



Province of the
EASTERN CAPE
EDUCATION



GRADE 11

NOVEMBER 2010

**DESIGN (THEORY) P1
MEMORANDUM**

This memorandum consists of 22 pages.

As explained in the Learning Programme Guidelines for Design (2007), the 1st terms work for grade 12 consists of the following art styles:

- Arts and Crafts Movement
- Art Nouveau
- Art Deco
- Modernism
- Pop Art
- Post Modernism

Therefore, it has been recommended that this part of the curriculum should be started in Grade 11. The question on this category in this paper can be seen as an example of what can be expected. It is recommended that Grade 11 finish the first four movements – viz. Arts and Crafts Movement; Art Nouveau; Bauhaus; Art Deco.

QUESTION 1

AS 3.3 Demonstrate knowledge of the theory that underpins, and terminology that describes design.

AS 3.4 Discuss and explain the context and purpose of the products, images, signs and symbols used in design.

- 1.1
- The central drum symbolizes Africa and the African culture.
 - The curving bands on either side of this drum, each with an oval head 'shape' above it, could symbolize the people of Africa.
 - They could also symbolize plants and growth as they strongly curve upwards and are reminiscent of the shapes of African-type succulents.
 - The sun shape at the crown of the drum could refer to the African sun. The individual rays also remind one of spear shapes therefore also contributing to the link of the design with African culture.
 - The flower shape at the base of the drum is a highly stylized protea – a national flower and therefore symbolizing the South African nation.
 - The book right at the bottom of the design could refer to either the bible or to education and, because it is placed underneath all the other images, the message conveyed is that it is the foundation on which everything should be based.

Any 6 of the above points or other valid answers can be accepted.

MODERATE 3, CHALLENGING 3 (6)

- 1.2 The learner could answer 'yes' or 'no'. This answer must be well motivated.

If the learner's answer is 'yes' the following reasons could be given:

- The logo is effective because the images are simple and striking.
- The hands are depicted in a 'holding' gesture successfully reminding the viewer that we need to cherish and care for our water.
- Water is symbolized by a large, simple drop shape, which fits well into the space created by the hands.
- Our vegetation is symbolized by two simple leaf shapes, which at the same time 'hold' the water (i.e. encourage its production) and seem to grow upwards as though benefiting from the water.
- All the shapes relate to each other creating a successful unit.

The learner's answer could be 'no' – the following reasons could be given:

- The typeface does not relate to the logo design - the shapes are simple and block-like and do not repeat the organic shapes of the hands, water and plants.
- The hands seem to be holding a protea and it is not clear that the tear shape is a drop of water.

Credit any well-reasoned answer.

MODERATE 2 (2)

- 1.3 The sans-serif script has a simplicity that is in harmony with the stylized shapes used to create an African theme. The simple font makes use of fluid lines, which gives the words a light, friendly quality in keeping with the bright colour and flat, child-like shapes.

MODERATE 2 (2)

- 1.4 The use of the following two principles are visible:

BALANCE

- This logo makes use of a symmetrical balance – the left side of the design is a mirror image of the right side, creating a static, formal balance.

CONTRAST

- The contrast between the dark background and the white in the protea, book and on the pot, is striking, enhancing the impact of the logo

Any other principle that has been applied by means of a well-reasoned argument and also shows a clear understanding of the Principles of Design may be considered.

EASY 2, MODERATE 2 (4)

- 1.5 One mark for the name of the Gestalt Principle and one mark for an explanation of how it applies to the given example.

Any of the following are acceptable:

- The Gestalt Principle of Uniform Connectedness:
The elements (blocks) are connected by uniform visual properties (each block is the same shape), which give the impression of a connected group of objects forming a single image.
- The Gestalt Principle of Proximity:
Because the elements are close together they are seen as a group.
- The Gestalt Principle of Closure:
Because of the way the blocks are placed, they appear to form the shape of a triangle even though there are spaces between the blocks.
- The Law of FIGURE-ground Relationship:
At one level there is a stable FIGURE-ground relationship as the figure formed by the blocks has a definite shape whereas the ground is shapeless and continues behind the figure. This is further emphasized by the fact that the figure seems closer with a clear location in space, whereas the ground seems farther away. If, on the other hand, one looks at the centre of the triangular shape the focus can either be on the triangular shape or the shape of a star, which immediately gives the impression of an unstable figure ground relationship.

