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Department:
Basic Education
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NATIONAL SENIOR CERTIFICATE

GRADE 12

DESIGN P1

(THEORY)

NOVEMBER 2015 (R)

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 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.
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.

KEEP THIS PAGE BLANK.

SECTION A: DESIGN LITERACY**QUESTION 1: 'UNSEEN' EXAMPLES****ANSWER EITHER QUESTION 1.1 OR QUESTION 1.2.**

1.1

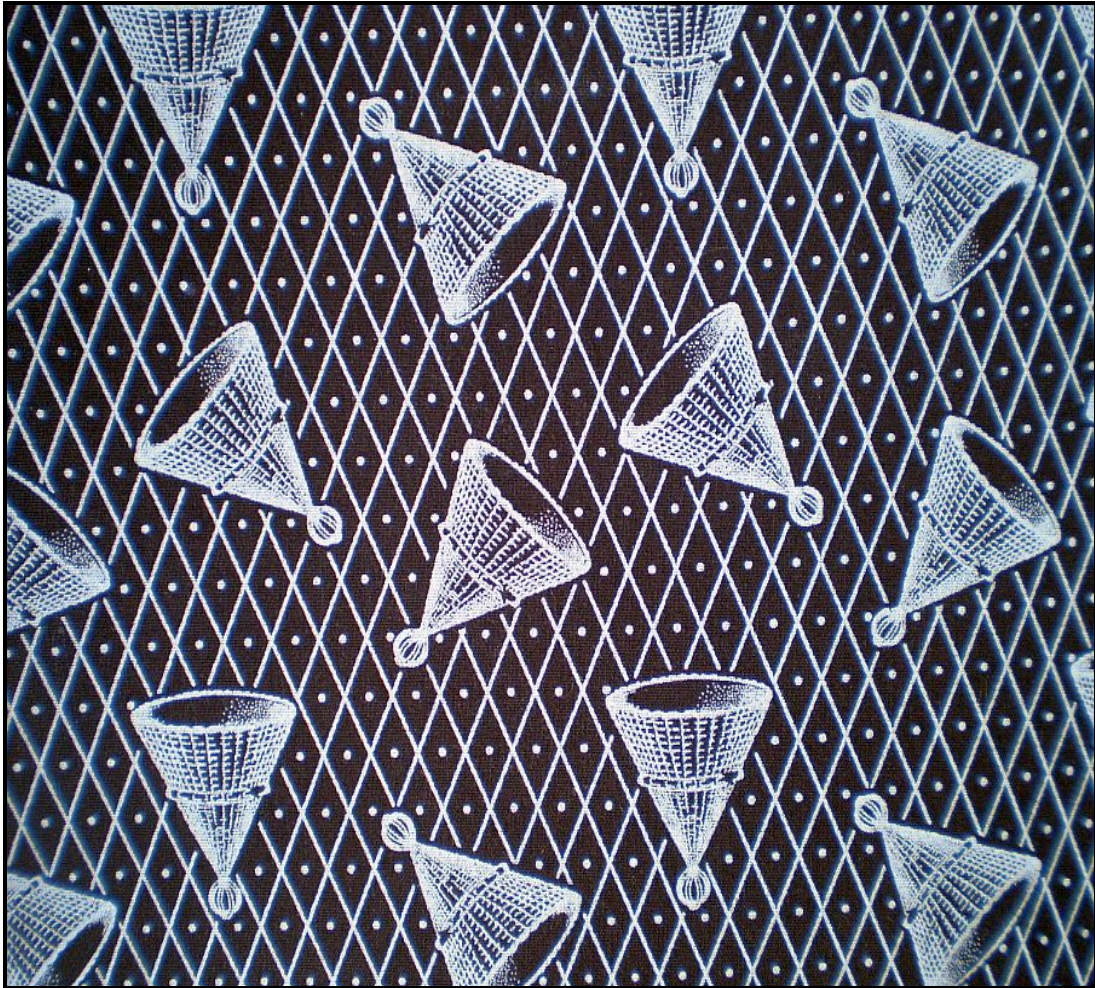


FIGURE A: Shweshwe-inspired fabric,
designer unknown (Eastern Cape), 2012.

