



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2017

DESIGN P1

MARKS: 100

TIME: 3 hours



This question paper consists of 13 pages.

INSTRUCTIONS AND INFORMATION

1. There are FIVE questions in this question paper.
2. Answer ALL the questions.
3. Read the questions and the instructions for each question very carefully.
4. Answer in full sentences. No marks will be awarded for simply listing facts.
5. Use the mark allocation to determine how much factual information is required and how much time must be spent on each question.
6. No marks will be awarded for repeating the same facts and examples in different questions.
7. Write neatly and legibly.

SECTION A

QUESTION 1

VISUAL LITERACY: UNSEEN WORK

1.1



FIGURE 1: Scarified Udu vase by Andile Dyalvane, Imiso Ceramics, Cape Town.

1.1.1 With reference to the ceramic vase as seen in **FIGURE 1** above, analyse any **FOUR** of the following terms.

- Form
- Colour
- Movement
- Texture
- Focus/emphasis
- Contrast

(8)

1.1.2 Identify **ONE** way in which the ceramic vase as seen **FIGURE 1** reflects an indigenous identity. Substantiate your answer.

(2)

1.2

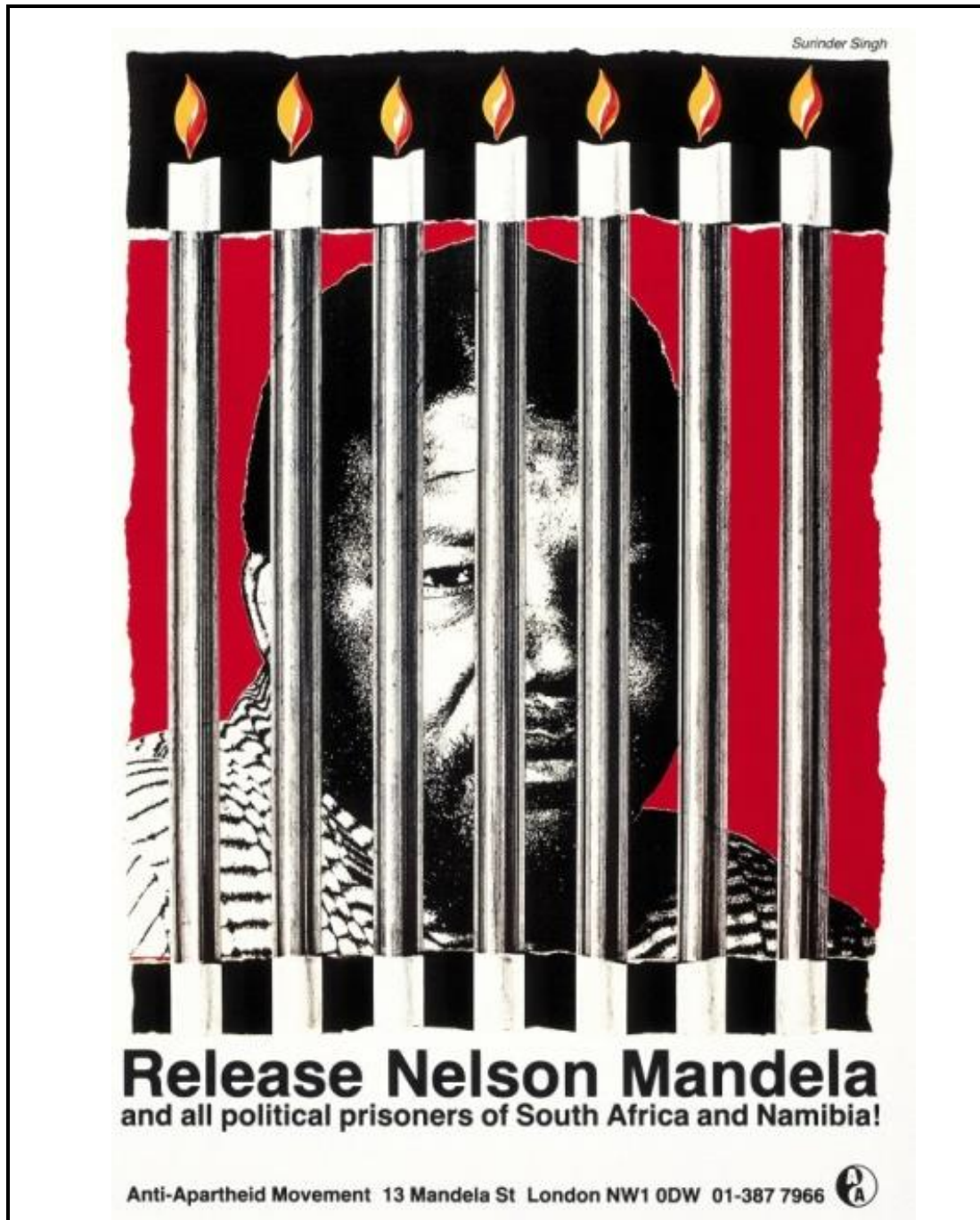


FIGURE 2: Propaganda poster by Surinder Singh, London.

- 1.2.1 Explain the purpose of a propaganda poster and how it compares to the normal purpose of a poster. (2)
- 1.2.2 Discuss the poster in **FIGURE 2** through an analysis of the SYMBOLIC use of the following: (4)
- Use of imagery
 - Use of colour

1.3



FIGURE 3: Logo design.

The logo seen in **FIGURE 3** could be considered a successful logo. Identify **TWO Gestalt Principles** applied to the logo and the ways in which they contribute to the success of the logo.

(4)

