



# education

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Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**DESIGN P1**

**(THEORY)**

**NOVEMBER 2009**

**MARKS: 150**

**TIME: 3 hours**

**This question paper consists of 15 pages.  
This paper is printed in colour.**

**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of SEVEN questions.
2. There are choices within some questions in this paper. Read your options carefully.
3. The paper is divided into THREE sections:  
  
SECTION A: Design literacy [80 marks]  
QUESTIONS 1 to 4  
  
SECTION B: Design in a social/environmental context [40 marks]  
QUESTIONS 5 and 6  
  
SECTION C: Design in a business context [30 marks]  
QUESTION 7
4. Read the requirements of the questions 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 a 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**

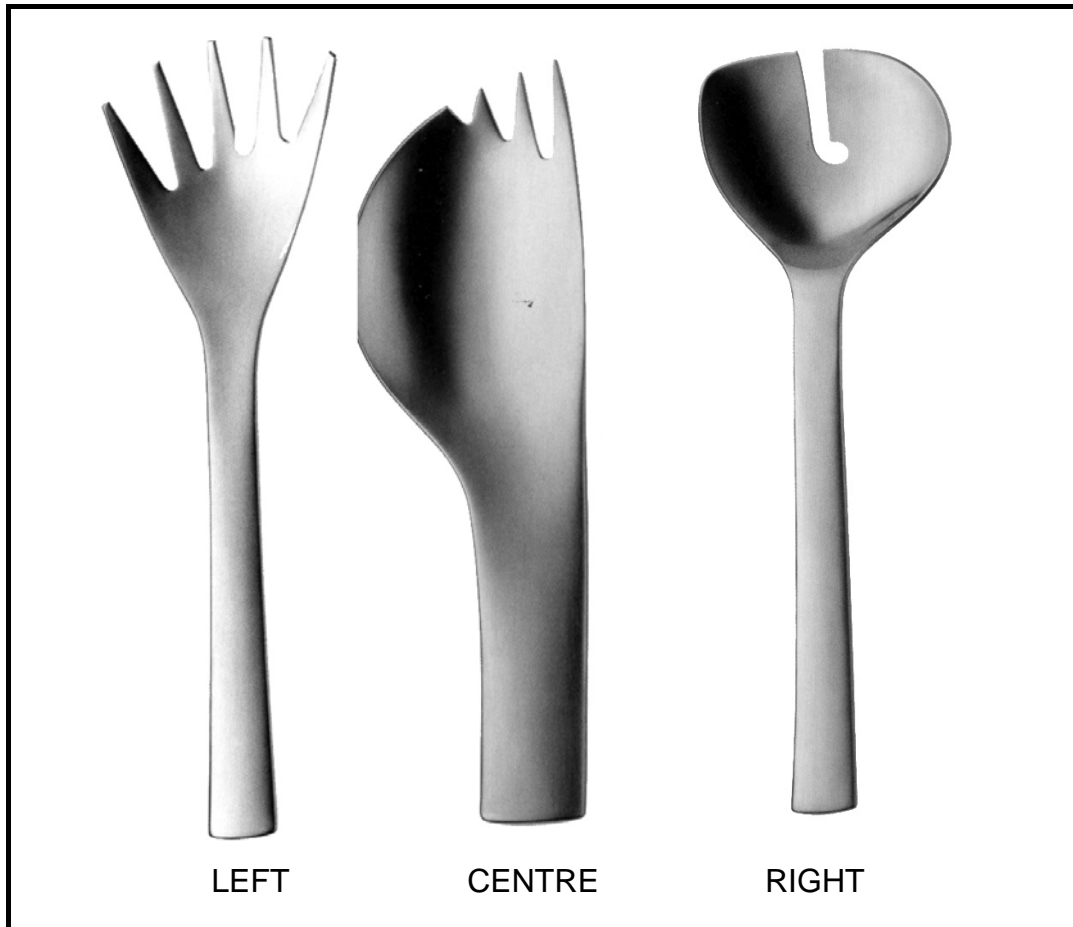
1.1 Look at the ceramic work shown below and answer the questions that follow.