1.1.1 Discuss the use of the following elements and principles of design in relation to the product in FIGURE A above:

- Movement
- Tone
- Two-dimensional form
- Contrast

(8)

1.1.2 How does the design in FIGURE A highlight African aesthetics?

(2)

[10]**OR**

1.2



FIGURE B: **Bench** by John Vogel (Woodstock, South Africa), 2012.

1.2.1 Discuss the use of the following elements of design in relation to FIGURE B above:

- Colour
- Texture

(4)

1.2.2 Define the following terms with regard to FIGURE B:

- Biomimicry
- Ethnic eclectic
- Ergonomics

(6)
[10]

QUESTION 2: COMMUNICATION THROUGH DESIGN

2.1

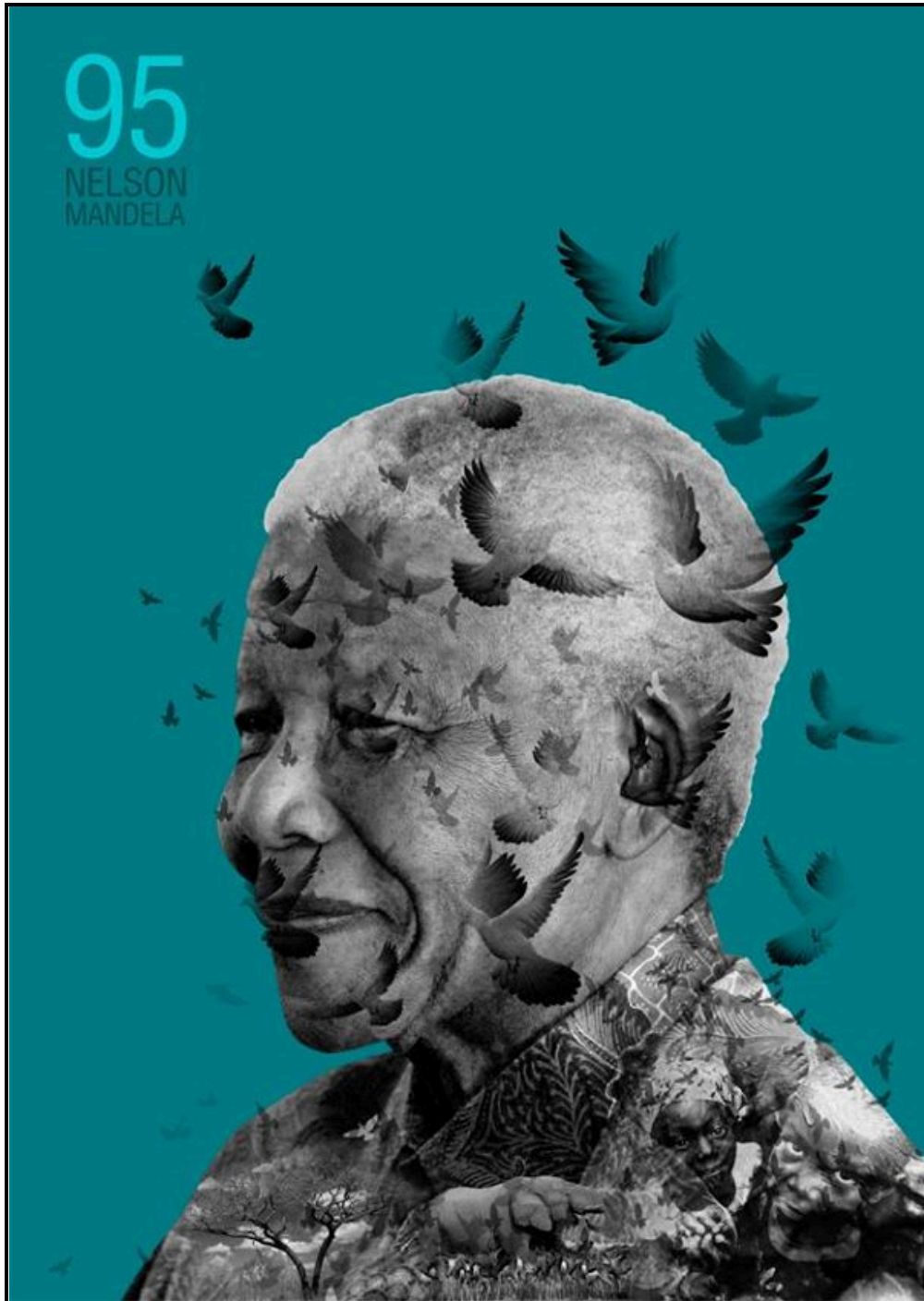


FIGURE A: **Nelson Mandela** by Carlos Andrade (Venezuela), 2013.