1.4

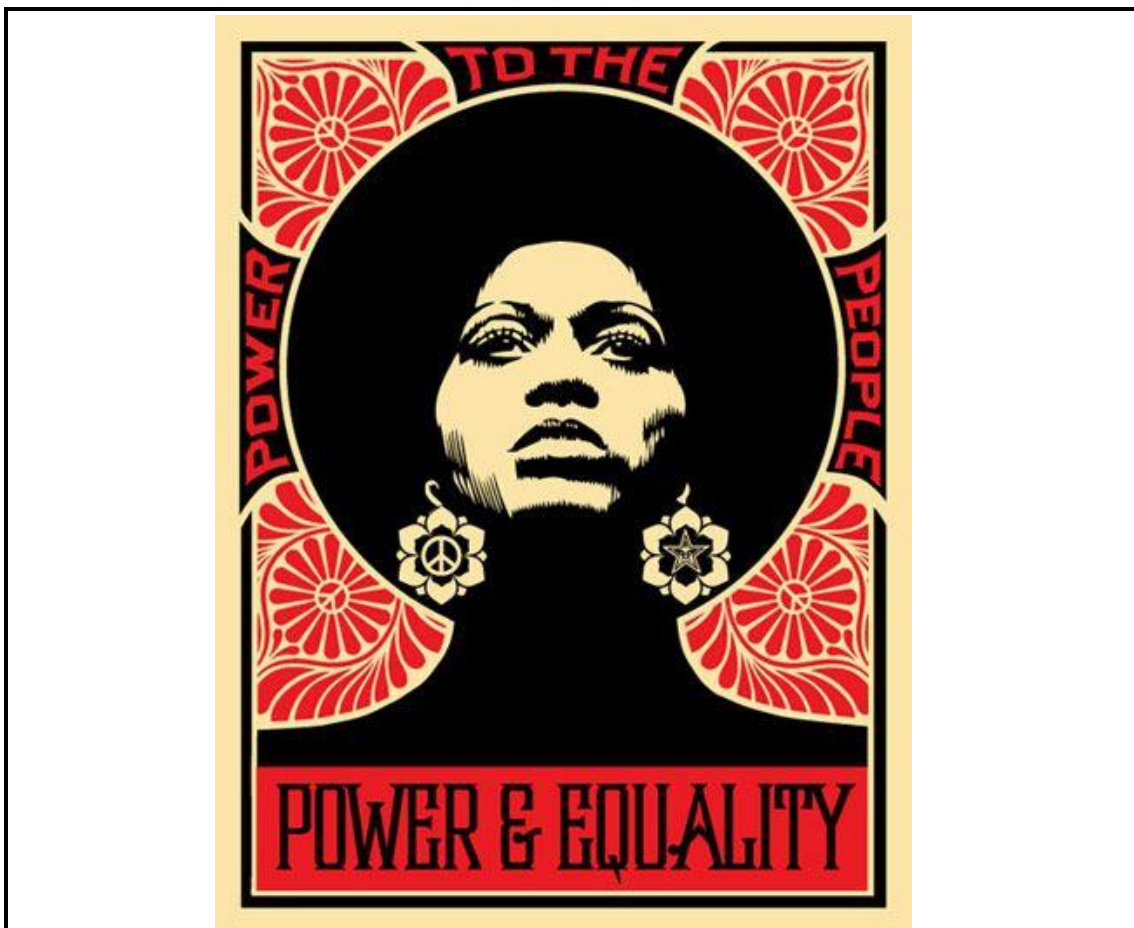


FIGURE 4: Women's Rights poster.

Choose **THREE** of the following terms *with specific reference to the poster design* in **FIGURE 4** to explain your understanding of:

- Stylisation
- Serifs
- Reversed-out-type
- Kerning

(6)

- 1.5 Study the images seen in **FIGURE 5** and **FIGURE 6** below and answer the questions that follow.



FIGURE 5



FIGURE 6

COMPARE **FIGURE 5** and **FIGURE 6** according to images and text to explain the use of stereotyping. (4)

TOTAL SECTION A: 30

SECTION B: DESIGN HISTORY AND POPULAR CULTURE

**QUESTION 2: INTERNATIONAL HISTORY OF DESIGN
(ARTS AND CRAFTS MOVEMENT; ART NOUVEAU; BAUHAUS;
ART DECO; DE STIJL; MODERNISM; SCANDINAVIAN)**

2.1



FIGURE 1:
Scandinavian chair.

FIGURE 2:
Art Deco club chair.

Write an essay in which you COMPARE the designs of **FIGURE 1** and **FIGURE 2**, to show how each reflects the design style of the movement that it represents.

Your essay must include the following for each movement:

- ONE aim (2)
- ONE influence (2)
- THREE general characteristics (6)

(Do not use tables or headings. Write a comparative essay, in paragraph form.)

2.2



FIGURE 3: Hair product packaging design.



FIGURE 4: Hair product packaging design.

The packaging design in FIGURE 3 reflects influences of Art Nouveau, and the packaging design in FIGURE 4 shows the influence of De Stijl.

In TWO separate essays, apply your knowledge to show how each design reflects the style/characteristics of the movements by discussing the following:

