This question paper consists of 14 pages.
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)](image)

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.

![Poster](image)

**FIGURE B**

2.2.1 Give a definition of the term ‘**stereotyping**’.

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.

2.2.3 Do you think that the message conveyed by the poster in FIGURE B above relates to stereotypical thinking? Explain.
QUESTION 3

ANSWER EITHER QUESTION 3.1 OR QUESTION 3.2.

FIGURE A: Traditional circular ‘Rondawel’/Hut of the South African Ndebele people.

FIGURE B: A front and aerial view of the Pantheon in Rome. It was designed and built by the Romans in its present form, between 123 and 140 AD.
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

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 20th 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

TOTAL SECTION A: 30
SECTION B: DESIGN HISTORY

QUESTION 4

4.1

Ancient Greece  Pop Art  Scandinavian

De Stijl  Gothic  Bauhaus

Baroque  Art Nouveau  Renaissance oil lamp

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

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

![FIGURE A](image1)

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.

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

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)

FIGURE B
QUESTION 6

6.1 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/ontwerpmaatskappy en EEN internasionale ontwerper/ontwerpmaatskappy om die positiewe veranderinge te wys wat omgewingsbewust ontwerpers kan maak. Jou antwoord moet in opstelvorm wees en die volgende inligting insluit:

- Die naam van die ontwerper/ontwerpmaatskappy
- 'n Bespreking van hoe die maatskappy se gebruik van materiaal en werksprosesse omgewingsbewustes saanspreek
- Die titel en bondige beskrywing van EEN ontwerp/ontwerpprojek wat die ontwerper/ontwerpmaatskappy 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)

---

TOTAL AFDELIJNG C: 40

TOTAL AFDDELING: 100
VRAAG

6.1

FIGUUR A

What message is conveyed in FIGURE A above, and how is it communicated?

6.2

Do you think an environmental designer also practices ethics?

Write a few sentences in which you discuss the ongoing debate and explain what you understand by:

- Environmental sustainability
- Ethics in design

What is the message conveyed in FIGURE A through the open mouth?
5.2.1 Neem TWEÉ Suid-Afrikaanse tradisionele handwerk en vier elk in een afbeelding.

5.2.2 Dink jy dat handwerk gebruik kan word om sosiale kwessies aan te spreek? Verduidelik.

5.2.3 Dink jy dat die beeld in FIGUUR B onder die opskeer "Handwerk" of "Ontwerp", of beide val? Gee redes.

5.2.4 Bespreek die werk van EEN sosiaal-verantwoordelike, kontemporêre Suid-Afrikaanse of Afrika-ontwerper. (Dit moet onthou dat jy tradisionele metodes en/of materiale in hulle ontwerpe 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 werk gebruik word
- Die sosiale kwessies wat deur die ontwerpe aangespreek word

5.2.5 Kopiereg voorbehou. By mag NIR verwy systeme aan enige ander ontwerper(s) wat die werk van al vroeër gebruik word.

ONTWERP V1

SEPTEMBER 2014
Design has become the most powerful tool with which man shapes his tools and environment, and, by extension, society and himself.

With reference to FIGURE A here and the quotation by Papenak, provide the following information:

- A description of the term 'socially responsible design' (2)
- A short evaluation of the design in FIGURE A to determine if it can be considered socially responsible (2)
- A case study of irresponsible design from ONE of the FOUR design categories (2)

5.1.2 Write a short essay on the work of ONE contemporary South African designer and ONE international designer who addresses socio-cultural issues in a different way. The essay should include:

- The name of the designer or design group
- A description of the social issues they address
- The name and description of ONE work by each
- The impact each of their designs has made or could make on society (14)

OF

5.1.1 "Design has become the most powerful tool with which man shapes his tools and environment and, by extension, society and himself."
Beantwoord of VRAAG 5.1 of VRAAG 5.2.

VRAAG 5

VOLHOUBARE KONTEKSE

AFDELIING C: ONTWERP IN N. SOSIO-KULTURELE/OMGEWINGS-EN

ONTWERP V1

10 SEPTEMBER 2014

Kopiereg voorbehou
Blaai om asseblief
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

Met verwysing na die aanhaling hierbo, skryf oor TWEE van die ontwerpbewegings, style of periodes soos toon in die beelde in FIGUUR A.

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

Dink jy dat die skoenontwerpe in FIGUUR A en FIGUUR B die gevoel ("mood") van hulle ontwerp-era reflekteer? Beantwoord die bostaande vraag in 'n kort opstel wat die twee styles identifiseer en vergelyk wat deur FIGUUR A en FIGUUR B verleen word.

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

(10)
AFDELING B: ONTWERPGESKIEDENIS

4.1

VRAAG 4
3.1 Skryf 'n enkele opstel waarin jy die tradisionele Suid-Afrikaanse rondawel in FIGUUR A met die vroeë Romeinse gebou in FIGUUR B vergelyk.

