



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2015

DESIGN P1

MARKS: 100

TIME: 3 hours



This question paper consists of 16 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of SIX questions.
2. There are choices within some questions in the question 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 QUESTIONS 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' EXAMPLES****ANSWER EITHER QUESTION 1.1 OR QUESTION 1.2.**

1.1



FIGURE A: Joey the War Horse by the Handspring Puppet Company (Cape Town), 2009

1.1.1 Analyse and discuss **THREE** of the following elements and principles of design in relation to **FIGURE A** above:

- Colour
- Line
- Emphasis
- Proportion and scale

(6)

1.1.2 Explain the use of **ONE** Gestalt principle in **FIGURE A** above.

(2)

1.1.3 To which category of design does the image in **FIGURE A** belong? Give reasons for your answer.

(2)

[10]**OR**

1.2

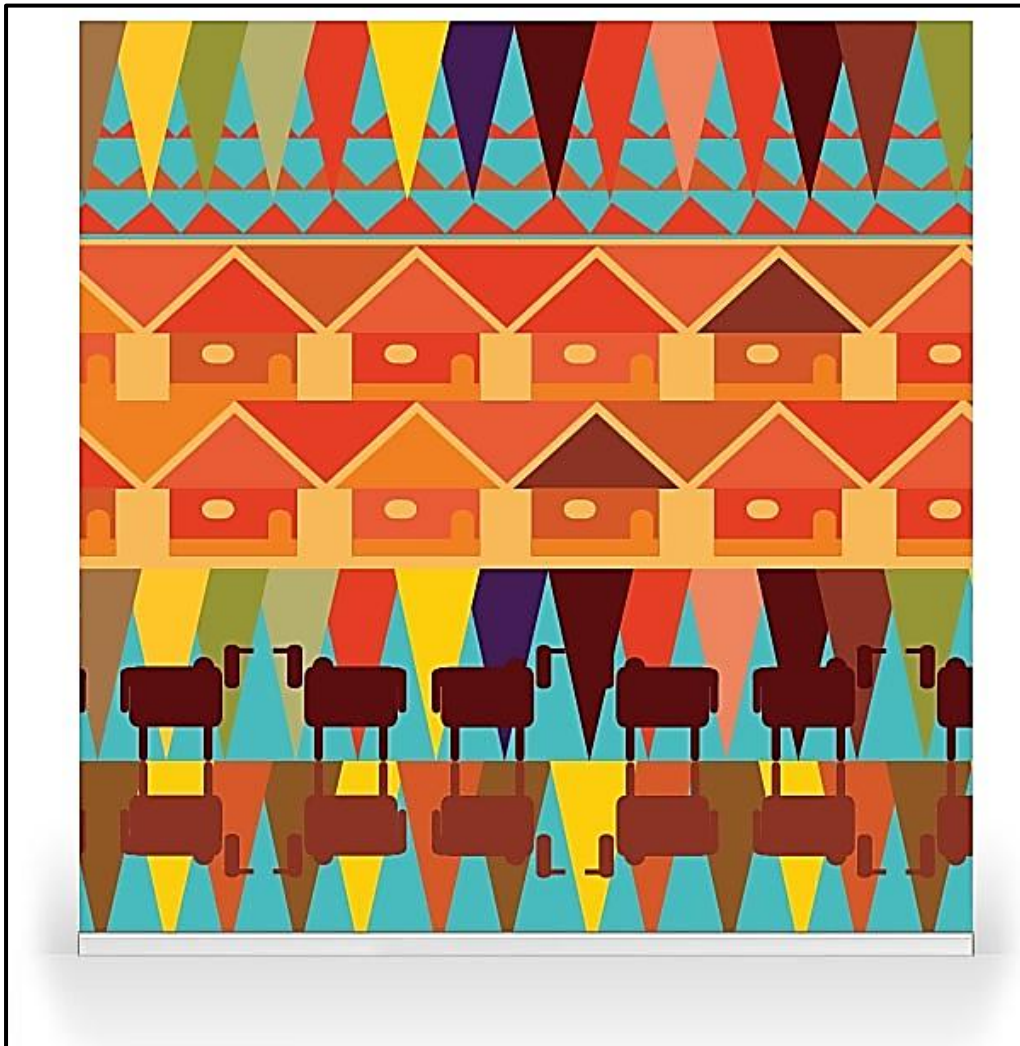


FIGURE B: **Colour Hut 2**, wallpaper design by Nqakaza Ntsindiso (Bizana, Eastern Cape), 2012

1.2.1 Analyse FIGURE B above by referring to the following:

- Shape
- Pattern
- Contrast
- Inspiration/Influences

(8)

1.2.2 Name TWO suitable environments for the wallpaper design in FIGURE B. Give reasons for your answers.

(2)

[10]

