



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2014**

**DESIGN P1**

**MARKS: 100**

**TIME: 3 hours**

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This question paper consists of 13 pages.

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**INSTRUCTIONS AND INFORMATION**

1. There are FIVE questions in this question paper.
2. Read the questions carefully.
3. Answer ALL the questions.
4. Answer in full sentences and avoid simply listing facts.
5. Use the mark allocation to determine the time to be spent on each question.
6. Write neatly and legibly.

**SECTION A: DESIGN LITERACY**

**QUESTION 1: 'UNSEEN' DESIGNS TESTING VISUAL LITERACY**

1.1



**FIGURE 1**

**The Heydar-Aliyev Cultural Centre** by Zaha Hadid, 2012.

The centre consists of a museum, library and conference centre. The design is strongly influenced by development in the surrounding area. This new neighbourhood will be arranged around a new outdoor piazza, situated on a site measuring over 111 000 m<sup>2</sup>.

1.1.1 Analyse FIGURE 1 above according to the following elements and principles of design:

- Line (2)
- Contrast (1)
- Pattern (2)
- Shape (2)
- Unity (1)

1.2

**FIGURE 2**

1.2.1 Explain how the correct use of the following typographical terms can be used to improve the legibility of the sign in FIGURE 2 above:

- Kerning (1)
- Alignment (1)

1.2.2 Explain TWO of the following terms and provide ONE example of each:

- Typeface
- Font
- Type family (4)

1.3

**FIGURE 3**  
**The Apple Logo**

1.3.1 Apply TWO characteristics of a good logo to FIGURE 3 above to show whether or not the logo is successful. (2)

1.4



FIGURE 4

1.4.1 Analyse the image in FIGURE 4 above to show your understanding of the following (give reasons):

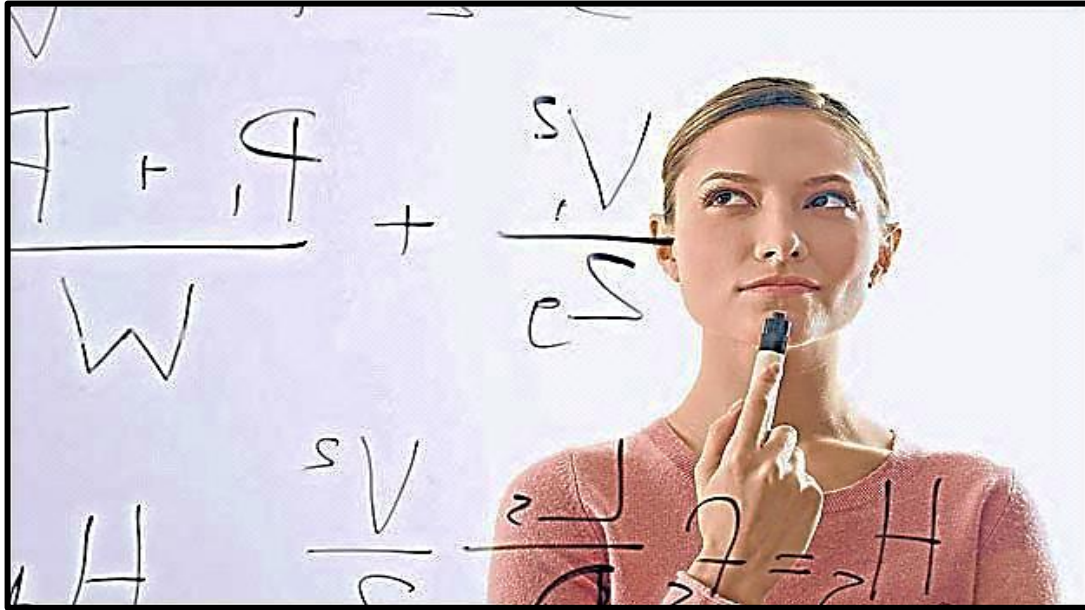
- Universal design (2)
- Symbols (2)
- Propaganda poster (2)

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



FIGURE 5

Poster of the Continental Savings Bank: “Purse” Print Advertisement by Freight Train, (USA), 2008. **TAKE CONTROL OF YOUR FINANCES.**

