



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

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**DESIGN P1 (THEORY)
MARKING GUIDELINE**

MARKS: 100

This marking guideline consists of 24 pages.

SECTION A

QUESTION 1: VISUAL LITERACY – UNSEEN EXAMPLES

- Design terminology: Elements and Principles of design including Gestalt 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 concise history of font.

1.1 1.1.1 **(Allocate 8 marks for any FOUR of the following elements/principles of design. The *effect* created must also be stated):**

CONTRAST:

- The mostly deep blue surface of the Zulu hat contrasts vividly with the golden yellow / orange and red decorative pattern. This creates a simple, bold, strong and striking contrast. (2)

SHAPE:

- Flat, 2-dimensional shapes, such as the horizontal band with the zigzag pattern at the base of the hat and the petal-like shapes which meet at the centre of the top of the hat, continue around the circular shape of the hat. This creates a decorative and visually exciting aesthetic for the design. (2)

RHYTHM:

- Rhythm is created through the repeated zigzag pattern in the horizontal band which encircles the base of the hat. This zigzag pattern allows the viewer's eye to travel around the rounded form in a visually energetic manner.
- Rhythm can also be observed where the four repeated stitched petal-like shapes create lines which radiate from the centre of the top of the hat towards the horizontal band at the base of the hat. This directs the viewer's eye in a lively, sweeping, rhythmic motion to the band at the base of the hat. (2)

TEXTURE:

- The fabric, which covers the hat, is woven with a smooth but chunky yarn creating a texture where the bumpiness of the weave can be felt to the touch. This, complimented with the stitching of the surface pattern, offers a rich textural and tactile result. (2)

PATTERN:

- The geometric pattern of zigzags in the broad horizontal band is seen going continually around the base of the hat. This is contrasted with the fluid, organic petal-like shapes which cover the upper half and flat top of the hat. These geometric and organic patterns create a contrast which is visually exciting and vibrant.

- Alternating pattern is seen in the repetition of petal-like shapes and geometric band at the base. This creates order and perfection. (2)

UNITY:

- The use of golden yellow / orange colour of the petal-like leaf shapes which are seen in the top section of the hat are repeated again in the broad horizontal band at the base of the hat. This creates a harmonious unity of colour of the entire surface pattern of the hat.
- The entire hat is covered in the same fabric with stitched patterns of the petal-like shapes and the zigzag pattern of the horizontal band. This continuous use of the same fabric and also stitching technique creates a harmonious unity of the texture of the hat. (2)

Credit any other well-reasoned and substantiated response.

EASY 2, MODERATE 3, CHALLENGING 3

1.1.2 (Allocate 2 marks)

Just as the Zulu culture is well-known for their basket weaving techniques bearing motifs and patterns which carry symbolic meaning, so does this hat which also bears bold, simple patterns therefore reflecting an indigenous craft. The patterns are stitched by hand which is a typical craft done by Zulu women. This reflects the geometric patterns typical of isiZulu and also isiXhosa beadwork. (2)

Credit any other well-reasoned and substantiated response.

EASY 1, MODERATE 1

**1.2 FIGURE 2: GESTALT PRINCIPLES
(Allocate 4 marks)**

- **GESTALT PRINCIPLE OF FIGURE GROUND:** This refers to the relationship between an object and its surrounds. In FIGURE 2 the shape of the 'B' is perceived as the figure and the triangular shape is perceived as the ground, resulting in an unusual figure-ground relationship which adds interest to the image of the logo. (2)
- **GESTALT PRINCIPLE OF CONTINUATION:** Occurs when the eye is compelled to move from one object to another area of the design. Continuation occurs in the image of FIGURE 2 because the viewer's eye will naturally follow the line, which resembles a road, from the icon depicting the 'B', along the line extending underneath the wording and up towards the top section of the logo where there is an image of a car. (2)

Credit any other well-reasoned response.

