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Department:
Basic Education
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GRADE 12

DESIGN P1

(THEORY)

FEBRUARY/MARCH 2015

MARKS: 100

TIME: 3 hours

**This question paper consists of 13 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 socio-cultural/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.
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**

FIGURE A: TaTu – The Handwoven Wire Stool/Basket/Table with Glass Top
by Stephen Burks and Clara von Zweigbergk (South Africa), 2013.

Analyse and discuss the use of the following elements, principles and terms with reference to FIGURE A above:

- Line
- Texture
- Balance
- Multi -functional
- African Chic/stylish

[10]

QUESTION 2: COMMUNICATION THROUGH DESIGN

FIGURE A: **Life Wallpaper** by Maira Koutsoudakis from the Khaya wallpaper collection (Johannesburg, South Africa), 2009.

- 2.1 Identify THREE symbols visible in FIGURE A above. (3)
- 2.2 Explain why these three symbols are associated with South Africa. (3)
- 2.3 What are the benefits of using familiar South African imagery for South African designed products? Substantiate your answer. (4)
- [10]**

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

3.1 Refer to FIGURE A and FIGURE B below and answer the question that follows.

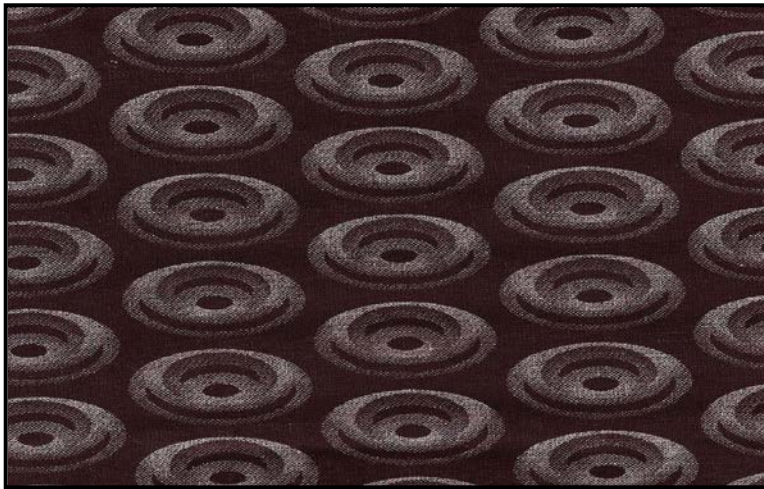


FIGURE A: **Shweshwe Fabric** (Zwelitsha, South Africa), 1984.



FIGURE B: **Vlisco Fabric** (Helmond, Netherlands), 2010.

In an essay (of at least ONE page) compare the textile designs in FIGURE A with FIGURE B above by discussing similarities and differences with reference to:

- Pattern
- Shape
- Texture
- Colour
- Inspiration/Influences

(10)

OR

3.2



FIGURE A: **The Roman Forum** (Rome, Italy), (circa) 8 BCE to 312 CE.



FIGURE B: **Montecasino Leisure and Casino Complex**
(Johannesburg, South Africa), 2000.

Write an essay (of at least ONE page) in which you compare any classical building with any modern building you have studied this year. (Alternatively you may compare the Roman Forum in FIGURE A with the modern entertainment complex in FIGURE B above.)

Refer to the following in your essay:

- Purpose
- Materials and technology
- Target market

TOTAL SECTION A: (10)
30

SECTION B: DESIGN HISTORY**QUESTION 4**

- 4.1 All the examples below challenged the design practices of their time which resulted in exciting new design products.



FIGURE A: **Shelf** by Marcel Breuer, Bauhaus (Germany), 1934.



FIGURE B: **Ruggles Umbo Shelves** by Kay Leroy, Pop Art (USA), 1972.

