



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2014**

**DESIGN P1**

**MARKS: 100**

**TIME: 3 hour**



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This question paper consists of 14 pages.

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**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of SIX questions. Answer all the questions.
2. There are choices within some questions in the paper. Read the different options carefully.
3. This question paper consists of THREE sections:  

SECTION A:	DESIGN LITERACY QUESTIONS 1 – 3	[30 marks]
SECTION B:	DESIGN HISTORY QUESTION 4	[30 marks]
SECTION C:	DESIGN IN A SOCIO- CULTURAL/ENVIRONMENTAL AND SUSTAINABLE CONTEXT QUESTION 5 – 6	[40 marks]
4. Read the requirements of the questions carefully.
5. Answers must be in the form of full sentences. Listing of facts is not allowed.
6. Use the mark allocation for each question to determine the amount of time to be spent on the question as well as the number of facts required.
7. Do not repeat the same facts and examples in different questions.
8. Write neatly and legibly.

**GLOSSARY**

Use the following glossary to make sure you understand how to approach a particular question:

- Analyse:** A detailed and logical discussion of the formal elements and principles.
- Compare:** Point out differences and similarities in an ordered sequence within the same argument.
- Discuss:** Present your point of view and give reasons for your statements (motivate).
- Explain:** Clarify and give reasons for your statements (motivate).
- Interpret:** Give an informed opinion, supported by examples.
- State:** Say directly what you think – give your opinion as well as an explanation.

**SECTION A: DESIGN LITERACY**

**QUESTION 1: 'UNSEEN' DESIGNS TESTING VISUAL LITERACY**



**FIGURE A: South African handmade fine woven jewellery** using traditional techniques with precious metals by Songezi Balena (South Africa), 2013

- 1.1 Analyse THREE of the following elements and principles of design in relation to the product in FIGURE A above:
- Texture
  - Rhythm
  - Pattern
  - Unity
- (3 x 2) (6)
- 1.2 Name TWO design movements that could have influenced the design of the ring in FIGURE A. Give reasons.
- (4)  
**[10]**

**QUESTION 2**

- 2.1 Pay careful attention to the image below and answer the questions that follow.



FIGURE A: **Co-exist Poster** by Jerry Jaspar (2009)

- 2.1.1 What is the message conveyed by the poster in FIGURE A above? (1)
- 2.1.2 Identify and explain TWO symbols used in FIGURE A. (2)
- 2.1.3 Do you think the combination of text, imagery and layout effectively convey the message of the poster in FIGURE A above? Give reasons. (2)

2.2 Study the poster below and answer the questions that follow.



FIGURE B

- 2.2.1 Give a definition of the term '*stereotyping*'. (2)
  - 2.2.2 What is the social issue addressed by the poster in FIGURE B and does it apply in a South African context? Give reasons. (2)
  - 2.2.3 Do you think that the message conveyed by the poster in FIGURE B above relates to stereotypical thinking? Explain. (1)
- [10]





3.1 Write a single essay in which you compare the traditional South African 'Rondawel'/Hut in FIGURE A with the early Roman building featured in FIGURE B. Include the following information as part of your discussion:

- Context
- Purpose/Function
- Materials
- Building Technique
- The use of decorative elements

[10]

OR

3.2 Refer to FIGURE A and FIGURE B and answer the question that follows.



FIGURE A: A modern version of the **traditional Zulu lidded beer pot**. Made from the leaf of the ilala palm tree.



FIGURE B: Japanese woven, bamboo, **Ikebana basket** from the beginning of the 20<sup>th</sup> century. Ikebana is a form of flower arranging.

The above two designs in FIGURE A and FIGURE B reflect the traditional basketry techniques of two entirely different cultures. Compare them using the following guidelines:

- Function
- Form
- Pattern
- Movement
- Aesthetic appeal

[10]

**TOTAL SECTION A: 30**



SECTION B: DESIGN HISTORY

QUESTION 4

4.1










 <p>Ancient Greece</p>	 <p>Pop Art</p>	 <p>Scandinavian</p>
 <p>De Stijl</p>	 <p>Gothic</p>	 <p>Bauhaus</p>
 <p>Baroque</p>	 <p>Art Nouveau</p>	 <p>Renaissance oil lamp</p>

FIGURE A



*“One of design’s most fundamental tasks is to stand between revolutions and life, and to help people deal with change. Designers have coped with these displacements by contributing thoughtful concepts that can provide guidance and ease as science and technology evolve.” – Paola Antonelli*

With reference to the above quote write about TWO of the design movements, styles or periods shown in the accompanying images in FIGURE A. For each movement show how the designs of that time reflect the era/age in which they lived. For each movement include the following information in your discussion:

- The way in which the movement reflect the era/time that it took place in
- The name and example of a work by a designer/group or guild and a work belonging to that style/period or movement
- TWO influences
- FOUR characteristics and the name of ONE work that displays these characteristics
- The style’s impact on future design styles/movements/time periods (20)

4.2 Carefully study the images in FIGURE A and FIGURE B below and then answer the question that follows.



FIGURE A

FIGURE B

Do you think that each of the shoe designs in FIGURE A and FIGURE B reflect the mood of their design era?

