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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DESIGN P2

(PRACTICAL)

24 JULY–20 OCTOBER 2017

MARKS: 100

TIME: TOPIC 1: Practical process/preparation at school and/or at home during the 3rd term [50]
TOPIC 2: Final practical product done under controlled conditions **ONLY** at school: a minimum of 12 hours and a maximum of 24 hours during the 4th term [50]

**This question paper consists of 23 pages and 1 addendum.
This question paper must be printed in full colour.**

INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections:

TOPIC 1: The examination sourcebook/workbook (50 marks)

TOPIC 2: The final practical examination product (50 marks)

TOTAL: 100 marks

2. **The question paper has TWO themes. Choose ONE or COMBINE THE TWO OPTIONS.**

BRIEF/THEME 1: COMMEMORATIVE DESIGN



COMMEMORATIVE DESIGN

• Pays homage	• Shows respect	• Symbolises
• Celebrates	• Honours	• Acknowledges
• Salutes	• Toasts	• Pays tribute to



In South Africa, many people, cultures, historical events and occasions have been **commemorated** through the use of various design forms, for example:

- **Nelson Mandela** – posters, T-shirts, mugs, inauguration coins, stamps
- The **Sharpeville Massacre** – Sharpeville Memorial
- **Apartheid** – displays in the Apartheid Museum
- The origins of the **Afrikaans language** – the Afrikaans Language Monument
- **Hector Peterson** – the Hector Peterson Memorial
- The birth of the **Lesotho Prince** – a Basotho blanket
- The ancient **Mapungubwe civilisation** – a Mapungubwe typeface
- The first protest against **apartheid pass laws** – the Red Location Museum
- The **Voortrekkers** – the Voortrekker Monument, plates, teaspoons, stamps
- **Shaka Zulu's impis (warriors)** – Nguni furniture designs, plates
- **Equality for all** – Constitution Hill
- **Hansie Cronjé** – wine labels, memorabilia, comic strips
- The arrival of the **French Huguenots** – the Huguenot Monument

The production of memorabilia, creation of public art/sculptures, the building of museums, designing of cartoons, graffiti, typeface and the making of films all contribute to the commemoration of our legacy. Commemorative design plays a pivotal role in shaping our collective identity and heritage.

Commemorative designs are preserved in numerous museums in an effort to protect and guard our unique national cultural history, our political successes and defeats, and our rich crafts, art and languages. All of these commemorative designs unify our nation.

At the University of Cape Town students highlighted the need to identify with post-apartheid heroes and heroines. They believed that the Cecil John Rhodes statue needed to be removed to make way for new role models. The realisation of a new South African cultural identity remains a challenge in creating a shared new identity. This new cultural identity has now resulted in more commemorative designs that celebrate heroes and heroines who were not previously celebrated. These commemorative designs are now used as marketing tools to attract tourists to South Africa.

Create an original design solution to commemorate an actual historical event or heroes and heroines that have been (or have not been) commemorated already, for example sporting icons, Marikana, Heritage Day, cultural events.

Create the design in ONE of the following design categories that interprets the theme in an original and creative manner:

