



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DESIGN P1

(THEORY)

NOVEMBER 2012

MARKS: 150

TIME: 3 hours

**This question paper consists of 19 pages.
This question paper must be printed in full colour.**

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)
QUESTIONS 1 to 4

SECTION B: Design in a social/environmental context (40)
QUESTIONS 5 and 6

SECTION C: Design in a business context (30)
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.

1.2



FIGURE B: *Paravent*, a folding screen used to divide a room into two separate spaces. The screen/divider was inspired by a giant cheese grater, which reminded the designer, Mona Hatoum, of her home (London), 2008.

1.2.1 The example above is considered to be an elitist (favouring a privileged few) design. Do you agree? Give reasons for your answer. (6)

1.2.2 With reference to the above design, explain the following:

- How pluralism (multiple meanings and/or functions) is reflected in FIGURE B
- How feminism or the female perspective influenced FIGURE B

(4)
[20]

QUESTION 2

FIGURE A: **Coexist**, bumper sticker (designer unknown).

- 2.1 Explain the message the designer is hoping to convey through the bumper sticker above. (2)
- 2.2 Does the bumper sticker in FIGURE A address stereotypes and/or prejudices? Motivate your answer. (4)
- 2.3 What is the difference between a *sign* and a *symbol*? (2)
- 2.4 Do you think the typography in the bumper sticker above is successful? Motivate your answer. (2)
- [10]

QUESTION 3

3.1 Refer to FIGURES A, B, C and D below and answer the questions that follow.



FIGURE A: **Green Point Public Park**, designed by Johan van Papendorp and Ovp Associates (Cape Town, South Africa), 2011.



FIGURE B: Play/Exercise park and animal sculptures at **Green Point Public Park**, Cape Town.



FIGURE C: Main entrance to **Park Guell**, designed by Antonio Gaudi (Spain), 1923.



FIGURE D: Public square, **Park Guell**, with panoramic views of Barcelona City.

3.1.1 Do the public spaces shown in FIGURE A to FIGURE D above cater for all people? Motivate your answer. (4)

3.1.2 Compare the environmental designs in FIGURES A and B with FIGURES C and D by discussing their similarities and differences with regard to:

- The purpose of each public space
- The accessibility of these spaces
- The use of materials (6)

3.2 Write about a South African designer/agency/studio that adds contemporary value to his/her/their design(s) or business practice(s).

Discuss the following:

- Name the designer/agency/studio and design product(s).
- Briefly describe the design(s).
- Explain how the design(s) or business relates to social and/or educational value.
- Discuss the characteristic style of the design(s) or designer(s).

(10)
[20]

QUESTION 4: DESIGN HISTORY

4.1



FIGURE A: **Black Tree, ARTS AND CRAFTS** carpet by William Morris, circa 1882.



FIGURE B: **ART DECO** carpet for the San Francisco Fox Theatre, 1930s.



FIGURE C: **BAUHAUS** carpet by Anni Albers, date unknown.



FIGURE D: **MODERNIST** carpet by Frank Lloyd Wright, circa 1955.



FIGURE E: **POP era** carpet by Verner Panton, 1960s.

The carpet designs in FIGURES A to E show some characteristics of the design movements/styles that you have studied this year.

Choose TWO of these carpet designs and answer the following:

- Give TWO reasons why each of the chosen carpets is typical of the movement/style to which it belongs.
- Discuss TWO other typical characteristics of the movement/style represented by each chosen carpet.
- Discuss TWO influences on each of the two chosen designs.
- Name ONE OTHER work and designer from each movement/style and give a brief analysis of the work.

(20)

4.2



FIGURE F: **Swan Brooch**,
Art Nouveau, circa 1890–1905.

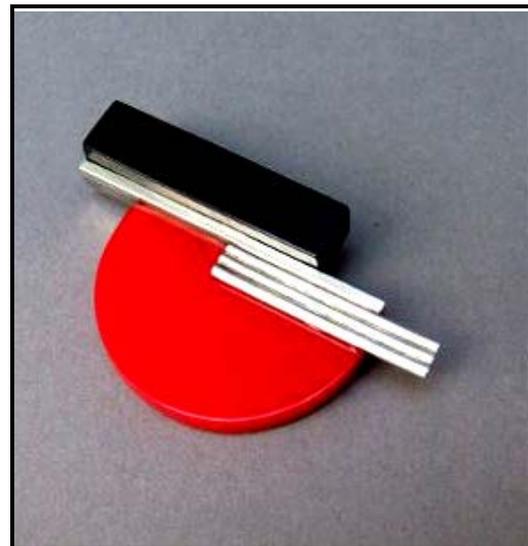


FIGURE G: **Brooch**, Bauhaus,
circa 1919–1933.

