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# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**DESIGN P2**

**(PRACTICAL)**

**28 JULY–24 OCTOBER 2014**

**MARKS: 100**

**TIME:** TOPIC 1: Practical process/preparation at school and/or home [50]  
TOPIC 2: Practical product done under controlled conditions **ONLY** at school; a minimum of 12 hours and a maximum of 24 hours [50]

**This question paper consists of 25 pages and 1 addendum.  
This question paper must be printed in full colour.**

**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of TWO sections:

TOPIC 1: The examination workbook/sourcebook (A3 size suggested)  
(50 marks)

TOPIC 2: The final practical examination product (50 marks)

2. **The question paper has TWO themes. Choose ONE or COMBINE THE TWO OPTIONS.**

## 1. BRIEF/THEME 1: DESIGNS INSPIRED BY TRAVEL ...



A collection of steampunk-inspired illustrations and posters

The word 'travel' can be associated with many ideologies and concepts: a journey, tour, taking a trip, voyage, expedition, excursion, outing, visit, passage, crossing, cruise, sail, flight, drive, trek, go, passing through, moving, et cetera.

In today's world travel is mostly work related: many of us journey back and forth to our places of work and home, trapped in society's 'rat race'! We have become 'jet-setters' who spend more and more time on aeroplanes – away from family and loved ones – to reach our goals, dreams and destinies!

Travel is also an inherent human activity. Travel allows us to:

- Explore more exotic or untouched parts of the world
- Reconnect with family and retrace ancestral cultural heritage or roots
- Escape from social pressures and responsibilities
- Experience the wonders of nature
- Experience other ways of being and to gain new perspectives

Donald Trump, the self-made multi-billionaire American magnate and developer of numerous hotels, golf resorts and a travel agency, is passionate about travel!

For Trump 'happiness is a way of travelling'. He is so passionate about travel that he has come up with a brilliant and all-inspiring concept: a hotel celebrating travel!

Your brief is to create a design for his new hotel in ONE of the design categories below:

- Visual Communication/Information Design and Digital Design
- Surface Design and Two-dimensional Craft Design
- Product Design and Three-dimensional Craft Design
- Environmental Design

**THIS DESIGN MUST BE INSPIRED BY TRAVEL.**

'Map your own route', 'pack' your idea(s) and make use of the included examples inspired by the theme of 'travelling' ...



**EXAMPLES:****VISUAL COMMUNICATION/INFORMATION DESIGN AND DIGITAL DESIGN**

FIGURE A: **Graphic designs** by Old Mac Daddy/Grand Daddy/  
Daddy's World Company (Cape Town), 2012.

**SURFACE DESIGN AND TWO-DIMENSIONAL CRAFT DESIGN**

**FIGURE B: Vintage Train Wallpaper**  
by Leon Greeff (South Africa), 2013.



**FIGURE C: Choppers and Wheels Wallpaper**  
by Kristen Morkel (South Africa), 2013.



**FIGURE D: Bicycle Wallpaper**  
by Astrid Schwarz of Schwarzie (South Africa), 2013.



**FIGURE E: Vintage Balloon Wallpaper**  
by Kristen Morkel (South Africa), 2013.





FIGURE F: **African-flavoured Wallpaper** by Design Kist (Cape Town), 2012.



FIGURE G: **Map or Topography Wallpaper** by Monkey Muse (Toronto), 2013.



FIGURE H: **Luggage Wallpaper** by Andrew Martin (England), 2012.