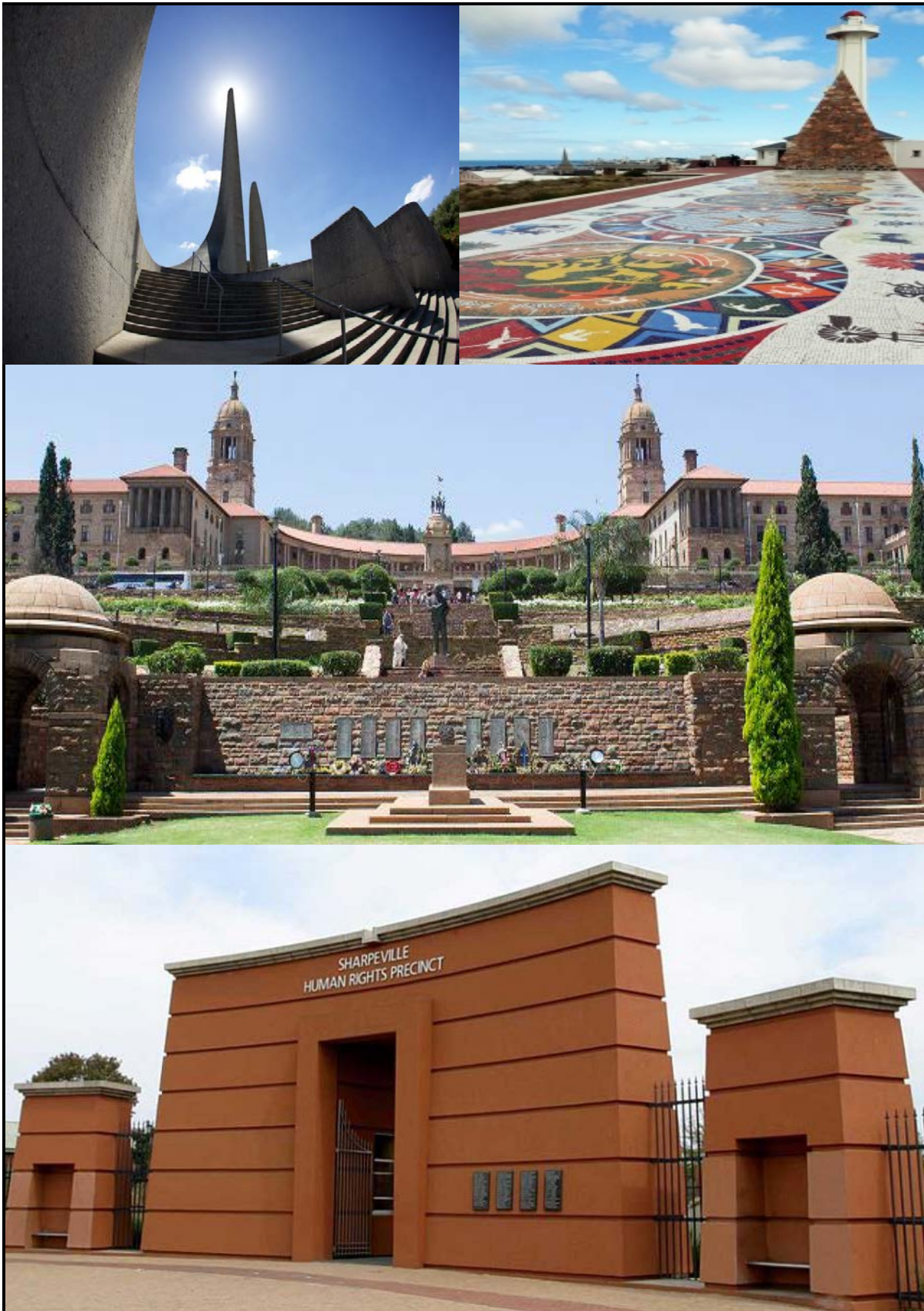
- Visual Communication/Information Design and/or Digital Design
- Surface Design and Two-dimensional Craft Design
- Product Design and Three-dimensional Craft Design
- Environmental Design

Do NOT copy the examples provided.

SURFACE DESIGN AND TWO-DIMENSIONAL CRAFT DESIGN

PRODUCT DESIGN AND THREE-DIMENSIONAL CRAFT DESIGN

ENVIRONMENTAL DESIGN



BRIEF/THEME: 2: OPTICAL MOTION

Optical *Motion*

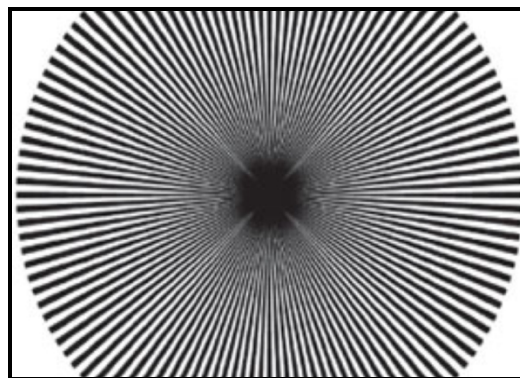


For many centuries designers and artists have been intrigued by the **nature of perception or seeing** and the **behaviour of the eye**. Since the Renaissance Period, artists, sculptors and architects have used advanced perspective techniques to create the illusion of three dimensions on a two-dimensional surface.