**FIGURE 6**

Picture from the 'Daily Telegraph', (England), 2012

- 1.5.1 Compare FIGURE 5 and FIGURE 6 according to the text and images to explain the use of stereotyping. (6)
- 1.5.2 Describe TWO negative effects of stereotyping. (2)
- [30]**

**SECTION B: DESIGN HISTORY AND POPULAR CULTURE**

**QUESTION 2: INTERNATIONAL HISTORY OF DESIGN (ART NOUVEAU; BAUHAUS; ART DECO; DE STIJL; MODERNISM; SCANDINAVIAN STYLES)**

2.1



**FIGURE 1**

Art Nouveau

Tiffany Blue Earrings made of brass and vintage glass stones

**FIGURE 2**

Art Deco

Earrings (designer unknown)

2.1.1 Discuss the earring designs in FIGURE 1 and FIGURE 2 above to show why they are typical of the movements to which they belong. Make specific reference to the following:

- Aims
- Influences
- General characteristics

(2)  
(4)  
(4)

(You must write in paragraph form. Do not use tables or headings.)



**FIGURE 3**

'Farmyard Suitcase Chair', by Recreate. Designer Katie Thompson (South Africa).



**FIGURE 4**

Riempié chair by Pierre Cronje, (South Africa).

2.2.1 Study the TWO contemporary South African designs in FIGURE 3 and FIGURE 4 on the previous page and then answer the questions below:

- Apply your knowledge of the design movements to show how FIGURE 1 reflects the influence of Scandinavian design and FIGURE 2 the Arts and Crafts movement. (4)
- Give the name of ONE designer from each movement (Scandinavian design and the Arts and Crafts movement). Do not use the designers in FIGURE 3 and FIGURE 4. (2)
- Provide a brief analysis of ONE work from either the Arts and Crafts Movement or the Scandinavian style. (4)

2.3



**FIGURE 5**

A modern interpretation of a previous design style, by Design Style Company, TDS. (England).

- 2.3.1 Name the style that influenced the design in FIGURE 5 above and give FOUR characteristics of that style. (5)
- 2.4 2.4.1 Which of the following statements refers to Modernism and why?
- 'Less is a bore'
  - 'Less is more'
- 2.4.2 Describe the Modernist design approach to Form and Function. (1)
- 2.4.3 Give ONE advantage and ONE disadvantage of the Modernist style. (2)

**[30]**



**QUESTION 3: POPULAR CULTURE**

3.1 3.1.1 Write a short paragraph in which you define the meaning of Popular Culture. (4)

3.1.2 Write an essay in which you discuss the Popular Culture of TWO of the design eras that you have studied. These include Arts and Crafts, Art Nouveau, Bauhaus, Art Deco, Modernism and Pop Art.

**NOTE:** Write your essay in paragraph form and do not use headings. (6)  
**[10]**

**TOTAL SECTION B: 40**

**SECTION C: CONTEMPORARY, INTERNATIONAL, ENVIRONMENTAL AND SOCIAL DESIGN****QUESTION 4: ENVIRONMENTAL DESIGN**

- 4.1 Pay careful attention to the images in FIGURE 1 below as well as to the accompanying text, and then answer the questions that follow.



In the dry Karoo, the Wilderness Centre aims to re-establish a connection between the built and the natural world that is beneficial to both. It is a perfect example of sustainability. It generates its own energy, harvests its own water, and processes its own waste. It also provides heat and uses no municipal water or power.

