



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DESIGN P1

(THEORY)

NOVEMBER 2013

MARKS: 150

TIME: 3 hours

**This question paper consists of 20 pages.
This question paper must be printed in full colour.**

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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**

Study the designs below and answer the questions that follow.

1.1



FIGURE A: ***Bambani*** ('to hold') by the Zizamele Ceramic Group (Kommetjie, Noordhoek, Cape Town), 2011.

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

- Colour
- Contrast
- Pattern
- Movement
- Focal point

(10)

1.2



FIGURE B: **M2 Building** designed by Kengo Kuma (Tokyo, Japan), 1991.

1.2.1 Define the following concepts with reference to the building in FIGURE B:

- Form follows function
- Deconstruction
- Less is a bore

(6)

1.2.2 Discuss the use of the following principles with reference to FIGURE B:

- Contrast
- Focal point

(4)

[20]

QUESTION 2

The images in the visual sources below, FIGURE A and FIGURE B, challenge and/or reinforce stereotypes. Study the two visual sources carefully and answer the questions that follow.



FIGURE A



FIGURE B

His (FIGURE A) and **Hers** (FIGURE B) chair designs
by Kare Designs (Munich, Germany), 2010.

2.1 Explain how the designs in FIGURES A and B can be regarded as reinforcing stereotypes by referring to the following:

- Title
- Materials
- Colour
- Form

(8)

2.2 Discuss how you would avoid stereotyping in your design projects.

(2)
[10]

QUESTION 3

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



FIGURE A: *Chandelier* by Michael Chandler (Cape Town), 2012.



FIGURE B: *Bafana Bafana* by Bheki Dlamini (Esikhawini, KZN), 1998.

Compare the designs in FIGURE A and FIGURE B according to:

- Local and international influences
- Use of materials
- Colour
- Pattern

(10)

3.2 Design is useless if it is not functional.

Discuss this statement by referring to a South African designer/agency/studio.

Do the following:

- Name the designer/agency/studio.
- Discuss influences on the designer/agency/studio with reference to one or more design products.
- Discuss the characteristic style of the design(s) or designer(s) by referring to the statement.

(10)
[20]

QUESTION 4: DESIGN HISTORY

4.1



FIGURE A: St. John's College,
Herbert Baker (Johannesburg), 1912.



FIGURE B: The Colosseum Building,
WH Grant (Cape Town), 1936–1938.



FIGURE C: The Meat Board,
Helmut Stauch and partners
(Pretoria), 1957.



FIGURE D: McDonald's
(Bloemfontein), 2010.



FIGURE E: Palace Hotel, Sun City, South Africa, 1979.

South African designs, past and present, often show influences from Western design history as seen in the designs above.

Choose any TWO of the designs (FIGURE A to FIGURE E) on the previous page and answer the following:

- Identify the name of the design history movement that could have influenced EACH design of your choice, and list THREE characteristics of BOTH designs.
- Discuss TWO other typical characteristics and/or influences of EACH movement/style that you did not mention above.
- Name ONE work and designer from EACH movement/style and give a brief analysis of the work.

(20)

4.2



FIGURE F: Display cabinet
by Gustav Serrurier-Bovy,
Art Nouveau, circa 1880–1905.



FIGURE G: Display cabinet
by Gio Ponti, Modernism, 1950s.

4.2.1 Which display cabinet (FIGURE F or FIGURE G) do you prefer? Substantiate your answer.

(2)

4.2.2 Compare FIGURE F and FIGURE G by referring to:

- Form
- Function
- Space
- Symmetry

(8)

[30]

TOTAL SECTION A: 80

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

5.1



FIGURE A: **Good Parent Campaign** (DDB, Poland), 2009.

5.1.1 Discuss how the designer has highlighted the idea of child abuse in the poster (FIGURE A). (2)

5.1.2 Discuss ONE INTERNATIONAL designer you have studied who has 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 other designers used in this question paper. (8)

5.2



FIGURE A: The **Shova Kalula Bicycle Project** (South Africa), 2001 to present.

The Department of Transport has developed a bicycle implementation strategy to enable citizens to actively participate in the social and economic life of South Africa.



FIGURE B: Examples of the project's uses.

5.2.1 Refer to the images in FIGURE B and discuss how the Shova Kalula Bicycle Project encouraged different design solutions to meet community needs. (4)

5.2.2 Write a short paragraph on any ONE SOUTH AFRICAN designer/design group/design studio you have studied, who addressed a social issue(s).

You may not refer to examples that you have used previously.

(6)
[20]

QUESTION 6

Answer TWO of the three questions below.