4.2.1 Name ONE designer from EACH style/movement represented by FIGURE F and FIGURE G that you think was the most important contributor to the movement.

(2)

4.2.2 Compare FIGURE F with FIGURE G by referring to:

- Form
- Possible inspiration/influences
- Colour
- Texture

(8)

[30]

TOTAL SECTION A:**80**

SECTION B: DESIGN IN A SOCIAL/ENVIRONMENTAL CONTEXT

QUESTION 5

5.1

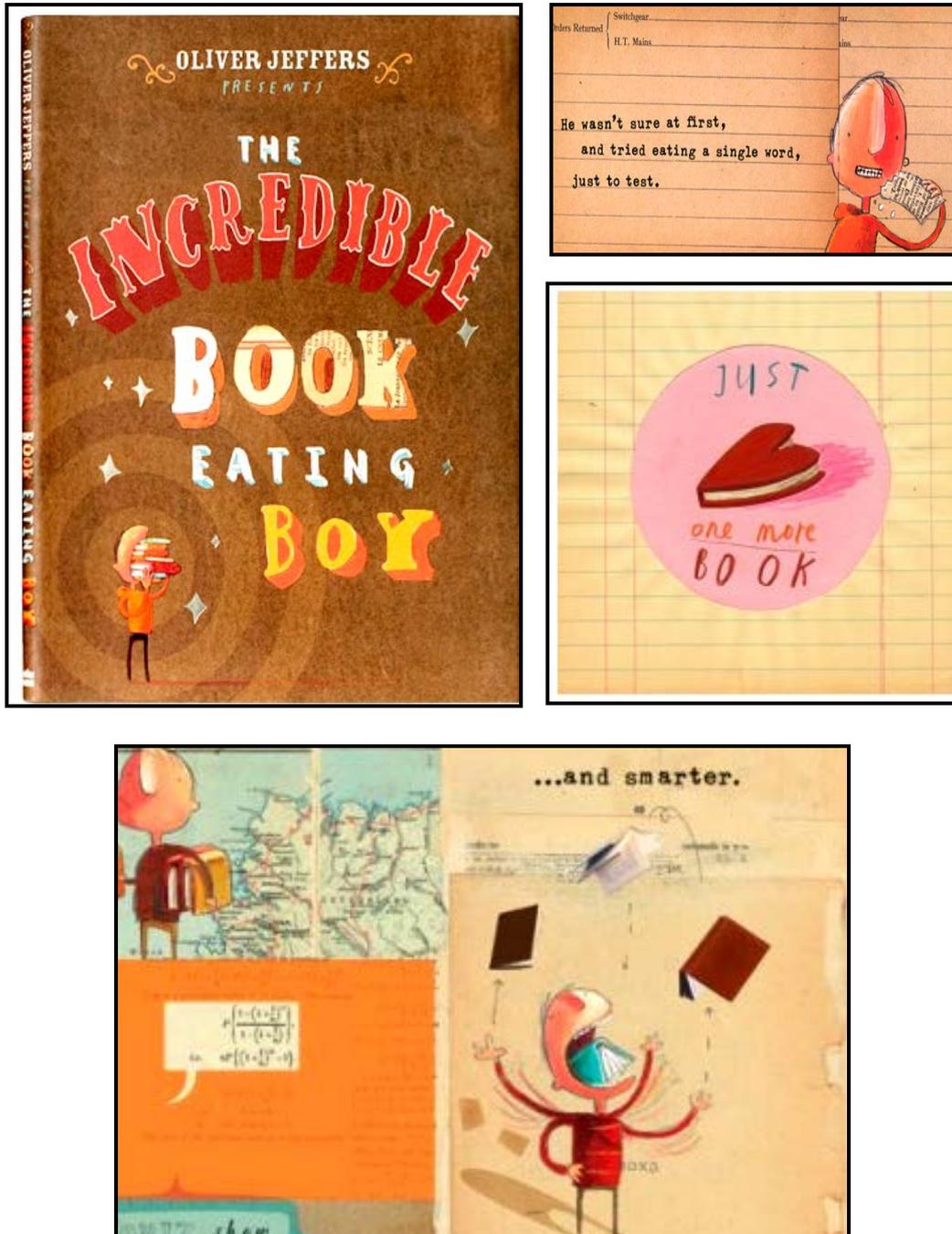


FIGURE A: *The Incredible Book Eating Boy* is an illustrated book by Oliver Jeffers (Ireland), 2006.

