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# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**DESIGN P1**

**(THEORY)**

**FEBRUARY/MARCH 2014**

**MEMORANDUM**

**MARKS: 150**

**This memorandum consists of 28 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]****(Allocate 10 marks)**

- **Line:**  
The telephone wire bowl makes use of strong linear qualities as seen in the decorative patterning. ☒ The lines create movement or a vibrating optical illusion. ☒ The repetitive use of the black and grey lines creates a grey tone. ☒ The black and grey linear patterns outline the orange floral image. ☒
- **Focal point:**  
The dark circle in the middle of the bowl creates the central focal point. ☒ It is further emphasised by being outlined by a grey-tone sundial/zigzag/floral shape. ☒ The linear patterns surrounding the centre lead your eye to the middle or centre of the bowl design. ☒
- **Balance:**  
The bowl is symmetrical as the left side mirrors the right side and the bottom is mirrored by the top. ☒ The bowl can also be said to have a radial balance as the pattern burst or explodes outwards from the centre. ☒
- **Colour:**  
There is a minimalistic ☒ or monochromatic colour scheme that contrasts with the bright/vibrant orange. ☒ The black and grey colours within the linear patterns create a grey tonal value. ☒
- **Pattern:**  
The coiling of the telephone wires creates a soft spiralling outward pattern. ☒ The dominant geometric patterns are used repetitively and the lines create an optical effect. The pattern is structural, ordered and well planned. ☒ The orange motif of a petal is repeated to create a radially balanced flower. ☒

Credit must be given for any valid and reasonable answer.

Q1.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower order	Recall	30%	1.1	3
Middle order	Application of elements & principles	40%	1.1	4
Higher order	Analysis Synthesis Evaluation	30%	1.1	3

## 1.2 [10 marks]



## 1.2.1 (Allocate 2 marks)

The dress in FIGURE B is described as an "Eco dress" because the designer made use of paper. ☒ The dress is thus designed within the framework of green and environmental criteria. ☒ Paper is readily available for reuse which makes the product sustainable and also contributes towards a better environment. ☒

Credit must be given for any valid and reasonable answer.

## 1.2.2 (Allocate 8 marks)

- **Form:** The "Eco dress" is clearly inspired by origami shapes. ☒ The overall design of the dress strengthens the geometric or triangular shape. ☒ The form of the dress (pod-like) emphasises the female form. ☒
- **Rhythm:** Geometric origami forms are used to create a rhythmic zigzag effect. ☒ These forms are repeated and create a rhythm, in a vertical manner that allows your eye to follow the contours of the dress. ☒
- **Tone:** The designer used primarily white paper to create the dress. ☒ Due to the origami or folding technique the folds creates tonal values/contrast. ☒
- **Texture:** The paper is smooth ☒ and the 3D patterns of the origami forms would be more hard edged, ☒ that creates a tactile texture. ☒

Credit must be given for any valid and reasonable answer.



Q1.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower order	Recall	30%	1.2.2	3
Middle order	Application of elements & principles	40%	1.2.1 + 1.2.2	4
Higher order	Analysis Synthesis Evaluation	30%	1.2.1 + 1.2.2	3

**QUESTION 2 [10 marks]**

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

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

## 2.1 (Allocate 6 marks)

 <p style="text-align: center;"><b>FIGURE A</b></p>	 <p style="text-align: center;"><b>FIGURE B</b></p>
<p><b>Colour:</b> FIGURE A's use of pink and reds reinforces the stereotype that women are soft, lovely and sweet. <input checked="" type="checkbox"/> The variety of pinks and reds create movement and can suggest that women fluctuate <input checked="" type="checkbox"/> and are therefore emotional. <input checked="" type="checkbox"/></p>	<p><b>Colour:</b> FIGURE B uses a see through fragrance bottle and the fragrance inside creates an even pink colour. <input checked="" type="checkbox"/> The pink colour is flat and smooth and can suggest that men are steady and stable. <input checked="" type="checkbox"/> Pink is not usually associated with males and therefore does not reinforce a typical male stereotype. <input checked="" type="checkbox"/></p>
<p><b>Form:</b> The silhouette of FIGURE A is more curvaceous or rounded which reinforces the stereotype that women are voluptuous and curvaceous. <input checked="" type="checkbox"/> The bottle cap in FIGURE A strengthens the idea that women prefer more ornate, elegant and decorative forms. <input checked="" type="checkbox"/></p>	<p><b>Form:</b> FIGURE B is bolder and rectangular which fits in with the stereotype of a male as being rigid, firm and straightforward. <input checked="" type="checkbox"/> It has a bulky and masculine form. <input checked="" type="checkbox"/></p>

<p><b>Symbolism:</b> FIGURE A uses pinks which could symbolise youth, sexiness, softness and feminine qualities. <input checked="" type="checkbox"/> The use of red could symbolise passion and romance. <input checked="" type="checkbox"/> These symbolic interpretations of the colours could all be considered to be stereotypical. The use of hearts is a stereotypical symbol for love and romance. <input checked="" type="checkbox"/> It is sentimental and sweet. <input checked="" type="checkbox"/></p>	<p><b>Symbolism:</b> FIGURE B uses the colour pink to challenge the traditional stereotypical idea of 'only pinks for ladies ...' <input checked="" type="checkbox"/> The fact that the design is simple and uncluttered could symbolise that men are not sentimental and uncomplicated and prefer simple clean lines. <input checked="" type="checkbox"/></p>
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Credit must also be awarded for any other valid statements

