



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DESIGN P1

(THEORY)

FEBRUARY/MARCH 2015

MARKS: 100

TIME: 3 hours

**This question paper consists of 13 pages.
This question paper must be printed in full colour.**



INSTRUCTIONS AND INFORMATION

1. This question paper consists of SIX questions.
2. There are three choice questions in this question paper. Read the options carefully.
3. This question paper consists of THREE sections:

SECTION A: Design literacy (30 marks)
QUESTIONS 1 to 3

SECTION B: Design History (30 marks)
QUESTION 4

SECTION C: Design in a socio-cultural/environmental and sustainable context
(40 marks)
QUESTIONS 5 and 6
4. Read the requirements of each question carefully.
5. Answer in full sentences and avoid the listing of facts.
6. Use the mark allocation to determine the time to be spent on each question.
7. Do NOT repeat the same facts and examples in different questions.
8. Write neatly and legibly.



SECTION A: DESIGN LITERACY**QUESTION 1: 'UNSEEN' EXAMPLES**

FIGURE A: TaTu – The Handwoven Wire Stool/Basket/Table with Glass Top
by Stephen Burks and Clara von Zweigbergk (South Africa), 2013.

Analyse and discuss the use of the following elements, principles and terms with reference to FIGURE A above:

- Line
- Texture
- Balance
- Multi -functional
- African Chic/stylish

[10]

QUESTION 2: COMMUNICATION THROUGH DESIGN

FIGURE A: **Life Wallpaper** by Maira Koutsoudakis from the Khaya wallpaper collection (Johannesburg, South Africa), 2009.

- 2.1 Identify THREE symbols visible in FIGURE A above. (3)
- 2.2 Explain why these three symbols are associated with South Africa. (3)
- 2.3 What are the benefits of using familiar South African imagery for South African designed products? Substantiate your answer. (4)
- [10]**

QUESTION 3**ANSWER EITHER QUESTION 3.1 OR QUESTION 3.2.**

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

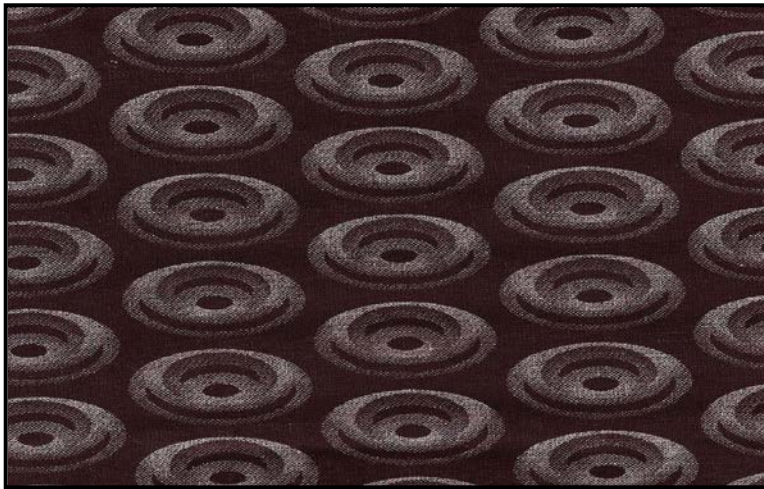


FIGURE A: **Shweshwe Fabric** (Zwelitsha, South Africa), 1984.



FIGURE B: **Vlisco Fabric** (Helmond, Netherlands), 2010.

In an essay (of at least ONE page) compare the textile designs in FIGURE A with FIGURE B above by discussing similarities and differences with reference to:

- Pattern
- Shape
- Texture
- Colour
- Inspiration/Influences

(10)

OR

3.2



FIGURE A: **The Roman Forum** (Rome, Italy), (circa) 8 BCE to 312 CE.



FIGURE B: **Montecasino Leisure and Casino Complex**
(Johannesburg, South Africa), 2000.

Write an essay (of at least ONE page) in which you compare any classical building with any modern building you have studied this year. (Alternatively you may compare the Roman Forum in FIGURE A with the modern entertainment complex in FIGURE B above.)

Refer to the following in your essay:

- Purpose
- Materials and technology
- Target market

TOTAL SECTION A: (10)
30

SECTION B: DESIGN HISTORY**QUESTION 4**

- 4.1 All the examples below challenged the design practices of their time which resulted in exciting new design products.



