



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2014

**DESIGN P1
MEMORANDUM**

MARKS: 150

This memorandum consists of 22 pages.

SECTION A**QUESTION 1: VISUAL LITERACY – UNSEEN EXAMPLES****AS1: Make value judgements informed by a clear understanding of Design.****AS2: Understand Design theory and use Design terminology correctly.**

- Design terminology: elements and principles of design including FIVE universal principles of design.
- Signs and symbols, stereotyping, bias and prejudice in design: link to visual communication with the focus on illustrations, cartoons, posters, political propaganda, communism, resistance (e.g. Weimar: Germany, Cuba, Russia, China and South Africa)
- History of typography: structure of type, choosing a font, styling of text, main categories of typeface design, concise history of font.

1.1 1.1.1 **(Allocate 8 marks)**
Any of the following are suitable.

LINE

- The use of line is organic in that the building is made up of uninterrupted undulating/wavy lines, both in the actual shape of the building and as a decorative element.
- The glass façade is made up of a rigid grid of geometric lines which helps to break the horizontal movement of the lines across the roof and contrasts with the organic flow of the rest of the building.

(2)

CONTRAST:

- Organic flowing shapes contrast with the geometric shapes of the glass in the front of the building, which adds interest to the whole design.
- Plain smooth areas of the outer shell of the building contrast with the repetition of line, which creates a decorative effect.
- Large solid forms contrast with clearly defined voids throughout the design. The deliberate use of clearly defined spaces as a design element contrasts with the large solid forms of the building's outer shell. This contrast gives life, drama and visual impact to the design.

(1)

PATTERN:

- The repetition of line on the outside of the building creates a decorative pattern bringing variety to the otherwise very smooth plain surface of the exterior of the building.
- The glass façade on the front of the building is made up of identical, block-like glass rectangles.
- The repetitions of identical spaces along the side of the building create a contrasting pattern and highlight the flowing, ribbon-like shapes of the building.

(2)

SHAPE:

- The building is mainly made up of flowing organic shapes that appear like giant folds. ✓
- This is evident in the raised pitches of the roof as well as the more horizontal sections. For example the undulating line of the roof creates a series of curved shapes. ✓
- The rhythmical repetition of curved shapes gives the building a very fluid feeling. ✓
- Because there is no historical or cultural reference in any part of the building, and because the design breaks with the traditional idea of a solid exterior, the overall effect has an abstract quality. ✓

(2)

UNITY:

- Unity is created through the repetition of flowing lines and spaces throughout the design. For example, the lines that run across the piazza at the base of the building continue all the way across the roof. ✓
- Unity is also created through the repetition of the same surface decoration across the whole building. ✓
- The building and the outdoor piazza are the same colour which serves to unify the building with its surroundings. ✓

(1)

Credit must also be given for any other well-reasoned and substantiated answer.

EASY 2, MODERATE 3, CHALLENGING 3

1.2 1.2.1 (Allocate 2 marks)

Legibility of the AVIS poster (FIGURE 2) can be improved through the use of:

- **KERNING:**
The term refers to the adjustment of space between individual letters so that the word appears pleasing to the eye. In the Avis poster there is too much space between the V and the I. In contrast the letters in the word, *Rentacar*, are too close together. ✓
- **ALIGNMENT:**
This refers to how blocks of text are aligned. All the various components in a design or layout should be aligned to one another or to the page. Items/words that are not aligned break the unity of the design and make it appear fragmented. Based on this principle, the sign in FIGURE 2 will read better if the words 'AVIS' and '*Rentacar*' are aligned. ✓

(1)

(1)

MODERATE 2

1.2.2 (Allocate 4 marks)

TYPEFACE:

It is a set of characters of the same design. This includes individual letters, numerals, punctuation marks and symbols. Popular typefaces include Arial, Helvetica, Times Roman and Verdana. (2)

FONT:

This refers to a specific size of a particular typeface. For example Arial is a specific typeface and Arial 10pt bold is a font. All typefaces are measured in fonts. (2)

EASY 4

1.3 1.3.1 (Allocate 2 marks)

FIGURE 3 shows the Apple Logo in which the traditional bite out of the apple is formed by the profile of the late Steve Jobs who made the company very successful. The logo is recognised worldwide as a symbol of quality information systems.