The 1950s saw the introduction of **optical illusion in art** when a number of artists developed illusionary methods that confused perception. They focused on the investigation into the science of optics, which was supported by an increase in technology and psychology. **Optical Art** and **Kinetic Art** have a great impact on design.

Optical design is mostly mathematical, leans towards **Abstract Art** and is considered a branch of **Pop Art**. The use of repetitive geometric forms in black and white or in contrasting colours creates vibrating effects.

Optical design excites the eye and brings a static image to life, pushing the boundaries of our **perception**. In order to create **artistic motion** different methods were used to trick and confuse the public eye, playing with our perceptions.



Motion can also be created in design with the use of elements, such as diagonal and curvilinear lines, repetition of colour and form, jagged shapes and lines, as well as with fragmented, deconstructed images, shapes and forms.



Thomas Heatherwick



Frank Gehry

No painter, dead or alive, has ever made us more aware of our eyes than Bridget Riley. – Robert Melville 1971

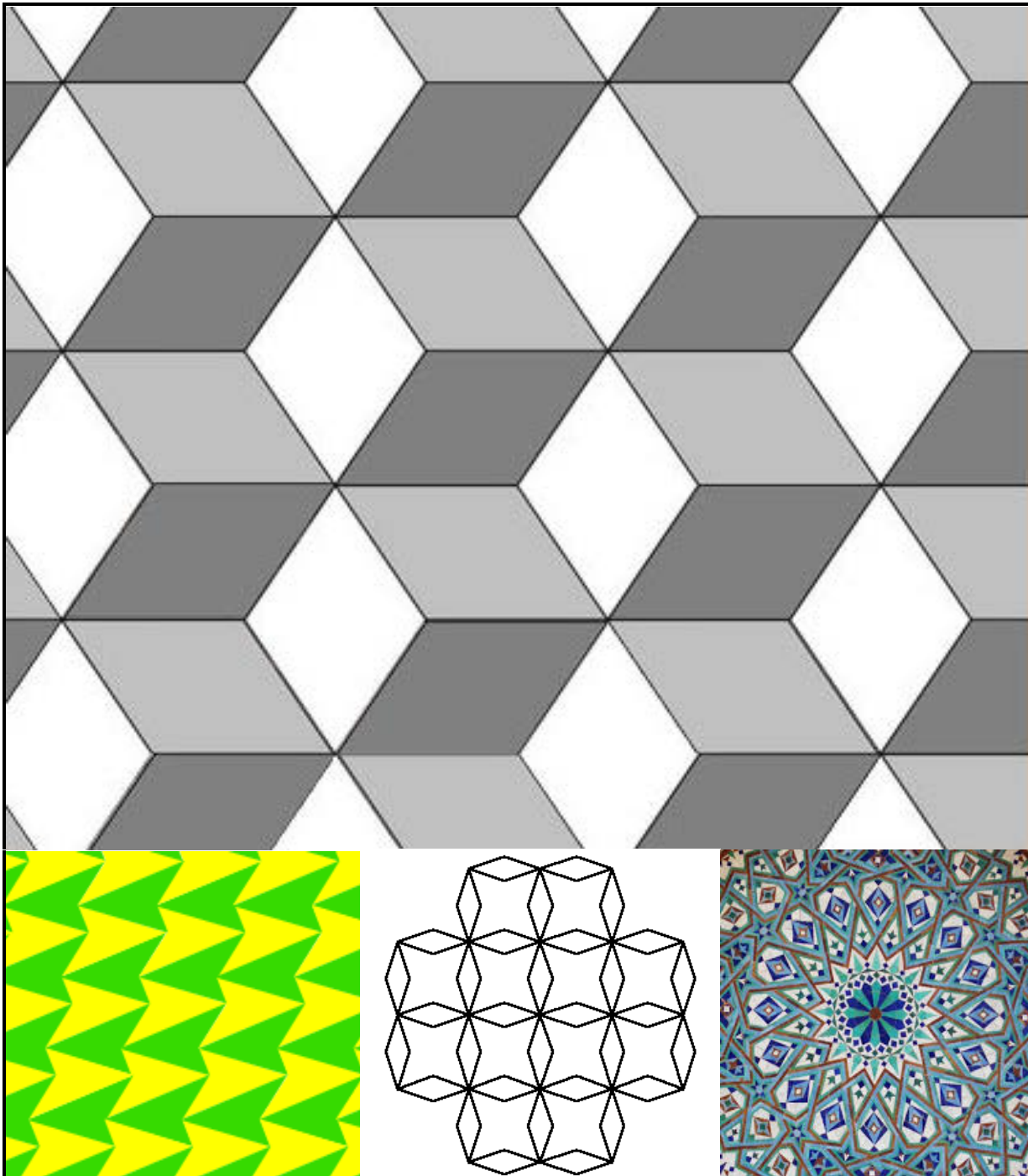


The beginnings of illusion and motion art are seen in the simplicity of black and white contrast. – Bridget Riley

Victor Vasareli also created designs that experimented with illusions and motion, BUT he included shapes that were bright monochromatic and polychromatic in colour.



Riley and Vasareli used tessellations (mathematical structured patterns that use grids to create optical illusions and motion) to create complex, mathematically structured compositions. Their starting point was a grid similar to the tessellations developed by MC Escher, as seen in the structures below. To be able to create complicated optical illusions, it is important for you to use tessellation grid formations as the starting point.



Today, in a Postmodern context, designers, such as Karl Lagerfeld, Louis Vuitton, Giorgio Armani and Issey Miyake, are elevating Riley's graphic stripe to become the focal point of their designs.

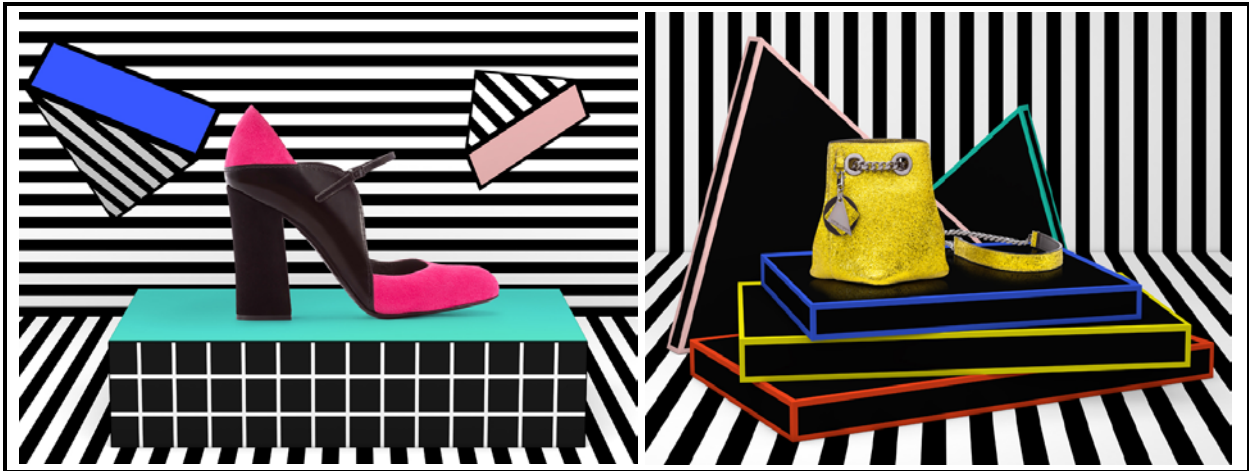
Karl Lagerfeld elevates Riley's monochromatic stripes with bold black and white lines with a slight curve at the bottom. His other designs use a checkerboard design related to tessellations.