Answer the above question in a short essay which identifies and compares the two design styles that FIGURE A and FIGURE B represent.

You must support your answer with factual information from each movement. (10)

**TOTAL SECTION B: 30**

## SECTION C: DESIGN IN A SOCIO-CULTURAL/ENVIRONMENTAL AND SUSTAINABLE CONTEXT

### QUESTION 5

ANSWER EITHER QUESTION 5.1 OR QUESTION 5.2.

- 5.1 Carefully study the image in FIGURE A below, as well as the accompanying information and quote. Then answer the questions that follow.



FIGURE A: The '**Visserhok container classroom**' for underprivileged children in the Durbanville area. (It was the winning proposal of a Grade 10 learner, Marshaan Brink and was developed and completed by Tsai studios.)

The raised roof protects it from the sun and the steps double as a play area and spectators grandstand. There is a vertical garden to provide protection from the wind as well as a food garden. The container doubles as both a classroom and a library.

- 5.1.1 *“Design has become the most powerful tool with which man shapes his tools and environments and, by extension, society and himself.”*

With reference to the image in FIGURE A above and the quote by Papenak, give the following information:

- An explanation of the term ‘*socially responsible design*’ (2)
- A brief evaluation of the design in FIGURE A to show whether or not it can be considered socially responsible (2)
- ONE example of irresponsible design from ONE of the FOUR design categories (2)

- 5.1.2 Write a full page essay in which you discuss the work of ONE contemporary South African designer, and ONE international designer who address socio-cultural issues in some way. The essay must include:

- The name of the designer or design group
- An explanation of the social issues that they address
- The name and a discussion of ONE work by each
- The impact that each of their designs can or have made on society

(14)  
**[20]**

**OR**

5.2



FIGURE B

- 5.2.1 Name TWO South African traditional crafts and for each an example of ONE indigenous cultural group that practises that craft. (4)
- 5.2.2 Do you think that craft can be used as a means of addressing a social issue? Explain. (2)
- 5.2.3 Do you think that the image in FIGURE B above falls under the heading of Craft or Design, or both? Give reasons. (2)
- 5.2.4 Discuss the work of ONE socially responsible, contemporary South African or African designer. (It must be someone who incorporates traditional methods and/or materials into their designs). Your essay must also include the following:
- The name of at least ONE of his/her works
  - The way that traditional methods and techniques are used in designs
  - The social issue/s that is/are addressed through the designs

You may NOT refer to any designer(s) that you have previously mentioned, or written about.

(12)  
[20]