EASY 3, MODERATE 2, CHALLENGING 1

(6)

QUESTION 1	1.1	1.2	1.3	1.4	1.5.1	TOTAL
EASY				2	3	5
MODERATE	3	2	2	2	2	11

[20]

CHALLENGING	3				1	4
TOTAL	6	2	2	4	6	20

QUESTION 2

AS 3.5 Investigate, reflect on and interpret information from a variety of sources, and understand the influences shaping the development of design, including African and South African design, past and present.

AS 3.6 Analyse and interpret examples and relate them to their cultural, historical and contemporary contexts.

2.1 **FIGURE 4:**

This table seems to be inspired by the Arts and Crafts movement, because typical of the furniture of the Arts and Crafts movement

- Its shape is simple and it has been crafted, by hand.
- The natural colour of the wood and its grain is visible.
- The wood joins are left visible

FIGURE 5:

This ceramic plate could be inspired by the Art Nouveau period, because

- Its forms are inspired by nature, especially by leaves
- The outline of the forms are curvilinear
- The composition is asymmetrical

FIGURE 6:

This chest of drawers could be inspired by the Art Deco style because

- It consists of simple, geometric, machine-age forms
- The outline is stepped
- The surface texture is luxurious and the handles are from chrome
- The handles are crescent-shaped

Allocate one mark for identifying each movement correctly and two marks for accurately identifying two characteristics in each design, which reflect the movement that inspired the design.

EASY 3 MODERATE 3 CHALLENGING 3 (9)

2.2 2.2.1 **AIMS OF THE BAUHAUS:**

- The Bauhaus aimed to break down the barriers that had arisen between fine art, architecture and crafts (the applied arts). They believed that good industrial design is only possible if the teaching of crafts formed the basis of the school's teaching.
- They aimed to give all designers the same training in fine arts, crafts, architecture and industrial design because they believed in the importance of developing a single design aesthetic.

- The Bauhaus aimed to train their students to design objects that could be mass-produced.
- The objects had to be both aesthetically pleasing and functional.
- The term 'functionalism' was a Bauhaus concept. According to Bauhaus philosophy the form of an object had to be determined by its function.

(2)

INFLUENCES

- The emphasis of De Stijl artists such as Mondriaan and Rietveld on horizontal and vertical lines as well as on balance, order and structure
- The grid layouts of Japanese interiors
- The architect Frank Lloyd Wright's emphasis on functionalism
- The Cubists emphasis on flat planes and geometric forms

Allocate: 2 marks for any 2 valid aims

3 marks for any 3 valid influences

MODERATE 5

(3)

2.2.2 ONE ART DECO DESIGNER AND PRODUCT

A possible designer and product could be:

The Chrysler Building by William van Alen

The building is 304m high and its steeple is typical of the Art Deco period in that it is made from overlays of a luxurious material, stainless steel. Also typical of the Art Deco age is the series of sunray shapes that this steeple is made up of - reminding one of exotic Egyptian temples.

The brick frieze of cars with decorative hubcaps and big winged radiators on the 30th floor reflects this period's love of speed and the machine age.

The interior foyer is sumptuous and dramatic decorated with stainless steel and marble from Africa.

A highly decorative elevator door with typical Egyptian papyrus motifs is also part of the interior. Its geometric design based on intersecting semi-circles and combined with curving plant forms is in keeping with the style of the building.

Credit any valid statements.

EASY 2 CHALLENGING 4

(6)

- 2.3 There are many examples that the learners may choose to study. The examples chosen for the memorandum of this paper may be used to show how a learner could answer this question:

YORUBA TEXTILES

Brief History

- The Yoruba tribe lives in Yoruba-land in Nigeria and weaves and tie-dyes their own cloth.
- Their history of textile production dates back to the 9th century.
- They are best known for their Adire (Indigo resist-dyed) cloths.
- From the 16th century onwards their poorer quality cloths were bought for export to Brazil.
- By the 1920's and 30's it had become a major local craft and the cloths were sold throughout West Africa.
- During the 1930's the market collapsed irretrievably due to deterioration in the quality of the dye and poor craftsmanship.
- Today some designs are still produced using a multi-coloured wax resist technique.
- Men's weaving continues to thrive.

