



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

**DESIGN P1
(THEORY)
EXEMPLAR 2008**

MARKS: 150

TIME: 3 hours

This question paper consists of 12 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of SEVEN questions.
2. There are optional questions, therefore the instructions at every question must be read 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 mere 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.

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 (such as line, colour, tone, format, et cetera) and composition of the work.

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**

1.1



FIGURE A – coloured paper 'necklace' (black and white).
This functions as a prototype.



FIGURE B – necklace made with black and white glass beads.

Andrew Verster and Hlengi Dube worked together on the design of a range of beaded jewellery for the African Art Centre.

Study the above two illustrations of their work and answer the questions that follow.

- 1.1.1 Why do you think FIGURE B is a successful design? (2)
- 1.1.2 Name and discuss any FIVE of the elements and/or principles of design used in the beaded necklace. (5)
- 1.1.3 Explain what you understand by the concept *prototype*. Refer to the role of the paper model in this design process. (3)

1.2



Above:

Frank Gehry's architectural masterpiece – the 'Guggenheim Museum' in Bilbao, Spain – is influenced by boats and fish. This is his response to the fact that Bilbao has a long history as a port city with an active fishing industry.

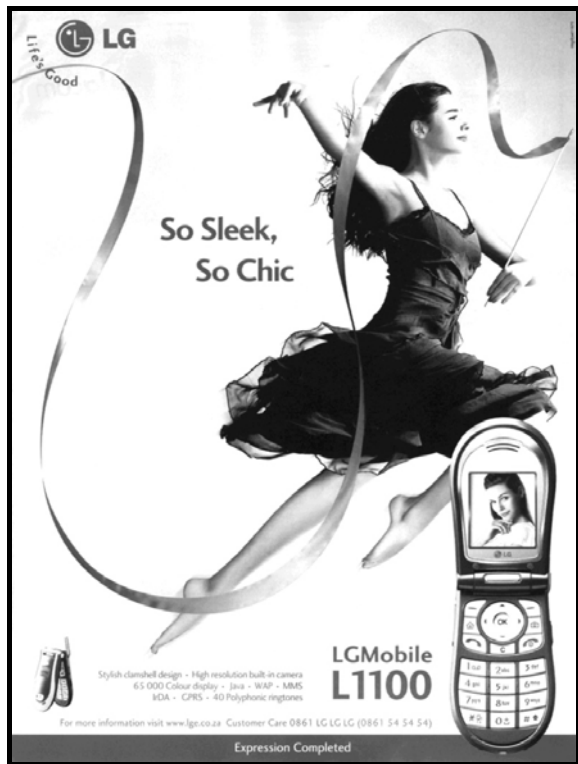
It is a free sculptural building of curved metal-clad forms, which was built in 1997 using a steel frame with titanium sheathing. It functions as an art museum.

Using the text and the illustrations above, write an analysis of the building. Make use of relevant design terminology.

(10)
[20]

QUESTION 2

Refer to the advertisements below and answer the questions that follow.



A



B

- 2.1 2.1.1 Which target market does each advertisement aim for, and how do these advertisements appeal to their target market? Discuss the choice of models and clothing in A and B. (4)
- 2.1.2 It can be argued that advertisements A and B reinforce stereotypes. Identify these stereotypes, and explain their danger. (2)
- 2.2 Symbols C and D (shown below), may not apply to all sectors of society. Discuss.



C



D

(4)
[10]

QUESTION 3

Study FIGURES A and B and answer the questions that follow.



FIGURE A is a ceramic jug made at the Zsolnay Factory in Europe in about 1900.



FIGURE B is a pewter (metal) beer mug by Carrol Boyes (contemporary) in South Africa.

- 3.1 3.1.1 Compare both designs and refer to their similarities and differences. (4)
- 3.1.2 How does the term *form follows function* apply to both these products? (4)
- 3.1.3 What sells a product, the design or the designer's name? Support your answer with a reasoned argument. (2)

- 3.2 Discuss the work of ONE contemporary South African designer of your choice.

Identify the designer and discuss his/her designs in terms of the following:

- Name and description of the design(s)
- Characteristic style of the design(s)
- Local influence/global influence

NOTE: Aim to discuss at least ONE design.

