

---

# MEMORANDUM

---

ISEBE LEMFUNDO LEMPUMA KOLONI  
EASTERN CAPE EDUCATION DEPARTMENT  
OOS-KAAP ONDERWYSDEPARTEMENT

IIMVIWO ZEBANGA LESHUMI ELINANYE  
GRADE 11 EXAMINATIONS  
GRAAD 11-EKSAMEN

**NOVEMBER 2008**

---

**DESIGN – FIRST PAPER  
(THEORY)**

---

---

This memorandum consists of 20 pages.

---

Preamble:		<p>As explained in the Learning Programme Guidelines for Design (2007), the 1<sup>st</sup> term's work for Grade 12 consists of the following art styles:</p> <ul style="list-style-type: none"> <li>• <i>Arts and Crafts Movement</i></li> <li>• <i>Art Nouveau</i></li> <li>• <i>Art deco</i></li> <li>• <i>Modernism</i></li> <li>• <i>Pop Art</i></li> <li>• <i>Post Modernism</i></li> </ul>
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		
<b>AS 3.3</b> Demonstrate knowledge of the theory that underpins, and terminology that describes design. <b>AS 3.4</b> Discuss and explain the context and purpose of the products, images, signs and symbols used in design.		
1.1	<p>Fig. 1. The Sanlam Logo</p> <ul style="list-style-type: none"> <li>This shows two hands supporting a round ball shape which could be interpreted as an egg.</li> <li>The hands could symbolise keeping money safe.</li> <li>The egg may symbolise a person's nucleus of wealth (or nest egg) that grows when nurtured by this financial institution, which is what is expected of such a financial institution.</li> </ul> <p>Fig 2. The Border-Kei Chamber of business logo.</p> <ul style="list-style-type: none"> <li>The image can be described as representing an African indigenous plant flowering under the warmth of an African Sun, both of which represent growth.</li> </ul> <p style="text-align: right;"><b>EASY 4</b></p>	(4)
1.2	<p>Socially responsible designers will use appropriate African imagery, which is important in developing a South African identity. It is vital that we create designs that can boost our economy and regenerate African pride. E.g. South African products should become more popular than imported designs to create more job opportunities.</p> <p style="text-align: right;"><b>MODERATE 2</b></p>	(2)
1.3	<p>Imagery:</p> <ul style="list-style-type: none"> <li>The plant could be interpreted as an aloe or a red-hot poker which is indigenous to Africa.</li> <li>The sun, with its strong bold rays, is typically African.</li> </ul> <p>Style:</p> <ul style="list-style-type: none"> <li>The image consists of flat geometric, stylised, pointed, angular shapes which are typical of African designs.</li> </ul> <p style="text-align: right;"><b>MODERATE 2</b></p>	(2)
1.4	<p>Fig. 1. Yes – because:</p> <ul style="list-style-type: none"> <li>The image and the typography are simple, bold and clear, reflecting the stability and strength of the institution. The roundedness of the type which matches the rounded imagery adds to this.</li> </ul> <p>Fig. 2. No – because:</p> <ul style="list-style-type: none"> <li>There is no clear link between the image and the typefaces that have been used, i.e. the first lines are cursive and rounded and do not link at all with the geometric angularity of the image above.</li> </ul>	

	<ul style="list-style-type: none"> <li>The Times New Roman typeface in the bottom line is not compatible because it is too fussy compared with the simplicity of the image.</li> </ul>	
<b>CHALLENGING 2</b>		(2)

1.5	<p>The following classes of typestyles have been used:</p> <ul style="list-style-type: none"> <li>Roman: The letters are upright, have serifs (strokes extending from the main strokes of each letter).</li> <li>Serif: The letter form has a short stroke projecting from the ends of the character/letter.</li> <li>Script: This typeface most resembles handwriting in that lower case letters are frequently joined together.</li> </ul>	
<b>EASY 2</b>		(2)

