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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DESIGN P1

(THEORY)

EXEMPLAR 2014

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 choices within some 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 you must spend on each question.
7. Do NOT repeat the same facts and examples in different questions.
8. Write neatly and legibly.

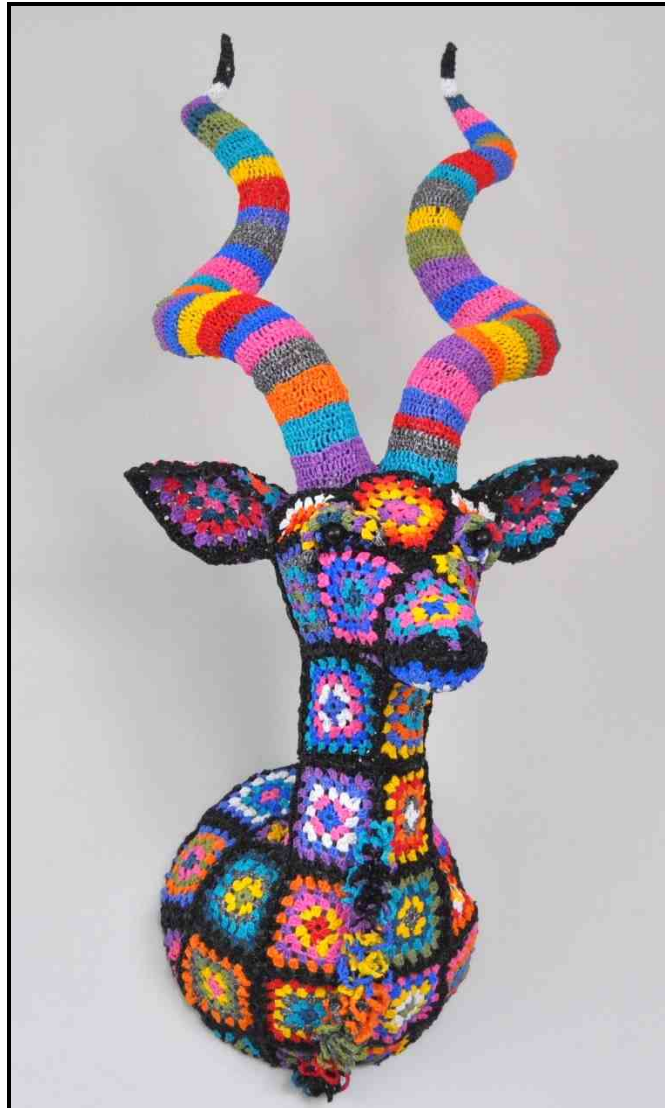
SECTION A: DESIGN LITERACY**QUESTION 1: 'UNSEEN' EXAMPLES**

FIGURE A: **Crochet animal trophy** made from plastics by Magda van der Vloed (South Africa), 2013.

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

- Texture
- Movement
- Colour
- Contrast

(8)

1.2 Some people may argue that the product in FIGURE A is kitsch.

Briefly explain the meaning of the term *kitsch* in relation to FIGURE A above.

(2)
[10]