EASY 2, MODERATE 2

1.3 FIGURE 3: HUMAN RIGHTS POSTER

(Allocate 6 marks)

PORTRAYAL OF IMAGERY:

The ghostly image of the child's portrait, which shows a vacant and lost expression, represents powerlessness and sadness. ✓ The hands, which merge with the image of the face, are spread across the format in an open manner, representing the begging and pleas for assistance. ✓ These hands are also portrayed with delicate Indian pattern, showing the fragility of the girls. ✓ The dot represents the Indian bindi coloured dot worn on the centre of the forehead by married women or as commitment to long life and unity to their husbands. ✓ The henna pigment used for this type of decoration, which fades with time, could identify with the loss of hope, understanding and true love which these young girls experience. ✓

(2)

PORTRAYAL OF TEXT

The font style used is delicate and feminine with its slender double line in its formation and curving serifs, representing the delicacy and femininity of the young girls. ✓ The word *Stop* is at an upward tilted angle, representing that the girls must be helped to break free from this situation. ✓ The word *Stop* is also shown with the letter 'o' filled in/solid, representing the demand to stop the situation that these young girls face. ✓

(2)

USE OF COLOUR:

The monochromatic grey tones of the child's portrait affect the mind causing unsettling feelings of emptiness and desolation, which in this poster, represents the isolation and helplessness that these young children experience. ✓

The strong, bold colour red which is seen in the border/frame of the image and also in the letter "o" of the word *Stop*, represents fear, anger, danger and also determination of those involved with the cause. ✓

(2)

Credit any other well-reasoned response.

EASY 2, MODERATE 2, CHALLENGING 2

1.4 FIGURE 4: PROPAGANDA POSTER

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

- ALIGNMENT:

Refers to the relationship between text and the page or a smaller section in which the text is placed. ✓ The alignment of the text in the horizontal band at the bottom of the poster of FIGURE 4 is *justified* as the body of text is flush against the left hand side and also the right hand side of the band. ✓ The text situated towards the top of the poster is aligned on the left-hand side as the three rows of text are flush against the left-hand side of the poster. ✓

(2)

- **SERIF:**
Serifs are the small fine additional strokes added to the ends of the strokes of the letterforms therefore this font style is considered as Sans Serif as there is no evidence of the additional strokes on the bold and simple letterforms. (2)
- **REVERSED-OUT-TYPE:**
The background colour is seen to be the colour of the text and in this poster the blue text on the black image is therefore considered to be reversed-out-type, making the text prominent and easy to read. (2)
- **LEADING:**
Is the space between the lines of text, also referred to as the line spacing. In FIGURE 4 the text in the horizontal band at the bottom has small leading as the lines are in close proximity to each other when compared to the large size of the upper case text displayed. (2)

1.4.2 The purpose of a propaganda poster is to influence people to follow a particular idea or follow the ideals of the government or leader The poster in FIGURE 4 displays this message by using minimal and bold colour contrast as only one colour, namely black, has been printed on blue card. The use of a stylised, simplified graphic image of a man with his arm raised in a gesture of a salute can be seen which presents a bold and visually strong message. Symbols are also sometimes used in propaganda posters and here the stylised image of the broken chain around the man’s wrist is a symbol of power, freedom and strength. (2)

EASY 2, MODERATE 3, CHALLENGING 3

1.5 FIGURE 5: STEREOTYPING (Allocate 2 marks)

The advertisement of FIGURE 5 shows a male stereotype giving us an example that men are unable to be a part of the childcare process by showing a disheartened looking man wearing a woman’s top and holding a baby, while at the same time they are saying that there should be a woman in this position. This advertisement for a clothing store also stereotypes women without even showing one in the photo. The quote “what would the world be without women?” plays into the female stereotype that women are the ones who need to stay home, look good and take care of the children. (2)

Credit any other well-reasoned response.

EASY 1, MODERATE 1

QUESTION 1	1.1	1.2	1.3	1.4	1.5	TOTAL
EASY	3	2	2	2	1	10
MODERATE	4	2	2	3	1	12
CHALLENGING	3		2	3		8
TOTAL	10	4	6	8	2	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, Scandinavian.
- 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 (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. No marks will be awarded for two separate discussions.

FIGURE 1: Art Nouveau hairbrush

FIGURE 2: Art Deco hairbrush

AIMS:

FIGURE 1 reflects the Art Nouveau ideal of *romance* reflected in the highly decorative, ornate design style seen on the handle and back of the hairbrush. It shows Art Nouveau's aim to influence all categories of good quality design as seen with the use of hand crafted sterling silver of the hairbrush, moving away from unrefined mass produced articles of the late 19th century.

FIGURE 2 reflects the aim of a style creating a culture that wanted to escape war-torn Europe by creating an alternative reality of exoticism, glamour, elegance and luxury, as is evident with the use of expensive materials used to produce the hairbrush. This hairbrush displays the Art Deco ideal of a design that celebrates the latest technology with its smooth lines, geometric shapes, and streamlined forms.

