



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DESIGN P2

PRACTICAL PAPER

22 JULY–25 OCTOBER 2013

MARKS: 100

**TIME: LO1: Practical process/preparation at school and/or home [50]
LO2: Practical product done under controlled conditions ONLY at school,
18 hours [50]**

**This question paper consists of 17 pages and 1 addendum.
This question paper must be printed in full colour.**

INSTRUCTIONS AND INFORMATION

1. This practical examination consists of ONE question paper.
2. This question paper comprises TWO parts:

The examination workbook/sourcebook (LO1) (A3 size) [50 marks]
The final practical examination product (LO2) [50 marks]

TOTAL: 100 MARKS

3. **The question paper has TWO topics. Choose ONE OR BOTH.**

1. BRIEF/TOPIC: CELEBRATING ECLECTIC DESIGN

Some designers describe their design style as eclectic, meaning that they like a little bit of this, and a little bit of that.

The word 'eclectic' comes from the Greek word and can be broken up into two parts: (a) 'ek' meaning 'out', and (b) 'legein' meaning 'to choose'. This knowledge is helpful to us and by looking at the definitions, it becomes clear that the following are central to the term 'eclecticism':

- A borrowing and copying from successful design examples
- Selecting from various styles, ideas and methods
- Ultimately creating a new and innovative design

Although the term 'eclecticism' is a main characteristic within contemporary Postmodernist designs, historically the term can be traced back to 1675–1685. But there are so many design styles that eclectic design draws from. For instance, the Art Deco movement was DIRECTLY influenced by Egyptian, Mayan, African and American Indian styles, to name but a few ...

Use your theoretical knowledge of design movements/styles and choose TWO or MORE (a) **styles** AND/OR (b) **methods** and combine, mix or fuse them to create a new and innovative product.

List of **possible** eclectic style combinations:

- Art Nouveau and Art Deco
- Art Deco and Scandinavian designs
- Bauhaus and Pop design
- Art Deco and Postmodernism
- Art Nouveau and Postmodernism
- African and Pop design
- Classical and modern, etc.

List of **possible** method combinations:

- Hand-made and machine-made
- Construction and Deconstruction
- Decorative and functional
- Old and new technology
- Decorative and Minimalistic
- Inside and Outside

You may also choose any other combinations.

Create an original design to CELEBRATE ECLECTIC DESIGN in any ONE of the following design categories:

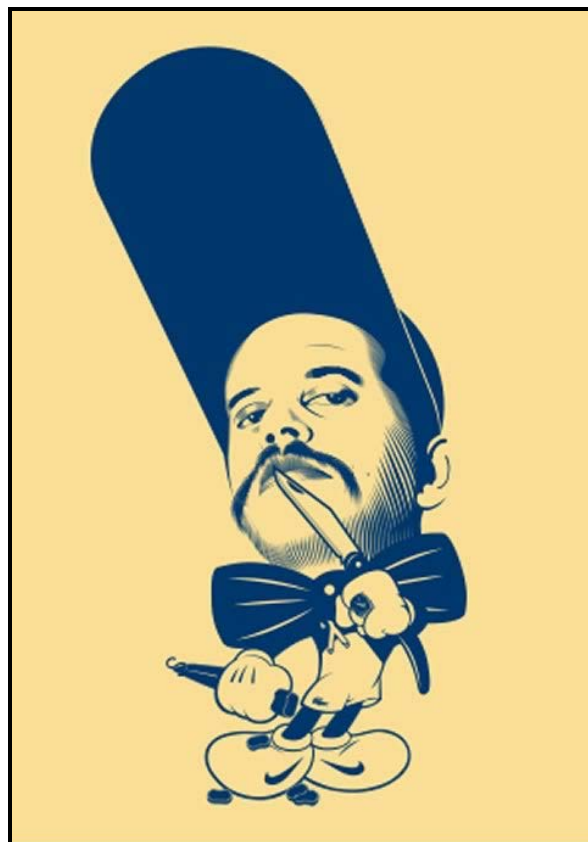
- Communication/Information Design
- Craft/Design (basically two-dimensional design)
- Craft/Design (basically three-dimensional design)
- Environmental Design and Digital Design

Use the examples below to **guide** and inspire you! See if you can spot the eclectic styles and/or fusion of methods!