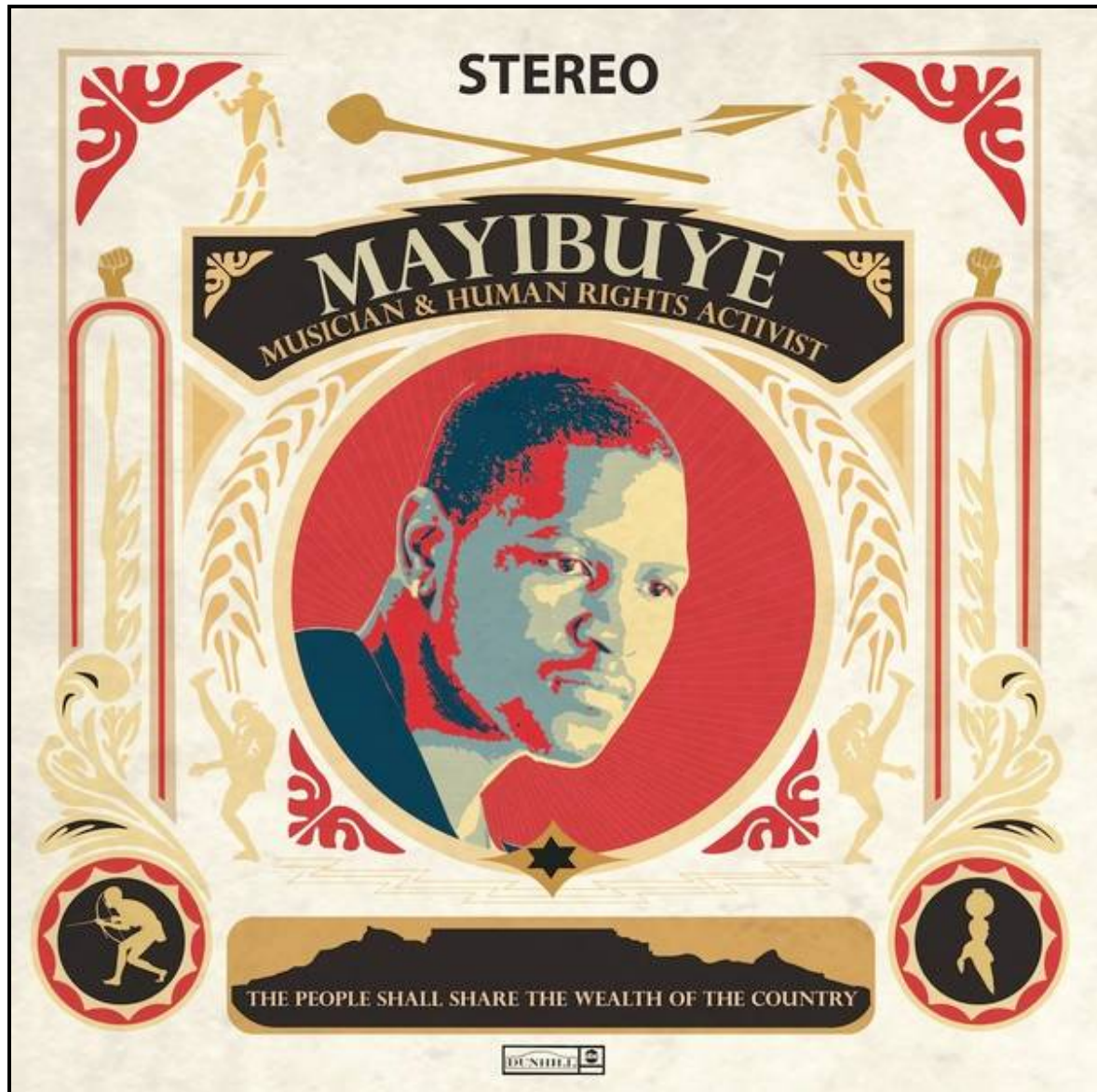
QUESTION 2: COMMUNICATION THROUGH DESIGN

FIGURE A: LP or vinyl record cover – Issue #27
by Garth Walker and iJusi Publication (South Africa), 2012.

The Mayibuye Archives provide a unique record of South African history and culture, particularly with regard to the apartheid period, the freedom struggle and political imprisonment in South Africa.

- 2.1 Identify THREE symbols evident in the record cover design above and explain what you think they might mean (their possible meanings). (6)
- 2.2 Discuss whether you think bias is reflected in FIGURE A. (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 questions that follow.