FIGURE A: **Shelf** by Marcel Breuer, Bauhaus (Germany), 1934.



FIGURE B: **Ruggles Umbo Shelves** by Kay Leroy, Pop Art (USA), 1972.

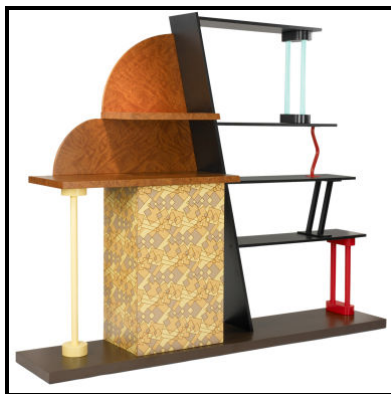


FIGURE C: **Malabar Cabinet** by Ettore Sottsass, Postmodernism (Italy), c. 1982.

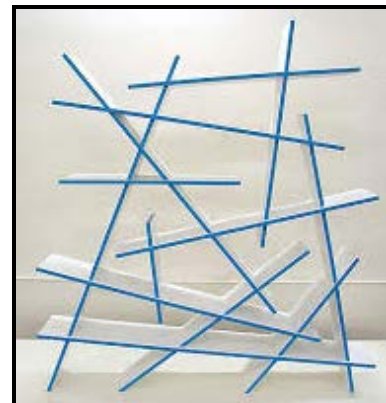


FIGURE D: **Rejuvenation** by KNQ Associates, Deconstruction (Germany), c. 2010.

Choose any TWO design movements/styles below and write an essay (of at least TWO pages) in which you explain how each movement/style that you have chosen challenged design practices of their time. Support your answer by discussing the influences, general characteristics and ONE work by ONE designer from each movement/style. You may refer to the above examples to guide you.

- Bauhaus
- Pop design
- Postmodernism
- Deconstructivism

(20)

4.2

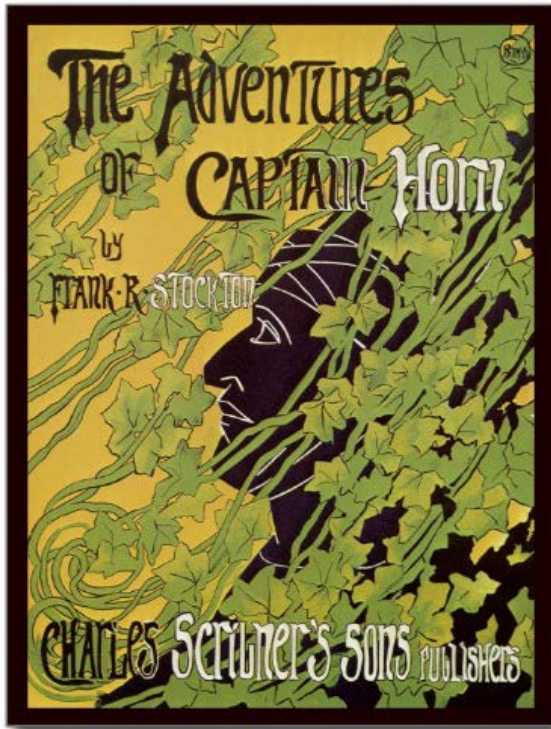


FIGURE A: **Art Nouveau Book Cover**
by Blanche McManus (USA), 1922.

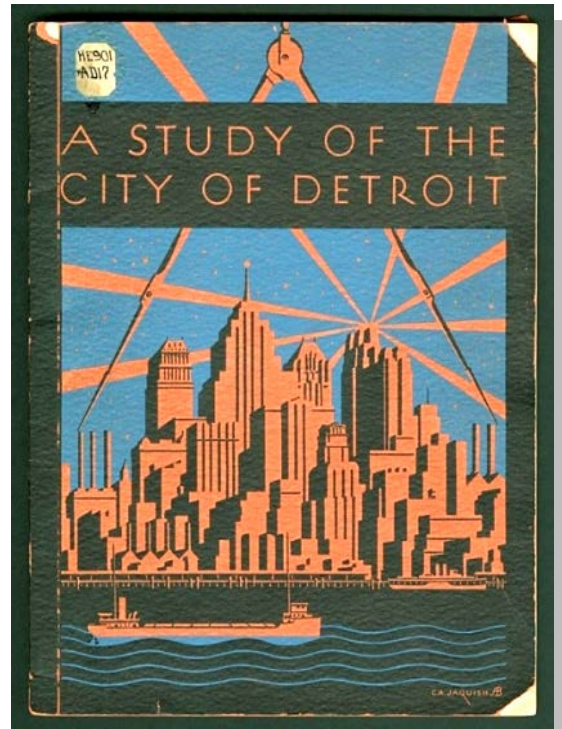


FIGURE B: **Art Deco Book Cover**,
designer unknown (USA), 1929.