1.6	<p>The learner may write about any one of the following, or give any other well-reasoned example which is clearly applicable.</p> <p><b>Emphasis/Focal point:</b></p> <p>Image: This is on the lightest area of the image which is the sun with its strong rays radiating outwards.</p> <p>Type: The words Border-Kei are also light so that the eye is drawn down to the type and can therefore be considered another point of emphasis or secondary focal point.</p> <p><b>Symmetrical Balance:</b></p> <p>Image: Each side of the image mirrors the other exactly. There is a single red- hot poker/aloe on either side of a central one. The symmetry is further emphasized by the lateral points of the diamond shape within which the image is placed.</p> <p>Type: The type is centered below the image adding to the symmetrical balance of the overall design.</p> <p><b>Contrast:</b></p> <p>Image: The very light shape of the sun and the lightness of the sky contrast strongly with the darker shades in the rest of the logo.</p> <p>Type: There is the same contrast between the words Border-Kei and the background.</p>	
-----	---	--

**Unity:**

The type and image are strongly integrated through the repetition of emphasis, balance and contrast in both image and type, (see above principles) to form a strongly unified design.

**MODERATE 2**

(2)

1.7

1.7.1 The following Gestalt Principles can be applied:

- Figure-ground: There is a strong figure-ground relationship between the motorbikes and the background.
- Uniform Connectedness: This is achieved through the repetition of similar shapes; i.e. the motorbike and the rectangles.
- Closure: Even though the edge of each rectangle is broken on one side by the shape of the motorbike, the rectangles are still easily interpreted as rectangles.

**MODERATE 4, CHALLENGING 2**

(6)

**[20]**

Name of 3 principles: 3 marks

Explanation of how each applies to the design: 3 marks

QUESTION 1	1.1	1.2	1.3	1.4	1.5	1.6	1.7	TOTAL
EASY	4					2		6
MODERATE		2	2				4	10
CHALLENGING					2		2	4
TOTAL	4	2	2		2	2	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: Art Nouveau  
Figure 5: Bauhaus  
Figure 6: Art Deco

ANY THREE CORRECT CHARACTERISTICS CAN BE MARKED

Figure 4:

- It is inspired by nature, specifically the dragonfly.
- Use of curvilinear, organic line decorates the surface of the lampstand.

		<ul style="list-style-type: none"> <li>The materials are typical of Art Nouveau in that they make use of brightly coloured leaded glass.</li> <li>There is decorative use of detail.</li> <li>The work reflects the aims of the movement in that it shows close links between the artist and the craftsman.</li> <li>If learners refer to the Tiffany lamp as a typical product of the Art Nouveau movement, a mark can be allocated.</li> </ul>	
		<p>Figure 5: This work is typical of Bauhaus in that it:</p> <ul style="list-style-type: none"> <li>is made of/from of typical Bauhaus materials (tubular steel).</li> <li>eliminates surface decoration.</li> <li>is made up of simple, pure, geometric shapes.</li> <li>follows the Bauhaus doctrine of 'Form follows function'.</li> </ul> <p>Figure 6:</p> <ul style="list-style-type: none"> <li>The basic structure is made up of geometric shapes (the sphere and the cone).</li> <li>The decoration is typical – a combination of organic curves combined with block-like geometric patterns.</li> <li>Step-like motifs influenced from Egyptian and African art.</li> <li>Stylised and simplified forms.</li> </ul> <p><b>EASY 4, MODERATE 7, CHALLENGING 1</b></p>	(12)
2.2		<p>Figure 7: Art Nouveau Figure 8: Bauhaus Figure 9: Art Deco</p> <p><b>EASY 3</b></p>	(3)
2.3	2.3.1	<p>The chair is typical of the Arts and Crafts movement because:</p> <ul style="list-style-type: none"> <li>the design is simple and unadorned.</li> <li>truth to materials has been observed in that the grain of the wood has been left visible.</li> <li>the chair is made out of natural materials, i.e. wood.</li> <li>shapes are simple and austere.</li> <li>the design emphasizes the natural unity between form and function. (In the Arts and Crafts movement we see the beginnings of 'Form follows function').</li> </ul> <p><b>MODERATE 3</b></p> <p>ANY THREE correct answers.</p>	(3)

2.3.2	ANY of the following answers would be correct:				
<table><tr><th>Designer</th><th>Example</th></tr><tr><td>William Morris Phillip Webb William de Morgan  Walter Crane</td><td>The Strawberry Thief. The Red House Heraldic dragon and arabesque design showing Arabic influence. Swan, Rush and Iris</td></tr></table>		Designer	Example	William Morris Phillip Webb William de Morgan  Walter Crane	The Strawberry Thief. The Red House Heraldic dragon and arabesque design showing Arabic influence. Swan, Rush and Iris
Designer	Example				
William Morris Phillip Webb William de Morgan  Walter Crane	The Strawberry Thief. The Red House Heraldic dragon and arabesque design showing Arabic influence. Swan, Rush and Iris				

