



Province of the  
**EASTERN CAPE**  
EDUCATION

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REPUBLIC OF SOUTH AFRICA

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**CHIEF DIRECTORATE – CURRICULUM MANAGEMENT**

**GRADE 12 LEARNER SUPPORT  
PROGRAMME**

**REVISION AND REMEDIAL TEACHING  
INSTRUMENT:  
QUESTIONS AND ANSWERS**

**SUBJECT: DESIGN – FIRST PAPER**

**June 2009**

**This document consists of 14 pages.**

***Strictly not for test/examination purposes***

## INSTRUCTIONS AND INFORMATION

1. There are SIX questions in this question paper. Answer all the questions.
2. There are optional questions, therefore the instructions at every question must be read carefully.
3. This question paper consists of TWO sections.

SECTION A: Design literacy [70 marks] – QUESTIONS 1 to 4  
SECTION B: Design in a social/environmental context [30 marks] –  
QUESTIONS 5 and 6.

4. Read the requirements of each question carefully.
5. Answer in full sentences and avoid the mere listing of facts.
6. Use the mark allocation to determine the amount of time to be spent on each question.
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.

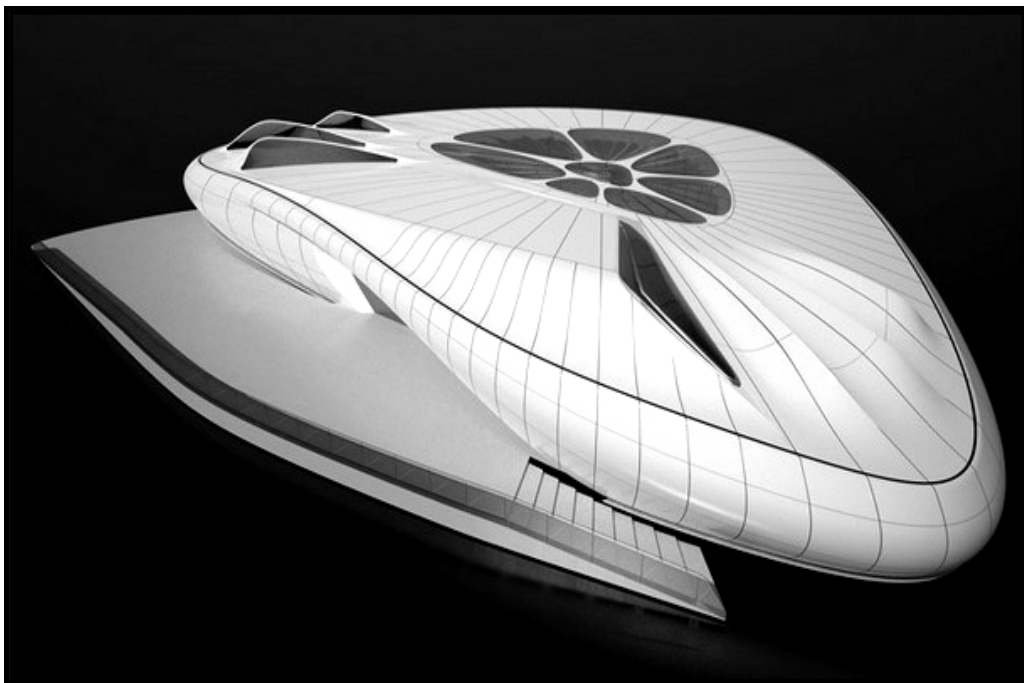
|                   |                                                                                                                                       |
|-------------------|---------------------------------------------------------------------------------------------------------------------------------------|
| <u>Analyse:</u>   | A detailed and logical discussion of the formal elements (such as line, colour, tone, format, et cetera) and composition of the work. |
| <u>Compare:</u>   | Point out differences and similarities in an ordered sequence within the same argument.                                               |
| <u>Discuss:</u>   | Present your point of view and give reasons for your statements (motivate).                                                           |
| <u>Explain:</u>   | Clarify and give reasons for your statements (motivate).                                                                              |
| <u>Interpret:</u> | Give an informed opinion, supported by examples.                                                                                      |
| <u>State:</u>     | 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****FIGURE B**

- 1.1 The above TWO illustrations show the front and back view of a dress designed by Bongiwe Walaza, a contemporary South African fashion designer.