## 2.2

**(Allocate 4 marks)**



The poster in FIGURE C challenges the stereotype that 'real men' don't wear pink as it would make them appear feminine and weak. ☒ This poster makes a strong statement that it is indeed real men that do wear pink! ☒

Simultaneously the poster reinforces the stereotype that men must be young, virile, muscular and handsome ☒ to be attractive and to be noticed! ☒ Attractive bias has been reinforced by using an attractive male model. ☒

Credit must also be awarded to any other reasonable observations.

Q2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower order	Observation; Recall Comprehension	30%	2.1	3
Middle order	Application	40%	2.1 + 2.2	4
Higher order	Analysis; Synthesis Evaluation; Deduction	30%	2.1 + 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.**

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

**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 [Allocate 10 marks in total]****3.1.1 (Allocate 2 marks)**

FIGURE A could be preferred by people who like a more contemporary, modern look and feel, ☒ a simple, smooth feel ☒ and something sophisticated. ☒ On the other hand FIGURE B could be appreciated by people who prefer the more rustic feel, ☒ more traditional and different. ☒

**3.1.2 (Allocate 8 marks)**

<b>DIFFERENCES</b>	<b>SIMILARITIES</b>
FIGURE A reflects a modern approach, based on British heritage. <input checked="" type="checkbox"/> FIGURE B is influenced by a traditional broom. <input checked="" type="checkbox"/>	Both are inspired by the traditional heritage of their countries of origin. <input checked="" type="checkbox"/>
FIGURE A is made of an expensive material (copper), creating a more sleek/contemporary/urban and sophisticated look. <input checked="" type="checkbox"/> FIGURE B is made of a yard broom, creating a traditional and country/rural feel. <input checked="" type="checkbox"/>	Both designs have the same function, as lamp shades. <input checked="" type="checkbox"/>
The form in FIGURE A is simplistic and defined <input checked="" type="checkbox"/> whereas FIGURE B's form is more organic. <input checked="" type="checkbox"/>	Both designs are monochromatic. <input checked="" type="checkbox"/>
FIGURE A is more serious/sophisticated in appeal and <input checked="" type="checkbox"/> FIGURE B tends to be more playful/informal. <input checked="" type="checkbox"/>	
Credit must also be given for any other reasonable observations.	

<b>Q3.1 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING</b>	<b>QUESTIONS</b>	<b>MARKS (10)</b>
Lower order	Observation	30%	3.1.2	3
Middle order	Application	40%	3.1.1 + 3.1.2	4
Higher order	Evaluation; Critique	30%	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.**

ONE POSSIBLE EXAMPLE: Palesa Mokubung ☑

**EXAMPLES AND INFLUENCES:**

Mantsho is a Sotho name that explains the roots of young black women, an exclusive fashion brand that is vibrant, bold and expressive. ☑

The divine creation of Mantsho garments are inspired by Palesa Mokubung's personal cultural and social experiences ☑ and this is how Mantsho relates to the people. Mantsho is of high quality in terms of design, fabric and production, using fabrics of high quality from stores such as Vlisco.

Mantsho (meaning 'brutally black') is undeniably setting a new global fashion and attitude trend. ☑

Palesa marries retro glamour with a tasteful tribal flourish ☑ to create quintessential street couture. ☑ Palesa has used shweshwe fabrics as a signature element in her very individual interpretations of couture. ☑



This is the girl who in 2000 was just 19 when she went to the newly-opened Stoned Cherrie. ☑ Within minutes of meeting the funky label's founder, Nkhensani Nkosi, Palesa had an order for 30 skirts and tops just like the ones she was wearing and the garments sold out within hours of their arrival instore. She worked as chief designer with Stoned Cherrie till 2004, when she struck out on her own, and working from her mother's garage in the Vaal Triangle, with one employee, launched *Mantsho*. ☑ She produced her first South Africa Fashion Week range within the first year, and is today at 30, rated among the South African fashion world's most cutting-edge designers. ☑





Mantsho couture is influenced by spirituality, love, sex, war and South Africa. ☒  
Dresses, coats and harem pants are executed in spectacular Dutch wax prints, with subtle '50s shapes and modern details such as hoods and cowls. ☒

Q3.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower order	Recall; Name	30%	3.2	3
Middle order	Application	40%	3.2	4
Higher order	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, 10 marks for each movement/style)

Learners must choose TWO designs.