Write a short essay in which you compare FIGURE A with FIGURE B above by discussing their similarities and differences according to the following:

- Contrast
- Influences/Inspiration
- Colour
- Typography
- Line

(10)
[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



FIGURE A: 'You are not a sketch. Say NO to anorexia.' Campaign, by Revolution (Brazil), 2013.

5.1.1 Describe how the use of the following highlights the negative effect of ANOREXIA (an eating disorder that leads to extreme weight loss) portrayed in FIGURE A:

- Use of space
- Imagery
- Typography

(6)

5.1.2 Give a definition of *socio-cultural design* and explain in an essay (at least 1½ pages) how this definition is applicable to:

- The work of ONE contemporary South African designer/design group
- The work of ONE contemporary international designer/design group

You may NOT refer to any designer(s) that you have discussed previously or designers referred to in this question paper.

(14)
[20]

OR



- 5.2 5.2.1 Discuss how craft centres can make a positive contribution to our economy. (3)
- 5.2.2 Write a newspaper article (of at least ONE page) discussing ONE traditional craft you have studied this year. Refer to the various functions of the craft as well as materials and techniques involved in its production. Refer to at least ONE example to motivate your answer. (7)

5.2.3



FIGURE A: **USB Bracelets** by Africa!Ignite (South Africa), 2005.



FIGURE B: **Baobab Light** by Umcebo Design (South Africa), 2009.

Inspired by the above designs, write an essay (of at least ONE page) on any ONE contemporary South African designer/group who applies traditional craft techniques/materials to a modern/contemporary product.

Refer to the following in your discussion:

- The name of designer/group and his/her/their design product
- A detailed description of how the traditional techniques/methods and material(s) have been applied to modern/contemporary design. Refer to specific examples.
- Discuss its socio-cultural contribution

You may NOT refer to any designer(s) that you have discussed previously or designers referred to in this question paper.

(10)
[20]

QUESTION 6

6.1



FIGURE A: **Grapple** (storage hooks) by Ryan Frank and the Tapegear Design Team (South Africa), 2013.

Grapple is an exciting new concept from the internationally recognised South African born designer, Ryan Frank and the Tapegear Design Team. They transform grass cuttings into completely renewable natural plastic-like storage hooks. The company is looking for investors to help fund the production run.

Write a motivational letter to investors promoting this company by referring to the following:

- Target market
- Sustainability
- Functionality

(6)

- 6.2 Discuss the work of any ONE contemporary South African AND ONE contemporary international designer/design agency or studio (at least 1½ pages) you have studied this year whose work addresses environmental and/or sustainable issues.

Refer to the following in your discussion:

- The name of the designer/group
- How the designer/design agency or studio addresses environmental concerns in his/her/their design process
- The title and a brief description of at least ONE major project undertaken by this designer/group

You may NOT refer to any designer(s) that you have discussed previously or designers referred to in this question paper.

(14)
[20]

TOTAL SECTION C: 40
GRAND TOTAL: 100



6.2

Bespreek die werk van enige EEN kontemporêre Suid-Afrikaanse EN EEN kontemporêre internasionale ontwerper/ontwerpagentskap of -atêjee (ten minste 1½ bladsye) wat jy hierdie jaar bestudeer het, wie se werk aan omgewings- en/of volhoubare kwessies aandag gee.

Verwys na die volgende in jou bespreking:

- Naam van die ontwerper/groep
- Hoe die ontwerper/ontwerpagentskap of -atêjee aandag gee aan omgewingskwessies in sy/haar/hulle ontwerpproses
- Die titel en 'n kort beskrywing van ten minste EEN groot projek onderneem deur hierdie ontwerper/groep

Jy mag NIE verwys na enige ontwerper(s) wat jy voorheen bespreek het of na wie in hierdie vraestel verwys word NIE.