EASY 2 (2)

2.4	<p>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, and could be applied to any other discipline – depending on the learner's choice.</p> <p>E.g. 1. XHOSA BEADWORK:</p> <p><u>A brief history:</u></p> <ul style="list-style-type: none"> <li>For a long time beadwork has formed an integral part of the Xhosa clothing tradition.</li> <li>First glass beads were brought to South Africa by Arab, Portuguese, Dutch and English traders.</li> <li>Because beads were scarce, they were regarded as very valuable and were often used as a trading or bartering tool and were later used as a means of currency.</li> <li>As the influence of Dutch and English cultures infiltrated South Africa, beads became more accessible and available, enabling the development of Xhosa beadcraft into an elaborate craft.</li> </ul> <p style="text-align: right;"><b>EASY 3</b></p> <p>Allocate THREE marks.</p>	(3)
	<p><u>Use of material, methods and processes:</u></p> <ul style="list-style-type: none"> <li>Beads were initially made from natural materials such as ostrich egg shells and metals.</li> <li>To create a piece, beads were stitched onto backings from cowhide and goatskins.</li> </ul> <p style="text-align: right;"><b>MODERATE 2</b></p> <p>Allocate TWO marks.</p>	(2)

	<p><u>Purposes/ functions:</u></p> <ul style="list-style-type: none"> <li>• Forms part of daily dress as well as for special occasions. Armbands, legbands, necklaces, collars, aprons, girdles and headbands are just some of the items that are worn as ornamentation. Objects like pipes and tobacco bags were decorated with beads and worn by various members of the tribe.</li> <li>• Xhosa beadwork also served as a unifying factor for the community by creating a sense of similarity and belonging. When viewed as collections, the beadwork creates a visual record of the tribe's history.</li> <li>• Charm necklaces were particularly used as protection to ward off harm or evil threatening children.</li> <li>• Members within the Xhosa society pass through different stages of life which are symbolised by various pieces of beadwork.</li> <li>• Beadwork, as well as the colours used can convey specific messages, e.g. white symbolises enlightenment, purity and mediation.</li> </ul> <p style="text-align: right;"><b>MODERATE 3</b></p> <p>Allocate THREE marks.</p>	(3)
	<p>A discussion of the possible use in contemporary life:</p> <ul style="list-style-type: none"> <li>• Contemporary designers could use the traditional techniques (such as brick stitch; circular peyote; etc.) to create fashion items (necklaces; earrings) in a different context – now purely ornamental and has lost the old social context.</li> <li>• Comment on the ethical issues – what has this done to the traditional meaning?</li> <li>• Comment on the economic potential – the use of a traditional technique to create a new market.</li> </ul> <p style="text-align: right;"><b>CHALLENGING 3</b></p> <p>Allocate TWO marks.</p>	(2)
	E.g. 2. ZULU CERAMICS	
	<p>A brief history:</p> <ul style="list-style-type: none"> <li>• Ceramics is probably the oldest human art form.</li> <li>• The first known pots date back to 6800 BC.</li> <li>• The ceramic process has remained basically unchanged for thousands of years.</li> <li>• The first pots were hand made, but there is evidence of wheel-thrown pots made as early as 2500 BC in Mesopotamia.</li> </ul> <p>Allocate THREE marks.</p>	(3)