**FIGURE A:**  
**Teapot from Ardmore Design Studio by Nhlanhla Nsundwane**  
**(South African) (1998)**

- 1.1.1 Would you classify the ceramic work shown above as design, art, craft or a combination of all three? Explain your reasons. (4)
- 1.1.2 Name and discuss THREE design elements and/or design principles and/or universal principles of design used in this teapot. (6)

1.2



**FIGURE B:**  
**Cutlery by Daniel Eltner, stainless steel, from the 1990s (International)**

1.2.1 A critic commented on the cutlery in FIGURE B by saying, *"I don't know if they all work well, but they're so beautiful that I don't care!"*

Do you agree? Discuss this statement with reference to the strengths and weaknesses of the designs shown above. (6)

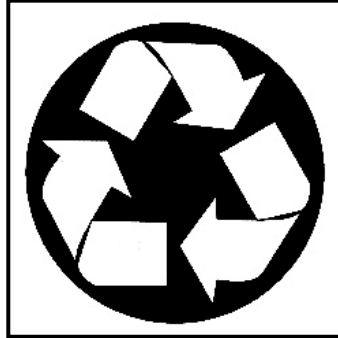
1.2.2 Briefly discuss the use of the following as seen in the designs shown above:

- Positive form
- Negative plane
- Proportion
- Symmetry

(4)  
[20]

**QUESTION 2**

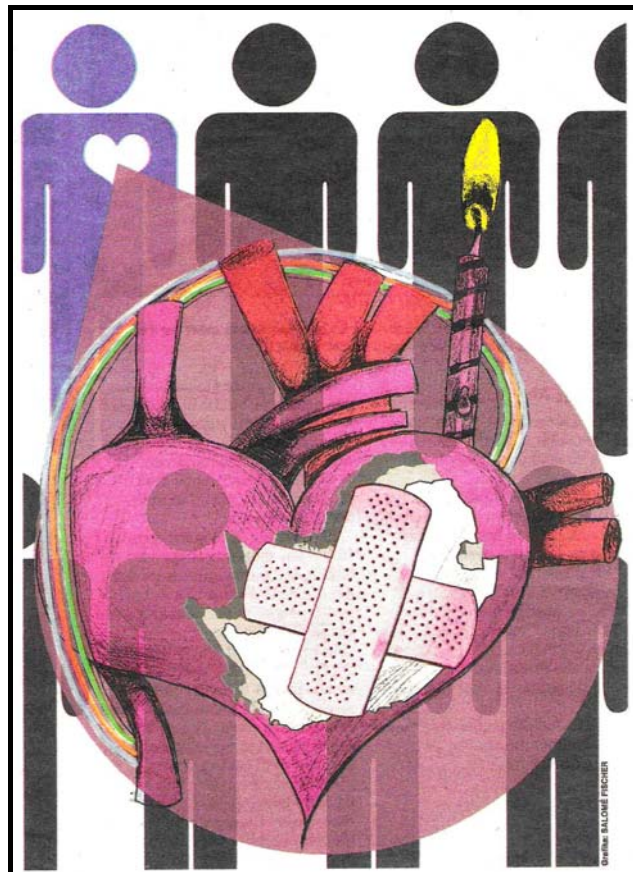
2.1 Identify a possible meaning of the symbol shown below (FIGURE A) and explain how the designer is able to convey this meaning.



**FIGURE A**

(4)

2.2 Identify the symbols used below in FIGURE B, and explain their possible meanings. Also explain what the possible message of this poster could be.



**FIGURE B:**  
**Poster by Salome Fischer (2008)**

(6)  
[10]

**QUESTION 3**

3.1



**FIGURE A:**  
Missoni vase made with recycled fabric woven around glass vases by Steven Burks (International) (2007)

**FIGURE B:**  
Apron made of glass beads and seeds (Local – KwaZulu-Natal) (1950s)

3.1.1 Compare both designs shown above and discuss their similarities and differences. (6)

3.1.2 Contemporary South African designers often combine traditional African influences and methods with European influences to reflect global/international trends.

