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Province of the
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EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2016

**DESIGN P1
(THEORY)**

MARKS: 100

TIME: 3 hours



This question paper consists of 17 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of SIX questions. Answer all the questions.
2. There are choices within some questions in the paper. Read the different options carefully.
3. This question paper consists of THREE sections:

SECTION A	DESIGN LITERACY QUESTIONS 1–3	[30 marks]
SECTION B	DESIGN HISTORY QUESTION 4	[30 marks]
SECTION C	DESIGN IN A SOCIO- CULTURAL/ENVIRONMENTAL AND SUSTAINABLE CONTEXT QUESTION 5–6	[40 marks]
4. Read the requirements of the questions carefully.
5. Answers must be in the form of full sentences. Listing of facts is not allowed.
6. Use the mark allocation for each question to determine the amount of time to be spent on the question as well as the number of facts required.
7. Do NOT repeat the same facts and examples in different questions.
8. Write neatly and legibly.

GLOSSARY

Use the following glossary to make sure you understand how to approach a particular question:

Analyse: A detailed and logical discussion of the formal elements and principles.

Compare: Point out differences and similarities in an ordered sequence within the same argument.

Discuss: Present your point of view and give reasons for your statements. (Motivate)

Explain: Clarify and give reasons for your statements. (Motivate)

Interpret: Give an informed opinion, supported by examples.

State: Say directly what you think – give your opinion as well as an explanation.

SECTION A: DESIGN LITERACY**QUESTION 1: 'UNSEEN' DESIGNS TESTING VISUAL LITERACY**

Answer EITHER QUESTION 1.1 **OR** QUESTION 1.2

1.1



FIGURE A: Handmade ceramic platter by Lee Hensberg, 'Freakalee' Ceramics (Eastern Cape, South Africa)

1.1.1 Analyse and discuss the following elements and principles of design and what effect it creates in relation to the product in FIGURE A above:

- Colour
- Movement/Rhythm
- Line

(6)

1.1.2 Do you think FIGURE A successfully reflects a South African identity? Supply reasons for your answer.

(2)

1.1.3 Which design movement/style do you think best reflects the design characteristics seen in FIGURE A? Motivate.

(2)

[10]

OR

1.2



FIGURE B: Fusion fashion range by Black Coffee revealed at SA Fashion Week, 2015

1.2.1 Study the above image and analyse and discuss the following:

- Balance
- Rhythm/Pattern
- Texture
- Unity

(8)

1.2.2 Discuss the possible inspiration/influence on the design in FIGURE B.

(2)
[10]

QUESTION 2 : COMMUNICATION THROUGH DESIGN

- 2.1 Pay careful attention to the image below and answer the questions that follow.