Louis Vuitton uses repetitive overlapping lines to create a vibrant neon light logo. One of Vuitton's retail stores is creatively clad with a checkerboard vertical garden design reminiscent of previous tessellation designs.



In **Giorgio Armani's** shoe and handbag display window we see bold use of lines that create dynamic motion and depth. The designs clearly use Escher's grids and tessellations.



Issey Miyake's optic designs are so convincing that the clothes express the dizzy dynamism of a kinetic sculpture. The fragmented square and triangular patterns on the handbags create a flickering motion.



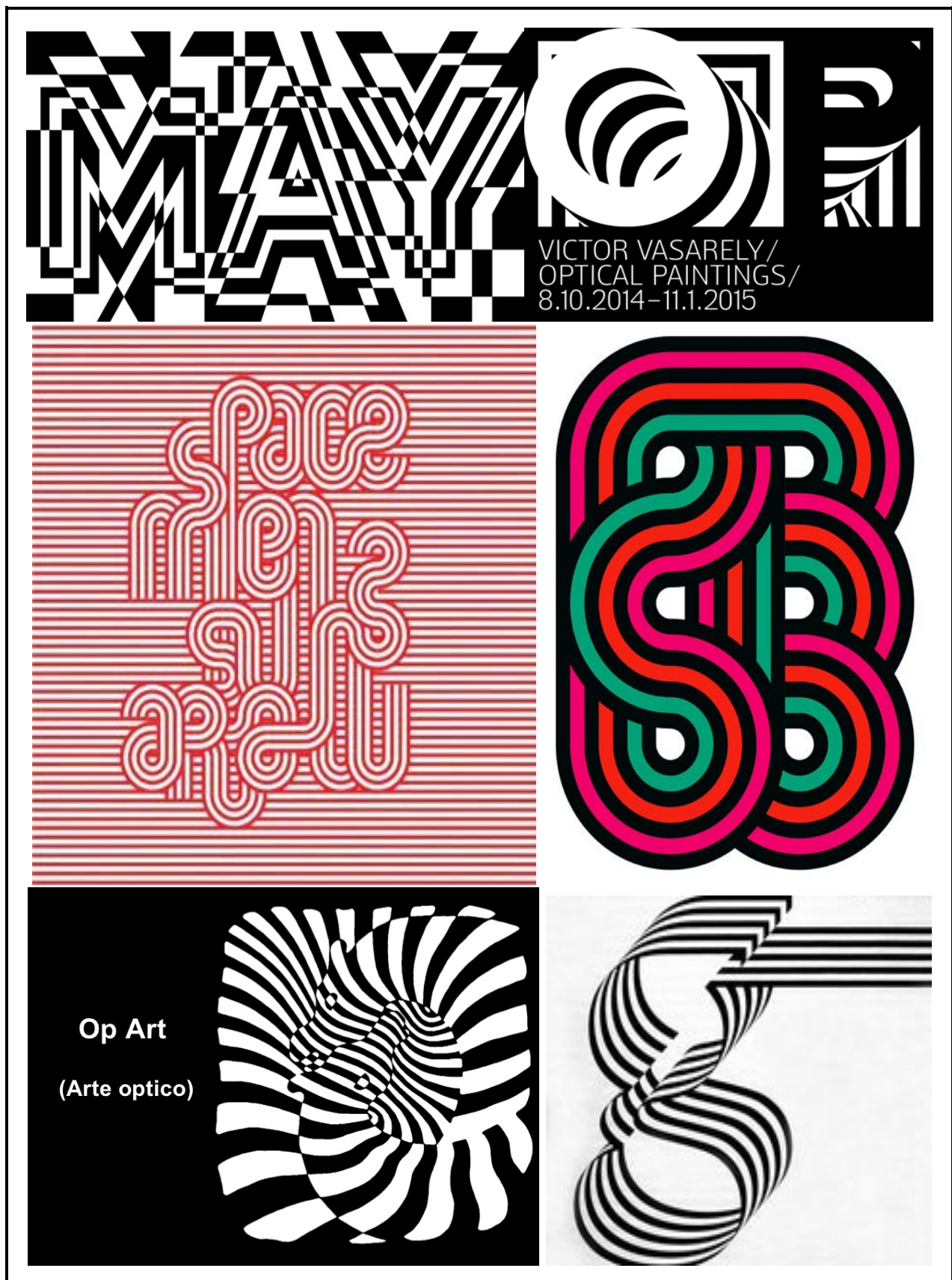
Create an original design solution based on the theme of 'Optical Motion' that will be exhibited at the Design Indaba Expo 2018.