The following characteristics of a good logo are evident in the Apple logo. (Any TWO are acceptable) :

- The design is simple which makes it striking and it also reads easily.
- The simple design is easy to reproduce and can be adapted to a lot of applications.
- It is unique and immediately recognisable.
- It is memorable and immediately conjures up the image of a specific IT company.
- As a design it will be just as striking in both colour and in black and white.
- It will still be striking whether the logo is large or small. (2)

EASY 1, MODERATE 1,

1.4 1.4.1 (Allocate 6 marks)

UNIVERSAL DESIGN

- The image can be considered to be an example of Universal Design because it communicates an idea to a global audience and not to any specific group. There is no cultural, racial, gender or age reference in the image. (2)

SYMBOLS:

- A symbol can be defined as a shape, design or idea used to represent something. The two figures symbolise everyone, in that they are neither culturally or gender specific. This reinforces the message that everyone is at risk of being tracked by social media. The symbol of the arrow with the word 'follow' underneath gives the message a sinister edge. (2)

A PROPAGANDA POSTER:

- The image in FIGURE 1 above can be considered a propaganda poster because it highlights a specific fear.
- It is not typical in that it does not target a select audience. Instead it tries to reach as large an audience as possible.
- Neither does it make use of stereotypical imagery or prejudice to get the message across.

(2)

Credit any other substantiated example**2 EASY, 2 MODERATE, 2 CHALLENGING**1.5 1.5.1 **(Allocate 6 marks)****STEREOTYPING:**

It can be described as a fixed impression of a group based on the experience of an individual. It is often seen in advertisements which usually represent groups of people as having certain characteristics or fulfilling prescribed roles.

FIGURE 1 is an advertisement for the Continental Savings Bank. It is trying to draw women's attention to the importance of saving by promoting the stereotypical idea that women lack financial control. This is highlighted by the image of a blonde woman struggling to hold onto her handbag as it is being pulled into a shoe shop by some invisible force. The idea that women cannot work with money is symbolised by a blonde woman. This underlines the stereotypical idea of the 'dumb blonde'. The woman tries to anchor her feet into the concrete pavement, but the pull towards the shop is so great that the concrete breaks up around her feet. This symbolises her lack of willpower. The bank's logo makes use of a serif typeface, which contrasts with the simple sans-serif type-face of the words, 'Take control of your finances'. This links to the word 'Shoes', which can be seen directly above the woman and further emphasises the stereotypical idea that women would rather spend than save.

FIGURE 2 does not represent a stereotypical view of women. Instead the image shows a woman thinking through a complex mathematical equation. Her focus is upwards and to her right, in the manner of someone deep in thought. Dressed simply with hair drawn back she appears in control. The black marker in her hand implies that she wrote the equation herself and is therefore intelligent. It could also be argued that the stereotype of an intelligent woman is someone who does not dress up or beautify herself.

(6)

Credit must also be given for any other well-reasoned answer.**EASY 2, MODERATE 2, CHALLENGING 2**

1.5.2 (Allocate 2 marks)

THE EFFECTS OF NEGATIVE STEREOTYPING:

- Stereotypical thinking about particular groups or genders can have an influence on how people are treated. For example, the stereotypical idea that all blondes are stupid may make people talk down to them.
- The endless reinforcement of particular stereotypes in advertisements has the subconscious effect of reinforcing the stereotype, in that people behave in a way consistent with a particular stereotype to fit in. For example the stereotype that implies a woman is only beautiful if she is thin can be very harmful to a woman's self-esteem. This internalisation can lead to self-destructive behaviours, such as eating disorders. This kind of stereotyping can also lead women to be vulnerable to all kinds of spending that would help them perpetuate this image, such as fashion, plastic surgery, makeup, or exercise equipment.

Credit must also be given to any other well-reasoned and substantiated answer.

(2)

1 MODERATE, 1 CHALLENGING

QUESTION 1	1.1	1.2	1.3	1.4	1.5	TOTAL
Easy	2	4	1	2	2	11
Moderate	3	2	1	2	3	11
Challenging	3			2	3	8
TOTAL	8	6	2	6	8	30

SECTION B: DESIGN HISTORY AND POPULAR CULTURE

- History of design: Recap Industrial Revolution and the Arts and Crafts Movement, Art Nouveau, The Bauhaus, Art Deco, Scandinavian, De Stijl, The Modernist Age
- Visual Analysis (unseen examples of design): basic terminology that describes and underpins design and characteristics, to be used with confidence.
- Investigation of popular culture within each of the history of design movements listed above, focusing on fashion, music, and social environments.