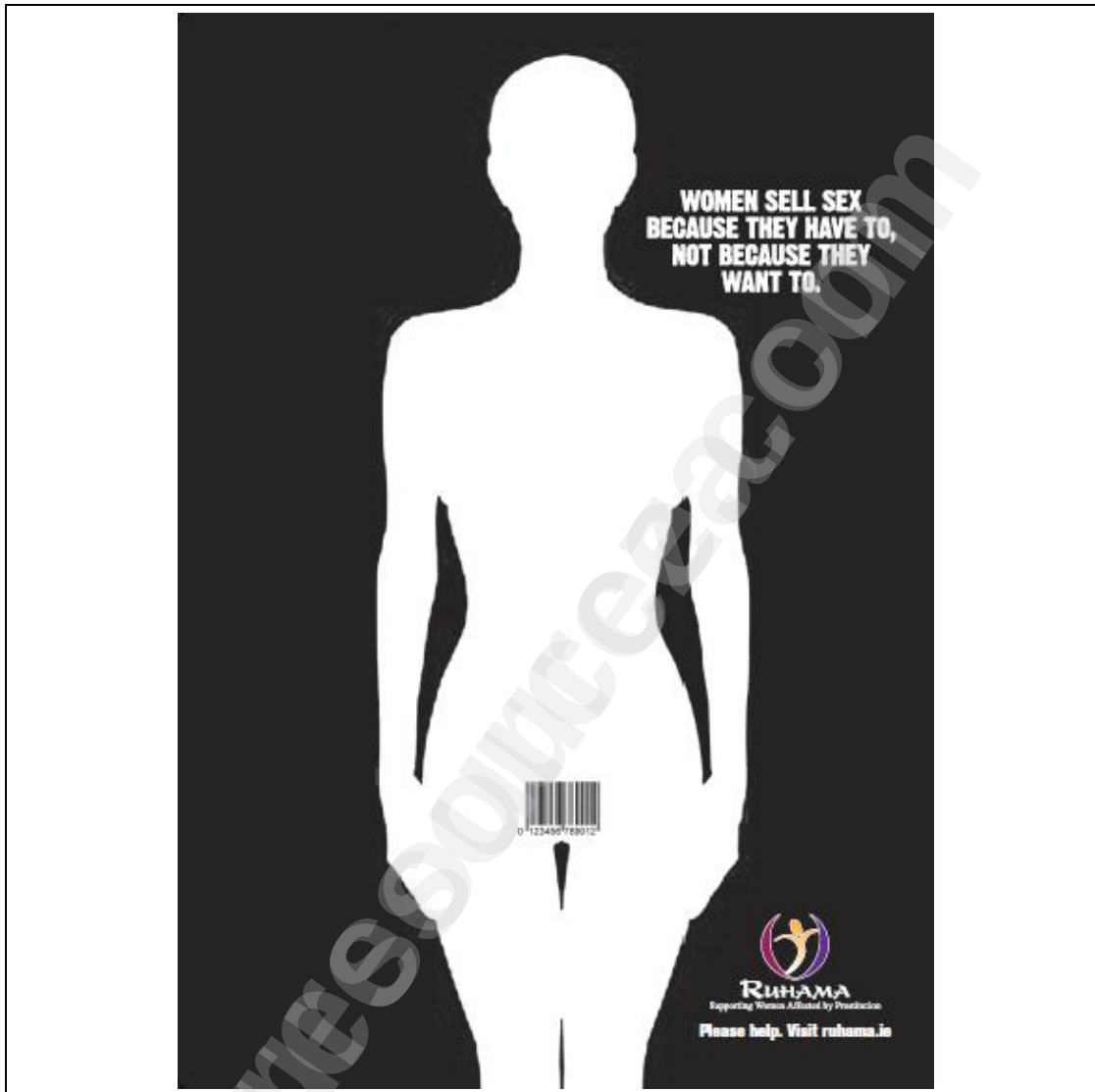


FIGURE A: Poster for Ruhama, an NGO based in Dublin, Ireland

- 2.1.1 What message does the poster in FIGURE A convey? (1)
- 2.1.2 Identify and explain the Gestalt Principle that can be applied to the above poster design. (2)
- 2.1.3 Explain how the designer has made use of symbolism, imagery, layout and text to effectively convey the message of the poster in FIGURE A above. (4)