Use ONE of the following design categories to create your design solution:

- Visual Communication/Information Design and/or Digital Design
- Surface Design and Two-dimensional Craft Design
- Product Design and Three-dimensional Craft Design
- Environmental Design

Do NOT copy the examples provided.

VISUAL COMMUNICATION/INFORMATION DESIGN AND/OR DIGITAL DESIGN

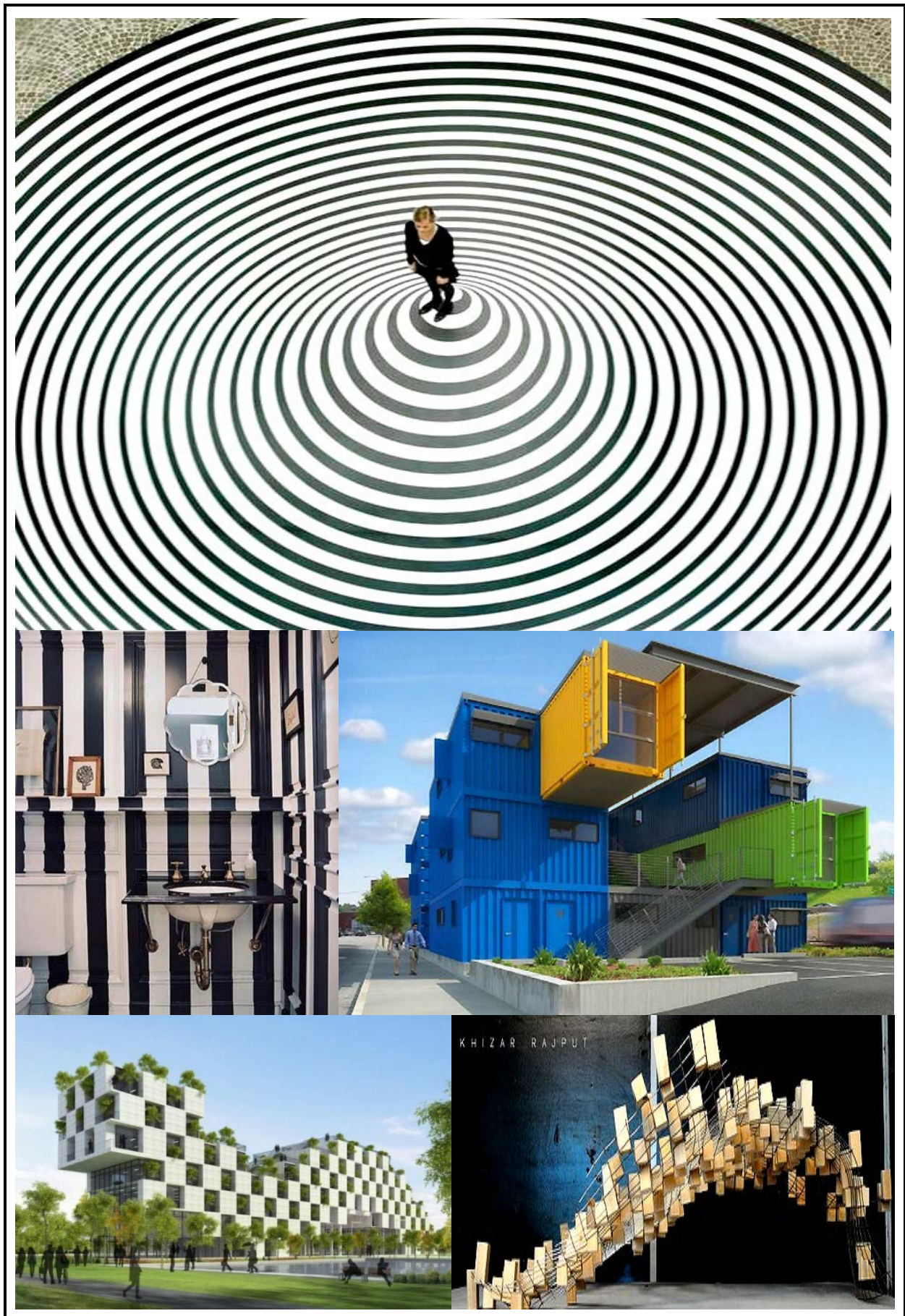


SURFACE DESIGN AND TWO-DIMENSIONAL CRAFT DESIGN

PRODUCT DESIGN AND THREE-DIMENSIONAL CRAFT DESIGN



ENVIRONMENTAL DESIGN



REQUIREMENTS**SECTION A****TOPIC 1: THE DESIGN PROCESS [50]**

1. All process/preparatory work for your design must be shown in a sourcebook/workbook.
2. This will involve the processes from conceptualisation to realisation.
3. Thorough investigation of problems posed by the design brief should be shown.
4. The sourcebook/workbook must be presented in the form of an album (that is in book form).
5. It must open easily and have pages that turn easily.
6. The sourcebook/workbook must be made of light material to facilitate transport where work is moderated at a central venue.
7. Ensure that the sourcebook/workbook is presented professionally.

NOTE:

- As TOPIC 1 (process/preparation) has the same mark allocation as TOPIC 2 (the final product), it should be given enough time to acknowledge its importance.
- Your teacher may be involved in this preliminary preparatory session (TOPIC 1 only).
- You may work at home.

CRITERIA FOR THE DESIGN PROCESS (TOPIC 1)

You should present the following (refer to the ***NSC Design Examination Guidelines***):

- Expression of intention and rationale (10)
 - Evidence of research, experimentation and reflection (10)