(14)
[20]

TOTAAL AFDELING C:
GROOTTOTAAL:

40
100



VRAAG 6

6.1

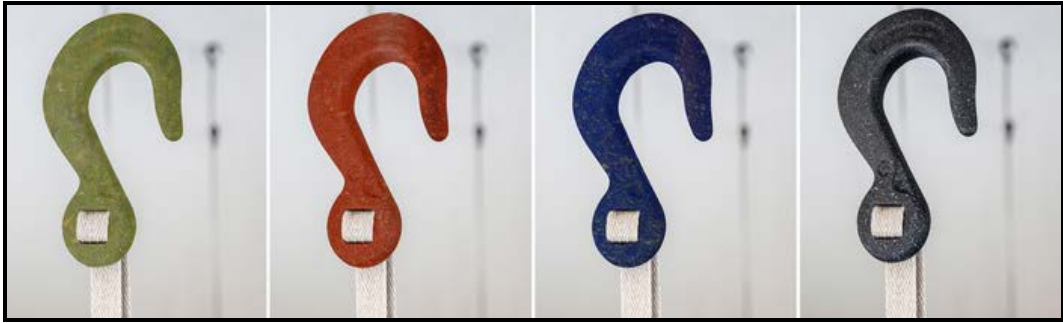


FIGURA A: 'Grapple' (stoorhake) deur Ryan Frank en die Tapegear Design Team (Suid-Afrika), 2013.

'Grapple' is 'n opwindende nuwe konsep van die internasionaal erkende Suid-Afrikaans gebore ontwerper, Ryan Frank en die Tapegear Design Team. Hulle verander grassynsels in volledig hernubare natuurlike plastiekagtige stoorhake. Die maatskappy is op soek na beleggers om die produksiereeks te help befonds.

Skryf 'n brief aan beleggers waarin jy motiveer waarom jy hierdie maatskappy wil bevorder deur na die volgende te verwys:

- Teikenmark
- Volhoubaarheid
- Funkisionaliteit

(6)



5.2

5.2.1

Bespreek hoe kunshandwerksentrums 'n positiewe bydrae tot ons ekonomie kan lewer.

(3)

5.2.2

Skryf 'n koerantartikel (van ten minste EEN bladsy) waarin jy EEN tradisionele kunshandwerk wat jy hierdie jaar bestudeer het, bespreek. Vervys na die onderskeie funksies van die kunshandwerk, asook die materiale en tegnieke betrokke by die produksie daarvan. Vervys na ten minste EEN voorbeeld om jou antwoord te ondersteun.

(7)

5.2.3



FIGUUR A: USB-armbandede deur Africalignite (Suid-Afrika), 2005.



FIGUUR B: Baobab (Kremetart-) lig deur Umcebo Design (Suid-Afrika), 2009.

Geïnspireer deur die ontwerpe hierbo, skryf 'n opstel (van ten minste EEN bladsy) oor enige EEN kontemporêre Suid-Afrikaanse ontwerper/groep wat tradisionele kunshandwerktegnieke/-materiale op 'n moderne/kontemporêre produk toepas.

Vervys na die volgende in jou bespreking:

- Naam van die ontwerper/groep en sy/haar/hulle ontwerpproduk
- 'n Gedetailleerde beskrywing van hoe die tradisionele tegnieke/metodes en materiaal/materiale toegepas is op moderne/kontemporêre ontwerp. Vervys na spesifieke voorbeelde.
- Bespreek die sosiokulturele bydrae

Jy mag NIE vervys na enige ontwerper(s) wat jy voorheen bespreek het of na wie in hierdie vraestel vervys word NIE.

[20]
(10)



5.1.1

Beskryf hoe die gebruik van die volgende die negatiewe effek van ANOREKSIE ('n eetversetuning wat tot oordadige gewigsverlies lei) soos uitgebeeld in FIGUUR A, beklemtoon:

- Gebruik van ruimte
- Visuele beelde
- Tipografie

(6)

5.1.2

Gee 'n definisie van *sosio-kulturele ontwerp* en verduidelik in 'n opstel (ten minste 1½ bladsye) hoe hierdie definisie van toepassing is op:

- Die werk van EEN kontemporêre Suid-Afrikaanse ontwerper/ontwerpgroep
- Die werk van EEN kontemporêre internasionale ontwerper/ontwerpgroep

Jy mag NIE verwys na enige ontwerper(s) wat jy voorheen bespreek het of na wie in hierdie vraestel verwys word NIE.