2.2 Study the design below and answer the questions that follow.

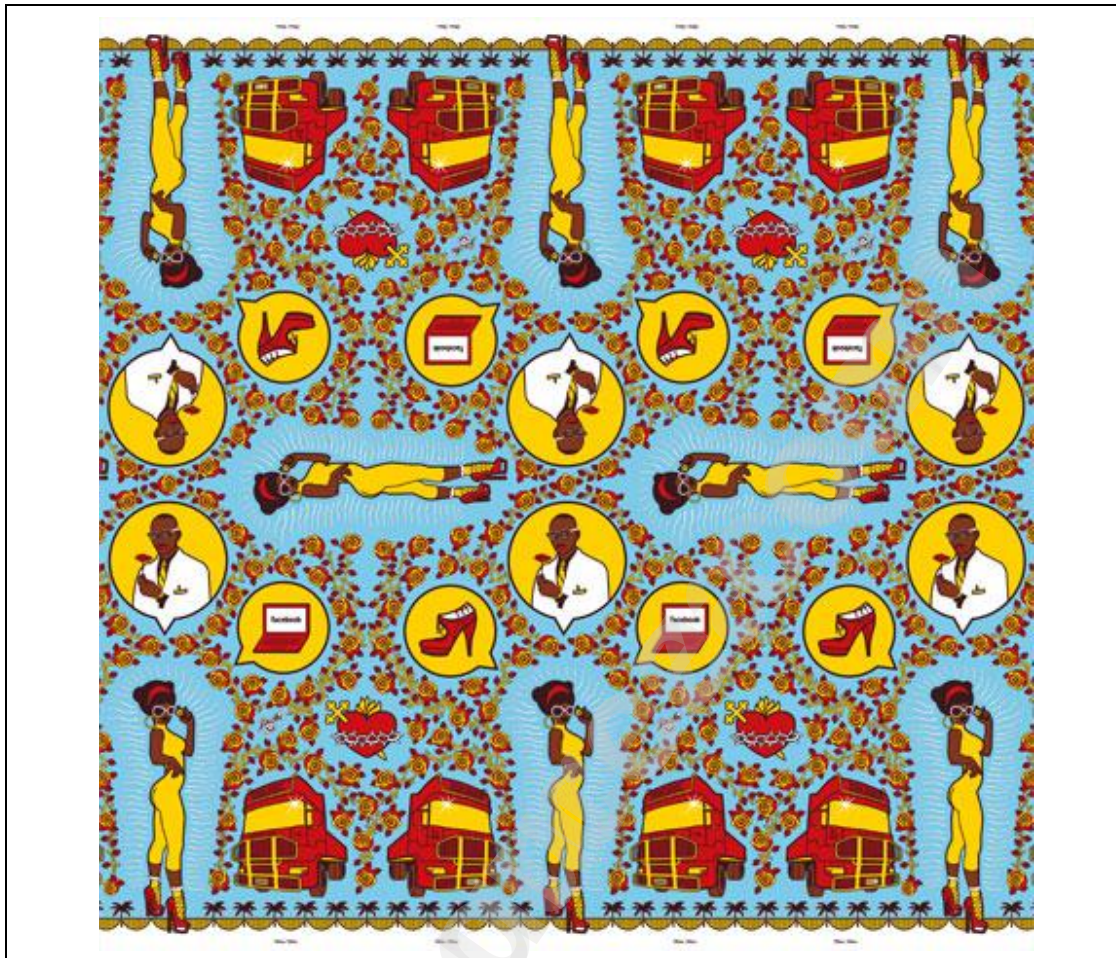


FIGURE B: “Jacki So” Shine Shine fabric design by Heidi Chisholm

2.2.1 Explain the meaning of ‘Stereotyping’. (1)

2.2.2 The textile print above reflects a stereotype. Identify this stereotype and explain its danger. (2)

[10]

QUESTION 3

Answer EITHER QUESTION 3.1 **OR** QUESTION 3.2.

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



3.1.1 Write a COMPARATIVE ESSAY in which you compare FIGURE A with FIGURE B by discussing similarities and differences with reference to:

- Inspiration/Influences
- Texture
- Materials and production techniques
- Aesthetic appeal

(8)

3.1.2 'Form Follows Function'.

Discuss this statement by referring to FIGURE A **OR** FIGURE B in your answer.

(2)
[10]

OR

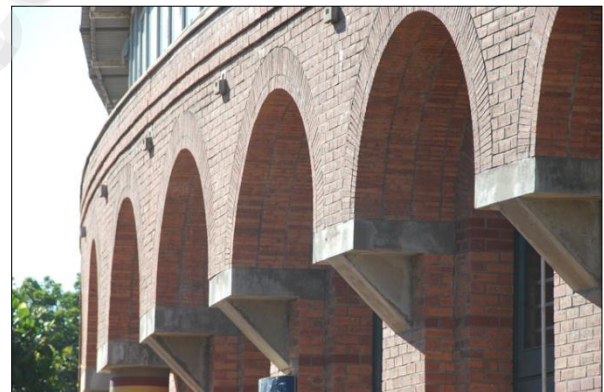


FIGURE C: The Duckpond Pavilion, St. George's Park Oval Cricket Ground in Port Elizabeth, designed by John Rushmere, completed in 1992

- 3.2 Write a COMPARATIVE ESSAY (of at least ONE full page) in which you compare ONE classical building that you have studied with the contemporary building seen in FIGURE C.

Include the following information in your discussion:

- Purpose/Function
- Layout/plan
- Materials and building techniques
- Relation to the site
- Target market

[10]

TOTAL SECTION A: 30

SECTION B: DESIGN HISTORY**QUESTION 4**

4.1

**FIGURE A**

“Good design is the sum of all its parts; it must be visually aesthetic and produced with quality, as well as fulfill the practical requirements of the end user.”

– Sally Sirkin Lewis

Refer to the above quote by writing TWO SEPARATE ESSAYS about TWO of the design movements, styles or periods shown in the images of FIGURE A.

Make reference to the quote at all times to support your statement.

For each movement include the following information in your discussion:

- The movement/style in context/how it reflects the era in history
- Aims
- Influences
- Characteristics of the movement, style or period
- The name of ONE designer associated with the movement, style or period and the title, with a brief description, of ONE of his/her designs. (20)

- 4.2 Carefully study the images in FIGURE B and FIGURE C below and then answer the questions that follow.