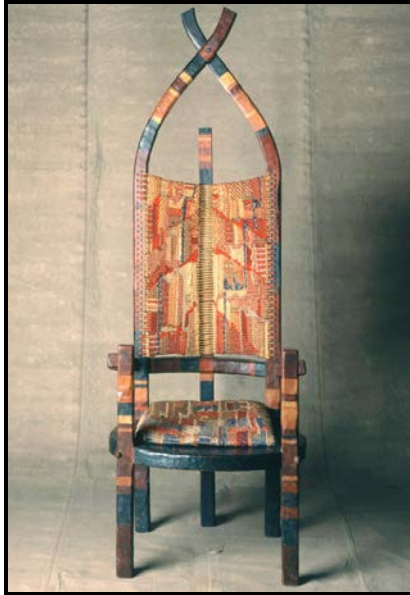


FIGURE A: **African Chair**,
Breuer and Stolz (Germany),
1921.



FIGURE B: **Binta Chairs**
by Phillipe Bestenheider for Moroso (Italy),
2009.

The above chair designs (designed in different times) both show an African influence.

Compare the two designs, using the following as guidelines:

- Inspiration
- Context
- Form
- Colour
- Materials

[10]

OR

3.2



FIGURE A: The **Roman Colosseum** completed in 80 AD.

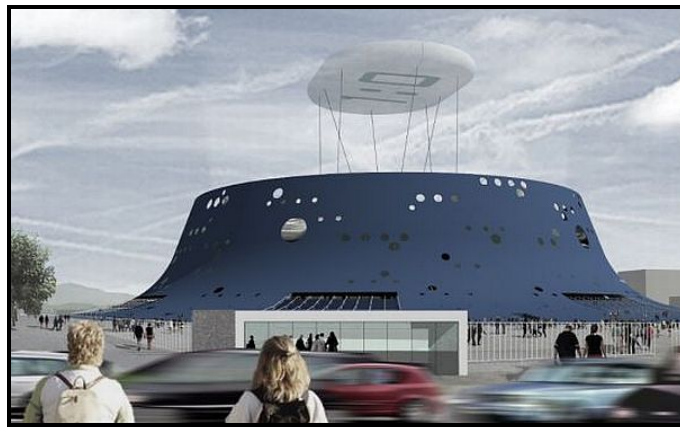


FIGURE B: The **Blue Volcano Stadium** in Zagreb, Croatia, designed by Njiric and Arhitekti, 2012.

Write an essay (of at least 200–250 words; ONE full page) in which you compare the ancient Roman structure featured in FIGURE A with the stadium in FIGURE B. You may also compare FIGURE A with any other modern example you have studied this year.

Use the following as a guideline in your essay:

- Purpose
- Materials and technology
- Target market

[10]

TOTAL SECTION A: 30

SECTION B: DESIGN HISTORY**QUESTION 4**

4.1

Great design is all about details. With innovative material selection, sensible construction techniques and modern aesthetics one can craft a unique design language that sets a new standard. – James Roi

In the light of the above statement, choose TWO of the styles/periods/movements shown on the next page and discuss them according to the following guidelines:

- Name a designer/group/guild and a work by the designer/group/guild from each style/period/movement.
- Discuss TWO influences on each style/period/movement.
- Identify and discuss FOUR characteristics of each style/period/movement.
- Refer to the statement and explain why these styles/periods/movements set a new standard in their time.

You may refer to your own examples you have studied this year.



Classic Greek



Renaissance



Baroque



Art Deco



Bauhaus



Scandinavian



Art Nouveau



Arts and Crafts



De Stijl



Gothic



Deconstruction



Pop Art

(20)

4.2

Less is more. – Ludwig Mies van der Rohe

Less is a bore. – Robert Charles Venturi



FIGURE A



FIGURE B

Which quote above applies best to FIGURE A and which one applies best to FIGURE B? Give reasons for your answer by comparing the above buildings and the movements they represent.

(10)

TOTAL SECTION B: 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: **ODOM stove prototype** by the MOBY Institutional and Prakti Design Lab for burning smokeless, energy-efficient charcoal briquettes, using 70% less wood than traditional stoves (India), 2010.

