



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**DESIGN P1  
(THEORY)**

**FEBRUARY/MARCH 2016**

**MARKS: 100**

**TIME: 3 hours**

**This question paper consists of 14 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 sociocultural/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: **Admirable Man** from the 95 Nelson Mandela poster collection by Ana Paula Caldas (South Africa), 2013.

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

- Focal point
- Colour
- Line
- Balance
- Pattern

**[10]****OR**

1.2



FIGURE B: **Flexible Flat-pack Chairs** by Wintec's Stratflex line (South Africa), 2013.

1.2.1 Analyse and discuss the use of the following design terms in relation to FIGURE B above:

- Minimalism
- Truth to materials
- Linearity

(6)

1.2.2 Discuss FOUR benefits that can be associated with flat-pack furniture.

(4)  
[10]

**QUESTION 2: COMMUNICATION THROUGH DESIGN**

FIGURE A: 15<sup>th</sup> Anti-Racism Festival Poster by Unusual (USA), 2005.

- 2.1 Discuss the symbolism evident in the poster above. (8)
- 2.2 Explain how the composition or layout contributes towards communicating the message effectively. (2)
- [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 question that follows.



FIGURE A: **Shweshwe textile**  
by Da Gama Textiles (South Africa),  
2009.

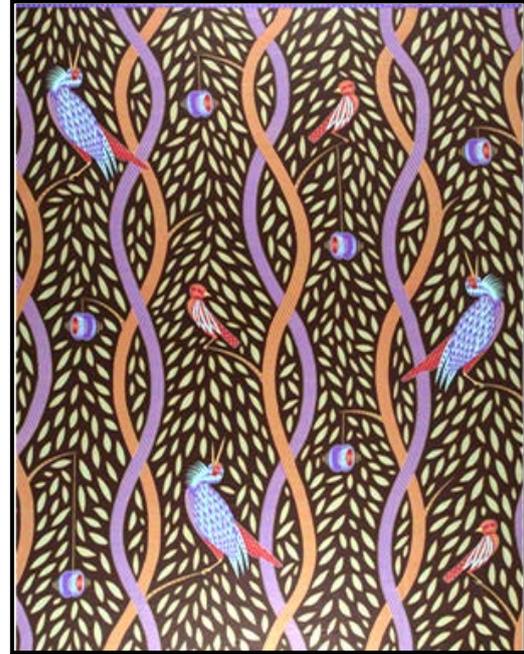


FIGURE B: **Vlisco textile by**  
Vlisco Fabrics (Democratic Republic  
of the Congo), 2007.

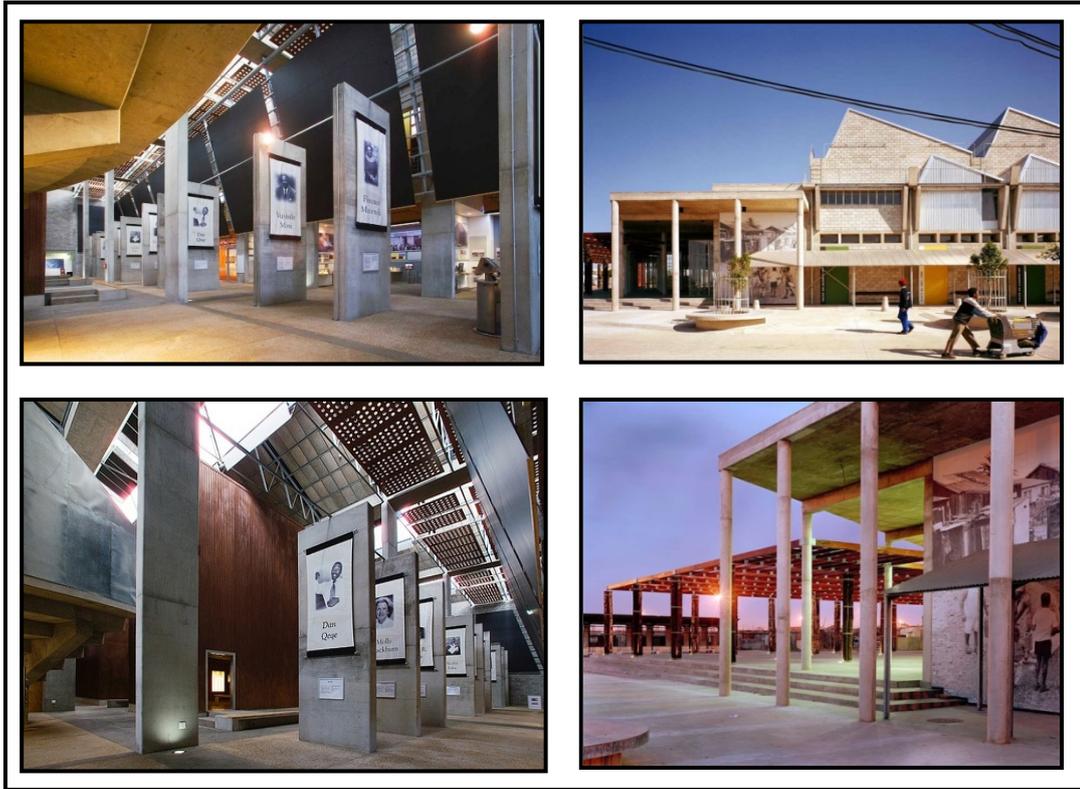
Compare the two textile designs above, using the following as guidelines:

