



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**DESIGN P1**

**(THEORY)**

**FEBRUARY/MARCH 2011**

**MARKS: 150**

**TIME: 3 hours**

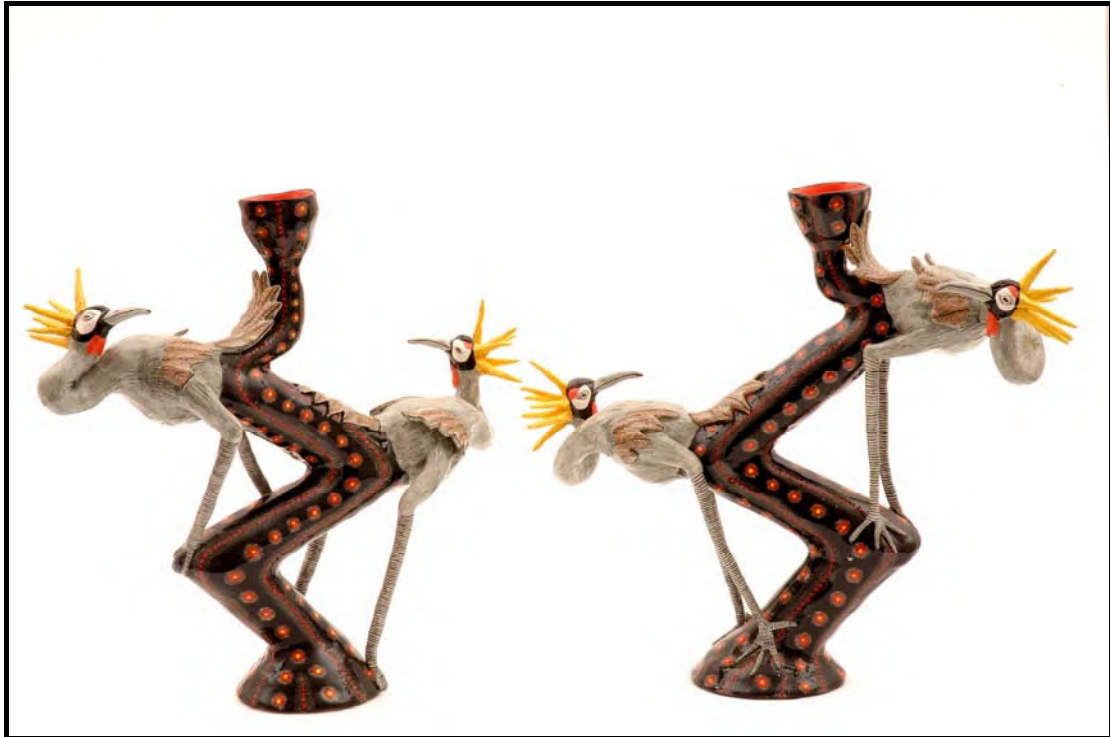
**This question paper consists of 15 pages.  
This question paper must be printed in full colour.**

**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 a 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:**  
**'Crane candlestiks' by Victor Shabalala (South Africa), 2004.**

- 1.1.1 South African design needs to take its creativity beyond its traditional craft roots to become an effective global competitor.

Do you agree with the statement above? Refer to FIGURE A in your answer.