COMMUNICATION/INFORMATION DESIGN



Logo design from Vamp (Woodstock, Cape Town), 2011.
Vamp is an up-cycled retro furniture shop, specialising in mid 20th century classics and quirky vintage styles mixed with local design styles.



Logo design for Jack Parow by The President design company owned by Peet Pienaar (Cape Town), 2010.

In this logo, the Mickey Mouse icon of the 1960s was fused with the colourful, contemporary and controversial Afrikaans singer, Jack Parow.

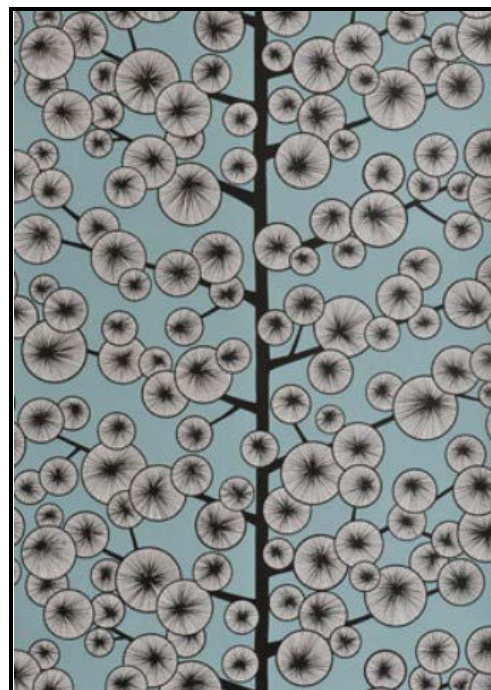
CRAFT/DESIGN (TWO-DIMENSIONAL DESIGN)

Shoe brand Ashanti Lou by designer Louisa Osei (London), 2011.

Osei shoe surface designs are an eclectic fusion of avant-garde runway London styles and her Ashanti or Ghana family heritage; she draws inspiration from the use of contrasting materials, vibrant colours and Kente fabric. She places emphasis on handcrafted quality fused with the most superior machine materials.



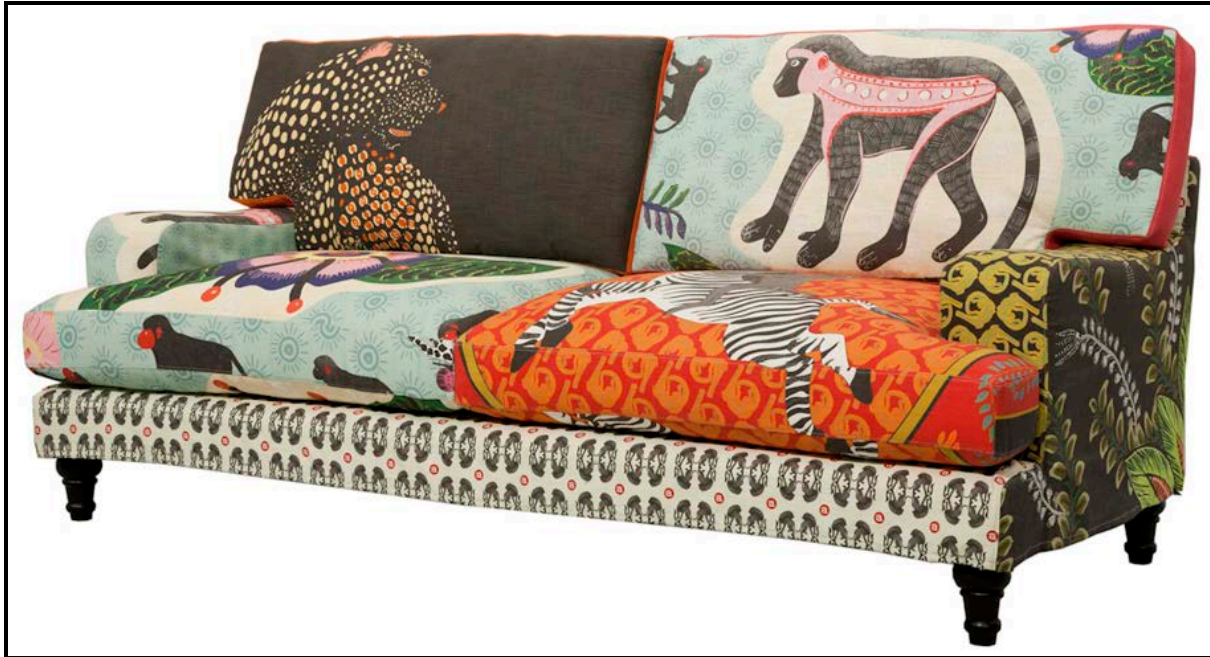
Pebble Leaf wallpaper entitled *Tusk* by Miss Print and Garrendenny Lane (UK, USA and Ireland), 2011.