- 2.1.1 Identify TWO symbols seen in FIGURE A above and explain how they communicate the message of the poster. (4)
- 2.1.2 Discuss whether the concept of *stereotypes* applies to the poster in FIGURE A. Substantiate your answer. (2)

2.2

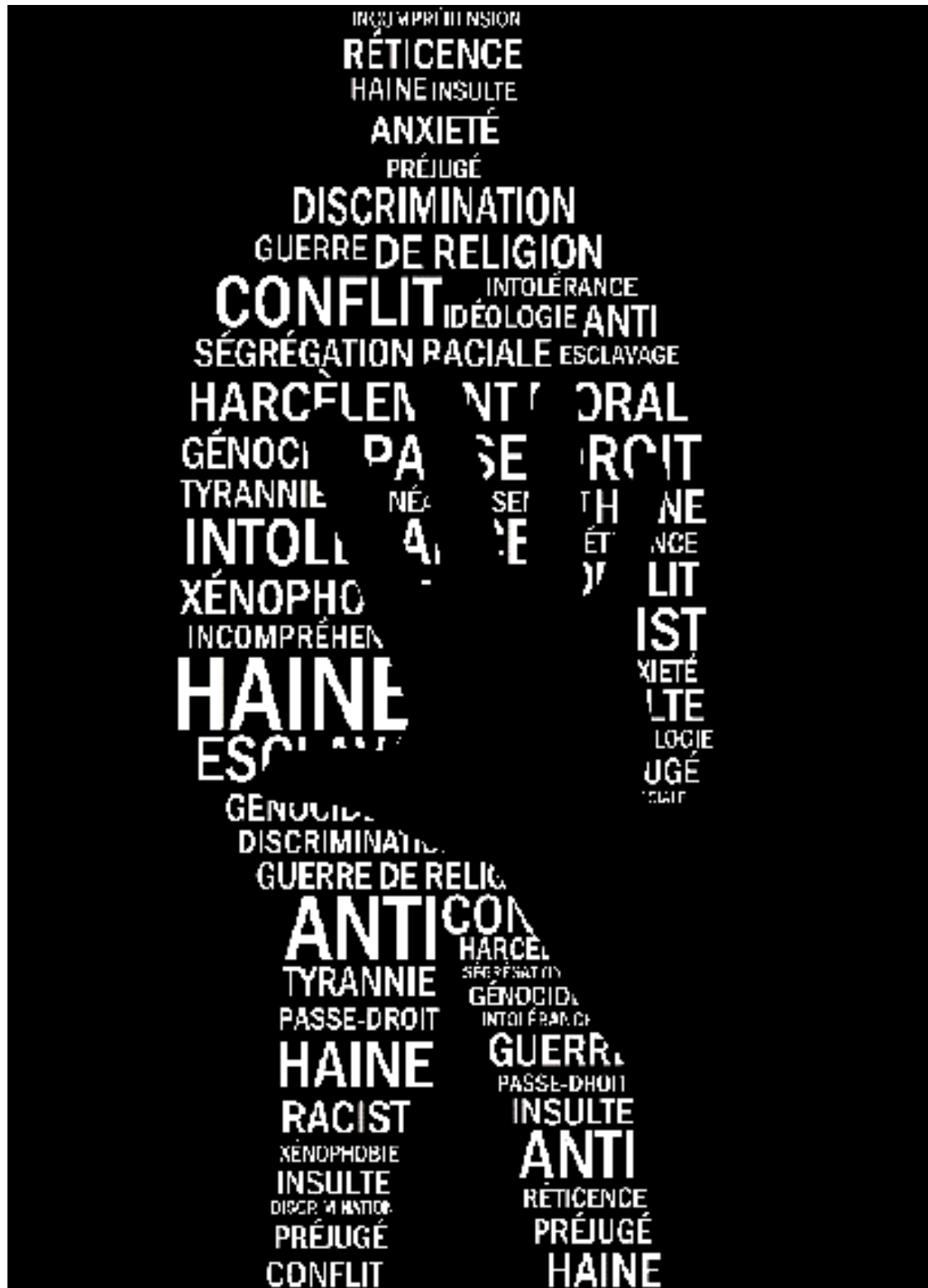


FIGURE B: **Against the Ideas of Racism** by LM Design (Slovenia), 2011.

Discuss how the designer has manipulated the typography and imagery of the poster in FIGURE B to communicate its message effectively.

