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Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DESIGN P1

(THEORY)

NOVEMBER 2012

MEMORANDUM

MARKS: 150

This memorandum consists of 30 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 2 marks)**

The African 'rondavel' hut or architecture. ☒ The flat, simple shapes. ☒ The bold and bright colours. ☒ The bold outlines ☒ and the decorative / craft (embroidery) nature. ☒ Ndebele shapes / patterns and colours. ☒ Diamond shapes. ☒ Townships represented / roaming chickens. ☒

1.1.2 (Allocate 2 marks)

The theme deals with working together to fight the Aids epidemic. ☒ The red ribbon Aids symbol is featured as well as the graves representing those who have died of Aids, ☒ the Hospice for caring for the Aids victims. ☒ There is also a hospitalised or bed-ridden Aids patient. ☒ The colour red is used throughout the design to emphasise the pandemic and links it to the red Aids ribbon. ☒ White dove = hope and peace. ☒ Cross = Christianity / religious aspect. ☒

Credit must be given to any valid and reasonable answer.

1.1.3 (Allocate 6 marks)

- **STYLISATION**

All the images in this embroidery are stylised because they have been simplified ☒ and flattened and emphasis has been placed on their outlines. ☒ Child-like and naive. ☒ Simple use of font. ☒ African / Township / rural style. ☒

- **TEXTURE**

The images all have the same tactile texture ☒ - that of the embroidery stitch that has been used to fill the shape with colour. ☒ No individual surface textures have been indicated. ☒ This serves to simplify the design and to enhance the impact of the images. ☒ Raised / soft and smooth / silky surfaces. ☒

- **UNITY**

The work is unified by the repetition of curvilinear, ☒ flat, ☒ simple, organic shapes ☒ and also by the simple, black background that enhances the bright bold imagery. ☒

Learners should be credited for their perception of unity as observed in the image, e.g. figures close together.

Credit must be given to any valid and reasonable answer.

Q1.1 LEVEL	COGNITIVE SKILLS	WEIGHTING (%)	QUESTIONS	MARKS (10)
Lower order	Recall	30%	1.1.1. + 1.1.2	3
Middle order	Application of elements & principles	40%	1.1.2 + 1.1.3	4
Higher order	Analysis Synthesis Evaluation	30%	1.1.3	3

1.2 [10 marks]



***Paravent* - a folding divider or screen inspired by a giant cheese grater, designed by Mona Hatoum.**

1.2.1 (Allocate 6 marks)

Agree – elitist design:

The design is concerned with a higher form of self-expression ☒ (related to artists who are freer to explore ideas or concepts ☒ and mediums). ☒ The divider is more inclined to make a statement or comment on some or other issue (socially, culturally and politically). ☒ Only the discerning shopper would invest in this design. ☒ The design can also be categorised as art ☒ or high design. ☒ It is a pop / post-modern (quirky) design that will only be appreciated by a few people. Most people may be confused with the purpose of the design. ☒ The functionality is questionable because there are holes in the screen. ☒ The branding is more important than the function. ☒ Only for privileged people with spacious houses. ☒ Could be unsafe. ☒

Disagree – not an elitist design:

The divider or screen was made for a specific purpose and function ☒ and therefore is not elitist. ☒ The divider or screen could be both aesthetically pleasing and add value to life. ☒ The design follows some of the latest popular trends. It is a popular product that everyone can relate to. ☒ It is also a fun design product. ☒ Could be used for privacy where people have to share one room. ☒

1.2.2 Credit must be given to any valid and reasonable answer.**(Allocate 4 marks)**

- **Pluralism or multiple meanings:** By fusing two or more ideas or styles the interpretation of this design becomes complex, double-coded and/or plural in meaning. ☒ The work is encoded with double meaning because it can be described as design (a functional or decorative divider/screen) or art (a surreal sculptural form). ☒ In essence this term opens a discussion or discourse dealing with dichotomies or ambiguity! ☒ This term also refers to two or more styles fused or mixed together (Pop and Postmodern) to create a style that can also be described as eclectic or hybrid. ☒ A pluralistic style, as seen in the divider, reflects an interesting play with ambiguity, duality, paradox and distortion. ☒ The divider is over the top and therefore “Less is definitely not boring here”! ☒ Could be unsafe. ☒
- **Feminism or female perspective:** The female designer consciously made use of an up-sized cheese grater or house hold object to remind her of her home and the fact that she is displaced from her home country ☒. In general, Feminism refers to the consideration of the female’s point of view in the designing of products, buildings, public spaces and transport. ☒ When designing, most females would consider practical, functional and comfort issues. ☒ The design is influenced by an object usually found in the kitchen, a place still typically associated with women. ☒

Credit must be given to any valid and reasonable answer.

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

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 2 marks)

The designer is hoping to create a positive consciousness about cultures co-existing in the world. ☒ The designer is hoping to convey a message that people should live peacefully / harmoniously / tolerantly together in spite of their differences, be accommodating. ☒ The sticker promotes awareness among people that there are many opinions or viewpoints about life, e.g. sexuality, love and peace or religion. ☒ The sticker represents unity in diversity. ☒

2.2 (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: Inclusive

Learners may point out that the symbols used are familiar and therefore makes them inclusive. ☒ The male and female symbol represents every human being and is therefore inclusive. ☒ These symbols are part of our everyday existence e.g. the cross (a positive sign) and therefore includes all groups of people, therefore making the sticker inclusive. ☒ The word itself 'coexist' refers to everyone and is therefore inclusive. ☒ Font sizes the same and in no particular order. ☒

Viewpoint 2: Exclusive

Learners may argue that the sticker is irrelevant as it does not cater for all, religiously, ☒ philosophically ☒ and sexually. ☒ Learners may point out that these symbols are exclusive in that people who have not come into contact with them will not understand them and will therefore be excluded. ☒ The design only caters for people who understand the symbols. ☒

Credit must be given to any valid and reasonable answer.