Cotton Tree wallpaper entitled *Sky Blue* by Miss Print and Garrendenny Lane (UK, USA and Ireland), 2011.

Vibrant wallpaper that fuses Art Nouveau inspired William Morris with Postmodernism.

CRAFT/DESIGN (THREE-DIMENSIONAL DESIGN)



Qalakabusha Couch by Ardmore Studio (KZN), 2011.



Bamboo Bench by Ben Gal Arav (Israel), 2011.

Arav fused the natural with the industrial, hand-made with machine-made, old with new technology/trends, decorative with Minimalism, and inside with outside.



The **Proust Geometrica Armchair** by Alessandro Mendini for Cappellini (Italy), 1978. Cappellini added a Postmodernist flair to the chair by fusing different design styles.



Fantastical eclectic ceramics by Virginia Graham (UK), 2010. Graham's fun and witty ceramic design is a fusion between decorative and functional, Modernism and Postmodernism.

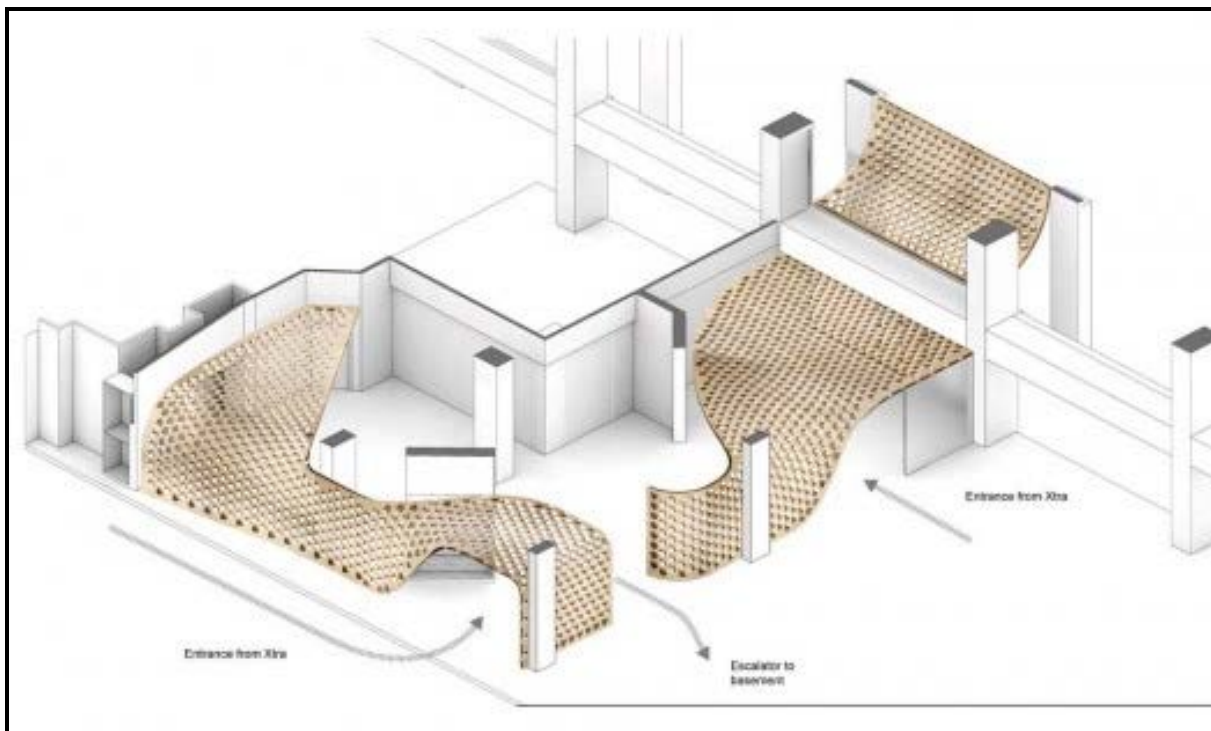
ENVIRONMENTAL DESIGN

The original **Chrysler Building** in New York by William van Alen, 1930.



The **El Kazim Towers**, designed by the National Engineering Bureau (Dubai, United Arab Emirates), 2009.

The most obvious influence is the Art Deco Chrysler Building. In the true eclectic spirit of Postmodernism, the architects have added contemporary Eastern influences.



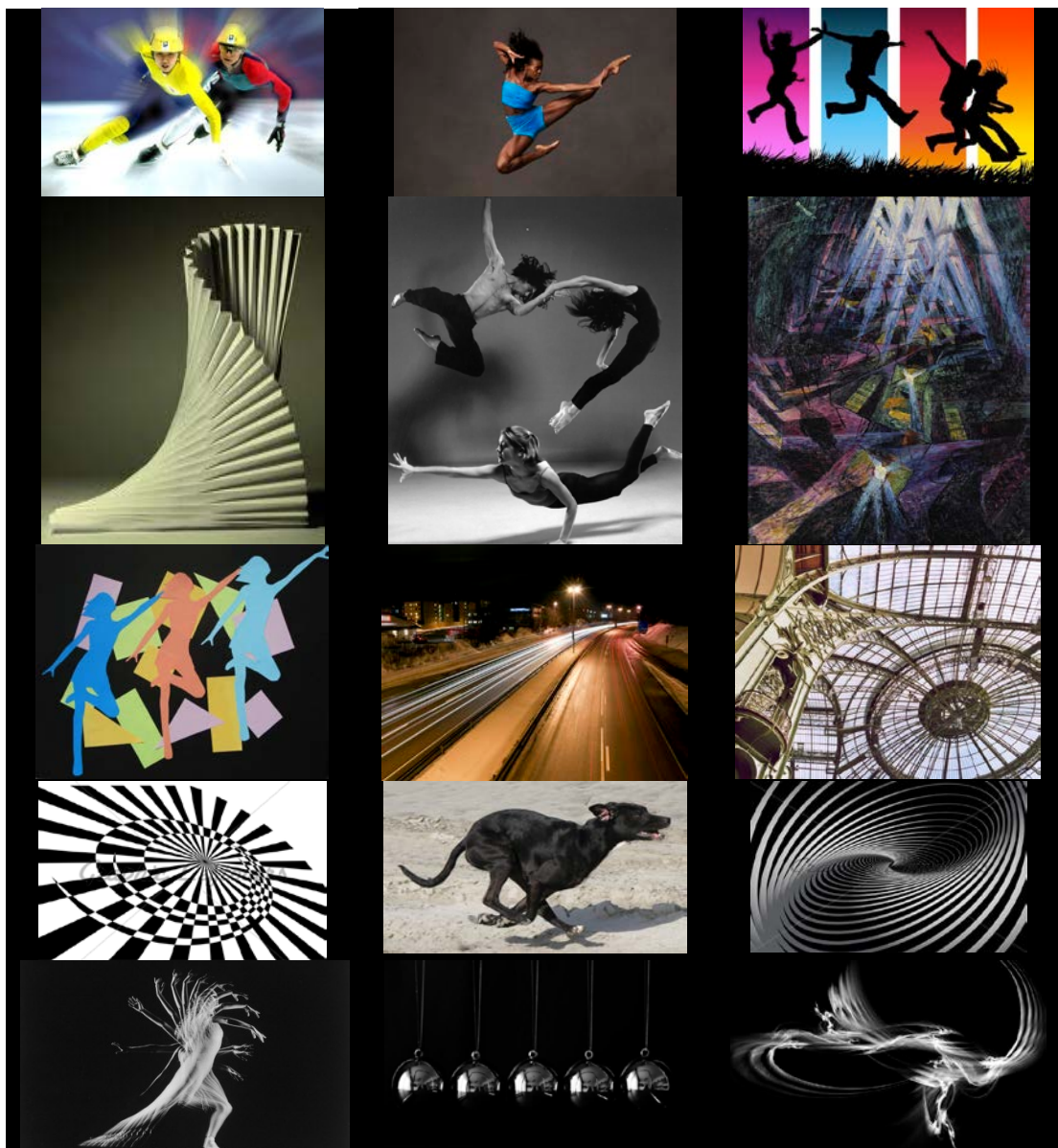
The **Xtra-Herman Miller shop** designed by P.A.C. (Singapore), 2012.
This Postmodern design combined natural materials (wood) with new technology.

