



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**DESIGN P1**

**(THEORY)**

**NOVEMBER 2010**

**MARKS: 150**

**TIME: 3 hours**

**This question paper consists of 19 pages.  
This question paper must be printed in full colour.**

**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of SEVEN questions.
2. There are choices within some questions in this question paper. Read the options carefully.
3. This question paper consists of THREE sections:  
  
SECTION A: Design literacy (80 marks)  
QUESTIONS 1 to 4  
  
SECTION B: Design in a social/environmental context (40 marks)  
QUESTIONS 5 and 6  
  
SECTION C: Design in a business context (30 marks)  
QUESTION 7
4. Read the requirements of the questions carefully.
5. Answer in full sentences and avoid the listing of facts.
6. Use the mark allocation to determine the time to be spent on each question.
7. Do NOT repeat the same facts and examples in different questions.
8. Write neatly and legibly.

**SECTION A: DESIGN LITERACY****QUESTION 1: 'UNSEEN' EXAMPLES**

1.1



**Afro-Dutch chest of drawers by Liv Design (South Africa), 2008.  
This is a contemporary design, marrying traditional African wire craft  
and Afrikaans/Dutch traditional furniture.**

- 1.1.1 The example above shows a marriage of different design styles. Explain whether you think this is successful. (4)
- 1.1.2 Discuss the design above by referring to any THREE design principles AND/OR universal principles of design. (6)

1.2 Below is a table and 'glove chairs', FIGURE A, used in a coffee shop that will allow users to meet comfortably in a small space. The various organisers form part of the 'glove chairs', FIGURES B and C, to allow clients to sit in comfort and still take up very little space.



**FIGURE A**



**FIGURE B**



**FIGURE C**

**'Glove chairs', designer unknown.**

1.2.1 Discuss the use of the following design elements in the designs above:

- Line
- Colour
- Texture

(6)

1.2.2 Explain how these 'glove chairs' make good use of space and reduce frustration and security risks in a small venue.

(4)

**[20]**

**QUESTION 2**

2.1



**FIGURE A:**  
**Promotional cup for a Toronto plastic surgery company,  
designer unknown.**

- 2.1.1 Evaluate the design of the cup with reference to the image used and the design layout. (1)
- 2.1.2 Explain what message the designer is hoping to convey through this cup design. (1)
- 2.1.3 This cup's design reinforces stereotypes and prejudices. Do you agree? Explain your answer. (4)

2.2



**FIGURE B:**  
**Logo for the National Parliament of South Africa,  
collaboration by 20 designers, 2007.**

- 2.2.1 Identify TWO signs/symbols in the logo above and explain how these signs/symbols are suitable for the purpose of parliament. (2)
- 2.2.2 Discuss whether these signs/symbols are inclusive or exclusive of all cultures in South Africa. (2)

**[10]**

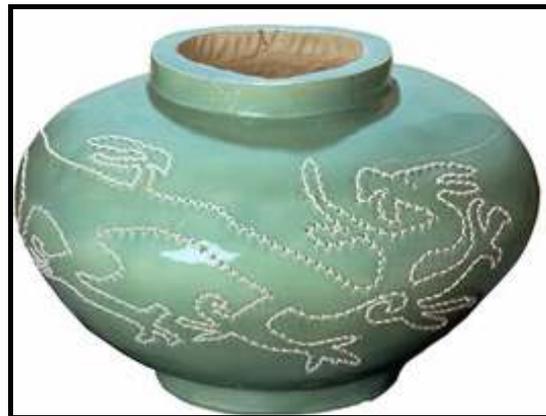
**QUESTION 3**

- 3.1 Refer to FIGURE A and FIGURE B below and answer the questions that follow.



**FIGURE A:**  
**Untitled, handmade ceramic vessel by Andile Dyalvane (South Africa), 2008.**

Dyalvane uses his Xhosa background of traditional rituals, called 'ukucgaba' (scars), on the face and body as an influence for his designs.



**FIGURE B:**  
**'Giant Prince', handmade ceramic by Hella Jongerius (Netherlands), 2000.**

- 3.1.1 Refer to FIGURE A above.

Do you think it is important to create your own identity as a designer? Explain. (4)

- 3.1.2 Compare the designs above and discuss their similarities and differences. (6)

- 3.2 Write an article about a South African designer/agency/studio that is true to and celebrates most of the principles of the Proudly South African campaign.



**Proudly South African logo**

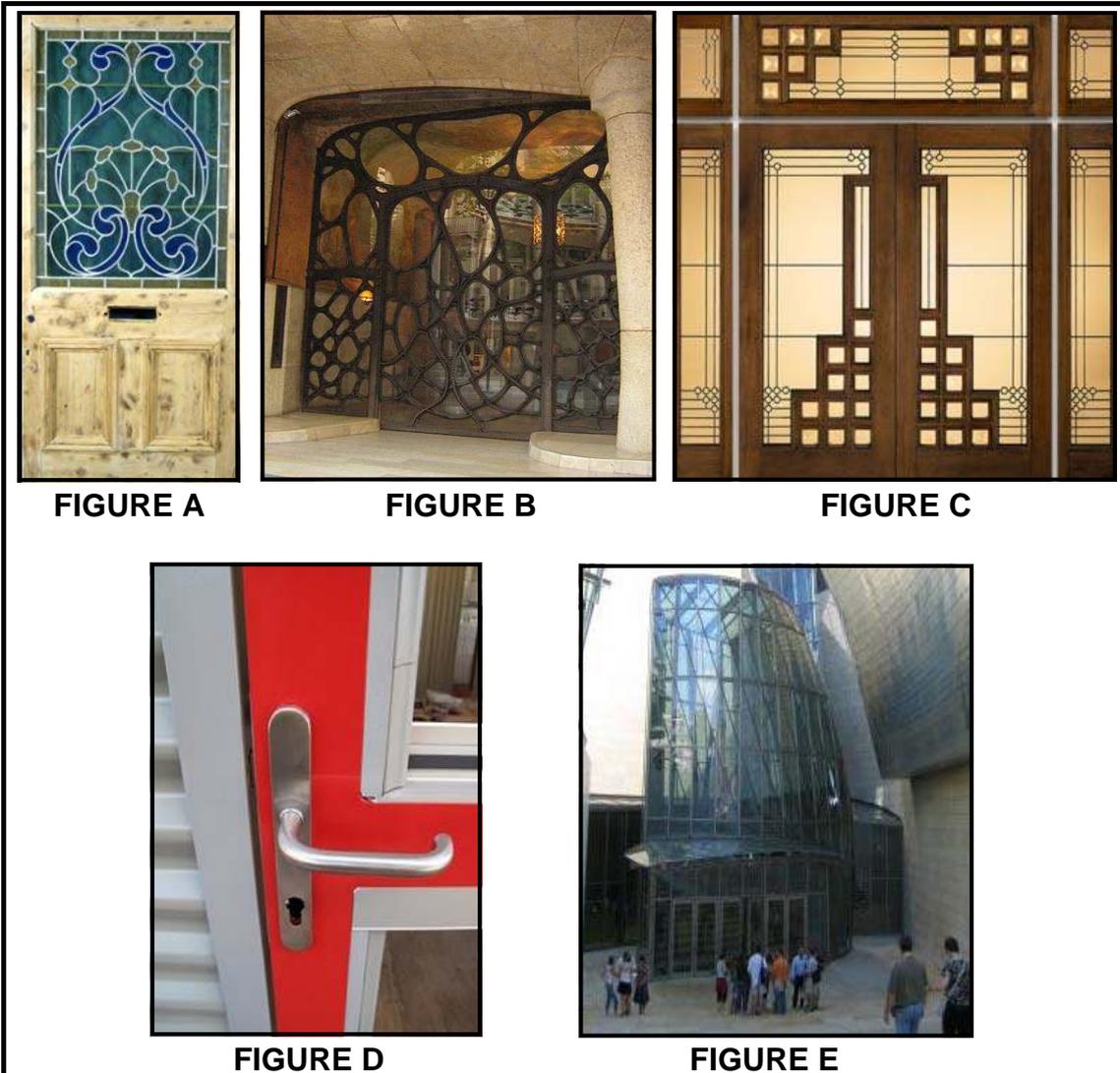
In this article, discuss the following:

- Name the designer and the design product.
- Briefly describe the design and its relevance to the Proudly South African campaign.
- Discuss the characteristic style of the design(s) or designer(s).

(10)  
**[20]**

**QUESTION 4: DESIGN HISTORY**

4.1



Each door/entrance represents a different style/movement. Choose TWO of the doors above and explain to which specific style/movement they belong.

Use the following guidelines:

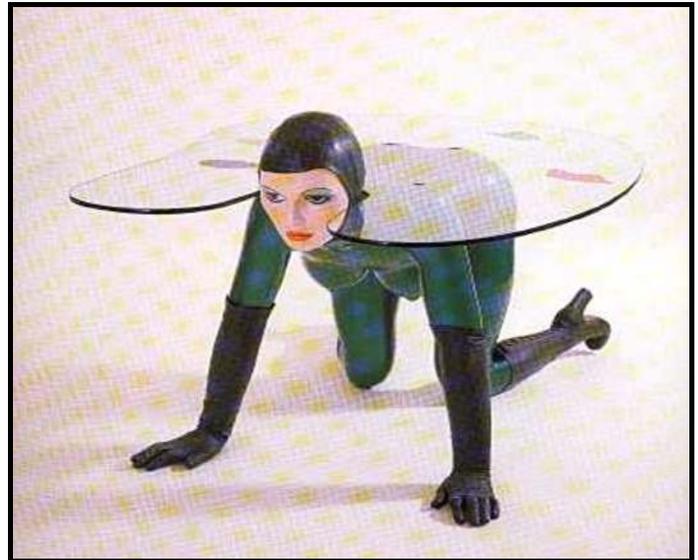
- Identify the TWO styles/movements represented by the doors you have selected.
- Include names of designers and titles of designs from these styles/movements.
- Discuss the aims and influences of each style/movement.
- Discuss the characteristics of the TWO design styles/movements.