2.3 (Allocate 2 marks)

A sign gives information (e.g. restrooms), ☒ orders you to perform a specific task (e.g. no parking) ☒ or expects a reaction (e.g. road signs). ☒ Symbol is an image that represents or resembles an idea e.g. heart represents love. ☒ A sign is objective and a symbol subjective. ☒

Credit must also be awarded to any other reasonable observations.

2.4 (Allocate 2 marks)**Viewpoint 1 SUCCESSFUL:**

The fonts are used in a creative way that explains visually the meaning of the word 'coexist'. ☒ The font is easy to read. ☒ Symbols / representative type. ☒

Viewpoint 2 UNSUCCESSFUL:

The fonts are difficult to read and interpret as many might not be familiar with the symbols used. ☒ The message of the sticker might not be accessible to all. ☒

Credit must also be awarded to any other reasonable observations.

Q2 LEVEL	COGNITIVE SKILLS	WEIGHTING (%)	QUESTIONS	MARKS (10)
Lower order	Observation; Recall Comprehension	30%	2.3.1 + 2.1	3
Middle order	Application	40%	2.3.2 + 2.2	4
Higher order	Analysis; Synthesis Evaluation; Deduction	30%	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 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.

3.1.1 (Allocate 4 marks)

Learners may offer different viewpoints to the question.

Viewpoint 1: Yes, learners may argue that these public spaces can be transformed into inclusive spaces where the public can enjoy learning about various topics, do exercise and play games safely in a relaxed, entertaining way. ☒ Public spaces can be designed in such a way that all people may benefit from its facilities, e.g. access for people with disabilities, children, etc. ☒ If no entrance fees are charged anyone from the public can enjoy facilities in the park. ☒ Even disabled or elderly people will be able to enjoy the park as there are no steps or steep hills. ☒ The designs are user-friendly. ☒

Viewpoint 2: No, learners may argue that public spaces may not always be inclusive if the space does not cater for disabled people or children. ☒ If an entrance fee is charged some people might not be able to afford going there. ☒ Security could be a problem in a park which is open to the public. ☒ Public transport might not be close to the park, making it inaccessible to some people. ☒ FIGURE A to FIGURE D seems to target younger people. ☒

3.1.2 (Allocate 6 marks)

DIFFERENCES	SIMILARITIES
Purpose of each venue	
FIGURES A and B are supposed to bring people closer to nature. <input checked="" type="checkbox"/> The aim of FIGURES C and D is to create a fantasy world. <input checked="" type="checkbox"/> FIGURE A is more for families experiencing nature / eco-tourism whereas FIGURE B is more for tourists, sight-seeing, city views of Barcelona.	Both parks are open for public use. <input checked="" type="checkbox"/>
Accessibility	
FIGURES A and B have easy access for everyone with wide walkways and big open and even spaces. <input checked="" type="checkbox"/> FIGURES C and D are more complex and irregular with many stairs and will not be so easy for all to access, e.g. children, the aged or people with physical disabilities. <input checked="" type="checkbox"/> Access to the actual land for planting / farming is better in FIGURE A than in FIGURE B. <input checked="" type="checkbox"/>	Both park designs are situated in a city, close to many people and within reaching distance. <input checked="" type="checkbox"/>
Use of materials	
FIGURES A and B are more natural having made use of existing natural features and materials. <input checked="" type="checkbox"/> FIGURES C and D rely more on man-made structures and decoration (mosaics), imitating nature through its curvilinear, flowing lines and organic shapes. <input checked="" type="checkbox"/>	Both designs utilise nature as inspiration. <input checked="" type="checkbox"/>
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; Critique	30%	3.1.2	3

3.2 (Allocate 10 marks)

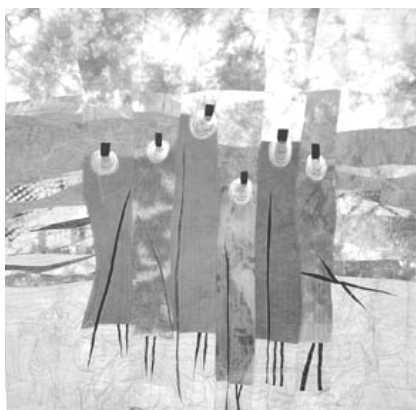
NOTE: A learner may choose to use any example as provided in the LPG, PAT or any other documented source.