Study these TWO illustrations and answer the questions that follow:

- 1.1.1 From which source/s do you think the designer of the above outfit derived her inspiration? Give a reason for your answer. (2)
- 1.1.2 Name and discuss any FOUR of the elements and/or principles of design used in this dress. (6)
- 1.1.3 Why do you think it is important for designers to link their designs in some way with the cultural heritage of South Africa? (2)



Zaha Hadid's Mobile Art Pavilion

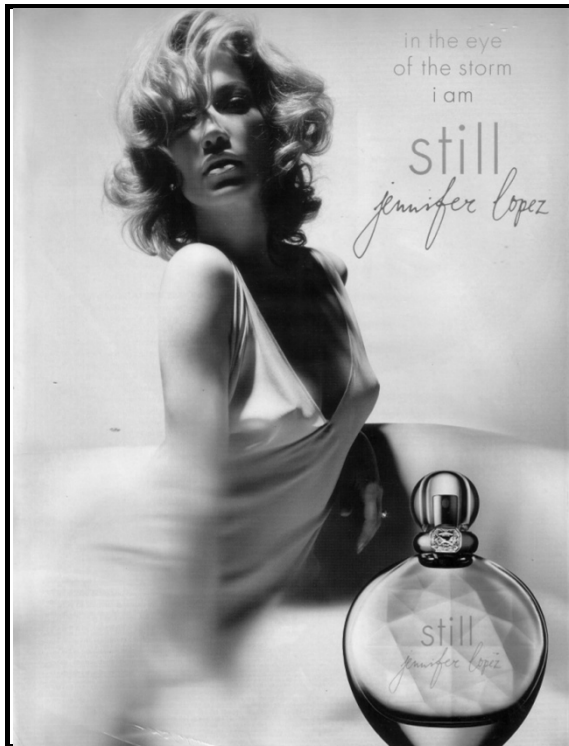
- 1.2 Celebrated architect, Zaha Hadid, has designed this sophisticated travelling art gallery, the 'Chanel Contemporary Art Container' (or Mobile Art Pavilion). Chanel, the revered Parisian fashion house was Hadid's inspiration for this building. To Hadid, the essence of Chanel is an emphasis on detailed workmanship and an elegant silhouette which exudes style and poise. She attempts to reflect this in the building. It is made of steel with arched segments made from reinforced plastic that fit together to form 'seams'. These components can easily be assembled and dismantled.

Using the text and illustrations above, write an analysis of the building.  
Make use of relevant design terminology.

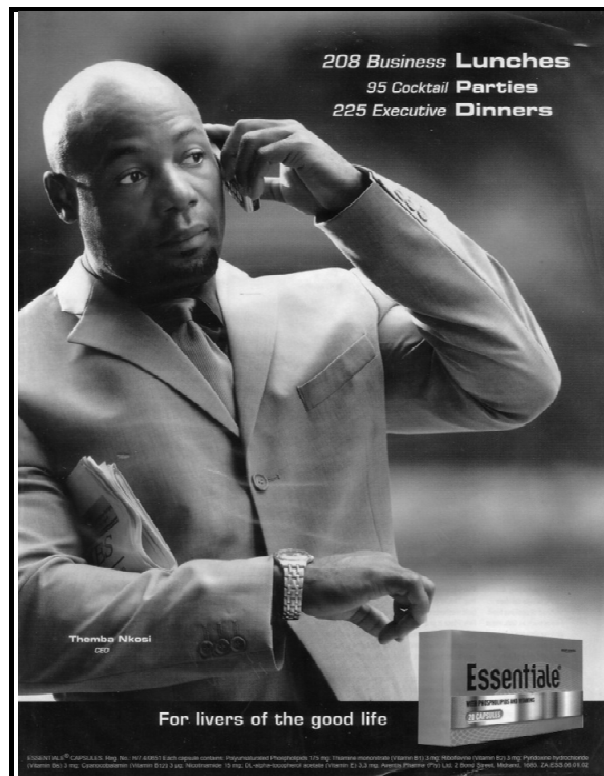
(10)  
[20]

## QUESTION 2

- 2.1 Refer to the advertisements below and answer the questions that follow:



**FIGURE A**



**FIGURE B**

- 2.1.1 Which target market does each advertisement aim for, and how do these advertisements appeal to their target market?