- 5.1.1 The above design (FIGURE A) is a good example of social design. Give a definition for socially responsible design. Explain why the design falls into this category, specifying how it benefits certain communities. (6)
- 5.1.2 Discuss ONE contemporary South African designer AND ONE contemporary International designer you have studied, whose work addresses socio-cultural issues, in at least 200–250 words (ONE full page).

Use the following as a guideline:

- The name of each designer
- Name and discuss one or more design(s) by each and explain how this/these design(s) address(es) socio-cultural issues/needs.

You may NOT refer to any designer(s) that you have discussed previously or designers referred to in this question paper. (14)

OR

- 5.2 5.2.1 Briefly explain your understanding of what the difference is between *craft* and *design*. (2)
- 5.2.2 Discuss any ONE traditional craft you have studied this year.
- In your discussion, refer to the following:
- Its traditional history, social role and contemporary use
 - Materials used
 - A description of ONE example, as well as the name of the indigenous cultural community that produced it (8)
- 5.2.3 Write approximately 100–120 words on any ONE contemporary South African or African designer who uses traditional techniques and/or materials to address social and/or cultural issues in his/her work.
- Consider the following in your discussion:
- Name and discuss at least ONE of his/her works.
 - The use of traditional techniques and/or materials in his/her designs/products
 - The application of his/her designs/products within a social and/or cultural context
- 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: HSUS poster (USA), 2013.

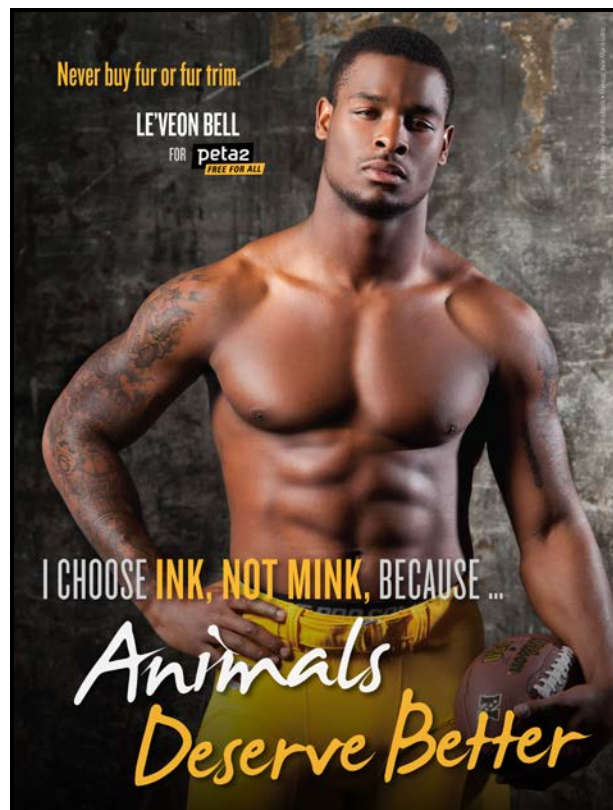


FIGURE B: The American National Football League's Le'Veon Bell for the world's largest animal rights group Peta2's 'Ink, Not Mink' campaign poster (USA), 2013.

Both posters (FIGURE A and FIGURE B above) are attempting to protect animals from being hunted and slaughtered for their fur.

Which of the two posters do you think will be more successful in getting the message across? Motivate your answer.

(6)

- 6.2 Discuss the work of any ONE contemporary South African AND ONE contemporary International designer/design company (in at least 200–250 words; ONE full page) whose work displays an awareness of environmental and/or sustainable issues.

Refer to the following in your discussion:

- The name of the designer/design company
- Discuss how the designer/design company's use of materials and work processes address environmental issues.
- The title and a brief description of ONE design/design project the designer/design company has made

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

(14)

TOTAL SECTION C: 40
GRAND TOTAL: 100