In the candidate's discussion the learner needs to explain the relevance of the designer or the designer's business practice to any contemporary values. The following must be discussed to ensure full credit:

- Identify the designer (1), e.g. Margie Garratt and name a product, e.g. "Roam Free" (1)
- Briefly describe the design. (2)
- Explain how the design(s) or business relates to contemporary values. (2)
- Characteristic style of the design(s) or designer(s). (4)

Example 1:

- **Name of designer: Margie Garratt** ☒ **and name of a product: "Roam Free"** ☒



- **Description of the design: "Roam Free"** was inspired by a holiday in Tanzania and consists of freely arranged blocks of fabric in strong colours. ☒ The shapes of trees and animals have been stitched into and over these blocks. ☒
- **Relevance to contemporary values:**
The quilt explores the issue of restricting the natural migration of animals, a contemporary issue. ☒ She also initiated and curated the first Innovative Threads exhibition in order to promote quilting/textile art. ☒ This exhibition is now annual and includes empowerment crafts from across the country. ☒ When invited the exhibition is taken overseas, giving wonderful exposure to the contemporary crafters of our country. ☒ The exhibition has always been self-funding with proceeds from these shows being donated to early learning upliftment programs in the Western Cape. ☒
- **Characteristic style of the design(s) or designer(s):**
Margie uses notes and drawings of things that excite her ☒ and she always uses a camera, reference books as inspiration for her work and finds the internet a wonderful resource. ☒ With her textile art she pins up background fabric onto her working board to create the feel and approximate size of the piece. ☒ She then starts filling in the detail,

working like an oil painter. ☒ Initially she works in units, then moves on to

the engineering of them into an artwork using a sewing machine. ☒ She usually uses a combination of hand-dyed and commercial fabrics and thread, sourced in South Africa. ☒

Credit must also be awarded to any other reasonable observations.

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)

Learners must choose TWO carpet designs.

TWO POSSIBLE OPTIONS ARE: FIGURE E AND FIGURE A

FIGURE E:

TWO REASONS WHY THE CARPET BELONGS TO THE POP ERA:

- Designs of the Pop era are often decorated by a surface pattern of simple, flat shapes ☒ and this carpet clearly shows this tendency as it is covered in a repetition of circles. ☒
- This carpet also shows the influence of Op Art on Pop designs in its use of a repetition of differently sized, black and white circles, ☒ creating an illusion of movement. ☒

TWO OTHER TYPICAL CHARACTERISTICS OF THE MOVEMENT:

- The requirements of youth culture are evident – for example, fashionable, funky clothing that is continuously updated. ☒
- Movies, film and the life of film stars often appear as subject matter. ☒
- Motifs reflect the era's interest in science and outer space. ☒
- The use of shocking colour, ☒ dictated by the wide range of new processes and materials available from chemical processes. ☒
- Plastic was invented-/Cellulose acetate/celluloid was made from chemically treated cotton- it had a divided range of applications. ☒
- Many new materials such as acrylics, fibreglass, Styrofoam, PVC plastic, chromed steel, metal alloys, moulded glass, synthetic rubber, textile fibre, nylon, epoxy and cellophane appear. ☒
- The use of visual puns that undermine the formal function of objects. ☒

- Humour and wit began to appear in all aspects of design. ✓
- The questioning of traditional 'good taste' ✓
- Kitsch - playfulness and irony in design (bad taste with an edge to it), undermining the aesthetic seriousness of things previously considered beautiful (for example, Andy Warhol's Marilyn Monroe images are now seen as an art form - 'High Kitsch') ✓
- A reaction to Bauhaus 'hard-edge' design is visible. ✓
- Works are characterised by the biomorphic shapes of Abstract Expressionism and the natural forms and fluid, undulating and curvaceous shapes of Scandinavian designers. ✓
- The simple lines of the Asian (Japanese) traditions are visible. ✓
- Experimentation with new materials and techniques such as injection moulded plastic bring about new, unusual furniture shapes such as the single pedestal/cantilevered chair. ✓ Formal legs are also often replaced by tensioned and sprung support systems. ✓
- Traditional materials such as cane and wood are transformed through new processes, (e.g. plywood) enabling new moulded forms. ✓
- The development of acrylic paints. ✓

Any TWO of these characteristics or any other relevant characteristics can be given credit.

TWO INFLUENCES ON THE MOVEMENT:

- Science, space travels (the space race between the USA and USSR – Sputnik) and science fiction became all-consuming obsessions with the public. Space age motifs and imagery depicting space themes appeared on consumer items like fashion, cars and in adverts. ✓
- The work of Pop artists such as Andy Warhol/Roy Lichtenstein, emphasising everyday subject matter, is visible on many designs. ✓
- Op Art's emphasis on abstract line and simple pattern to create an illusion of movement influences surface design. ✓
- The anti-Design Movement in Italy's rejection of mainstream design and emphasis on distorted form, shocking colour and visual puns has a strong influence on Pop design. ✓

Any TWO of these influences or any other valid statements can be credited.

ONE DESIGNER AND WORK AND A BRIEF ANALYSIS OF THE WORK:

The Sunbeam Mixmaster food processor ✓ designed by Swedish designer Ivar Jepson. ✓



- This processor is a new, scaled down version of earlier large, unwieldy industrial machines. It is robust, versatile and easier to use for domestic purposes. ✓
- It consists of a food processor and a mixer unit that can be detached and used as a hand-mixer. ✓
- Its space age streamlining, influenced by the car industry, displays chrome housing, interlocking paddles and adaptable speeds which can be programmed by twisting the calibrated plastic cap at the end of the machine. ✓ Its beaters pull out of the spindle and fit into the sides and bottoms of the bowl. ✓
- It was used to make juice, peel fruit, shell peas, press out pasta and grind coffee. ✓ Attachments can be fitted to provide other functions- e.g. for opening cans. ✓
- The amount of time spent on domestic chores was significantly reduced-creating more leisure time. ✓

Credit any other relevant examples.

FIGURE A:

TWO REASONS WHY THE CARPET BELONGS TO THE ARTS AND CRAFTS MOVEMENT:

- The design shows the Arts and Crafts use of nature, especially vines, leaves and flowers as subject matter. ✓
- The use of a symmetrically balanced layout is also typical of the Arts and Crafts. ✓

Credit any valid statements.

