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GRADE 12

DESIGN P1

(THEORY)

FEBRUARY/MARCH 2017

MARKS: 100

TIME: 3 hours

**This question paper consists of 12 pages.
This question paper must be printed in full colour.**

INSTRUCTIONS AND INFORMATION

1. This question paper consists of SIX questions.
2. There are three choice questions in this question paper. Read the options carefully.
3. This question paper consists of THREE sections:

SECTION A: Design literacy (30 marks)
QUESTIONS 1 to 3

SECTION B: Design history (30 marks)
QUESTION 4

SECTION C: Design in a sociocultural/environmental and sustainable context (40 marks)
QUESTIONS 5 and 6
4. Read the requirements of each question carefully.
5. Answer in full sentences and avoid the listing of facts. Do NOT answer in tabular form.
6. Use the mark allocation to determine the time to be spent on each 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****Answer EITHER QUESTION 1.1 OR QUESTION 1.2.**

1.1



FIGURE A: *The Daddy Cool Bling Bar* by Studio Botes
(South Africa), 2013.

Analyse the use of the following element and principles in FIGURE A above:

- Balance
- Focal point
- Rhythm
- Contrast
- Shape

(5 x 2) [10]

OR

1.2



FIGURE B: **Eclectic and recycled range of furniture designs**
by Reform Studio (Egypt, Africa), 2015.

With the belief that design can solve problems, we developed textile threads from reused plastic bags, which now form the basis of its designs.

[Reform Studio]

Explain the use of the following design terms in FIGURE B above:

- Eclectic
- Truth to materials
- Minimalism
- Form follows function
- Upcycle

(5 x 2) [10]

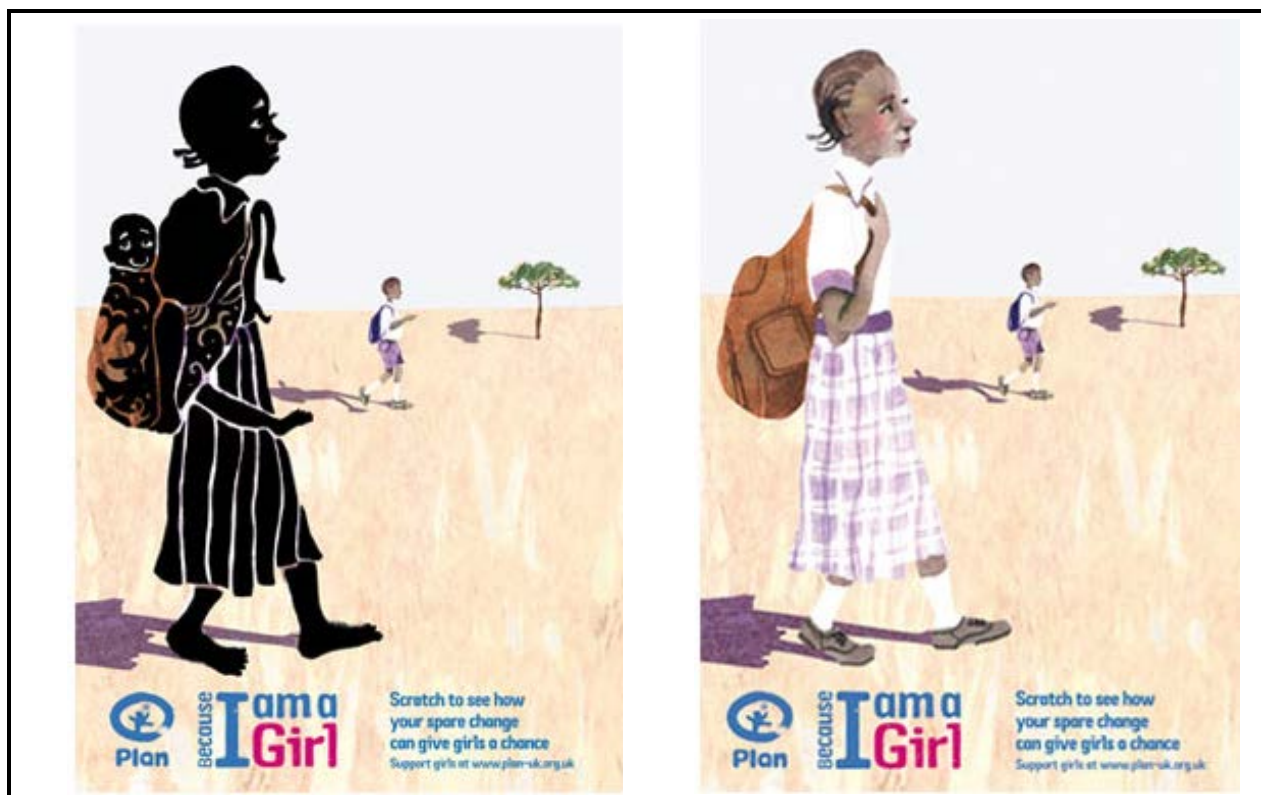
QUESTION 2: COMMUNICATION THROUGH DESIGN