- Possible influences
- Function
- Line
- Rhythm
- Colour

**[10]**

**OR**

3.2



**FIGURE C: The Red Location Museum of the People's Struggle**  
by Noero Wolff Architects (Port Elizabeth, South Africa), 2005.

This museum and community centre is built in the Red Location 'shack' settlement, the oldest part of New Brighton, Port Elizabeth. This building commemorates the first resistance against apartheid in 1952 when railway workers refused to show their passes to enter railway property. This museum also includes an art gallery, a market, a centre for creative arts, a library, literacy centre and a conference centre. The interior includes six large 'memory boxes' constructed from red oxidised corrugated iron sheets to link with the colour of the original shacks of the area. It houses objects and exhibitions relating to apartheid history.

Write an essay (at least 200–250 words or ONE full page) in which you compare the contemporary South African building in FIGURE C above with ANY classical building you have studied.

Use the following as a guideline for your essay:

- Context
- Purpose/Function
- Materials and building/construction techniques
- Architectural features
- Form and space

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

**SECTION B: DESIGN HISTORY****QUESTION 4**

4.1

The initial founding member of the Arts and Crafts Movement, William Morris, had one wish for a good society – 'that we may have nothing in our lives that we do not know to be useful and believe to be beautiful.'

With reference to the above quote, choose TWO images shown on the following two pages and write a separate essay on the movement/style represented by EACH image.

Use the following as guidelines for your essays:

- Give TWO reasons why the image you have chosen is typical of the movement/style to which it belongs and state whether your choice is relevant to the above quote.
- Discuss TWO other characteristics and/or influences and ONE other work and designer from the movement/style that is relevant to the quote.

(20)



**Renaissance**



**Art Nouveau**



**Gothic**



**De Stijl**



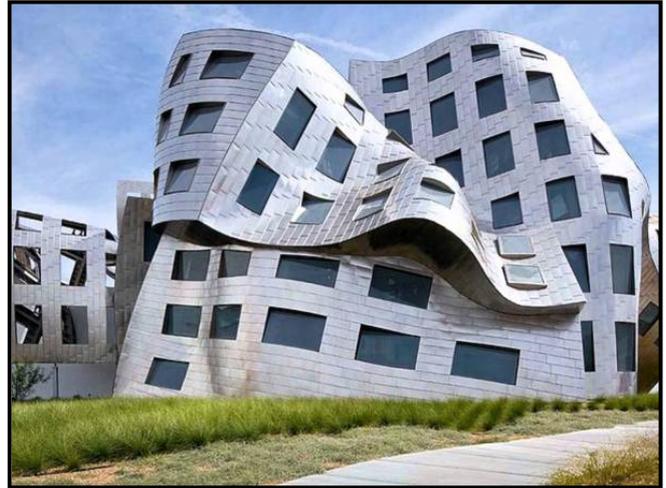
**Bauhaus**



**Art Deco**



**Baroque**



**Deconstructivism**



**Arts and Crafts**



**Scandinavian**



**Victorian**



**Roman**

4.2



FIGURE A: **Rainbow Chair**  
by Patrick Norguet (origin  
and date unknown).  
(Pop Art)



FIGURE B: **King Chair** by Shao Fan (China),  
1996. (Postmodernism)

Write an essay (at least 200–250 words or ONE full page) in which you compare FIGURE A to FIGURE B. Your comparison must refer to the aims, characteristics and influences of each movement as seen in FIGURE A and FIGURE B.