(2)

INFLUENCES:

FIGURE 1 shows intertwined organic forms and curving lines derived from the dynamic stem structure of plants, buds and other organic forms. The hairbrush also shows the typical meandering, sleek and asymmetrical curves inspired by nature in this Art Nouveau design. The hairbrush shows influence of sensual and feminine women as seen in the design.

In FIGURE 2 the Art Deco hairbrush shows the use of angled lines with sharp-edged diamond-shaped motifs influenced by historical ancient cultures such as Ancient Egyptian pyramids and Mesopotamian architectural forms. ☑ The sleek, smooth, glossy texture of the handle and back of the hairbrush also shows the Art Deco obsession and influence of the “Machine Age” and Modernism with the use of new materials and manufacturing processes. ☑ This also reflects the future with aerodynamic/streamlined forms. ☑ (2)

GENERAL CHARACTERISTICS:

FIGURE 1 is typical of Art Nouveau’s ornate style with curving shapes and lines inspired by nature with plant fronds and flowers. ☑ Whiplash lines are used in the intertwined organic shapes of the relief image carving of the back of the hair brush. ☑ The highly decorative design with the image of the beautiful, romantic woman contributes to the romantic feel of the product. ☑ The highly skilled craftsmanship of the sterling silver section of the hairbrush contribute to its expensive appearance. ☑ Within the design asymmetrical balance is used, typical of this style, as the plant forms are not identical on both halves and the image in the centre portrays only one woman, yet a visual balance is still apparent. ☑

FIGURE 2 shows Art Deco’s preoccupation with the ‘Machine Age’ and aerodynamics, through the use of diamond shapes and smooth, glossy texture, as seen on the back of the hairbrush. ☑ The hairbrush also shows minimalistic/limited palette of colours with the use of predominantly natural colours and small amounts of black. ☑ The design looks elegant and sleek with its abstract, geometric diamond shapes. ☑ Symmetrical balance is used with the diamond shapes of the design presented the same on both side of the central axis of the pattern on the back of the hairbrush. ☑ It is made from inlay of mother-of-pearl and tortoise shell adding to the luxury and elegance of the hairbrush. ☑ This culture reflected materialistic values, therefore emphasis was placed on style, status and possessions with the use of mother-of-pearl inlay and tortoise shell as seen on the handle and outer rim of the hairbrush. ☑ (6)

Credit any other well-reasoned and substantiated answer.

EASY 3, MODERATE 4, CHALLENGING 3

2.2 (Allocate 8 marks)

NOTE:

- This is not a comparative question. The answer should be presented as TWO separate essays.
- 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).
- Answers must reflect the learner's knowledge of the movement, as is evident in the images presented.

FIGURE 3: De Stijl teapot design

SUBJECT MATTER:

FIGURE 3 displays abstract design where no recognizable subject matter can be seen on the teapot. A grid, typical of de Stijl, is seen where the lines are black and some of the areas within the grid are filled in with primary colours red, blue and yellow, on a white background. Positive mysticism which Schoenmaekers, a Dutch philosopher and theosophist, called plastic maths, where nature could be simplified to basic relations and opposites is evident in the pure simplicity of the teapot design and its surface. The subject matter of the surface design of the teapot is impersonal, abstract and simplified into pure geometric squares and rectangular shapes and forms. The design is achieved by using and breaking shapes up into separate areas, called fragmentation. Strong, bold, straight vertical and horizontal lines are seen intersecting each other to create a geometric grid.

(1)

COLOUR:

In FIGURE 3 only the primary colours red, blue and yellow are seen in block shapes with a black grid and white background as seen in most of the de Stijl designs creating a bold, striking and dramatic effect.

(1)

BALANCE:

In FIGURE 3 the Dutch tradition of logic, severity and clarity is seen to create a harmony and balance in the grid design of the teapot. Asymmetrical balance is evident as the primary colours fill the different size rectangular and square shapes created by the grid, where no two shapes are the same, yet a visual balance is created. The teapot itself is asymmetrically balanced by the handle and spout on either side, which results in a visually stable form.

(1)

LINE:

In FIGURE 3 strong, bold, straight vertical and horizontal lines are seen intersecting each other to create a simple block-like, geometric grid over the entire form of the teapot.

