



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DESIGN P1

(THEORY)

NOVEMBER 2011

MARKS: 150

TIME: 3 hours

**This question paper consists of 20 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 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**

1.1



FIGURE A: **Jewellery design** by Urbanative, South Africa, 2010.

- 1.1.1 South African design lacks identity. Do you agree? Discuss this statement by referring to FIGURE A in your answer. (4)
- 1.1.2 Discuss the use of the following elements shown above in FIGURE A:
- Pattern (4)
 - Texture
- 1.1.3 Explain how the principle of *good continuation* is applied in the above design, for example visual flow and continuity. (2)

1.2



FIGURE A: **Bookshelf** by Huting and De Hoop, New York, 2010.

1.2.1 Refer to the bookshelf in FIGURE A and discuss the use of:

- Line
- Balance

(4)

1.2.2 Debate whether FIGURE A can:

- Add value to life
- Be functional
- Be aesthetically pleasing

(6)
[20]

QUESTION 2

2.1



FIGURE A: **Promotional advert for ABSA**, designer unknown.

In this advert, ABSA celebrates the creative role of designers. The text shown to the left of the ABSA logo (bottom right corner) reads as follows:

Coming up with designs that change the world is hard. Overcoming the obstacles that threaten them can be soul-destroying! At ABSA, we believe creativity takes courage ... It's time to give your creativity a fighting chance ...

Discuss the role of responsible design in a modern society by referring to FIGURE A. In your discussion:

- Debate the use of stereotypes, bias and prejudice in FIGURE A
- Discuss the advertisement's slogan that 'Nothing should stand in the way of great design' with reference to responsible design practice

Your discussion must be at least half a page in length.

[10]

QUESTION 3

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



FIGURE A: **Zulu Mama chair** by Haldane Martin. Made using traditional basket weaving techniques using recycled plastic, 2008.



FIGURE B: **Lathe Chair VIII** by Sebastian Brajkovic, bronze and fabric, 2008.

3.1.1 Designers often reinterpret traditional or classic designs. What is your opinion of this practice? Give a reason for your response. (2)

3.1.2 Compare the above designs by discussing their similarities and differences. Refer only to:

- Colour
- Shape
- Texture
- Use of materials and techniques

(8)

3.2



FIGURE A: **Beaded coat**, unknown designer, KwaZulu-Natal.

- 3.2.1 Craftspeople need to have a unique identity in order to sustain their business. Discuss how the beaded coat in FIGURE A is unique in identity. (2)
- 3.2.2 Write an article about a South African designer/studio/agency of your choice. Include the following information:
- The name of the designer, a product and a brief description of its design
 - The characteristics of, and influences on the design
 - An explanation of how the designer/studio/agency created his/her/its own unique identity

(8)
[20]

QUESTION 4: DESIGN HISTORY

4.1 Refer to FIGURE A and answer the questions that follow.



FIGURE A: ***Clover chairs***, Ron Arad, United Kingdom, 2010.

In 1922 Antonio Gaudi said: 'Nothing beats the beauty of nature'.

The clover leaf chairs seen in FIGURE A are a good example of design that has been inspired by the shapes and forms of nature.

Choose any TWO styles/movements from the list below and discuss ONE design from each style/movement:

The arts and crafts movement (c.1850–1900)

Art Nouveau (c.1890–1905)

Modernism (c.1935–1955)

Pop/New Age design (c.1955–1975)

Post Modernism (c.1975 to present)

Use the following guidelines in your discussion:

- Name the designer(s) and design(s) of each style/movement
- Discuss the main characteristics of ONE design for each style/movement and their possible source(s) of inspiration
- Discuss the general aims of each style/movement

(20)

4.2



FIGURE A: **Bauhaus Master's House** by
Walter Gropius, Germany, 1926
(Bauhaus).



FIGURE B: **Surrey Mansions** by
Langton and Barbourne, Durban,
South Africa, 1934 (Art Deco).

Compare the buildings shown in FIGURE A and FIGURE B. In your answer refer to the different stylistic characteristics of Bauhaus and Art Deco as shown in these buildings.