(10)
[20]

QUESTION 4

4.1 You have been asked to write an educational brochure for an exhibition at the Museum of International Design.

The proposed exhibition will be called:

'Designs that made a difference'

Choose TWO styles from the following list, and discuss ONE or more examples/designs from each of the chosen styles:

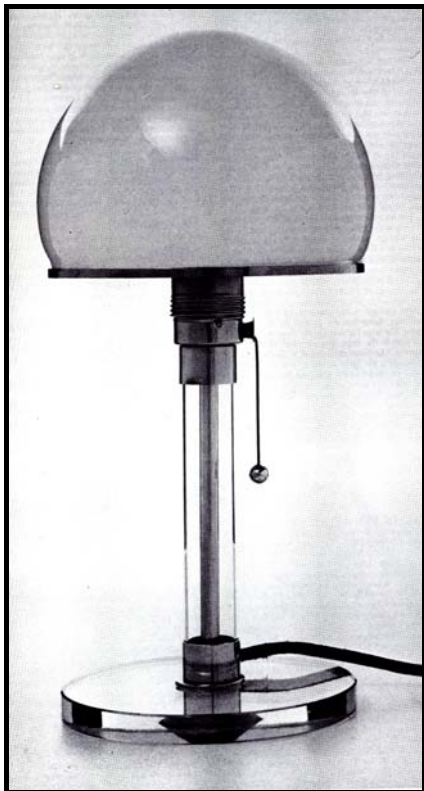
- Arts and Crafts Movement
- Art Nouveau
- Art Deco
- Pop/New Age

In your answer refer to the designs which you consider have shaped our design world.

Refer to the influences on these styles, their characteristics, and explain their importance.

(20)

4.2 Study the illustrations below and answer the questions that follow.



Less is more
Bauhaus/Modernist design



Less is a bore
Postmodern design

4.2.1 Mies van der Rohe's statement of 'less is more' was challenged by the Postmodernists who said 'less is a bore'.

Which style do you prefer? Motivate your answer by referring to appropriate designs and styles that you have studied.

You may use the examples in the above illustrations to motivate your answer.

(5)

4.2.2 New technologies and materials resulted in revolutionary designs in the 20th century.

Discuss how the innovative use of materials and new technologies was utilised in the designs that you have studied. In your discussion make reference to at least ONE or more specific example(s) of 20th century global (international) design.

(5)
[30]

TOTAL SECTION A: 80

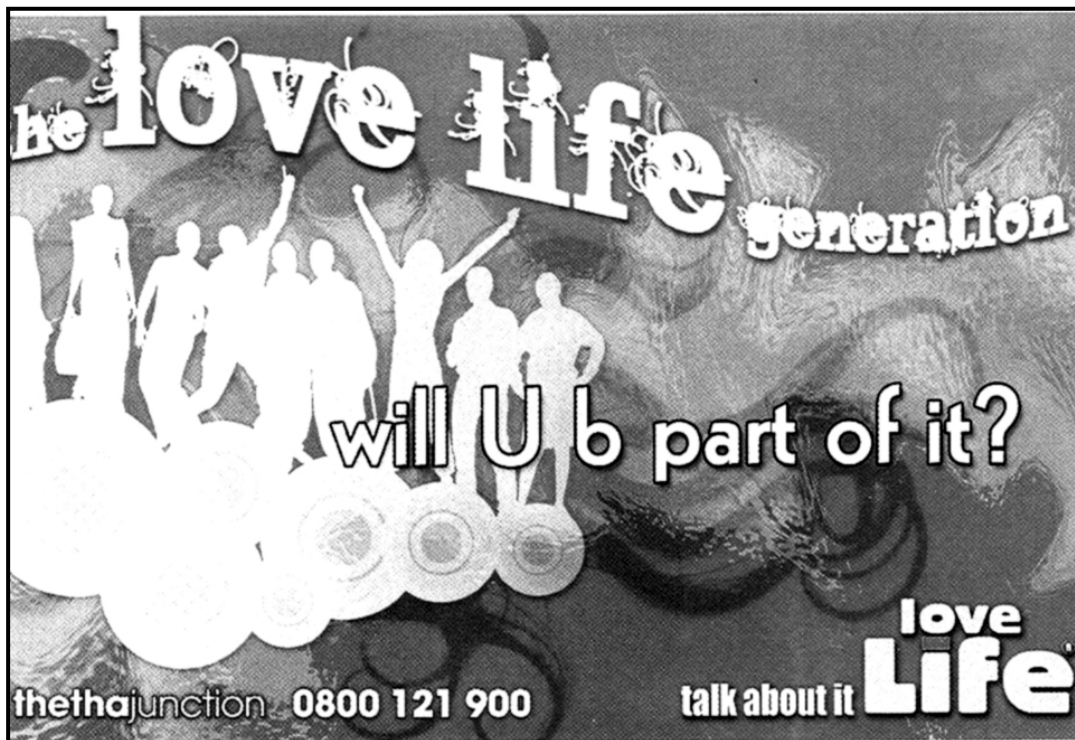
SECTION B: DESIGN IN A SOCIAL/ENVIRONMENTAL CONTEXT**QUESTION 5**

- 5.1 While social issues like gender inequality and poverty remain amongst the most urgent in developing countries like South Africa, there seems to be little time or funding available to tackle these issues.