[20]
(14)

OF



AFDELING C: ONTWERP IN 'N SOSIOKULTURELE/OMGEWINGS-
VOLHOUBARE KONTEKS

VRAAG 5

BEANTWOORD OF VRAAG 5.1 OF VRAAG 5.2.

5.1

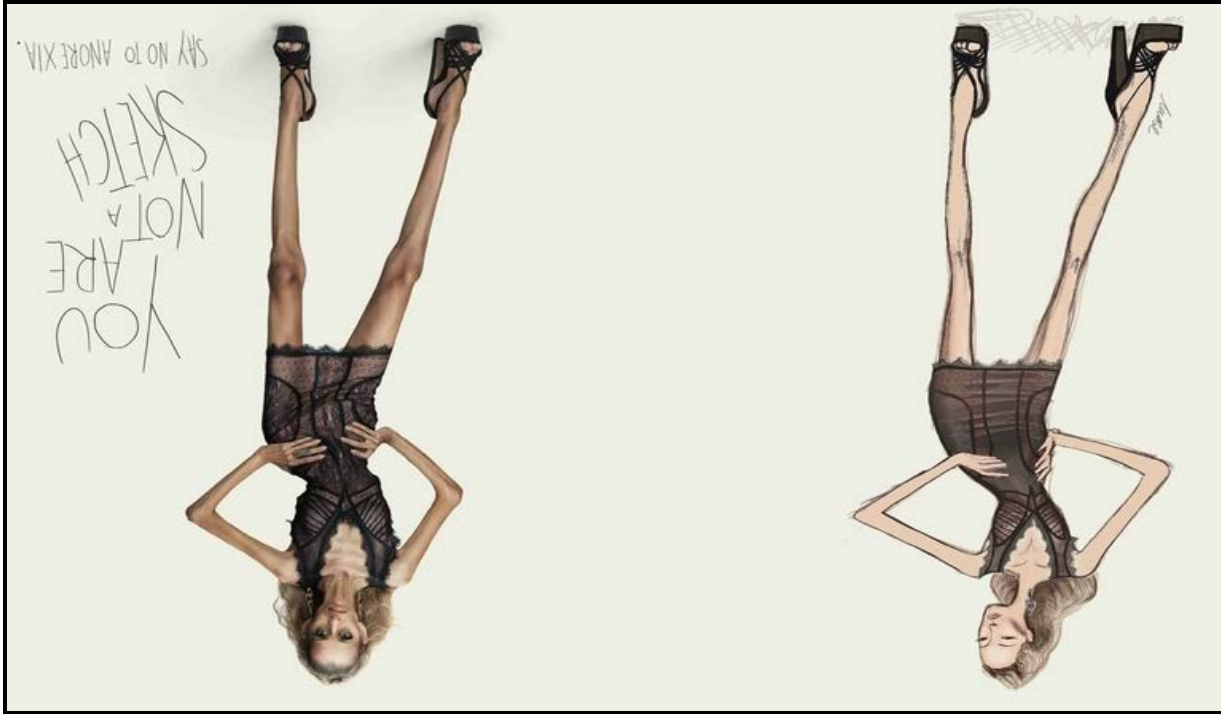


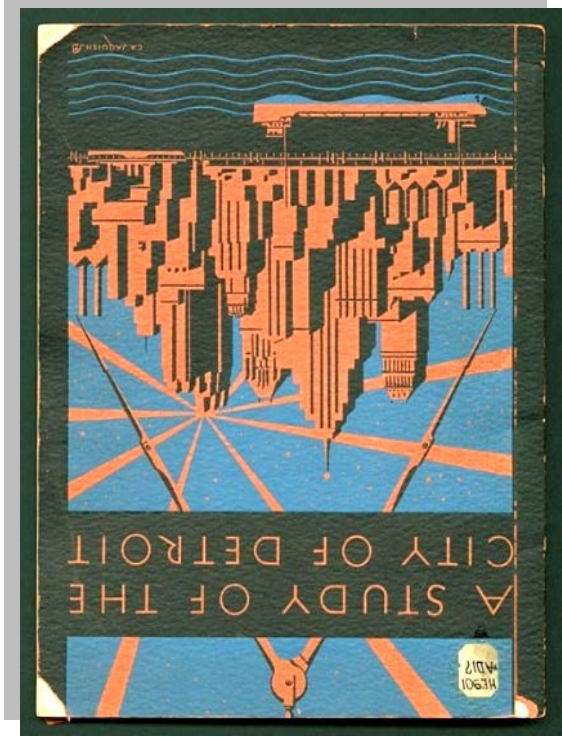
FIGURA A: 'You are not a sketch. Say NO to anorexia.' ('Jy is nie 'n skets nie. Sê NEE vir anoreksie.')-veldtog deur Revolution (Brasilië), 2013.