2. BRIEF/TOPIC: MOVEMENT

~~Definition: motion, activity~~
~~Definition: motion, activity~~

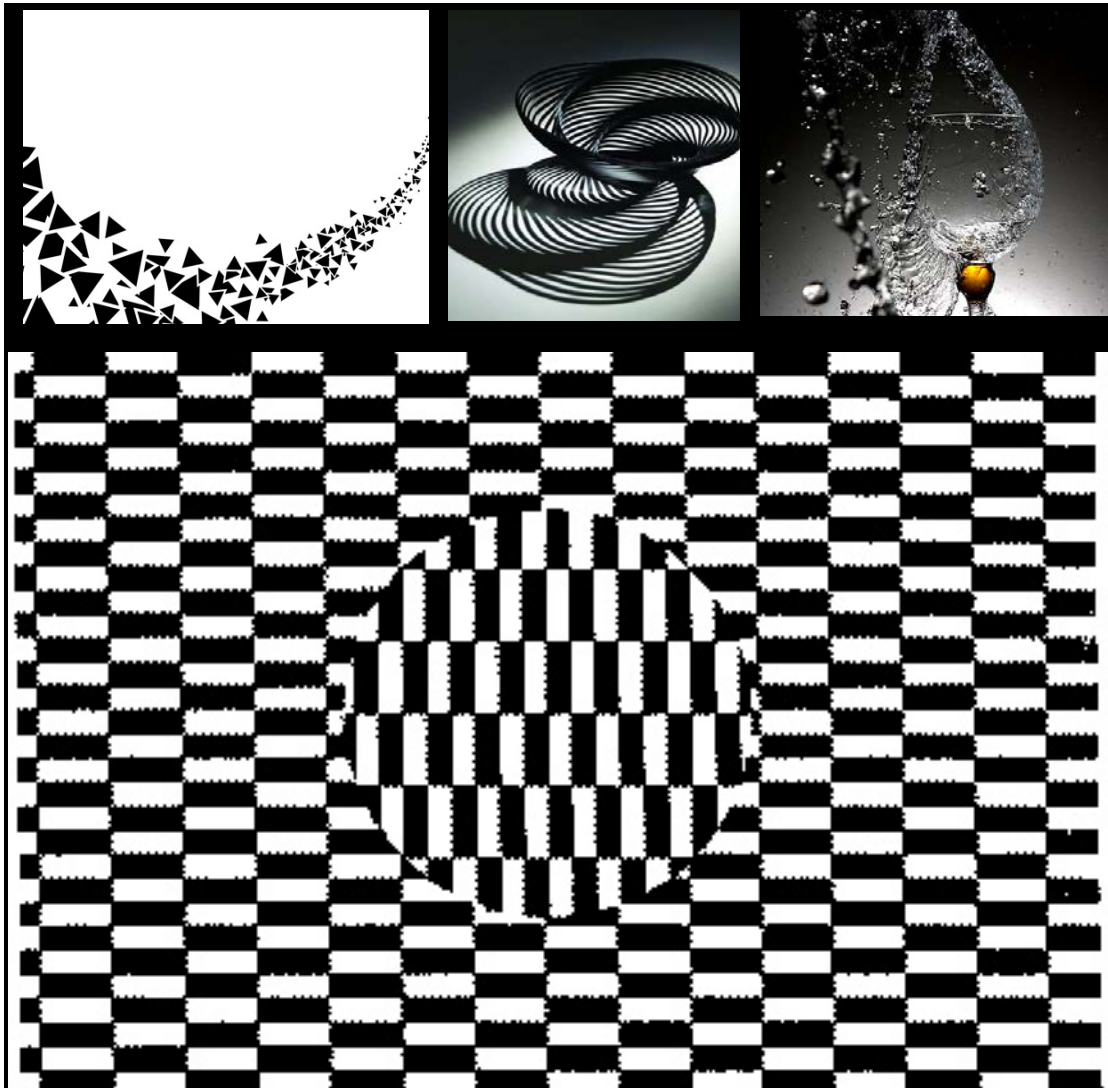


MOVEMENT is one of the design principles. It uses some of the elements of design such as line, shape, form, tone, colour and texture to produce the look of