Explain your opinion of this practice in general with reference to the above examples. (4)

3.2 Name ONE contemporary South African designer/agency/studio of your choice. Name at least ONE design/product and discuss the design(s) in terms of the following:

- Local influence or global/international influence
- Characteristic style of the design(s)

You may NOT refer to any designers that you have previously used. (10)

[20]

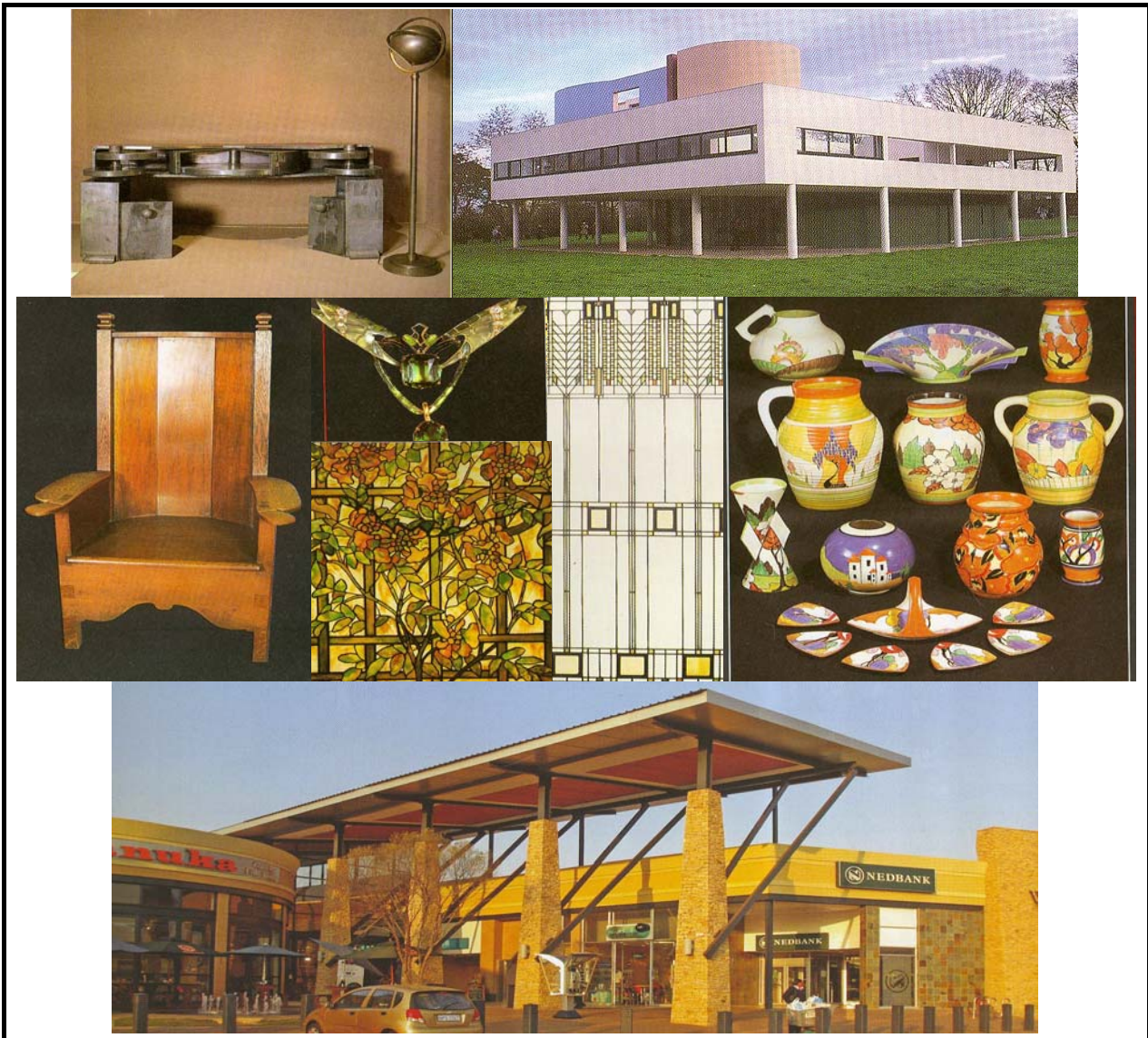
**QUESTION 4: DESIGN HISTORY**

4.1 Contemporary design products often resemble a combination of styles from the past. Choose and discuss TWO styles/movements that have inspired you.

