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Department:
Basic Education
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GRADE 12

DESIGN P1

(THEORY)

FEBRUARY/MARCH 2014

MARKS: 150

TIME: 3 hours

**This question paper consists of 17 pages.
This question paper must be printed in full colour.**

INSTRUCTIONS AND INFORMATION

1. This question paper consists of SEVEN 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 (80 marks)
QUESTIONS 1 to 4

SECTION B: Design in a social/environmental context (40 marks)
QUESTIONS 5 and 6

SECTION C: Design in a business context (30 marks)
QUESTION 7
4. Read the requirements of the questions 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**

1.1



FIGURE A: **Telephone wire bowl** by Zodwa Maphumulo
(South Africa), 2010.

Discuss the use of the following design elements and principles in FIGURE A:

- Line
- Focal point
- Balance
- Colour
- Pattern

(10)

1.2



FIGURE B: **Eco-dress** by Diana Gamboa (Colombia), 2011.

[White paper was used to create this origami-inspired dress.]

1.2.1 Briefly explain why the dress in FIGURE B is described as an *eco-dress*. (2)

1.2.2 Analyse the use of the following design elements and principles in the eco-dress in FIGURE B:

- Form
- Rhythm
- Tone
- Texture

(8)
[20]

Origami: Paper-craft originating from Japan
--

QUESTION 2

2.1



FIGURE A: **Young Sexy Lovely**, fragrance by Yves Saint Laurent, (USA), 2011.



FIGURE B: **JOOP!**, fragrance by Wolfgang Joop (Germany), 1978.

Compare the visual sources (FIGURE A and FIGURE B) above and discuss how they could challenge and/or reinforce stereotypes by referring to the use of the following:

- Colour
- Form
- Symbolism

(6)

2.2

Explain how the advertisement in FIGURE C below challenges and reinforces stereotyping and bias.



FIGURE C: **Joop!** advertisement

(4)
[10]

QUESTION 3

- 3.1 Refer to FIGURE A and FIGURE B below and answer the questions that follow.



FIGURE A: **Coppershade** lamp inspired by British heritage, Tom Dixon (UK), 2005.



FIGURE B: **You missed a spot** lamp inspired by a traditional broom, Van de Vlam (South Africa), 2011.

- 3.1.1 Which lamp (FIGURE A or FIGURE B) would you like to own? Give TWO reasons for your choice. (2)
- 3.1.2 Compare the designs by discussing their influences, similarities and differences. (8)

- 3.2 Discuss any ONE South African designer/studio/agency.

Discuss the following:

- Name the designer/studio/agency and design product(s).
- Briefly describe the design(s) and its/their local/South African and/or international influences.

(10)
[20]

QUESTION 4: DESIGN HISTORY

4.1 Each table (FIGURES A to E) below represents a different style/movement from Western design history.



FIGURE A: **Trestle table**, L&JG Stickley (USA), circa 1910.



FIGURE B: **Table**, Henri Sauvage (France), circa 1900.



FIGURE C: **Dining table**, Niels Moller (Denmark), 1950.



FIGURE D: **Molar Group coffee table**, Wendell Castle (USA), 1969.



FIGURE E: **Flab table**, Kenyon Yeh (London), 2011.

Choose TWO of the tables above and answer the following questions:

- Identify the TWO styles/movements.
- Explain why the two tables you have chosen reflect these styles/movements by discussing the characteristics of EACH of the two design styles/movements.
- Name ONE work and designer from EACH style/movement. You may NOT refer to designers used in this question paper.
- Discuss the aims and influences of EACH style/movement.

(20)

4.2

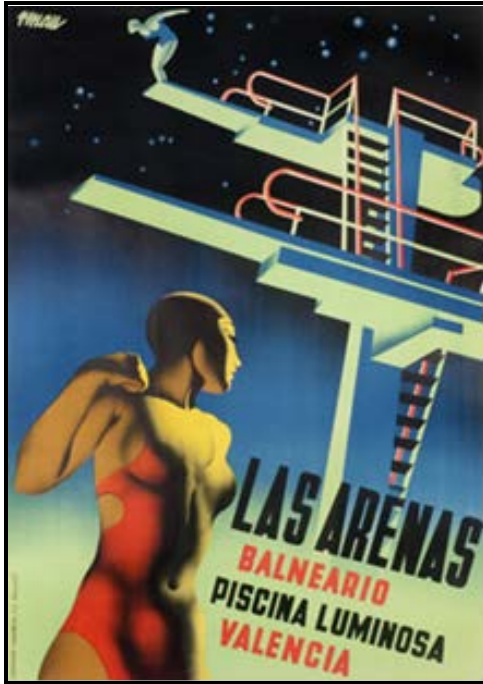


FIGURE F: **Art Deco *Las Arenas***, J Renau-Montoro (Spain), 1932.



FIGURE G: **Bauhaus exhibition poster**, designer unknown (Germany), 1923.

- 4.2.1 Name ONE other designer from EACH of the above styles/movements. (2)
- 4.2.2 Compare FIGURE F and FIGURE G by discussing the use of the following:
- Line
 - Shape
 - Possible influences
 - Colour

(8)
[30]

TOTAL SECTION A: 80

SECTION B: DESIGN IN A SOCIAL/ENVIRONMENTAL CONTEXT**QUESTION 5**

5.1

FIGURE A: **Poster** by an unknown designer.