6.1

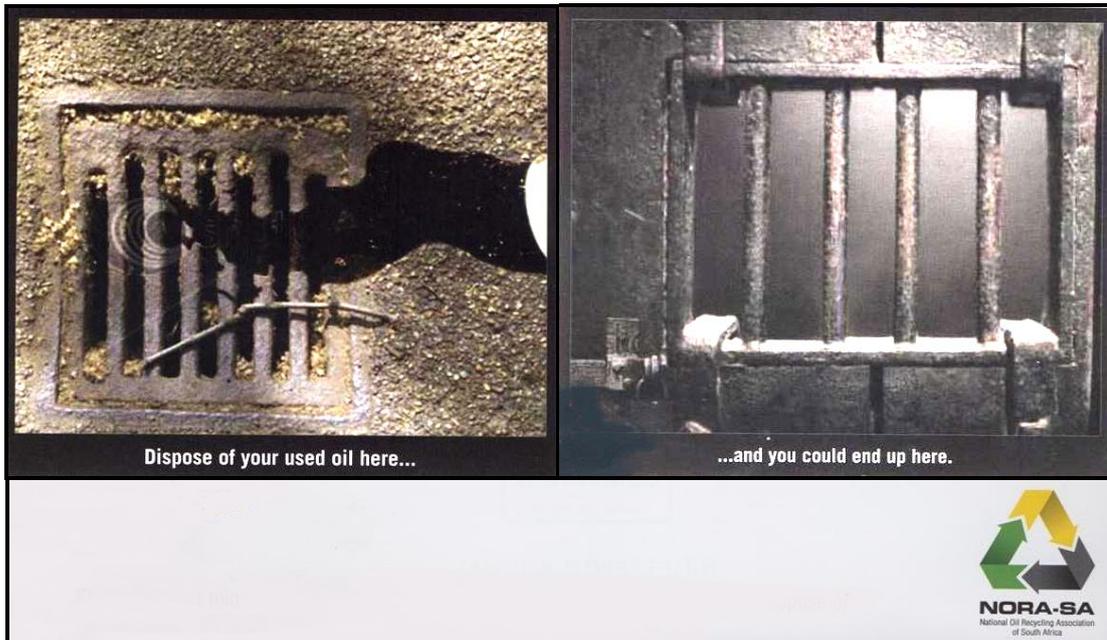


FIGURE A: **Campaign Poster** for NORA-SA [National Oil Recycling Association of South Africa] (South Africa), 2012.

- 6.1.1 How do the images used in FIGURE A contribute to encouraging an environmentally safe society? (2)
- 6.1.2 State TWO advantages of using recycled material to create design products. (2)
- 6.1.3 Discuss ONE work of a SOUTH AFRICAN designer who makes the environment sustainable by creating products with recycled materials or green methods.

Use the following structure in answering the question:

- Name of designer
- Title of design
- Description of design
- Explanation of how it addresses green issues

You may NOT refer to any designer(s) that you have used previously or other designers used in this question paper. (6)

AND/OR

6.2



FIGURE B: **Solaleya Home** by David Fanchon (Fort Lauderdale, USA), 1994.

The above house is built on a concrete pedestal which enables it to rotate 360 degrees.

6.2.1 The house above rotates through the day and continually changes position. How does the change in position of the house contribute to a healthy environment? (3)

6.2.2 Discuss the work of ONE INTERNATIONAL designer who uses environmentally friendly methods to contribute to a better environment.

Use the following structure in answering the question:

- Name of designer
- Title of design
- Description of design
- Explanation of how it contributes to the environment

You may NOT refer to any designer(s) that you have used previously or other designers used in this question paper. (7)

AND/OR

6.3

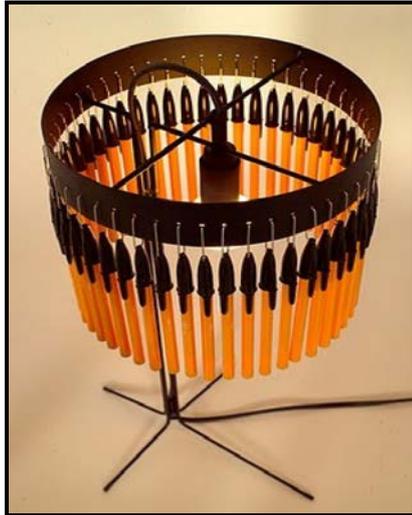


FIGURE C: **Volivik Lampshade**
by EnPieza Studios
(Madrid, Spain), 2007.



FIGURE D: **Kitchen Collection Lampshade** by Francois Legault
(Canada), 2008.

- 6.3.1 How do the materials used in FIGURE C and FIGURE D contribute to an environmentally safe society? (2)
- 6.3.2 Discuss the work of ONE SOUTH AFRICAN **OR** ONE INTERNATIONAL designer who uses waste material to improve the environment.

Use the following structure in answering the question:

- Name of designer
- Aims of designer
- General characteristics of designer's work
- Title and analysis of ONE work explaining how it addresses environmental issues

You may NOT refer to any designer(s) that you have used previously or other 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