**PRODUCT DESIGN AND THREE-DIMENSIONAL CRAFT DESIGN**

**FIGURE I: Shipping Crate Furniture Piece** by Marcantonio Raimondi Malerba (Italy), 2010.



**FIGURE J: Arara Nômade/Nomadic or All-in-OneTrunk Furniture** by André Pedrini and Ricardo Freisleben (Brazil), 2013.



**FIGURE K: Unique Objets Nomades Collection** by Louis Vuitton, (USA), 2013.

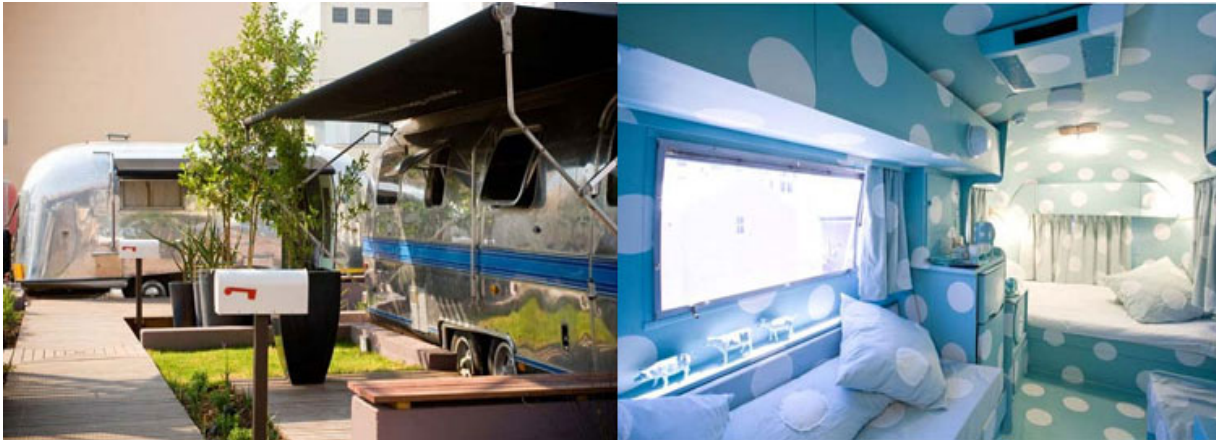
**ENVIRONMENTAL DESIGN**

FIGURE L: **The Airstream Penthouse Trailer Park** by Old MacDaddy or the Daddy Long Legs Boys and various other designers (Cape Town), 2009.







FIGURE M: **5<sup>th</sup> Avenue Window Display** by Louis Vuitton (USA), 2010.

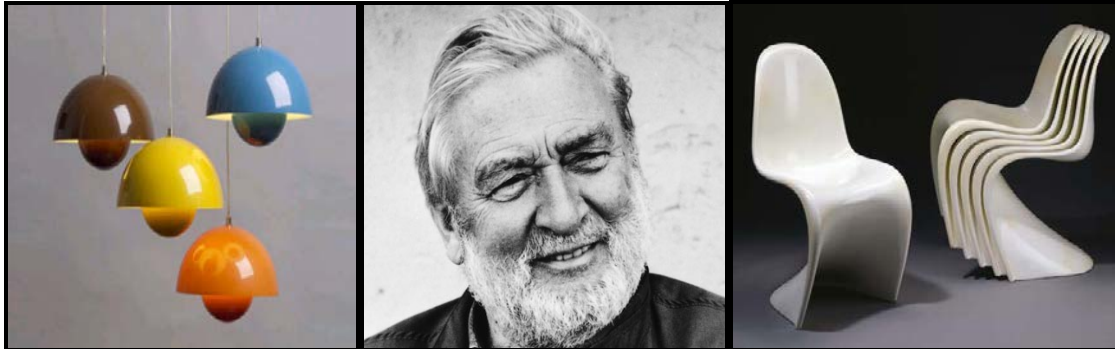


FIGURE N: **Bergdorf Goodman Window Display**  
by Louis Vuitton (New York), 2008.



**2. BRIEF/THEME 2: TOTEMIC DESIGN**

Totemic design is described as the trend to **stack** or **layer** colours, patterns, materials and objects to achieve a **totemic quality**. It was historically inspired by the Memphis Group during the Pop Era and carried through to Postmodernism.



The Pop Era designer Verner Panton's **Flowerpot Pendant lamp** and **Panton Stackable Chairs**, produced in 1969, clearly emphasise an obsession with layering and stacking to achieve a totemic quality.



Postmodern designer Ettore Sottsass' 1980s **Adesso Però bookcase**, **Mobile Giallo Chest of Drawers** and **Charlton Cabinet** testify in a playful, witty and whimsical manner to the totemic structures within Postmodernist designs.

**TOTEMISM** conjures up images of Native American or Red Indian totem poles while many South Africans associate Totemism with the well-known family restaurant, Spur.

Li Edelkoort (international trend forecaster) points out that South Africa has an evident TOTEMIC design tradition. According to her, it started in the early 1990s with designers setting out to create an African identity.