(20)

4.2 The two images below, FIGURE A and FIGURE B, have been chosen from two different movements in design history.



**FIGURE A:**  
**'Reclining Chair',**  
**The Bauhaus (The Machine**  
**Aesthetic), 1919 – 1933.**



**FIGURE B:**  
**'The Kneeling Table',**  
**Modernism goes Pop (The Age of**  
**Affluence), 1955 – 1975.**

- 4.2.1 Name ONE designer from EACH style/movement, FIGURE A and FIGURE B, that you think was the most important contributor to the movement. (2)
  
  - 4.2.2 Compare FIGURE A (Bauhaus) to FIGURE B (Pop Art) with reference to typical characteristics, stylistic differences or similarities between them. (8)
- [30]**

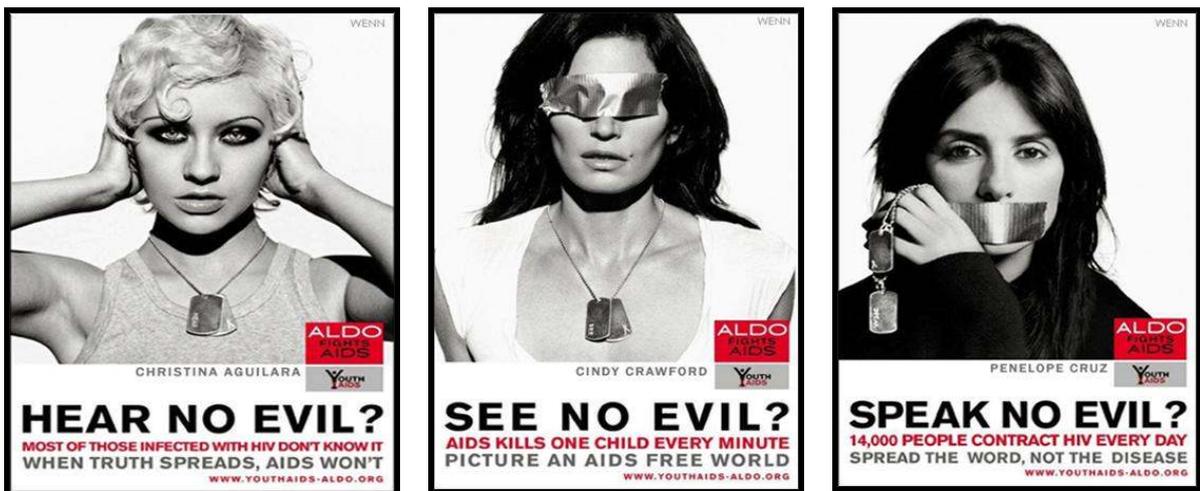
**TOTAL SECTION A: 80**

**SECTION B: DESIGN IN A SOCIAL/ENVIRONMENTAL CONTEXT**

**QUESTION 5**

5.1 The Hear No Evil, See No Evil, Speak No Evil campaign seeks to break the silence about HIV/Aids, educating and empowering young people on a global level.

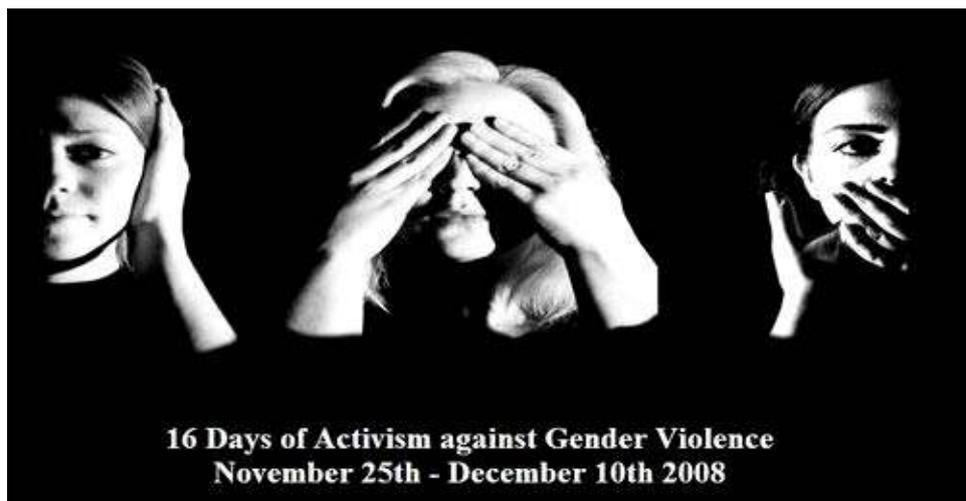
5.1.1 Do you think it is appropriate for the designer to use well-known celebrities to convey the message about HIV/Aids as shown below in FIGURE A?



**FIGURE A**

(4)

5.1.2 Do you think that the content/images used in FIGURE B below are suitable to convey the message of gender violence or the abuse of women?



**FIGURE B**

(4)

5.2 Compare any ONE LOCAL designer with any ONE INTERNATIONAL designer who has positively changed the way people live.

You may NOT refer to any designer(s) that you have used previously.

(12)  
[20]

**QUESTION 6**

Choose TWO of the three questions in this section.

6.1



**FIGURE A:**

**Makarapa by Alfred Baloyi (South African), 2010.**

**Made by transforming a builder's/miner's hat that is hand-painted.**

6.1.1 How does FIGURE A contribute towards a healthy South African economy? (2)

6.1.2 Discuss the work of ONE LOCAL designer who has focussed on the environment by using recycled materials or green methods in producing design objects. Name the designer, give the design title and describe the design.

You may NOT refer to any designer(s) that you have used previously. (8)

**AND/OR**

6.2



**'The Catch of the Day' campaign by Surfrider Foundation & Satchi & Satchi LA.**

This campaign is a clear reminder of how pollution of beaches and rivers destroy nature and ultimately ends up on our plates. The packaged 'food' shown above (Styrofoam, plastic utensils, et cetera) was displayed at farmers' markets.

6.2.1 The designs above have been described as supersmart, simply brilliant, shocking and meaningful. Why do you think they are so effective in their contribution towards sustainable and 'green' issues? (2)

6.2.2 Name and discuss the work of any ONE INTERNATIONAL environmental designer that focused on eco-friendly issues.

You may NOT refer to any designer(s) that you have used previously. (8)

**AND/OR**

- 6.3 Discuss the work of ONE LOCAL or ONE INTERNATIONAL designer who is aware of the impact of technology on ecology.

Use the following structure in answering the question:

- Name of designer
- Title of design/project
- Aims of and influences on the designer
- Description or characteristics of the design(s)
- Ecology issues addressed in these design(s)

You may NOT refer to any designer(s) that you have used previously.

(10)

**[20]**

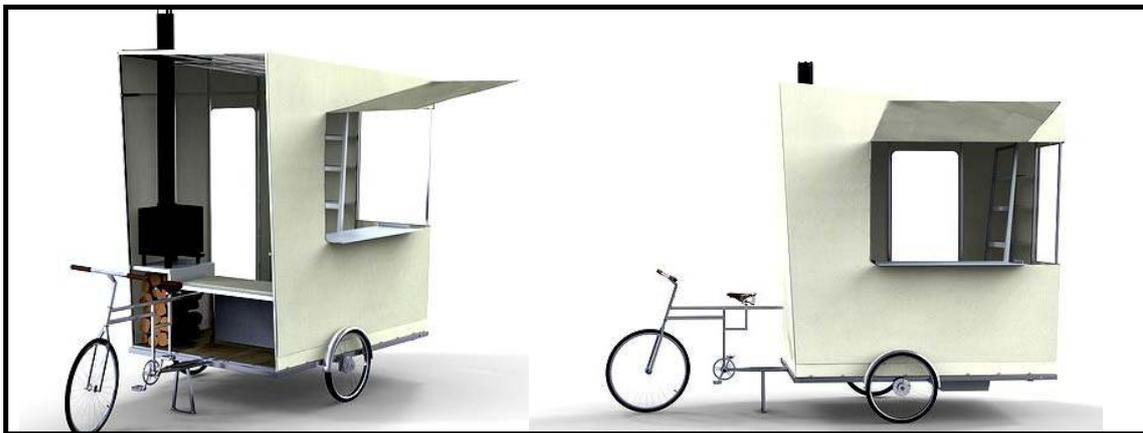
**TOTAL SECTION B: 40**

**SECTION C: DESIGN IN A BUSINESS CONTEXT****QUESTION 7**

Choose either QUESTION 7.1 or QUESTION 7.2.

Answer only ONE question from this section.

7.1



**FIGURE A:**  
**'Supertramp' by B Lehman (London), 2010.**

Lehman designed a caravan that uses a cycle and allows for a gypsy (travelling) lifestyle. It is environmentally friendly. He wants to build and market this prototype.

- 7.1.1 You have been asked to help with Lehman's business plan. Use the information above and draw up a business plan. Explain the possible SWOT and PESTLE principles to be used for his business plan. (10)
- 7.1.2 How would you promote or sell his idea? (5)
- 7.1.3 Lehman proved to be a successful designer with his innovative concept. Explain to him how he can go about finding a job in the design field. (5)
- 7.1.4 Lehman has been given an interview with a design agency. Give him tips on how he should conduct himself on the day of the interview. (5)
- 7.1.5 Do you think the 'Supertramp' would be a good investment for South Africans? Give reasons for your answer. (5)
- [30]**

**OR**

7.2



First impressions of a business/shop are often the most important impressions.

Retail outlets or exhibition events mostly have one chance to make an impression on their consumers/clients.