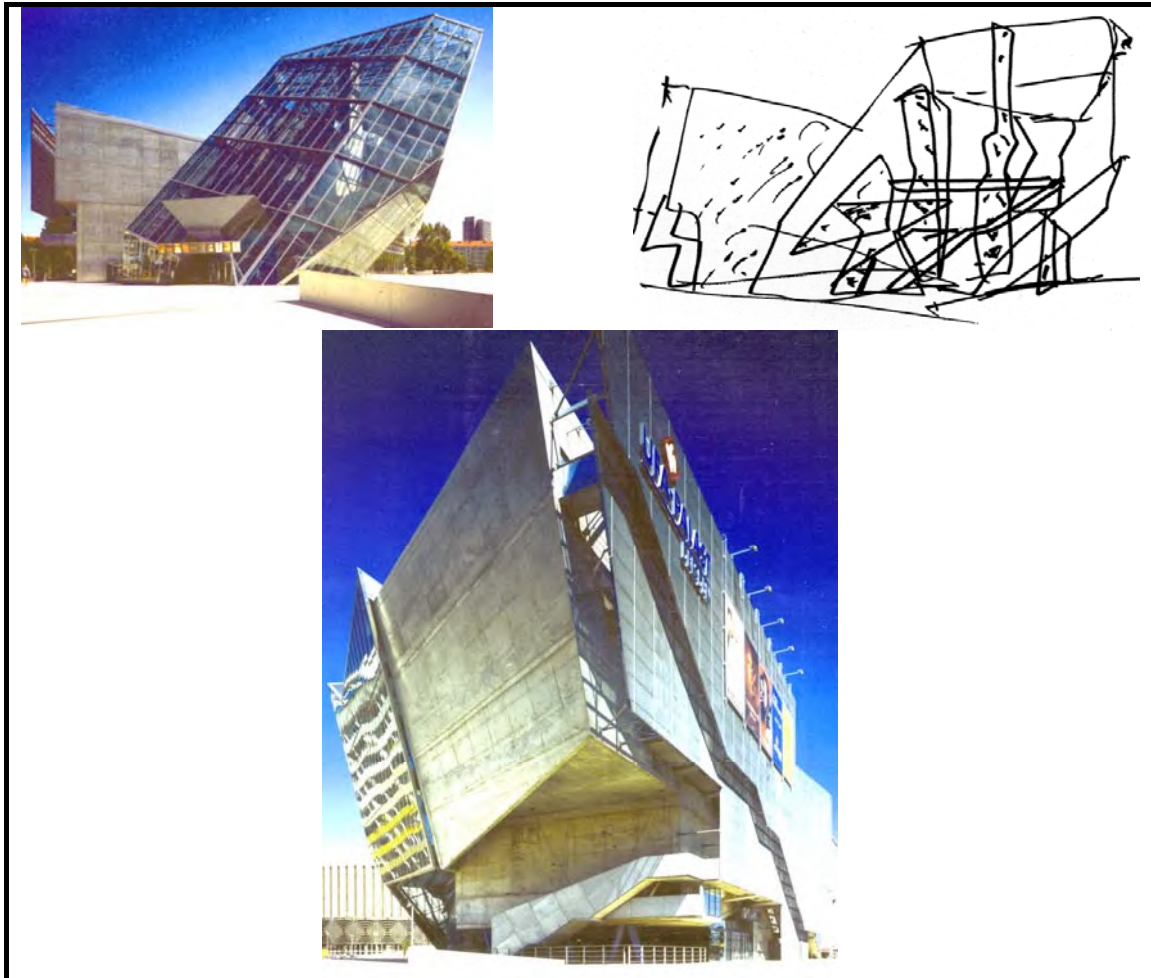
(6)

- 1.1.2 Discuss the use of the following, shown in FIGURE A above:

- Pattern
- Balance

(4)

1.2

**FIGURE A:****Theatre AG House by Verena Perius (Düsseldorf, Germany), 1998.**

- 1.2.1 Explain the relationship between the drawing and the finished design in FIGURE A. (2)
- 1.2.2 Do you think the style of the building in FIGURE A suits the purpose? (2)
- 1.2.3 Name and discuss THREE elements of design or universal principles of design used in the building in FIGURE A above. (6)
- [20]**

**QUESTION 2**

2.1



**FIGURE A:**  
Huggies Gold advertisement by the advertising agency, Ogilvy (South Africa), 2009.

- 2.1.1 The advertisement above, FIGURE A, created controversy and anger against irresponsible design practice. Explain why you think this controversy was justified or not. (3)
- 2.1.2 Explain what message the designer is hoping to convey. (2)

2.2



**FIGURE B:**  
Logo for a South African fashion design company, Darkie.

- 2.2.1 Explain the use of symbols/signs in the logo above that makes this a typical logo from Africa. (3)
- 2.2.2 Discuss the different fonts/typeface used in this logo. (2)

**[10]**

**QUESTION 3**

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



**FIGURE A:**  
Shoe by Zaha Hadid (Iraq), 2009.

**FIGUUR B:**  
Shoe by Urban Africa (South Africa), 2009.

- 3.1.1 Which shoe would you like to own? Explain your answer. (2)
- 3.1.2 Which target market does each shoe aim at? (2)
- 3.1.3 Compare both designs and discuss their similarities and differences. (6)

3.2 Interview a South African designer/studio/agency that creates employment for, and empowers disadvantaged communities. In this interview discuss the following:

- Name the designer and the design product(s) (2)
  - Local and/or international influence(s) (4)
  - Briefly describe the design(s) by referring to its/their ability to provide employment to disadvantaged communities. (4)
- [20]**

**QUESTION 4: DESIGN HISTORY**

- 4.1 Each of the mirrors in FIGURES A, B, C, D and E reflects characteristics of a different style/movement.