(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

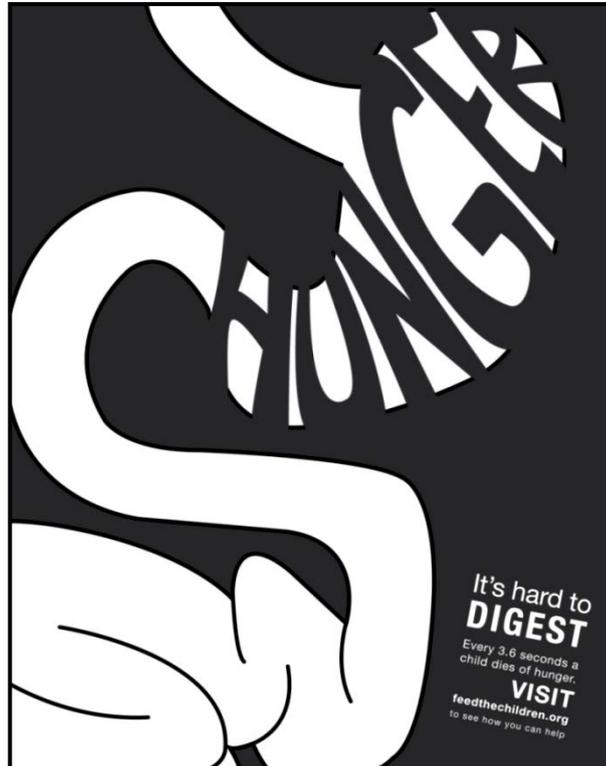


FIGURE A: **Poster** promoting awareness of worldwide child hunger by Karen Morvan (USA), date unknown.

- 5.1.1 What is the social message of the poster design above? (2)
- 5.1.2 Explain how the use of imagery, text, composition and colour supports this message. (4)
- 5.1.3 Write an essay (at least 200–250 words or ONE full page) in which you discuss the work of ONE contemporary South African designer/design group and ONE international designer/design group who address socio-cultural issues in some way.

Refer to the following in your discussion:

- Name the designer or design group.
- Discuss the aims, materials, techniques and methods of this designer/design group, explaining how his/her/their work addresses social concerns. Refer to at least ONE work by the designer/design group to motivate your statements.

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

(14)  
[20]

**OR**

## 5.2



FIGURE B: **Zulu Basket** by RootzCreationz  
(South Africa), 2013.

- 5.2.1 Write a paragraph in which you discuss the importance of practising traditional craftwork. Refer to the product in FIGURE B as inspiration. (4)
- 5.2.2 Write an article for a travel magazine in which you promote ONE of South Africa's traditional crafts. Discuss its origins, typical materials, techniques and use of pattern and motifs. Refer to at least ONE product to illustrate your statements. (6)
- 5.2.3 Discuss the work of ONE socially responsible, contemporary South African or African designer or design group who incorporates traditional methods and/or materials into her/his/their designs.

Use the following as guidelines for your essay:

- Aims
- A brief analysis of at least ONE work, explaining how it reflects traditional materials and/or techniques
- The social issues that are addressed by the work of this designer or design group

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

(10)  
[20]

**QUESTION 6**

- 6.1 Which ONE of the designs shown in FIGURE A and FIGURE B below is an example of successful environmental/sustainable design? In your answer, describe the materials used for manufacture and how this impacts on environmental issues.



FIGURE A: Co.'s **Carpenter line of watches**, made from recycled wood.

FIGURE B: Swatch **Chrono Plastic watches**.

(6)

- 6.2 Discuss ONE contemporary international designer/design company and ONE South African designer/design company whose work has motivated you to become a sustainable designer.

Refer to the following in your discussion:

- Name the designer/design company.
- Name and describe ONE example of work from the designer/design company.
- Discuss how the designer/design company's use of material has motivated you to be a sustainable designer.

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

(14)  
[20]

**TOTAL SECTION C: 40**  
**GRAND TOTAL: 100**