- 5.1.1 How does the designer in FIGURE A above visually convey the message of the poster? (3)
- 5.1.2 Discuss ONE INTERNATIONAL designer you have studied who addressed a social issue(s). Name the designer, discuss a design(s) and explain how the social issue(s) has/have been addressed. You may NOT refer to any designer(s) that you have used previously or designers used in this question paper. (7)

5.2

FIGURE B: **Save a Pet** designed by Amor Coetzee and Jedd McNeilage (South Africa), 2009.

- 5.2.1 Discuss the inspiration for the Save a Pet campaign in FIGURE B. (4)
- 5.2.2 Critically evaluate the work of ONE SOUTH AFRICAN designer/studio/agency that you have studied that addressed a social issue(s). You may NOT refer to any examples that you have used previously. (6)

[20]

QUESTION 6

Answer TWO of the three questions below.

6.1



FIGURE A: **Ollymolly** products made from recycled materials by Remarkable (South Africa), 2011.

- 6.1.1 What are the environmental advantages of using the products in FIGURE A? (2)
- 6.1.2 Name any TWO other ways, besides recycling, in which design can contribute towards a healthy environment. (2)
- 6.1.3 Discuss ONE work of a SOUTH AFRICAN designer whose designs contribute towards a healthy environment. Name the designer, give the design title, describe the design and explain how it makes the environment healthy. You may NOT refer to any designer(s) that you have used previously or designers used in this question paper. (6)

AND/OR

6.2



FIGURE B: **Roost Treehouse** by Antony Gibbon (UK), 2012.

- 6.2.1 Briefly discuss how the houses in FIGURE B integrate the environment to contribute to eco-friendly or sustainable design. (2)
- 6.2.2 Discuss the work of ONE INTERNATIONAL designer who uses eco-friendly or sustainable methods in creating design products. Name the designer, give the title of the design/project, describe the design/project and explain how the design is eco-friendly. You may NOT refer to any designer(s) that you have used previously or designers used in this question paper. (8)

AND/OR

6.3



FIGURE C: **Recycled plastic planks (timber)** by
Green Plastic Designs (South Africa), 2009.

6.3.1 What are the long-term environmental benefits of the materials used in FIGURE C? (2)

6.3.2 Discuss the work of ONE SOUTH AFRICAN **OR** ONE INTERNATIONAL designer that contributes towards a safe, healthy or eco-friendly environment.

Use the following structure in answering the question:

- Name of the designer
- Aims of the designer
- General characteristics of the designer's work
- Title and analysis of ONE work explaining how it contributes towards a safe, healthy or eco-friendly environment

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

(8)
[20]

TOTAL SECTION B: 40

SECTION C: DESIGN IN A BUSINESS CONTEXT**QUESTION 7**

Answer only ONE question in this section.

Answer either QUESTION 7.1 OR QUESTION 7.2.

7.1



FIGURE A: **Eskom Billboard**, designer unknown (South African), 2008.

David Ogilvy from Jupiter Room Agency once wrote: 'I have a passion for landscape, and I have never seen one improved by a billboard.

Billboards add to advertising clutter and are unsightly and monotonous (boring).'

- 7.1.1 With reference to FIGURE A, do you agree or disagree that billboard advertising is 'clutter', 'unsightly' and 'monotonous (boring)'? Motivate your answer. (4)
- 7.1.2 Give FOUR possible reasons why billboard advertisements in general could contribute to a strong marketing or promotion campaign. (4)

7.1.3



FIGURE B



FIGURE C



FIGURE D

Identity a possible target market for each of the THREE designs above (FIGURE B, FIGURE C and FIGURE D) and give a reason for each.

(6)

7.1.4



FIGURE E

The Department of Transport would like to allow more of the advertising style used in FIGURE E. Write a detailed SWOT analysis on the possible further use of similar advertisements. (8)

7.1.5

All businesses need an eye-catching logo. What makes the logo in FIGURE F below so effective?



FIGURE F

7.1.6

Name SIX reasons why it is important to be creative with packaging. (6)

[30]

OR

7.2 Companies that adapt to meet the needs of a fast-changing target market become even more successful.

7.2.1 With reference to the statement above, explain how both the advertisements for Coca-Cola (FIGURE A) have been adapted to meet the needs of a fast-changing target market.



FIGURE A: **Coca-Cola billboard advertisements**, David Butler (USA), 2013.

(6)

7.2.2



FIGURE B: **Coca-Cola coupon** (USA), 1896.



FIGURE C: **Coca-Cola advertisement** (USA), 1890.

Study the images above and give reasons why the designs in FIGURE B and FIGURE C would not be relevant in a contemporary South African society.

(4)

7.2.3



FIGURE D

You were appointed to promote the staircase design in FIGURE D to new homeowners.

Create a marketing campaign in which you highlight how you intend to promote this design in terms of:

- Establishing a target market
 - Advertising and marketing
 - Method of display
- (12)

7.2.4 List FOUR possible design careers. (4)

7.2.5 List the possible main headings in a CV. (4)
[30]

TOTAL SECTION C: 30
GRAND TOTAL: 150