(1)

FIGURE 4: Scandinavian teapot design

SUBJECT MATTER:

The design of FIGURE 4 displays a bold, simple, stylised, repeat pattern of equally spaced and reversed motifs of flowers on their stems.

(1)

COLOUR:

FIGURE 4 shows typical use of exciting, bright and cheerful red, blue and green colours in the pattern on a contrasting crisp white background on the porcelain body of the teapot. Colours are flat giving a very simplistic, yet dramatically elegant, quality to the design. The lid is light coloured natural wood, typically seen in Scandinavian designs.

(1)

BALANCE:

FIGURE 4 displays crystallographic balance of the pattern as the floral motifs are evenly distributed over the surface of the teapot. The balance of the surface design is well-proportioned to the size of the teapot, thus achieving stability and visual balance. The design displays symmetrical balance with the surface pattern being exactly the same on either sides of the vertical and also horizontal axis. The teapot itself is asymmetrically and visually balanced by the handle and spout on either side, yet lending to an exciting difference of shapes.

(1)

LINE:

The lines of the surface design in FIGURE 4 are clean, smooth, and delicate. Thin, delicate, simple line frames each flower head, adding to the grace and beauty of the design.

(1)

Credit any other well-reasoned answer.

EASY 3, MODERATE 3, CHALLENGING 2

2.3 FIGURE 5: THE ARTS AND CRAFTS MOVEMENT

2.3.1 (Allocate 4 marks)

Any FOUR of the following characteristics:

- Hand-crafted stained glass technique has been used on the cupboard doors and also the hanging lamp shades, which shows an influence of Gothic (medieval) stained-glass windows.
- The Arts and Crafts Movement were against the machine and mass produced articles. The glass panels of the cupboard doors and also the hanging lamp shades are hand-crafted as was done in the Arts and Crafts Movement, conforming to their ideal of simple, handcrafted objects of high quality and finish.
- Natural colours are seen with tones of the natural wood of the cabinet, and use of buttercup yellow and green of the stained-glass door panels.
- The decoration is simplified as seen in the Arts and Crafts Movement which used decoration only to enhance the design through the use of materials and not just for ornamentation.
- The design shows the Arts and Crafts movement's belief in "truth to materials" as the kitchen cabinet shows a particular emphasis on natural materials such as wood and not hidden under layers of paint.
- The design is symmetrically balanced as the pattern design of each glass panel is perfectly mirrored on either sides of the vertical axis of the design.

(4)

- 2.3.2
- ‘The Strawberry Thief’ by William Morris.
 - This was a design for a wall-hanging tapestry. The flat, stylised design depicts curving and organic shapes of birds, leaves and flowers. Colours are muted in tone and line is undulating and graceful.
- (2)

Credit any other well-reasoned answer.

EASY 2, MODERATE 2, CHALLENGING 2

2.4 2.4.1 MODERNIST ARCHITECTURE
(Allocate 4 marks)

Any FOUR of the following characteristics:

- “Form follows function” is a principle associated with modern architecture in that the shape of a building should be primarily based upon its intended function.
 - Modernist architecture follows “truth to materials” in that it used materials in accordance with their own properties (for example, a concrete pillar should not be made to look like steel).
 - Asymmetrical plan of interiors and also exterior of buildings.
 - Flat roofs used as additional living space.
 - Little or no ornamentation on the façade of the buildings.
 - Large windows and horizontal ribbon strip windows included as there was a need for greater light areas inside buildings.
 - Free flowing interior space with non-weight bearing walls resulted in the ‘open-plan system’.
 - Vertical emphasis is stressed by use of clear, unbroken lines of multi-storeyed buildings.
 - Another approach to Modernist architecture is called Organic Modernism where buildings could incorporate cast concrete with curved forms (e.g. Solomon R. Guggenheim Museum in New York).
- (4)

Credit any other correct example.

EASY 1, MODERATE 3

2.4.2 (Allocate 2 marks)

The term “Less is more” means that less decoration is better as it does not distract attention from the pure form. Beauty lies in simplicity.