7.2.1 Name FOUR aims of visual merchandising.

(4)

7.2.2



FIGURE A

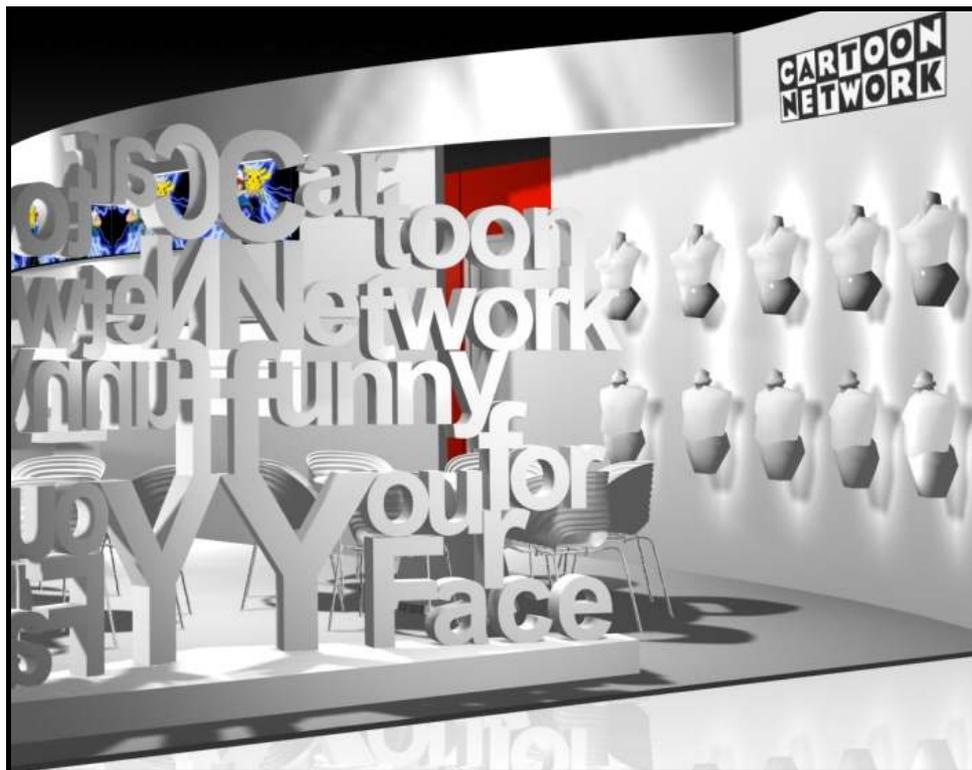


FIGURE B

**FIGURE A and B are exhibition designs for the Cartoon Network, created by Cuong Nguyen (New York), 2008.**



**FIGURE C**

**FIGURE C is an exhibition design for Starwood Hotels and Resorts, created by Cuong Nguyen (New York), 2009.**

Compare the exhibition stands in FIGURES A and B with the exhibition stand in FIGURE C according to the target market. (6)

7.2.3 Discuss the specific target market for each of the following design products (FIGURES A, B, C and D):



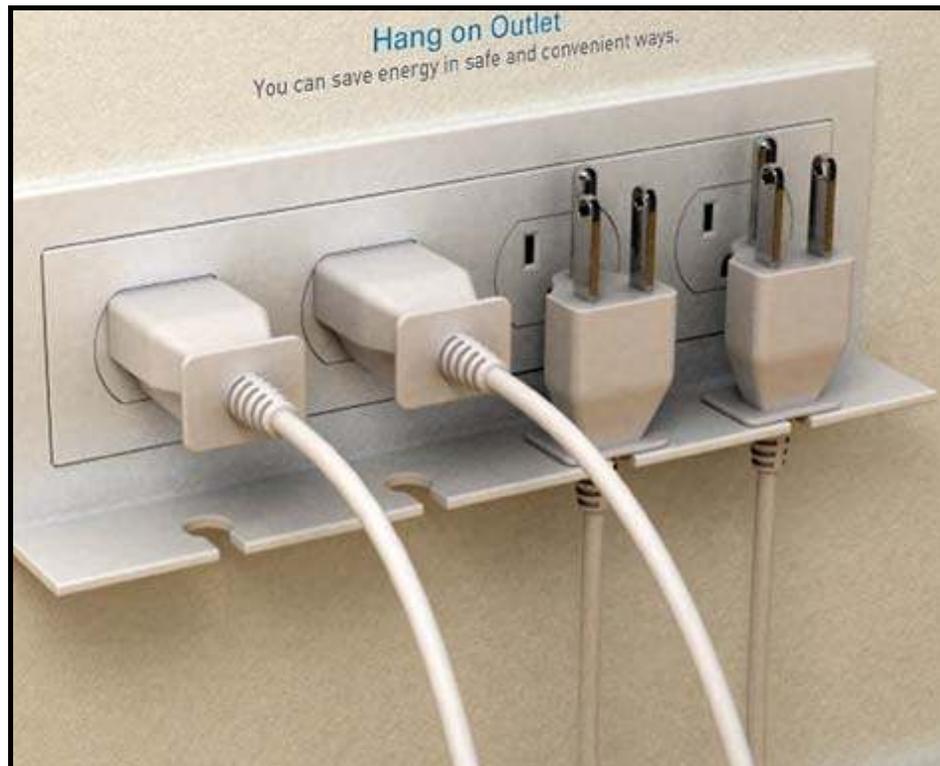
**FIGURE A**



**FIGURE B**



**FIGURE C**

**FIGURE D**

(4)

7.2.4 You are applying for a job at a design studio.

(a) Name TEN points you would include in the covering letter that accompanies your application. (10)

(b) What information would you include in your CV when applying for this job? (6)

**[30]**

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



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## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**DESIGN P1**

**(THEORY)**

**NOVEMBER 2010**

**MEMORANDUM**

**MARKS: 150**

**This memorandum consists of 32 pages.**

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

Learners must substantiate their preference with a well reasoned argument based on the 'marriage of influence' used in the creation of this design.

Successful: Learners may argue that this marriage of design styles creates a totally unique design identity i.e. South African.  By merging design styles, this design has evolved and this marriage of influences is highly necessary in the creative aspect of design.  The design is original and hand made which gives the design exhibition or collector status.  The marriage of influences also acts as a catalyst in bringing cultures together.  The production process also utilises different techniques which will aid the manufacturing industry by ensuring that more people have work.  Alternatively, learners may argue that this marriage does not create good design as the function is compromised. Generally, the contents inside the chest of drawers cannot be seen; here however, everything can be seen.

Unsuccessful: The open top will gather dust/dirt, compromising the function of the drawers.  The uniqueness/originality of the individual design technique (wire craft and traditional Dutch /ball and claw furniture) is devalued/ discredited.  Learners may argue that this marriage/pastiche of styles creates a hybrid that often looks out of place and often cannot function well therefore renders it undesirable.  They may also argue that this product creates a weak impression of South African design to the international community as the function is compromised.  The technique of hand made wire craft could be considered as inferior craftsmanship- 'second class' technique.

Credit must be given to any valid and reasonable answer.

## 1.1.2 (Allocate 6 marks)

**No marks will be allocated to the design elements. Only design principles eg. Focal point/ Emphasise, Proportion/ Scale, Balance, Variety/ Contrast, Rhythm, Unity. AND any Universal principles of Design.**

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

- **Balance** (principle)  – Learners may mention the principle of balance as being part of the establishment of symmetry. Here the patterns are balanced in a bi-lateral way with a central axis (knobs of the drawers).  The chest of drawers and the two feet (ball & claw) at each side is symmetrical – the left side looks exactly as the right side.
- **Variety** and **contrast** (principle)  – The designer contrasts wire craft against the solid wood drawers.  This combination and the use of different influences that are merged into a unique design makes for an interesting design identity.
- **Rhythm** (principle)  – the repetition of the vertical and horizontal lines of the wire craft creates a rhythmical pattern. The repetition of the rectangular drawers also aids in reinforcing the rhythmical effect of the chest of drawers.
- **Unity** (principle)  – created by the repetition of vertical and horizontal line shown by the wire form of the chest of drawers.

Give credit for any other design principles.

Universal Principles of Design:

- **Comparison** (universal principle)  – The relationship and combination of two contrasting design styles (African and Dutch) are combined in a controlled, unifying manner.
- **Similarity** (universal principle) (Gestalt)  – elements that are similar (e.g. linear repetition of the wire craft) are seen to be more related than elements that are dissimilar (the two drawers).  This sets up relatedness within the chest of drawers and ensures integration of elements (solid shapes and negative shapes).
- **Archetypes**  – a universal pattern of theme and form resulting from innate (inborn) biases or dispositions. Here the theme of 'marrying' styles is used in a creative manner thus creating a unique identity of design.

Credit must also be awarded to any other universal principles of design.

Q1.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower order	Recall of elements and principles	30%	1.1.1 +1.1.2	3
Middle order	Application of elements & principles	40%	1.1.1 +1.1.2	4
Higher order	Analysis Synthesis Evaluation	30%	1.1.1 +1.1.2	3

## 1.2 [10 marks]

### 1.2.1 (Allocate 6 marks)

- Line – both flowing (bend of the seats) and geometrical (cross of the legs), machine-made lines are used.  Lines for the seating create L-shaped designs whereas the legs create A-frame structures with inner cross-shaped strengthening supports.  Diagonal lines for the table create tension.  Simplified lines – no decoration.
- Colour – Neutral/white/beige colours create clean, purist, earthy and natural (raw wood) feeling. This is used to enhance the feeling of spaciousness and flow.  The colour is repeated in both the table and the chairs to create unity.  The see-through table top adds a further dimension as revelation of structure, ambiguity and contradiction in terms of sturdiness and fragility.
- Texture – Tactile texture where all surfaces are smoothly textured to promote cleanliness.  Visually the texture looks shiny.  Smooth Texture ensures comfortability.  Plastic is visually smooth with a soft appeal.

Q1.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower order	Visual comprehension	30%	1.2.1	3
Middle order	Application	40%	1.2.1+1.2.2	4
Higher order	Evaluation	30%	1.2.2	3

### 1.2.2 (Allocate 4 marks)

The 'glove' chairs take up very little space because the attachments provide for a place to hang up a jacket or coat, store away a briefcase or a handbag.  Nothing needs to stand around on the floor,  which reduces both the risk of something being stolen  and also someone tripping over something.  It should therefore be easy for both clients and waiters to move around in the limited space  of the coffee-shop.

The table is double-layered so that personal belongings can be stored under the top surface,  which is see-through.

Credit must be given to any valid and reasonable answer.

**QUESTION 2 [10 marks]**

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

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

**Credit must be given to any other reasonable observations.**

2.1      2.1.1      **(Allocate 1 mark)**

The learners will evaluate the design based on their preferences. They may argue that the imagery used namely what they considered to be a perfect nose and mouth, explains the purpose of Toronto plastic surgery company.  The positioning (design layout) of the image on the cup gives a client a taste of how he/she will look with a perfect nose and mouth  when drinking a cup of tea or coffee.

Alternatively learners may argue that the image is irrelevant for e.g. a male client.  Additionally the image does not explain the types of plastic surgery that are available – here the content - only the nose and mouth render the design inappropriate.   
Credit must be given to any valid and reasonable answer.

2.1.2      **(Allocate 1 mark)**

The designer is hoping to create a positive consciousness about changing physical appearances done in a light-hearted way.  The intention is to highlight the simplicity of changing one appearance by a medical procedure.  The process of acquiring plastic surgery is much easier to access than in the past. e.g. by the lifting of a cup.

2.1.3      **(Allocate 4 marks)**

Learners will offer different viewpoints to the question. Opinions must be based on appropriate design language. Learners must be able to identify the existence of stereotypes and discuss how this design challenges or reinforces prejudices that are embedded in the design.

(The application of critical thinking skills and how the learner is able to answer appropriately is to be considered in the overall assessment of this question.)