EASY 3 (3)

Materials, Methods and Processes:

- Cloth was originally woven from fibre known as Bast, which is made from the flax plant. Today it is infrequently used and is mainly mixed with cotton.
- Cloth is also woven from wool, cotton, silk and raffia
- There are two types of cloth, 'Adire oniko', a tie-dye technique, which uses any, or all of the tie-dye resist processes and 'Adire eleko', a starch based technique. The starch paste is made from the base of the Cassava plant and is painted onto cloth using chicken feathers, thin pieces of palm leaves and matchsticks as tools.
- They worked with 2 or more layers of cloth at a time.
- Patterns consisted of large and small circles, chevrons and rectangles of various sizes.
- Asa-oke (Strip weaving) is traditionally done by men and consists of strips 4 inches wide, which are then sewn together to form a larger piece of cloth.
- Weaving is done on a handloom.
- Preparation of the fibres for weaving is as follows:
 - Soaking first cleans the plant fibres.
 - The clean, dry fibres are then rolled between the palm of the hand and the thigh to create yarn/thread.
 - The finished thread is wound around two sticks to prevent it from becoming tangled
 - Once enough thread is made, (a skein), it is dyed ready for weaving.

Textile dyes:

- Indigo 'ikat' dyed yarn made from the Wild Indigo plant was used to create a range of blues it was also used as part of a tie-dye resist process to create patterns on cloth. Patterns were created by pleating, knots made out of raffia, running stitches in lines or patterns (known as Alabere) and by fastening sticks and stones in or onto the cloth.
- Vegetable and mineral sources from their own environment were used to create blue, green, brown, red and yellow.
- Black was made using a two-phase process. The yarn was either boiled with leaves from two indigenous trees or with a mixture of sheep's dung and dried ground wild mushroom. **MODERATE 4** (4)

Purpose/Functions

- The woven cloth is worn as clothing and/or headgear and it is also used during rituals to 'dress' a house, for example, during a period of mourning.
- To create designs that has symbolic meaning or tell a story, for example, the 'mirrors pattern', which protects the wearer from the 'evil eye'.
- 'Asa-oke' is the one that the Yoruba most identify with as a reflection of their consciousness. It is worn at important events, usually lifestyle events such as baby naming ceremonies and funerals. **MODERATE 3** (3)

Learners can be credited with any other valid and well-reasoned facts that apply under the given headings of the question.

E.g. 2. ZULU CERAMICS

A brief history:

- Ceramics is probably the oldest human art form.
- The first known pots date back to 6800 BC.
- The ceramic process has remained basically unchanged for thousands of years.
- The first pots were hand made, but there is evidence of wheel-thrown pots made as early as 2500 BC in Mesopotamia. **EASY 3** (3)

Use of material, methods and processes:

- The coiling technique is used to make Zulu pots.
- Red and dark clay is gathered from the mountains and is ground to a fine powder on a grinding stone and is then dried until it has reached the right consistency or suitable degree of plasticity.
- The walls of the vessel are gradually built up from a circular base. Careful attention is paid to symmetry, and correct width of walls.
- Inner and outer walls are shaped and burnished with a piece of calabash, stone or metal tool.
- Once completed the pot is covered with blankets and placed in a hut until leather hard.
- It is then dried outside for seven days.
- There are two main Zulu decoration techniques i.e., applied and carved decoration:

- o Applied decoration is done by attaching small clay balls onto pots or exerting pressure from inside the pot to create outer protrusions.
- o Carved decorations: these are created by drawing and carving patterns out of the pot.
- Zulus made use of pit firing – pots are placed in a shallow pit and covered with dry aloe leaves and wood, which are then set alight. Pots intended for eating and drinking undergo a second firing using cakes of dry cow dung.
- Pots emerge from the second firing possessing with a black face which is rubbed with gooseberry leaves, a small flattened stone and animal fat giving it a glossy black finish. **MODERATE 4**

(4)

Purposes/ functions:

- Shapes and sizes vary according to their function – the largest pot is the undecorated 'imbiza', a pot used for cooking and holding up to 40 litres of traditional beer.
- Drinking pots have an urn-shape with a cylindrical funnel, which prevents spillage and facilitates pouring.
- The 'umancishane', a smaller pot, indicates to a visitor that has received beer in it, that a short stay only is expected. **MODERATE 3**

(3)

(10 x 2) (20)

QUESTION 2	2.1	2.2	2.3	TOTAL
EASY	3	2	6	11
MODERATE	6	5	8	19
CHALLENGING		4	6	10
TOTAL	9	11	20	40

[40]

QUESTION 3

AS 3.6 Analyse and interpret examples and relate them to their cultural, historical and contemporary contexts.

AS 3.7 Understand and describe the materials and processes used by communities or individual design practitioners.

- 3.1 3.1.1 The square motifs in the centre bands remind one of the beadwork done by the Indigenous cultures of South African. The zigzag pattern in the two bands on either side of this square motif band is similar to those often found on traditional huts or clay pots

Allocate two marks for any two valid reasons. **MODERATE 2** (2)

- 3.1.2 Designs with a clever South African identity would include uniquely South African qualities, which set them apart from other international designs.