QUESTION 2: COMMUNICATION THROUGH DESIGN

2.1

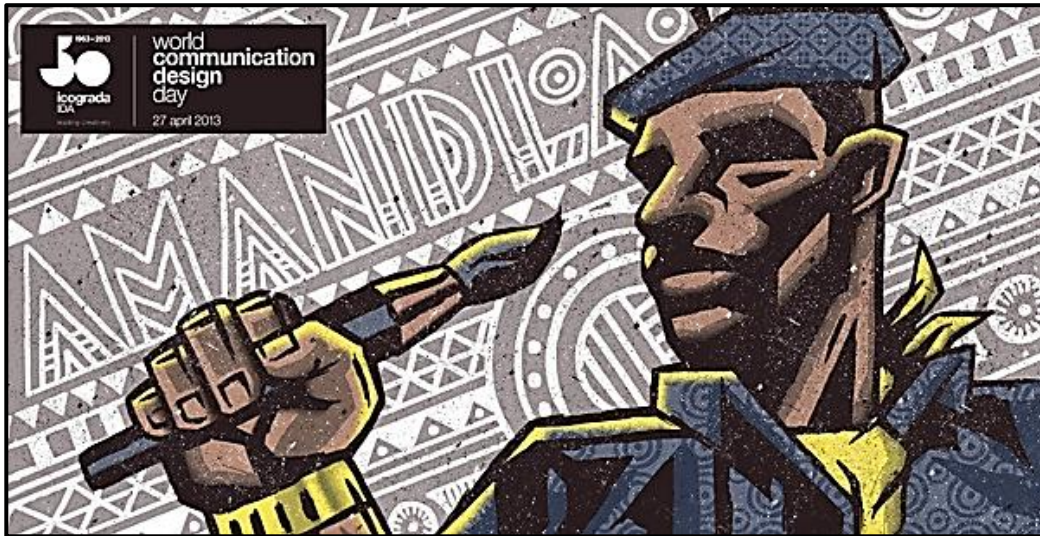


FIGURE A: **'Amandla' – All power to the Dreamers** world communication day poster, Sindiso Nyoni RIOT (South Africa), 2013.

The word Amandla means 'Power' in Swahili (Zimbabwe), Zulu and Ndebele. The poster refers to the role of creatives (designers and artists) as the 'dreamers' who have the ability and responsibility to effect change in society using their art. It was inspired by the optimism of Nairobi youths who use creativity for growth and as a vehicle for social change and upliftment in their communities, despite their harsh living conditions.

Write a paragraph in which you explain how the designer has made use of symbolism, text, imagery, layout and stereotypes to create an African identity in the above poster in FIGURE A. Give reasons for your answers. (7)

2.2



FIGURE B: Model Viktoria Modesta Moskalova.

This Latvian born model and musician became disabled and now has to wear a prosthetic leg, (a device used in the place of a body part). She describes herself as a literal 'bionic girl'. Rather than let this stop her from modelling, Viktoria makes wearing decorative and industrial-esque prosthetics a key feature of her image.

2.2.1 Do you think that it is important to avoid the use of stereotyping in design? Explain.

(1)

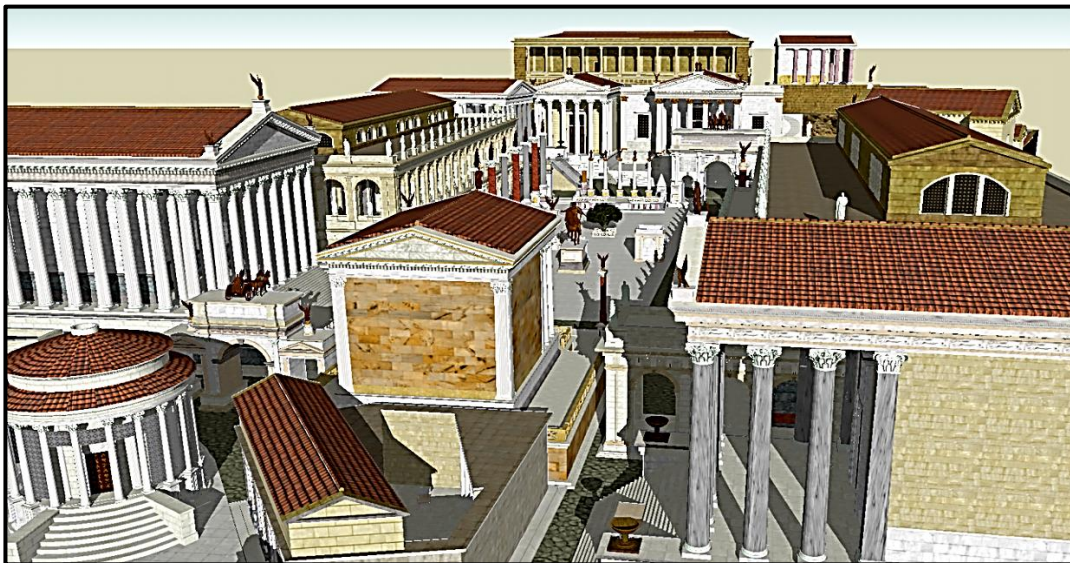
2.2.2 Explain TWO ways that Viktoria Modesta Moskalova, in FIGURE B above, challenges the stereotypical image of a model.