	<p><u>Use of material, methods and processes:</u></p> <ul style="list-style-type: none"> <li>• Zulu pots are made by using the coiling technique.</li> <li>• Red and dark clay is gathered from the mountains and is ground to a fine powder on a grinding stone and then dried until it has reached the right consistency or suitable degree of plasticity.</li> <li>• The walls of the vessel are gradually built up from a circular base. Careful attention is paid to symmetry, and correct width of walls.</li> <li>• Inner and outer walls are shaped and burnished with a piece of calabash, stone or metal tool.</li> <li>• Once completed the pot is covered with blankets and placed in a hut until leather hard.</li> <li>• It is then dried outside for seven days.</li> <li>• There are two main Zulu decoration techniques: applied and carved decoration: <ul style="list-style-type: none"> <li>○ <u>Applied decoration</u> is done by attaching small clay balls onto pots or exerting pressure from inside the pot to create outer protrusions.</li> <li>○ <u>Carved decorations</u> are done by drawing and carving patterns out of the pot.</li> </ul> </li> <li>• 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.</li> <li>• Pots emerging from the second firing possessing a black face is rubbed with gooseberry leaves, a small flattened stone and animal fat giving it, a glossy black finish. <b>MODERATE 2</b></li> </ul> <p>Allocate TWO marks.</p>	(2)
	<p><u>Purposes/ functions:</u></p> <ul style="list-style-type: none"> <li>• Shapes and sizes vary according to function – the largest pot is the undecorated ‘imbiza’, a pot used for cooking and holding up to 40 litres of traditional beer.</li> <li>• Drinking pots have an urn-shape with a cylindrical funnel which prevents spillage and facilitates pouring.</li> <li>• The ‘umancishane’, a smaller pot, indicates to a visitor that has received beer in it that a short stay only is expected. <b>MODERATE 3</b></li> </ul> <p>Allocate THREE marks.</p>	(3)

	<p>A discussion of the possible use of this technique in contemporary life:</p> <ul style="list-style-type: none"><li>• The forms of Zulu pots can be altered to suit contemporary design styles to make them appeal to the contemporary market.</li><li>• Decoration can also be altered to suit the needs of the contemporary market.</li><li>• Learners must comment on the ethical issue – what this does to the original function and meaning of the pot. <b>CHALLENGING 2</b></li></ul> <p>Allocate TWO marks.</p>	(2)																															
		<b>[40]</b>																															
<table><tr><th>QUESTION 2</th><th>2.1</th><th>2.2</th><th>2.3</th><th>2.4</th><th>TOTAL</th></tr><tr><td>EASY</td><td>4</td><td></td><td>2</td><td>6</td><td>12</td></tr><tr><td>MODERATE</td><td>7</td><td>3</td><td>3</td><td>10</td><td>23</td></tr><tr><td>CHALLENGING</td><td>1</td><td></td><td></td><td>4</td><td>5</td></tr><tr><td>TOTAL</td><td>12</td><td>3</td><td>5</td><td>20</td><td>40</td></tr></table>			QUESTION 2	2.1	2.2	2.3	2.4	TOTAL	EASY	4		2	6	12	MODERATE	7	3	3	10	23	CHALLENGING	1			4	5	TOTAL	12	3	5	20	40	
QUESTION 2	2.1	2.2	2.3	2.4	TOTAL																												
EASY	4		2	6	12																												
MODERATE	7	3	3	10	23																												
CHALLENGING	1			4	5																												
TOTAL	12	3	5	20	40																												

<b>QUESTION 3</b>			
<b>AS 3.6</b> Analyse and interpret examples and relate them to their cultural, historical and contemporary contexts.			
<b>AS 3.7</b> Understand and describe the materials and processes used by communities or individual design practitioners.			
3.1	3.1.1	<p>Any of the following are correct as well as any other well-reasoned answer.</p> <p>South African identity in a design can be brought about by:</p> <ul style="list-style-type: none"><li>• Reflecting and integrating indigenous techniques and media into contemporary designs.</li><li>• Reflecting current South African cultures.</li><li>• Reflecting South African flora and fauna.</li><li>• Using locally available materials.</li><li>• Exploring folklore and imagery from various indigenous knowledge systems of the different cultures of the country.</li><li>• Exploring traditional imagery in innovative and contemporary ways.</li></ul> <p><b>CHALLENGING 3</b></p>	(3)
	3.1.2	Any designer from the Woolworths Source Book ‘Living with Design Daily’ or ‘Craft Art South Africa’ by E. Coetsee, e.g. Bongiwe Walaza.	