South African identity in a design can be brought about by:

- Reflecting and integrating indigenous techniques and media into contemporary designs.
- Reflecting current South African cultures.
- Reflecting South African flora and fauna.
- Using locally available materials.
- Exploring folklore and imagery from various indigenous knowledge systems of the different cultures of the country.
- Exploring traditional imagery in innovative and contemporary ways.

MODERATE 2 (2)

- 3.1.3 The identification and celebration of what is uniquely South African could:

- Engender pride in being a citizen of the country.
- Help celebrate and unify the different cultures of the country.
- Promote the idea of a common as well as a multicultural heritage.
- It would promote economic growth due to the unique style of the products designed.

Allocate 3 marks for any 3 valid reasons.

MODERATE 2, CHALLENGING 1 (3)

- 3.1.4 Learners may argue that:

- The combination of traditional African practice with European influences is unfair, as traditional African practices are often exploited for commercial gain where craftspeople are paid very poorly.
- The combination of that which is traditional with outside European influences is disrespectful to age-old traditions passed on from generation to generation. Once this combination occurs, traditional African practices will be lost and original learning and techniques altered.
- Design should be unique and original, in that the influences on them are not obviously apparent.
- Designers need to create design solutions that stand representative of a culture/ country as opposed to designs that are merely concerned with capital gain, disregarding heritage.
- Each design should have a contextual feel of the country in which it is made.

Alternatively, learners may argue that:

- This combination between traditional African practices and European influence is what 'new' design practices are all about, as they evolve into something new.
- The ability of the new-age designer to marry influences and traditional practices is an essential part of the design process and development. Design defies boundaries and is inclusive of tradition and modern development.

- If global trends are not accommodated, the designer will not be able to sell his/her products. Designers need to earn a living to suit the needs of clients who have exposure to the global village.
- Global trends inform design practice therefore design constantly evolves and renews trends.
- Design cannot operate without collaboration and trend setting, i.e. the change of trends to other newer ones, e.g. To develop African themes in fashion.

CHALLENGING 3

Any 3 of these points or any other valid points may be mentioned.

(3)

- 3.2 Any designer from the Woolworths Source Book 'Living with Design Daily' or 'Craft Art South Africa' by E. Coetsee,

EXAMPLE ONE: Bongiwe Walaza.

Background and training:

Bongiwe Walaza: Fashion Designer

EASY 1 (1)

Bongiwe Walaza was born in the Eastern Cape, in a small village called Mqanduli. As a child, she liked doing handwork, such as knitting and sewing. Her mother was a dressmaker and Bongiwe made clothes for herself with remnants of her mother's fabrics. Her father wanted her to become a medical doctor, so he encouraged her to concentrate on mathematics and physics, which resulted in her doing handwork after Grade 9. She ended up studying electrical engineering and worked for Telkom after completing her degree.

While at Telkom, she started making dresses for herself and for colleagues. Because she was not happy with the quality of the dresses, she enrolled at the Natal Technikon to study fashion in 1997. Soon after she won her first design award, the Du Pont Lycra award, as well as a 10-day trip to Paris, where she was exposed to the French fashion industry.

EASY 2 (2)

African influences and inspiration:

Bongiwe is inspired by her Xhosa background; – the landscape, people and traditional Xhosa dress. She is inspired by the patterns on 'shweshwe' and other African prints, as well as by the diverse cultures in our country and wants to embrace and build on the many untapped trends that she believes South Africa has. She feels that having started with almost nothing has taught her to improvise.

MODERATE 2 (2)

Design process:

Research is the most important part of the design process. This is done through visiting shows, shops, clubs, watching films, reading newspapers and magazines. The key to creating new ideas is to jot down and mix the influences together in a sketchbook, and blend this inspiration with a growing knowledge of fabrics, fashion details and target market. The next is to make your own version of your inspiration, telling a story through sketches. Thereafter technical drawings follow which go into greater detail. Patterns are then developed and tested in calico or a similar fabric. When you are satisfied with this test sample (known as a 'toil') and you have made alterations to your paper pattern, you can cut a sample from the intended fabric.

MODERATE 2 (2)

General characteristics:

- Texture, especially print fabric (e.g. 'shweshwe') – mostly geometric in pattern – features strongly in her work.
- Her engineering studies instilled a feeling for structure in her, which is clearly revealed in her work.
- She uses a palette of only traditional, natural fabrics in her range. She is currently exploring the combination of synthetics and knits with traditional fabrics.
- She is not attracted to mainstream fashion, but borrows elements and trends from these, however her clothing still carries her signature and roots.