Viewpoint 1: Inappropriate. Learners may find the cup design offensive as it devalues the natural appearances in place of the ever changing perception of preferred notions of beauty in society.  The cup design reinforces the prescription that society is a material one, consumed with physical appearance and appeal. The cup design suggests that plastic surgery to alter one's features is common as drinking coffee.

The cup design places further strain on the debate that women continually need to change the way they look for the approval of society.  The design only caters for young  white women. It excludes men and people from different cultures.

Viewpoint 2: Appropriate. From a different perspective, some learners may argue that the design adopts a fresh, fun approach to something that has serious social impact like changing one's appearance.  The cup design highlights the ever increasing desire to improve ones identity in a highly demanding society.  Some learners may argue that the practice of plastic surgery is a lot more affordable, painless and accessible e.g. it's as easy as drinking a cup of coffee/tea as it is to change one's face.  This simple cup that is readily available (coffee/tea is sold in large quantities), which in turn will increase the popularity of the practice of plastic surgery – an excellent marketing campaign.  Positive results when doing 'nose' surgery eg. You will look like the photograph on the cover.

Credit must also be awarded to any other reasonable observations.

## 2.2 [Allocate 4 marks]

### 2.2.1 (Allocate 2 marks)

The people who are represented by the national parliament are symbolised by the stylised figures seen beside the pot.  The symbol is appropriate as the representation of people (the use of figures) in parliament is vital to the purpose of parliament.  The different colours could symbolize our diversity of people in South Africa.

The rising sun presents the hope of a new future for the land and its people.  The sun shown at the top of the logo could also symbolize the power of parliament in the decision making process.

The book symbolises knowledge or wisdom that is required for the effective operation of parliament.

The protea is symbolic of our national flower that embodies our natural heritage as South Africans.

The African pot is symbolic of the melting pot of cultures and people we have in South Africa or the cultural significance of indigenous cultures in South Africa.  The drum beat of S.A. – call all the different cultures to parliament.

Credit must also be awarded to any other reasonable observations.

## 2.2.2 (Allocate 2 marks)

**Viewpoint 1: Inclusive.**

Learners may point out that the light and dark colours are used for the people and therefore culturally inclusive.  The protea is the national flower for all our cultures.  These signs/symbols make up part of our everyday existence e.g. education (book) and therefore include all groups of people, therefore making them culturally inclusive.

**Viewpoint 2: Exclusive.**

Learners may point out that these signs/symbols are culturally exclusive in that people who have not come into contact with them will not understand them and will therefore be culturally exclusive e.g. the 'pap' pot represents mainly rural cultures.  Learners may also point out that only a few cultures are represented which make the logo culturally exclusive. In addition to this the symbols could have different meaning in different cultures and therefore culturally exclusive.  Symbols capture the spirit of South Africa.

Q2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower order	Observation; Recall Comprehension	30%	2.1.1+2.1.3+2.2.2	3
Middle order	Application	40%	2.1.2 + 2.1.3 +2.2.1	4
Higher order	Analysis; Synthesis Evaluation Deduction	30%	2.1.2 + 2.1.3 + 2.2.2	3

**QUESTION 3 [20 marks]**

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

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

**NOTE: Chief markers must validate the authenticity of the learners' response if a learner provides a designer that is not on the approved National LTSM list. No marks will be awarded for the name of the designer and the title of the design product/s. Only statements that are relevant to the question will receive credit.**

**3.1.1 (Allocate 4 marks)**

Learners will offer different viewpoints to the question.

Viewpoint 1: Learners may argue that creating a unique identity as a designer is a vital part of the design process.  Originality in design is vital to the success of design products.  The image used by Dyalvane of a drum beater represents typical African rhythm. Designers are responsible for creating a national/regional identity for a design that identifies with a specific country or region in this case the Xhosa culture.  This uniqueness of the design process separates the product from all other similar products created in different countries.  With regard to Andile Dyalvane's design, learners may point out that his designs are unique and pleasing to the eye as he incorporates his personal background as part of the design process.  The fact that he has been influenced by the ritual practices of his culture makes his product uniquely South African.  Many South Africans are aware of these rituals which identifies with creating a uniquely South African design.  Dyalvane has utilised his cultural practice of Baca as seen in the scarification/engraved marks shown in his ceramic vessel.

Viewpoint 2: Learners may argue that this practice is confusing and also disrespects age old sacred traditions in a commercialised way.  Designers do not have to represent their heritage/culture as Dyalvane because they should look for new ways of presenting reality.  Sometimes designers want to escape from their traditional backgrounds in order to create a new personal style.  Learners may argue that simple examples of cultural heritage may be shown in the designers work e.g. Dyalvane's other work may appear totally different.  Designers must be unique – no influence of culture is necessary.  Your product becomes your corporate identity.  New ideas – do not copy old eclectic styles/ trends  Credit must also be awarded to any other reasonable observations.

## 3.1.2 (Allocate 6 marks)

DIFFERENCES	SIMILARITIES
FIGURE A utilises simple/naturalistic/ earthy colour e.g. Africa. <input checked="" type="checkbox"/> FIGURE B is bold in its colour usage. A bold turquoise may refer to water- an important influence in the Netherlands. <input checked="" type="checkbox"/>	Both designs utilise incised/stitched surface decoration. The surface decoration creates a tactile feel for both designs. <input checked="" type="checkbox"/>
FIGURE A has an elongated shape that flares out/larger at the opening e.g. jug-like. <input checked="" type="checkbox"/> FIGURE B is shorter in shape. Its 'onion/bulb like shape is unique. <input checked="" type="checkbox"/>	Both designs have utilised clay as a choice of medium. <input checked="" type="checkbox"/>
FIGURE A has been engraved / cut which reminds one of the scarification rituals. <input checked="" type="checkbox"/> FIGURE B has tiny holes punched into the surface and then appears to have a hand stitched decoration/pattern. <input checked="" type="checkbox"/>	Both designs utilise curvilinear, flowing lines as part of the surface decoration pattern. <input checked="" type="checkbox"/>
FIGURE A utilises the human figure as the focus of the design. The figure is highly stylised. <input checked="" type="checkbox"/> FIGURE B utilised organic shapes that appear to have animal or leaf like resemblance. <input checked="" type="checkbox"/>	Both vessels have been hand made that adds to the uniqueness of both designs <input checked="" type="checkbox"/>
FIGURE A was made in 2008 <input checked="" type="checkbox"/>	FIGURE B was made in 2000 <input checked="" type="checkbox"/>
FIGURE A South African; Dyalvane	FIGURE B Netherlands; Jongeruis
Credit must also be awarded to any other reasonable observations.	Credit must also be awarded to any other reasonable observations.

Q3.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower order	Observation	30%	3.1.1+ 3.1.2	3
Middle order	Application	40%	3.1.1 + 3.1.2	4
Higher order	Evaluation	30%	3.1.2 + 3.1.2	3

## 3.2 (Allocate 10 marks)

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

In the candidate's discussion the learner needs to explain the relevance of the designers' design to the basic principles of the Proudly South African campaign. E.g. principles representing good quality craftsmanship, celebrating our heritage, use of good, legitimate business principles. The following must be discussed to ensure full credit:

- Identify the designer (1). E.g. Sonwabile Ndamase, Carrol Boyes.
- Name the product. (1)
- Briefly describe the design and its relevance to the proudly South African campaign. (4)
- Characteristic style of the design/s or designers work. (4)

Example 1:

- **Name of designer: Bongiwe Walaza.**
- **Names of designs: "Shweshwe"** patterned cotton fabrics. **eg.** "Three cats", "Three leopards" and "Toto" in her designs.
- **Description and relevance to the proudly S.A campaign:**  
 Designs are in "shweshwe" patterns typical of S.A. design shown in shades of brown, red, indigo and white chocolate.  The patterns are created by Da Gama (local textile manufacturer) and are based on everyday occurrences e.g. flowers, elephants, etc.   
 The cotton she uses is farmed locally  and the fabric (shweshwe)  is manufactured in Zwelitsha  (a township near King William's Town) This translates to the safeguarding of existing employment opportunities, economic growth , and the creation of more quality employment opportunities in the country.  This design boosts job creation by promoting South African products. Bongiwe has also been a product developer for Wild Silk Africa. In addition she's been providing training for several employees of that company which will improve our local skills base.
- **Characteristic style of the design/s or designers work:**  
 Bongiwe is inspired by her Xhosa background, the landscape, the people and especially the traditional Xhosa dress.  Bongiwe uses a palette of traditional, natural fabrics for her range.  She reinvents the humble "shweshwe" which traditionally in South Africa was associated with the newlywed bride and old women into bright expressive high quality African dresses. . Her style is essentially eclectic and contemporary which is highly desirable in the current South African design landscape.  Her designs reinvent traditional regalia into high quality African dress. Bongiwe transforms traditional fabric (e.g. shweshwe) once used for traditional purposes in a completely new direction and purpose (contemporary fashion)

Give credit for any other information.

<b>Q3.2 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING</b>	<b>QUESTIONS</b>	<b>Marks (10)</b>
Lower order	Recall Name	30%	3.2	3
Middle order	Application	40%	3.2	4
Higher order	Analysis Synthesis Evaluation/ Deduction	30%	3.2	3

**QUESTION 4 [30 marks]**

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

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

4.1 (Allocate 20 marks in total)

**POSSIBLE OPTIONS: FIGURE A: Arts and Craft 1850 – 1900, FIGURE B: Art Nouveau 1890-1905, FIGURE C: Art Deco 1925 – 1939, FIGURE D: Mordernist (Age of Streamlining) 1935- 1955, FIGURE E: Post Modernism 1965 - Present**

- Clearly identify the **TWO** styles/movements represented by the doors you have selected. (2 marks)
- Include names of designers (2 marks) and titles of designs (2 marks) from these movements/styles.

Allocate 7 marks per style or movement for any of the following:  
(7 x 2=14)

- Discuss the aims and influences of each style/movement.
- Discuss the characteristics of the **TWO** design movements.

**OPTION 1 - FIGURE A: Fitness for Purpose (Arts And Crafts Movement) 1850 -1900 (Allocate 1 mark)**

**Name a designer (Allocate 1 mark) and a design (Allocate 1 mark).**

- William Morris,  e. g. "Pimpernel Wallpaper design", inspired by real flowers leaves and tendrils. OR
- Walter Crane  e.g. Swan Wallpaper, influenced by swans, reeds and birds eating strawberries. OR
- William Morris and Co,  e. g. Sussex chair reflects their interest in natural materials and traditional craft. OR
- Ashbee  e.g. silver bowl with enamelled cover. Emphasis on handcraft qualities. Guild handicraft and quality of the material used.