**TWO POSSIBLE OPTIONS ARE: FIGURE D AND FIGURE E**

**FIGURE D:** Reflects the Pop era. ☒

**CHARACTERISTICS OF THE POP ERA INCLUDING THOSE REFLECTED BY THE TABLE IN FIGURE D:**

- Figure D's bulbous, biomorphic, organic form ☒ and simple, child-like

flower -shaped table top is typical of Pop design. ✓

- The fact that Figure D is a single form cast in plastic is also typical of Pop design. ✓
- Designs were dictated by the wide range of new processes and materials available from new chemical processes, for example: wood could be moulded (plywood). ✓
- Plastic was invented – e.g. cellulose acetate was made from chemically treated cotton. ✓
- Other new materials used were: acrylic, fiberglass, styrofoam, PVC plastic, chromed, chromed steel and metal alloys. ✓
- Pop designers experimented with the new shapes that these new materials could create, e.g. unusual, biomorphic forms could now be created using injection moulding. ✓
- A wide range of synthetic colours now become available due to technological developments in chemistry. ✓ Colours are bright and flat. ✓
- Kitsch, playfulness and irony/parody were used to undermine the aesthetic seriousness of things that were previously considered beautiful. ✓

#### ONE WORK AND DESIGNER:

- 'Panton chair', by Verner Panton ✓
- 'Bocca sofa', by Studio 65 ✓

#### AIMS:

- Pop designers wanted to reflect everyday, modern life. They believed design to be the artist, the engineer and the consumer. ✓
- Designs had to satisfy the needs of the consumer and embody the spirit of everyday life. ✓
- Modern designers did not follow a single design idea. There could be more than one style at a time. ✓
- The idea of taste was constantly questioned so styles changed constantly. ✓

#### INFLUENCES:

- The economic boom of the period led to a rise in consumerism. Ordinary people could now afford cars and luxury household goods. ✓
- Movies and the life of film stars inspire subject matter. ✓
- Science and the space age brought about space age motifs and imagery depicting space themes everywhere, e.g. fashion, household goods and cars. ✓
- Pop artists like Andy Warhol and Roy Lichtenstein's representation of everyday subject matter in an ironic and humorous way. ✓
- Op Art's use of line and colour to create optical illusions often influences textile and household design. ✓
- The Anti-Design Movement in Italy was a major influence, especially their use of shocking colour and visual puns. ✓
- The undermining of the formal function of objects through new, surprising forms. ✓
- The questioning of the importance of taste and function. ✓

Credit must be given for any reasonable answers.

**FIGURE E:** Reflects the Post-Modern era ✓

**CHARACTERISTICS OF THE POST-MODERN ERA INCLUDING THOSE REFLECTED BY THE TABLE IN FIGURE E:**

- Typical of the Post-Modernism is this table design's simplified classical like 'pillar' legs, which refer to the past. ✓ Post-Modern designs attempt to re-establish a link with the past by including design elements from traditional design. ✓
- The combination of the abstract, geometric top with the organically traditional legs is also typical of Post-modernism. ✓
- Ornament is the predominant feature of Post-modern design. Colour, decoration, kitsch and irony are key ingredients. ✓
- Modern techniques and materials are used in combination with traditional forms and elements, e.g. reinforced concrete and steel is combined with wood and stone. ✓
- Humour and playfulness are typical qualities. ✓
- Hybridism, ambiguity, distortion and inconsistency are also common characteristics. ✓

**ONE WORK AND DESIGNER:**

- 'The Ghost Chair' by Phillipe Starke ✓
- 'Venturi House' by Robert Venturi ✓
- 'Pendulum Mantel clock" by Michael Graves ✓
- 'Silver Service for Alessi' by Also Rossi ✓

**AIMS:**

- Designers looked for variety and individualism to replace conformity. ✓
- The emphasis of Modernism on extreme simplicity and geometric purity was rejected for more complex lines, shapes and forms. ✓ Colour, decoration, texture, wit, metaphor and references to historical styles are introduced. ✓
- Designers search to bring about a balance between modernity and tradition. ✓
- Existing, local styles are recognised. ✓
- They aimed to design spaces that met individual needs and were aimed at the private user rather than for mass use. ✓

**INFLUENCES:**

- Robert Venturi's belief that a visual language which could be widely understood should be based on the visual imagery and symbolism of popular culture. ✓
- The Italian Anti-Design movement's use of an eclectic range of sources, including Kitsch, Art Deco and Pop, as well as their combination of cheap and expensive materials and their references to both popular and high culture. ✓
- The growing need for specific products for a new breed of design-conscious consumers who wanted to purchase affordable status symbols for the domestic environment influenced design of this time. ✓

Credit must be given for any reasonable answers.

<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	Critical analysis	30%	4.1	6

## 4.2 [10 marks]

### 4.2.1 (Allocate 2 marks: ONE mark for each movement only)

#### **POSSIBLE DESIGNERS:**

##### **ART DECO:**

Clarice Cliff ☒

Rene Lalique ☒

##### **BAUHAUS:**

Walter Gropius ☒

Marianne Brandt ☒

Credit must be given for any other relevant designers.