Name each style/movement as well as a designer and an example of her/his work from each. Discuss the influences on these movements/styles, as well as the characteristics of each.

You may use the information below to assist you with your answer.

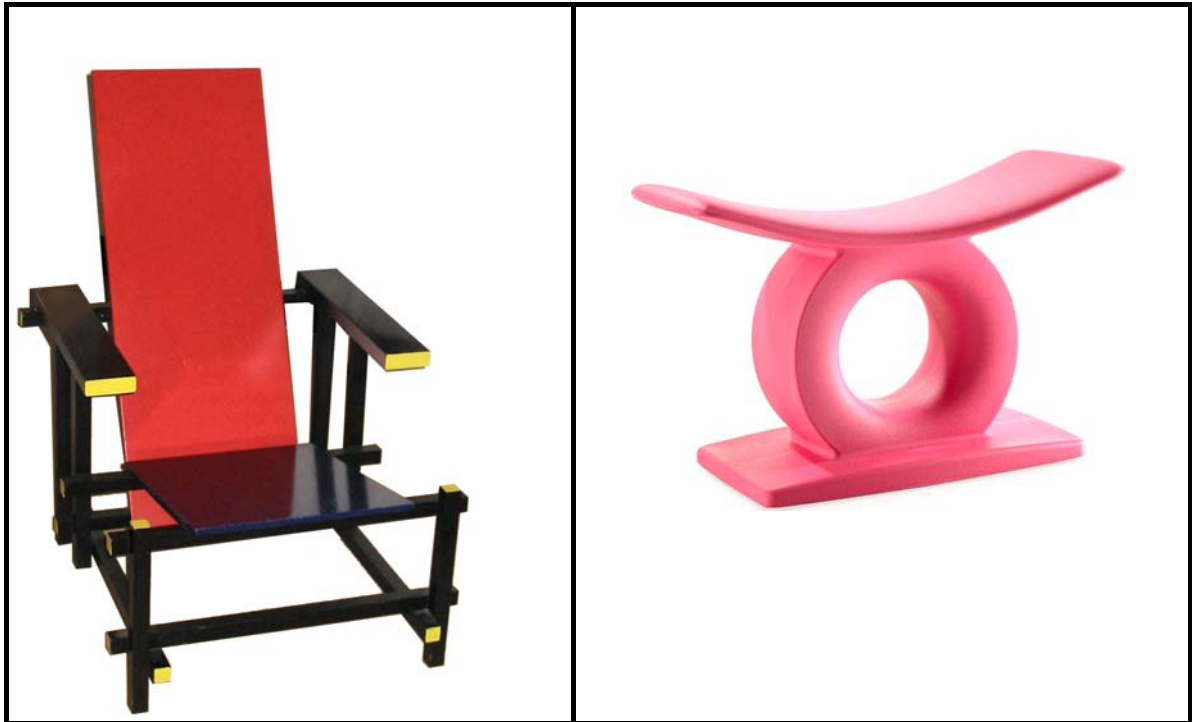
- The Arts and Crafts Movement 'Fitness for Purpose' (1850 – 1900)
- Art Nouveau 'The Languid Line' (1890 – 1905)
- Art Deco 'Popular Modernism' (1925 – 1939)
- Consumerism and Style 'The Age of Streamlining' (1935 – 1955)
- The Age of Affluence 'Modernism goes Pop' (1955 – 1975)



**Montage of historical styles**

(20)

4.2



**FIGURE A:**  
Red and Blue chair by  
Gerrit Rietveld, Machine  
Aesthetic/Bauhaus (1919)

**FIGURE B:**  
Tam Tam stool by  
Matteo Thun, Postmodern  
(2002)

- 4.2.1 FIGURE B shows a postmodern 'eclectic' stool ('eclectic' means a combination of different styles or movements). Motivate which other styles/movements can be identified in this stool. (4)
- 4.2.2 Compare FIGURE A and FIGURE B. Discuss the typical characteristics/stylistic differences or similarities between them. (6)