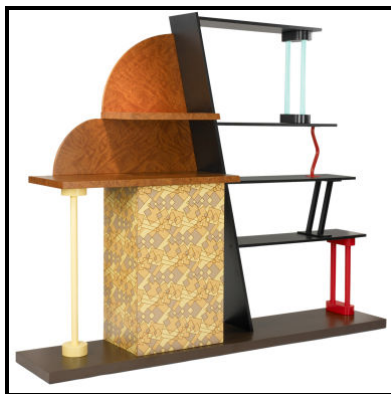


FIGURE C: **Malabar Cabinet** by Ettore Sottsass, Postmodernism (Italy), c. 1982.

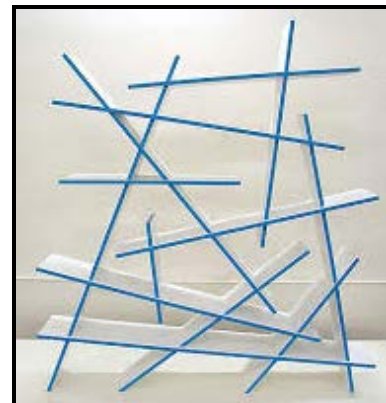


FIGURE D: **Rejuvenation** by KNQ Associates, Deconstruction (Germany), c. 2010.

Choose any TWO design movements/styles below and write an essay (of at least TWO pages) in which you explain how each movement/style that you have chosen challenged design practices of their time. Support your answer by discussing the influences, general characteristics and ONE work by ONE designer from each movement/style. You may refer to the above examples to guide you.

- Bauhaus
- Pop design
- Postmodernism
- Deconstructivism

(20)

4.2

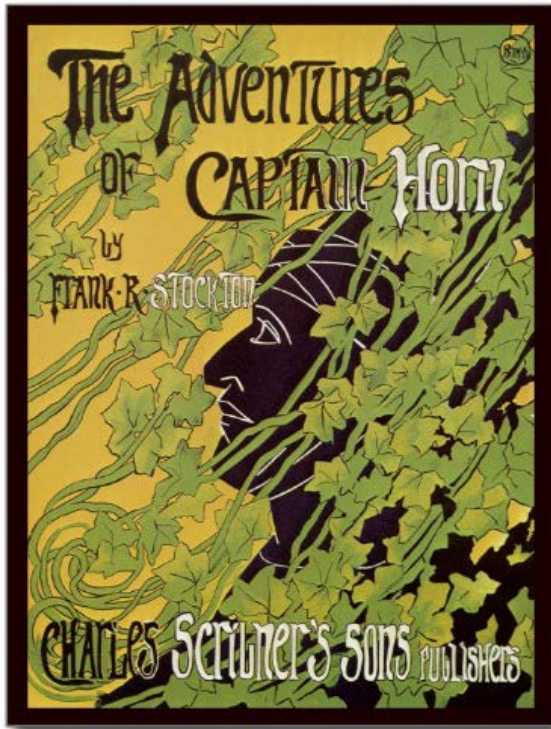


FIGURE A: **Art Nouveau Book Cover**
by Blanche McManus (USA), 1922.