 - Evidence of detailed planning and presentation related to the final concept (30)
- [50]**

SECTION B**TOPIC 2: THE FINAL PRODUCT [50]**

Although it is recommended that a two-dimensional design should NOT be larger than A2 in size, candidates' work is **not restricted regarding size**.

The size of a three-dimensional design will depend on the function of the object being made. Take into account that the final product might have to be transported to a central marking venue, and you should therefore be mindful of possible problems during transportation.

NOTE:

- Your teacher may NOT assist you in any way during the final production of the design.
- ALL work must be done under the teacher's and/or appointed invigilator's supervision at your school.
- Any form of direct **copying/plagiarism** or of work that is not your original work will be strictly penalised.
- A declaration of authenticity (ADDENDUM A) must be completed by yourself and the chief invigilator/teacher.
- Work must be done on a continuous basis, for example during three consecutive days under controlled circumstances.

CRITERIA FOR THE DESIGN PRODUCT (TOPIC 2)

You should use the following criteria (refer to the **NSC Design Examination Guidelines**):

- | | |
|---|-------------|
| • Creativity/Originality/Interpretation in terms of the concept and solutions that are relevant to the brief | (10) |
| • Evidence of design involvement: the appropriate use of design elements and principles | (10) |
| • Technique/Craftsmanship/Method | (10) |
| • The design solution with evidence of at least 12 hours' but no more than 24 hours' work under controlled circumstances | (10) |
| • Professional presentation and functionality of the design solution | (10) |
| | [50] |