When taking into consideration the open-ended meaning behind the words/terms 'totemic', 'stacking' and 'layering', we find useful information:

<b>totemic:</b>	add, add up, count up, tote up, tally
<b>stacking:</b>	pack, heap, pile, load
<b>layering:</b>	enclosed, roofed, sheltered, togetherness

The complexity of the word TOTEMISM forces us to 'stumble' upon or enter Postmodernist discourses/discussions where designs are 'loaded' with 'pluralistic, double-coded dichotomies and ambiguous meaning' – AND then to turn to or 'tumble' into Deconstruction where meaning is yet again 'decoded, broken down and fragmented ...'

### **THE BRIEF:**

Create a **TOTEMIC DESIGN** for the **Design Indaba Expo** of 2015.

- Design(s) should suggest 'stacking' and/or 'layering'.
- The design(s) could include a contrast or dichotomy.  
A few suggestions: geometric/organic; African/Western; African/Eastern; handmade/machine-made; ornate/minimal; feminine/masculine; natural/artificial; construct/deconstruct; et cetera.

Create any original design in ONE of the following design categories:

- Visual Communication/Information Design and Digital Design
- Surface Design and Two-dimensional Craft Design
- Product Design and Three-dimensional Craft Design
- Environmental Design



**EXAMPLES:****COMMUNICATION/INFORMATION DESIGN AND DIGITAL DESIGN**

FIGURE A: **Design Indaba Expo Logo Design** (Cape Town), 2013.

It is clear that a layered and stacked approach has been used in the Design Indaba Expo logo.

**SURFACE DESIGN AND TWO-DIMENSIONAL CRAFT DESIGN**

**FIGURE B: Totem Pole Fashion** by Rysgaard and Kristoffersen (Denmark), 2012.

The costumes above reflect a layered balance between machine and hand-made techniques. Each piece can be freely mixed and matched, worn together or separately. The designers are clearly playing with the idea of construction/deconstruction of traditional Native American images and symbols.

**PRODUCT DESIGN AND THREE-DIMENSIONAL CRAFT DESIGN:**

**FIGURE C: The Stacking Rhythm Band and Toy**  
by Patrick Kim (New York), 2013.



**FIGURE D: Tea Shower Stacking Up Wooden Toy collection**  
by London Shower (London), 2012.

**The Tea Shower Stacking Up Wooden Toy** is based on the 'Chimney Soldier' character. The process of stacking and layering teaches a child not only to collect playfully, and select sizes and colour schemes, but also to construct and deconstruct shapes and forms.





FIGURE E: **The Leather Collection** by Maarten De Ceulaer and Ralph Baggaey for Nilufar (Belgium), 2012.

This collection of artistic, sculptural storage pieces reflects the designer's great passion for constructing and deconstructing. This is an excellent example of design's ability to 'morph' or transform by means of a huge array of different totemic, stacking and layering possibilities.



FIGURE F: **Stacking Chairs** by Jun Murakoshi and Yanko Designs (Japan), 2012.

This designer cleverly used the idea of stacking and layering to solve the problem of storage and space. This multi-functional design is dually used as chairs or creatively stacked chairs that create shelving.

## ENVIRONMENTAL DESIGN

Gregory Polletta and Sung Jang have created **Topiade**, a layered facade structure, designed to renew an existing Louis Vuitton store building without involving major reconstruction. The concept of 'topiary' (bushes cut into shapes) and the French garden style were used to extend and exhibit the luxurious quality of Louis Vuitton.