QUESTION 6

6.1

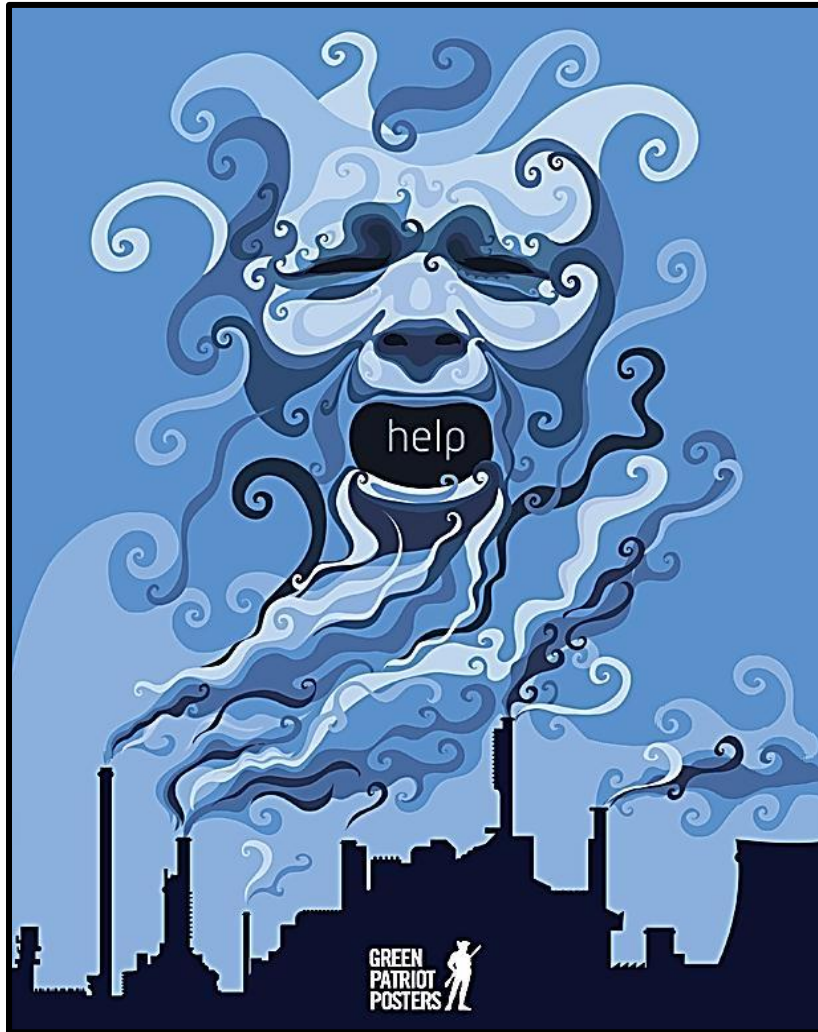


FIGURE A

What is the message conveyed by the above poster in FIGURE A and how has it been achieved?

(2)

6.2 Do you think that a designer who practises sustainable design is also ethical?

Write a few lines in which you debate the above question to show your understanding of:

- Sustainability in design
- Ethics in design

(4)

6.3 Write an essay on the work of ONE South African designer/design company and ONE international designer/design company to show the positive difference that environmentally aware designers can make. Your answer must be in essay form and should include the following information:

- The name of the designer/design company
- A discussion on how the designer/design company's use of materials and work processes address environmental issues
- The title and a brief description of ONE design/design project the designer/design company has made or been involved with

You may NOT refer to any designers that you have previously discussed, or referred to in this paper.

(14)  
**[20]**

**TOTAL SECTION C: 40**  
**GRAND TOTAL: 100**

## 6.3 Skryf 'n opstel oor EEN Suid-Afrikaanse ontwerper/ontwerpmatskappy en

EEN internasionale ontwerper/ontwerpmatskappy om die posiewe veranderinge te wys wat omgewingsbewuste ontwerpers kan maak. Jou antwoord moet in opstelvorm wees en die volgende inligting insluit:

- Die naam van die ontwerper/ontwerpmatskappy
- 'n Bespreking van hoe die matskappy se gebruik van materiaal en werksproesse omgewingskewessies aanspreek
- Die titel en bondige beskrywing van EEN ontwerp/ontwerpprojek wat die ontwerper/ontwerpmatskappy gemaak het of betrokke by was

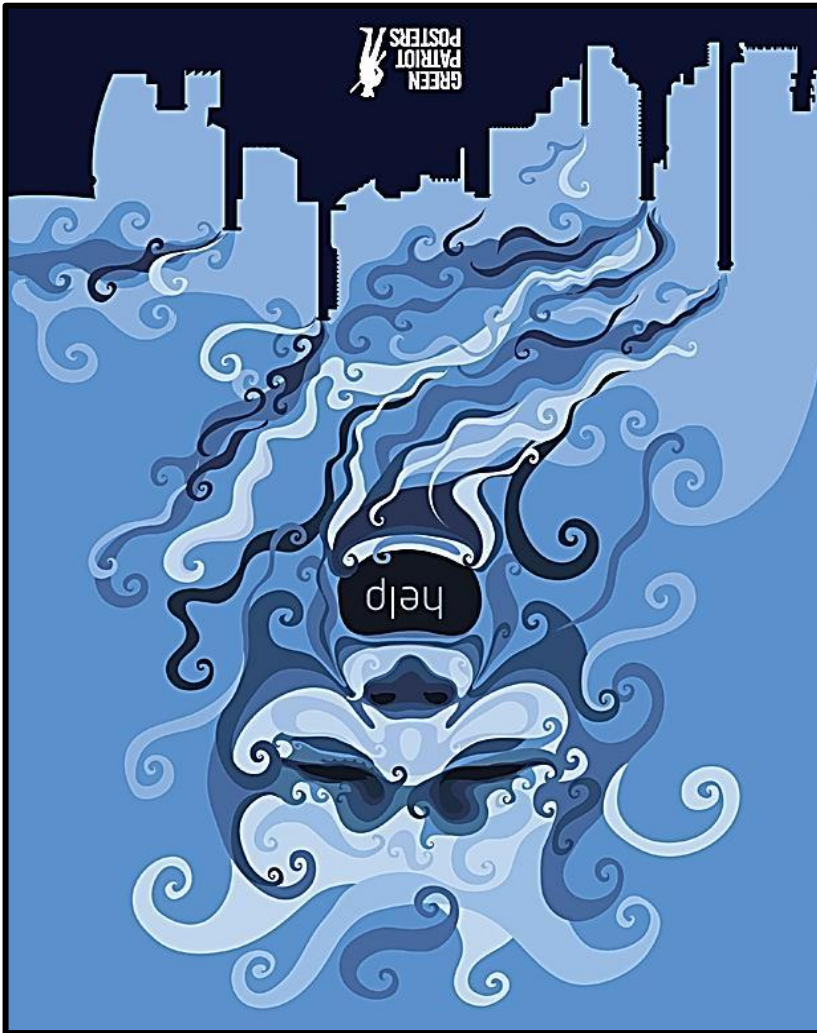
Jy mag NIE verwys na enige ontwerpers wat jy vantevore in jou vraestel bespreek, of genoem het NIE.

