



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**DESIGN P1**

**(THEORY)**

**NOVEMBER 2010**

**MARKS: 150**

**TIME: 3 hours**

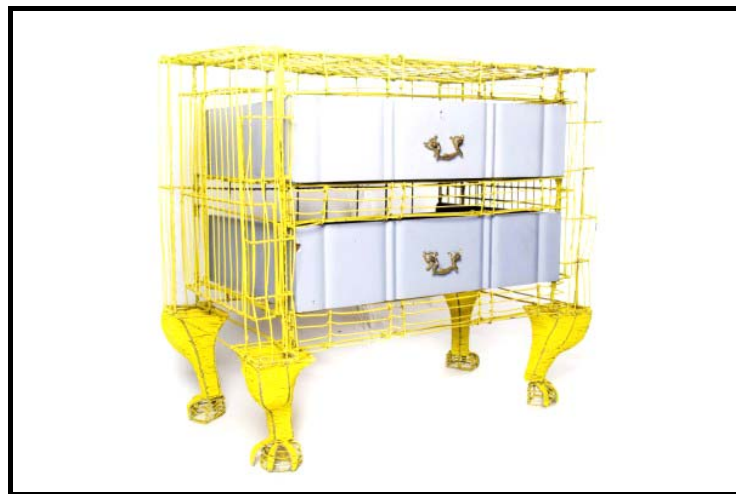
**This question paper consists of 19 pages.  
This question paper must be printed in full colour.**

**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



**Afro-Dutch chest of drawers by Liv Design (South Africa), 2008.  
This is a contemporary design, marrying traditional African wire craft  
and Afrikaans/Dutch traditional furniture.**

- 1.1.1 The example above shows a marriage of different design styles.  
Explain whether you think this is successful. (4)
- 1.1.2 Discuss the design above by referring to any THREE design  
principles AND/OR universal principles of design. (6)

- 1.2 Below is a table and 'glove chairs', FIGURE A, used in a coffee shop that will allow users to meet comfortably in a small space. The various organisers form part of the 'glove chairs', FIGURES B and C, to allow clients to sit in comfort and still take up very little space.

**FIGURE A****FIGURE B****FIGURE C**

**'Glove chairs', designer unknown.**

- 1.2.1 Discuss the use of the following design elements in the designs above:

- Line
- Colour
- Texture

(6)

- 1.2.2 Explain how these 'glove chairs' make good use of space and reduce frustration and security risks in a small venue.

(4)

**[20]**

**QUESTION 2**

2.1



**FIGURE A:**  
**Promotional cup for a Toronto plastic surgery company,**  
**designer unknown.**

- 2.1.1 Evaluate the design of the cup with reference to the image used and the design layout. (1)
- 2.1.2 Explain what message the designer is hoping to convey through this cup design. (1)
- 2.1.3 This cup's design reinforces stereotypes and prejudices. Do you agree? Explain your answer. (4)

2.2



**FIGURE B:**  
**Logo for the National Parliament of South Africa,**  
**collaboration by 20 designers, 2007.**

- 2.2.1 Identify TWO signs/symbols in the logo above and explain how these signs/symbols are suitable for the purpose of parliament. (2)
- 2.2.2 Discuss whether these signs/symbols are inclusive or exclusive of all cultures in South Africa. (2)
- [10]**

**QUESTION 3**

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



**FIGURE A:**  
**Untitled, handmade ceramic vessel by Andile Dyalvane (South Africa), 2008.**

Dyalvane uses his Xhosa background of traditional rituals, called 'ukucgaba' (scars), on the face and body as an influence for his designs.



**FIGURE B:**  
**'Giant Prince', handmade ceramic by Hella Jongerius (Netherlands), 2000.**

- 3.1.1 Refer to FIGURE A above.

Do you think it is important to create your own identity as a designer? Explain.

(4)

- 3.1.2 Compare the designs above and discuss their similarities and differences.

(6)

- 3.2 Write an article about a South African designer/agency/studio that is true to and celebrates most of the principles of the Proudly South African campaign.