(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: **Zulu Hat (Isicholo)** by Earth Africa Curio (South Africa), 2012.



FIGURE B: **Top Hat** by Modeste Clothing (USA), 2012.

Hats are designed for different purposes in different parts of the world. Compare the two designs above, using the following as guidelines:

- Proportion
- Colour
- Two-dimensional form
- Context/Purpose
- Materials

[10]

OR

3.2

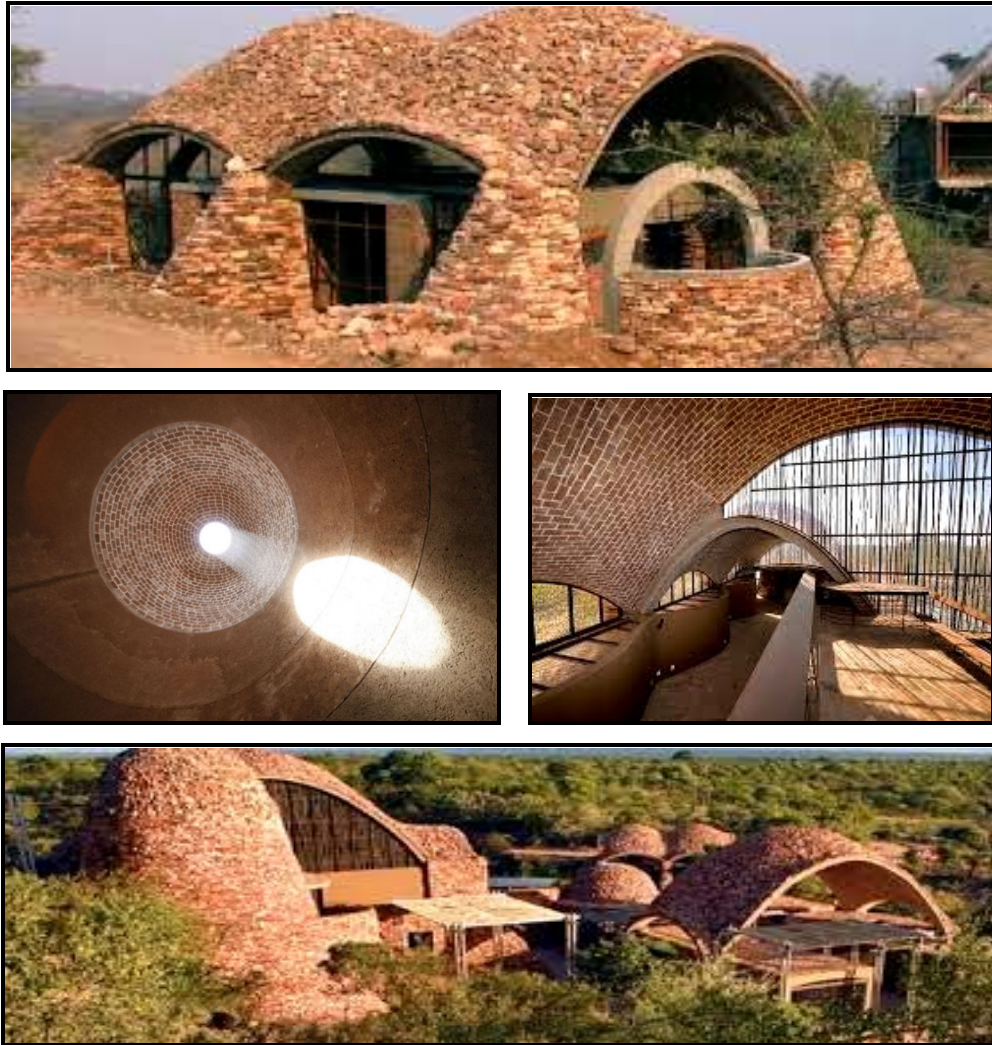


FIGURE C: **Mapungubwe Interpretation Centre** by Peter Rich Architects (South Africa), 2009.