4.2



FIGUR A: **Art Nouveau-boekomslag** deur Blanche McManus (VSA), 1922.



FIGUR B: **Art Deco-boekomslag**, ontwerp onbekend (VSA), 1929.

Skryf 'n kort opstel waarin jy FIGUR A met FIGUR B hierbo vergelyk deur hul ooreenkomste en verskille met betrekking tot die volgende te bespreek:

- Kontras
- Invloede/Inspirasie
- Kleur
- Tipografie
- Lyn

(10)
[30]



AFDELING B: ONTWERPGESEKIDENIS

VRAAG 4

4.1

Al die voorbeelde hieronder het die ontwerppraktyke van hulle tyd uitgedaag wat opwindende nuwe ontwerpprodukte tot gevolg gehad het.



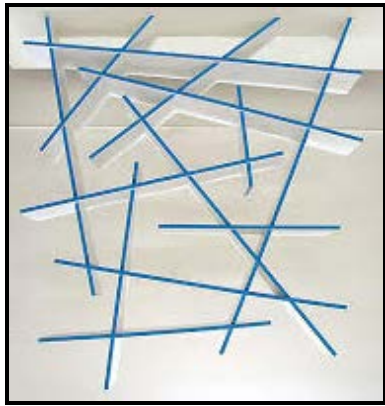
FIGUUR A: **Rak** deur Marcel Breuer, Bauhaus (Duitsland), 1934.



FIGUUR B: **Rugjies Umbo-rake** deur Kay Leroy, Popkuns (VSA), 1972.



FIGUUR C: **Malabar-kabinet** deur Ettore Sottsass, Postmodernisme (Italië), c. 1982.



FIGUUR D: **Rejuvenation** deur KNO Associates, Dekonstruksie (Duitsland), c. 2010.

- Bauhaus
- Pop-ontwerp
- Postmodernisme
- Dekonstruktivisme

Kies enige TWEE ontwerpbelegings/-style hieronder en skryf 'n opstel (van ten minste TWEE bladsye) waarin jy verduidelik hoe elke beweging/styl wat jy gekies het die ontwerppraktyke van hulle tyd uitgedaag het. Ondersteun jou antwoord deur die invloede, algemene kenmerke en EEN werk deur EEN ontwerper van elke beweging/styl te bespreek. Jy mag na die voorbeelde hierbo verwys om jou te lei.

(20)





FIGUR A: Die Romeinse Forum (Rome, Italië), (circa) 8 VJ tot 312 HJ.



FIGUR B: Montecasino-ontspannings- en casinokompleks (Johannesburg, Suid-Afrika), 2000.

Skryf 'n opstel (van ten minste EEN bladsy) waarin jy enige klassieke gebou met enige moderne gebou wat jy hierdie jaar bestudeer het, vergelyk. (Jy kan as alternatief die Romeinse Forum in FIGUR A met die moderne vermaaklikheidskompleks in FIGUR B hierbo vergelyk.)