EASY 3 (3)

Allocate 10 marks.

EXAMPLE 2:

GARTH WALKER: GRAPHIC DESIGNER

EASY 1 (1)

BRIEF BACKGROUND AND TRAINING

From the age of 15 Garth Walker wanted to be a graphic designer therefore, in the mid-1970's he studied graphic design at the Natal Technikon in Durban. Thereafter he spent 16 years working for a small design studio in Durban. In 1995, he made the bold decision to open his own design company under the name "Orange Juice Design". In 1997 OJ clinched its first major deal as the brand designer for Ogilvy and Mather. Today, OJ has grown into one of the most well known design studios in South Africa, with offices in Durban, Cape Town and Johannesburg.

EASY 2 (2)

AFRICAN INFLUENCES AND INSPIRATION

The company promotes a local design language rooted in the South African experience, in the ordinary people of the streets and townships of South Africa.

Contact is kept with the 'South African population through a non-profitable design magazine called Ijusi which creates the opportunity for designers from diverse cultures and backgrounds to collaborate. **MODERATE 2** (2)

DESIGN PROCESS

Garth Walker assimilates information and then he reinterprets this into something new, e.g. he was asked to design the lettering and signage for south Africa's Constitutional Court, which is built on a site that was once occupied by the 'Old Fort Prison'. Throughout the apartheid era, the prison was a place of incarceration, oppression and torture. Today, the court is a symbol of equality, democracy, truth, dignity and freedom and its job is to uphold the rights of people as laid down by the Constitution of South Africa, which was formulated after 1994.

He meticulously documented all the visible lettering on this historical site, including the prison graffiti and builders' markings and then refashioned these fragments into something new. To make the typeface even more symbolic, it is portrayed in South Africa's 11 official languages and in the different colours of the national flag on the facade of the Court building. **MODERATE 2** (2)

GENERAL CHARACTERISTICS

Garth Walker is curious about the world he lives in. He collects a wide variety of art and photography.

He explores the unexpected and the unknown to refresh the visual codes that guide our everyday encounters as social beings.

Orange Juice Design's studio portfolio includes the design of the logos, packaging and other promotional material for 'Impulse', 'Canderel' and 'Tastic Rice'. **EASY 3** (3)

3.3 Refer to ONE International designer from the LTSM, Design Culture Now.

Allocate 2 marks: one for the name of the designer one for naming an example of work. **EASY 2**

For 6 marks: Learners must supply an in-depth discussion and analysis of the designers' intentions, methods and materials. **MODERATE 6**

For 2 marks: Learners must fully explain and justify the influences that each designer has had on people: **CHALLENGING 2**

E.g. 1. JULIE BARGMANN (a designer whose work reflects an interest in environmental concerns)

Julie Bargmann is internationally recognized as a designer who reclaims polluted and industrial sites in the USA that have been severely affected by, for example, mining or the dumping of rubbish: She explores the creative potential of these degraded landscapes and alters them into regenerative landscapes.

Her work 'Testing the Waters' is a transformation of a former coal mine into a park for acid mine drainage and community recreation. The park consists of a landmass carved into a passive AMD treatment system which allows the public to witness the cleansing of the polluted water physically - as it goes through a series of retention basins and spillways and changes colour from orange to green to blue-green. The park also consists of a garden of alternative rows of native trees and shrubs, as well as recreational amenities such as picnic grounds, play areas and wildlife trails.

Learner must explain clearly and concisely how this designer has contributed to the lives of people.

E.g. 2. Thomas Heatherwick

Thomas Heatherwick is recognized as an artist and an architect. He is an English designer, best known for his innovative use of engineering and materials in public monuments. He trained at Manchester Metropolitan University and at the Royal College of Art, London.

In 1994 he founded the Heatherwick studio. The studio's work spans commercial and residential building projects, master planning and infrastructure schemes as well as high profile public works of art.

The realm of public art is an issue that Heatherwick feels is usually bound up with place, and he endeavors to make spaces as people-friendly as possible.

The Rolling Bridge was designed for London's Paddington Basin, UK. It lifts itself up off the ground and gracefully and almost silently curves upwards and curls into a ball. And then slowly, it uncurls again and one end of the bridge points towards the sky before making its decent back to earth.

The Rolling Bridge runs on hydraulics. Because all the cylinders are driven at a constant rate regardless of the load on each bridge segment, the structure moves smoothly, taking two minutes to open or close. The pumps and related equipment are housed in the basement of an adjoining building, so the bridge is almost silent as it operates.