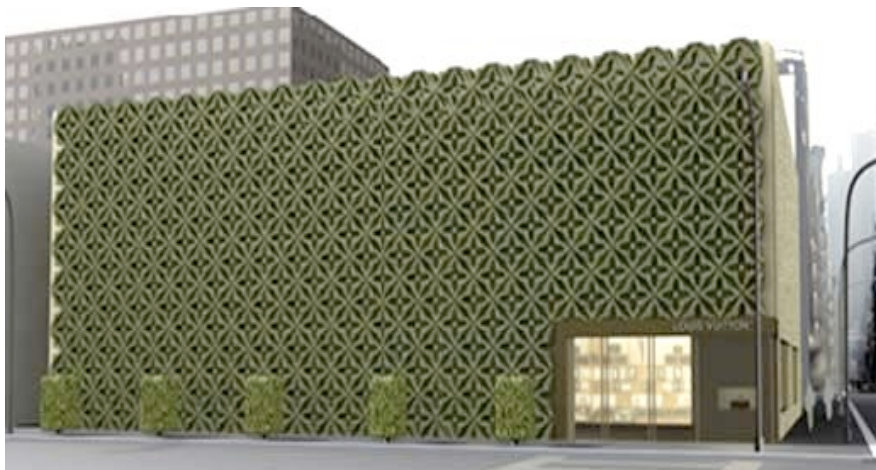
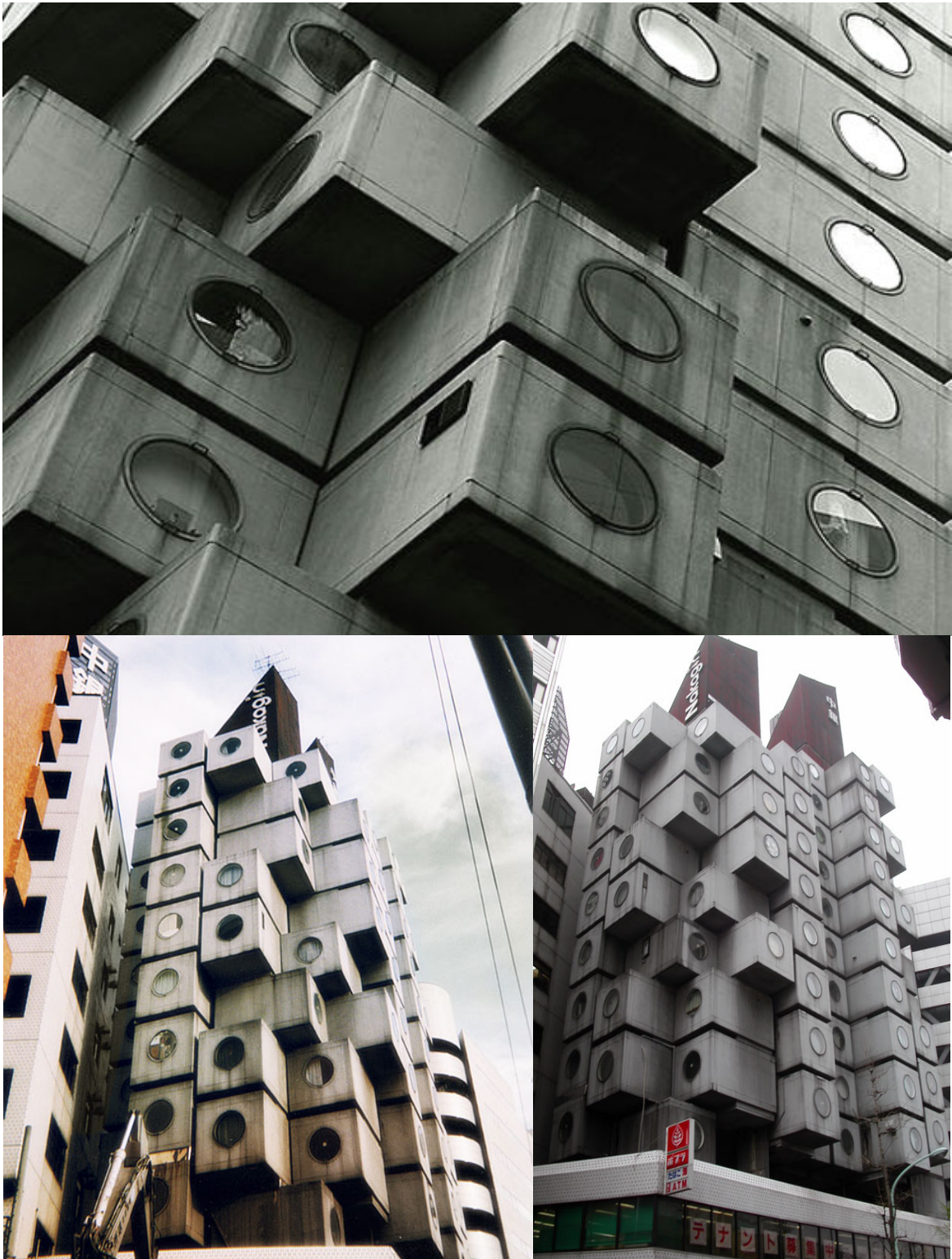


FIGURE G: **Topiade Lay-over Facade** for Louis Vuitton  
by Gregory Polletta and Sung Jang (USA), 2010.





**FIGURE H: Modern Prefab Nakagin Capsule Towers**  
by Kisho Kurokawa (Japan), 1972.

Even though this iconic Prefab Capsule Tower was built in 1972, this building demonstrates the timeless application of totemic or stackable modular architecture.