(10)
[30]

TOTAL SECTION A: 80

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

- 5.1 This interactive* bus advertisement for Fitness First encourages people to join the gym by weighing them when they sit down on the bench.

* The product's effectiveness depends on the participation of the consumer.

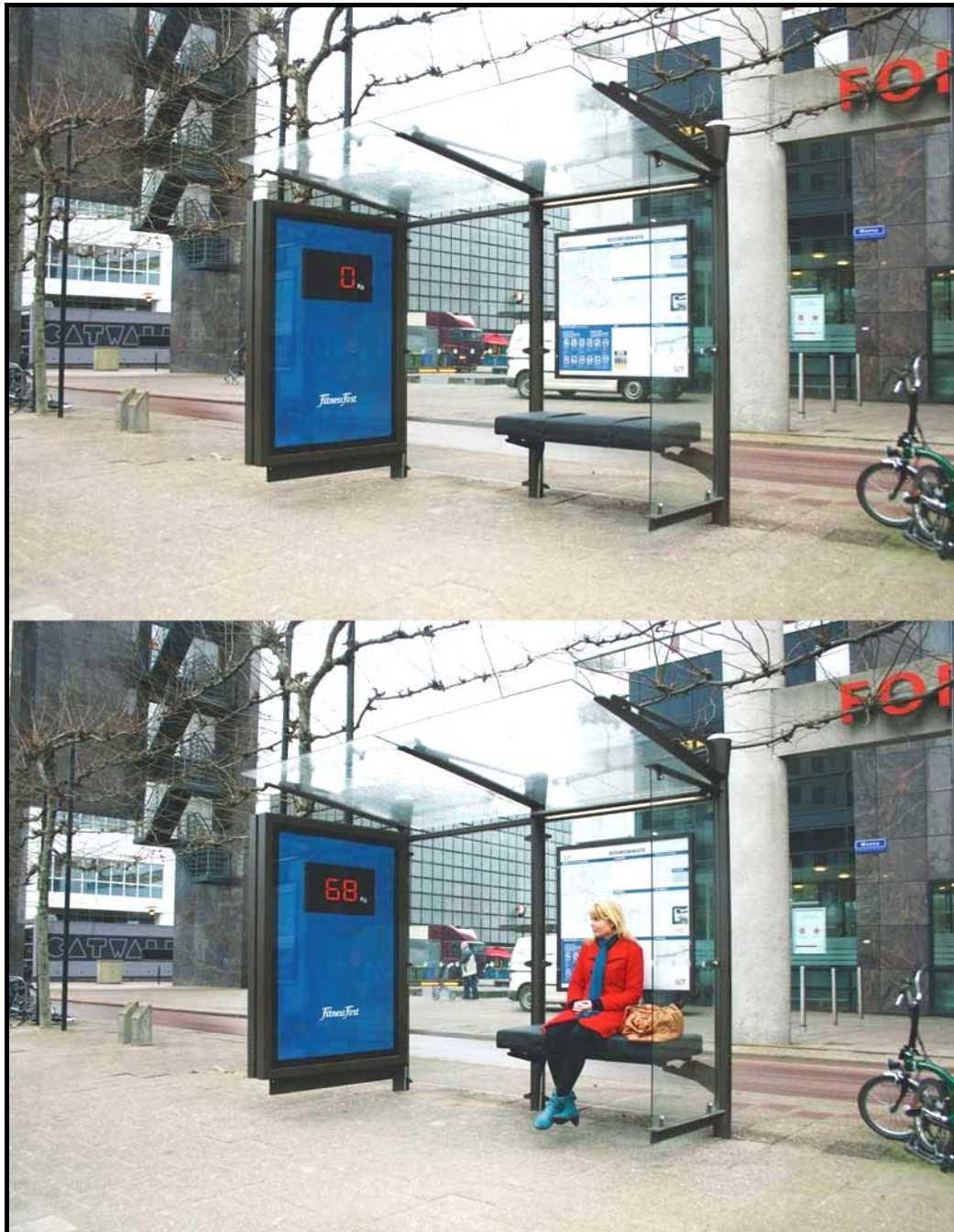


FIGURE A: ***Fitness First ('Weigh in Bus Stop')*** by N=5 designer agency, Rotterdam, The Netherlands, 2009.