Learners must explain clearly and concisely how this designer has contributed to the lives of people (i.e. shaped the environment). (10)

EASY 2, MODERATE 6, CHALLENGING 2

QUESTION 3	3. 1	3. 2	3. 3	TOTAL
EASY		6	2	8
MODERATE	6	4	6	16
CHALLENGING	4		2	6
TOTAL	10	10	10	30

[30]

QUESTION 4

AS 3.9 Critically reflect on how design shapes the physical and social environment.

AS 3.10 Demonstrate ways in which design can be used to benefit society.

4.1 4.1.1 Allocate 2 marks for each point discussed which must be well reasoned and applied.

Legibility:

The choice of typeface and style of layout makes the message on the poster in FIGURE 10 more clearly legible for the following reasons:

- It is simple, uncluttered and plain.
- Although the main headings are in upper case the wording is clear because it is placed against an uncluttered background.
- The spacing is also neither too tight nor too loose which adds to the overall legibility.
- Except for the smaller wording in lower case at the bottom of the poster the lettering has been 'blocked' into lines of equal length, which help to make the message clear.
- The smaller wording is in lower case, which helps to make it more legible.

In FIGURE 9 the wording is less clear in that the lines are of different lengths, the type is placed going in different directions, for example, 'CONSERVE THE ENVIRONMENT' reads from top to bottom and the other two statements read horizontally. Some of the wording is against a cluttered background which would make it more difficult to read from a distance and the spacing between some of the letters is not evenly distributed which affects the overall legibility of the poster.

Any other well-reasoned answer can be credited with a mark. (2)

Type Layout:

In FIGURE 10:

- The wording reads from left to right in an ordered way.
- The varying sizes of typeface direct the viewer's eye to the most important information first.
- Large, broad type emphasizes the important text.
- As the information decreases in importance so does the size of the typeface.
- Smaller type is done in lower case, which makes it stand out better because lower case is easier to read.
- The text has been centred so that the layout of the wording is symmetrical to facilitate easy reading.
- The information is clearly divided into paragraphs in an uncluttered way.

In FIGURE 9 the wording reads in different directions and there is no variation in size of typeface. Type layout is neither totally symmetrical nor asymmetrical. The lines of type are different lengths, which also make the message less powerful.

(2)

Combining Type with Images

In FIGURE 9 the text is placed in such a way that it competes for attention with the background images whereas the placement of text and image in FIGURE 10 has been more carefully considered so that the two do not interfere with each other, leaving the power of the message intact. The white on the soccer ball echoes the white of the text, adds to the overall balance of text and image, and also helps to unify the two so that neither dominates.

(2)

Choice of Typeface:

Although a softer more organic, typeface has been used in FIGURE 9, which is in keeping with the message about the environment, it does not stand out powerfully enough against the background for all the above listed reasons. In FIGURE 10 the use of a more formal upright typeface attracts the viewer's attention immediately.

(2)

Suitability of image to subject matter.

FIGURE 10 is effective in attracting the viewer's attention because it makes use of the element of surprise. It achieves this by using the image of a 2010 South African Soccer player holding a red card with the word OUT on it in large letters. The word does not refer to Soccer at all but to a far more serious social issue. In FIGURE 9 the viewer is presented with images of wild life in a beautiful environment, which is very pleasing but may not really stir all viewers to becoming conscious of the way they behave towards the environment if they are not already environmentally conscious. The use of the very small image of a plastic bag in the background to emphasize the effects of pollution is not strong enough to deliver a powerful message.

MODERATE 4, CHALLENGING 4

(2)

- 4.1.2 FIGURE 10 the elements and principles, image and text have all been applied in such a way that they create a powerful and unified message.

In FIGURE 9 the eye is first led to a central point where the road, the sea and the vegetation meet before the eye is able to simplify the meaning of the surrounding lettering, which reduces the overall impact of the message even though the colour use and imagery is very pleasing.

MODERATE 2 (2)

- 4.2 4.2.1 Allocate ONE mark each for:

- a) A definition of each term
- b) Showing how the term does or does not apply to each of the posters connected to the question.