The contemporary building in FIGURE C celebrates the lost Mapungubwe civilisation that flourished in Limpopo between 1200 and 1300 CE. This building provides information on Mapungubwe and preserves artefacts from its ancient history. A 600-year-old vault system was used to build this complex arrangement of domes. This system was used before the development of the steel frame structure and reinforced concrete.

Write an essay (at least 200–250 words or ONE full page) in which you compare the contemporary Mapungubwe Interpretation Centre in FIGURE C above with ANY Classical building you have studied.

Use the following as guidelines for your essay:

- Use of materials and building techniques
- Function
- Use of two-dimensional form and space
- Relation to the site

[10]**TOTAL SECTION A: 30**

SECTION B: DESIGN HISTORY**QUESTION 4**

- 4.1 JJ Winkleman, in commenting on one design style, said: '**Unity** and **simplicity** are the two sources of beauty ...'

Write an essay in which you discuss how ONE design style/movement/period represents the above quote **AND** how ONE other design style/movement/period opposes the quote. Refer to the characteristics and influences of both to support your statements. Refer to at least ONE work and ONE designer of each.

Choose from the design styles/movements/periods below:

Ancient Greece; Ancient Rome; Gothic; Renaissance; Baroque; Rococo; Neo-Classical design; Victorian design; Arts and Crafts Movement; Art Nouveau; De Stijl; Bauhaus; Art Deco; Scandinavian design; Postmodernism; digital design

(20)

4.2

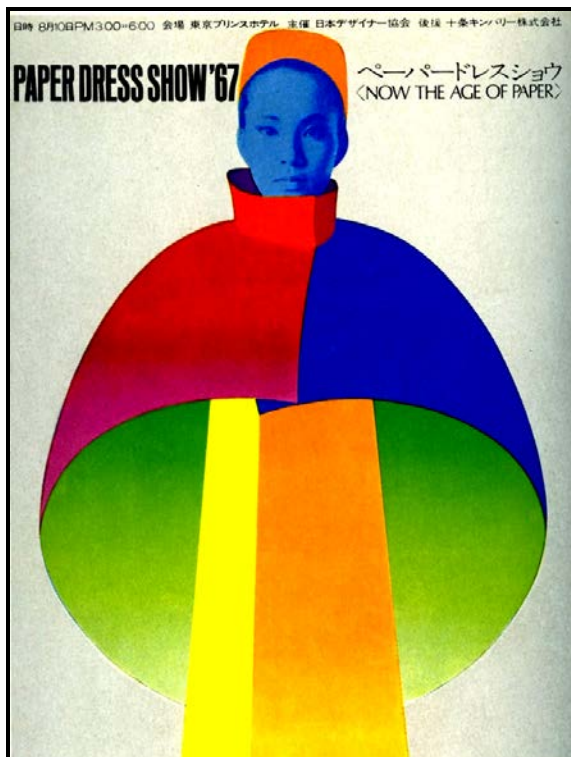


FIGURE A: **Paper Dress Show** by Sandi Vincent (USA), 1967. (Modernism)



FIGURE B: **i-D magazine cover** by Terry Jones (USA), 1980. (Deconstructivism)

Write an essay (at least 200–250 words or ONE full page) in which you compare the characteristics and influences of Deconstructivism and Modernism by referring to the designs in FIGURE A and FIGURE B above.

(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 A: **LittleSun** by Olafur Eliasson (Germany), 2011.

This small, solar-powered lamp is designed to replace kerosene-burning lanterns. These solar-powered lamps are cheaper, brighter and safer than kerosene-burning lanterns.