		<u>Background and training:</u>	
		Bongiwe Walaza: Fashion Designer <b>EASY 1</b>	(1)
		<p>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 no handwork after Grade 9. She ended up studying electrical engineering and worked for Telkom after completing her degree.</p> <p>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.</p> <p><b>EASY 2</b></p>	(2)
		<u>African influences and inspiration:</u>	
		<p>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.</p> <p><b>MODERATE 3</b></p>	(3)
		<u>Design process:</u>	
		<p>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.</p> <p><b>MODERATE 3</b></p>	(3)

	<u>General characteristics:</u> <ul style="list-style-type: none"> <li>• Texture, especially print fabric (e.g. 'shweshwe') – mostly geometric in pattern – features strongly in her work.</li> <li>• Her engineering studies instilled a feeling for structure in her, which is clearly revealed in her work.</li> <li>• 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.</li> <li>• She is not attracted to mainstream fashion, but borrows elements and trends from these, however her clothing still carries her signature and roots.</li> </ul> <p style="text-align: right;"><b>EASY 3</b></p>	(3)
	Allocate TWELVE marks.	
3.2	<p>Refer to TWO international designers from the LTSM, Design Culture Now.</p> <p>Allocate FOUR marks as <b>EASY</b>: names, examples of work</p> <p>In-depth discussion and analysis of designers' intentions, methods and materials will account for EIGHT marks: <b>MODERATE (8)</b></p>	<p>(4)</p> <p>(8)</p>
	<p>Learner must supply well-explained and justified influences that each designer has had on the learner. Allocate 3 marks:</p> <p style="text-align: right;"><b>CHALLENGING (3)</b></p>	
	<p>E.g 1. JULIE BARGMANN (a designer whose work reflects an interest in environmental concerns)</p> <p>Julie Bargmann is internationally recognised 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.</p> <p>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.</p>	

Learner must also explain clearly and concisely how he/she has been influenced by this designer.

E.g. 2. Thomas Heatherwick

Thomas Heatherwick is recognised 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, masterplanning 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, New York. 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.

The learner must also explain clearly and concisely how he/she has been influenced.

**EASY 4, MODERATE 8, CHALLENGING 3**

(15)

**[30]**

QUESTION 3	3.1.1	3.1.2	3.3	TOTAL
EASY		6	4	10
MODERATE		6	8	14
CHALLENGING	3		3	6
TOTAL	3	12	15	30

<b>QUESTION 4</b>			
<b>AS 3.9</b> Critically reflect on how design shapes the physical and social environment.			
<b>AS 3.10</b> Demonstrate ways in which design can be used to benefit society.			
4.1	4.1.1	<p><u>Image:</u></p> <p>Impact is created by:</p> <ul style="list-style-type: none"> <li>• Repeating the same image of a soldier three times in a horizontal line.</li> <li>• Making the shapes of the soldiers fill the format.</li> <li>• Simplifying the silhouettes so as not to detract from the message.</li> </ul> <p>The repetition of a soldier in uniform but without a face, symbolises the lack of individual identity of a soldier and serves to remind us that the life of a soldier is one of anonymity and regimentation.</p> <p><u>Type:</u></p> <p>The use of more than one type scale creates contrast. The text is similar to newspaper type which further serves to emphasise the seriousness of the issue. The layout of the text is reminiscent of newspaper headlines and columns. By placing the type in a diagonal position across the figures of the soldiers it breaks the monotony of the horizontal band of figures and draws attention to them, but in such a way as they do not dominate the design, which further emphasizes the facelessness of the soldier.</p> <p><u>Tone:</u></p> <p>There is a strong contrast between the light figures and the dark background which pushes the figures forward. There is also a contrast between the light figures and the dark type. The type unifies the figures with the background. The dark background is flat with no modeling of tone. The figures are also flat, the only detail being the text.</p>	
<b>MODERATE 3, CHALLENGING 3</b>			(6)