The following definitions are acceptable:

Sans serif:

- a) This means that the letters of that typeface do not have short strokes projecting from the ends of each letter. (1)

- b) In FIGURE 10 the smaller letters make use of a sans-serif typeface to make the words easier to read. FIGURE 9 is made up completely of a Sans serif typeface/ (1)

Leading:

- a) This refers to the amount of space in-between lines of type and the word originates from the horizontal strips of lead which were placed between the lines of metal type to keep the lines of words apart so that they were easier to read. (1)

- b) There is evidence of leading, as the required spacing between the lines of type is there so that the type is easy to read. (1)

Italics:

- a) The letters are slanted towards the right as opposed to being upright. (1)

- b) Neither of the posters makes use of Italics in that the lettering in both posters is upright. (1)

Type Alignment:

- a) This refers to the position of the text on the page. It could be aligned either to the left or the right of the page or it could be in the centre. (1)

- b) In FIGURE 10 the type is placed in a block in the centre of the poster, but in FIGURE 9 the type layout is erratic in that it does not follow any laid down rule about alignment and the wording appears to be randomly placed in terms of its alignment, which affects the legibility of the poster. **MODERATE 4 EASY 4** (1)

- 4.3 Learners can refer to any contemporary designer or group whose work reflects social responsibility. See the Woolworths design resource book or Craft Art in SA by E.Coetsee. Possible examples include Mapula, Streetwires and the Mielie Community Development design projects. Learners should be credited for highlighting aims, characteristics and influences of the designer that relate to social responsibility.

2 examples follow:

MAPULA

Mapula was started to provide employment for rural women. It was initially funded by a charitable NGO but is now self-funding. This is what is known as 'empowerment'.

The women create their own designs based on natural forms such as flowers and trees and also refer to their lives- such as children playing in a rural community.

The women were initially taught the skills of surface design and embroidery techniques, and now come up with many new designs. An example of one of their most used stitches seems to be the chain stitch. They create both functional products such as cushion covers and table runners, as well as one of a kind art pieces such as wall hangings.

Their work is usually on black cotton cloth, and brightly coloured cottons emphasize the unique African identity of their work. Surfaces are often densely embroidered, and the black negative spaces function as the background. The cotton is in itself environmentally friendly and sustainable as it is readily available in South Africa. Give credit for any other information.

Allocate 10 marks

Example 2:

A contemporary South African Craft Business and community development project:

STREETWIRES

Patrick Schofield, Winston Rangwana and Anthony Ressel began Streetwires, a highly profitable craft business and community development project. The business focuses on producing street wire art, a uniquely Southern African genre. Its aim is to tackle the problems of unemployment and poverty in our country. The most likely origins of this art form are the rural areas of Maputoland and Zimbabwe where poor herd boys created their own toys out of discarded hanger wire, tin cans and whatever else they could find.

The three co-founders of Streetwires all come from different backgrounds and each made a valuable contribution- Scholfield has an Honours degree in business science and used his house as security to start the company. Rangwani contributed a wealth of knowledge regarding the 'wire' industry, whilst Ressel provided the marketing know' how. In the beginning only two wire artists were employed on a part-time basis, using a room in Schofield's house as their workspace. The business grew, resulting in two larger premises. The Cape Town studio reveals a business based on quality control.

New wire-art designs are being created by a design team and once designs have been approved, templates are made and passed on to the wire crafters who work as a team to reproduce the product. To maintain a high standard the team leader ensures that the template design is adhered to exactly and that the template design is passed through quality control before being released.

The company believes that the major hurdle facing our country is unemployment. Not only is it the leading cause of numerous social ills such as poverty, it also hampers community growth and development. With this in mind, aims to create meaningful long-term employment for as many South Africans as possible and to improve the life of South Africans by providing a workplace, permanent employment, a sense of purpose and access to skills training and personal development. 'Streetwires Training and Development' is a non-profit company established by Streetwires that specifically aims at uplifting communities by providing skills training, development of individual artists and creating outreach initiatives in orphanages, schools and impoverished communities.

Objects produced are both decorative and functional such as beaded promotional items and gifts (e.g. key rings, paperclips with a logo top, business-card holders), working radios, various models of cars in wire or beaded wire and animal, bird and human sculptures. The shapes and forms are highly stylized and simplified, incorporating an element of whimsy and humour. Bright colours and simple, curvilinear outlines dominate. The technique of wire art dominates, incorporating materials such as beads, cut-up tin cans and bottle caps.

Allocate 10 marks

EASY 2, MODERATE 5, CHALLENGING 3 (10)

QUESTION 4	4. 1	4. 2	4. 3	TOTAL
EASY		4	2	6
MODERATE	6	4	5	15
CHALLENGIN G	6		3	9
TOTAL	12	8	10	30

[30]

QUESTION 5

AS 3.11. Discuss the basics of costing and pricing in the marketing of a design product or service.

AS 3.12. Demonstrate an ability to design products and services in terms of target markets.