### 4.2.2 (Allocate 8 marks)

#### **LINE:**

Both FIGURE F and FIGURE G make strong use of straight lines giving them a hard-edge machine-like quality. ☒ Typical of Art Deco is FIGURE F's placement of straight lines along diagonals creating a dramatic, dynamic composition. ☒ In contrast the lines of the Bauhaus poster are mostly horizontal, creating a more stable effect. ☒ Both posters also make use of curved line, but FIGURE F uses more curved line which interacts in more complex ways with the straight lines to form dynamic jazz-like rhythms. ☒

#### **SHAPE:**

Typical of Bauhaus design is FIGURE G's use of flat, pure, rectangular and circular shapes which form a calm, ordered design ☒, whereas the Art Deco poster is less flat making use of a 3-dimensional figure in the foreground and diving boards in the background. ☒

#### **POSSIBLE INFLUENCES:**

In FIGURE F the stepped contours of the diving-boards show the influence of Aztec and Egyptian temple designs on Art Deco. ☒ The strong geometric forms of this diving-board reminds one of the fragmented, geometric forms of Early 20<sup>th</sup> century abstract movements such as Cubism and Constructivism. ☒ The illuminated background and the rich, intense colours of FIGURE F reflect Art Deco's love for spectacular and theatrical effects. ☒

The clean lines and hard-edge shapes of FIGURE G reflect the machine-age. ☒ The flat, geometric shapes can also be seen to be influenced by the De Stijl and Cubism's use of simplification and

geometric shapes. ☒

**COLOUR:**

The intense reds and blues that dominate FIGURE F give it a warm, exotic, decorative appeal, ☒ whereas the neutral cream, black and light orange of FIGURE G exudes a calm and quiet feel. ☒ The seductive colour of FIGURE F contrasts with the simple clean colours of FIGURE G. ☒

Credit any valid statements. The learner must compare each aspect in paragraph form and may not use a table.

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

There are splatters of red which helps to symbolise blood and the senseless killing of animals. ☒ The font in the word 'victims' is disintegrating and fading in areas, symbolising loss of life and the slow disappearing of certain species. ☒ The coat hanger shows the link between fashion items and animal fur used for some fashion items. ☒ The dead fox/animal is hanging from the coat hanger which appears as a noose at the bottom, emphasising the horror and reality of this procedure. ☒ There is a stark contrast between the white background and the black and red of the illustration which emphasises the stark reality of the situation. ☒

**5.1.2 (Allocate 7 marks)****INTERNATIONAL SOCIAL DESIGNER:**

The German artist Cordula Kehrer ☒ is known for designing whimsical waste baskets. ☒ She makes use of the indigenous Aeta people of the Philippines ☒ to make the baskets using traditional basket-weaving techniques. Through this job creation, she addresses the issue of unemployment. ☒ The baskets combine hand-woven, sustainable rattan reed ☒ with colourful machine-moulded plastic. ☒ By creating this fusion of two different materials (modern [plastic] and traditional [rattan]) ☒ the designer is asking us to consider larger questions about the nature of design, ☒ the role of the handmade, ☒ and the place of craft-based cultures in a globalised economy. ☒

Credit should be given for any other relevant information.

<b>Q 5.1 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING</b>	<b>QUESTIONS</b>	<b>MARKS (10)</b>
Lower order	Observation/Recall Comprehension	30%	5.1.2	3
Middle order	Application	40%	5.1.1 + 5.1.2	4
Higher order	Analysis Synthesis Evaluation	30%	5.1.1 + 5.1.2	3

**5.2 SOCIAL ISSUES (SOUTH AFRICAN)**

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

**5.2.1 (Allocate 4 marks)**

This campaign was inspired by street beggars who hold up placards indicating their plight. ☒ The dogs address the same issues, for example being homeless, having 'children', being hungry and in need of love. ☒ As much as these dogs can be compared to human beggars they also differ in the sense that they are dependent on humans and cannot speak for themselves. ☒ Therefore they create more empathy and their plight triggers an emotional response from the viewer. ☒ At the same time the viewer might also be reminded of people without homes, food and jobs. ☒

Credit must be given for any valid and reasonable answer.

**5.2.2 (Allocate 6 marks)**

ONE POSSIBLE EXAMPLE: Incomparable ☒

Incomparable, SA was started as a small company in 1984 in Johannesburg, South Africa.

Working around a kitchen table, often late into the night, Jennifer Pascall was busy transforming small pieces of ground stone & clay into buttons of all shapes and sizes. Many of the first designs, which are still popular today, were inspired by Africa's rich ethnic artworks, colourful flowers and distinctive wild animals. ☒

Over the years Incomparable began specialising in the creation of handmade buttons, craft pieces, craft kits, painting kits, greeting cards and jewellery. ☒

As the company evolved, women from the local community were hired and trained in the art of button making. Today, Jennifer's entire family, as well as several women from the local community are involved in the business. ☒

Most of the Incomparable team had never held a paintbrush before they joined the company and are now absolute masters of their art and justifiably proud of their work. ☑ The women's sense of belonging within the company and skills as crafters ☑ not only gives them tremendous pleasure but also provides them with economic empowerment. ☑

Many of the team are the sole breadwinner of their family ☑ and their work allows them to provide education and social upliftment for their husbands and children. ☑



Incomparable buttons have a wide appeal and are well suited to numerous applications. The buttons are displayed on thick corrugated card adding to their wonderful eye-catching quality. Incomparable buttons have enjoyed widespread popularity for the past 19 years.