Vervys na die volgende in jou opstel:

- Doel
- Materiale en tegnologie
- Teikenmark

TOTAAL AFDELING A:

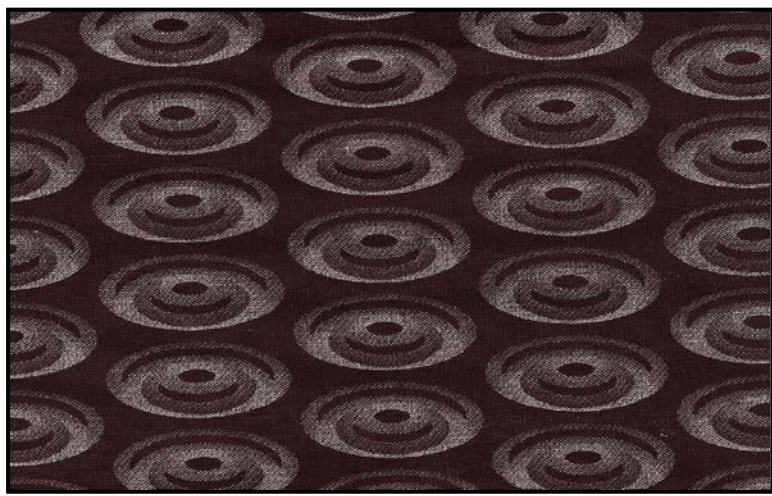
30
(10)



VRAAG 3

BEANTWOORD OF VRAAG 3.1 OF VRAAG 3.2.

3.1 Verwys na FIGUR A en FIGUR B hieronder en beantwoord die vrae wat volg.



FIGUR A: Shweshwe-materiaal (Zwelitsha, Suid-Afrika), 1984.



FIGUR B: Vlisco-materiaal (Helmond, Nederland), 2010.

In 'n opstel (van ten minste EEN bladsy) vergelyk die tekstielontwerpe in FIGUR A met dié in FIGUR B hierbo deur ooreenkomste en verskille te bespreek met verwysing na:

- Patroon
- Vorm
- Tekstuur
- Kleur
- Inspirasie/Invloede

OF

(10)



VRAAG 2: KOMMUNIKASIE DEUR ONTWERP



FIGUR A: *Life Wallpaper (Lewe-muurpapier)* deur Maira Koutsoudakis van die Khaya-muurpapierversameling (Johannesburg, Suid-Afrika), 2009.

- 2.1 Identifiseer DRIE simbole sigbaar in FIGUR A hierbo. (3)
- 2.2 Verduidelik hoekom hierdie drie simbole met Suid-Afrika geassosieer word. (3)
- 2.3 Wat is die voordele van die gebruik van bekende Suid-Afrikaanse beelde vir Suid-Afrikaans-ontwerpte produkte? Motiveer jou antwoord. (4)

[10]



AFDELING A: ONTWERPGELETTERDHEID

VRAG 1: 'ONGESIENE' VOORBEELDE



FIGUUR A: Tatu – The Handwoven Wire Stool/Basket/Table with Glass Top
(*Die Handgeweepte Draadstoel/-mandjie/-tafel met Glasblad*)
deur Stephen Burks en Clara von Zweigbergk (Suid-Afrika), 2013.

Analiseer en bespreek die gebruik van die volgende elemente, beginsels en terme met betrekking tot FIGUUR A hierbo:

- Lyn
- Tekstuur
- Balans
- Multifunktionaliteit
- Afrika-elegansie

[10]



INSTRUKSIES EN INLIGTING

1. Hierdie vraestel bestaan uit SES vrae.
2. Daar is drie keusevrae in hierdie vraestel. Lees die opsies aandagtig deur.
3. Hierdie vraestel bestaan uit DRIE afdelings:
 - AFDELING A: Ontwerpeletterdheid (30 punte)
VRAAG 1 tot 3
 - AFDELING B: Ontwerpeskiedenis (30 punte)
VRAAG 4
 - AFDELING C: Ontwerp in 'n sosiokulturele/omgewings- en volhoubare konteks (40 punte)
VRAAG 5 en 6
4. Lees die vereistes vir elke vraag aandagtig deur.
5. Beantwoord in volsinne en vermy die opnoem van feite.
6. Gebruik die puntetoekenning om te bepaal hoeveel tyd jy aan elke vraag moet spandeer.
7. MOET NIE dieselfde feite en voorbeelde in verskillende vrae herhaal NIE.
8. Skryf netjies en leesbaar.





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**NASIONALE
SENIOR SERTIFIKAT**

GRAAD 12

**ONTWERP V1
(TEORIE)
FEBRUARIE/MART 2015**

PUNTE: 100

TYD: 3 uur

**Hierdie vraestel bestaan uit 13 bladsye.
Hierdie vraestel moet in volkleur gedruk word.**