	4.1.2	<p>NB: Please allow for a well-reasoned response that credits learners for diverse answers.</p> <ul style="list-style-type: none"> <li>• The main aim of a poster is to communicate a message, i.e. it should be informative.</li> <li>• It should be easy to read (legible) and easy to understand.</li> <li>• The image and the text should work together to convey the message.</li> <li>• The typeface should be of a readable size from a distance.</li> <li>• Sometimes posters evoke an emotional response to highlight a social or environmental concern.</li> <li>• The image should not overpower the typeface, e.g. the message should always be easy to read.</li> <li>• The image and type style should be appropriate to the message.</li> <li>• It must include the necessary relevant information such as date, time and place, if applicable.</li> </ul> <p><b>EASY 2, MODERATE 2</b></p>	(4)
	4.1.3	<p>Learners must give any FOUR of the following:</p> <ul style="list-style-type: none"> <li>• Gothic</li> <li>• Old Face</li> <li>• Traditional</li> <li>• Modern Face</li> <li>• Egyptian</li> <li>• Fat Face</li> </ul> <p><b>EASY 4</b></p>	(4)
	4.1.4	<p>The paragraph must include at least SIX of the following points:</p> <ul style="list-style-type: none"> <li>• Type size: It refers to the depth/height of type. The standard point size for text is 12 points.</li> <li>• Point: It is used to measure type size. There are 72 points to one inch. Point sizes range between 6 and 72 points.</li> <li>• Pica: This is part of the point system and is also known as a 'Measure'. It refers to the width to which a line of type is set and is used to measure larger measurements such as a line of type. There are 6 picas to an inch/ 15 picas = 6 points.</li> <li>• Set: It refers to the width of a piece of type and is measured in units. The number of units per set depends on the width of the letter.</li> </ul>	

	<ul style="list-style-type: none"> <li>• Em: An 'Em' is the square of the typesize and is based on the space occupied by the capital M (hence the name).</li> <li>• Leading: It refers to the amount of space between lines which facilitates the legibility of text.</li> <li>• Word spacing: This is the space between words, each space being the width of vowel.</li> <li>• Letter spacing: This is the space between each letter.</li> <li>• Kerning: This is the combination of more than one letter on a single piece of type so that the letters overlap, e.g. To, Fi, Ti.</li> <li>• Type of alignment: The positioning of the text on the page (right, left or centre).</li> </ul>	(6)
--	--	-----

**EASY 1, MODERATE 5**

4.2	<p>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.</p> <p>Garth Walker:</p> <p>Garth Walker is a successful and well-known South African graphic designer. At first, the entire company consisted of him and one computer, but in 1997 he established "OJ – Orange Juice Design".</p> <p>Garth's aim is to show a responsibility towards developing South African design – he promotes 'a local design language' rooted in the South African experience. He uses the ordinary people of South Africa as his greatest source of inspiration.</p> <p>The company publicises a non-commercial design magazine, Ijusi, to stay in touch with local culture, which aims to create the opportunity for designers from diverse backgrounds and cultures to collaborate and explore their own ideas. The magazine features fresh ideas and the work of some of SA's top designers.</p> <p>Orange Juice Design's studio portfolio includes the design of the logos, packaging and other promotional material 'Impulse', 'Canderel' and 'Tastic Rice'.</p>	
-----	--	--



The Constitutional Court is built on a site that was once occupied by the 'Old Fort Prison' – '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.

A 'socially aware' design produced by this company is the unique typeface designed for the interior and exterior signs of the Constitutional Court.

He used the graffiti and handwritten letters on the prison walls to form the

basis of this new typeface. The aim was not only to create this new typeface but also one that relates to the building, the site, its history and the people of South Africa.

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.

**EASY 2, MODERATE 5, CHALLENGING 3** (10)

QUESTION 4	4.1.1	4.1.2	4.1.3	4.1.4	4.2	TOTAL
EASY		2	4	1	2	9
MODERATE	3	2		5	5	15
CHALLENGING	3				3	6
TOTAL	6	4	4	6	10	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

Learners must be credited for any well-reasoned answer.

The following can be considered to be positive:

- To develop and build local business and sustainable local economies.
- To provide employment.
- To make the product appealing to local and international markets.