(14)  
[20]

**TOTAAL AFDELING C: 40**  
**GROOTTOTAAL: 100**

**VRAAG 6**

6.1



FIGUR A

Wat is die boodskap wat deur die plakkaat in FIGUR A hierbo oorgedra word, en hoe is dit bewerkstellig?

(2)

6.2 Dink jy dat 'n ontwerper wat volhoubare ontwerp beoëfen ook eties korrek is?

Skryf 'n paar reëls waarin jy oor bostaande debatteer en wys wat jy verstaan onder:

- Volhoubaarheid in ontwerp
- Etiek in ontwerp

(4)





FIGUUR B

5.2.1 Noem TWEE Suid-Afrikaanse tradisionele handwerke en vir elk 'n voorbeeld van EEN inheemse kulturele groep wat daardie handwerk beoefen. (4)

5.2.2 Dink jy dat handwerk gebruik kan word om 'n sosiale kwessie aan te spreek? Verduidelik. (2)

5.2.3 Dink jy dat die beeld in FIGUUR B onder die opskrif Handwerk of Ontwerp, of beide val? Gee redes. (2)

5.2.4 Bespreek die werk van EEN sosiaal-verantwoordelike, kontemporêre Suid-Afrikaanse of Afrika-ontwerper. (Dit moet iemand wees wat tradisionele metodes en/of materiale in hulle ontwerp inkorporeer.) Jou opstel moet ook die volgende insluit:

- Die naam van ten minste EEN van sy/haar werke
- Die wyse waarop die tradisionele metodes en tegnieke in die ontwerp gebruik is
- Die sosiale kwessies wat deur die ontwerp aangespreek word

Jy mag NIE verwys na enige ander ontwerper(s) wat jy al vroeër genoem, of bespreek het NIE.

(12)  
[20]

## OF

[20]  
(14)

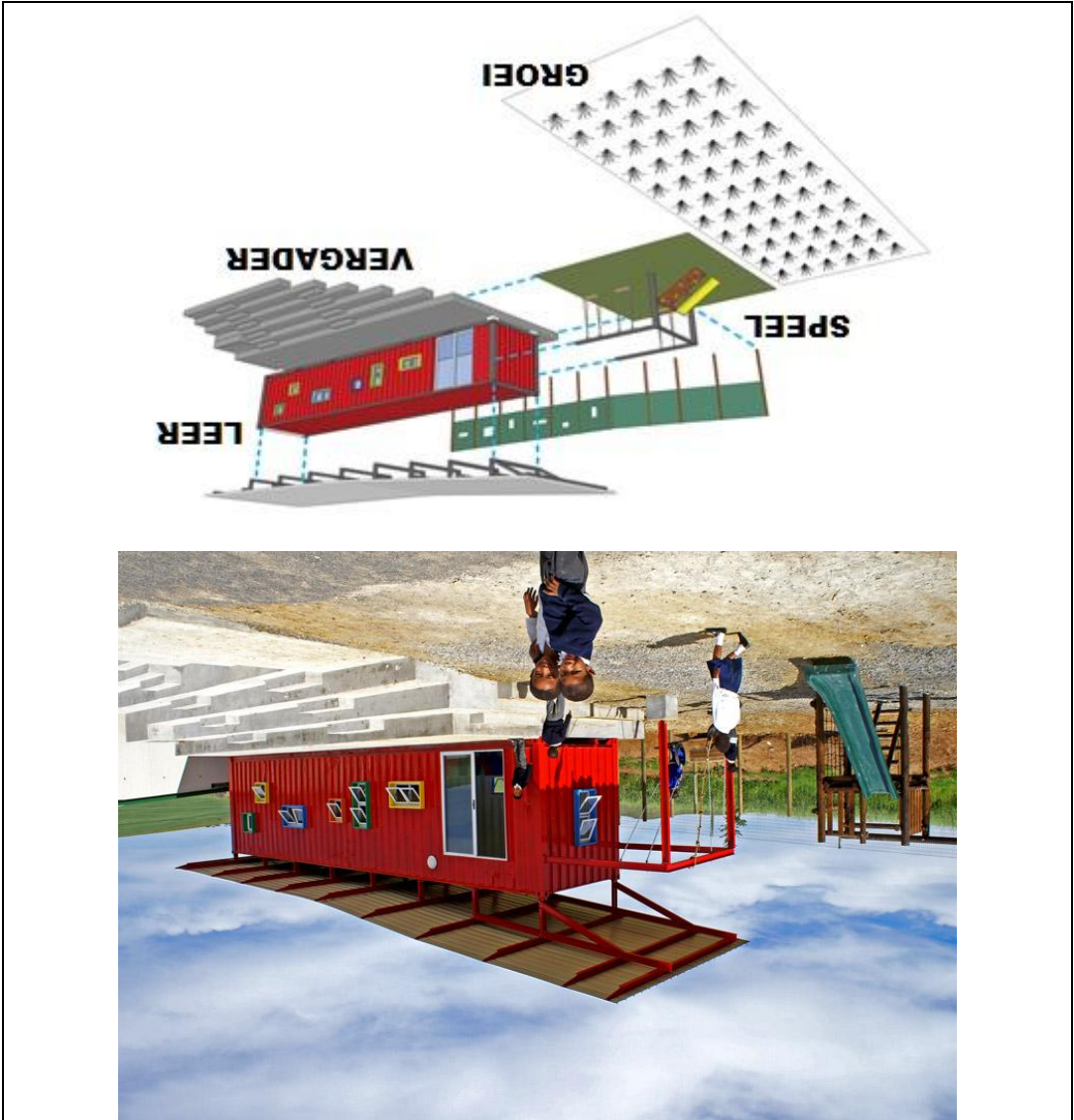
- 5.1.1 “Design has become the most powerful tool with which man shapes his tools and environment and, by extension, society and himself.”
- “Ontwerp het die mees magtigste stuk gereedschap geword waarmee mens sy hulpbronne en omgewing, en nog meer die samelewing en homself vorm.”
- Met verwysing na FIGUR A hierbo en die aanhaling deur Papenak, verskat die volgende inligting:
- In Verduideliking vir die term ‘*sosiaal verantwoordelike ontwerp*’
  - In kort evaluasie van die ontwerp in FIGUR A om te wys of dit as sosiaal verantwoordelik oorweeg kan word of nie
  - EEN voorbeeld van onverantwoordelik ontwerp uit EEN van die VIER ontwerpkategorieë
- 5.1.2 Skryf in vol bladsy opstel waarin jy die werk van EEN kontemporêre Suid-Afrikaanse ontwerper bespreek, en EEN internasionale ontwerper wat sosio-kulturele kwessies op een of ander wyse aanspreek. Die opstel moet die volgende insluit:
- Die naam van die ontwerper of ontwerpgroep
  - In Verduideliking van die sosiale kwessies wat hulle aanspreek
  - Die naam en bespreking van EEN werk deur elk
  - Die impak wat elk van hul ontwerpe op die samelewing gemaak het of kan maak