A critic commented on the advertisement in FIGURE A (on page 10) saying the following:

N=5 used an advertising method that is perhaps a bit too interactive in that it requires you to participate and respond to be weighed in public.

5.1.1 Do you agree or disagree with this comment? Discuss the advantages and disadvantages in using interactive advertising methods at bus stops. (4)

5.1.2 Discuss ONE INTERNATIONAL socially aware designer you have studied who has through his/her designs or projects added value to life. Name the designer, discuss a design or designs and explain the way the social issue/issues has/have been dealt with.

You may NOT refer to any designer(s) that you have used previously. (6)

5.2

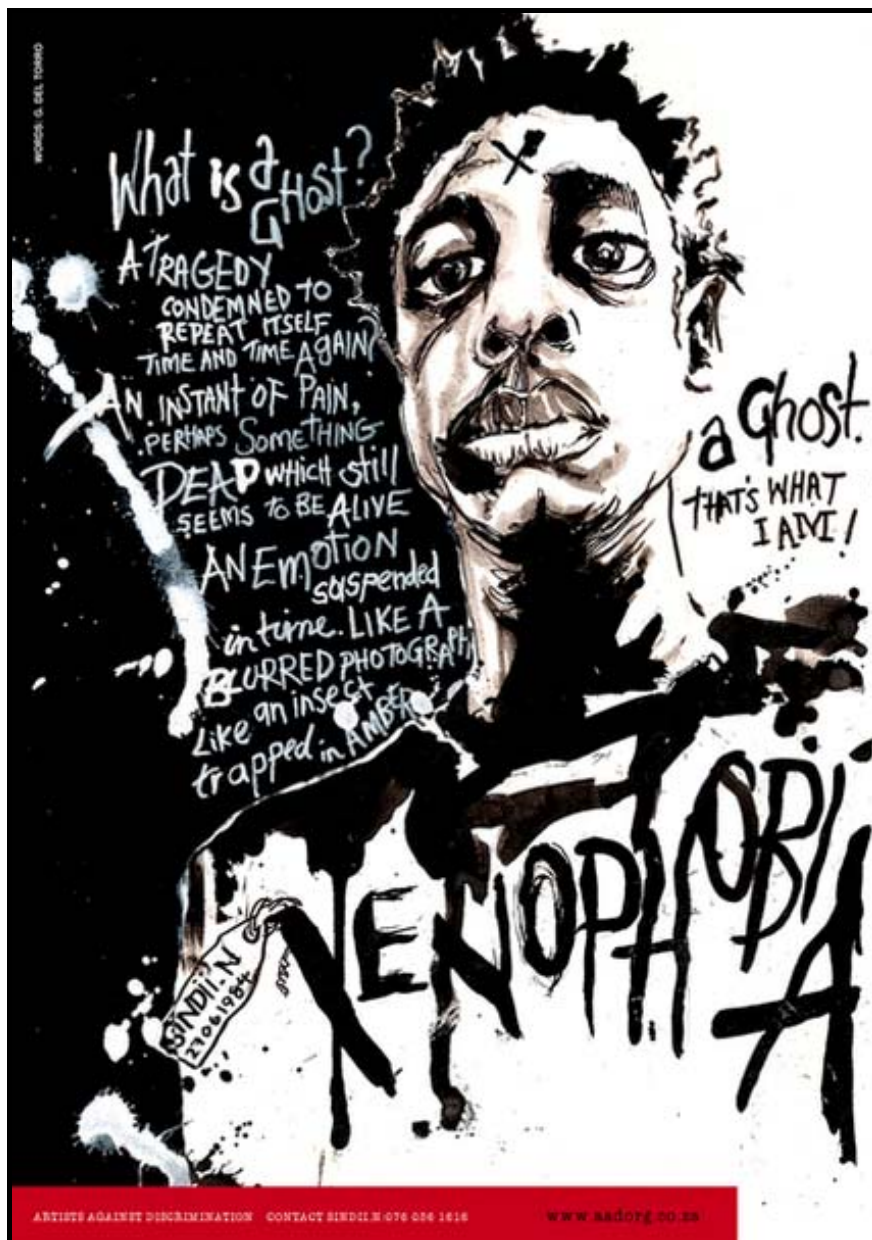


FIGURE A: **A Ghost that is what I am**, self portrait poster by Sindiso Nyoni for Marklives!com, South Africa, 2009.