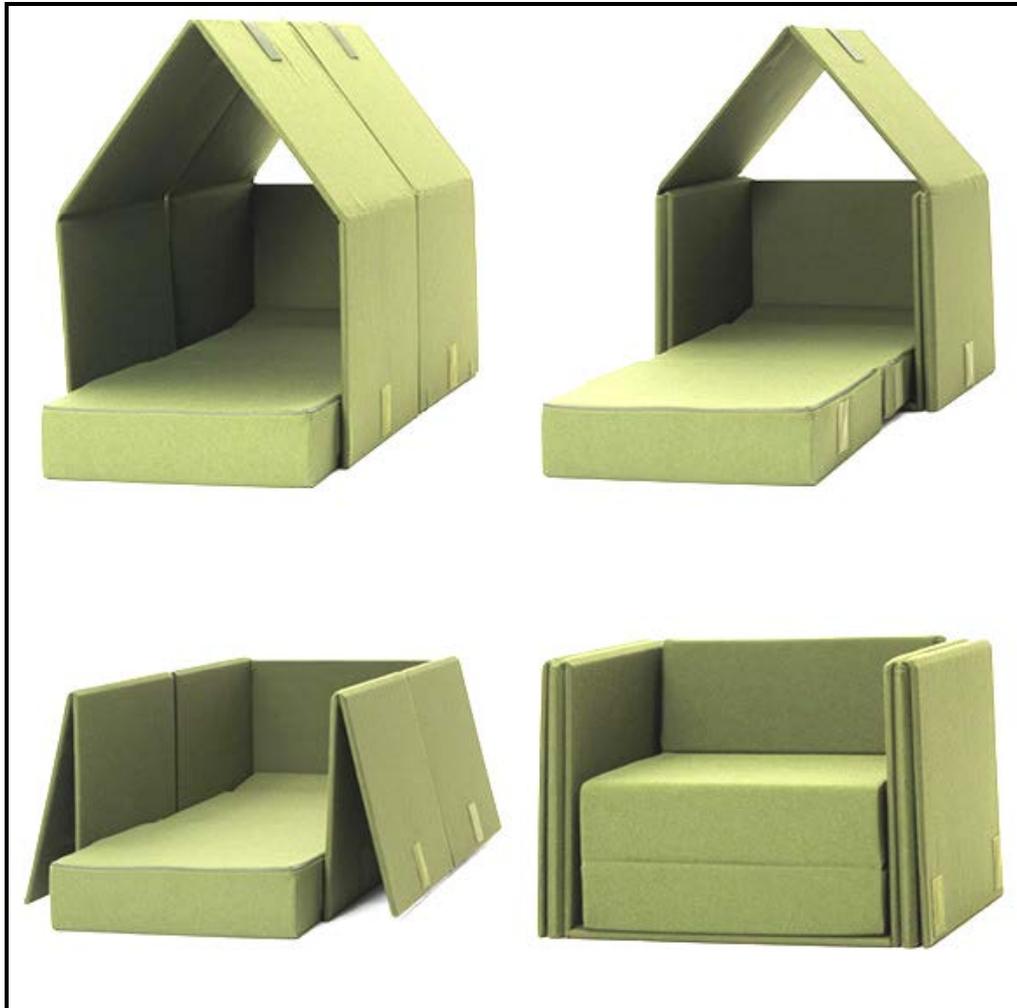


FIGURE A: Tent sofa by Phillippe Malouin for the Italian brand manufacturer Campeggi (UK), 2009.

7.1.1 A variety of stores are interested in selling the tent sofa in FIGURE A.

Write down a possible SWOT analysis that is required by one of these stores. (8)

7.1.2 Write a short business plan for the tent sofa, focusing on the following:

- Funding possibilities (2)
- Possible fixed and variable costs (2)

7.1.3 Briefly list FOUR human resource management considerations needed by businesses. (4)



FIGURE B: **Muvbox** is a Popup Restaurant by Daniel Noiseux (Montreal, Canada), 2009. Peet Pienaar, cofounder of Popup Restaurants, says that Popup Restaurants have become a huge trend in contemporary society.

- 7.1.4 Identify a possible target market for the design in FIGURE B and motivate your answer. (3)
- 7.1.5 Give FOUR possible reasons why this business model is affordable and risk free. (4)
- 7.1.6 Name FIVE ways of marketing this product. (5)
- 7.1.7 Name TWO design careers that could have been involved during the designing of the Popup Restaurant in FIGURE B. (2)

[30]

OR

7.2



FIGURE A



FIGURE B

7.2.1 Write down the following for FIGURE A and FIGURE B:

- A business name for each product range (2)
- A slogan that highlights the strength(s) of each product range (2)
- A target market for each product range and give a reason (4)
- An appropriate typography style for a business card for each product range and give reasons for this (You may also illustrate the typography style.) (4)
- Name TWO ways of marketing each product range, other than using a business card. (4)

7.2.2



FIGURE C: Front



FIGURE C: Back

Both sides of a business card are important in the marketing of a business.

The business card in FIGURE C has proved to be highly successful for the company. Discuss the success of this business card by referring to:

- Shape
- Colour
- Typography
- Layout

(8)

7.2.3



You are about to start your own textile business using the examples shown above.

Refer to FIGURES D, E and F on the next page and answer the questions that follow.



FIGURE D: Street market



FIGURE E: Flea market (community organised)



FIGURE F: Shopping mall

- Which ONE of the places of business shown in FIGURES D to F is the most suitable for selling your textile products? Give reasons for your answer. (2)
- Give reasons why you feel the other two places of business are less suitable for selling your textile products. (4)

[30]

TOTAL SECTION C: 30
GRAND TOTAL: 150