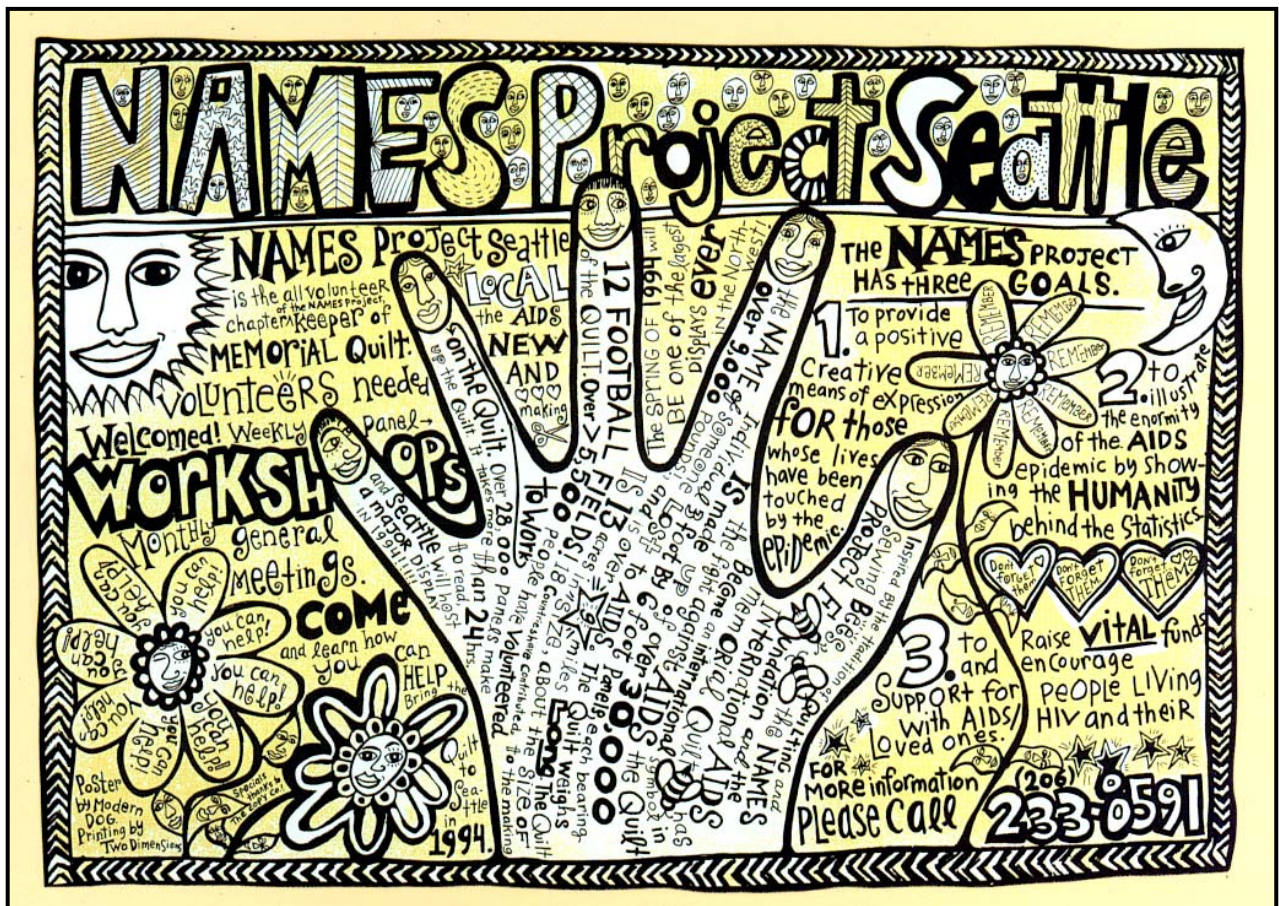
**[30]****TOTAL SECTION A: 80**



**SECTION B: DESIGN IN A SOCIAL/ENVIRONMENTAL CONTEXT**

**QUESTION 5**

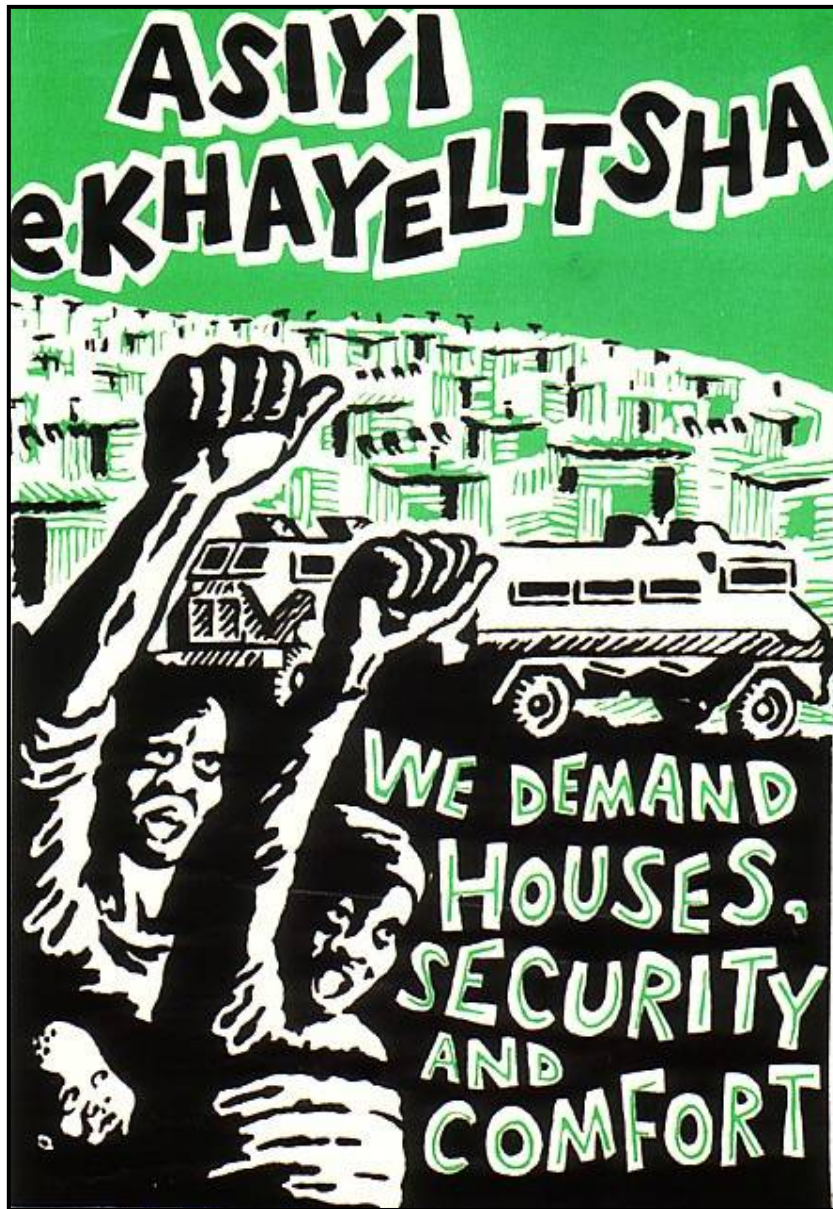
5.1 The poster below explains the enormous impact of the AIDS epidemic. The designer also tries to encourage support for people living with HIV/Aids using the visuals in the poster.



**FIGURE A: Poster for Project Seattle in the USA (1994)**

- 5.1.1 What visual clues has the designer used to convey the message of support? (2)
- 5.1.2 Discuss ONE INTERNATIONAL designer you have studied, who has addressed social issue(s). Name the designer, discuss a design or designs and explain the way social issues have been addressed. (8)

5.2



**FIGURE B: Protest poster by an unknown artist (1980s)**

- 5.2.1 Do you think that design can benefit a community? Use the design shown above to motivate your answer. (2)
- 5.2.2 *"I believe in design. I believe design is one of the great things man can do for the benefit of the community in which he is living."*  
– Marcel Wanders

In light of the above statement, discuss ONE LOCAL designer or design group that you have studied, that addresses a social and/or environmental issue

(8)  
[20]

**QUESTION 6****Choose EITHER QUESTIONS 6.1 and 6.2 OR QUESTION 6.3.**

- 6.1 The local South African design group 'Strangelove' use waste wood to construct furniture that seems to come from another reality.