QUESTION 2: INTERNATIONAL HISTORY OF DESIGN (ART NOUVEAU; BAUHAUS; ART DECO; DE STIJL; MODERNISM; SCANDINAVIAN)

2.1 2.1.1 (Allocate 10 marks)

(NOTE: Candidates must write in paragraphs and full sentences, without the use of bullets. Bullets are used in the memo to facilitate marking. Learners must also show point for point comparison.)

AIMS

- The earrings in FIGURE 1 reflect the Art Nouveau tradition of combining good design with quality craftsmanship.
- The Art Deco earrings in FIGURE 2 reflect their aim of producing fashionable new and modern products in geometric designs. Art Deco aimed to produce designs that were affordable to the new middle classes. These appear to be made of semi-precious stones and silver which would have made them affordable to this population group.

(2)

INFLUENCES

- The earring design in FIGURE 1 shows the influence of Japanese art in the contrast between the plain open area of the stone and the simple flowing decorative lines of the setting. Celtic Art and Viking designs are reflected in the use of curving linear designs and the use of fine lines. The influence of meandering trails of climbing plants is seen in the curving lines, both on the sides and underneath the blue gemstones. The ends of each line resemble the curled-in growth point of a vine. The delicate flowing design and small flower of each earring form a frame for a natural gemstone show the Art Nouveau emphasis on nature as the source of all good design.
- In contrast the earrings in FIGURE 2 reflect typical ART DECO influences. The stepped/zig-zag design of the silver setting reflects an early Egyptian influence (ancient ziggurats), and the geometric shapes of the earrings, particularly the triangular bars made from semi-precious stones, show the influence of Cubism. The geometric nature of the design may also have been influenced by Constructivism.

(4)

GENERAL CHARACTERISTICS:

LINE:

- In FIGURE 1 the design makes use of continuous curving line, which gives the work an organic feel. ✓ A whiplash line flows from the top of the design and curves inwards just below the central axis which directs the eye towards the blue gemstone. ✓
- In FIGURE 2 the design is made up of typical Art Deco straight and curved lines. These give a very clean, crisp and streamlined feel to the overall design. This helps to create a feeling of speed. ✓

SHAPE:

- In FIGURE 1 the blue glass stones are rounded in keeping with the flowing nature of the design. ✓
- In FIGURE 2 the streamlined nature of the design makes sure that there is no unnecessary detail, ✓ and the stylized geometric shapes and forms of Art Deco can be seen in the pyramid shape of the green gemstone. ✓ This makes the design appear elegant and sleek. ✓
The stepped shape at the top of the earring gives the impression of movement. It could also be said to suggest speed. ✓

COLOUR:

- In FIGURE 1 the soft blue of the stone is typical of the pastel colours used in Art Nouveau designs. It gives a very feminine quality to the design. ✓
- The bold green of the stone in FIGURE 2 contrasts strongly with the silver of the setting. This creates a bold, lively design in the Art Deco tradition. ✓

MATERIALS:

- In FIGURE 1 natural materials such as the glass stones and the brass setting are typical of Art Nouveau. ✓
- Although it is not certain, the Art Deco design in FIGURE 2 appears to be made of silver and a green glass or semi-precious stone. ✓

BALANCE:

- Uncharacteristically the earring design of FIGURE 1 is symmetrical in that the blue stone is in the middle and either side of the brass setting is a mirror image of the other. This gives the design a quiet classical feel. ✓
- In FIGURE 2 the design is symmetrically balanced which is typical of Art Deco. The green oblong gemstone is set in the centre of a silver setting, of which each side is a mirror image of the other. ✓ The symmetry further highlights the streamlined nature of the design. ✓
- It can therefore be said that the designs in FIGURES 1 and 2 are both typical of the style to which they each belong in most respects. The one exception is that both designs are symmetrically balanced.

Credit any other well-reasoned and substantiated answer.

3 EASY, 4 MODERATE 3 CHALLENGING (4)

2.2 2.2.1 (Allocate 10 marks)

FIGURE 1:
THE SCANDINAVIAN INFLUENCE ON 'THE FARMYARD
SUITCASE CHAIR' BY KATIE THOMPSON, SOUTH AFRICA.
The following Scandinavian characteristics are visible:

- The design maintains a balance between cost effectiveness, function and aesthetics. The design cuts costs by making the design out of an old suitcase. The padding and upholstering of the interior of the suitcase, as well as the inclusion of legs at the base, turns it into a functional design.
- The pattern on the upholstered material is made up of stylised, nature-inspired forms of animals and birds.
- The pattern also includes images of farm equipment, which is not true to Scandinavian design, but which relate by subject to nature in that they are required tools of farming.
- The overall design is simple with the suitcase providing curved edges typical of Scandinavian design.
- The design is affordable, but unlike Scandinavian designs it is not meant to be mass produced.
- The use of two colours throughout, black and white, unifies the design and along with the pleasing design on the upholstery, the chair can be said to have a certain elegance.