Credit any other relevant examples.

**(Allocate 7 marks per style / movement in total for influences and characteristics)****Aims and Influences.**

- Influenced by Gothic architecture that brought back order and stability and good Christian values. Quatrefoil and Trefoil motives reflective of the above influence.
- Rustic English cottage style – simple peasant or cottage style also reminiscent of medieval times. Local materials used e.g. stone, wood left bare and hand made construction methods shown.
- Influenced by the medieval spirit (often mythical themes e.g. dragons) – simple handmade rustic peasant architecture and crafts, e.g. rustic chairs with carved wood and woven seats.
- Influenced by everyday life scenes (genre) from nature, e.g. animals and flower motifs.

**Discuss the characteristics.**

- Themes of the "countryside", e.g. milking cows; country flowers. These can be seen in Morris's printed fabrics.
- Depict human figures taken from medieval sources e.g. seen in stained glass and furniture panels.
- Reaction to 19<sup>th</sup> century industrialisation. E.g. no mass production of articles.
- The craftsman was valued as an artist – his 'rightful place'.
- Wanted to increase the awareness that arts and crafts could improve the quality of life – an ennobling occupation.
- Used handmade techniques, handed down from generation to generation. The father would do the carpentry while the mother would weave a cushion.
- Craftsman often worked in a guild (co-operative) similar to the Medieval Guild system.
- Construction details were often made visible e.g. the rivets in metalwork and the dowelling in furniture would have a decorative function.
- Natural materials that were 'untouched' by industry were used. E.g. indigenous (English) woods such as oak and beech. William Morris's idea of 'truth to materials', where materials were left unadorned so that the beauty of the material from which the object was made became obvious.
- Rustic, cottage feel, "unfinished" look and sometimes elongated designs.
- Unadorned designs, ornamentation kept minimal. Form follows function without unnecessary details.
- Arabesque influences as seen in Morris's wallpapers.
- Shapes austere and simplified. e.g. Chairs that are dark, sombre and heavy.
- Subject matter inspired by nature. e.g. Walter Crane's wallpapers.
- New interest in weaving, embroidery, lace-making and tapestry. William Morris was the main inspiration for this renewed interest.

**AND**

**OPTION 2 - FIGURE B: The Languid Line (Art Nouveau movement) 1890 – 1905 (Allocate 1 mark).**

**Name a designer (Allocate 1 mark) and a design (Allocate 1 mark).**

- Mucha  – Poster designs  with strong influences from animals, plants, birds and sensuous female form. Highly stylised roses, sunflowers, lilies and peacocks OR
- Louis Tiffany  – Grapevine lamp  strong influences from nature e.g. leaves, fruit, trees.  
OR any other.

**(Allocate 7 marks per style/movement in total for influences and characteristics)**

**Aims and Influences.**

- Stained glass shades asymmetrical inspired by insects, spider webs and flowers.
- Japanese Art – grid patterns, flowing decorative line, flat areas of colour.
- Charles Rennie Mackintosh – stylised roses, grid designs, circle and tapering lines.  Curving, linear designs, twisted together e.g. jewellery by Rene Lalique. Dragonfly brooch, early 20<sup>th</sup> century.
- Viking legends and ancient Gospel books – romantic ideas and lavish ornate ornamentation and craftsmanship.
- Symbolism – disregarded perspective, used flat forms and colour. Also organic, curved outlines (cloissonism) inspired by the sensual female form. e.g. Mucha Poster Designs, 20<sup>th</sup> century.

**Discuss the characteristics.**

- Curvular, whiplash, c-curl, flowing, serpent lines.
- Asymmetrical balanced designs.
- Nature as main inspiration – biomorphic, flowers, waterfall, flowing hair of women and sweeping willow trees e.g. Tiffany lamp.
- Sensual and feminine designs- women most important femme fatale manner.
- Excellent craftsmanship and designs are often expensive.
- Rene Lalique – jeweller using expensive materials mixed with a touch of the exotic colours e.g. pearly greens, peacock purples and lapis lazuli (in blue). Glass. Ivory, mixed with precious stones. Inspiration from exotic birds, insects and animals e.g. dragonfly brooch. Forms are figurative and organic.

**Other styles/movements as shown in the visual images or given in the list may be discussed.**

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

**4.2 [10 marks]****4.2.1 (Allocate 2 marks)**

Allocate 1 mark per designer from the TWO movements.

Bauhaus: Le Corbusier, Walter Gropius, Mies van de Rohe

Pop: Allen Jones, Peter Murdoch, De Pas, D'Urbino, Andy Warhol

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

**4.2.2 (Allocate 8 marks)**

Compare FIGURE A and FIGURE B with reference to typical characteristics/stylistic differences or similarities between them.

<b>FIGURE A: Bauhaus</b>	<b>FIGURE B: Pop Design</b>
Philosophies of De Stijl – simplification/ economy of design elements. <input checked="" type="checkbox"/>	Influenced by American consumer society and the gender stereotypes culture of the Hippy, philosophies of the age. <input checked="" type="checkbox"/>
Use of simplistic lines and shapes e.g. rectangular base of the chair. <input checked="" type="checkbox"/>	The lines are sensuous and flowing e.g. the organic cell-like shape of the glass table top. <input checked="" type="checkbox"/>
The forms are abstract with their reference to geometric shapes. e.g. the use of cylindrical cushions forming the seat of the chair. Mathematical combination of cylinders. <input checked="" type="checkbox"/>	The forms are figurative with their reference to modern women in fashionable attire of the Pop era. <input checked="" type="checkbox"/>
Creates a rigid, machine-like appearance and a functional framework- form follows function – the chair's contour follows the curve of the body. <input checked="" type="checkbox"/>	Creates a decorative naturalistic product – 'woman table'. <input checked="" type="checkbox"/>
The chair lacks ornamentation even though it performs its function – formal purity. <input checked="" type="checkbox"/>	A simple everyday piece of furniture is turned into an exciting, bold statement - a woman perfectly made up with fashionable clothes. Demeaning the woman by reducing her to an object <input checked="" type="checkbox"/>
It attributes its character to masculine forms. <input checked="" type="checkbox"/>	It is attributed to be feminine. E.g. theme/content is a woman with a table top on her back. <input checked="" type="checkbox"/>
Texture– A sleek, shiny character that dedicates its presence to the machine world. <input checked="" type="checkbox"/>	The slick vinyl texture of the woman and the smooth transparent/reflective surface of the glass top highlight the parody that is Pop. <input checked="" type="checkbox"/>
Colour – elegant black of the leather and the silvery chrome steel. <input checked="" type="checkbox"/>	Bright, vibrant colour that is reflective of popular culture e.g. red lips, green body suit. <input checked="" type="checkbox"/>
Give credit to any other characteristics that apply to the examples.	

<b>Q4.2 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING</b>	<b>QUESTIONS</b>	<b>MARKS (10)</b>
Lower order	Observation Visual comprehension	30%	4.2.1 + 4.2.2	3
Middle order	Application	40%	4.2.1 + 4.2.2	4
Higher order	Analysis	30%	4.2.1 + 4.2.2	3

**TOTAL SECTION A: 80**

**SECTION B: DESIGN IN SOCIAL/ENVIRONMENTAL CONTEXT****QUESTION 5: SOCIAL EMPHASIS [20 marks]**

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

**5.1 SOCIAL ISSUES (INTERNATIONAL)****5.1.1 (Allocate 4 marks only)**

Content or message: Allocate marks for relevant opinions:

We are familiar with the images of the three monkeys and their association with the saying of "hear no evil, see no evil, speak no evil". We as human beings have the facility to reason. The designer cleverly appropriated this concept and used well-known celebrities instead. The celebrities are used because we can identify with them and want to believe in them.  They usually work for a cause and have a valid point to make against Aids.  The fact that they are three well-known female celebrities, who identify with the campaign HIV/Aids, makes it more believable and real for the public.  They are known locally and internationally and therefore the campaign can also be marketed globally.  All three celebrities wear tags, army tags that can mean that they are tagged like soldiers for this campaign.  The reality is that in economically impoverished countries AIDS is claiming more lives than conventional warfare.  The tags are embedded on the one side with the AIDS ribbon, and on the other side with the words HEAR, SPEAK AND SEE. What these three haunting images are saying is that we must stop hearing wrong information, speak the truth and see the reality.  This images present women that may not be heard (ignores by the community)  , seen (family pretends to see nothing)  , say( threaten to keep quiet)  . Women look helpless,  they look scared

It can also be argued that there is no relevance in using celebrities to advocate the impact of HIV/Aids. .This advert glamorises HIV/Aids by associating it with celebrities.  It can also mislead uneducated teenagers that it is only young, white women who lead a celebrity lifestyle that will be affected by HIV/Aids.  Learners may argue that this advertisement excludes men or very young children.  More informative typography is needed.

Credit should be given for own opinions that is substantiated or justified.

**5.1.2 (Allocate 4 marks)**

Yes, based on 'hear no evil, see no evil, speak no evil': people, who do not speak out against gender violence or abuse, pretend not to hear or see anything.  They therefore do not want to get involved – it is easier to ignore.  The 3 women represent three generations: child on the left, grandmother in the middle and mother on the right. This would imply that there are no age limits when it comes to gender violence or abuse.  Strong contrasts in tone (light and dark) are used to create a clear emphasis on the faces and hands spelling out the intended message.  The fact that no colour was used, only black and white, makes the emphasis even stronger on the gestures hear no evil, see no evil, speak no evil.

No, if the viewer is unaware of the 'hear no evil, see no evil, speak no evil' phrase, they will not be able to interpret how this can help against abuse.  Learners may argue that this concept is not very original - was used for HIV/Aids and can therefore be misinterpreted as a campaign against HIV/Aids and not abuse.

Credit must be given to any valid and reasonable answer.

**5.2 SOCIAL ISSUES (LOCAL)**

**(Allocate 12 marks = 6 marks for LOCAL and 6 marks for INTERNATIONAL) Compare ONE International designer that has positively changed the way people live with ONE Local designer.**

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

**5.2 EXAMPLE:**

This is a comparison between **ONE INTERNATIONAL, Designer (1 mark): David Rockwell**  and **ONE LOCAL (1 mark), Streetwires, a design company** . ONE MARK for ONE example of a work/design from International and Local designer.