Discuss the imaginative use of waste wood and found objects to create this 'green' design shown in FIGURE B.



**FIGURE A:**  
Municipal workers cutting down dangerous trees which are used by Strangelove.

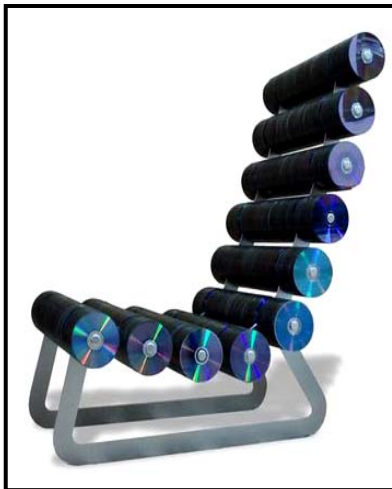


**FIGURE B:**  
Strangelove – Wishbone chair (2008),  
made from waste wood and waste  
found objects.

(10)

**AND**

6.2



**FIGURE A:**  
Panda chair by Belen Hermosa, made from recycled CDs (2006)



**FIGURE B:**  
Typo chair by Michael Bom, made from recycled billboards (2008)

- 6.2.1 How does the use of materials in the above designs contribute towards a sustainable 'green' environment? (2)
- 6.2.2 Name and discuss the work of any ONE INTERNATIONAL designer of your choice that has focused on eco-friendly issues. (8)
- You may not refer to any designer(s) that you have used previously. [20]

**OR**

6.3 *"It is not easy being green."* – Kermit the frog, 1972.

Explain your understanding of sustainable 'green' design. You may refer to TWO or more LOCAL and/or INTERNATIONAL designers.

You may not refer to any designer(s) that you have used previously. [20]

**TOTAL SECTION B: 40**

**SECTION C: DESIGN IN A BUSINESS CONTEXT****QUESTION 7**

Choose either **QUESTION 7.1** OR **QUESTION 7.2**. Answer only **ONE** question in this section.

7.1 Your design business/studio/agency has won first prize as the 'Best Small Business for 2009'. You will be interviewed for an SABC TV programme.

7.1.1 Introduce your business in a few short paragraphs. The guidelines below can be used:

- What is the name of your business?
- What do you do?
- Why is it necessary?
- What do you use?
- How have you organised 'start-up' funding?
- What market research have you done on pricing and costing? (10)

7.1.2 During your years of studying design you have been exposed to some award-winning designers/design companies that you admire. Explain and motivate the importance of **ONE** of these studios/agencies/people to you. (10)

7.1.3 **FIGURE A** and **FIGURE B** below show workspaces in different design businesses.

(a) Compare the two by looking at similarities and differences. (4)

(b) State which **ONE** you prefer and give reasons for your answer. (2)

(c) Explain which aspects you would change in **ONE** of these studios to make it more functional for your workers. (4)