FIGURE 2:
THE RIEMPIE STOOL BY PIERRE CRONJE, SOUTH AFRICA.
The design is reminiscent of the Arts and Crafts furniture design in that:

- It shows the influence of the English Rustic Cottage style in the simplicity of its design.
- It is an example of Truth to Materials because the materials are left undecorated to reveal the beauty of the natural materials.
- It makes use of natural materials; wood for the framework and leather 'riempies' for the chair seat.
- The emphasis is on skilled craftsmanship. (4)

THE NAME OF ONE DESIGNER FROM EACH MOVEMENT:

ARTS AND CRAFTS DESIGNERS:

- Phillip Webb
- Rene' Mackintosh
- Any other accredited Arts and Crafts designer. (1)

SCANDINAVIAN DESIGNERS:

- Arne Jacobsen
- Verner Panton
- Aalvar Aalto
- Marimekko
- Any other accredited Scandinavian designer. (1)

EXAMPLE:

SCANDINAVIAN STYLE: THE PANTON CHAIR by VERNER PANTON

- This cantilevered chair is the first chair ever made from a single piece of moulded plastic. Technological advances in the development of new materials, such as plastic moulding made this possible.
- The chair has a bold continuous curving line repeated throughout, which softens the overall design.
- It is made of bright colours also made possible by technological advances.
- The chair is ergonomically designed to suit the shape of the human body. This is evident in the inward curve of the base to create leg space within the solid design.
- The style is simple and the form is pure with no unnecessary decoration.
- It has been designed so that it can be stacked.

EXAMPLE:

ARTS AND CRAFTS: *The Strawberry Thieves*.

A tapestry by William Morris.

- It is handmade.
- The subject matter consists of organic bird and plant shapes.
- There are flat areas of bold striking colour in different shades of primaries and earth tones.
- The shapes of the flowers and plants have a linear quality. The lines are wavy, decorative and curvilinear and therefore contribute to the rich patterned effect of the tapestry.
- A rich visual texture is created through the wide variety of decorative flat shapes which are arranged as a pattern.
- Unity is achieved through the repetition of the different motifs.
- Variety is created through the use of a range of motifs, (birds, flowers, strawberries and leaves).
- Balance is symmetrical with the one half of the design a mirror image of the other.
- Contrast is achieved by using different colours and by placing larger shapes with smaller ones, (the birds with the strawberries).

(4)

Credit any other well-reasoned answer.

2 EASY, 4 MODERATE, 4 CHALLENGING

2.3 2.3.1 (Allocate 5 marks)

Name of the style in FIGURE 5: De Stijl

The following characteristics of De Stijl can be applied to the modern computer stand shown in FIGURE 5 (Any FOUR):

- Vertical and horizontal lines at right angles to each other form the basis of the design.
- It shows the influence of mathematical formulas and Japanese interiors, which resulted in De Stijl works being designed within an asymmetrical grid.
- The shape of the computer stand as well as the surface design consists of rectangular and square shapes.
- The overall emphasis of the design is on structure and order.
- Only primary colours and black and white have been used. (5)

Credit any other well-reasoned answer.

EASY 1, MODERATE 3, CHALLENGING 1

2.4 2.4.1 (Allocate 2 marks)

- 'Less is more' relates to the Modernist style of design. (1)
- The statement is attributed to the Modernist architect and furniture designer, Mies van der Rohe. It follows the notion that simplicity and clarity lead to good/elegant design. (1)

EASY 1, MODERATE 1

2.4.2 (Allocate 1 mark)

MODERNISM'S APPROACH TO FORM AND FUNCTION

- The Modernist principle is that the shape of a building/object should be primarily based upon its intended function or purpose, without any unnecessary decoration. (1)

MODERATE 1

2.4.3 (Allocate 2 marks)

ONE ADVANTAGE:

- MODERNIST designers were inventors who contributed to the rapid development of technology through new techniques, methods and materials that changed the world as people knew it.
- Designs were more ergonomic. (1)