AFDELING C: ONTWERP IN 'N SOSIO-KULTURELE/OMGEWINGS- EN VOLHOUBARE KONTEKS

VRAAG 5

BEANTWOORD OF VRAAG 5.1 OF VRAAG 5.2.

5.1 Bestudeer FIGUR A hieronder sowel as die meegaande inligting en aanhaling. Beantwoord dan die vrae wat volg.



FIGUR A: Die Visserhok skeepsouer-klaskamer vir minderbevooregte kinders in die Durbanville area. (Dit was die wen-voorstel van 'n graad 10-leerder, Marshaan Brink en ontwikkel en voltooi deur Tsai studio's.)

Die geligte dak beskerm teen die son en die trappe dien 'n tweeledige doel as speelaanreëling en pawiljoen vir byeenkomste. Daar is 'n vertikale tuin om beskerming teen die wind te bied, sowel as 'n groentetuin. Die skeepsouer dien as 'n klaskamer en as 'n biblioteek.

*“One of design’s most fundamental tasks is to stand between revolutions and life, and to help people deal with change. Designers have coped with these displacements by contributing thoughtful concepts that can provide guidance and ease as science and technology evolve.” – Paola Antonelli*

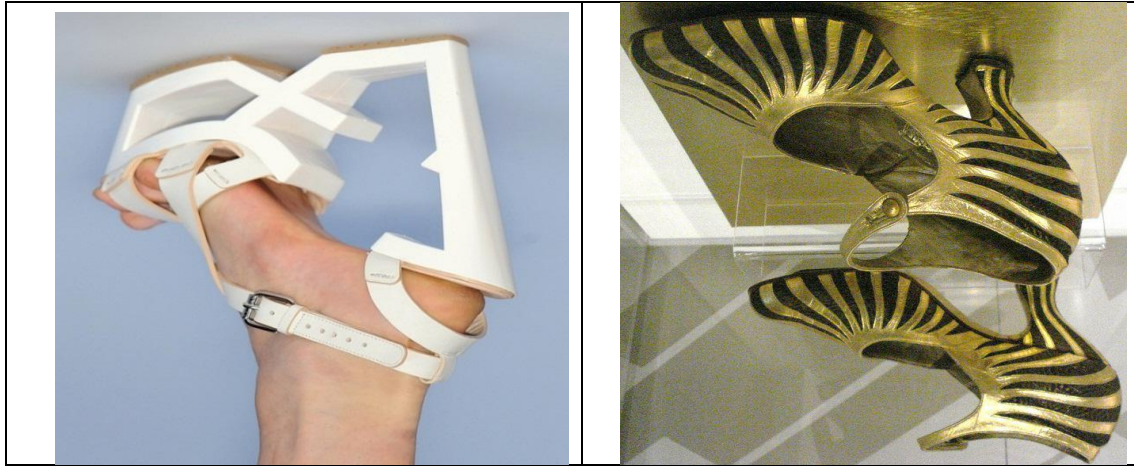
*“Een van ontwerp se mees fundamentele take is om tussen veranderinge en die lewe te staan, om mense met verandering te help tred hou. Ontwerpers het kop bo water gehou met hierdie veranderinge deur goed deurdagte konsepte wat rigting kon gee en verligting kon bring soos wetenskap en tegnologie gevorder het.” – Paola Antonelli*