TWO OTHER TYPICAL CHARACTERISTICS OF THE MOVEMENT:

- Themes of the "countryside", e.g. milking cows; country flowers were often visible. ✓
- Typical subject matter included plants, animals, birds and medieval design motifs like the trefoil and quatrefoil. ✓
- Products included textiles, furniture, ceramics; leather bound books, metal work and architecture. ✓
- Materials: Natural materials such as wood and stone was mostly used ✓
- Decoration was used to enhance the basic design. Ornamentation was kept to a minimum. ✓
- Forms of products were simple and austere without any additional decoration. ✓ These often show the influence of Gothic forms, e.g. chairs are mostly heavy, dark and sombre with arched elements. ✓
- Textiles and Ceramic designs were more organic due to the influence of plant and animals. ✓
- They made use of flat areas of bold colour in different shades of blue, yellow and red. They also made use of earth tones. ✓
- The balance was generally symmetrical due to the medieval Gothic influence of stability and order. ✓
- Human figures taken from medieval sources can often be seen e.g. in stained glass and furniture panel. ✓

- Due to the reaction against industrialisation and the emphasis on the craftsman, handmade techniques were celebrated. ☒
- 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. ☒
- Products had a rustic, cottage, "unfinished" look. ☒
- A revival of traditional crafts such as weaving, embroidery, lace-making and tapestry is visible. William Morris was the main inspiration for this renewed interest. ☒

Any TWO of these characteristics or any other relevant characteristics can be mentioned.

TWO INFLUENCES ON THE DESIGN:

- Influenced by Gothic architecture that brought back order and stability and good Christian values. Quatrefoil and Trefoil motives reflective of the above influence are visible. ☒
- Islamic influence on Gothic was also evident. ☒
- Rustic English cottage style – simple peasant or cottage style also reminiscent of medieval times. Local materials used e.g. stone, wood left bare and handmade 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. ☒

Any TWO of these influences or any other valid influences can be mentioned.

ONE DESIGNER AND WORK AND A BRIEF ANALYSIS OF THE WORK:

Designer: William Morris ☒

Design: Tapestry, the Strawberry Thieves ☒



- A symmetrically balanced design is created. ☒
- Birds are depicted in between plants and strawberries. ☒
- Rich warm reds in the foreground contrasts with cool blues in the background. ☒
- Repeated organic, curved line creates circular movements throughout the work. ☒
- Unity is created through the repetition of motifs, e.g. the birds, as well as through the repetition of colours. ☒
- Variety is achieved through a variety of different shapes, which are repeated throughout the design, e.g. the birds, flowers and leaf motifs. ☒

Credit any other correctly named and analysed work.

Q4.1 LEVEL	COGNITIVE SKILLS	WEIGHTING (%)	QUESTIONS	MARKS (20)
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)

Allocate 1 mark per designer from the TWO movements.

Art Nouveau: Alphonse Mucha, René Lalique, Victor Horta, Louis c. Tiffany, Gaudi, Aubrey Beardsley ☒

Bauhaus: Marianne Brandt, Walter Gropius, Joseph Albers, Mies van der Rohe ☒

Credit must also be given to the mentioned designers OR any other relevant designers.

4.2.2 (Allocate 8 marks)

A COMPARISON BETWEEN FIGURE F AND FIGURE G:

FORM

The forms in FIGURE F are organic and curvilinear created by, for example, the swans necks and wings and the tulip stems. ☒ These repeated forms fill the design with undulating movement. ☒ The Bauhaus brooch consists of rigid, geometric forms ☒ such as a section of a circle which is bordered at the one end by block-like rectangles and stripes. ☒

POSSIBLE INSPIRATION/INFLUENCES

FIGURE F is typical of Art Nouveau in that it shows their love for nature, especially for stylised birds and plants. ☒ The flowing, decorative line and asymmetrical elements could also have been inspired by Japanese art. ☒ The intertwining swans' feet and tendrils are reminiscent of the intertwining lines found in Celtic and Viking designs. ☒

FIGURE G's use of pure, formal geometric forms are probably inspired by the Bauhaus's love for the machine age and their search for simplicity and order. ✓

COLOUR

In the 'Swan Brooch' muted, subtle golds, creams and greens dominate conveying a gentle, old world charm. ✓ In contrast, the Bauhaus brooch is more modern as it is made up of strong, pure, flat colours, namely red, black and silver. ✓

TEXTURE

'Swan Brooch' seems to be made from a hard, resistant material, but the grooves which indicate a feather texture create details which activate the surface. ✓ In contrast, the Bauhaus brooch has a sleek, industrial, smooth, metallic texture which exudes a calm feel. ✓ The repetition of linear grooves in the silver section creates some contrast and life. ✓

Q4.2 LEVEL	COGNITIVE SKILLS	WEIGHTING (%)	QUESTIONS	MARKS (10)
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 [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 2 marks in total)****(Allocate 1 mark)**

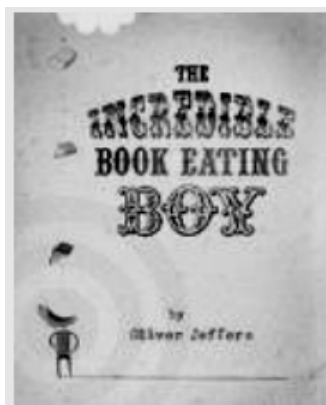
- Illustration technique and use of background surface:**