ONE DISADVANTAGE OF THE MODERNIST STYLE OF DESIGN:

- Buildings were designed according to a rigid formula which made them all look too similar. ☑
- The complete lack of any historical reference in their buildings meant that people had nothing to identify with. It left them feeling isolated within a 'concrete jungle'. ☑
- It was costly to regulate the internal temperature of modernist building due to large areas of concrete combined with equally large areas of glass. Buildings became expensive to heat in winter and to keep cool in summer. ☑

(1)

EASY 1, CHALLENGING 1.**[30]**

QUESTION 2	2.1	2.2	2.3	2.4	TOTAL
EASY	3	2	1	2	8
MODERATE	4	4	3	2	13
CHALLENGING	3	4	1	1	9
TOTAL	10	10	5	5	30

QUESTION 3: POPULAR CULTURE

3.1 3.1.1 **(Allocate 4 marks)**

DEFINITION:

Popular culture or pop culture is all around us, represented by the movies, television shows, artists, music, fashion and even vocabulary which is used and accepted by the majority. ☑ Popular culture may differ from country to country. ☑ But there are also international trends and iconic international figures such as musicians, film stars, television stars; or sport personalities which form part of popular culture on a global level. ☑ Popular culture is the accepted culture of the majority of people at any given moment. ☑

With the start of the industrial revolution, huge urban centres were formed where people from many different villages and even countries lived and worked together. Due to the mixing of popular ideas and objects, certain tastes developed collectively. ☑ Stable, unchanging traditions were replaced by quickly changing ideas that were accepted by the majority. ☑ Key to the idea of popular culture is the idea of change. ☑ Popular culture can generally be aligned to specific generations. At the moment we refer to the predominant generation as Generation Y. ☑ This generation is digitally minded and more environmentally aware. Popular culture may differ from country to country. ☑

MODERATE 2, CHALLENGING 2 (4)

DISCUSSION OF THE POPULAR CULTURE OF TWO ERAS.

POPULAR CULTURE:

(Allocate 6 marks)

OPTION 1: ART NOUVEAU

One of the main design elements in popular culture during the Art Nouveau period is the depiction of women as sensual creatures of beauty and inspiration. The world had started to change; women were given the right to vote. During the 1800s advertisements featuring women were conservative and restricted. During this period they became free and rather mysterious. Alphonse Mucha depicts women in his prints, posters, paintings and theatre set pieces in flowing gowns with long flowing hair.

OPTION 2: ART DECO

After World War 1 popular culture did not have the rebellious quality of pre-war Art Nouveau. A sense of escapism drove the popular culture of this time. Jazz clubs became very popular contributing to this decade being called the 'roaring twenties'. People wanted to be entertained. Design of this time also 'escapes' by referring to the ancient past (e.g. Egypt, Greece, Rome, Africa and the Aztec civilization). For those who could afford it escape became a real possibility through travel on cruise liners and by rail. Glamorous travel and speed led to the use of streamlining in the later Art Deco period. Female fashion became more formless and rectangular and less feminine. This looser style reflected the general attitude of young women in the 1920s – no longer bound by their traditional roles. They were referred to as 'flappers'.

OPTION 3: MODERNISM

World War II lasted until 1945 and had a dramatic impact on the social, political and economic landscape. Soldiers returned home to begin new, or rebuild old, relationships and families wanted to have a perfect family life. This need influenced the atmosphere and culture of the 1950s. Another important aspect was the focus on technology and how it could be used to enhance the quality of life. There was no room for experimentation or rebellion. This era reflects conformity and family orientation. Advertisements, television and radio programmes, fashion and product design all reflected a happy family. Gender roles were stereotyped with women as housewives and men as the breadwinner/provider and head of his family/ house. Teenagers and young adults were expected to listen to their parents at all times, act in a respectful manner and above all else smile and look happy. The ideal life that people created was however an illusion. By the end of the 1950s young people started rebelling and questioning the values, culture and superficial nature of the world around them.