Identify TWO styles/movements in FIGURES A to E and discuss the following for each:

Include the following information:

- Give the name of the style/movement for the TWO mirrors you have chosen.
- Name any designer and the title of a design from each movement.
- Discuss the aims of and influences on each style/movement.
- Discuss the characteristics of each movement.
- Explain how the two mirror designs you have chosen from (FIGURES A to E) demonstrate 'form follows function'.

(20)

4.2



**FIGURE A:**  
Silver bowl with enamelled cover  
by Ashbee.  
Fitness for purpose  
(Art and Crafts Movement),  
1850 – 1900.

**FIGURE B:**  
Ceramic pot by Theodore Bogler.  
Design for Industry  
The Machine Aesthetic  
(Bauhaus),  
1955 – 1975.

4.2.1 Explain how FIGURE B follows the design philosophy of 'form follows function'.

(2)

4.2.2 Compare FIGURE A and FIGURE B with reference to typical differences or similarities between the movements that they represent.

(8)  
[30]

**TOTAL SECTION A: 80**

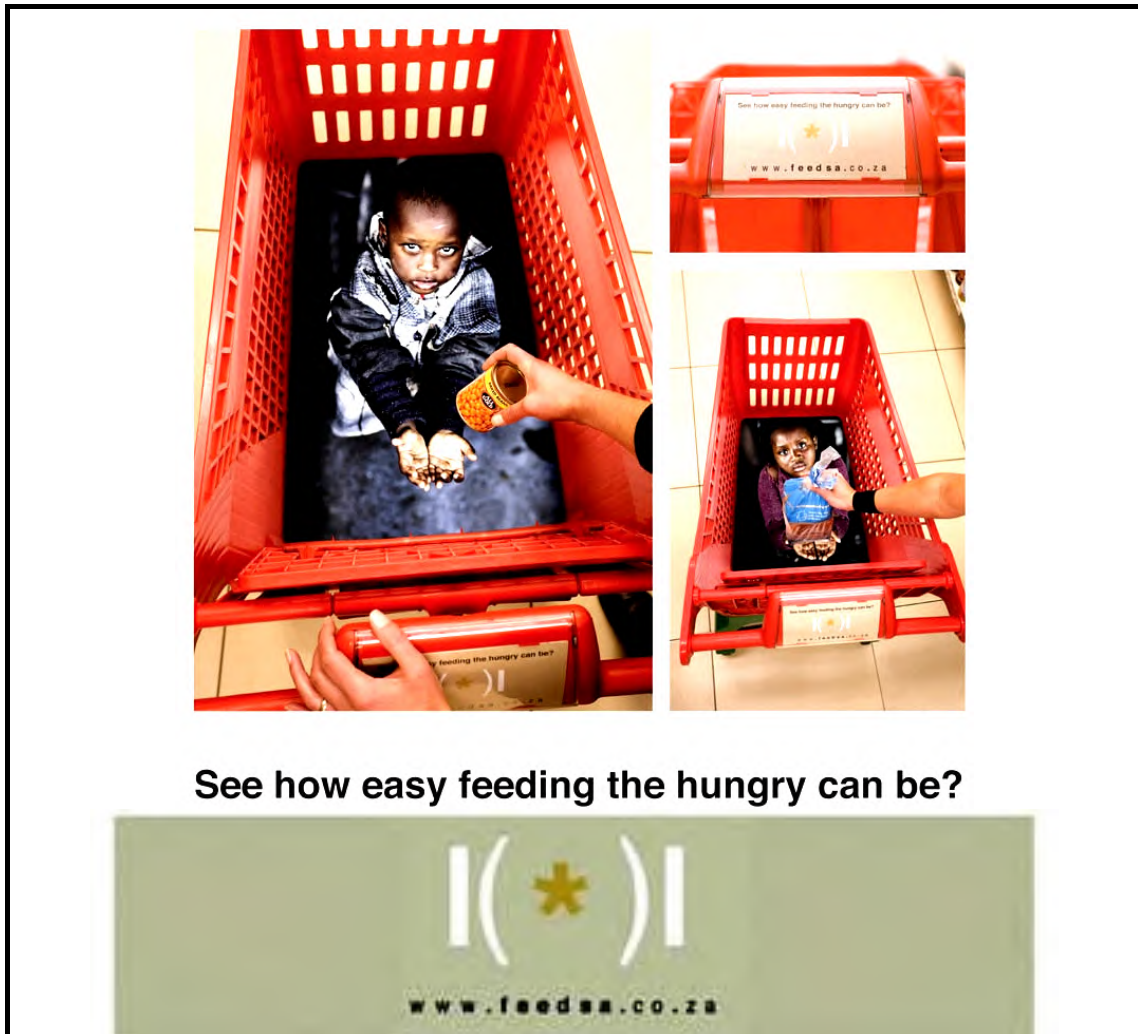
**SECTION B: DESIGN IN A SOCIAL/ENVIRONMENTAL CONTEXT****QUESTION 5**

5.1

**FIGURE A:****'Helping Hands' by Childhope Social Campaign (Asia/Philippines), 2009.**

This organisation used street children from Asia and the Philippines to collect money. The Childhope donation cans helps to collect money to provide food, shelter and education to more than 200 000 street children.

