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GRADE 12

DESIGN P1

(THEORY)

NOVEMBER 2014

MARKS: 100

TIME: 3 hours

**This question paper consists of 11 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****ANSWER EITHER QUESTION 1.1 OR QUESTION 1.2.**

1.1



FIGURE A: **Wedding cake** by Charly's Bakery (Cape Town), 2012.

1.1.1 Analyse and discuss the use of the following in relation to FIGURE A above:

- Texture
- Form
- Colour
- Contrast

(8)

1.1.2 FIGURE A can be described as a design product. Do you agree? Discuss.

(2)
[10]**OR**

1.2



FIGURE A: **Mandela poster** by Garth Walker
(Mandela Poster Project Collective) (South Africa), 2013.

1.2.1 Discuss how the designer has created a focal point in FIGURE A. (2)

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

- Line
- Colour
- Rhythm
- Balance

(8)
[10]

QUESTION 2: COMMUNICATION THROUGH DESIGN

2.1



FIGURE A: **Drum Magazine** cover (Johannesburg, South Africa), 1956.

- 2.1.1 What do you think is the meaning of the term *vintage retro*? (2)
- 2.1.2 The popular imagery of the 1950s shown in FIGURE A often influences contemporary design ideas and is now seen as a trendy design practice. What is your opinion of this practice? Discuss. (4)
- 2.1.3 The magazine cover in FIGURE A above clearly reflects stereotyping and bias. Discuss this statement by referring to FIGURE A above. (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: **Ukamba** by Nesta Nala, (Thukela Valley, KZN, South Africa), 1994.

FIGURE B: **Hopi pot** by Steve Lucas, (Amazon Canyon, USA), 2004.

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

- Form
- Pattern
- Texture
- Colour
- Inspiration/Influences

[10]

OR

3.2



FIGURE A: **The Parthenon** (Athens, Greece), c. 432 BCE.

Write an essay (of at least ONE full page) in which you compare the classical building in FIGURE A above – or any other classical building that you have studied – with any contemporary building that you have studied.

Refer to the following in your essay:

- Purpose
- Layout/Plan
- Materials
- Inspiration/Influences

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

SECTION B: DESIGN HISTORY**QUESTION 4**

4.1

In the history of design there are movements/styles that reveal a decorative approach and movements/styles that reveal a formalist/machine-inspired approach.

Choose any TWO design movements/styles from the list below and write an essay (of at least TWO full pages) in which you justify the statement above. In your essay, refer to the influences and characteristics of EACH movement and at least ONE design from each movement to motivate your answer.

- Baroque
- Rococo
- Art Nouveau
- Bauhaus
- De Stijl
- Modernism

(20)

4.2



FIGURE A: **Starburst shoe** by
T de Bont, Art Deco (Netherlands),
1922.



FIGURE B: **Shoe** by Kei Kagami,
Japanese London based,
Deconstruction (Britain), 2012.

4.2.1 Name ONE other designer and design product from the Art Deco movement and the Deconstructionist movement. (2)

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

- Form
- Influences/Inspiration
- Contrast
- Functionality

(8)

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: **Cyber Bullying Campaign** by PSA (USA), 2013.

The misuse of personal images through various media platforms shown in the campaign above highlights that 48% of semi-nude and nude photographs sent by 13–17-year-olds through cellphone text messages have ended up in the hands of the wrong person.

5.1.1 What message is conveyed by the posters in FIGURE A above? In a paragraph (of at least ½ page) explain how the designer makes use of stereotypes, facial expressions, composition and colour to convey the message of the posters. (6)

5.1.2 Throughout the world, design is more often being used as a tool to empower society. Designers are now creating innovative products to advance the quality of life for all.

Refer to the statement above and discuss (at least 1½ pages) ONE contemporary South African designer/design group AND ONE International designer/design group you have studied whose work addresses socio-cultural issues.

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 Briefly explain how indigenous crafts can be preserved through contemporary design practice. (2)

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

Focus on the following in your discussion:

- General characteristics of this craft
- The traditional history, its function and the use of material(s) (8)

5.2.3



FIGURE A: **Zenzulu Wire Nature Red Vessel** by Marisa Fick-Jordaan (South Africa), 2010.

The designer of the vessel shown in FIGURE A above uses traditional craft techniques/ materials in a modern way and at the same time empowers individuals or communities. Write an essay (of at least ONE full page) on any ONE contemporary South African designer/design group.

Use the following structure in answering the question:

- The name of the designer/group and his/her/their design product
- A detailed description of how traditional techniques/methods and material(s) have been applied to contemporary design. Refer to specific examples to support your statements.
- 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: **Rhino** by local crafters using wire coat hangers/beads/
plastic bottles (Pilanesberg, South Africa), 2012.

6.1.1 What is the aim of sustainable design? (2)

6.1.2 Do you think the design campaign in FIGURE A above reflects sustainable design practice? Motivate your answer with reference to this design. (4)

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/design agency or studio
- The title and a brief description of at least ONE major project
- How the designer/design agency or studio addresses environmental and/or sustainable concerns in his/her/their work

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