(6)

CHALLENGING 6

QUESTION 3	3.1	TOTAL
EASY		
MODERATE	2	2
CHALLENGING	8	8
TOTAL	10	10

SECTION C: CONTEMPORARY, INTERNATIONAL, ENVIRONMENTAL AND SOCIAL DESIGN

QUESTION 4: ENVIRONMENTAL DESIGN

4.1 4.1.1 (Allocate 6 marks)

SUSTAINABLE DESIGN

The Karoo Wilderness is an example of sustainable design for the following reasons:

- It takes into consideration the total environment, so that earth's finite/limited resources can meet the needs of both humans and nature, without disrupting the environment's ecological processes. This is because the building generates its own energy, harvests its own water in a similar way to an aloe, and processes its own waste.
- The fact that it is an award winning design implies that the focus is also on quality and reliability. (2)

CARBON FOOTPRINT:

- The amount of carbon dioxide released into the atmosphere as a result of the activities of a particular individual, organization, or community.
- The designers of the Karoo Wilderness Centre aim to reduce carbon emissions by using local materials. Added to this is the fact that the building will not rely on outside sources of energy and all waste is processed on site and recycled without harming the natural environment. (2)

BIOMIMICRY

- The analysis and investigation of natural patterns, systems, structures and designs that can be imitated, or mimicked, to help solve human design problems. It promotes design solutions that are in harmony with nature and that are sustainable.
- The building is designed to harvest water in the same way as the Aloe Ferox. It catches the water in a large grain catchment tank which also serves as a huge heat sink. This helps to keep the building cool in summer. (2)

EASY 2, MODERATE 2, CHALLENGING 2.

4.2 4.2.1 (Allocate 1 mark)

Any ONE of the following or any other well-reasoned answer:

WAYS THAT DESIGNERS CAN ASSIST IN REDUCING GLOBAL WARMING:

- Design products that last.
- Recycle and reuse materials.
- Reduce toxicity of production/manufacturing processes.
- Use materials that are biodegradable. (1)

MODERATE 1

4.3 4.3.1 (Allocate 8 marks)

ONE INTERNATIONAL DESIGNER OR DESIGN COMPANY
WHOSE WORK ADDRESSES ENVIRONMENTAL ISSUESJULIE BARGMANN (American Landscape Architect):

APPROACH AND AIMS:

- She reclaims and restores polluted land masses that have been severely affected by mining or the dumping of rubbish.
- The restored sites are called 'regenerative parks'. Her projects are known as 'brownfield reclamation projects'. (A property that cannot be redeveloped or reused because it is contaminated/polluted by some dangerous substance).
- Subject matter includes abandoned coal mines, closed quarries, unused factories and urban railways.
- She leaves evidence of the past history of a site so that people do not forget.
- She teaches 'critical sight-seeing' which aims at exploring the multiple histories of the site to understand the effects of industrial processes on the site.
- She gathers a team of architects, engineers, historians and scientists who each bring their particular skills and vision to the process.

She aims to:

- Help the landscape become what it is meant to be, not just to take it back to what it originally was.
- Create areas of 'urban wilderness' out of abandoned industrial sites.
- To transform the waste of a century of manufacturing into something culturally, economically and ecologically productive.
- To go beyond disguising the problem with superficial 'cosmetic' improvements, rather to solve the problem at its core.
- To ensure that the restored sites are beautiful, have a function and are accessible to the community. This is based on the idea that design is not good until it has served some purpose.
- To make use of 'transparent remedial schemes' so that people can see the actual workings of the restoration-reclamation process, (e.g. Vintondale).

EXAMPLE: TESTING THE WATERS AT VINTONDALE

Analysis of 'Testing the Waters at Vintondale (a 45 acre/18.2 hectare park)

- Originally a disused coal mine seriously polluted by Acid Mine Drainage (AMD) as a result of the coal mining process.
- The reclamation team for this project was made up of herself, the architect and site photographer, a historian, a hydro-geologist, an artist, earth technologists and project assistants.
- The landmass of the park was then carved out to form a passive acid mine drainage (AMD) treatment system for the polluted water.
- A series of wetlands was constructed, consisting of four retention basins and spillways, or treatment sections, for the acid polluted water to filter through.
- At each stage of the 'Treatment Garden' the water becomes more purified and gradually changes colour from its original acidic orange to a pea green. In the fourth stage it becomes a more alkaline green-blue.
- Finally it passes through a specially constructed marsh/wetland for a 'final rinse' on its way back to the local creek. (A creek is a stream that is smaller than river).
- Evidence of the site's former polluted state is evident in different ways. Earthen and planted forms symbolise the former mine buildings. A long plinth of excavated soil and mine refuse is inscribed with black discs recalling Vintondale's 152 coke ovens.