The Incredible Book Eating Boy is the illustrated story of a little boy called Henry who discovers the joy of reading.

5.1.1 This illustrated book is considered very successful in highlighting the importance of reading. Briefly explain why this is so by referring to the use of the following:

- Illustration technique and the use of background surfaces
- Typography

5.1.2 Briefly discuss the social benefits of this illustrated book. (2)

5.1.3 Discuss ONE INTERNATIONAL designer you have studied who has addressed a social issue/issues. Name the designer, discuss a design or designs and explain how the social issue/issues has/have been addressed.

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

5.2



FIGURE B: **Literacy Campaign Poster** by Kha Ri Gude (South Africa), 2011.

5.2.1 Do you think the campaign poster above is inclusive for everyone? Give reasons for your answer. (2)

5.2.2 Name TWO requirements for the legibility of a poster. (2)

5.2.3 Discuss any ONE SOUTH AFRICAN designer who has addressed a social issue.

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

[20]

QUESTION 6

Answer TWO of the three questions below.

6.1



FIGURE A: **Panda Chairs** made with discarded stuffed toy animals by Fernando and Humberto Campana (Brazil), since 1984.

- 6.1.1 How does FIGURE A assist in making the environment safe and healthy? (2)
- 6.1.2 Discuss the work of ONE SOUTH AFRICAN designer who has focussed on the environment by using recycled materials or green methods in producing design objects. Name the designer, give a design title, describe the design and explain how it addresses green issues. (8)
- You may NOT refer to any designer(s) that you have used previously or designers used in this question paper.

AND/OR

6.2



FIGURE B: ***Evolution***, oak sideboard by Ferruccio Laviani (United Kingdom), 2009.

6.2.1 Discuss the title of FIGURE B and explain how it is relevant to the design. (4)

6.2.2 Name and discuss the work of any ONE INTERNATIONAL designer who has, through his/her designs or projects, upcycled, recycled or re-used, and thereby contributed to a better environment.

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

AND/OR

6.3



FIGURE C: *The Rubbish Monster* by Braam Jordaan (South Africa), 2010.

6.3.1 How does FIGURE C inspire environmental awareness? (2)

6.3.2 Discuss the work of ONE SOUTH AFRICAN OR ONE INTERNATIONAL designer who is aware of the impact of rubbish/junk/waste on the ecology or the environment.

Use the following in answering the question:

- Name of the designer
- Title of a design/project
- Influences on the designer
- Description and/or characteristics of the design(s)
- Ecology or environmental issues addressed in the design(s)

You may NOT refer to any designer(s) that you have used previously or 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 from this section.

Answer EITHER QUESTION 7.1 OR QUESTION 7.2.

- 7.1 'Creativity is all about thinking outside the box and to use an idea, product or concept in a way that was not even imagined before. In business, creativity is king.'

7.1.5 Compare FIGURE B with FIGURE C below. Explain in your answer which one of the two window displays is more successful by referring to the use of the following:

- Focal point
- Repetition
- Colour
- Balance



FIGURE B: Window display, *You're Under Surveillance*, created by Louis Vuitton (France), 2011.



FIGURE C: **Malleys Stoves Window Display**, Gas & Fuel Corporation (Melbourne), 1972.

(8)

- 7.1.6 Your client would like to invest in ONE of your company's designs. The client has therefore asked you to present him/her with a detailed SWOT analysis.

Apply a detailed SWOT analysis to FIGURE D below.



FIGURE D: *Traveller's Closet*, designed by Psychic Factory (Korea), 2010.

(8)
[30]

OR

7.2



FIGURE E



FIGURE F

- 7.2.1 What makes the shoes in FIGURE E and FIGURE F different and interesting? (2)
- 7.2.2 You have been asked to market the shoes above. Supply the following in your answer: (5)
- The name of your business
 - A slogan or tagline that suitably reflects your 'style' or brand
 - A possible target market
 - A colour scheme for your marketing campaign and reasons for this choice
- 7.2.3 List FIVE methods of advertising and promoting these shoes. (5)



FIGURE G



FIGURE H



FIGURE I

- 7.2.4 Identify a possible target market for the THREE designs in FIGURE G to FIGURE I and give a reason for each. (6)
- 7.2.5 Briefly discuss the characteristics of good packaging. (4)
- 7.2.6 You are about to start your own design business. As part of a business plan, explain the following:
- Your mission statement (2)
 - Your type of business (1)
 - Your accounting system (1)
 - The most important factors you would need to consider when costing and pricing the product (4)

[30]

TOTAL SECTION C: 30
GRAND TOTAL: 150