The design is fun and quirky in illustration style. ☒ He uses mixed media and a multitude of surfaces to draw and paint on. ☒ He draws or paints with watercolour, ink and colour pencils (informal technique of design). ☒ For his background surfaces he prefer to use found or ready-made surfaces, ☒ e.g. from old book covers, tattered book pages, grid paper, (blue) lined paper, tarnished brown paper, ☒ makes for easy reading. ☒

**(Allocate 1 mark)**

- Typography:**

Oliver Jeffers works simultaneously with a variety of typefaces on one page ☒ also using traditional typewriter style ☒ and hand drawn typography. ☒ Eye-catching ☒



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

5.1.2 (Allocate 2 marks)

The possible social benefit of this illustrated book is that it will increase literacy and general knowledge. ☒ Children of all ages will learn to enjoy reading and might become as hungry as the character Henry for knowledge. ☒

5.1.3 (Allocate 6 marks)

This film by Pixar delivered on all fronts – dealing with prejudices, separation and the rising above humble beginnings. ☒ This is a story that teaches you never to give up, to dream big, to follow your passion (no matter what the odds are) and never ever to judge a 'book by its cover'! ☒

Animation, as digital visual communication design, was used to tell the story of “*Ratatouille*” in a very endearing and humane way. ☒ This is captured in the caricatured characters. It is the animated story of Remy, a rat who can cook, and Linguine, a boy who cannot. ☒ The plot is the classic Disney formula; a buddy movie about two underdogs who team up and triumph. This old concept is given fresh life in this animated film. ☒ The humanistic approach to the rats further enhances and emphasises the storyline of dreaming big. ☒ The human characters are exaggerated to emphasise unique personalities. ☒



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

Q 5.1 LEVEL	COGNITIVE SKILLS	WEIGHTING (%)	QUESTIONS	MARKS (10)
Lower order	Observation/Recall Comprehension	30%	5.1.3	3
Middle order	Application	40%	5.1.1 + 5.1.3	4
Higher order	Analysis Synthesis Evaluation	30%	5.1.2 + 5.1.3	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 2 marks)

Learners may offer different viewpoints on the question.

Viewpoint 1: Yes, the book in the colours and design of the national flag symbolises that literacy is for all people of South Africa. ☒ Words like 'us' and 'South Africa' refers to inclusivity. ☒

Viewpoint 2: No, the figure behind the book does not represent all the people of South Africa. ☒ There is a contradiction seen between the book (representing literacy) and the South African flag (representing all South Africans) as not all South Africans are literate. ☒ Applies to SA only. ☒

Could be YES and NO, if substantiated. Credit must be given to any valid and reasonable answer.

5.2.2 (Allocate 2 marks)

Requirements for a legible poster are for example bold and large typography, ☒ easy to read even at a distance; simplicity; ☒ limited use of colour and information. ☒

Credit must be given to any valid and reasonable answer.

5.2.3 (Allocate 6 marks)

Example: LIFESTRAW ☒

The LifeStraw gives children the basic right to clean drinking water. ☒ It is estimated that 1.1 billion people lack access to safe drinking water and that 1.8 million die annually from preventable water-borne diseases such as Diarrhoea, Cholera, Typhoid and E-coli.

There are many areas of South Africa where water pollution resulting in unsafe drinking water, is causing illness amongst communities. ☒ During the latter half of 2007 it was widely reported that at least 80 children had died as a result of drinking contaminated water in the Sterkspruit area. Touch Africa together with many donors, are distributing the LifeStraw into "hot spot" areas of the country. ☒



A LifeStraw is a portable water purification tool that cleanses surface water and makes it safe for human consumption. ☒ It is just 25 cm long and 29 mm in diameter and can be hung around the neck. ☒



The device has been tested by independent and qualified research laboratories. The device contains a patented, extraordinarily effective material that kills bacteria on contact. ☒ The level of bacteria in the water will be reduced to levels that will provide water safe for human consumption. ☒

‘Safe’ implies water from which any health risk is minimal. ☒ The released amount of iodine in water treated from LifeStraw is not normally damaging to human health. However, people having thyroid problems and allergic reaction to iodine must seek medical advice before using this tool. ☒

The life expectancy of the device is one year from the start of usage (calculation based on consumption of 2 litres water per day) or 700 litres. Use beyond expiry will not deteriorate existing water quality. ☒

It offers easy access to safe drinking water away from home, ☒ filters a minimum of 700 litres of water, ☒ kills and removes 99,999% of waterborne bacteria. ☒ It also kills and removes 99% of waterborne viruses, particles down to 15 microns and requires no electrical power or spare parts for the life time of the straw. ☒ It is easy to mass-distribute in areas where drinking water is contaminated. ☒

Credit must be given to any valid and reasonable answer.

Q 5.2 LEVEL	COGNITIVE SKILLS	WEIGHTING (%)	QUESTIONS	MARKS (10)
Lower order	Observation/Recall Comprehension	30%	5.2.2 + 5.2.3	3
Middle order	Application	40%	5.2.1 + 5.2.3	4
Higher order	Analysis Synthesis Evaluation	30%	5.2.1 + 5.2.3	3

QUESTION 6

Candidates should answer **TWO** of the three subquestions of **10 marks each**.