- Subject matter
- Colour
- Balance
- Line

(8)

2.3



FIGURE 5: Hanging light fixture by Mission Studio, U.S.A.

The contemporary light fixture in **FIGURE 5** appears to have been influenced by the Arts and Crafts style.

Supply the following information:

- FOUR characteristics of this light fixture which are typical of designs from the Arts and Crafts movement. (4)
- How the design of the product in **FIGURE 5** adheres to the principle of 'truth to materials'. (2)

2.4 2.4.1 *The Bauhaus was not only a pioneering training centre but also a place of production. Answer the following:*

- Give the name of ONE Bauhaus design and the name of the designer. (1)
- Briefly analyse this design. (3)

2.4.2 Discuss how Bauhaus products and architecture showcase the philosophy of 'form follows function'. (2)

[30]

QUESTION 3: POPULAR CULTURE

Popular Culture represents the people and media which are recognisable from a particular period. (10)

Write an essay in which you discuss how social conditions shaped the popular culture and trends of TWO design eras (eg. Art Nouveau, Art Deco, Bauhaus, 1950's, 1960's, 1970's, 1980's).

(Do not use tables or headings. Write an essay, using paragraphs.

No marks will be awarded for repeating information in QUESTION 2.)

[10]

TOTAL SECTION B: 40

SECTION C: CONTEMPORARY, INTERNATIONAL, ENVIRONMENTAL AND SOCIAL DESIGN

QUESTION 4: ENVIRONMENTAL DESIGN



FIGURE 1: 10x10 Low Cost Houses, Freedom Park in Mitchells Plein, Cape Town, by MMA Architects.