(2)

[10]

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

3.1

**FIGURE A: The ruins of the Roman Forum****FIGURE B: 3D reconstruction of the Roman Forum as it may have appeared during the Late Empire.**

Write a full page essay in which you compare ONE example of international Classical architecture with ONE contemporary building that you have studied. Include the following information in your discussion:

- Inspiration/Influences
- Purpose/Function
- Layout/Plan
- Materials and Building techniques

[10]**OR**

3.2



FIGURE A: **An Isicholo**, the traditional beaded hat worn by married Zulu Women.



FIGURE B: **Iroquois Glengarry style cap** (Canada) ca 1880

This North American Indian tribe adopted and decorated this European style textile-beadwork cap. It is made from wool, cotton, silk and glass beads.

Beadwork is a traditional craft form of both the Zulu and the American Iroquois Indian. Write a single essay of one page in which you compare the designs in FIGURE A and FIGURE B according to the following:

- Pattern
- Colour
- Form and Function
- Movement
- Aesthetic appeal

[10]

TOTAL SECTION A: 30

SECTION B: DESIGN HISTORY**QUESTION 4**

- 4.1 *“Design must be functional, and functionality must be translated into visual aesthetics without any reliance on gimmicks that have to be explained.”*

[Source: Ferdinand Porsche]

(Definition: A gimmick is a trick used to attract attention.)

Do you think the above statement is true for all design movements? Write an essay in which you debate it with specific reference to TWO design periods, styles or movements that you have studied from the list below. In your argument refer to aims, influences, characteristics and ONE designer and work for each design period, style or movement to motivate your statements.

- Greece
- Rome
- Gothic
- Baroque
- Neoclassical
- Arts and Crafts
- Art Nouveau
- Bauhaus
- Art Deco
- Scandinavian
- De Stijl
- Pop/New Age

(20)

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



FIGURE A: **'Glas paleis' (Glass Palace)** by Fritz Peutz, Modernism, (Netherlands), 1934–35.

The building's original name was Modehuis Schunck (Schunck Fashion House), but it was soon nicknamed 'Glas paleis', which is now the official name.



FIGURE B: **Fondation Louis Vuitton Contemporary Art and Performance Space** by Frank Gehry, Deconstruction, (Paris), 2014.

The building has been described as a "Glass Cloud", a "cathedral of light" and a "miracle of intelligence, creativity, and technology." From afar, it resembles a spaceship or a boat. Twelve sails encase the 126 000-square-foot building.

Write a short essay in which you compare the buildings in FIGURE A and FIGURE B to show your understanding of the differences and similarities between the modernist and post-modernist approach to architecture. Your essay must also make specific reference to the following:

- Influences
- Shape and Form
- Functionalism
- Space
- Line

(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



FIGURE A: Social **Poster**

*"Design has become the most powerful tool with which man shapes his tools and environments and, by extension, society and himself." –
"Papanek"*

With reference to the image in FIGURE A and the quote by Papanek above, answer the following questions.

- 5.1.1 What social issue does the poster address? (1)
- 5.1.2 Briefly discuss the meaning of the social message conveyed by the poster in FIGURE A above. (2)
- 5.1.3 How does the designer use text, image and layout to get the message across in a powerful way? (3)

5.1.4 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 designers 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: '**Cozy Human Nests**' by Porky Hefer, (Cape Town). They are handmade from only natural materials and are inspired by examples of biomimicry. The above example can accommodate two adults.

5.2.1 In what ways does the design in FIGURE B show evidence of both traditional and non-traditional craft methods? Explain.

(2)

5.2.2 Write a short essay on a traditional craft. Refer to the following:

- Origins
- Materials and techniques
- Functions
- Name and description of at least ONE design/product

(8)

5.2.3

“It seems that we are returning to hand-made and traditional crafts that re-unite us with our ancestors, historical background, cultural and social traditions and customs, ultimately taking us back to our own identity, roots and skin ...”

[Source: Wilna Coetzer]

Debate the above statement through the discussion of 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 design(s)

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

(10)

[20]

QUESTION 6

6.1



FIGURE A: The Mill Junction Project by Citiq property developers, Johannesburg, 2014

It is an affordable housing project for students made from old grain silos topped by four floors of stacked shipping containers. The project can house up to 400 students from surrounding universities and is equipped with communal kitchens, free Wi-Fi, study areas, a gym and recreation areas.

Refer to the design in FIGURE A above and answer the following questions.

- 6.1.1 Give TWO reasons why the design in FIGURE A is environmentally responsible. (2)
- 6.1.2 Write a short paragraph to explain whether or not the design in FIGURE A falls into the category of sustainable design. Give reasons for your answer. (4)

- 6.2 Write an essay on the work of ONE South African designer/design company and ONE international designer/design company to show how much awareness designers have of the vital importance of producing environmentally conscious design.

Your answer must be in essay form and should include the following information:

- The name and background of the designer/design company
- A discussion on how the designer/design company's use of materials and work processes address environmental issues
- Their aims as well as the influences on their designs
- 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