



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2018

DESIGN P1 (THEORY)

MARKS: 100

TIME: 3 hours



This question paper consists of 17 pages.
This question paper must be printed in full colour.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of SIX questions.
2. There are three choice questions in this question paper. Read the options carefully.
3. This question paper consists of THREE sections:

SECTION A: Design literacy (30 marks)
QUESTIONS 1–3

SECTION B: Design history (30 marks)
QUESTION 4

SECTION C: Design in a sociocultural/environmental and sustainable context (40 marks)
QUESTIONS 5–6
4. Read the requirements for each question carefully.
5. Answer in full sentences and avoid the listing of facts. Do NOT answer in tabular form.
6. Use the mark allocation to determine the time you must spend 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 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).
- Identify: Establish or indicate who or what (someone or something) is.
- Define: State or describe exactly the nature, scope or meaning of what something is.

LEAVE THIS PAGE BLANK.

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

Answer EITHER QUESTION 1.1 OR QUESTION 1.2.

1.1



FIGURE A: **Autumn/Winter 2013/14 fashion collection** by Sindiso Kumalo (South Africa)

1.1.1 Study the above image and analyse and discuss **ONLY FOUR** of the following:

- Line
- Unity
- Layout
- Balance
- Contrast

(4 x 2) (8)

1.1.2 Which design movement/style do you think best reflects the design characteristics seen in FIGURE A? Motivate your answer. (2)
[10]

OR

1.2



FIGURE B: **Gold-Plated Hair Comb** by Michelle Liao (South Africa), 2017.

Explain the use of the following design terms in relation to FIGURE B above:

- Postmodern
- Negative space
- Use of materials
- Structure
- Function

(5 x 2) (10)
[10]

QUESTION 2: COMMUNICATION THROUGH DESIGN

2.1



FIGURE C: **'Replace fear of the unknown with curiosity'**, poster design for **Tolerance** exhibition, Tarek Atrissi Design, 2017.

- 2.1.1 What is the message being conveyed by the poster in FIGURE C? (1)
- 2.1.2 Explain how the designer has made use of symbolism, imagery, colour and text to effectively convey the message of the poster in FIGURE C above. (5)
- 2.1.3 Discuss whether the concept of *stereotype* applies to the poster in FIGURE C. Substantiate your answer. (2)
- 2.1.4 Identify and explain the Gestalt principle that is evident in the above poster design. (2)

[10]

LEAVE THIS PAGE BLANK.

QUESTION 3

Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

3.1 Refer to FIGURE D and FIGURE E and answer the questions that follow.



FIGURE D: Jeff Koons Art Handbag,
Louis Vuitton, 2017.



FIGURE E: The Mali Handbag,
Hamethop, (South Africa), 2015.

Write an essay (at least ONE page) in which you compare the handbags in FIGURE D and FIGURE E, by discussing their similarities and differences with reference to:

- Use of colour
- Inspiration/Influences
- Pattern
- Target market
- Production techniques

(5 x 2) (10)
[10]

OR

3.2



FIGURE F: The **Parthenon** in Greece, 800 AD, designed by Ictinus and Calicrates.