- 5.1.1 Discuss how the designer created the 'Helping Hands' message in this campaign. Refer in your answer to the information provided in FIGURE A. (4)
- 5.1.2 Discuss the similarities and differences between FIGURE A (Childhope's 'Helping Hands') and FIGURE B (FeedSA's shopping trolleys) on the next page. (4)
- 5.1.3 Discuss ONE INTERNATIONAL designer who has addressed a social issue(s) through design. (6)



See how easy feeding the hungry can be?

**FIGURE B:**

**FeedSA (South Africa), 2010.**

This charity organisation feeds disadvantaged people throughout South Africa. Images of hungry, begging street children are placed at the bottom of supermarket shopping trolleys. Collection tins are placed at till points and bins for food contributions are positioned at shop exits.

- 5.2 Choose any ONE LOCAL designer that you have studied, who addresses a social issue(s). Give your critical opinion on the influence of this on design, for example stereotyping, gender issues, values and safety, et cetera.

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

(6)  
[20]

**QUESTION 6**

Choose EITHER QUESTIONS 6.1 AND 6.2 **OR** QUESTION 6.3.

6.1

**FIGURE A:**

**Recycled number-plate handbags and wallet by Leonard Tilnar Art  
(Cape Town).**

These items are handmade with recycled number plates and no two items are alike. Each item is a design collectable made with number plates that are discarded when vehicles are deregistered.