- **David Rockwell's Imagination Playground** encourages creativity, used as a compact educational tool . It also explores space three-dimensionally in a multilevel play space and develops cognitive and social skills  through free play with blocks and shapes, rather than only motor skills through jungle gyms and swing sets. Whereas crime and poverty hampers our society's growth and development, **Streetwires** created meaningful, long term employment, improving the life of many previously destitute South Africans by providing a workplace, a sense of purpose and access to skills, training and personal development .

- While **Streetwires** is aimed at relieving unemployment, benefiting and uplifting communities by providing skills training, developing individual artists and creating a series of outreach initiatives in orphanages, schools and impoverished communities ☑,
- **Rockwell's Playground** focuses on basic elements such as building blocks, sand, water and found objects☑. He created a sandbox in conjunction with the building blocks to increase creative play. Furthermore he created a sound garden consisting of a maze of tubes and other elements where kids can communicate through horn-shaped designs☑. The garden would also include pieces that twist and turn, as well as loose accessories such as bungee cords and connector pipes – all allowing children to re-interpret jungle/garden/maze in new ways☑. 'Imagination Playground in a Box' is a kit of parts suitable for outdoor and indoor sites. It gives communities an easy-to-install, cost-effective means to offer their children opportunities for open-ended, free play☑. It can also be wheeled indoors and outdoors and is suited for enclosed environments, e.g. childcare and school settings☑.  
**Streetwires** creates decorative and functional objects, such as promotional items and gifts, e.g. key rings, paperclips, business card holders, CD stands, wire picture frames, baskets, wine racks, egg cups, vases, a working radio, various models of cars, animals, birds and human sculptures ☑. They are stylised and simplified, whimsical and humorous objects☑. They reflect the traditional bead colours, expressing feelings of light-heartedness and joy☑. Bright colours dominate and include blue, yellow, turquoise, lime green and pink☑.  
These works reflect the unique South African tradition of rural wire art and reflect contemporary life☑. There is also an awareness of current market trends, e.g. by supplying articles in demand by businesses of today, as well as for local small, up-market outlets and tourists☑.
- The core of **Rockwell's Playground** is oversized, oddly formed building blocks that are dense, germ-resistant and bio-degradable foam shapes☑. Found objects also used – created from junk, e.g. tarps, tires, milk crates and pool noodles☑. The park would also include scaffolding and drop cloths for making forts☑.  
**Streetwires** mainly uses wire but also incorporate beads, cut-up tin cans, bottle caps, beaded wire☑, originating from rural areas of Zululand and Maputaland ☑. Traditionally young poor herd boys created their own toys out of discarded coat hanger wire, tin cans, etc. ☑

Credit must be given to any valid and reasonable answers.

<b>Q 5.1 + 5.2 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING</b>	<b>QUESTIONS</b>	<b>MARKS (20)</b>
Lower order	Observation/Recall Comprehension	30%	5.1.1 + 5.1.2 + 5.2	6
Middle order	Application	40%	5.1.1 + 5.1.2 + 5.2.1 + 5.2	8
Higher order	Analysis Synthesis Evaluation	30%	5.1.1 + 5.1.2 + 5.2	6

**QUESTION 6**

**Candidates should choose TWO of the three 10 mark sub-questions**

**6.1 (Allocate 10 marks)**

**6.1.1 Allocate 2 marks**

- The use of existing safety helmets eliminates the costs of buying raw material and machinery, thus limiting the use of raw material for all related industries which makes it cheaper to manufacture in South Africa. Re-use, recycle.
- People will be selling uniquely South African products.
- The creation of 'hats' specifically for the 2010 Soccer World Cup by local people create job opportunities.
- This impacts positively on our economy as these designs provide new opportunities for creating economic value, growth, revenues, profits and export opportunities.
- Baloyi's Makarapa (TM) created a unique South African product that is also seen as a collector's item both locally and abroad.
- He celebrates his heritage of traditional culture (head crown for chief/kings) to create a fun, contemporary 'crown' for soccer lovers to wear at soccer matches and during the 2010 soccer world cup.

Credit must be given to any valid and reasonable answer.

## 6.1.2 (Allocate 8 marks)

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

**No marks for the word “recycle” and “green”**

Example 1:

**Designer:** Heath Nash.

**Design:** Bottleformball, 2009.

**Description : (Allocate 6 marks)**

Heath Nash's eye-catching latest creation called 'Bottleformball' is named for the fact that it uses old plastic household bottles  as a point of departure. The use of recycled/found materials (plastic bottles) significantly reduces environmental damage.  The shapes inherent in the bottles themselves are simply cut and used to create an interesting circular sculptural form.  The protruding shapes at the edge of the circular form results in interesting silhouettes being created when illuminated.  This is a departure from previous designs that involved the cutting of elaborate flowers from the bottles and making something from them.  Nash utilises the beautiful bottles in their original state to create lighting that is unique.  The translucency of the bottles is striking, especially when illuminated.  Additionally, Nash has utilised CFL bulbs which act significantly to minimise harm to the environment.

Credit must be given to any valid and reasonable answer.

Q6.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTION	MARKS (10)
Lower order	Recall/Knowledge Comprehension	30%	6.1.1+6.1.2	3
Middle order	Application	40%	6.1.1 +6.1.2	4
Higher order	Analysis Synthesis Evaluation	30%	6.1.2	3

**AND/OR**

## 6.2 INTERNATIONAL

### 6.2.1 (Allocate 2 marks)

The designer has come up with a brilliant and meaningful concept e.g. packaging used items that pollute our world (made use of found objects for this design). It is an honest to goodness guerrilla campaign that involves both a surprise and an insight tied together with a purpose e.g. we will not buy useless articles that pollute the earth.  To draw attention to ocean pollution and just how disgusting it is to sell these packages alongside edible products.  They collected trash from beaches around the U.S, packaged it like food, and left it on display at farmer's markets for sale to emphasise the damage that pollution causes.  It's shocking to awaken the consumer to pollution.  Someone would not want to buy edible products which lie side by side with trash without thinking of pollution.

This campaign is effective because it creates a new way of seeking attention – not with a poster or advertisement but actual packaged 'food' parcel that's not food at all but pieces of pollution.  People fear the reality of the 'truth' – packed junk that you will buy and eat

Credit must also be given to any other reasonable observations.

### 6.2.2 (Allocate 8 marks)

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

**NO marks for “eco-friendly” or “environmental” designer**

One International Environmental Designer (Allocate 8 marks)

Example:

**Designer:** Tokujin Yoshioka

**Design Product:** Honey – Pop chair

**(Allocate 6 marks)**

He explores new territories in design. He investigates dimensions like space, tactility, sensing the weight of air itself and he wants to realise forms which are essentially new and valuable to the human race and can be shared and felt universally.

His aim is to create works with layers of meaning e.g. 'Tokyo-pop'.

The "Honey-pop" chair is a remarkable crafted green design and displayed in the Museum of Modern Art in New York.  It is both functional and a sculptural which is organic and suggestive of a honeycomb (natural influence).

The chair is made from folded glassine or biodegradable tissue paper.  It is white and translucent – "less is more" principle and eco-friendly.  The chair is hand made up by hundreds of tissue paper sheets meticulously glued together. Then cut precisely and opened up like a Christmas decoration to form a 3-dimensional honeycomb shape.

Credit must be given to any valid and reasonable answer.

<b>Q6.2 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING</b>	<b>QUESTION</b>	<b>MARKS (10)</b>
Lower order	Recall/Knowledge Comprehension	30%	6.2.1+6.2.2	3
Middle order	Application	40%	6.2.1+6.2.2	4
Higher order	Analysis Synthesis Evaluation	30%	6.2.2	3

**AND/OR**

**6.3 (Allocate 10 marks)**

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

**Marks should only be awarded for a designer and design that have not been previously discussed.**

**(Allocate 10 marks in total)**

**EXAMPLE : LOCAL DESIGNER**

**Use the following structure in marking the question:**

- **Name of designer. (1 mark)**
- **Title of design/project. (1 mark)**  
**Allocate (8 marks) for any of the following**
- **Aims of and influences on the designer.**
- **Description or characteristics of the design.**
- **Ecology issues addressed in design/s**

**KEAG: Kommetjie Environmental Action Group. ☑**

Waste materials are fetched from the beaches, e.g. plastic packets and bottles are turned into environmental crafts and one off sculptural pieces. ☑

**(Allocate 8 marks for any of the following)**

This community programme has benefited the environment by collecting plastic debris (created by modern technology) and the disadvantaged people of Kommetjie who have been involved in recycling. ☑ The results of this means that the beaches are always clean and encourages people to visit the green beaches.☑ Plastic destroys marine life thus by removing plastic, restoration of the ecology takes place. ☑ This programme also benefits craft makers because they earn a living from making art from waste products derived from technology. ☑ It also creates awareness in the community about protecting the environment in a very positive way. ☑ This programme could lead to other projects for example hiking trails in the area and schools concerning conservation of the natural environment. ☑ This project remains sustainable because of the impact of pollution on the environment ☑. This, in turn, creates economic opportunities (e.g. work) ☑.

**OR**

**EXAMPLE: INTERNATIONAL DESIGNER.**

**Use the following structure in marking the question:**

- **Name of designer. (1 mark)**
- **Title of design/project. (1 mark)**  
**Allocate (8 marks) for any of the following**
- **Aims of and influences on the designer.**
- **Description or characteristics of the design.**
- **Ecology issues addressed in design/s**

**Name of Designer (1 mark) & title of design (1 mark):** Nick Crosbie ✓ the head of a British industrial design shop founded in 1995, **Inflate** ✓.

**(Allocate 8 marks for any of the following)**

**Aims & Influences:**

He creates inflatable structures for places where an eco- friendly temporary shelter is needed ✓, such as concerts, expos and outdoor events ✓. Inflated structures are mostly temporary – in a sense technology helps ecology. ✓ He started by making small inflatable table lamps and ashtrays to develop his use of new materials ✓.

Nick Crosbie's inflatable designs reflect on Pop designs from the 60's with their use of inflatable chairs, lilos, etc. ✓ In that sense it is a retro-design with a strong 60's space-age feel, typical of Pop design. It is also fun and light-hearted ✓.

These designs can also be described as dreamlike and pure. It also takes inspiration from Surrealism in its dreamlike qualities ✓. The cocoon-like and cell shapes resemble biomorphic inspiration ✓, ideas taken from nature. It is a post modernist design that incorporates paradox as a theme because it is strong and sturdy as well as delicate and fragile. ✓

**Description:**

The largest temporary inflatable structure in Inflate's lineup is the Trident exhibition tent, recommended for big bashes. ✓ Inflate's modular Turtle GTS structure, for smaller events, provides a unique look and lets you customize the size of your inflatable venue to the size of the crowd ✓.