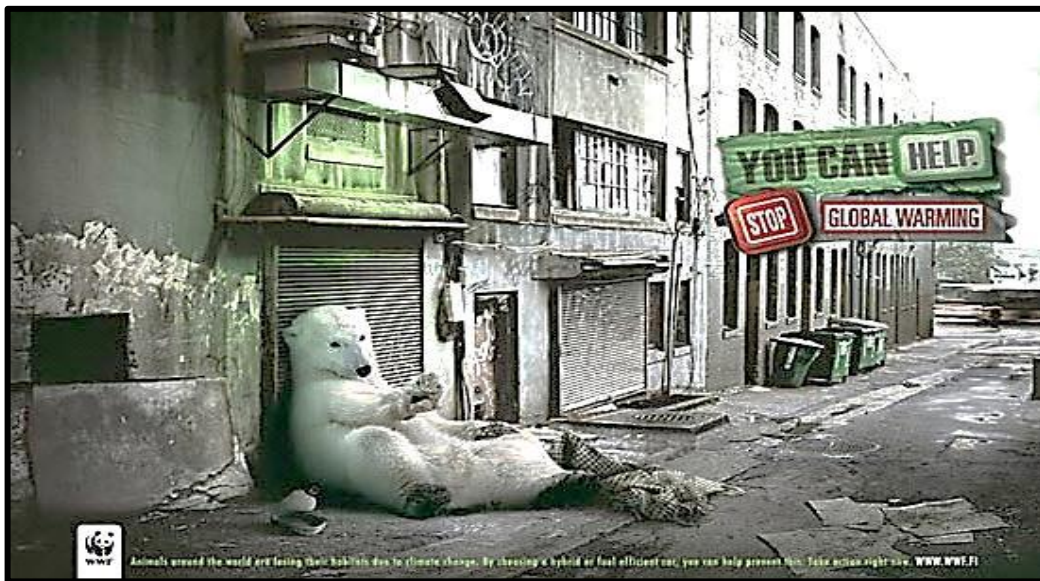
The building's sophisticated roof reminds us of the local Aloe Ferox plant, in that the roof has a large rain catchment tank which serves as a huge heat sink. This prevents daytime heat from infiltrating the building. Hydronic tubes connected to the water supply radiate heat through the ceiling when needed. Materials for the building will be sourced locally.

Construction of the building is planned to take place in accordance with the rain cycle, to minimise ecological disturbance. Any disturbed aloe plants will be replanted.

4.1.1 With reference to FIGURE 1 and the information in the above text box, explain your understanding of the following:

- 'Sustainable design' (2)
- Carbon footprint (2)
- Biomimicry (2)

4.2



**FIGURE 2**  
**World Wildlife** Poster on Climate Change

(Animals around the world are losing their natural habitat due to climate change.)

4.2.1 With reference to the above poster explain ONE way that designers can help to prevent global warming. (Do not repeat information used in other questions.) (1)

4.3 Discuss the work of ONE international designer or design company whose work clearly addresses environmental issues. Supply the following:

- The name of the designer
- The designer's aims and approach to design
- The name of a design by this designer and an explanation of how this product addresses environmental issues. (8)

[15]

## QUESTION 5: SOCIALLY RESPONSIBLE DESIGN

5.1 Study the image and text in FIGURE 1 below and then answer the questions that follow.



**FIGURE 1:**

The **EMBRACE** by Jane Chen and Linus Liang (Nepal), 2012.

The EMBRACE is a low-cost incubator in the form of a sleeping bag for low birth-weight or premature babies. It contains a heating unit, which is heated when hot water is poured into it. The bag is designed to maintain a safe and constant warm temperature for four hours. This greatly improves a baby's chance of survival as it gives the mother time to get her baby to a hospital in an urban area.

It sells at the minimum price of 25 dollars and no profit is made on it. It is reusable, which further reduces the cost. It will remain a non-profit design so that the designers can fulfil their social mission, which is to give every possible baby a chance to live. It is the winner of the 2012 Grinell Prize for social design.

- 5.1.1 Define *social responsibility in design*. (1)
- 5.1.2 With reference to the design and the information in FIGURE 1 provide responses to the following:
- ONE way that the above design contributes to positive social change. (1)
  - Any limitations to its use in a South African context. (1)
  - TWO characteristics of the design/product which fall under the category of Universal Design (2)

5.2 Write about the work of ONE local or ONE international socially responsible designer. Include the following information:

- Name of the designer
- Aims
- Influences
- General characteristics
- An analysis of ONE work by that designer that clearly indicates social responsibility.

(10)

[15]

**TOTAL SECTION C: 30**

**GRAND TOTAL: 100**