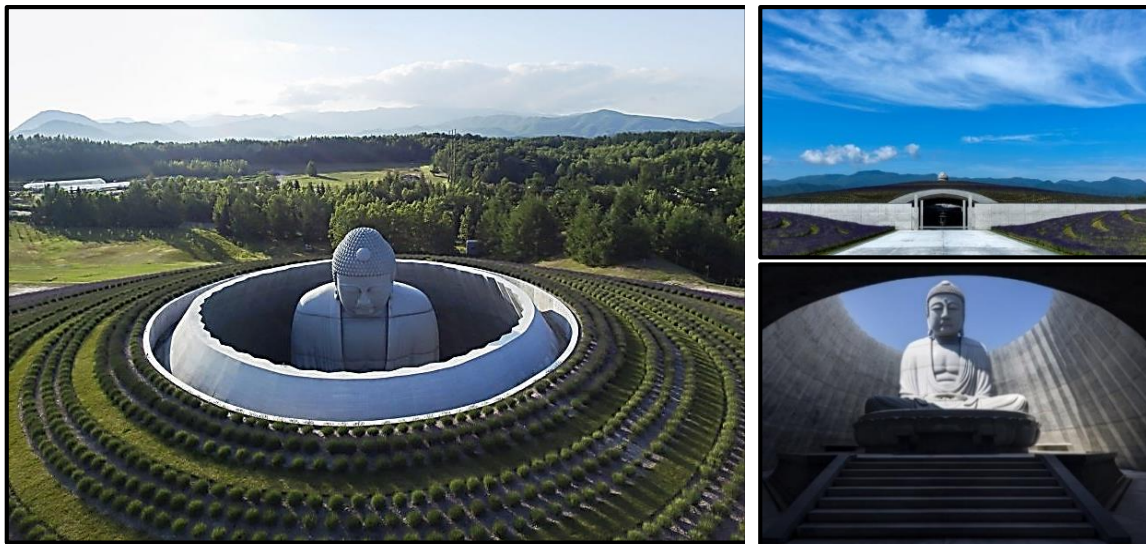


FIGURE G: **Hill of the Buddha worship site**, Makomanai Takino Cemetery Sapporo, Japan, 2015 by Tadao Ando.

Write a COMPARATIVE ESSAY (of at least ONE full page) in which you compare the classical building in FIGURE F with the contemporary building seen in FIGURE G above. Alternatively, you may compare any classical building (that you have studied) with any contemporary building.

Include the following information in your discussion:

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

(5 x 2) **[10]**

TOTAL SECTION A: 30

SECTION B: DESIGN HISTORY**QUESTION 4**

4.1

“Great design is a multi-layered relationship between human life and its environment.”

[Naoto Fukasawa]

With reference to the above quote, write TWO SEPARATE ESSAYS in which you explain how any TWO of the design movements/styles listed below reflect a multi-layered relationship between human life and their environment.

Support your answer by discussing the origins, aims, influences and characteristics of the movements/style as well as the discussion of at least ONE designer and their work.

- Arts and Crafts
- Post Modernism
- Modernism
- Art Deco
- De Stijl
- Art Nouveau
- Pop
- Bauhaus

(10 x 2) (20)

4.2

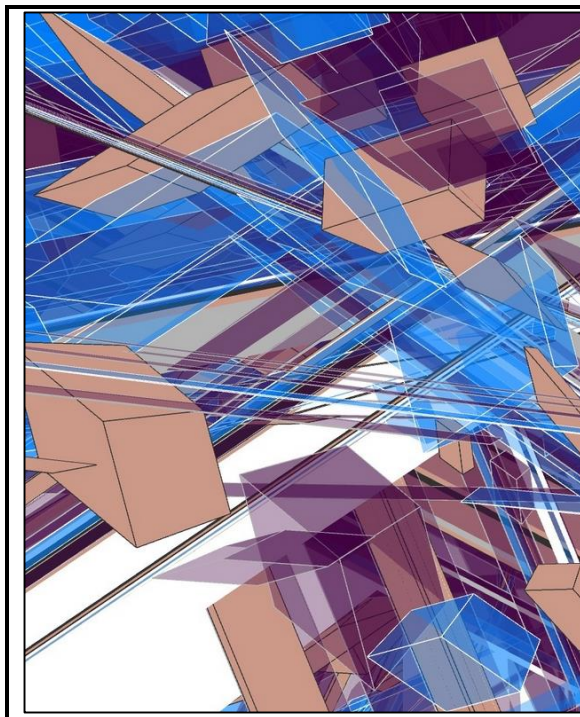


FIGURE H



FIGURE I

4.2.1 Identify the design movements/styles represented by the textile designs in FIGURE H and FIGURE I. (2)

4.2.2 Write a COMPARATIVE ESSAY in which you compare FIGURE H with FIGURE I, to show your understanding of the similarities and differences between the two design movements/styles according to the following:

- Subject matter
- Aims
- Space/Perspective
- Colour

Support your answer with factual information from each design movement/style.