AS 3.13. Understand the business and social responsibility of designers.

5.1 5.1.1 The packaging could be considered effective because it observes the following characteristics of successful packaging:

- Attractiveness: The packaging is both attractive and eye catching due to its pleasing use of bright colour, combined with clear lettering, which captures the attention quickly. Rice is generally in a much plainer packaging and therefore this packaging would certainly stand out from its competitors on the shop shelf.
- Protection: This packaging takes the form of a sturdy tin which would definitely protect the rice from damage.
- Legibility: The lettering on the packaging can be read easily and quickly and is in contrast to the bright colour of the tin.
- Meeting needs: Packaging needs to meet the needs and wants of costumers' various lifestyles, e.g. People leading a fast lifestyle will need packaging that opens easily.
- Clear identification: The contents, the product's name and the manufacturer's name and logo are clearly identifiable.
- Packaging relates to the style of the product in that the design refers to the Asian countries in its style of design and choice of figure. The origin of rice is associated with China and Japan.

(5)

Any 5 of these characteristics can be allocated a mark as well as any other well-reasoned answer. **MODERATE 5**

5.1.2 The packaging is very pleasing and attractive. It also clearly conveys what the contents of the packaging are. In this way there is really very little that can be done to improve the packaging. The only real fault would be that the tin is more bulky than a soft, strong and pliable plastic package, which would allow for more packets per square meter of shelving than tins.

Any other well reasoned answer could be credited with a mark.

EASY 2

(2)

- 5.1.3 The characteristics of any one of the advertising methods studied can be listed, for example:

POSTERS:

- Posters must have large type that can be read from the expected viewing distance
- Must have a clear, simple, direct message that can make a split-second impact on the viewer
- The visual image must also attract attention and relate to the message.
- A simple layout is essential – with a few key elements (type and visuals)
- All-important information needs to be included, such as date, time and place.
- One element should be dominant to attract the eye first – a headline or visual.
- The visuals must closely relate to the message or subject.

Any 5 of the above can be listed, or any other valid characteristics

(5)

Brochure:

The product could also be marketed by means of a brochure, which should contain the following information:

- A full description of the product
- Like the product packaging the appearance of the brochure must be sufficiently different to any other product brochures that it might be placed alongside in the marketplace so that it captures the potential customer's attention.
- The most suitable size, shape and proportions of the brochure must be considered. It could be landscape, portrait or square or any other less conventional shape as long as it fits into an envelope.
- The front and back covers must work together as a design layout and must be eye-catching.
- The inside pages must complement the visual effect of the front and back cover.
- The choice of typefaces must be the same throughout the brochure.

Any 5 of the above can be listed, or any other valid characteristics.

MODERATE 4, CHALLENGING 6

(5 x 2) (10)

- 5.1.4 One needs to consider what the market will bear – when pricing has been properly done, one will receive the maximum income without driving potential customers away.

- The cost of the materials required to produce the product needs to be considered, as well as:
- The cost of transport to deliver these materials to the production place.

- The cost of equipment used during the production.
 - The rental of workspace, as well as the cost of overheads (electricity, water).
 - General administrative costs (telephone, postage, stationary).
 - Packaging and labelling.
 - Marketing costs.
 - The costs of labour used to produce and market the product.
- Any 6 points. (6)
- EASY 3 MODERATE 3**

5.2 5.2.1 **TARGET MARKET:**
 The specific group of people a business wants to sell their product to. (1)

BUYER

A buyer is responsible for 'buying in' new products for a company or outlet and has to be continually aware of local and international trends and often travel around the world to identify them. They must also be able to recognize quality products that will suit the image of their outlet as well as fit in with the current and/or upcoming trends. (1)

LETTERHEAD

Stationery that carries the name, address, telephone number and often a logo or design, of a business or an individual. (1)

CONSUMER CULTURE

A culture revolving around buying goods and paying for services. **MODERATE 4** (1)

- 5.2.2 I would make sure that I am
- Punctual for appointments
 - Dressed neatly and professionally
 - Well-acquainted with the technical information of my product including the type of manufacturing materials used, the design and production process and any modifications that the product offers, such as colour, size or decoration.
 - Well-organized and that my products are arranged in a logical order and are easy to each and professionally and neatly packaged.
 - A good communicator.

Credit any 3 valid statements. **EASY 3** (3)

QUESTION 5	5.1	5.2	TOTAL
EASY	5		5
MODERATE	11	4	15
CHALLENGING	6	4	10

TOTAL	22	8	30
-------	----	---	----

TOTAL: 150