Support your statement by discussing the choice of models, their clothing and attitude or pose in FIGURE A and B.

(4)

- 2.1.2 It can be argued that advertisements A and B reinforce stereotypes. Identify these stereotypes, and explain their danger.

(2)

**FIGURE C****FIGURE D**

2.2 Study the above TWO logo's and then answer the questions that follow.

2.2.1 Discuss ONE Universal (or Gestalt) design principle used in the logo illustrated in FIGURE C, explaining how this principle enhances the impact of the logo. (2)

2.2.2 Explain the socially responsible message evident in the logo illustrated in FIGURE D. (2)

**[10]**

**QUESTION 3****FIGURE A:** Art Nouveau table**FIGURE B:** Contemporary South African table made by 'Tonic Design Studio'

3.1 3.1.1 Compare the above TWO designs under the following THREE headings:

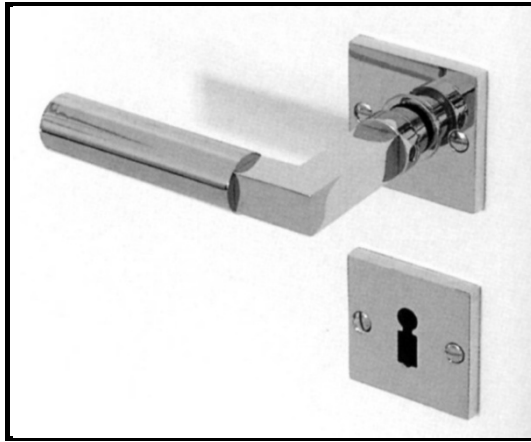
- Context/ influence
- Form and line
- Functionality

(6)

3.1.2 Name and briefly discuss ONE work (design) by ONE contemporary South African designer.

(4)

**[10]**

**QUESTION 4: DESIGN HISTORY****FIGURE A****FIGURE B****FIGURE C**

- 4.1 Study each of the above-illustrated door handles, and say to which design movement that you have studied, each one belongs.

Support your answer by identifying TWO characteristics of each of the movements that are visible in each of these THREE works.

(9)

**FIGURE D – Door handle by Zaha Hadid**

- 4.2 Study the above contemporary door handle by Zaha Hadid.

Which one of the movements discussed in QUESTION 4.1 does this handle seem to be inspired by? Give a reason for your answer.

(1)

- 4.3 Choose ONE style from the following list, and discuss in PARAGRAPH format, TWO influences, TWO aims, and FOUR characteristics, with reference to a designer and his/her aims.

- Modernism
- Pop Age
- Post-Modernism

(10)

- 4.4 Describe the properties and technology of TWO new materials used in twentieth century design. Include the discussion of ONE product that was made from this material. (2 x 5) (10)  
[30]

**TOTAL SECTION A: 70**

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

**QUESTION 5**

- 5.1 Answer ONE of the following 10-mark questions: QUESTION 5.1.1 OR QUESTION 5.1.2.**

- 5.1.1 Discuss the work of ONE local, contemporary designer or design group involved in improving social circumstances or addressing poverty or any other social issue. (10)