**REQUIREMENTS****SECTION A****TOPIC 1: SOURCEBOOK/WORKBOOK/PROCESS [50]**

1. All process/preparatory work for your design must be shown in a sourcebook/workbook (A3 size suggested).
2. This will involve the processes from conceptualisation to realisation.
3. Thorough investigation of problems posed by the design brief should be shown.
4. The sourcebook/workbook must be presented in the form of an album (that is in book form).
5. It must open easily and have pages that turn easily.
6. The sourcebook/workbook must be made of light material, to facilitate transport where work is moderated at a central venue.
7. Ensure that the sourcebook/workbook is presented professionally.

**NOTE:**

- As TOPIC 1 (design process) has the same mark allocation as TOPIC 2 (the final product), it should be given enough time to acknowledge its importance.
- Your teacher may be involved in this preliminary preparatory session (TOPIC 1 only).
- You may work at home.

**CRITERIA FOR THE DESIGN PROCESS (TOPIC 1)**

You should present the following (refer to the *NSC Design Examination Guidelines 2014*):

- Expression of intention and rationale (10)
  - Evidence of research, experimentation and reflection (10)
  - Evidence of detailed planning and presentation related to the final concept (30)
- [50]**

**SECTION B****TOPIC 2: THE FINAL PRODUCT [50]**

Although it is recommended that a two-dimensional design should NOT be larger than A2 in size, the candidates' work is NOT RESTRICTED REGARDING SIZE.

The size of a three-dimensional design will depend on the function of the object being made. Taking into account that the final product might have to be transported to a central marking venue, you should be mindful of possible problems during transportation.

**NOTE:**

- Your teacher may NOT assist you in any way during the final production of the design.
- ALL work must be done under the teacher's and/or appointed invigilator's supervision at your school.
- Any form of direct COPYING/PLAGIARISM or work that is not your original work will be strictly penalised.
- A declaration of authenticity (ADDENDUM A) must be completed by yourself and the chief invigilator/teacher.
- Work must be done on a continuous basis, for example three consecutive days under controlled circumstances.

**CRITERIA FOR THE DESIGN PRODUCT (TOPIC 2)**

You should use the following criteria (refer to the *NSC Design Examination Guidelines 2014*):

- Creativity/Originality/Interpretation in terms of the concept and solutions that are relevant to the brief (10)
  - Evidence of design involvement: The appropriate use of design elements and principles (10)
  - Technique/Craftsmanship/Method (10)
  - The design solution should show evidence of AT LEAST 12 HOURS' BUT NOT MORE THAN 24 HOURS' WORK under controlled circumstances (10)
  - Professional presentation and functionality of the design solution (10)
- [50]**

**TOTAL: TOPIC 1 (50) + TOPIC 2 (50) = 100**



**INSTRUCTIONS TO THE TEACHER****PRACTICAL EXAMINATION TOPIC 1 (50 MARKS) AND TOPIC 2 (50 MARKS) – TASK 7**

1. This practical examination consists of ONE paper. This question paper comprises TWO parts: TOPIC 1 (the examination sourcebook/workbook, A3 size suggested) and TOPIC 2 (the final practical examination product).
2. This practical question paper should be given to the candidates on **Monday 28 July 2014**. The final submission date will be **Friday 24 October 2014**.
3. TOPIC 1 (design process) has the same weighting as TOPIC 2 (the final product) and it should therefore be given enough time to acknowledge its importance.
4. Consequently, candidates should have enough time to do their TOPIC 1 (design process). The teacher may only be involved in this preliminary preparatory session and not in TOPIC 2. Due to the preparatory nature of TOPIC 1, candidates are allowed to work at home.
5. Candidates must use the TOPIC 1 sourcebook/workbook as a point of reference during their TOPIC 2 examinations. Both TOPIC 1 and TOPIC 2 examination work must be submitted to the teacher/invigilator immediately after the TOPIC 2 examinations are completed.
6. The teacher may NOT assist the candidate in any way during the final production of the design product (TOPIC 2).
7. Any form of direct COPYING/PLAGIARISM or work that is not the candidate's original work will be strictly penalised.
8. TOPIC 2 must be done on a continuous basis during contact time, for example during three consecutive days under controlled circumstances.
9. TOPIC 2 must be done at the candidate's examination centre, under the supervision of the teacher/invigilator. TOPIC 2 work must NOT be done at home. TOPIC 2 work must NOT be removed from the examination centre under any circumstances.
10. Each province will determine the process involved in the marking of TOPIC 1 (sourcebook/workbook) and TOPIC 2 (final product). Schools will be notified by the provinces concerning the date, time and venue for the submission of work to the examination centres, where applicable.
11. The examination TOPIC 1 should be professionally presented in a sourcebook/workbook in an album format (A3 size suggested).