Met verwysing na die aanhaling hierbo, skryf oor TWEE van die ontwerpbewegings, style of periodes soos vertoon in die beelde in FIGUR A. Vir elke beweging moet jy aandui hoe die ontwerp die era/tyd waarin dit plaasvind reflekteer. Sluit vir elke era die volgende inligting in jou bespreking in:

- Die wyse waarop die beweging die era/tyd waarin dit plaasvind reflekteer
- Die naam en voorbeeld van ’n werk deur ’n ontwerper/groep of gilde en ’n werk wat aan die era/periode of beweging behoort
- TWEE invloedende VIER karakteristieke en die naam van EEN werk wat hierdie karakteristieke toon
- Die styl se impak op ontwerpstyle en -bewegings in die toekoms

(20)

4.2 Bestudeer FIGUR A en FIGUR B hieronder sorgvuldig en beantwoord dan die vraag wat volg.



Dink jy dat die skoenontwerpe in FIGUR A en FIGUR B die gevoel (“mood”) van hulle ontwerp-era reflekteer?

Beantwoord die bostaande vraag in ’n kort opstel wat die twee style identifiseer en vergelyk wat deur FIGUR A en FIGUR B verteenwoordig word.

Jy moet jou antwoord met feitlike inligting van elke beweging staaf. (10)

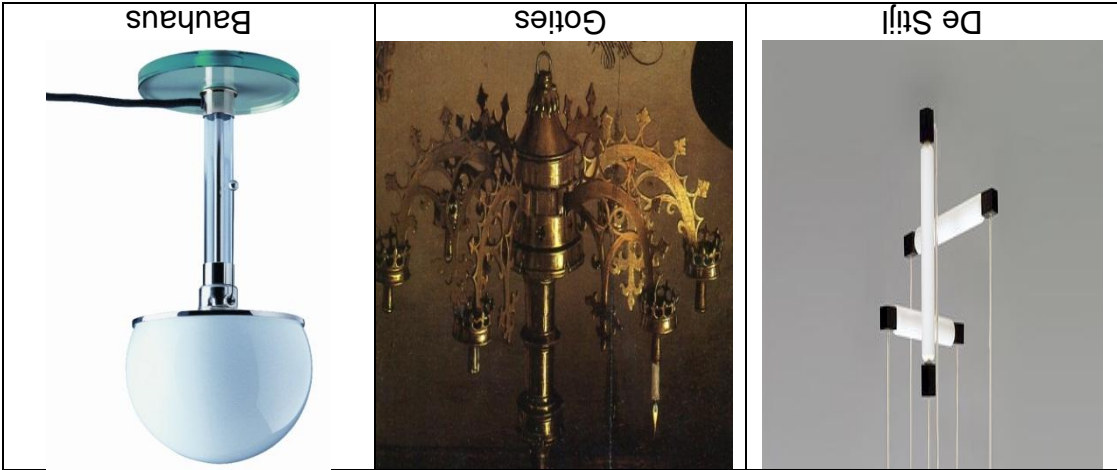
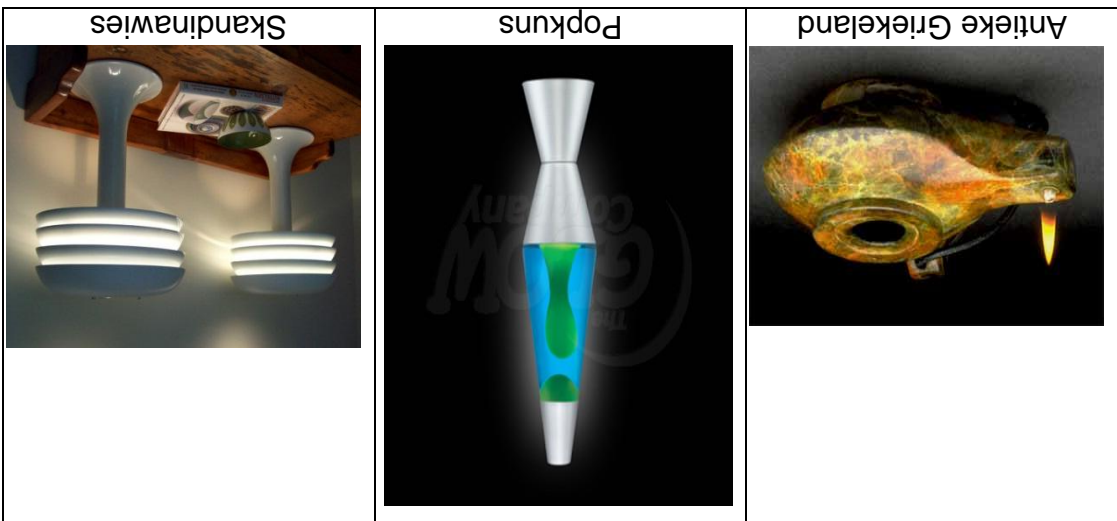
**TOTAAL AFDELING B: 30**