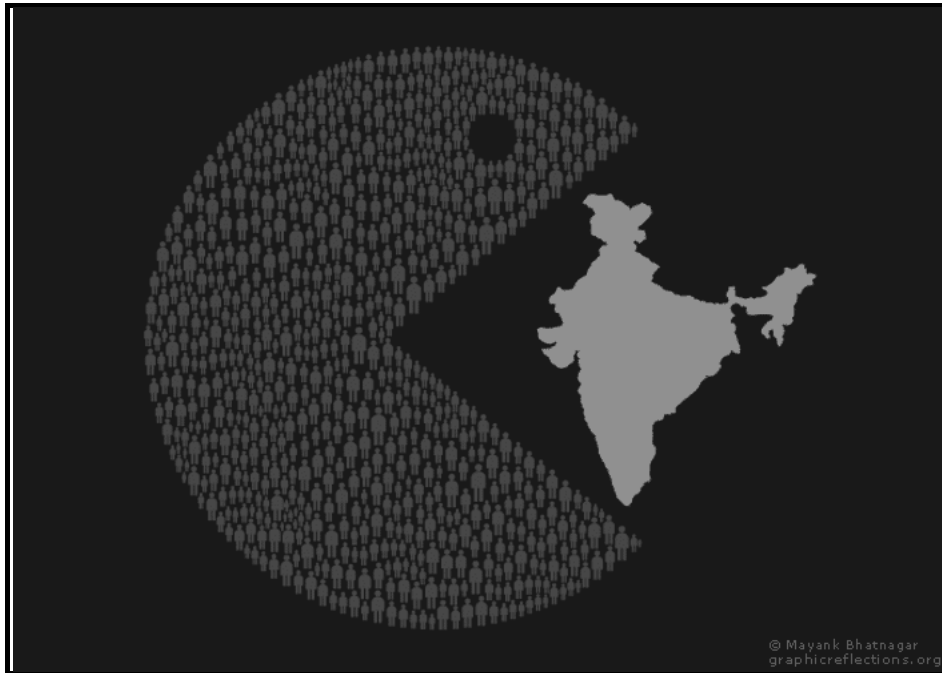
**OR**

- 5.1.2 Discuss ONE of the following topics to show how design can be used to affect social issues:

- A shopping mall as visual culture
- Fashion and the female soldier in South Africa
- Constructing femininity with reference to articles in *Huisgenoot*
- The politics of human technological interactions
- Digital media and sub-cultural expression
- Re-framing youth identities in contemporary South Africa
- Between objectivity and subjectivity: understanding photography
- Cinema as visual culture

(10)

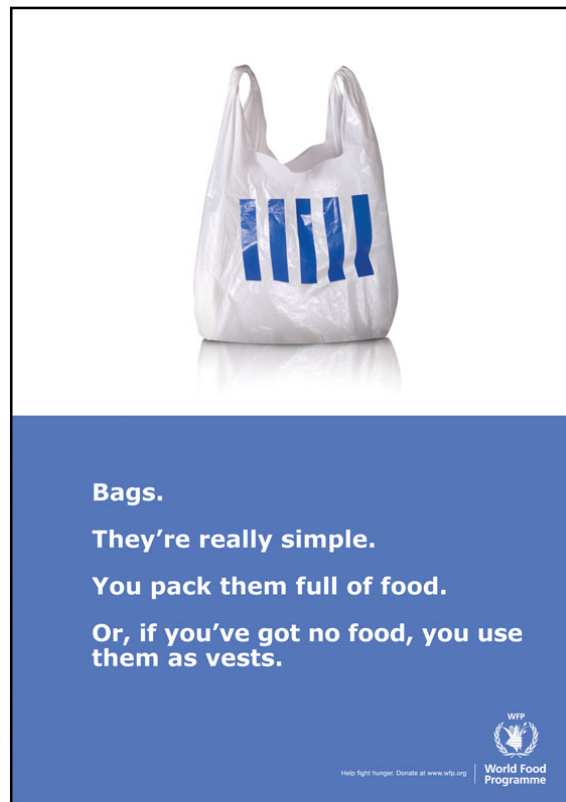
5.2 Study the poster illustrated below and answer the questions that follow:



**FIGURE A**

- 5.2.1 Referring to the poster from India depicted in FIGURE A on the previous page, explain how the designer has manipulated the imagery and relevant elements of design to convey the threat of overpopulation to the viewer. (2)
- 5.2.2 Discuss TWO Universal Design principles used to enhance the impact of the above poster in FIGURE A. (4)

- 5.3 Study the poster illustrated below in FIGURE B and answer the question that follows:



**FIGURE B**

How does this design group manipulate image, relevant elements of design and type to enhance the impact of the message?