(8)

EASY 3, MODERATE 3, CHALLENGING 2**[15]**

QUESTION 4	4.1	2.2.1	2.2.2	TOTAL
EASY	2		3	5
MODERATE	2	1	3	6
CHALLENGING	2		2	4
TOTAL	6	1	8	15

QUESTION 5: SOCIALLY RESPONSIBLE DESIGN

5.1 5.1.1 (Allocate 1 mark)

DEFINITION OF SOCIAL RESPONSIBILITY IN DESIGN

- A design process that contributes to improving human well-being. For example the EMBRACE, low cost incubator designed by Jane Chen and Linus Liang.

(1)

MODERATE 1

5.1.2 (Allocate 4 marks)

ONE WAY THAT THE 'EMBRACE' CONTRIBUTES TO POSITIVE SOCIAL CHANGE:

- It saves lives.
- Because it is a non-profit design it is available to all sectors of the population, including the poor.

(1)

ONE LIMITATION TO ITS USE IN A SOUTH AFRICAN CONTEXT:

- It may take longer than four hours for a rural mother to get the child to hospital because of the vast distances between major towns.

(1)

TWO CHARACTERISTICS OF UNIVERSAL DESIGN THAT APPLY TO THE EMBRACE:

- The design can be accessed and utilized by individuals in all sectors of the population.
- It has been adapted to a wide variety of individual capabilities and situations.
- It is easy to use regardless of the experience, knowledge or linguistic abilities of the user, but it does require concentration to monitor the heat.

(2)

EASY 2, MODERATE 2

5.2 (Allocate 10 marks)

THE WORK OF ONE LOCAL OR ONE INTERNATIONAL SOCIALLY RESPONSIBLE DESIGNER

LOCAL SOCIALLY RESPONSIBLE DESIGNER:

DESIGNER: CARROL BOYES

SOCIAL ISSUE: UNEMPLOYMENT:

- She runs a multi-cultural production team.
- She provides jobs for over 400 people in the peak production phase/250 in quieter months.
- She provides skills training to all members of her staff (all staff get opportunities to participate in the different areas of the business. (Designing, manufacturing, wholesale and retail sections).
- She develops new talent in the metal industry through an initiative/competition called 'METAL'

AIMS:

- To produce functional and aesthetically pleasing designs in the form of lifestyle products including cutlery, flatware, table ware (including dinner services/bowls/soup tureens/jugs mugs), furniture.
- To make each piece unique and different through design and the handcrafted production process.

INFLUENCES:

- The Human Figure: all shapes and sizes. She finds it very beautiful and sees the human figure or its parts in everything she looks at. This is evident in the following works – magazine rack, jug, butter dish, mug, and cutlery.
- Ancient Civilisations: particularly African art evident in her abstract designs with their simple geometric patterns and stylised figures.

MATERIALS :

- She works with metals and metal alloys, sometimes combined with natural elements, e.g. wood and leather .
- Aluminium: Light and therefore suitable for lamps, sculptural vases and furniture.
- Pewter: (tin+antimony+copper) Very soft and easy to mould – makes unique products), e.g. cutlery handles.
- Stainless steel: (chromium and nickel) it is more expensive to cast and is difficult to work with. It is durable, light and strong and can be highly polished. Suitable for more intricate designs with long lasting appeal.

SUBJECT MATTER:

- Abstract and figurative forms.
- Undulating swirls and curves as well as soft geometric waves and coils.
- Simplified naked human figures, gracious mermaids, fish.
- The figures appear to swim dive, hang, jump and lean against an object merging and uniting with it, for example the mug.

DESIGN PROCESS AND PRODUCTION METHODS:

- Designs are originally worked out in pencil and then a three-dimensional clay form is made of the design.
- Moulds are then made for casting, either rubber if the metal to be cast is pewter or aluminium and wax if it is stainless steel.
- The form is then cast in metal.
- The finished product is polished/buffed on a polishing wheel.
- Each finished product has its own unique hand crafted quality because in casting the original clay prototype leaves subtle indentations of finger tips.
- She exploits and understands each different metal's appeal and uniqueness in new and different ways.