AFDELING B: ONTWERPGEKIEDENIS

VRAAG 4

4.1



FIGUUR A

3.1 Skryf 'n enkele opstel waarin jy die tradisionele Suid-Afrikaanse rondawel in FIGUR A met die vroeë Romeinse gebou in FIGUR B vergelyk. Sluit die volgende inligting as deel van jou bespreking in:

- Konteks
- Doel/Funksie
- Materiale
- Bou tegniek
- Die gebruik van dekoratiewe elemente

[10]

OF

3.2 Verwys na FIGUR A en FIGUR B en beantwoord die vraag wat volg.



FIGUR A: 'n Moderne weergawe van die **tradisionele Zoelodexsel-bierpot**, gemaak van die blare van die ilala-palmboom.

FIGUR B: Japanese bamboes geweeftde **Ikebana-mandjie** van die begin van die 20<sup>ste</sup> eeu. Ikebana is 'n vorm van blommerangskikking.

Die twee ontwerpe hierbo in FIGUR A en FIGUR B verteenwoordig die tradisionele mandjieweeftegnieke van twee heeltemal verskillende kulture. Vergelyk die twee deur die volgende riglyne te gebruik:

- Funksie
- Vorm
- Patroon
- Beweging
- Estetiese waarde

[10]

TOTAAL AFDELING A: 30

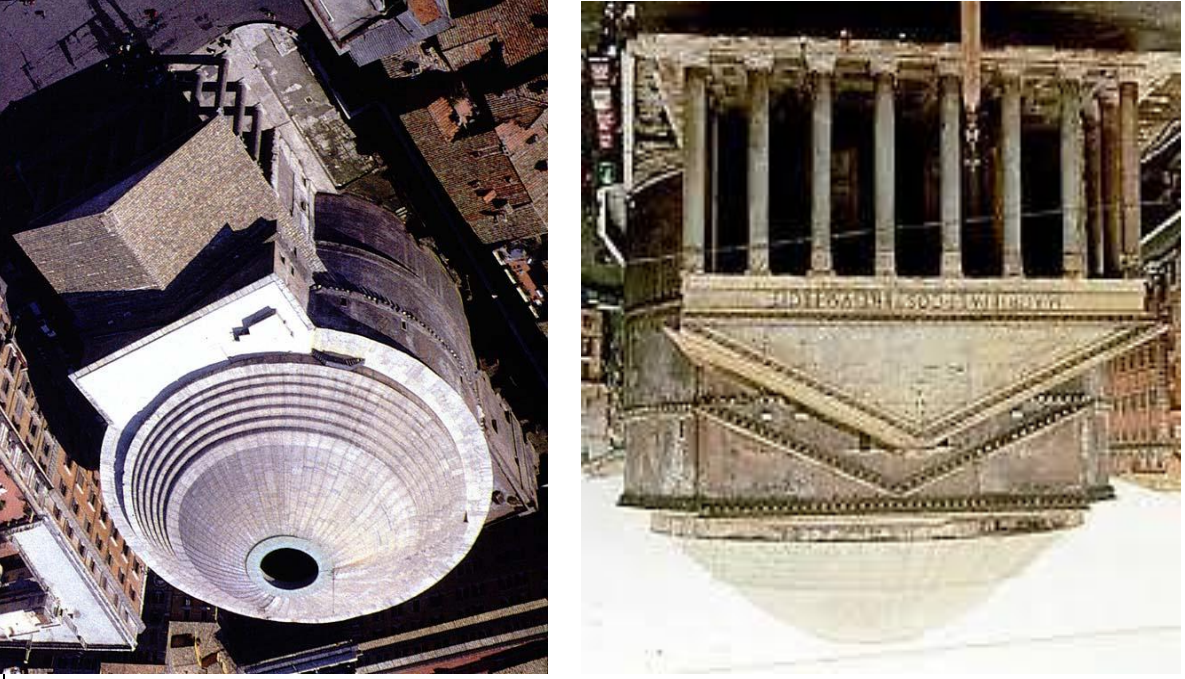


**VRAAG 3**

BEANTWOORD OF VRAAG 3.1 OF VRAAG 3.2.