12. PATs and the final examination must be neatly, separately and clearly labelled. Writing must be legible and with a school stamp on ADDENDUM A.
13. Attach ADDENDUM A securely to the PATs and final examination.
14. Do not confuse or mix up TOPIC 1 and TOPIC 2 (examination work) with PAT 1 (Task 1), PAT 2 (Task 3) and the practical trial examination (Task 5).

**PAT 1 (TASK 1), PAT 2 (TASK 3) AND THE PRACTICAL TRIAL EXAMINATION (TASK 5)**

1. Each province will determine the process involved in the moderation of the year work, PAT 1 (Task 1), PAT 2 (Task 3) and the practical trial examination (Task 5), as well as the final practical examination (Paper 2). Schools will be notified by the provinces concerning the date, time and venue for the moderation of PAT year work and marking/assessment of the final practical examination Paper 2 (Task 7).
2. TOPIC 1 for each task is to be professionally presented in a sourcebook/workbook in an album format (A3 size suggested).
3. Candidates who do not submit PAT 1 (Task 1), PAT 2 (Task 3) and the practical trial examination (Task 5) will receive incomplete results for this portion of the examination (year-work exhibition).
4. The following procedure may be adjusted by each province to suit their own process of moderation/assessment of work at the end of the year:

An example of the compilation of a sourcebook/workbook:

- Index with legible page references
  - All the TOPIC 1's (design process) must be in the sourcebook/workbook in chronological order, accompanied by the respective assessment sheets.
5. Each province will stipulate their own procedure for handing in and moderation/ assessment of TOPIC 2.

**ASSESSMENT GUIDELINES**

	<b>OUTCOMES</b>	<b>REQUIREMENTS</b>	<b>WEIGHTING %</b>	<b>MARKS</b>
<b>THE WORKBOOK</b>	<b>TOPIC 1</b> <b>The Design Process</b>  <i>The candidate is able to understand the design process from conceptualisation to realisation.</i>	Expression of intention and rationale	10	50
		Evidence of research, experimentation and reflection	10	
		Evidence of detailed planning and presentation related to the final concept	30	
<b>THE FINAL PRODUCT</b>	<b>TOPIC 2</b> <b>Design Production</b>  <i>The candidate is able to produce and present a body of work in the chosen discipline(s) which shows an understanding of design skills and production processes.</i>	Creativity/Originality/Interpretation in terms of the concept and solutions that are relevant to the brief	10	50
		Evidence of design involvement: the appropriate use of design elements and principles	10	
		Technique/Craftsmanship/Method	10	
		The design solution should show evidence of at least 12 hours' but no more than 24 hours' work under controlled circumstances	10	
		Professional presentation and functionality of the design solution	10	
	<b>TOTAL</b>			<b>100</b>

**NOTE:** Teachers and markers must refer to the *NSC Design Examination Guidelines 2014*.



**ADDENDUM A (Use the forms below)**

This addendum must be detached, copied, completed, signed and pasted on the PATs (sourcebook/workbook) and the final examination (sourcebook/workbook and/or final product).

**NOVEMBER 2014 PAT EXHIBITION**

1.	Name of subject	
2.	Code of subject	

<b>DECLARATION OF AUTHENTICITY</b>												
This work was done under supervision and without any help. This is to certify that all work submitted is the original and own work of the candidate.												
Centre number												
Examination number												
District/Circuit												
	Signature and Date								School Stamp			
Candidate												
Principal												
Chief Invigilator/Teacher												

**NOVEMBER 2014 PRACTICAL EXAMINATION**

1.	Name of subject	
2.	Code of subject	

<b>DECLARATION OF AUTHENTICITY</b>												
This work was done under supervision and without any help. This is to certify that all work submitted is the original and own work of the candidate.												
Centre number												
Examination number												
District/Circuit												
	Signature and Date								School Stamp			
Candidate												
Principal												
Chief Invigilator/Teacher												