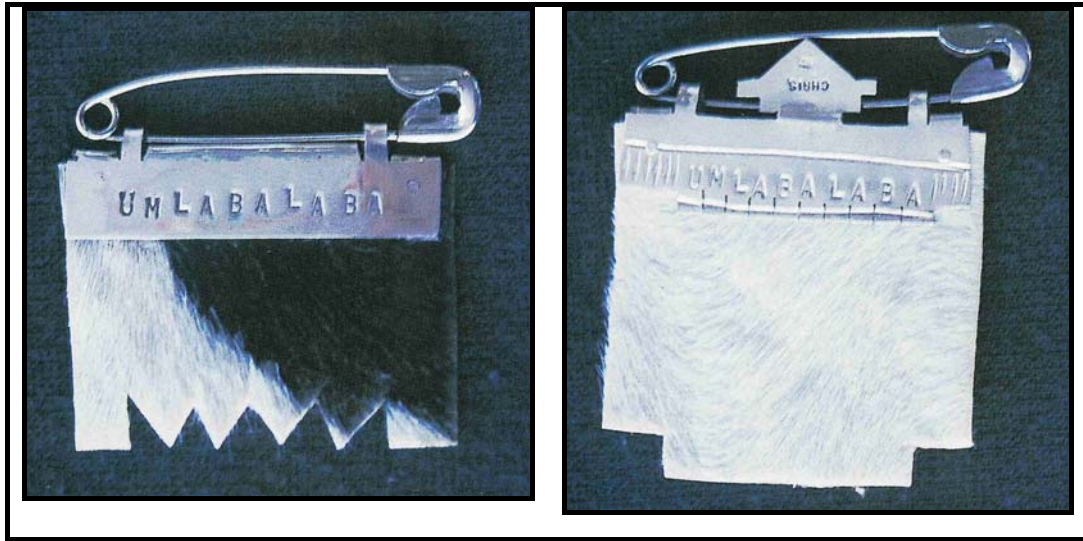
**FIGURE A**



**FIGURE B**

**OR**

7.2 Look at the brooches below and answer the questions which follow.



**FIGURE A:**  
**Brooches made by Chris de Beer from cow hide and aluminium.**  
**'Umlabalaba' is the name of a Zulu game. (2001)**

- 7.2.1 (a) Discuss FOUR characteristics of a good advertisement which you can use to promote this range of brooches. (4)
- (b) Explain how you think the designer could have used a SWOT and a PESTLE analysis to start his/her business. (8)
- 7.2.2 Select the design discipline/field with which you are most familiar, and then answer the questions below based on this discipline/field.
- (a) What training qualifications would you need? Name TWO institutions where you could study for this. (4)
- (b) Discuss the characteristics you must have to make a success of this career. (4)

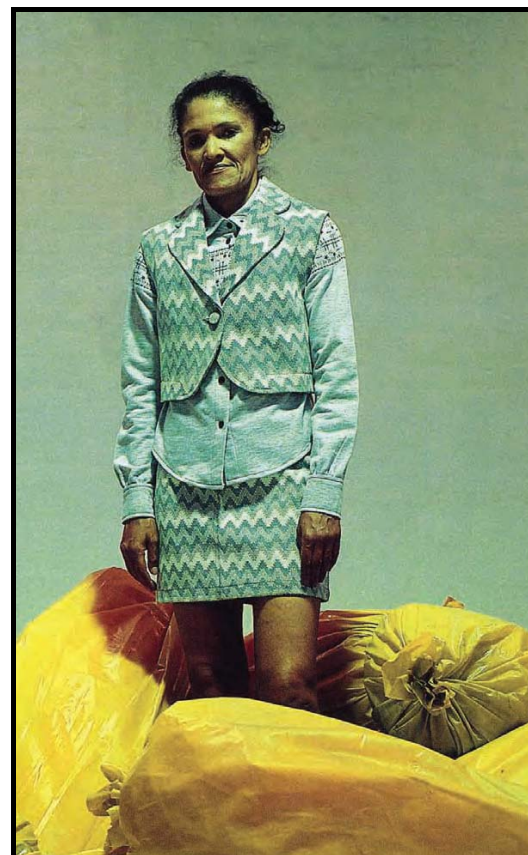
- 7.2.3 People often think that design is expensive and elitist and therefore not relevant to an emerging country like South Africa. They think it is a fun and glamorous activity and often featured on the society pages, but it does not impact on business and it is not a factor in the creation of jobs.

Explain why the above statement is incorrect. You may refer to designers and examples of their work that you have studied, or you may refer to the visual examples shown below.

NOTE: You may also refer to designers that you have previously used in this examination paper.



**FIGURE A:**  
Design product from the  
local informal sector.



**FIGURE B:**  
Design product from the local  
formal sector.  
(Designed by David West) (2000) (10)

**TOTAL SECTION C: 30**

**GRAND TOTAL: 150**