5.2.1 The poster in FIGURE A makes us aware of certain social concerns facing South African society today. Discuss the following:

- The use of contrast in conveying the message
- How the imagery conveys the message of xenophobia (4)

5.2.2 Choose ONE other local designer or design group/agency, who addresses social issue(s). Discuss the influence of social commentary on design, for example stereotyping, gender issues, values and safety.

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

(6)
[20]

QUESTION 6

Choose EITHER QUESTION 6.1 AND QUESTION 6.2 (20 marks) OR QUESTION 6.3 (20 marks).

6.1



FIGURE A: ***Fashion made from recycled material*** by Clive Rundle, South Africa, 2007.



FIGURE B: ***Fashion made from vegetation*** by Frans Gräbe, South Africa, 2008.

6.1.1 Compare FIGURE A and FIGURE B above in terms of:

- The materials used
- The advantages of recycling material and disadvantages of destroying vegetation

(4)

6.1.2 Discuss the work of ONE local designer who has focused on the environment by using recycled materials/green methods in producing design objects. Supply the following:

- Name of designer
- Name of product
- Describe the product and briefly explain how environmental issues have been dealt with

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

(6)

AND

6.2



FIGURE A: **Vintage Vertigo Furniture** by Chris Ruhe, the Netherlands, 2010.

UPCYCLE is the process of converting waste materials or useless products into new products of a higher environmental value. [Reiner Pilz (1994)]

6.2.1 How did the process of up-cycle in the above design contribute to a 'higher' environmental value? (5)

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

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

(5)
[20]

OR

- 6.3 'I am an earth warrior,' said Darryl Cherney, well known environmental activist, singer and songwriter.

Discuss the work of ONE LOCAL AND ONE INTERNATIONAL designer who, through his/her nurturing actions can be hailed as an 'earth warrior'.

Use the following structure for EACH designer:

- Name of the designer
- Title of design/product
- Description and characteristics of the design(s)
- Aims of and influences on the designer
- Environmental issues addressed by the designer (for example explain why the designer is an 'earth warrior')

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

[20]

TOTAL SECTION B: 40

SECTION C: DESIGN IN A BUSINESS CONTEXT

Answer only ONE question in this section. Answer EITHER QUESTION 7.1 OR QUESTION 7.2.