6.1 SOUTH AFRICAN environmental designer
(Allocate 10 marks)

6.1.1 (Allocate 2 marks)

The products in FIGURE A help by reducing waste being deposited on the soil/earth. ☒ The chairs are soft and comfortable making it healthy to sit on. ☒ The re-use of existing material limits the use of raw material for all related industries which makes lesser toxic waste. ☒ The re-use of products may eliminate pollution. ☒ Creates animal awareness / conservation. ☒

On the other hand the chairs are **NOT** safe for e.g. babies (smothered) and also not made of natural fibres / materials.

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.

Example:

Designer: Greg and Roche Dry ☒

Design/Product: Wirelockers, 2009 ☒



Description: (Allocate 6 marks)

The designers use pieces of found wire and elevate them to a new level. ☒ They are welded to form a frame and desert rose patterns are laser cut from a sheet of mild steel and these are welded to the frame. ☒ These decorative patterns add an exciting new dimension to the normal simple locker structure. ☒

The lockers are powder coated to prevent corrosion and sprayed in various colours. ☒ These pieces of furniture (lockers) are suitable to store a variety of objects from books, radios and water bottles. ☒ The lockers are clearly therefore both decorative and functional. ☒

Because the lockers are made from found wire, it contributes to keep the environment green. ☒

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 environmental designer
(Allocate 10 marks)**

6.2.1 (Allocate 4 marks)

The title may be interpreted in various ways.

The title 'evolution' refers to a progression of one style into another ☒ moving from Rococo (old) into Modernism (new) or from ornate into minimalism. ☒ The title 'evolution' entails progress or advancement. ☒ In this design the title is debatable – in essence evolution would mean an improvement - this furniture piece has moved from the use of solid wood to press or plywood, from handcraft to machine craft. ☒ It is a combination of two different styles in order to produce an absolutely new one, e.g. Rococo + Modernism. ☒ A combination of two characteristics from different known styles culminating in one. ☒ The term hybrid can be used to refer to Postmodernist characteristics such as eclecticism, pluralism and the fusion of more than one style. ☒

Credit must also be given to any other reasonable observations.

6.2.2 (Allocate 6 marks)

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

Example:

Designer: Mieke Meijer ☒

Design Product: Furniture made from newspaper ☒

Description: (Allocate 4 marks)

Designer Mieke Meijer gives old newspapers a new life as furniture, decorative items, and even jewellery. ☒ Her NewspaperWood material is made from stacks of discarded newspapers, and it can be cut, milled and sanded just like regular wood and it even has the look of wood grain from the newsprint. ☒ Mieke upcycles newspaper back into wood through a long process that involves tightly gluing pages into a roll to make a "log." ☒



Her functional objects are the result of an ongoing investigation to the unperceived aesthetic of everyday life, from products we use daily to industrial machinery. She explores new territories in design. ☒ Her collection includes a NewspaperWood desk, dresser, cabinet, frames, a stool, a lamp and even a set of necklace pendants. ☒

Credit must be given to 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%	6.2.1	3

AND/OR

6.3 [Allocate 10 marks]

6.3.1 (Allocate 2 marks)

The FIGURE C reminds us that littering has an impact on the environment. ☒ The trash that is being thrown around would have a direct effect on the environment we need to live in. ☒ We should be made conscious of the importance of a clean environment. ☒ A younger target market. ☒

6.3.2 SOUTH AFRICAN DESIGNER (Allocate 8 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 has not been previously discussed.

Use the following in marking the question:

- Name of a designer (1 mark)
- Title of design/project (1 mark)

Allocate (6 marks) for any of the following:

- Influences on the designer

- **Description or characteristics of the design(s)**
- **Ecology issues addressed in design(s)**

Example:

Name of Designer: Karen Ter Morshuizen ☒

Title of the Project: Lunar Clothing ☒

(Allocate 6 marks for any of the following)

Karen's designs always incorporate an abundance of natural ☒ and organic fabrics, ☒ full of texture ☒ and strong yet subtle colour ☒ and that seemingly comes from the earth itself. Karen's love of nature stems directly from her upbringing and the privilege of spending holidays on a family farm. ☒

Lunar clothing designs are functional, timeless and ageless. ☒ They appeal to no specific target market, just to a discerning customer. ☒ Lunar specialises in ladies-wear but also have a small collection of men's, children's and lifestyle pieces. ☒ Lunar provides a couture approach to ready-to-wear fashion. ☒



Lunar clothing is innovative and fashion-forward and its designs are eco-friendly. ☒ Lunar clothing has been sensitive to environmental concerns, making use, almost exclusively of natural fibres and pigment dyes. ☒

OR

INTERNATIONAL DESIGNER

Use the following in marking the question:

- **Name of a designer (1 mark)**
- **Title of design/project (1 mark)**

Allocate (6 marks) for any of the following:

- **Influences on the designer**
- **Description or characteristics of the design(s)**
- **Ecology issues addressed in design(s)**

Example:

Name of Designer: Cyndi Schuring

Title of design: Bloomfield Clothing



(Allocate 6 marks for any of the following)

Cyndi Schuring blends modern trends with classic styling. ☒ Her inspiration for the label (Bloomfield Clothing) was drawn from an 1890 Bloomfield textile work. ☒ She uses natural fibres such as bamboo, silk and wool. ☒

Bloomfield Clothing is dedicated to expediting social change through sustainable design, manufacturing eco-friendly, sustainable clothing. ☒ She uses exquisite fabric and muted colours for the clothing. ☒ The clothing is soft and elegant. ☒ There is high quality detail and attention paid to tailoring so that the clothing fits beautifully. ☒ The textiles are air dyed. ☒ This process eliminates all water from the dyeing and printing process. ☒ The process also reduces water consumption and pollution.