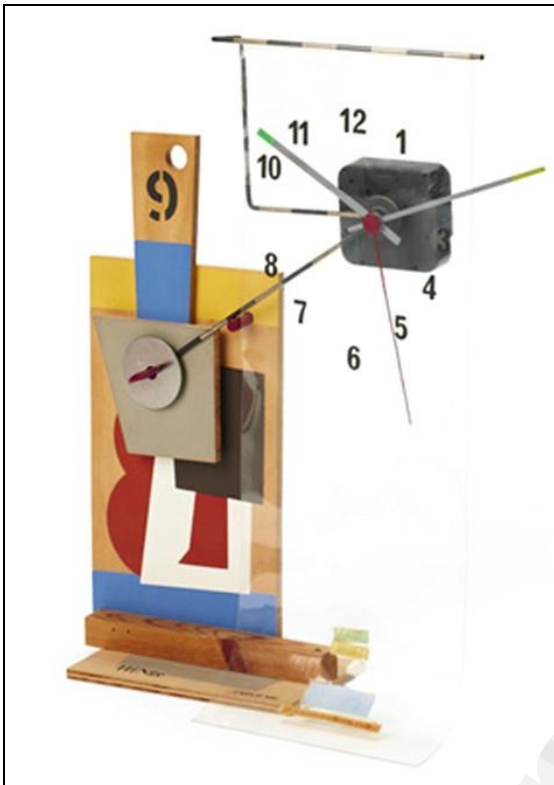


FIGURE B



FIGURE C

- 4.2.1 Identify the design movements/styles that FIGURE B and FIGURE C represent. (2)
- 4.2.2 Write a COMPARATIVE ESSAY in which you compare FIGURE B with FIGURE C above by discussing their similarities and differences according to the following:
- Functionality
 - Contrast
 - Form/Shape
 - Mood/Feeling created

Support your answer with factual information from each movement. (8)

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 for The Society for Threatened People

5.1.1 What social issue is being dealt with in the poster in FIGURE A above? (1)

5.1.2 With reference to the poster in FIGURE A, the designer has manipulated elements to get the message across in a powerful way.

Write a short paragraph discussing the use of space, imagery, text and colour. (5)

5.1.3 Write an essay (at least 200-250 words/ONE full page) in which you discuss the work of ONE contemporary South African designer/design group and ONE international designer/design group who addresses socio-cultural issues in some way. The essay must include:

- The name of the designer or design group
- An explanation of the social issue that they address
- The genre of work that the designer/design group produces
- The name and a brief discussion of ONE work by each designer/design group
- The impact that each of their designs can or have made on society

You may NOT refer to any designer(s) that you have discussed previously or designers referred to in this question paper. (14)
[20]

OR

5.2



FIGURE B: Bead-covered wooden giraffes at Ubuntu Village's 'Beautiful Things in South Africa', Johannesburg

5.2.1 FIGURE B above shows crafts at a market. Do you think that craft skills contribute in an important way to the economy of South Africa?

Discuss.

(2)

5.2.2 Discuss any ONE traditional craft you have studied. Choose from isiZulu basketry, isiZulu pottery, isiZulu Beadwork or isiXhosa Beadwork. In your discussion refer to the following:

- Origins – the name of the indigenous cultural community that produced it, its traditional history and social role
- Materials and methods used
- Functions
- Name/offer a description of ONE example

(8)

5.2.3

“To be a designer means not only to sensibly manipulate techniques and analyse production processes, but also to accept social obligations. Thus quality of design is dependent not only on function, science, and technological processes, but also upon social consciousness.”

~Moholy Nagy

Discuss the work of ONE contemporary South African or African designer who incorporates traditional methods and/or materials into their designs to address social and/or cultural issues.

In an essay of ONE full page include the following:

- Aims and influences
- Characteristics and the use of traditional techniques and/or materials in his/her designs
- Name and discuss at least ONE of his/her works
- The social issue/s that is/are addressed through the designs

You may NOT refer to any designer(s) that you have previously mentioned, or written about.

(10)

[20]

QUESTION 6

6.1



FIGURE A: Proposed 'Penguins Preschool', Walmer Township, Port Elizabeth. Walls are constructed of ecobricks, plastered and painted

The Ecobrick Exchange project will soon see the city's first ecobrick preschool built in Walmer Township. The local community engage in a "swap shop" where donated items of clothing can be exchanged for completed ecobricks.

The above design in FIGURE A is a good example of environmental and social design.

Explain how the design falls into these categories, illustrating the ways in which it benefits the community.

(6)

- 6.2 In an essay of at least 1½ pages, discuss the work of any ONE contemporary South African and ONE contemporary international designer/design studio you have studied whose work addresses environmental and/or sustainable issues.

Include the following information:

- The name of the designer/design agency or studio
- A discussion on how the designer/design studio addresses environmental and/or sustainable concerns in his/her/their work
- The title and a brief description of ONE major design/design project the designer/design company has made or been involved with

You may NOT refer to any designers that you have previously discussed, or referred to in this paper.

(14)
[20]

TOTAL SECTION C: 40
GRAND TOTAL: 100

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