Sluit die volgende inligting as deel van jou bespreekning:
- Konteks
- Doel/Funksie
- Material
- Boutechniek
- Die gebruik van dekoratiewe elemente

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

VERWYS NA FIGUUR A EN FIGUUR B EN BEANTWORT Die twee ontwerpe hierbo in FIGUUR A en FIGUUR B verteenwoordig die tradisionele mandjieweefse tegnieke van twee heeltemal verskillende kulture. Die twee ontwerpe hê reeds in FIGUUR A en FIGUUR B verterenwoordig die volgende: Die twee ontwerpe in FIGUUR A en FIGUUR B verteenwoordig tradisionele mandjieweefse tegnieke van twee heeltemal verskillende kulture.

FIGUUR A: Moderne weergawe van die tradisionele Zouloe deksel-bierpot, gemaak van die blare van die ilala-palmboom.

FIGUUR B: Japanese bamboo geweefde ikebana-mandjie van die begin van die 20ste eeu. Iikebana is 'n vorm van blommerangskikking.

Die gebruik van mandjieweefse tegnieke verteenwoordig twee heeltemal verskillende kulture. Vergelyk die twee deur die volgende riglyne te gebruik:
- Funksie
- Vorm
- Patroon
- Beweging
- Estetiese waarde

OF

VERWYS NA FIGUUR A EN FIGUUR B EN BEANTWORT

Verkry die gebruik van mandjieweefse tegnieke as deel van jou bespreekings: 3.1 Skryf 'n enkele opstel waarin jy die tradisionele Zouloe rondawel te vergelyk. 3.2 Verwys na FIGUUR A en FIGUUR B en beantwoord die vraag wat volg.
FIGUUR A: Tradisionele, rondewel/hut van die Suid-Afrikaanse Ndebele-groep.

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

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

2.2.3 Dink jy dat die boodskap wat deur die bostaande plakkaat in FIGUUR B oorgedaan word hou met stereotipiese denkwyses verband? Verduidelik.
2.1.3 Dink jy die kombinatie van die teks, beelde en uitlig dra die boodskap van die plakkaat effektief in FIGUUR A hierbo? Gee redes.

2.1.2 Identifiseer en verduidelik TWEE simbole wat in FIGUUR A gebruik is.

2.1.1 Wat is die boodskap wat deur die plakkaat in FIGUUR A deur die boodskap van die plakkaat oor in FIGUUR A Hierbo? Gee redes.


2.1 Wat volg. Gee noukeurege antwoord aan die beeld hieronder en beantwoord die vrae.

VRAG 2
Figuur A: 'ongesiene' werk van die ontwerper Songezi Balena (Suid-Afrika), 2013

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

- Tekstuur
- Ritme
- Patroon
- Eenheid

1.2 Noem TWEE ontwerpmoeiings wat die ontwerp van die ring in FIGUUR A kon beïnvloed. Gee redes. (6) (3 x 2)

- Enthend
- Patroon
- Ritme
- Tekstuur

1.3 Le geheuek deur Songezi Balena (Suid-Afrika), 2013 te gebruik deur 'ongesiene' werk van die ontwerper om ontwerp te toets.
INSTRUKSIES EN INLIGTING

1. Daar is SES vrae in hierdie vraestel. Beantwoord al die vrae.

2. Daar is keusevrae in sommige vrae. Luies dus die verskillende opsies naukeurig deur.

3. Die vraestel bestaan uit DRIE afdelings:

   AFDeling A: ONTWERPGELETTERDHEID
   AFDELING: ONTWERP IN 'n SOSIOKULTURELE/OMGEWINGS-EN VOLHOUBARE KONTEKS
   [40 punt] [30 punt]

   AFDeling B: ONTWERPGEKIESDELENIS
   [30 punt]

   AFDeling C: ONTWERP IN 'n INTEPRETTING
   [5 – 6 VRAAG SIE ONTWERPBARE KONTEKS]
   VOOLONGBOOR KONEKTIES
   SOSIOKULTURELE/OMGEWINGS-EN
   [40 punt]

4. Lees die vereistes van die vrae naukeurig deur.


6. Die puntetoekenning van elke vraag bepaal die hoeveelheid tyd wat aan elke vraag aangeteken word, sowel as die hoeveelheid feite verlang.

7. MOENE INLIGTING EN VOORBEELDE IN VERSKILDE VRAE HERHAAL NIE.

8. Skryf netjies en leesbaar.

GEBRUIK HIERdie Woorde om seker te maak jy verstaan die vrae wat gevra word:

woordelis

VRAG 5 – 6
VOUWBOOR KONTEKS
SOSIOKULTURELE/OMGEWINGS-EN
[40 punt]

VRAG 4
AFDELING B: ONTWERPGEKIESDELENIS
[30 punt]

VRAG 1 – 3
AFDELING A: ONTWERPLETTERREDHID
[30 punt]

Die vraestel bestaan uit DRIE afdelings:

1. Daar is SES vrae in hierdie vraestel. Beantwoord al die vrae.

2. Daar is keusevrae in sommige vrae. Luies dus die verskillende opsies.

3. Die verskillende uit die afdelinge:

   - noudrukend deur.
   - noudrukend.
   - noudrukend.

INTERPRETTIES EN INLIGTING

ONTWERP V1

(SEPTEMBER 2014)
Hierdie vraestel bestaan uit 14 bladsye.

TYD: 3 uur
PUNTE: 100

ONTWERP V1

SEPTEMBER 2014

GRAD 12

SENIOR SERTIFIKAT
Nasionale