An inflatable office called Inflate's Office in a Bucket ✓, works as a "chill out pod" for you and a friend or two. The Office in a Bucket only takes 8 min to setup ✓. No matter how large the inflatable structure, it is definitely easier to set up than an equivalent party tent.

**Ecological issues:**

It is an unobtrusive way of erecting a building structure without negative ecology implications. ✓ It takes a mere eight minutes to erect this building thus minimising the impact of traditional building construction methods. ✓ Additionally, this construction method reduces noise pollution, sound pollution and a complete reduction in unwanted rubble (rubble pollution). ✓ The 'construction site' and surrounding environment is not harmed in any way. ✓ The surrounding environment is not harmed as traditional building method and materials are not utilised in erecting these buildings. ✓

Credit must be given to any valid and reasonable answer.

**NOTE: Chief markers must validate the authenticity of the learner's response.**

**If a learner provides an answer that is not on the approved national LTSM list, no marks will be awarded for the name of the designer and the title of the design product/s. Only statements that are relevant to the question will receive credit.**

**Allocate 8 marks for any of the following:**

Example 2:

**Name of Designer(1mark) & title of design(1 mark)**

Fernando and Humberto Campana, Brazilian Designers

Favela Chair, 1991,

Aims & Influences:

Inspired by Brazilian street life and carnival culture, the brothers combine found everyday objects such as scraps of wood and furry toys-with advanced technology  to create a vibrant, energetic and specifically Brazilian approach( a busy, ostentatious, vibrant 'carnival' lifestyle) to design . Their cues come from everyday scenarios and unexpected combinations of found materials  – such as rubber hose, tissue paper, string or fabric.  Fernando and Humberto Campana transform mundane materials into objects that celebrate the discarded and are instilled with the spirit of contemporary Brazil that embraces the need for responsible design practice in improving our environment.

Central to their practice are the materials they use e.g. scrap wood. The challenge, as the Campanas see it, is to transform something worthless into something worthwhile.

Description and Ecological issues addressed:

In the Favela Chair, wood, 1991, they have created a truly unique, environmentally conscious chair by using discarded waste wood.  Inspired by the haphazard and chaotically built shanty towns of Sao Paulo, the Campanas designed a chair using similar construction techniques i.e Favela chair from scraps of wood they found on the streets.  The result is an intricately fabricated chair, carefully assembled piece – by – piece using hundreds of recycled components.  The end result means that this design does not impact on the ecology as trees do not have to be cut down for production.  In this regard, discarded wood pieces are used in a creative way to create a sustainable design solution that also looks good.

<b>Q6.3 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING</b>	<b>MARKS (10)</b>
Lower order	Observation/Recall Comprehension	30%	3
Middle order	Application	40%	4
Higher order	Analysis Synthesis Evaluation	30%	3

**TOTAL SECTION B: 40**

**SECTION C: DESIGN IN A BUSINESS CONTEXT****QUESTION 7 [30 marks]**

**AS9: Demonstrate a basic understanding of marketing design products in terms of target market, packaging and advertising.**

**AS10: Demonstrate an understanding of responsible design by taking into consideration human rights and environmental issues throughout the process.**

**7.1 (Allocate 10 marks in total.)****7.1.1 Business – 5 Steps to a Business Plan**

1. Write out your basic business concept. Include the goals/aims and objectives of the product explaining how it will be financially viable e.g. providing a mobile "living/work place"
2. Gather all the data you can on the feasibility and the specifics of your business concept. Do research, ask questions to see what the needs are of your community or target market.
3. Focus and refine your concept based on the data you have compiled e.g. Building materials should be light weight and durable.
4. Outline the specifics of your business. Using a "What, where, why, how" approach might be useful. E.g. WHAT: Creating a vehicle that can be utilised for numerous purposes. What merchandise are they aiming to sell  WHERE: This design can be used in any locality, space and time WHY: The ability to create empowerment in an environmentally friendly way. HOW: Apply for a business loan to mass – produce the Supertramp thus increasing profitability. How much money are they willing to spend  Lehman increases exposure to a variety of target markets by parking Supertramp all over London. He can also create different business modes e.g. a book shop or ice cream vendor, etc.
5. Make the presentation of your plan informative so that it will give clients clear insights into the product's potential value.

SWOT and PESTLE analysis: Make the information relevant to Lehmans' Supertramp.

SWOT analysis:

Strengths: Environmentally friendly, small and compacted and doesn't take up a lot of space. Pack up and go and you can live inside as a single person.  It is affordable to many people and will increase entrepreneurial opportunities, thus aiding the informal economy.  For safety reasons this design can easily fit into a standard garage.

Weakness: It can be a security risk, easily stolen or damaged.  Not suitable for all weather situations.  The design might be too heavy for pedal power.  It may not be suited for a busy first world environment.

Opportunities: Unique concept  It offers sustainable transport and a healthy lifestyle.  Low cost and definitely not affected by price increases of petrol or oil.

Threats: Similar companies might exploit the idea.  Mechanical problems can develop with the bicycle.  Not suitable for a family or for elderly people.

PESTLE:

Politically: Excludes e.g. elderly people.

Economically: Viable for more average income citizens. Low maintenance

Socially: People will support your business wherever you are.

Technologically: It makes use of new light weight and sustainable materials.

Legal: Trademark needs to be registered for copyright and tax reasons.

Environmentally: No pollution, eco-friendly design, no petrol needed.

**7.1.2 (Allocate 5 marks)**

The marketing style depends on the type of product and the company budget in this case Lehman's Supertramp.

Use the prototype of the Supertramp and exhibit it at fairs and markets.  Once you see that there is interest and possible buyers, try and secure a sponsorship or further funding/loans.  Promotional materials, such as pamphlets  and brochures  (giving some information to the client, highlighting the benefits of this design), can only benefit further investment possibilities. The internet is 24 hours accessible for marketing online.  Once your business is known or established, customers will by word of mouth also promote your design.

**7.1.3 (Allocate 5 marks)**

Search options for a job in the design field.

- Online job websites.
- Employment agencies.
- Advertisements in local newspapers.
- Going directly to a company and leaving your CV.
- Advertising on notice boards in shopping malls.
- Advertising in the local school, church newsletters.

**7.1.4 (Allocate 5 marks.)**

The advice I will give Lehman on how to conduct himself on the day of the interview, is to:

- Arrive on time.
- Dress appropriately.
- Be friendly by greeting everyone.
- Be professional e.g. get rid of chewing gum, turn your cell phone off.
- Take along stationery and take notes.
- Take along a portfolio or CD of your work.
- Answer questions truthfully and openly.
- Do not complain or try to be 'clever'.
- Greet and leave professionally.

7.1.5 **(Allocate 5 marks)**

People are looking for a green sustainable lifestyle.  This design caters for an outdoor lifestyle and does not harm the environment in any way.  The design would not be too expensive, compared to traditional caravans.  Maintenance is low.  The target market would be aimed at a variety of people.  Less affluent income groups are ideally suited.  In townships this could be a viable business, like a mobile phone booth, mobile spa, a tuck-shop, or hair salon, etc.  This will not be viable – crime factor in S.A.

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

OR

7.2 7.2.1 **(Allocate 4 marks)**

NO marks for “impression on customers”

The aims of visual merchandising:

- To educate the customer about the product or service in an effective and creative way.
- To set the company apart in an exclusive position.
- To establish a creative means of presenting merchandise in a three-dimensional environment which creates long-lasting impact and enables customers to remember what they have seen and where.
- To create and show a link between current trends, products and marketing by keeping / placing the product in prime focus.
- To combine the creative, technical and operational aspects of a product and the business.
- To attract the customer, assist him / her to make a decision and to then make a purchase.
- Exhibition must be appealing , draw attention
- Visual merchandising is a form of advertising – to make more money give the customer the desire to buy

## 7.2.2 (Allocate 6 marks)

	<b>FIGURES A AND B</b>	<b>FIGURE C</b>
Target market	Mainly for children, but also young adults and those who are still young at heart. <input checked="" type="checkbox"/>	Would be for adults. <input checked="" type="checkbox"/>
	Rounded with no sharp edges for them to play on. <input checked="" type="checkbox"/>	Geometric with straight lines and formal structure. Formal communication. <input checked="" type="checkbox"/>
	Letters are used as cut-outs and resemble Jungle Jims all over the stand. The font is simplified. <input checked="" type="checkbox"/>	Sophisticated/Formal font is used to provide more information. <input checked="" type="checkbox"/>
	Used in different ways, e.g. on TV screens, posters, etc. Variety of two dimensional and three dimensional design elements are used to keep children interested. <input checked="" type="checkbox"/>	Two-dimensional flat visuals used in posters and on a laptop. Technology is aimed at adult level. <input checked="" type="checkbox"/>
	Used colourful product against the grey-scale of the rest of the exhibition stand. The contrast helps to create attention. <input checked="" type="checkbox"/>	Subdued colours are used on the exhibition stand to enhance or emphasise the content, holiday venues. <input checked="" type="checkbox"/>

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

7.2.3 **(Allocate 4 marks)**

## Figure A

Target market: Pregnant women, rounded feminine shapes, playful fonts, soft-focused pictures of mothers and babies in muted tones, soft pastel colours, associated with babies.

## Figure B

Target market: The collector of exceptional designs, distorted combinations of linear and curvy shapes. Home interior for the more affluent buyer, mostly shades of white to show off the design.

## Figure C

Target market: The cook, who might also be a professional, with limited time to prepare meals and watch television (multi-task).

## Figure D

Target market: For those people who are concerned with saving and controlling the monthly budget.

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

7.2.4 **(Allocate 16 marks = 10 + 6)**

**Mark will be allocated to any relevant statements to market yourself as a designer**

**(a) Covering Letter: (Allocate 10 marks)**

Always include an application/covering letter with a CV:-

- Use exact position title or reference as stated in advertisement
- Address it to contact person as stated in advertisement.
- Correct company or recruiter details.
- Covering letter should be neat and professional.
- Type on same type of paper and in same font as CV.
- Customise your letter to suit the job and / or company.
- Use it as an introduction, do not repeat CV.
- 'Show off' your reporting and writing skills.
- Explain why you think you are perfect for the job (Key words could be team player, hard worker, spontaneous, creative, energetic, etc.)
- Mention one or two positive aspects or achievements that are relevant to the position.
- Sign letter professionally at the bottom.
- You are able to meet deadlines,  adhere to company policy , be honest and encourage environmentally friendly products .