FIGURE C: *Because I am a girl* campaign poster
by Plan International (Canada), 2015.

2.1 Briefly discuss the message conveyed by the poster in FIGURE C above.

Refer to the following in your discussion:

- Use of colour (2)
- The use of imagery in the poster (3)
- The font in the slogan of the campaign (Because I am a girl) (3)

2.2 Discuss how the poster in FIGURE C above clearly reflects stereotyping. (2)

[10]

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

3.1 Refer to FIGURE D and FIGURE E below and answer the questions that follow.



FIGURE D: **Dress** by Issey Miyake (Japan), 2013.



FIGURE E: **Pouffe Dress** by Emmanuel Nunez (South Africa), 2015.

Write an essay of at least 200–250 words (one page) in which you compare FIGURE D with FIGURE E.

Refer to the following:

- Inspiration/Influences
- Form
- Pattern
- Colour
- Avant-garde

(5 x 2) **[10]**

OR

3.2



FIGURE F: Basilica of St Paul's outside the Walls (Rome), 4th century AD.



Interior of Basilica of St Paul's outside the Walls (Rome), 4th century AD.



FIGURE G: Notre Dame du Haut by Le Corbusier (France), 1955.



Interior of Notre Dame du Haut by Le Corbusier (France), 1955.

Write an essay of at least 200–250 words (one page) in which you compare the ancient classical basilica in FIGURE F with the contemporary church in FIGURE G above. Alternatively you may compare any Classical building (that you have studied) with any contemporary building.

Refer to the following in your essay:

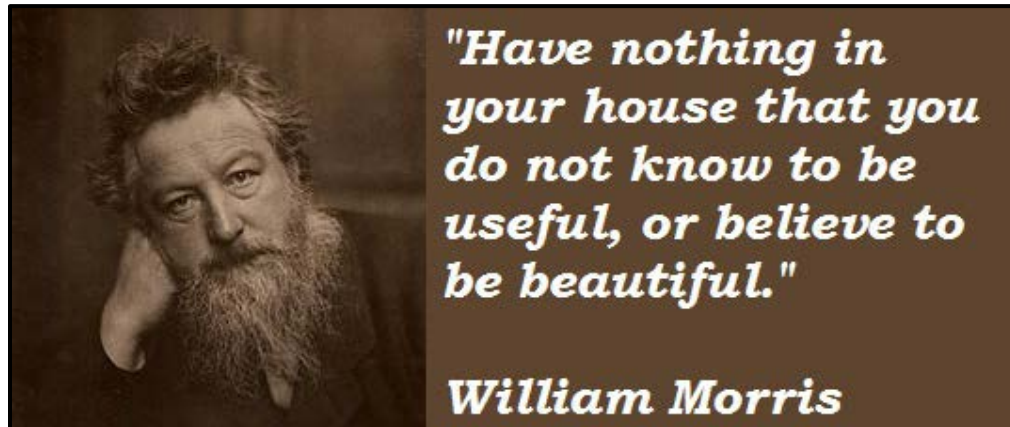
- Function
- Structure
- Use of light
- Building materials
- Decoration

(5 x 2) [10]

TOTAL SECTION A: 30

SECTION B: DESIGN HISTORY**QUESTION 4**

4.1



Choose any TWO movements in the list below and write an essay of at least 400–450 words (two pages) in which you debate whether their designs reflect the above quote. Support your answer by referring to the aims and stylistic characteristics of your chosen movements. Refer to at least ONE designer from each movement and discuss at least ONE design by each designer to support your statements.