7.1

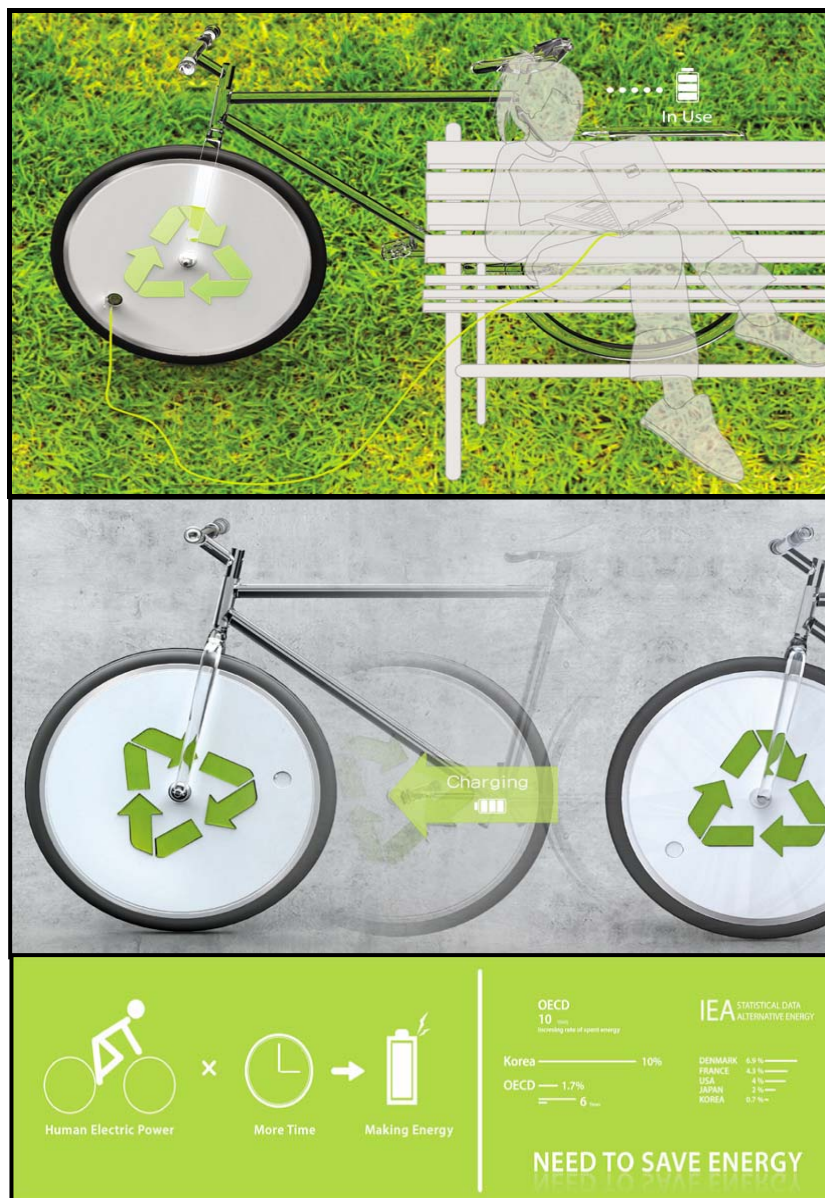


FIGURE A: **Re-energy**, a product designed by Jin Sik Kim and Bo Sung Seo, Korea, 2010.

This ordinary bicycle (FIGURE A) is converted to generate power. The power is then used to recharge a cellphone or connect to a computer, et cetera.

- 7.1.1 Discuss some marketing issues that the designers of *Re-energy* will have to address when presenting their campaign to possible clients. Use the following structure:
- Target market
 - Aspects that would need to be considered during pricing and costing
 - Initial funding and financing
 - Possible future marketing strategies (8)
- 7.1.2 Explain and discuss how TWO elements of design were used in FIGURE A to highlight the message of recycling. (4)
- 7.1.3 The designers of *Re-energy* have decided to apply for an additional bank loan. For this the bank requires a SWOT analysis. Draw up a possible SWOT analysis for *Re-Energy*. (8)

7.1.4



FIGURE B: **Maurizio Lamponi Leopardi lamps** by Lamponi designs, Italy, 2010.



FIGURE C: **Lamp designs** by Weyers Marais, South Africa, 2009.

Lamponi describes his lamp designs as sculptural art whereas Weyers Marais describes his lamps as product designs.

Give your opinion of the above statement by comparing FIGURE B and FIGURE C.

(6)

7.1.5

Explain what strategies you would use for marketing and displaying the products in FIGURE B.

(4)

[30]**OR**

7.2 Study FIGURES A to C below and then answer the questions that follow.



FIGURE A: *Men's boutique in an urban shopping mall*, South Africa.



FIGURE B: *Papier mâché crafter*, Themba Masala, South Africa.



FIGURE C: *Community trading store*, South Africa.

7.2.1	FIGURES A to C (on page 19) shows different forms of trading, ranging from formal to informal. Compare these three forms of trading according to: <ul style="list-style-type: none">• Accessibility• Financial viability• Target market• Advertising• Sustainability	(3 x 5)	(15)
7.2.2	Name FIVE important elements of a good display.		(5)
7.2.3	In your opinion which is the most successful display shown in FIGURES A to C? Refer to the elements you have named in QUESTION 7.2.2 to justify your answer.		(3)
7.2.4	If you were the designer in FIGURES A to C respectively, briefly describe how you would package your products for the buyer after selling.		(3)
7.2.5	If you decide to pursue a career in design, name FOUR possible opportunities that are available to you.		(4)
			[30]
TOTAL SECTION C:			30
GRAND TOTAL:			150