The button cards have proved themselves, time and again, to be a strong seller worldwide owing to their very competitive pricing, superior quality and the wide selection of designs available. ☑

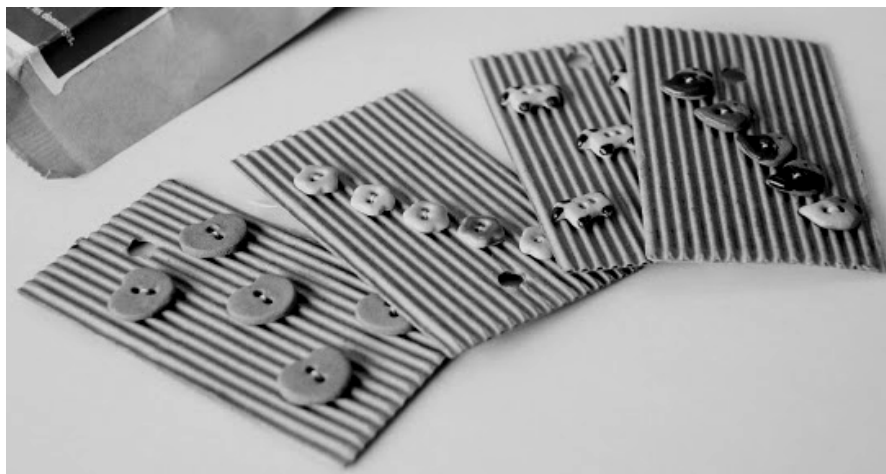
Due to a unique manufacturing process, the buttons are both machine washable and dry cleanable. The process involves numerous firings at extremely high temperatures. The result is a product of exceptional strength and durability. ☑

Incomparable manufactures over a thousand different button designs, which come in a variety of styles and sizes to cater for both formal and fun applications giving you more choice. ☑

Each button is carefully hand crafted from our unique mixture of ceramic and stoneware clay and hand painted with an assortment of glazes. The use of natural materials as opposed to plastic has proven itself to be extremely popular within an increasingly environmentally conscious market. ☑

Incomparable is responsible for designing its products and is able to produce custom-made buttons within a very short time. Many of the buttons are available as theme designs, which cater for various occasions such as Christmas, birthday parties, and Halloween. Other themes are suited to a variety of outlets such as zoos, museums, aquariums, and music and gift shops. Incomparable buttons are also available as craft pieces without holes and as pendants with a single hole. ☑





Q 5.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS (10)
Lower order	Observation/Recall Comprehension	30%	5.2.2	3
Middle order	Application	40%	5.2.1 + 5.2.2	4
Higher order	Analysis Synthesis Evaluation	30%	5.2.1 + 5.2.2	3

## QUESTION 6

Candidates should answer **TWO** of the three 10 mark subquestions  
[Allocate 20 marks in total]

### 6.1 SOUTH AFRICAN environmental designer [Allocate 10 marks]

#### 6.1.1 (Allocate 2 marks)

FIGURE A: Each product is made out of recycled material. ☒ Recycled materials directly brings about the clean environment we need to live in. ☒ The products help in cleaning rubbish that pollutes the environment. ☒ The re-use of products reduces pollution. ☒

Credit must be given for any valid and reasonable answer.

#### 6.1.2 (Allocate 2 marks)

Other ways or methods that can contribute towards a healthy environment are:

Production of non-toxic products because toxic waste is harmful or damages the environment. ☒ Recycle items that are not biodegradable like rubber, plastic or cans. ☒ Buildings can be made environmentally friendly by using solar power ☒ and by using regenerated heat through the use of insulation. ☒

Credit must be given for any valid and reasonable answer.

**6.1.3 (Allocate 6 marks)**

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

Example:

Name of designer: **(1 mark)**

Ollymolly. ☒

Design/Product: **(1 mark)**

Ollymolly handbag ☒

Description of the design: **(2 marks)**

With each bag, paper donated by printing firms is stretched and cut into strips. ☒ The strips are then rolled individually in a sticky plastic to make them water resistant and more durable. ☒ The product is handmade from cutting, knitting and stitching the paper. ☒ The bag is tensioned and shaped. ☒ The tops are finished off and the handles and clasps are attached. ☒ The entire process is handmade and gives each bag a unique identity in terms of colour and shape. ☒

How does the product make the environment healthy? **(2 marks)**

The transformation of waste into beautiful functional objects helps plants and trees to grow on cleaner soil or earth. ☒ The re-use of existing material is needed in order to limit the use of raw material for all related industries. ☒ The use of the recycled material minimises landfill issues. ☒

Credit must be given for any valid and reasonable answer.

<b>Q6.1 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING</b>	<b>QUESTION</b>	<b>MARKS (10)</b>
Lower order	Recall/Knowledge Comprehension	30%	6.1.3	3
Middle order	Application	40%	6.1.1 + 6.1.3	4
Higher order	Analysis Synthesis Evaluation	30%	6.1.2 + 6.1.3	3

**AND/OR**

**6.2 INTERNATIONAL environmental designer**  
**[Allocate 10 marks]****6.2.1 (Allocate 2 marks)**

The house, through its use of natural materials, is combined with and forms part of its environment. ☒ The Roost Treehouse is grafted onto tree trunks using a bracing system that neither harms nor impedes the growth or life of the tree. ☒ Nature or the environment has not been disturbed or harmed at all. ☒ The shapes of the houses are also natural as it mimics natural cocoons. ☒

Credit must be given for any valid and reasonable answer.