- Arts and Crafts
- Rococo
- Scandinavian Design
- Ancient Greek
- Art Nouveau
- Modernism
- Renaissance
- Deconstruction
- Ancient Roman

(20)

4.2

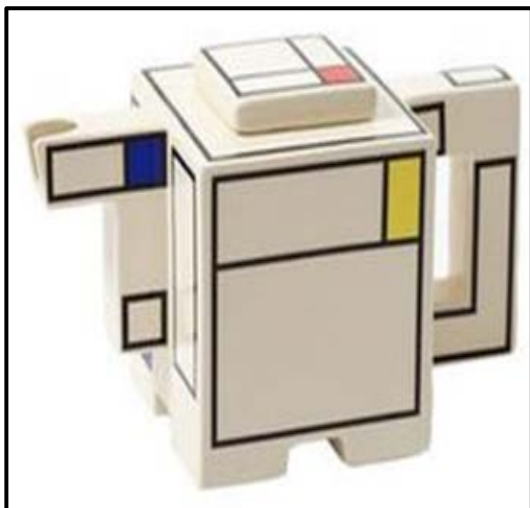


FIGURE H: **Worcester Porcelain Teapot** inspired by Piet Mondrian, De Stijl (England), 1944.



FIGURE I: **Porcelain tea set** by Clarice Cliff, Art Deco (England), circa 1930.

Write a comparative essay of 200–250 words (one page) in which you discuss whether the above two designs reflect the mood of the design movements they represent.

Refer to the following to support your answer:

- Inspiration
- Aims
- Line
- Shape
- Decoration

(5 x 2) (10)

TOTAL SECTION B: 30

SECTION C: DESIGN IN A SOCIOCULTURAL/ENVIRONMENTAL AND SUSTAINABLE CONTEXT

QUESTION 5

Answer EITHER QUESTION 5.1 OR QUESTION 5.2.

5.1



FIGURE J: **Anti-tobacco poster** by the World Health Organisation (Canada), 2012.

5.1.1 Explain how the message in the poster above is communicated by using the following:

- Imagery
- Design layout
- Use of font

(3 x 2) (6)

5.1.2 Write an essay of at least 300–350 words (one and a half pages) in which you name and discuss the work of ONE South African contemporary designer/design group **AND** ONE international contemporary designer/design group who address sociocultural issues in their work.

Refer to the following in your discussion:

- Aims that relate to the concept of sociocultural design
- Methods and processes
- A discussion of ONE example that reflects social responsibility

You may NOT refer to any designer(s)/design group(s) that you have discussed previously or design examples used in this question paper.

(14)
[20]

OR

- 5.2 5.2.1 Write an essay of at least 200–250 words (one page) for a tourist brochure about a traditional craft practised in South Africa.

Refer to the following in your essay:

- The traditional history of the craft
- The value of practising this craft
- Functions
- Materials, methods and processes
- A description of ONE example, as well as the name(s) of the indigenous cultural community or craftsman that produced it (10)

- 5.2.2 Write an essay of approximately 200–250 words (one page) on any ONE South African contemporary designer/design group, who uses traditional craft techniques/materials in a modern way and, at the same time, empower individuals or communities.

Use the following structure when answering the question:

- Name of designer/group and his/her/their design product(s)
- A detailed description of how traditional techniques/methods and material have been applied to contemporary design. Refer to specific examples to support your statements.
- Discuss the sociocultural contribution of the design(s)

You may NOT refer to any designer/design group that you discussed previously or design examples that appear in this question paper.

(10)
[20]

QUESTION 6

6.1



FIGURE K: **Neck piece** by Mariana Acosta (Mexico),
Precious Waste contemporary jewellery collection, 2015.

Precious Waste uses materials such as PET bottles, discarded CDs, egg cartons, old books, scrap metals, tetra packs, VHS videotapes and paper tubing to transform them into valuable design accessories.

6.1.1 Discuss TWO characteristics of sustainable design. (2)

6.1.2 Identify and discuss TWO materials that you can use as a sustainable designer. Explain the sustainability of these materials in your discussion. (4)

6.2 Write an essay of at least 300–350 words (one and a half pages) in which you discuss the work of ONE South African contemporary designer/design agency/studio and ONE international contemporary designer/design agency/studio whose work explores sustainable sources/materials and transforms them into significant design products.

Refer to the following in your discussion:

- Name of the designer/design group and his/her/their design product(s)
- A discussion of ONE example
- Transformation of its sustainable material
- Its impact on the environment

You may NOT refer to any designer/design company that you have discussed previously or design examples referred to in this question paper.

(14)
[20]

TOTAL SECTION C: 40
GRAND TOTAL: 100