	<p>Some negative effects may be:</p> <ul style="list-style-type: none"> <li>• The possible loss of traditional knowledge systems.</li> <li>• The danger of the artist becoming divorced from the crafts process.</li> <li>• It could result in the loss of skilled crafts people.</li> <li>• No individual recognition of craftspeople.</li> </ul> <p><b>CHALLENGING 6</b></p>	(6)
5.2	<p>Any of the following are acceptable or any other well-reasoned answer:</p> <p>The local and international tourist industry.  The international market.  Upmarket contemporary homes  The style-conscious.</p> <p><b>EASY 2</b></p>	(2)
5.3	<p>Learners must include at least THREE points from Sections a, b and c and any other valid point.</p> <p>a) Promotion:</p> <p>When advertising a product it is important to promote it in the best way possible:</p> <ul style="list-style-type: none"> <li>• This is a combination of finding the best place to promote the product as well as the best way to communicate the idea to the customer.</li> <li>• It must be a method that creates the greatest impact at the least cost.</li> <li>• The best promotional methods are usually simple, ensuring that the message being conveyed is clear, concise and captures the essence of the product that is being marketed. E.g. The fewer colours that are used, the cheaper the costs.</li> </ul> <p>Promotional methods may include one or more of the following:</p> <ul style="list-style-type: none"> <li>• Exhibitions, fairs, markets and direct sales.</li> <li>• Through print: posters, billboards, flyers, or other promotional material such as pamphlets, brochures, letterheads, custom-made postcards, labels, newsletters, packaging and business cards.</li> </ul>	

	<p>b) The Internet/Web marketing/Online marketing:</p> <ul style="list-style-type: none"> <li>• It is a fast, effective way to reach large numbers of people at any time of the day.</li> <li>• It is less expensive than print, radio and television marketing.</li> <li>• It makes it easier to expand from local to International markets.</li> <li>• Advertisers have to be more accountable as online media is easier to trace than 'offline' media.</li> </ul> <p>c) Creating a good image.</p> <p>To create and expand a customer base it is important to create a good image both in terms of the product and the company through ensuring that:</p> <ul style="list-style-type: none"> <li>• It is a quality product that fulfils its function.</li> <li>• Company staff are always friendly, efficient and committed to the product.</li> <li>• The first impression of the product is good both in terms of its packaging and advertising.</li> <li>• The product is delivered in the safest, most reliable and efficient way by whichever service the company offers.</li> </ul> <p style="text-align: right;"><b>MODERATE 10</b></p>	(10)
5.4	<p>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.</p> <ul style="list-style-type: none"> <li>• The cost of the materials required to produce the product needs to be considered, as well as:</li> <li>• The cost of transport to deliver these materials to the production place.</li> <li>• The cost of equipment used during the production.</li> <li>• The rental of workspace, as well as the cost of overheads (electricity, water).</li> <li>• General administrative costs (telephone, postage, stationery).</li> <li>• Packaging and labeling.</li> <li>• Marketing costs.</li> <li>• The costs of labour used to produce and market the product.</li> </ul> <p style="text-align: right;"><b>EASY 6</b></p> <p>Any SIX points.</p>	(6)

5.5	<p>A well-designed brochure would include:</p> <ul style="list-style-type: none"> <li>• The company/designer's logo.</li> <li>• A full description of the items and services for sale, as well as the contact details of the company.</li> <li>• Legible and eye-catching layout of visuals and text.</li> <li>• Only relevant information, coherently presented in such a way that it creates impact.</li> <li>• The presentation of information in a hierarchical manner (in order of importance).</li> <li>• The integration of text and visuals so that nothing dominates.</li> </ul> <p style="text-align: right;"><b>EASY 1, MODERATE 5</b></p> <p>(Learners must include SIX valid and well-reasoned facts).</p>	(6)
		<b>[30]</b>

<table><tr><td>QUESTION 5</td><td>5.1</td><td>5.2</td><td>5.3</td><td>5.4</td><td>5.5</td><td>TOTAL</td></tr><tr><td>EASY</td><td></td><td>2</td><td></td><td>6</td><td>1</td><td>9</td></tr><tr><td>MODERATE</td><td></td><td></td><td>10</td><td></td><td>5</td><td>15</td></tr><tr><td>CHALLENGING</td><td>6</td><td></td><td></td><td></td><td></td><td>6</td></tr><tr><td>TOTAL</td><td>6</td><td>2</td><td>10</td><td>6</td><td>6</td><td>30</td></tr></table>							QUESTION 5	5.1	5.2	5.3	5.4	5.5	TOTAL	EASY		2		6	1	9	MODERATE			10		5	15	CHALLENGING	6					6	TOTAL	6	2	10	6	6	30	
QUESTION 5	5.1	5.2	5.3	5.4	5.5	TOTAL																																				
EASY		2		6	1	9																																				
MODERATE			10		5	15																																				
CHALLENGING	6					6																																				
TOTAL	6	2	10	6	6	30																																				
		GRAND TOTAL:					150																																			