(2)

CHALLENGING 2

[30]

QUESTION 2	2.1	2.2	2.3	2.4	TOTAL
EASY	3	3	2	1	9
MODERATE	4	3	2	3	12
CHALLENGING	3	2	2	2	9
TOTAL	10	8	6	6	30

QUESTION 3: POPULAR CULTURE

3.1 3.1.1 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. 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 of Generation Y. this generation is digitally minded and more environmentally aware. (2)

3.1.2 **(Allocate 8 marks)**
Any TWO of the following movements/eras:

- **TWO design movements or eras to be discussed.**
- **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.)**
- **The impact of *social factors* which created *changes in trends* in the design movements must be offered.**

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 break out 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 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'. ☑

1950's: 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. ☑

1980s: Economic hardships and social problems continued into the 1980's. Wars, like the Iran-Iraq war, became international news, and many Western countries experienced debt problems and economic recessions. ☑ The nuclear accident in 1986 at the Chernobyl Nuclear Plant was devastating and the NASA spaceship Challenger Zambia and Namibia continued throughout the 1980's. ☑ These events are only a few of the major social, economic and political hardships endured during the 80's. ☑ However, the decade is also filled with amazing advances which would become part of popular culture. The world became aware of AIDS during the 1980's, and the disease, possible treatments and awareness have been part of popular culture ever since. ☑ The popular Live Aid music concerts which aim to raise awareness of and money for the suffering of Ethiopia people due to famine. ☑ In the early 1980's the Commodore 64 and the Macintosh computer, created by Apple, became the first two computers to successfully move into the personal computer market. ☑ The impact of this technology created the world we live in today. ☑ Popular video games also benefitted from technological advances which formed part of popular culture. ☑ Music icons like Madonna and Michael Jackson became a key component of 80's popular music and they also became inspirational fashion icons. ☑ Elaborate music videos resulted in these music icons becoming visual icons. ☑ The hip-hop artists and culture became established. ☑ This hip-hop culture and graffiti crossed over into mainstream popular culture. ☑ This has also diversified into many sub-genres and is still hugely influential today in fashion, music, graffiti and multi-media. ☑ Hip-hop fashion from the 1980's consisted of branded clothing and accessories like sportswear, sneakers, oversized sunglasses and heavy jewellery. Shoulder pads, oversized tailored jackets, stone washed jeans, leg warmers, headbands, jelly shoes, Swatch watches, off the shoulder dresses and shirts, as well as layering are all characteristic of 80's fashion which can be described as an eclectic style. ☑ Colours were bold, bright and neon, often paired with animal or other prints. ☑

(8)

Credit any other well-reasoned answer.

No marks will be awarded for repeating information in QUESTION 2.

EASY 2, MODERATE 5, CHALLENGING 3

TOTAL SECTION B: 40

QUESTION 3		
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 FIGURE 1: RECYCLED PLASTIC OUTDOOR FURNITURE (Allocate 3 marks)

- *(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.)*
- *(The term SUSTAINABLE DESIGN means the conservation of design, product or building resources using recycled or renewable materials.)*
- *(The term BIODEGRADABLE means the breaking down/decay of a substance naturally in a way that is not harmful to the environment.)*

The **carbon footprint** is reduced because, instead of using new/'virgin' plastic in the manufacture of these outdoor furnishings, the reuse of plastics results in less greenhouse gasses being emitted and ultimately lowering environmental damage. The petroleum and gas used to make new/'virgin' plastic is sometimes transported long distances to plastic manufacturers, using fossil fuels and producing emissions of greenhouse gases and increasing the carbon footprint.

No painting of the products is required as the colours of the products are attained through the choice of waste plastics used, thus reducing manufacture of paints. This also assists in keeping the carbon footprint low.

These products are considered to be **sustainable** as they can be produced indefinitely, without causing irreversible damage to ecosystem health. Dumpsites/landfills are not affected with unnecessary disposal of plastics due to the idiom "**reduce, reuse, recycle**" being adhered to as waste plastic is used to manufacture this outdoor furniture. Because natural wood is not used to make these products this also means that constant felling of trees from plantations or forests and also transportation of wood is not done, which would directly affect the sustainable quality of the product.

Plastic is a **non-biodegradable** material due to the fact that plastic is made of resins derived from oil or refined petroleum and natural gas. The manufacture of these furnishings by using only recycled plastic therefore increases the environmental friendliness of these products. It will not rot or decay over time, unlike natural wood, therefore making the product longer lasting.

(3)

Credit any other well-reasoned answer.

MODERATE 1, CHALLENGING 2

4.2 FIGURE 2: ENVIRONMENTAL POLLUTION POSTER
(Allocate 4 marks)

- **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.**

This poster raises awareness about effects of pollution on environmental and social living conditions.