TOTAL: TOPIC 1 (50) + TOPIC 2 (50) 100

INSTRUCTIONS TO THE TEACHER**PRACTICAL EXAMINATION TOPIC 1 (50 MARKS) AND TOPIC 2 (50 MARKS) – TASK 7**

1. This practical examination consists of ONE question paper. This question paper comprises TWO parts, TOPIC 1 (the examination sourcebook/workbook and TOPIC 2 (the final practical examination product).
2. This practical question paper should be given to the candidates on **Monday 24 July 2017**. The final submission date will be **Friday 20 October 2017**.
3. TOPIC 1 (design process) has the same weighting as TOPIC 2 (the final product) and it should therefore be given enough time to acknowledge its importance.
4. Consequently, candidates should have enough time to do their TOPIC 1 (preparation/design process). The teacher may only be involved in this preliminary preparatory session and NOT in TOPIC 2. Due to the preparatory nature of TOPIC 1, candidates are allowed to work at home.
5. Candidates must use the TOPIC 1 sourcebook/workbook as a point of reference during their TOPIC 2 examination. Both TOPIC 1 and TOPIC 2 examination work must be submitted to the teacher/invigilator immediately after the TOPIC 2 examination has been completed.
6. The teacher may NOT assist the candidate in any way during the final production of the design product (TOPIC 2).
7. Any form of direct **copying/plagiarism** or work that is not the candidate's original work will be strictly penalised.
8. TOPIC 2 must be done on a continuous basis during contact time, for example during three consecutive days under controlled circumstances.
9. TOPIC 2 must be done at the candidate's examination centre, under the supervision of the teacher/invigilator. TOPIC 2 work must NOT be done at home.
10. TOPIC 2 work must NOT be removed from the examination centre under any circumstances.
11. Each province will determine the marking process of TOPIC 1 (sourcebook/workbook) and TOPIC 2 (final product). Schools will be notified by the provinces regarding the date, time and venue for the submission of work to the examination centres, where applicable.
12. The examination TOPIC 1 should be professionally presented in a sourcebook/workbook in album format.
13. The sourcebook/workbook and final product must be labelled neatly and clearly.
14. ADDENDUM A must be completed in full and the school stamp should appear in the appropriate space. Attach ADDENDUM A securely to the final examination work (sourcebook/workbook and/or final product).

ASSESSMENT GUIDELINES

	OUTCOMES	REQUIREMENTS	WEIGHTING %	MARKS
SOURCEBOOK/WORKBOOK	TOPIC 1 The Design Process <i>The candidate is able to understand the design process from conceptualisation to realisation.</i>	Expression of intention and rationale	10	50
		Evidence of research, experimentation and reflection	10	
		Evidence of detailed planning and presentation related to the final concept	30	
THE FINAL PRODUCT	TOPIC 2 Design Production <i>The candidate is able to produce and present a body of work in the chosen discipline(s) which shows an understanding of design skills and production processes.</i>	Creativity/Originality/Interpretation in terms of the concept and solutions that are relevant to the brief	10	50
		Evidence of design involvement: the appropriate use of design elements and principles	10	
		Technique/Craftsmanship/Method	10	
		The design solution with evidence of at least 12 hours' but no more than 24 hours' work under controlled circumstances	10	
		Professional presentation and functionality of the design solution	10	
	TOTAL			100

NOTE: Teachers and markers must refer to the **NSC Design Examination Guidelines** and the **PAT Guidelines** for detailed assessment criteria.

ADDENDUM A

This addendum must be detached, copied, completed, signed and attached to the final examination work (workbook/sourcebook and/or final product).

NOVEMBER 2017 SOURCEBOOK/WORKBOOK

1.	Name of subject	DESIGN
2.	Code of subject	DSGN

DECLARATION OF AUTHENTICITY

This work was done under supervision and without any help. This is to certify that all work submitted is the original and own work of the candidate.

Centre number														
Examination number														
District/Circuit														
	Signatures and date										School stamp			
Candidate														
Principal														
Chief Invigilator/Teacher														

NOVEMBER 2017 FINAL PRODUCT

1.	Name of subject	DESIGN
2.	Code of subject	DSGN

DECLARATION OF AUTHENTICITY

This work was done under supervision and without any help. This is to certify that all work submitted is the original and own work of the candidate.

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