**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.**

Name of the designer: **(1 mark)**

Antony Gibbons ☒

Title of the design: **(1 mark)**

Roost treehouse ☒

Description of the design: **(3 marks)**

The Roost rises up above the forest floor with sleeping quarters, viewing platforms, and spiral stairs. ☒ This design technique helps to camouflage this structure into the forests as a way to better engage nature. ☒ The house is made up of a series of capsules that enclose a central staircase. ☒ The capsule leads to an outdoor platform that expands high in the tree. ☒ Each capsule's outdoor platform connects to create an overall platform structure, which also gives added strength and stability to the design. ☒

How the design contributes towards the environment: **(3 marks)**

The building should be part of the environment. ☒ The building is eco-friendly or sustainable by using solar power ☒ and by using regenerated heat through the use of insulation. ☒ It is built with recycled materials, e.g. old wood, paper wood, straw bales. ☒ Wood is used to build because it is a sustainable organic material. ☒ Water tanks can be installed to catch rain water to help save water. ☒

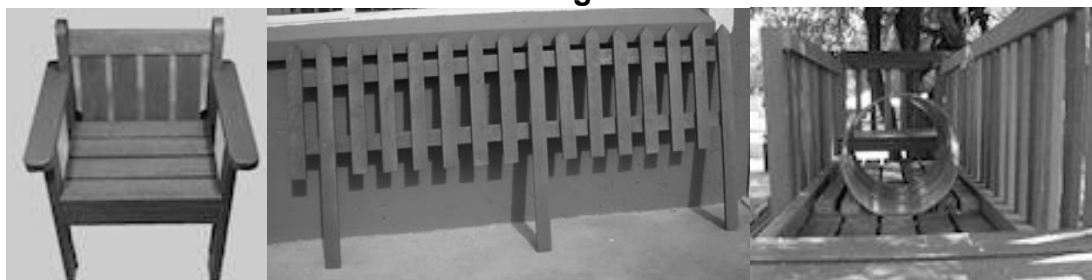
Credit must be given for any valid and reasonable answer.

Q6.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTION	MARKS (10)
Lower order	Recall/Knowledge Comprehension	30%	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]****6.3.1 (Allocate 2 marks)**

This is a way of reducing non-recyclable waste and using it in a different useful manner. ☒ If the waste products are not recycled, they may contribute to littering that impacts on the environment. ☒ The designer aims to make use of the already existing products available in our surroundings to create something new and attractive. ☒

Credit must be given for any valid and reasonable answer.

**6.3.2 (Allocate 8 marks)****SOUTH AFRICAN environmental designer**

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

Name of the designer: **(1 mark)**

Green Plastic Design. ☒

Aims of the designer: **(2 marks)**

The designer aims to create eco-friendly products. ☒ Green Plastic Designs recycles plastic which is not biodegradable to create a new product. ☒

General characteristics of the designer's work: **(2 marks)**

Green plastic designs looks like wood. ☒ They provide a wide range of products and services including, picnic tables, garden furniture, benches, boardwalks, decking, flooring, jetties, bins, jungle gyms, seating, fences, poles, flower and veggie boxes. ☒ It is maintenance free, never warps, never rots, waterproof, resistant to insects, never splinters, no painting, no water sealing and graffiti-proof. ☒ The plastic 'wood' expands and contracts slightly depending upon variations of the temperature to accommodate potential movement and adequate spacing. ☒

Title and how the work addresses environmental issues:

Title of the work: **(1 mark)**

Jungle Gym'✓

How it contributes towards a safe, healthy or eco-friendly environment.

**(2 marks)**

Test results have estimated that recycled plastic will last over 400 years with only minimal degradation.✓ Plastic planks/“timber” manufactured from plastics that would have been land filled,✓ it will never leach or contaminate the soil or the ground water, since it is non-porous and contains none of the toxic chemicals found in pressure treated timber. Also the use of plastic timber saves our trees since no wood is used in the products.✓ Plastic timber is 100% recyclable.✓

Credit must be given for any valid and reasonable answer.

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

**OR**

**6.3.2 (Allocate 8 marks)**

**INTERNATIONAL environmental designer**

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

Name of the designer: **(1 mark)**

HOK Agency.✓

Aims of the designer: **(2 marks)**

The Agency seeks to create unique and outstanding designs that address the earth's future conditions.✓ The projects aim to find solutions to the energy and environmental challenges facing the modern society.✓ Their projects aim at improving, taking care and protecting the environment.✓ The methods they use in their processes are all eco-friendly.✓ HOK Agency uses a process called “Process Zero: Retrofit Resolution” which is aimed at reducing the energy consumption of a building.✓

General characteristics of the designer's work: **(2 marks)**

The Agency developed a way in which a building can generate its own electricity by means of algae tubes, photovoltaic film and solar generators.✓ These energy saving and energy producing systems are incorporated in the existing building without compromising the structure.✓ Visually, the added elements give the building a strong linear appearance of horizontal floors and vertical pillars.✓

Title and how the work addresses environmental issues:

Title of the work: **(1 mark)**

'Project Zero: Retrofit Resolution'✓

How work addresses environmental issues. **(2 marks)**

The process reduced the building energy requirements by 84% and self-produced its remaining energy. ☒ The process made the building energy self-sufficient. ☒ The impact dramatically reduces the pressure on natural resources. ☒ The use of natural ventilation, shading and cooling systems all contribute to the buildings peaceful and better working environment. ☒

Credit must be given for any valid and reasonable answer.