FIGUR A: Tradisionele 'Rondaweel'/Hut van die Suid-Afrikaanse Ndebele-groep.



FIGUR B: Die voor- en bo-aansig van die Pantheon in Rome. Dit is ontwerp en gebou deur die Romeine in sy huidige vorm, tussen 123 en 140 n.C.

[10]

(1)

2.2.3 Dink jy dat die boodskap wat deur die poststaande plakkaat in FIGUR B oorgebra word hou met stereotipiese denkwyses verband? Verduidelik.

(2)

2.2.2 Wat is die sosiale kwessie wat deur die plakkaat in FIGUR B aangespreek word, en is dit van toepassing in 'n Suid-Afrikaanse konteks? Gee redes.

(2)

2.2.1 Gee 'n definisie vir die term 'stereotipering'.



FIGUR B

2.2 Bestudeer die plakkaat hieronder en beantwoord die vrae wat volg.



## VRAAG 2

- 2.1 Gee noukeurige aandag aan die beeld hieronder en beantwoord die vrae wat volg.



FIGUR A: 'Co-exist'-plakkaat deur Jerry Jaspas (2009)

- 2.1.1 Wat is die boodskap wat deur die plakkaat in FIGUR A hierbo oorgedra word? (1)
- 2.1.2 Identifiseer en verduidelik TWEE simbole wat in FIGUR A gebruik is. (2)
- 2.1.3 Dink jy die kombinasie van die teks, beelde en uitleg dra die boodskap van die plakkaat effektief oor in FIGUR A hierbo? Gee redes. (2)



[10]  
(4)

1.2 Noem TWEE ontwerpbevegings wat die ontwerp van die ring in FIGUUR A moonlik kon beïnvloed. Gee redes.

(6) (3 x 2)

- Tekstuur
- Ritme
- Patroon
- Eenheid

1.1 Analiseer DRIE van die volgende elemente en beginsels van ontwerp met betrekking tot die produk in FIGUUR A hierbo:

FIGUUR A: Suid-Afrikaanse handgemaakte juwele deur tradisionele metodes te gebruik deur Songezi Balena (Suid-Afrika), 2013



VRAAG 1: 'ONGESIENE' WERKE OM ONTWERPGELETTERDHEID TE TOETS

AFDELING A: ONTWERPGELETTERDHEID

- Gebruik hierdie woordelys om seker te maak jy verstaan die vrae wat gevra word:
- Analiseer:** 'n Gedetailleerde en logiese bespreking van die formele elemente en komposisie van die werk.
- Vergelyk:** Dui verskille en ooreenkomste aan in 'n geordende wyse binne dieselfde argument.
- Bespreek:** Gee jou standpunt en gee redes vir die stellings wat jy maak (motiveer).
- Verduidelik:** Maak duidelik en gee redes vir jou stellings (motiveer).
- Interpreteer:** Gee 'n ingeligte mening, ondersteun deur voorbeelde.
- Se:** Se direk wat jy dink – gee jou opinie asook 'n verduideliking.

## WOORDELYS

8. Skryf netjies en leesbaar.
  7. MOENIE inligting en voorbeelde in verskillende vrae herhaal NIE.
  6. Die punteoekennning van elke vraag bepaal die hoeveelheid tyd wat aan elke vraag spandeer moet word, sowel as die hoeveelheid feite verlang.
  5. Beantwoord in volsinne. Moenie bloot net feite opnoem nie.
  4. Lees die vereistes van die vrae noukeurig deur.
- AFDELING C: ONTWERP IN 'n SOSIOKULTURELE/OMGEWINGS- EN VOLHOUBARE KONTEKS  
VRAAG 5 – 6 [40 punte]
- AFDELING B: ONTWERPGESKIEDENIS  
VRAAG 4 [30 punte]
- AFDELING A: ONTWERPGELETTEERDHEID  
VRAE 1 – 3 [30 punte]
3. Die vraestel bestaan uit DRIE afdelings:
  2. Daar is keusevrae in sommige vrae. Lees dus die verskillende opsies noukeurig deur.
  1. Daar is SES vrae in hierdie vraestel. Beantwoord al die vrae.

## INSTRUKSIES EN INLIGTING

Hierdie vraestel bestaan uit 14 bladsye.



TYD: 3 uur

PUNTE: 100

**ONTWERP V1**

**SEPTEMBER 2014**

**GRAAD 12**

**NASIONALE  
SENIOR SERTIFIKAT**