action or to lead the viewer's eye to sweep over the design in a certain manner ...



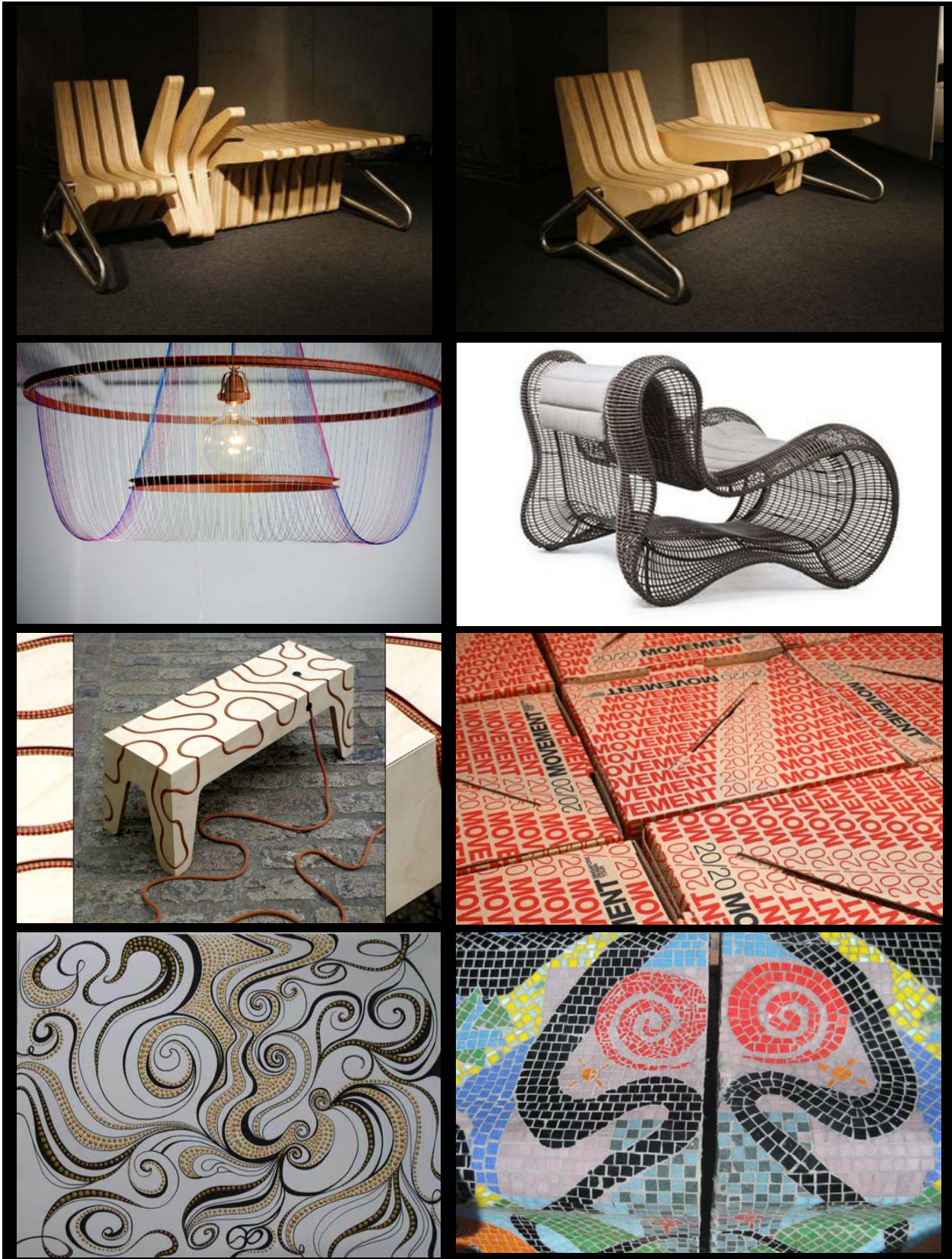
Create an original design that focuses on the concept of movement. Your product can reflect the concept of movement in any ONE of the following design categories:

- Communication/Information Design
- Craft/Design (basically two-dimensional design)
- Craft/Design (basically three-dimensional design)
- Environmental Design and Digital Design



Other words associated with movement: action, advance, alteration, change, changing, development, displacement, dynamism, evolution, evolving, exercise, flight, flow, flux, journey, journeying, locomotion, manoeuvre, migration, mobility, move, moving, operation, progress, progression, shifting, steps, stirring, transferral, transit, translating, transplanting, undertaking, velocity, voyaging, wandering ...

Examples of movement in contemporary design



REQUIREMENTS

PART 1

PROCESS

1. All process/preparatory work for your design must be shown in a workbook/sourcebook (A3 size).
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 design process must be captured in an A3 format.
5. The workbook/sourcebook is to be presented in the form of an album (that is in book form).
6. It must open easily and have pages that turn easily.
7. The workbook/sourcebook must be made of light material, to facilitate transport where work is moderated at a central venue.
8. Ensure that the workbook is presented professionally.

NOTE:

- As LO1 (preparation) has the same mark allocation as LO2 (the final product), it should be given enough time to acknowledge its importance.
- Your teacher can be involved in this preliminary preparatory session.
- You may work at home.

REQUIREMENTS OF THE DESIGN PROCESS

You should present the following (refer to the *NSC Design Examination Guidelines 2011*):

- 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]**

PART 2**PRODUCT**

A two-dimensional design should not be larger than A2 in size.

The size of a three-dimensional design will depend on the function of the object being made. Bear in mind that the final product will need to be transported to a central marking venue.

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 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 during contact time, for example during three consecutive days with sessions of 6 hours each. This can be negotiated with your school.

CRITERIA FOR THE DESIGN PRODUCT

You should use the following criteria:

- | | |
|--|-------------|
| • 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 18 hours' work under controlled circumstances | (10) |
| • Professional presentation and functionality of the design solution | (10) |
| | [50] |

TOTAL (LO1 AND LO2): 100

INSTRUCTIONS TO THE TEACHER

PRACTICAL EXAMINATION LO1 (50 MARKS) AND LO2 (50 MARKS)