EXAMPLE: BUTTER DISH

- The work was first modelled in clay and then cast in pewter. ☑
- The form is unevenly rounded, heavy and chunky, reminiscent of hand-hewn, ancient metal bowls. ☑
- A highly simplified rounded figure with arms stretching around the edge of the bowl emerges from one side of the outer wall. ☑
- The pewter has been buffed to a smooth, sensuous, gleaming finish on the outer surface. This contrasts with the unpolished rough inner walls. ☑
- The gleaming sliver of the pewter lends a luxurious quality to the work and subtly reflects shapes and colours from its surroundings. ☑
- Organic, circular line dominates the work. ☑

(10)

INTERNATIONAL SOCIALLY RESPONSIBLE DESIGNER:

DESIGNER: ADRIANA BERTINI (BRAZILIAN ARTIST) ☑

SOCIAL ISSUES: AIDS ☑

FEMALE GENITAL MUTILATION ☑

CONTEXT:

- Sub-Saharan Africa has the highest number of people with Aids, (5.6million in 2009). It is one of the most horrifying pandemics ever and a real threat to South Africa. ☑

AIMS:

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

INFLUENCES:

- She was inspired by the HIV-positive children she got to know while volunteering for GAPA, an AIDS prevention group who raise the awareness of AIDS and help sufferers, particularly HIV positive children. It inspired her 1997 'Dress Up Against AIDS' campaign which uses alternative fashion as its marketing media. ☑

METHOD:

- She is 35 years old and started her career at Brazil's fashion houses. ☑
- She made her first dress from condoms in 1997. ☑
- Since then, the designer has made around 200 sculptures, 80 tapestries and 160 figurines from condoms. The most condoms she has ever used on a gown – around 80 thousand – were on one wedding dress. ☑
- She began to promote the prevention of Aids after working as a volunteer doing HIV prevention work. She began to make friends with HIV positive people which stimulated the idea of promoting prevention. ☑
- She believes that if you have a conscience about things then you have to act. ☑

WORKS:

- She makes fashion items, sculptures and other images. ☑
- She uses expired or defective condoms as raw material to make pieces of art. Her creations include ornate evening dresses, vivid bikinis, elegant shawls, flowery carnival costumes, and other plastic arts. ☑
- Not only do the ball gowns, bikinis, suits, shawls and sculptures she creates combine powerful statements about sexual and reproductive health and rights, they also respect the environment. On average her creations have used around 3,000 discarded condoms per dress. ☑
- The raw material remains the same throughout, but the techniques used to create 'Condomart' – dying, gluing, sewing, and collaging – give each piece its unique quality.
- She also makes dresses out of paper. ☑
- Her dresses are exhibited using fashion figurines and are referred to as sculptures. ☑
- She prefers working more with the figurines, because she noticed that they make people think about the meaning of 'Wear against AIDS.'" ☑
- Bernini's designs can be seen at fashion shows, in magazines, or as museum exhibits. Her 1997 collection, held in Los Angeles, California is called, *Dress Up Against AIDS: Condom Couture*. ☑
- Her designs are shown in Brazil and internationally, including Spain and Thailand and AIDS conferences. ☑

EXAMPLE OF A WORK: THE MOTHER AND DAUGHTER DRESSES (A STATEMENT AGAINST FEMALE GENITAL MUTILATION)☑.

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

(10)

EASY 3, MODERATE 3, CHALLENGING

QUESTION 5	5.1	5.2	TOTAL
EASY	3	3	6
MODERATE	2	3	5
CHALLENGING		4	4
TOTAL	5	10	15

[15]

GRAND TOTAL: 100

Question 1	1.1	1.2	1.3	1.4	1.5	TOTAL
EASY	2	4	1	2	2	11
MODERATE	3	2	1	2	3	11
CHALLENGING	3			2	3	8
TOTAL	8	6	2	6	8	30

Question 2	2.1	2.2	2.3	2.4	TOTAL
EASY	3	2	1	2	8
MODERATE	4	4	3	2	13
CHALLENGING	3	4	1	1	9
TOTAL	10	10	5	5	30

Question 3	3.1	TOTAL
EASY		
MODERATE	2	2
CHALLENGING	8	8
TOTAL	10	10

Question 4	4.1	2.2.1	2.2.2	TOTAL
EASY	2		3	5
MODERATE	2	1	3	6
CHALLENGING	2		2	4
TOTAL	6	1	8	15

Question 5	5.1	5.2	TOTAL
EASY	3	3	6
MODERATE	2	3	5
CHALLENGING		4	4
TOTAL	5	10	15

ANALYSIS GRID

Question	1	2	3	4	5	TOTAL	%
EASY	11	8		5	6	30	32
MODERATE	11	13	2	6	5	37	38
CHALLENGING	8	9	8	4	4	33	30
TOTAL	30	30	10	15	15	100	100%