**(b) CV: (Allocate 6 marks)**

- Personal information (name, surname, phone number, e-mail address, physical address, postal address, languages, driver's licence).
- Educational information.
- Work experience.
- Computer skills.
- Courses.
- Activities and interests.
- References.
- Portfolio

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

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



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**DESIGN P2  
PRACTICAL PAPER  
NOVEMBER 2010**

**MARKS: 100**

**TIME: LO1: Practical process/preparation at school and/or home [50]  
LO2: Practical product done under controlled conditions only at school,  
18 hours [50]**

**This question paper may not be handed to candidates before 16 August 2010.**

**This question paper consists of 8 pages and 1 addendum.**

**INSTRUCTIONS AND INFORMATION**

1. This practical examination consists of ONE question paper.

2. This question paper comprises TWO parts:

The examination workbook/sourcebook (LO1) (A3 size) (50 marks)

The final practical examination product (LO2) (50 marks)

TOTAL: 100 MARKS

**INSTRUCTIONS TO CANDIDATES**

**The question paper has two topics. Choose only ONE of the two.**

1. **BRIEF/TOPIC: Food for thought**

As children we were all familiar with our friend Humpty Dumpty who sat on the wall, fell and all the king's men could not get him together again. And then there was the Gingerbread Man who ran away saying, 'catch me if you can' ... We all grew up with food lessons. We can still remember our parent's words echo: 'Eat your veggies', and rhymes such as 'an apple a day keeps the doctor away', 'carrots will give you good eyesight and spinach will make you stronger'.

The 'spinach comic icon', Pop-eye the sailor man, captures our childhood food realities and fantasies, and we become brand conscious and informed consumers. From a young age we insist on brands like Jungle Oats, because we believe it will make us stronger and brighter, we eat Rice Krispies because it rekindles childhood melodies of 'snap, crackle and pop' and we look forward to our sami (sandwich) with the hope that 'Mom remembered Melrose'.

With this in mind, you have been invited to enter your design(s) for a food and culinary show, with the title 'Food for Thought'. The sponsor's brief is clear: the topic opens itself to a variety of creative designs and should be taken with a pinch of salt, a drizzle of vinegar, and a light twist of lemon and please do not stir or add eish (ice) ... Stir up a conversation with the consumer. You may also bite, crack, twist, stir and break into any social or environmental debate on food-related issues.

Create an original design in ONE of the following design categories:

- Communication/Information Design
- Craft/Design (basically two-dimensional design)
- Craft/Design (basically three-dimensional design)
- Environmental Design and Digital Design

**OR**

**2. BRIEF/TOPIC: Flights of Fantasy**

You are participating in the 'young designer' category at the Durban July (a famous horse-racing event held in Durban each year). This event has a host of fashionable celebrities attending and is considered to be one of the biggest social gatherings for young and old, the hip and famous. The Durban July is an important event on the social calendar of most South Africans. It is an event where people go out of their way to dress up and look special for the day.

Create a design by using the theme 'Flights of Fantasy' for the Durban July. You may choose to create information design products/pieces, for example posters or brochures to advertise any aspect related to the Durban July. Design décor items like menu cards to be used for the formal lunch held on the day of the event. Alternatively, you may want to create three-dimensional designs, for example flower baskets from found/recycled materials to create a sustainable design solution. Some candidates may choose to create products, packaging, fashion garments, gift wrapping or textiles with images highlighting 'Flights of Fantasy'.

Create an original design in ONE of the following design categories:

- Communication/Information Design
- Craft/Design (basically two-dimensional design)
- Craft/Design (basically three-dimensional design)
- Environmental Design and Digital Design

## REQUIREMENTS

### PART 1

#### PROCESS

1. All process/preparatory work for your design must be shown in a sourcebook/workbook (A3 size).
2. This will involve the processes from conceptualisation to realisation.
3. Thorough investigation of problems posed by the design brief should be shown.
4. The design process must be captured in an A3 format.
5. The workbook/sourcebook is to be presented in the form of an album (that is in book form).
6. It must open easily and have pages that turn easily.
7. The workbook/sourcebook must be made of light material, to facilitate transport.
8. Ensure that the workbook is presented professionally.

#### NOTE:

- As LO1 (preparation) has the same weighting as LO2 (the final product), it should be given enough time to acknowledge its importance.
- Your teacher can be involved in this preliminary preparatory session.
- You may work at home.
- For more suggestions refer to the *Learning Programme Guidelines (LPG)*, January 2008.

**REQUIREMENTS FOR THE DESIGN PROCESS**

You must show:

- Evidence of tonal drawing/s related to the final concept (1 x A3 or 2 x A4)

You may also present the following:

- Expression of intention and rationale
- Evidence of research
- Evidence of experimentation
- Evidence of generative ideas (for example thumb-nail sketches)
- Evidence of developmental concepts
- Self-evaluation of the process

**CRITERIA**

You should use the following criteria:

- Creativity and originality
- Technique and craftsmanship
- Evidence of design involvement: design elements
- Evidence of design involvement: design principles
- Professional presentation

**[50]**

**PART 2****PRODUCT**

A two-dimensional design should not be larger than A2 in size.

The size of a three-dimensional design will depend on the function of the object being made. Bear in mind that the final product will need to be transported to a central marking venue.

**NOTE:**

- Your teacher may not assist you in any way during the final production of the design.
- ALL work must be done under the teacher's supervision at your school.
- Any form of direct copying/plagiarism or 'bought' work will be strictly penalised.
- A declaration of authenticity (ADDENDUM A) must be completed by each candidate.
- Work must be done on a continuous basis during contact time, for example during three consecutive days of 6 hours each. This can be negotiated with your school.

**CRITERIA FOR THE DESIGN PRODUCT**

You should use the following criteria:

- Creativity and originality in terms of the concept and solution(s)
- Evidence of design involvement: design elements and principles
- Technique and craftsmanship
- Evidence of at least 18 hours' work
- Professional presentation and functionality **[50]**

**TOTAL (LO1 AND LO2): 100**

**INSTRUCTIONS TO THE TEACHER:****PRACTICAL EXAMINATION LO1 (50 MARKS) AND LO2 (50 MARKS)**

1. This practical examination consists of ONE paper. This question paper comprises TWO parts, **LO1** (the examination workbook/sourcebook, A3 size) and **LO2** (the final practical examination product).
2. This practical paper should be given to the learners on 16 August 2010. Examination and hand-in dates will be determined by the provinces.
3. As LO1 (preparation) has the same weighting as LO2 (the final product), it should be given enough time to acknowledge its importance.
4. Consequently learners should have enough time to do their LO1 (preparation). The teacher can be involved in this preliminary preparatory session. Due to the preparatory nature of LO1, learners are allowed to complete work at home.
5. Learners must use the LO1 sourcebook as a point of reference during their LO2 examinations. Both LO1 and LO2 examination work must be submitted to the examination official immediately after the LO2 examinations are completed. This date will be stipulated by each province.
6. The teacher is NOT to assist the candidate in any way during the final production of the design product (LO2).
7. Any form of direct copying/plagiarism or 'bought' work will be strictly penalised (ZERO marks).
8. LO2 must be done on a continuous basis during contact time, for example during 3 consecutive days of 6 hours each. Your choice for examination time options must be negotiated with your school.
9. LO2 must be done at the learner's examination centre, under the supervision of the teacher. LO2 work must NOT be done at home. LO2 work must NOT leave the examination centre.
10. Each province will determine the process involved in the marking of LO1 (sourcebook A3) and LO2 (final product). Schools will be notified by the provinces concerning the date, time and venue for the submission of work to the examination centres.
11. The examination LO1 should be professionally presented in an A3 workbook/sourcebook format in an album form.

12. LO1 and LO2 must be neatly and clearly labelled. Writing must be legible.
13. Attach ADDENDUM A to LO1 and LO2 work.
14. **Do not confuse or mix up LO1 and LO2 (examination work) with PATs 1, 3 and 5 (year work).**

### **PATs 1, 3 AND 5**

1. Each province will determine the process involved in the moderation of the examination LO1 (process/preparation in the sourcebook/workbook), examination LO2 (final product) and PATs 1, 3 and 5. Schools will be notified by the provinces concerning the date, time and venue for the moderation of PATs 1, 3 and 5 (year work) and marking/assessment of the final examination work.
2. LO1 is to be professionally presented in an A3 workbook/sourcebook format in an album form.
3. Candidates who do not submit PATs 1, 3 and 5 will NOT receive any marks for this portion of the examination.
4. The following procedure may be adjusted by each province to suit their own process of moderation/assessment of work at the end of the year:

An example of a compilation of a workbook/sourcebook (A3):

- Index with legible page references.
  - All the LO1s (process/preparation) must be in the workbook/sourcebook (A3) in chronological order, accompanied by respective assessment sheets, for example completed assessment sheet followed by LO1 (process/preparation) of PAT 1; completed assessment sheet followed by LO1 (process/preparation) of PAT 3; completed assessment sheet followed by LO1 (process/preparation) of PAT 5.
5. Each province will stipulate their own process of handing in and moderation/assessment of LO2. Possible example:  
  
The LO2 (final product) of PATs 1, 3 and 5 should be presented as part of an exhibition accompanied by the respective assessment sheets underneath or next to each one for moderation.
  6. Details of how the workbook/sourcebook (A3) needs to be approached can be found in the *Design Learning Programme Guidelines* (January 2008) and the *Subject Assessment Guidelines* (January 2008) (DBE website).

**ADDENDUM A**

This addendum must be detached, copied, completed, signed and pasted on the front cover of the A3 year workbook/sourcebook (which contains the preparation/process as part of the PATs) and the final examination workbook/sourcebook (which contains the preparation process of the final examination). NOTE: Provinces may require this work to be submitted in ONE workbook/sourcebook.

Indicate with a cross (X) whether this is the year workbook/sourcebook (PATs) and/or the examination workbook/sourcebook.

YEAR WORKBOOK/SOURCEBOOK (preparation/process as part of the PATs) AND Design products as part of PATs	
EXAMINATION WORKBOOK/SOURCEBOOK (preparation/process for final examination) AND Final examination design product(s)	

**NOVEMBER 2010 PRACTICAL EXAMINATION**

1.	Name of subject	
2.	Code of subject	

<b>DECLARATION</b>												
This work was done under the supervision of the Design teacher and without the help of anybody else. This is to certify that all work submitted is the original and own work of the candidate.												
Centre number												
Examination number												
District												
Region												
	Signature						Date					
Candidate												
Principal												
Examination official												