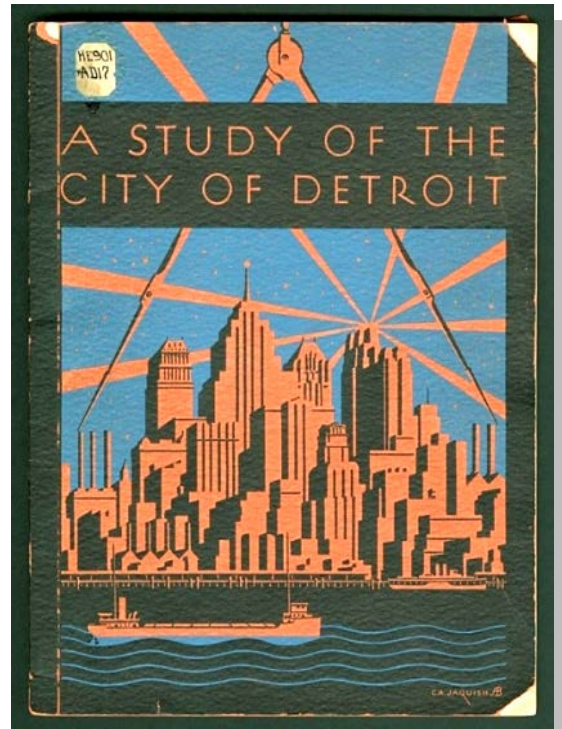


FIGURE B: **Art Deco Book Cover**,
designer unknown (USA), 1929.

Write a short essay in which you compare FIGURE A with FIGURE B above by discussing their similarities and differences according to the following:

- Contrast
- Influences/Inspiration
- Colour
- Typography
- Line

(10)
[30]

SECTION C: DESIGN IN A SOCIO-CULTURAL/ENVIRONMENTAL AND SUSTAINABLE CONTEXT**QUESTION 5****ANSWER EITHER QUESTION 5.1 OR QUESTION 5.2.**

5.1



FIGURE A: 'You are not a sketch. Say NO to anorexia.' Campaign, by Revolution (Brazil), 2013.

5.1.1 Describe how the use of the following highlights the negative effect of ANOREXIA (an eating disorder that leads to extreme weight loss) portrayed in FIGURE A:

- Use of space
- Imagery
- Typography

(6)

5.1.2 Give a definition of *socio-cultural design* and explain in an essay (at least 1½ pages) how this definition is applicable to:

- The work of ONE contemporary South African designer/design group
- The work of ONE contemporary international designer/design group

You may NOT refer to any designer(s) that you have discussed previously or designers referred to in this question paper.

(14)
[20]

OR

- 5.2 5.2.1 Discuss how craft centres can make a positive contribution to our economy. (3)
- 5.2.2 Write a newspaper article (of at least ONE page) discussing ONE traditional craft you have studied this year. Refer to the various functions of the craft as well as materials and techniques involved in its production. Refer to at least ONE example to motivate your answer. (7)

5.2.3



FIGURE A: **USB Bracelets** by Africa!Ignite (South Africa), 2005.



FIGURE B: **Baobab Light** by Umcebo Design (South Africa), 2009.

Inspired by the above designs, write an essay (of at least ONE page) on any ONE contemporary South African designer/group who applies traditional craft techniques/materials to a modern/contemporary product.

Refer to the following in your discussion:

- The name of designer/group and his/her/their design product
- A detailed description of how the traditional techniques/methods and material(s) have been applied to modern/contemporary design. Refer to specific examples.
- Discuss its socio-cultural contribution

You may NOT refer to any designer(s) that you have discussed previously or designers referred to in this question paper.

(10)
[20]

QUESTION 6

6.1



FIGURE A: **Grapple** (storage hooks) by Ryan Frank and the Tapegear Design Team (South Africa), 2013.

Grapple is an exciting new concept from the internationally recognised South African born designer, Ryan Frank and the Tapegear Design Team. They transform grass cuttings into completely renewable natural plastic-like storage hooks. The company is looking for investors to help fund the production run.

Write a motivational letter to investors promoting this company by referring to the following:

- Target market
- Sustainability
- Functionality

(6)

- 6.2 Discuss the work of any ONE contemporary South African AND ONE contemporary international designer/design agency or studio (at least 1½ pages) you have studied this year whose work addresses environmental and/or sustainable issues.

Refer to the following in your discussion:

- The name of the designer/group
- How the designer/design agency or studio addresses environmental concerns in his/her/their design process
- The title and a brief description of at least ONE major project undertaken by this designer/group

You may NOT refer to any designer(s) that you have discussed previously or designers referred to in this question paper.

(14)
[20]

TOTAL SECTION C: 40
GRAND TOTAL: 100