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

<b>Q6.3 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING</b>	<b>QUESTIONS</b>	<b>MARKS (10)</b>
Lower order	Observation/Recall Comprehension	30%	6.3.2	3
Middle order	Application	40%	6.3.1 + 6.3.2	4
Higher order	Analysis Synthesis Evaluation	30%	6.3.2	3

**TOTAL SECTION B: 40**

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

Choose either QUESTION 7.1 OR 7.2.

**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 30 marks in total]**

FIGURE A: Eskom Billboard

**7.1.1 (Allocate 4 marks)**

Learners may agree or disagree that billboards add to clutter and are unsightly and monotonous. The following reasons could be supplied for each:

AGREE:

- Most cities have limited space and buildings dominate. Billboards add to the clutter and can dominate the landscape. ☒
- Billboards are often erected in open clean spaces, e.g. along highways. In doing so, many may argue that the billboards are unsightly and spoiling the bit of open space that there is. ☒

DISAGREE:

- Learners may argue that billboards contribute positively to our environment as they are clearly visible and more people are therefore informed of products, events, etc. ☒
- Some learners may argue that billboards make our environment more exciting as many billboards are creative, colourful and often humorous. ☒
- Many learners may also argue that billboard designs are electronically exciting. ☒

**7.1.2 (Allocate 4 marks)**

FOUR possible reasons why these billboard contribute to a strong marketing or promotion campaign:

- As billboards form part of our social media and communication, they are indeed the most direct and effective method to be used in marketing or promotion. ☒

- Because of their size, these billboards cannot be missed and they grab your attention. ☒
- The billboards are creative, making use of unexpected elements that are relevant in a clever way, e.g. the squashed cigarette butt, knotted hosepipe and the cut-out water bottle. ☒ They are part of popular visual culture. ☒
- Billboards are erected in accessible areas and are usually seen in places with high traffic such as busy roads, near highways, airports, shopping malls, etc. ☒
- A billboard is one of the best and effective ways of promoting products and services especially if it looks attractive. They are typically aimed at passing pedestrians and drivers and unlike ads on a busy newspaper; a billboard's power comes from not having to compete with its surroundings. ☒

Credit must be given for any valid and reasonable answers.

### 7.1.3 (Allocate 6 marks)

Identify a possible target market for FIGURE C, FIGURE D and FIGURE E and provide a reason for each:



FIGURE B    FIGURE C    FIGURE D

FIGURE B: TARGET MARKET: Smokers, Anti-smoker campaigns, Insurance companies, Medical Aids, Gyms, etc. ☒

REASON: Smokers: Most smokers are aware of the medical implications of smoking and are willing to participate in plans to quit smoking. ☒

FIGURE C: TARGET MARKET: Home owners, Rate payers Gardeners, Nurseries, Car wash business, etc. ☒

REASON: Nurseries: Nurseries need to water their plants and need to be informed that there is a specific time for water use (before 10 am and after 6 pm). ☒

FIGURE D: TARGET MARKET: Health conscious people, fitness fanatics, Nature lovers, people who consider bottled water as a status symbol or luxury item. ☒

REASON: Health conscious people: The negative or cut-out space is filled with a forest expressing a feeling of wholesomeness, freshness and tranquillity. ☒ The billboard could also suggest a harmony with nature, emphasizing a natural way of living. ☒



**7.1.4 (Allocate 8 marks)****SWOT analysis****STRENGTHS**

The size of the advertising billboard is monumental making it impossible to miss. ☒ The unusual and creative placement of the advert at the entrance of the tunnel lures or entices customers to enter it and to visit the Oldtimer Restaurant. ☒

**WEAKNESSES**

The billboard's size and image demands immediate attention and could distract drivers and cause accidents. ☒ Some people could consider the image to be offensive and in bad taste. ☒ Children could find the image scary. ☒ Nature lovers might find that the bill board invades or dominates nature and spoils their travel experience. ☒ Its public position makes it vulnerable to being vandalized, e.g. graffiti or target shooting. ☒ The positioning of this billboard on a public route could confuse travellers who might have missed what it is advertising. ☒ Exiting travellers will not see the advert/ billboard. ☒

**OPPORTUNITIES**

The design idea can be offered to design schools or graphic design or billboard competitions. ☒ Other businesses can use this method to advertise themselves. ☒ This business can advertise itself by making use of other social media such as Facebook, Twitter, cell phones, etc. ☒

**THREATS**

Billboards can be seen as clutter. ☒ Similar ideas can be used by competitors. ☒ It is exposed to harsh weather conditions and could get damaged. ☒ The billboard will be expensive to erect and very expensive to maintain. ☒

Credit must be given for any valid and reasonable answer.

**7.1.5 (Allocate 2 marks)**

What makes the logo effective?