1. This practical examination consists of ONE paper. This question paper comprises TWO parts: LO1 (the examination workbook/sourcebook, A3 size) and LO2 (the final practical examination product).
2. This practical question paper should not be given to the learners before **Monday 22 July 2013**. The final hand-in date will be **Friday 25 October 2013**.
3. As LO1 (preparation) has the same weighting as LO2 (the final product), it should be given enough time to acknowledge its importance.
4. Consequently, learners should have enough time to do their LO1 (preparation). The teacher can be involved in this preliminary preparatory session. Due to the preparatory nature of LO1, learners are allowed to complete work at home.
5. Learners must use the LO1 workbook/sourcebook as a point of reference during their LO2 examinations. Both LO1 and LO2 examination work must be submitted to the chief invigilator immediately after the LO2 examinations are completed.
6. The teacher may NOT assist the candidate in any way during the final production of the design product (LO2).
7. Any form of direct copying/plagiarism or work that is not the candidate's original work will be strictly penalised (**ZERO** marks).
8. LO2 must be done on a continuous basis during contact time, for example during three consecutive days in sessions of 6 hours each. The choice of examination times must be negotiated with the school.
9. LO2 must be done at the learner's examination centre, under the supervision of the teacher/invigilator. LO2 work must NOT be done at home. LO2 work must NOT be removed from the examination centre.
10. Each province will determine the process involved in the marking of LO1 (workbook/sourcebook, A3) and LO2 (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 LO1 should be professionally presented in an A3 workbook/sourcebook in an album format.
12. LO1 and LO2 must be neatly and clearly labelled. Writing must be legible.

13. Attach ADDENDUM A securely to LO1 and LO2 work.
14. **Do not confuse or mix up LO1 and LO2 (examination work) with PATs 1, 3 and 5 (year work).**

PATs 1, 3 AND 5

1. Each province will determine the process involved in the moderation of the examination LO1 (process/preparation in the workbook/sourcebook), examination LO2 (final product) and PATs 1, 3 and 5. Schools will be notified by the provinces concerning the date, time and venue for the moderation of PATs 1, 3 and 5 (year work) and marking/assessment of the final examination work.
2. LO1 is to be professionally presented in an A3 workbook/sourcebook in an album format.
3. Candidates who do not submit PATs 1, 3 and 5 will receive **ZERO** for this portion of the examination.
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 workbook/sourcebook (A3):

- Index with legible page references
 - All the LO1s (process/preparation) must be placed in the workbook/sourcebook (A3) in chronological order, accompanied by the respective assessment sheets, for example completed assessment sheet followed by LO1 (process/preparation) of PAT 1; completed assessment sheet followed by LO1 (process/preparation) of PAT 3; completed assessment sheet followed by LO1 (process/preparation) of PAT 5.
5. Each province will stipulate its own process of handing in and moderation/assessment of LO2.

A possible example:

The LO2 (final product) of PATs 1, 3 and 5 should be presented as part of an exhibition accompanied by the respective assessment sheets underneath or next to each one for moderation.

ASSESSMENT GUIDELINES

	OUTCOMES	REQUIREMENTS	WEIGHTING %	MARKS
THE WORKBOOK	LO1 The Design Process <i>The learner 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	
THE FINAL PRODUCT	LO2 Design Production <i>The learner 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 18 hours' work under controlled circumstances	10	
		Professional presentation and functionality of the design solution	10	
	TOTAL			100

NOTE: Teachers and markers must refer to the *NSC Design Examination Guidelines 2011*. These guidelines supersede all previous documents.

ADDENDUM A

This addendum must be detached, copied, completed, signed and pasted on the front cover of the A3 year workbook/sourcebook (which contains the preparation/process as part of the PATs). Do the same with the final examination workbook/sourcebook (which contains the preparation process of the final examination).

NOTE: Provinces may require this work to be submitted in ONE workbook/sourcebook.

Indicate with a cross (X) whether this is the year workbook/sourcebook (PATs) and/or the examination workbook/sourcebook.

YEAR WORKBOOK/SOURCEBOOK (preparation/process as part of the PATs): LO 1	
YEAR WORK (design PATs products): LO 2	
FINAL EXAMINATION WORKBOOK/SOURCEBOOK (preparation/process for final examination): LO 1	
FINAL EXAMINATION design product(s): LO 2	

NOVEMBER 2013 PRACTICAL EXAMINATION

1.	Name of subject	
2.	Code of subject	

DECLARATION

This work was done under the supervision of the Design teacher and without the help of anybody else. This is to certify that all work submitted is the original and own work of the candidate.

Centre number																		
Examination number																		
District																		
Region																		
	Signature									Date								
Candidate																		
Principal																		
Chief Invigilator/Teacher																		