10x10 Low Cost Houses were built using local and cheap materials. They were constructed with the help of the Freedom Park community which was previously a shack settlement. Each house cost R65 000, which has provided new affordable housing in response to the urban poor. The EcoBeams system of construction replaces brick-and-mortar with sandbags. These sandbags were filled with sand from the dunes a mere few hundred metres from the construction site. Solar panels have also been installed.

4.1 Study the images in **FIGURE 1** and the text below the image previous page. Explain your understanding of the following terms with reference to the images and information supplied:

- Carbon footprint
- Sustainable design
- Green design

(3)

4.2



FIGURE 2: World Water Day 2012 poster by Al Ain Zoo.

With reference to **FIGURE 2** explain how the poster creates an awareness of environmental and social living conditions.

Explain your answer with reference to the portrayal of image and text as seen in both panels of the poster.

(4)

4.3 Discuss the work of ONE International designer or design group that you have studied whose work clearly addresses environmental issues.

Include the following information in your essay:

- The name of the designer/group
- The designer's/group's aims and approach to design
- The name of a design by this designer/group and an explanation of how this/these product(s) address environmental issues.

(8)

[15]

QUESTION 5: SOCIALLY RESPONSIBLE DESIGN

Study the images and text in FIGURE 1 and answer the questions seen on the following page.

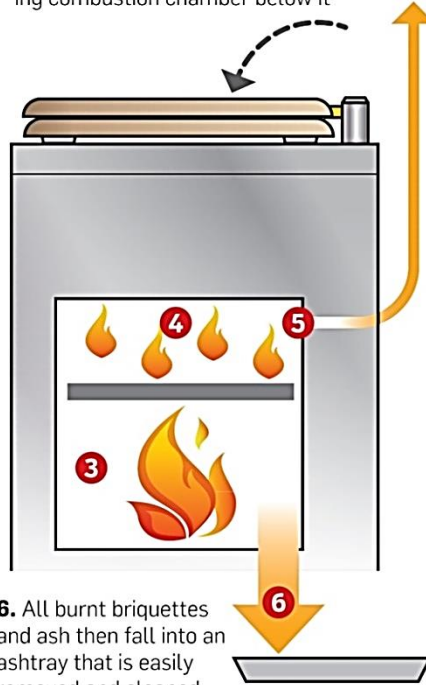


How Mfazwe's waterless Andyloo works

1
The toilet is maintenance-free as the faeces is deposited into a heat-sealed, self-cleaning, revolving receptor that separates the urine into a sump in the ground

2
After flushing – by simple closing the lid of the toilet seat – the revolving receptor rotates and drops the faeces into an incinerator
3
The incinerator receives its heat from an automatically fed biomass-briquette-burning combustion chamber below it

How it was tested
The University of KwaZulu-Natal did laboratory tests under the auspices of the Water Research Commission. More tests and demonstrations were done in Limpopo, Mpumalanga, KwaZulu-Natal and the Eastern Cape. In Mpumalanga, one toilet meant for a single household was used by 90 people without problems



4
As the heat travels through the incinerator, it dries and heats up the faeces from the bottom until it reaches its combustion temperature. This produces more heat to burn the faeces above it
5
All excess heat and moisture escape from the toilet via a chimney

6
All burnt briquettes and ash then fall into an ashtray that is easily removed and cleaned daily
7
The ash can either be used to improve soil quality or thrown away as refuse

COBUS PRINSLOO, Grafika24

FIGURE 1: Andyloo by Ben Mfazwe, East London, Eastern Cape.

FIGURE 1 on the previous page shows the *Andyloo*, a waterless toilet, designed by Ben Mfazwe who is originally from a rural part of the Eastern Cape. Although meant for a single household one of the Andyloos have been used by 90 people without any problems.

- 5.1 Supply THREE reasons why the *Andyloo* can be considered to be a socially responsible product. (3)
- 5.2 Write about the work of ONE South African and ONE international socially responsible designer or design group.

Write TWO separate essays in which you include the following information:

- Name of the designer/design group
- Aims and social responsibility
- Influences
- General characteristics
- The title and description of ONE work by that designer and an explanation of how that work clearly indicates social responsibility.

(Indicate which socially responsible designer/design group is South African and which one is international).

(12)

[15]

TOTAL SECTION C: 30
GRAND TOTAL: 100