
- To improve the life of many previously destitute South Africans by providing a workplace, a sense of purpose.
- The Streetwires Training and Development is a non-profit company aimed at benefitting communities by providing access to skills training and personal development.
- Creating a series of outreach initiatives in orphanages and schools in impoverished communities.

INFLUENCES AND TYPES OF PRODUCTS:

- Reflects the wire art from rural areas of Maputaland and Zululand where young herd boys created their own wire toys.
- South African indigenous wildlife: birds, animals, trees and flowers (fauna and flora).
- Domestic and farm animals.
- Corporate logos which Streetwires then translates into commissioned corporate gifts and promotional items.
- The decor market, seen in Streetwires' wire and beaded stools, bins, lampshades, etc.
- Contemporary life and products of urban life are influences and inspiration for their products, such as tableware, radios, taxis and cars.

GENERAL CHARACTERISTICS:

- Material: Wire and glass beads, and sometimes incorporating cut-up tin cans or bottle caps.
- The works are both decorative and functional.
- Shapes and forms of products are stylised, whimsical and humorous.
- Line is simple and curvilinear.
- Bright colours dominate, such as blue, yellow, turquoise, lime green and pink.
- Colours express feelings of light-heartedness and joy.
- Rhythm is created by repeating curving, whimsical line.

DESIGN PROCESS AND PRODUCTION METHODS:

- A design team creates new wire-art designs, and once approved, templates are made.
- The template is then passed on to wire crafters who work as a team to reproduce the product.
- Five product ranges are produced, namely "Streetwires Custom" (unique product ranges for events and corporate branding), "Streetwires Generic" (retail range which secures the largest percentage of income), "Streetwires Collection" (targets high-end design and decor market), "The Signature Range" (promotes the names of the company's best artists and sold in up-market stores), and "The Fine Art Collection" (exhibitions where collections are showcased under the names of the crafters)
- Work is sold from their retail store in Cape Town, supplies several other local retailers, produced for corporate commissions, is showcased at international trade fairs and also exported to overseas countries.

EXAMPLE: "PROUDLY SOUTH AFRICAN LOGO" TROPHY ✓

- The Proudly South African campaign is a South African 'buy local' marketing campaign and logo. ✓
- In this Streetwires trophy creation it is displayed as a cupped hand, which stands on a small plinth, holding the "Proudly South African logo". ✓
- The tick in the logo is the universal symbol of endorsement, signifying quality and approval. The tick in the logo is the universal symbol of endorsement, signifying quality and approval. ✓
- The colours display the colours seen in the South African flag. The tick in the logo is the universal symbol of endorsement, signifying quality and approval. ✓
- The organic shape of the hand contrasts with the geometric shapes of the logo. ✓

(10)

INTERNATIONAL SOCIALLY RESPONSIBLE DESIGNER:**DESIGNER: BJ KRIVANEK** ✓**SOCIAL ISSUE: MARGINALISED AND SHUNNED GROUPS IN SOCIETY** ✓**AIMS AND SOCIAL RESPONSIBILITY:**

- He aims to add public and poetic dimensions to the flood of commercial messages in the modern urban landscape. ✓
- To give a voice to 'embattled and stigmatised urban/city communities as a way of reaching out to them and give them dignity. ✓
- Krivanek aims to design monuments that celebrate groups who are ignored, shunned or marginalised by society. ✓
- To enrich people's experiences of the place they live in. ✓
- Through words he aims to increase people's knowledge of the history of the place and the events that occurred in that place. ✓
- To get people to think critically about themselves and situations in a positive way. ✓

INFLUENCES:

- He draws the content of his project from the history of a site and also through outreach to community members. ✓
- Krivanek is influenced by and he revives the tradition of architectural inscription used on classical public buildings that for centuries featured texts to commemorate and instruct. The generously spaced classical inscriptions were usually in capital letters and written by people in power or dominant social groups. ✓
- Social issues in contemporary urban life. ✓

GENERAL CHARACTERISTICS:

- He combines sculpture, architecture and design to make environmental installations that commemorate the invisible outsider rather than known people. ☑
- Krivanek integrates the written word into built environments. ☑
- The architectural artworks that he has been commissioned for always seem to have a deep emotional and sensitive connection to the physical human being. They often encourage inward reflection from the viewer.
- The way in which he achieves this effect is by the use of natural phenomena such as light, reflection, shadows and projections.
- Use of materials such as glass, aluminium, stainless steel and concrete.
- He aims to add public and poetic dimensions to the flood of commercial messages in the modern urban landscape. ☑
- He draws the content of his project from the history of a site and also through outreach to community members. ☑
- Krivanek's work revives the tradition of architectural inscription. Classical public buildings have for centuries featured texts to commemorate and instruct. Krivanek's capital letters, generously spaced, makes reference to this tradition. ☑
- Whereas classical inscriptions reflect the beliefs and values of the dominant social groups that commission civic buildings, Krivanek's work presents alternative viewpoints. ☑
- His text is generously spaced and carefully arranged in lines to maintain the real value of the message. ☑
- Font styles are in keeping with the surrounding architectural structures to reflect the history and character of the site and to give that area a voice. ☑
- His themes do not instruct, instead they reflect contemporary social issues. ☑
- He works with a team of collaborators. ☑

EXAMPLE OF WORK: THE 9/11 MEMORIAL, at LAX AIRPORT, Los Angeles

- Constructed in remembrance of the September 11 terrorist attacks on the United States as three of the four hijacked airplanes were headed to LAX.
- Los Angeles World Airports (LAWA) and Cultural Affairs Department officials dedicated a permanent art exhibit at LAX on September 9, 2003.
- Concept: The art and design team, BJ Krivanek and Joel Breau created a design that reflected the community's collective loss and the hope that has sprung from the nation's strengthened national identity.
- Characteristics: Visitors to the Memorial enter across a relational threshold-inscribed: "*Daughter, Neighbour, Citizen, et al. – to approach the entombed, fortified fountain.*"
- At its edge, visitors can move the floating, reflective dish, to activate the interplay of national perceptions inscribed: *United We Stand, Sea to Shining Sea, Home of the Brave, et al. – versus core American rights and ideals – inscribed: Privacy, Habeas Corpus, Assembly, et al. – suggesting the national dialogue triggered by the attacks.*

- Inscribed on the floating mirrored dish, reflected upward at night, are the personal traits of the victims – inscribed: *Beloved, Equal, Strong, Honest*, et al. – evidence of our diverse American citizenry and the characteristics that form our national identity.
- As projections at night, this constellation symbolises the residual afterlife of the victims.
- On the plates in various languages are common American phrases such as “American Dream” that are known worldwide.
- The segmented plates also cause the division of these phrases representing the shattering of American ideology caused by the event.
- The memorial was built on top of an existing fountain – the plates are continuously moving due to the movement of the water on which the plates float.
- Materials: Fiberglass with mirror polished stainless steel cladding is used as the face of the floating reflective dish, with the 09/11/01 marker made of aluminium.
- Powder-coated aluminium cladding is used to enclose the perimeter of the fountain. The area surrounding the fountain is sandblasted concrete with in-filled epoxy aggregate flight trajectories, with etched aluminium representing the four flights on that day.

(10)

EASY 3, MODERATE 2, CHALLENGING 5**[15]**

QUESTION 5	5.1	5.2	TOTAL
EASY	2	3	5
MODERATE	3	2	5
CHALLENGING		5	5
TOTAL	5	10	15

TOTAL: 100

QUESTION 1	1.1	1.2	1.3	1.4	1.5	TOTAL
Easy	3		2	3	1	9
Moderate	4	2	2	3	2	13
Challenging	3		2	2	1	8
TOTAL	10	2	6	8	4	30

QUESTION 2	2.1	2.2	2.3	2.4	TOTAL
EASY	3	2	2	2	9
MODERATE	4	3	3	2	12
CHALLENGING	3	3	3		9
TOTAL	10	8	8	4	30

QUESTION 3		TOTAL
EASY	2	2
MODERATE	5	5
CHALLENGING	3	3
TOTAL	10	10

QUESTION 4	4.1	4.2	4.3	TOTAL
EASY	1		3	4
MODERATE	2	2	3	7
CHALLENGING	2		2	4
TOTAL	5	2	8	15

QUESTION 5	5.1	5.2	TOTAL
EASY	2	3	5
MODERATE	3	2	5
CHALLENGING		5	5
TOTAL	5	10	15

ANALYSIS GRID:

QUESTION	1	2	3	4	5	TOTAL	%
EASY	9	9	2	4	5	29	29
MODERATE	13	12	3	7	5	40	40
CHALLENGING	8	9	5	4	5	31	31
TOTAL	30	30	10	15	15	100	100