IMAGE:

- The images of the poster display a little child happily digging in the sand with a toy spade, but wearing a mask with an air filter attachment. A factory in the background spews smoke. This is considered an unnatural situation in that we do not expect to see an innocent young child exposed to harmful air pollutants.
- This poster therefore makes us aware that long-term health effects from continual exposure to air pollution affects the lungs of growing children and ultimately aggravates or complicates medical conditions of all people. ☑
- The poster makes us aware that pollution is the introduction of harmful contaminants into air, water and/or soil. These contaminants can have dire effects on entire ecosystems, making life more difficult for humans, plants and animals. This is seen in the arid, harsh looking environment in which we see this child. ☑
- The image of the poster makes us aware of how mankind is continually striving to manufacture and produce materials and products in factories. Air pollution is much worse in highly populated cities where more factories emit pollution in close proximity to humans. However, what comes from industries and factories is often considered as prime factors in air pollution, yet mankind seems to continue with this desire to industrialize the world, ultimately at the expense of all life on earth. ☑

(2)

TEXT:

- The text is shown with extreme simplicity and reversed-out type which impacts on the clear message that is being portrayed. ☑
- The text is in a bold font style which speaks of the strong message. ☑
- The large, upper-case font used in the text below the image is displayed in a smoky grey tone which symbolises dirty, polluted air which we breathe. ☑
- Kerning of the letters of the phrase above the image 'THE SAME OLD WAY' is spaced apart symbolising that mankind just carries on creating its own problems by dragging out their efforts in trying to respond to and alter this on-going problem of air pollution.

(2)

Credit any other well-reasoned answer.

EASY 2, MODERATE 2

4.3 (Allocate 8 marks)

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

Learners must write essay style, but the information in the marking guideline 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		2	3	5
MODERATE	1	2	3	6
CHALLENGING	2		2	4
TOTAL	3	4	8	15

QUESTION 5: SOCIALLY RESPONSIBLE DESIGN**5.1 FIGURE 1: HEX HOUSES
(Allocate 3 marks)**

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

ANY THREE OF THE FOLLOWING:

- The Hex Houses provide affordable shelter that can be rapidly deployed to provide a dignified, comfortable space for displaced persons.
 - The flexibility of the Hex Houses system affords the end user the ability to personalise their living spaces both inside and outside, which provides a dignified and meaningful life.
 - The arrangement of the hexagonally shaped Hex Houses creates enclosed areas which could serve as safe play areas for children and secure, safe areas for communal social interaction.
 - Because these units can be arranged next to one another or even joined to share walls, this allows for larger families to live together which contributes to a positive family environment.
 - This arrangement of units, and due to the fact that they are made of Structural insulated (SIPs), create good thermal properties, providing a comfortable home.
 - Due to the fact that these Hex Houses can be occupied for up to 20 years this then sets up conditions for long term housing for the people and also for the opportunity for them to seek permanent employment in the area.
 - By providing families with access to neighbourhoods they are able to have increased chances of access to amenities and generate important health benefits.
 - By providing families with greater residential stability, these affordable Hex Houses can reduce stress and related adverse health conditions.
 - In a time when people are experiencing vulnerability and insecurity due to being displaced, this housing fosters greater self-esteem and gives them an increased sense of security.
 - Inhabitants of the Hex Housing are able to have vegetable gardens in the spaces provided, thereby leading to healthy nutritional benefits.
- (3)

Credit any other well-reasoned answer.

MODERATE 3

5.2 THE WORK OF **ONE LOCAL AND ONE INTERNATIONAL SOCIALLY RESPONSIBLE DESIGNER/DESIGN GROUP**
(Allocate 12 marks)

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

LOCAL SOCIALLY RESPONSIBLE DESIGNER:
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 AND SOCIAL RESPONSIBILITY:

- 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 stylized, 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 OF A WORK: “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. ☑

(6)

AND

**INTERNATIONAL SOCIALLY RESPONSIBLE DESIGNER:
ADRIANA BERTINI (BRAZILIAN DESIGNER)**

SOCIAL ISSUE AND CONTEXT: Aids. Sub-Saharan Africa has the highest number of people with Aids. It is one of the most horrifying pandemics ever and a real threat internationally and also to South Africa. ☑

AIMS AND SOCIAL RESPONSIBILITY:

- The aims of Bertini's designs are to contribute to social well-being campaigns and raise awareness of Aids. ☑
- To educate those who still do not know how Aids is contracted or controlled. ☑
- To create thought provoking campaigns appropriate to specific target markets; specifically youth, pregnant women, men and the general community. ☑
- To raise awareness for HIV/Aids through fashion made from 'test-rejected' condoms instead of fabric. ☑
- Her idea is 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. ☑
- The focus is not on wearing the gowns she designs, but rather on introducing condoms into everybody's lives, breaking down taboos and getting the general public to really think about the issue of HIV/Aids. ☑
- She wants her design/art to be visible everywhere, reminding people of the necessity of HIV/Aids prevention. She uses her fashion creations to highlight the issues which surround HIV/Aids and carries her message that "condoms must be a basic everyday accessory like a pair of jeans and as necessary as a great love". ☑
- To use her creations to break taboos such as female genital mutilation. ☑
- She believes that "in art it is always possible to deconstruct and reconstruct the relations between culture, knowledge and power. The objective working as an 'artist' is to intervene in culture, to articulate problematic policies of society, in this case, FGM". ☑

INFLUENCES:

- Bertini 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. ☑

CHARACTERISTICS:

- Bertini uses expired or defective condoms as raw material to make pieces of art. Her creations include ornate evening dresses, vivid bikinis, elegant shawls, flowery carnival costumes, and other plastic arts. ☑
- Not only to the ball gowns, bikinis, suits, shawls and sculptures she creates combine powerful statements about sexual and reproductive health and rights, they also respect the environment. On average her creations have used around 3,000 discarded condoms per dress. ☑
- The raw material remains the same throughout, but the techniques used to create 'Condom art' – dying, gluing, sewing, and collaging – give each piece its unique quality. ☑
- She also makes dresses out of paper. ☑

- Her dresses are exhibited using fashion figurines and are referred to as sculptures.
- She prefers working more with the figurines because she noticed that they make people think about the meaning of “Wear Against Aids”.
- Bertini’s designs can be seen at fashion shows, in magazines, or as museum exhibits. Her 1997 collection, held in Los Angeles, California, is called *Dress Up Against Aids: Condom Couture*.
- Her designs are shown in Brazil and internationally, including Spain and Thailand and Aids conferences.

EXAMPLE OF A WORK: “THE MOTHER AND DAUGHTER DRESSSES”

- This is a statement against female genital mutilation.
- It is made out of 2000 pale pink paper rose petals. The two dresses are visually stunning and thought provoking.
- Each rose petal was signed and altogether the rose petals for the dresses contained the signatures of over 42 000 people who are calling for an end to FGM.
- The adult (mother) dress was made up of 1200 signed rose petals and took 36 hours to make. The child’s dress (daughter) used 700 ‘rose petals’ and took 21 hours to complete.
- She describes the forms of the body as the blank canvas and the paper rose petals as the raw material which she would ‘paint’.
- The adult-child, mother-daughter bond of love is revisited through this collection of dresses. The 2 000 petals with signatures demand this bond to be strengthened and protected from harm.

(6)

EASY, MODERATE, CHALLENGING

[15]

QUESTION 5	5.1	5.2	TOTAL
EASY	1	4	5
MODERATE	1	5	6
CHALLENGING	1	3	4
TOTAL	3	12	15

TOTAL SECTION C: 30
GRAND TOTAL: 100

QUESTION 1	1.1	1.2	1.3	1.4	1.5	TOTAL
EASY	3	2	2	2	1	10
MODERATE	4	2	2	3	1	12
CHALLENGING	3		2	3		8
TOTAL	10	4	6	8	2	30

QUESTION 2	2.1	2.2	2.3	2.4	TOTAL
EASY	3	3	2	1	9
MODERATE	4	3	2	3	12
CHALLENGING	3	2	2	2	9
TOTAL	10	8	6	6	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		2	3	5
MODERATE	1	2	3	6
CHALLENGING	2		2	4
TOTAL	3	4	8	15

QUESTION 5	5.1	5.2	TOTAL
EASY	1	4	5
MODERATE	1	5	6
CHALLENGING	1	3	4
TOTAL	3	12	15

ANALYSIS GRID:

QUESTION	1	2	3	4	5	TOTAL	%
EASY	10	9	2	5	5	31	31
MODERATE	12	12	5	6	6	40	40
CHALLENGING	8	9	3	4	4	29	29
TOTAL	30	30	10	15	15	100	100