Bloomfield Clothing intends to reverse the downward global trend towards unmanageable pollution, widespread disease, and social disconnection, by focusing their intentions and efforts on the ultimate goal of evolving a civilisation that is centred on love, peace and natural harmony. ☒

Credit must be given to any valid and reasonable answer.

Q6.3 LEVEL	COGNITIVE SKILLS	WEIGHTING (%)	QUESTIONS	MARKS (10)
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.

AS11: Investigate career opportunities within the design discipline.

7.1 [Allocate 30 marks in total]

7.1.1 (Allocate 2 marks)

Displaying designs in a creative and effective manner will result in drawing more visitors to a display ☒ and will hopefully encourage them to buy or invest in the brand or designs. ☒ Applying a creative angle will also ensure a buying market who “thinks outside of the box”. ☒ A creative brand will target creative minded people with an eye for quality and detail. ☒ If a brand is creatively managed the ripple effect will be seen in the attraction of a more educated and discerning target market and will result in selling to a higher price bracket. ☒

Credit must be given to any valid and reasonable answer.

7.1.2 (Allocate 2 marks)

A possible answer would be stationery ☒ because the displays show an enlarged sharpener with pencil shavings ☒ Paper is predominantly used in the backdrops and all the dresses are made from paper. ☒ Paper / recycled / origami / Art Deco ☒ fashion ☒ was an inspiration.

Credit must be given to any valid and reasonable answer.

7.1.3 (Allocate 5 marks)

- By constantly exhibiting one would ensure a strong public visibility. ☒
- A pro-active buyer's platform will be created. ☒
- An opportunity to demonstrate existing and new products is provided. ☒
- A personal or face-to-face customer contact provides a direct opportunity for them to ask questions. ☒
- It provides an opportunity for market research in order to develop the product. ☒
- It can generate positive media coverage. ☒
- You are able to zone in on a specific target market. ☒

Credit must be given to any valid and reasonable answer.

7.1.4 (Allocate 5 marks)**Time scheduling:**

It is extremely important to schedule enough time for planning and preparation. ☒ Thorough planning and preparation will ensure a successful end result! ☒ Jobs need to be delegated to people and specific deadlines need to be allocated. ☒

Budget:

For a big project such as the included example you need to build in your plan around a huge budget. ☒ For a project such as the included one, you will spend many hours (and after hours) working on such a project and many people are usually involved – all of the above influencing the budget. ☒ Also make provision in your budget for the following: creation of props and dresses, photos, advertising, etc. ☒

Staffing requirements:

All the staff should be trained and prepared and must behave in a professional manner. ☒ Each employee will have to be screened with the help of a CV and reference. ☒ The better skilled your staff, the more successful the project! ☒

Publicity:

A designer, who is not visible, is a dead designer! Explore all exhibition opportunities – from Design Indaba, to Design or Craft Expo's or Trade Shows. Make sure that every important person is notified of the opening of the exhibition. ☒ The radio, TV and magazine, etc. ☒ Set up a web- site. ☒ Remember: word of mouth still seems to be one of the best ways to promote a person or an exhibition! ☒

Follow-up possibilities:

Once the exhibition has ended, follow up on all possible leads and/or contacts that were made. ☒ By not following up on any contacts, request or even 'snags' or problems - you will jeopardise your professionalism! ☒

7.1.5 (Allocate 8 marks)

Tables may not be used by students. Learners answer in essay format! This table makes for easier marking.

	FIGURE A	FIGURE B
Focal point	A swarm of cameras stand on high alert ☑ – opening a dramatic semi-circular space (similar to a cathedral dome). ☑ In the middle – surveillance cameras are zooming in like Big Brother onto the business man and the Louis Vuitton bags in the middle of the composition. ☑ Both the stylised man in a suit and the bag on the pedestal become the focal point. ☑ The clean open yellow space around them further strengthens their central role here. ☑	The use of a huge business bag “envoy” in the background creates a dominant focal point. ☑ Some students may argue that the female 'doll' that is clothed in bright orange can also be the focal point ☑ as she is in stark contrast to the monochromatic surroundings. ☑
Repetition	Numerous cameras are used repetitively to strengthen the central idea of 'surveillance'. ☑	A bag, stove, bowler hat and umbrella are repetitively used to strengthen the symmetrical composition. ☑
Colour	A golden yellow is used for the background and all other objects are 'dressed' in a dark chocolate silver-brown-black (synonymous with Louis Vuitton – Trademark colours). ☑	The background is left white so that all emphasis is placed on the objects. ☑
Balance	Symmetrical balance ☑ is created with a central focal point – the business man and Louis Vuitton bag. ☑	A bilateral symmetrical balance is visible ☑ - recreated by a mirrored reflection. ☑ Students may also argue that it is an asymmetrical balance due to the inclusion of the 'doll' image! ☑

7.1.6 (Allocate 8 marks)