- 5.1.1 Write a paragraph in which you discuss the differences between *socially responsible* and *socially irresponsible design*. Refer to the above design (FIGURE A) to motivate your statements. (6)
- 5.1.2 Write an essay (at least 200–250 words or ONE full page) in which you discuss and briefly compare the work of ONE contemporary socially responsible South African designer/design group with ONE contemporary socially responsible international designer/design group you have studied. Your discussion must also include a brief description of ONE design by each designer/design group.

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

(14)
[20]

OR

5.2

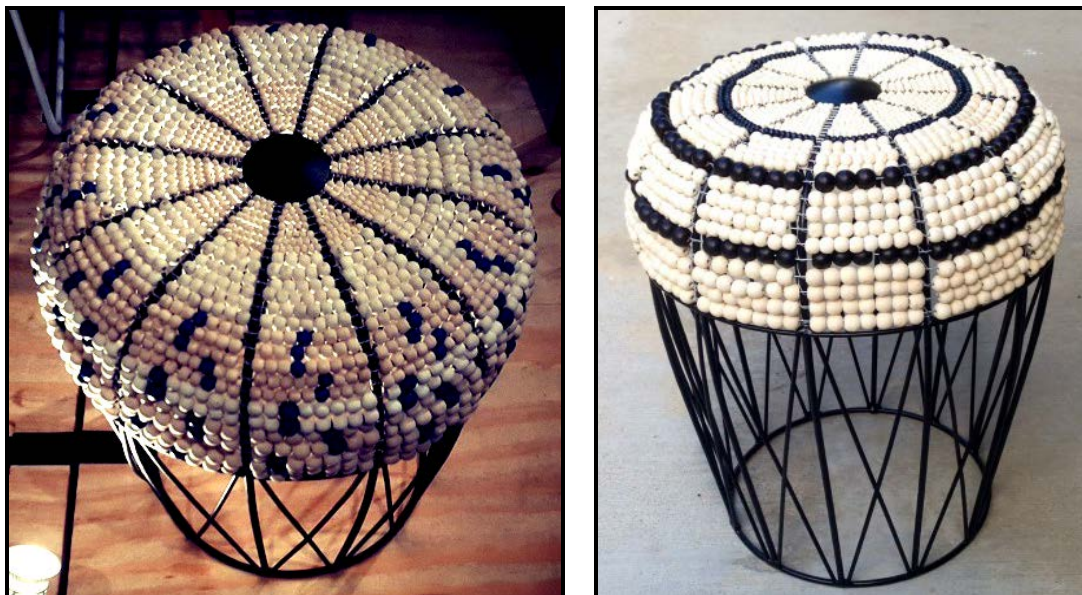


FIGURE B: **Beaded stools** by Riaan Hanekom
(South Africa), 2012.

5.2.1 Do you think the design product in FIGURE B above is craft or design, or both? Give reasons for your answer. (2)

5.2.2 Discuss any ONE traditional craft you have studied this year.

In your discussion, refer to the following:

- Materials, methods and processes
- Functions
- A description of ONE example, as well as the name of the indigenous cultural community that produced it (8)

5.2.3 Discuss ONE contemporary South African or African designer/design group whose work reflects the influence of traditional techniques and/or materials.

Consider the following in your discussion (at least 200–250 words or ONE full page):

- The name of the designer/design group and one or more of his/her/their works.
- A discussion of his/her/their aims and works, explaining how the use of traditional materials and techniques is reflected in the work.
- The relevance of the application of traditional materials and techniques to contemporary design.

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

(10)
[20]

QUESTION 6

FIGURE A: **Rhino horn campaign**, courtesy of WWF,
designer unknown, 2012.

- 6.1 Describe and discuss how the imagery and colour in FIGURE A are used to convey its message effectively. (4)
- 6.2 Discuss the work of ONE contemporary South African designer/design group and ONE contemporary international designer/design group whose work upholds the ideals of environmental/sustainable design.

Refer to the following in your discussion:

- Name of designer/design group
- Name and describe ONE example of work by each designer/design group.
- Discuss which environmental issue is addressed through the work and how this is conveyed.

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

(16)
[20]

TOTAL SECTION C: 40
GRAND TOTAL: 100