(4)  
[20]

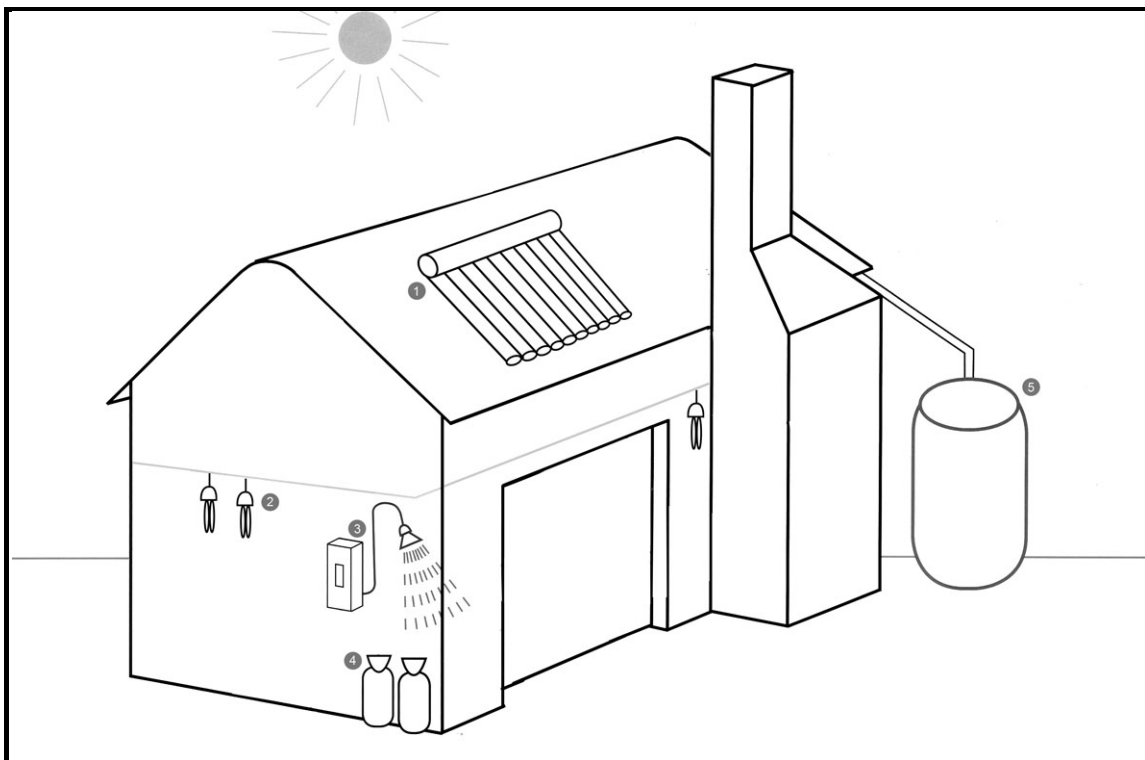
**QUESTION 6**

**Answer any ONE of the following two 10-mark questions: QUESTION 6.1 OR QUESTION 6.2**

- 6.1 Discuss the work of ONE South African designer whose designs address environmental issues (refer to aims, influences and characteristics). Your discussion must include a brief description of at least one work (design) and a critical evaluation of how that work addresses environmental issues (or not). (10)

**OR**

- 6.2 Study the diagram below and answer the questions that follow:



- 6.2.1 Using the above diagram, identify THREE ways in which you can create an energy-saving, environmentally-friendly living space. (3)

- 6.2.2 This contemporary Venda Village Lodge in the Leshebe Wilderness Reserve was built by traditional Venda builders. Venda sculptor, Noria Mabasa, created beautiful sculptural walled courtyards and benches, as well as free-standing sculptures to compliment the buildings.



Venda Village Lodge in the Lesheba Wilderness Reserve



Explain why the Venda Village Lodge illustrated above can be said to be both environmentally-friendly and a socially responsible design.

(3)

- 6.2.3 Briefly discuss ONE design/work by ONE international contemporary designer that addresses environmental issues.

(4)

[10]

**TOTAL SECTION B: 30**

**GRAND TOTAL: 100**