(4 x 2) (8)

[10]

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 J: **Woobi Play air-pollution mask** is designed to appeal to children, 2017.

Danish studio Kilo Design has created a mask to protect and educate children living in areas with very high levels of air pollution. UNICEF statistics report that there are 300 million children inhabiting places with the most toxic levels ever recorded. The device is designed for kids aged six and older.

- 5.1.1 Define the term *socially responsible design* and explain how it is applicable to the design in FIGURE J. (2)
- 5.1.2 How does the design of the product appeal to children? (2)
- 5.1.3 Would you feel comfortable wearing an air-pollution face mask in public, especially in parts of the world where it is not common practice? Justify your response. (2)

- 5.1.4 Write TWO SEPARATE essays (at least 1½ pages in total) in which you discuss the work of ONE contemporary socially responsible South African designer/design group AND ONE contemporary socially responsible international designer/design group that you have studied. Refer to ONE design example by EACH designer/design group that addresses socially responsible design practices.

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

(7 + 7) (14)
[20]

OR

5.2



FIGURE K: Design Afrika carries a range of baskets and bags intended for shopping and going to the beach. **KAT Shopper** and **Beach Shopper** (South Africa), 2016.

- 5.2.1 Do you think products that incorporate traditional craft techniques can be successfully used and integrated for modern application? Refer to the woven basket in FIGURE K. (2)
- 5.2.2 Discuss any ONE indigenous craft that you have studied. In your discussion, refer to the following:
- Materials, methods and processes in making the craft product
 - A description and analysis of ONE example
 - The possible functions of the craft product (3 + 3 + 2) (8)
- 5.2.3 Discuss the work of ONE contemporary South African designer/design group who incorporates traditional methods and/or materials into their designs thereby addressing social and/or cultural issues.

In an essay of ONE full page, include the following:

- The name of the designer/design group and the name of the product
- A brief description and analysis of at least ONE work, explaining how it reflects the influence of the traditional craft
- The ethical concerns that are addressed by the work of the designer/design group

You may NOT refer to any designer(s) that you have previously mentioned, or written about. (1 + 5 + 4) (10)
[20]

LEAVE THIS PAGE BLANK.

QUESTION 6

- 6.1 Study the images in FIGURE L below, as well as the accompanying information to assist you in answering the question that follows.



FIGURE L: **Inside Out School** by Andrea Tabocchini and Francesca Vittorini, Ghana, 2017.

As its name suggests, the 'Inside Out School' blurs the boundaries between inside and outside. The lack of resources and the site limitations inspired a sustainable design strategy. The school was built by hand from materials available on the site (earth, wood and vegetation), by a team of local workers and international volunteers who assembled the school in 60 days. A light wood structure lifts the roof up and the structure incorporates a porch that extends into the garden.

Using the images and information provided, identify and discuss all the ways in which the design of building in FIGURE L ensures a low environmental impact and adheres to sustainable principles.

(6)

- 6.2 In TWO SEPARATE essays, discuss the work of any ONE contemporary South African AND ONE contemporary international designer/design agency or studio (at least 1½ pages in total) you have studied whose work addresses environmental and/or sustainable issues.

Include the following information:

- The name of the designer/design agency/studio and the title of a product
- How the designer/design agency or studio addresses environmental and/or sustainable concerns in his/her/their design process
- General characteristics of the designer/design agency/studio
- The title and a brief description of ONE major design/design project undertaken by this designer/group

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

(7 + 7) (14)
[20]

TOTAL SECTION C: 40
GRAND TOTAL: 100