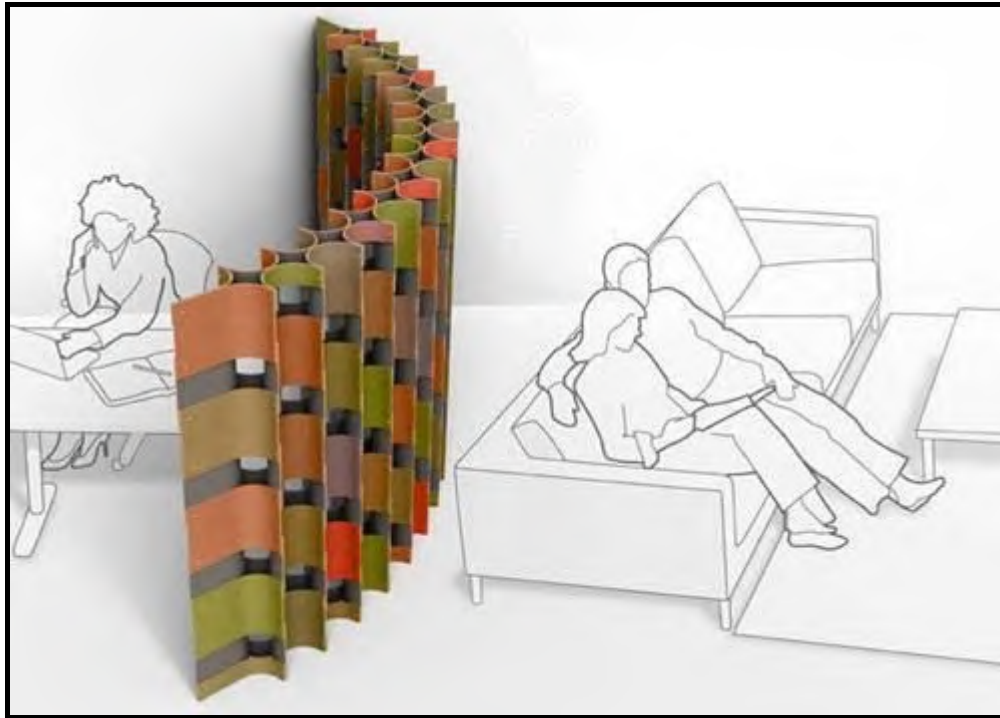
- 6.1.1 Discuss the positive contribution that these items in FIGURE A will have on saving our environment. (2)
- 6.1.2 Discuss the work of ONE LOCAL designer who has focused on the environment by using recycled materials or green methods in producing design objects.

Marks will be allocated for the following:

- The name of the designer and design/product
- Description and characteristics of the product (8)

**AND**

6.2

**FIGURE A:****GreenScreen by Bridgette Steffen (USA), 2008.**

This was a response to 700 000 carpet samples made, used and thrown away each year and an excellent example of 'rethink, reuse and upcycle'.

6.2.1 Refer to the interior design above in FIGURE A and explain the environmental and social benefits of this design. (5)

6.2.2 You are appointed to create a design(s) from carpet samples for a recreational centre for children with special needs, for example children in wheelchairs.

Write a short proposal for your entry and include the following information:

- A title for your product
- A description of your product and the way it will be made
- An explanation of how your product will benefit the environment and social world (5)

**OR**

- 6.3 Write an essay discussing ONE LOCAL and ONE INTERNATIONAL environmental designer who create designs that focus on the use of 'rethink, reuse and upcycle'.

Use the following structure in answering the question:

- Name of ONE LOCAL and ONE INTERNATIONAL designer
- Title(s) of design(s)/project(s) from each
- Aims of and influences on each designer
- Description or characteristics of the design(s)
- Environmental issues addressed in the design(s)

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

(20)  
[20]

**TOTAL SECTION B: 40**

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

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

7.1

**FIGURE A:**

**Modern furniture (shelves, tables, carpets) that shape your body as a fitness tool by Lucie Koldova (Czech Republic), 2009.**

- 7.1.1 Explain the following TWO concepts by referring to FIGURE A in your answer:
- A house is a machine for living in.
  - Less is more. (4)
- 7.1.2 Lucie Koldova sees her designs as *'Modern furniture used as a fitness tool'*.
- Explain whether you consider these products/designs to be successful or not. (8)
- 7.1.3 Explain the following TWO terms applicable to FIGURE A:
- Aesthetics
  - Ergonomics (4)
- 7.1.4 You have to market Koldova's product. Explain which aspects you will consider when designing the following for her:
- Advertisement (7)
  - Logo (7)
- [30]

**OR**

7.2 7.2.1

'It is absolutely critical to make design an integral part of business school education. It has to become a core part of the curriculum because we're in the business of growing, expanding and creating, and that is what design does best,' explained by Bruce Nussbaum.

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

7.2.2

You are appointed to market the clothing range of Annabella Loubser (FIGURE A) below. Create a marketing campaign. Propose the following aspects to your client:

- How you will establish a target market
- How you will advertise and market these products
- Discuss possible methods of displaying these products



**FIGURE A:**  
**Clothing designs by Annabella Hilda Loubser (South Africa), 2009.**

Her designs are inspired by the bond between mother and child. (12)

7.2.3

One of the learners asks you the following question: 'What are my career options in design?'

Suggest the possible design career opportunities that are available to him/her. (10)

7.2.4

There are various ways of finding a job. Name FOUR possibilities. (4)  
**[30]**

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