FIGURE D



- **Strengths:** The 'Traveller's Closet' by Psychic Factory solves the age-old problem of having to constantly pack and unpack clothes. ☒ Whilst a suitcase, it doubles up as a closet. ☒ The three drawers allow one to put in and take out clothes neatly, with minimal searching around for one's clothes. ☒ The handle lengthens to hold hangers, ☒ and the entire hardcover or protective lightweight case is on wheels for ease of transport in, e.g. the airport. ☒ Other benefits for the user are the fact that less ironing will be required and one will have a neat, organised suitcase. ☒ The draws can all be locked. ☒ It is unique. ☒
- **Weaknesses:** It is quite bulky or uncomfortable in size. ☒ If the wheels are broken, you will struggle to move the bag. ☒ If you lose the key for the drawers, you will not be able to open them. ☒ There are airport restrictions on the size of luggage for storage purposes on the plane. ☒
- **Opportunities:** There are clear marketing opportunities to be at airports and luggage shops. ☒ The bag is an excellent alternative for business men/women or for jet setters. ☒ It might also be an alternative for people going to hospital for a long time or people moving into new or renovated homes. ☒
- **Threats:** It would be too expensive for most people. ☒ The suitcase would not appeal to the younger target market ☒. The extendable handle that also doubles up as a clothing rail is not suitable for long dresses or coats. ☒

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

OR

7.2 [Allocate 30 marks in total]**7.2.1 (Allocate 2 marks)**

Heels, soles, shoe forms, colours and straps are cleverly adapted to reflect something or someone in particular ☒, for example the first pair of shoes clearly reflect two Dachshund dogs – the heels imitate their legs, the straps their tails and the long, narrow, pointed toes their long, narrow, low bodies, etc. ☒

Credit must be given to any valid and reasonable answer.

7.2.2 (Allocate 5 marks)

- **Possible business name:**

Any appropriate business name must be credited. The name must convey the quirky, humorous, fun character of the shoes, for example, 'Funky Footwear'. ☒

- **Possible slogan or tagline:**

Any appropriate slogan or tagline must be credited. It must link in some way with the business name.

A possible slogan could be:

"Let your Feet do the talking!" ☒

- **Possible target market:**

Youthful, alternative, creative, avant-garde, style-conscious people. ☒

- **A colour scheme** for the marketing campaign and reasons for this choice:

Any bright, neon, pop-inspired colour scheme may be credited. ☒

Credit must be given to any valid and reasonable answer.

7.2.3 (Allocate 5 marks)

FIVE METHODS OF ADVERTISING AND PROMOTING THESE SHOES:

- Radio adverts ☒
- Television adverts ☒
- Pamphlets or brochures ☒
- Posters ☒
- Letterheads, labels and business cards ☒
- Billboards ☒
- Internet marketing with the use of a website ☒
- Fashion shows ☒
- Promotions ☒
- Printed media ☒
- Social networking ☒

Credit must be given to any valid and reasonable answer.

7.2.4 (Allocate 6 marks)

The suggested target market must be relevant to the design and must be well motivated.

FIGURE G:

This packaging combines a very elegant, sophisticated male torso, in frosted green, as the bottle with an informal tin as container to create an edgy, off-beat product that also reflects an awareness of today's green issues. ☒ It could appeal to a wealthy, style-conscious, and at the same time socially conscious, market. ☒ (This example could be seen as a female figure, which may be accepted.)

FIGURE H:

The basket and the spoon in Figure H appear both handmade and produced from natural materials. ☒ The product would therefore appeal to a nature-loving, environmentally conscious or African rural market or somebody who loves cooking. ☒

FIGURE I:

The packaging makes use of simple, clean forms creating a fresh, clean, healthy, modern and colourful effect. ☒ This could appeal to a health-conscious family market. ☒

Credit must be given to any valid and reasonable answer.

7.2.5 (Allocate 4 marks)**THE CHARACTERISTICS OF GOOD PACKAGING:**

- Packaging needs to be attractive so that the customer's attention can be captured quickly and his/her interest be held. ☒
- Packaging needs to meet the needs and wants of the customer. ☒ For example, packaging for a customer following a fast-paced life-style must be easy to open and easily reseal-able. ☒
- Packaging needs to be in line with current trends – issues such as good health and nutrition and environmental concerns should be reflected in the choice of design and materials. ☒
- Packaging must protect a product. ☒
- It must suit the image or style of the product – it must represent the product's brand. ☒
- The cost of the packaging must suit the business's budget. ☒
- One should be able to re-use or recycle item. ☒
- Must be of an ethical acceptable nature. ☒

Credit must be given to any valid and reasonable answer.

7.2.6 (Allocate 2 marks)**MISSION STATEMENT:**

A relevant mission statement must be supplied that specifies a company/ business name and vision for itself, outlining the type and purpose of the product. ☒ It must also refer to the expected standard of the final product and the target market. ☒

Credit must be given to any valid and reasonable answer.

(Allocate 1 mark)**TYPE OF BUSINESS:**

Any of the following company types could be listed:

- Sole Proprietor ☒
- Close corporation ☒
- Partnership ☒
- Private company (PTY Ltd.) ☒

(Allocate 1 mark)**A possible accounting system:**

- The shoe-box system. ☒
- The employment of a bookkeeper/accountant. ☒
- A computer bookkeeping system, e.g. Pascal or Quickbook. ☒

(Allocate 4 marks)

The actual **cost** of making the product, which includes raw materials ☒ and all the other overheads, for example, wages, ☒ premises, ☒ water and electricity ☒, transport ☒ and advertising ☒ as well as the initial start up cost. ☒

Credit must be given to any valid and reasonable answer.

Q7.2 LEVEL	COGNITIVE SKILLS	WEIGHTING (%)	QUESTIONS	MARKS (30)
Lower order	Recall	30%	7.2.5 + 7.2.6	9
Middle order	Application	40%	7.2.3 + 7.2.4 + 7.2.6	12
Higher order	Analysis Synthesis Evaluation	30%	7.2.1 + 7.2.2 + 7.2.4	9

TOTAL SECTION C: 30
GRAND TOTAL: 150