Discuss the work of ONE contemporary designer or design group working locally, who is involved in improving social circumstances/poverty or any other similar social issue.

(10)

5.2



Poster for Love Life (organisation that focuses on HIV and Aids awareness) by an unknown designer

- 5.2.1 Explain how the designer of the above poster has manipulated the imagery and text to convey the message to the reader. (4)
- 5.2.2 Design has the potential to be an agent for social development in the communities in which we live.

In the light of the above statement:

- Discuss how this poster has or has not changed the social behaviour of South African society. (2)
- Discuss TWO universal design principles as used in this poster to enhance its impact. (4)

[20]

QUESTION 6

Answer any **TWO** of the following three 10-mark questions: **QUESTION 6.1 OR QUESTION 6.2 OR QUESTION 6.3.**

6.1 You have studied a number of South African designers who have an interest in environmental concerns.

Discuss **ONE** of these designers while emphasising how the actual designs address environmental issues.

Consider the following in your discussion:

- Names and brief descriptions of at least **TWO** works
- The application of these designs to environmental concerns
- An explanation of the meaning of *sustainability* and a critical evaluation of how it applies (or does not apply) to the work of the designer you have chosen

(10)

AND/OR

6.2

The Green House

Self-taught designer and entrepreneur Dave Walstra has incorporated numerous energy-saving ideas into a modern glass and steel home in Johannesburg. Based on designs by Australian architect Glenn Murcutt, Dave looked for ways to conserve energy and water, insulate for both heat and cool, and incorporate recyclable materials.

Substantial overhangs allow for cooling in summer and let in the lower winter light.

The steel V-shaped roof has a central box gutter system, and water retainers on either side (not shown) which feed water directly to the garden.

Four solar panels and four geysers are hidden by the roof's V-shape. This supplies energy for underfloor and water heating. Four photo-voltaic panels provide energy for all lighting, which is low voltage. The entire energy analysis and installation was supplied by New Energy Technologies (011) 880 5484 or visit www.newenergy.co.za. Gas is used for oven, stove and fireplace.

Ceilings have been double insulated with both an eco-fibre product and ISO board.

DESIGNS COURTESY KAREL KEULER & ASSOCIATES

The Green House by Dave Walstra

6.2.1 The need to conserve energy has become a priority for South Africans in recent times. Why do you think there is a need to create these more energy-friendly designs? (2)

6.2.2 Name **THREE** materials used in the above design that could contribute toward a 'green' sustainable environment. (3)

AND/OR

6.2.3 Discuss the work of ONE international designer who has focused on the environment.

- You may NOT use the design shown on page 10 in your answer.
- Marks will be allocated for the name of the designer and the design title(s) and description(s).
- Analyse the design(s) with reference to environmental concerns.

(5)

6.3



6.3.1 How do industrial and corporate companies pollute our environment? (3)

6.3.2 How can companies such as Shell contribute to an eco-friendly environment? (2)

6.3.3 Discuss any ONE South African designer of your choice who has focused on eco-friendly issues. (5)

[20]**TOTAL SECTION B: 40**

SECTION C: DESIGN IN A BUSINESS CONTEXT**QUESTION 7**

Answer EITHER QUESTION 7.1 OR QUESTION 7.2. Do NOT answer both questions.

7.1 Your local tertiary institution wants you to write a 2-page motivation for admission to their faculty.

In this motivation they want you to write about the following topics:

- Your reasons for becoming a designer
- Your plans for the future – give an example of ONE possible business plan
- Your thoughts and strategies involving later marketing, including advertising and internet possibilities
- Study possibilities that you have researched with their institution and possibilities with other formal institutions and other available informal courses
- The way in which you could apply for a job in the future

[30]

You may use these topics as headings.

OR

7.2 7.2.1 The abundance of craft products created for the tourist market has resulted in many designers being exploited for their skills.

Do you agree with the above statement? Explain your answer. (4)

7.2.2 Choose any ONE career opportunity design offers and explain the career path one would have to follow to become a professional designer. (4)

7.2.3 Draw up a business plan to apply for a business loan at a bank. In your plan, you must highlight how you intend marketing your designs in terms of the following:

- Establishing a target market
 - Packaging your product
 - Advertising
 - Methods of marketing
- (12)

7.2.4 Explain the difference between *design* and *art* and between a *designer* and an *artist*. (10)
[30]

TOTAL SECTION C: 30**GRAND TOTAL: 150**