The logo uses a highly simplified imagery cast into one unit ☒ to communicate the idea of clean available tap water. ☒ It clearly captures the essence of the business identity. ☒ It is simple to read, ☒ and doesn't have complicated accompanying notes to distract from the identity. ☒

**7.1.6 (Allocate 6 marks)**

SIX reasons for to be creative with product packaging:

- Good creative packaging will automatically attract the attention of buyers. ☒
- High income buyers will be interested in the product if it has a unique identity or if it is a unique brand. ☒
- Creative packaging will make it stand out on the shelf over the competition. ☒
- When time has been spent on creative packaging the product conveys the message of quality and higher value. ☒
- This could contribute to higher sales. ☒
- It will bring about competition and raise the standards of quality design. ☒
- It raises aesthetic awareness. ☒
- It also keeps people in touch with current trends, fashion and issues, e.g. people are made aware of environmental issues when packaging or products make use of recycled material. ☒

Credit must be given for any valid and reasonable answer.

<b>Q7.1 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING</b>	<b>QUESTION</b>	<b>MARKS (30)</b>
Lower order	Recall/knowledge	30%	7.1.4 + 7.1.6	9
Middle order	Application	40%	7.1.2 + 7.1.3 + 7.1.4 + 7.1.6	12
Higher order	Analysis Synthesis Evaluation	30%	7.1.1 + 7.1.3 + 7.1.5	9

**OR**

**7.2 [Allocate 30 marks in total]****7.2.1 (Allocate 6 marks)**

The company in FIGURE A responds to fast-changing markets by incorporating contemporary and relevant symbols, images, language and objects in their advertisements. ☒ The simplified, narrow typography suits the technological, fast-pace contemporary lifestyle ☒ and the varying spacing and thicknesses adds a free, informal element. ☒

Objects like the headphones and cell phone earphones are typical contemporary gadgets. ✓ There are symbols associated with computers and the internet for example the 'fast forward' symbol and the 'download here' button. ✓ A very current trend is the reality show and the company also refers to this trend in the advertising of televised braai/barbeque competition ✓ where the connection between the braai/barbeque competition and their soft drink is made clear through the line-up of the soft drink bottle and the braai/barbeque tools. ✓

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

### 7.2.2 (Allocate 4 marks)

In FIGURE B the reference to green would not succeed as it is not associated with the soft drink. ✓ The typography in both images is old-fashioned ✓ and completely curvilinear and doesn't reflect the geometric quality of the traditional crafts of South Africa in any way. ✓ The image of the modest, overly ornately-dressed lady sipping from a teacup in FIGURE C is outdated. ✓ This lady, as well as the roses and teacup are not relevant in a contemporary South Africa. ✓ Neither FIGURE B nor FIGURE C has any motifs, signs or symbols that connect them with contemporary South Africa or an African country. ✓

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

### 7.2.3 (Allocate 12 marks)

- Establishing a target market for FIGURE D:  
Surveys to find out who would be interested in buying this product can be distributed. ✓  
Internet exposure can be done to establish interest. ✓  
Direct questioning of potential markets, e.g. up market design or furniture stores. ✓  
Promotional events can also show one which market to target. ✓
- Advertising and marketing for FIGURE D:  
This can be done with the use of printed media, e.g. newspaper adverts, brochures, posters, business cards. ✓  
This can also be done with electronic media, e.g. television and radio, ✓ digital methods, e.g. internet marketing ✓ and social media such as Facebook and Twitter. ✓  
Environmental methods such as big billboards and signs on vehicles can also be used. ✓  
Exhibitions and events can also be used. ✓
- Method of display for FIGURE D:  
Attention must be paid to creative presentation of merchandising in a three-dimensional environment which creates a long-lasting impact and enables customers to remember what they have seen and where. ✓

The display needs to be planned carefully and this planning should include a drawing that shows what props or fixtures, (e.g. shelves), will be used and where in the shop it will be constructed and what will be displayed on it. ☒

Preparation may include things like painting backdrops, covering boards with various materials such as wallpaper and installing or setting up props or installations. ☒

Good and appropriate lighting needs to be organised. Lighting is important as it creates different moods and can highlight various 'hot spots'. Spotlights are useful tools as they direct the customers. ☒

The exhibition area needs to be simple. It is not necessary to have every item in your collection on display. ☒

The display must emphasize the most important aspects of the object or story. ☒

It must grab one's attention and must be easy to understand. ☒

The function of the design must be apparent. ☒

The text of information must be easy to read and information must be kept simple. ☒

The display needs to be in touch with contemporary techniques and can be interactive, technological, fun and educational. ☒

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

#### 7.2.4 (Allocate 4 marks)

Possible design careers:

- Graphic designer. ☒
- Fashion designer. ☒
- Industrial designer. ☒
- Textile designer. ☒
- Architect. ☒
- Interior designer. ☒
- Set designer. ☒

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

#### 7.2.5 (Allocate 4 marks)

Main headings of a CV:

- 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. ☒

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

[30]

<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 + 7.2.4 + 7.2.5	9
Middle order	Application	40%	7.2.1 + 7.2.2 + 7.2.3 + 7.2.4	12
Higher order	Analysis Synthesis Evaluation	30%	7.2.3	9

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