**Proudly South African logo**

In this article, discuss the following:

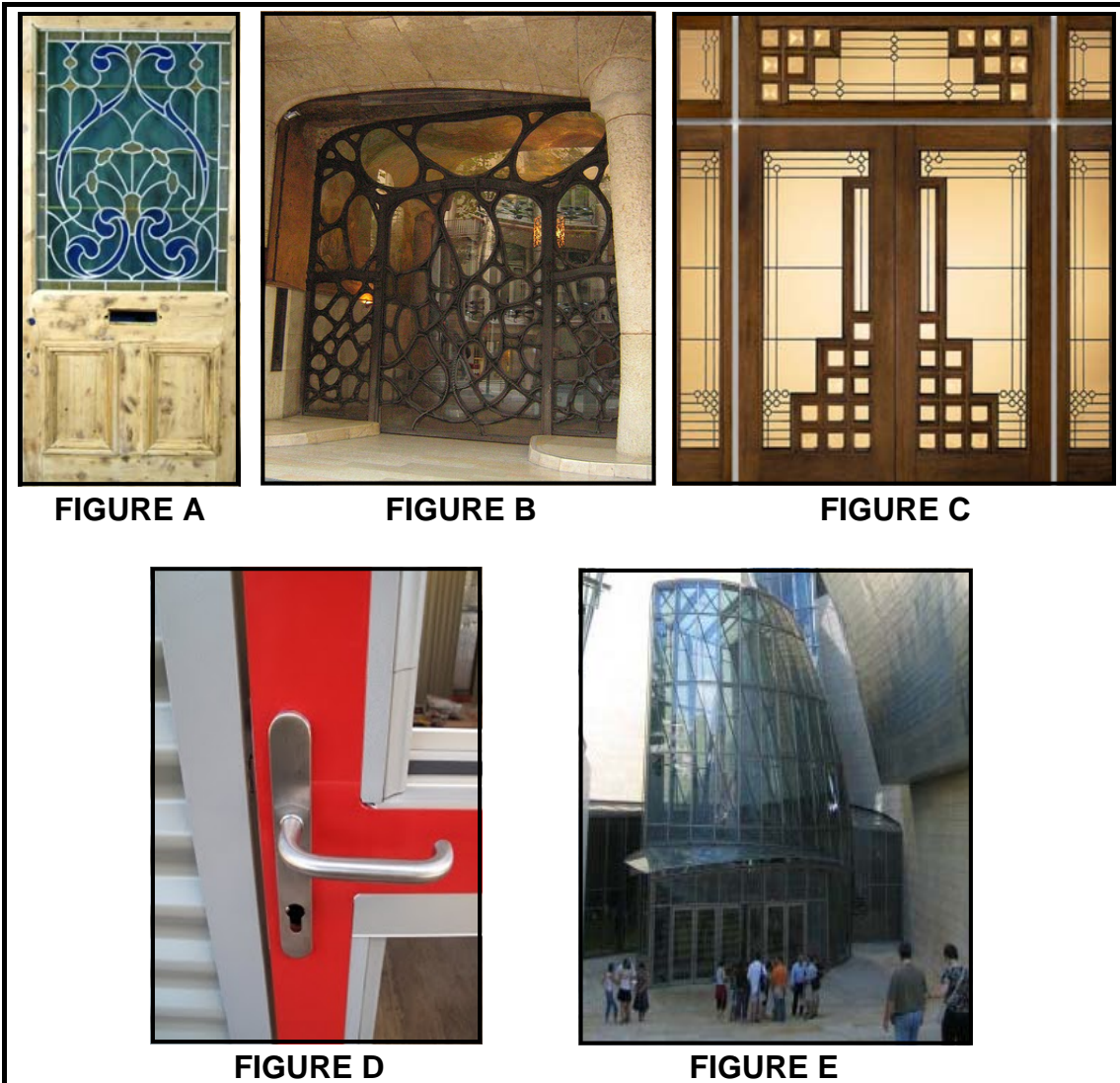
- Name the designer and the design product.
- Briefly describe the design and its relevance to the Proudly South African campaign.
- Discuss the characteristic style of the design(s) or designer(s).

(10)  
**[20]**



**QUESTION 4: DESIGN HISTORY**

4.1



Each door/entrance represents a different style/movement. Choose TWO of the doors above and explain to which specific style/movement they belong.

Use the following guidelines:

- Identify the TWO styles/movements represented by the doors you have selected.
- Include names of designers and titles of designs from these styles/movements.
- Discuss the aims and influences of each style/movement.
- Discuss the characteristics of the TWO design styles/movements.

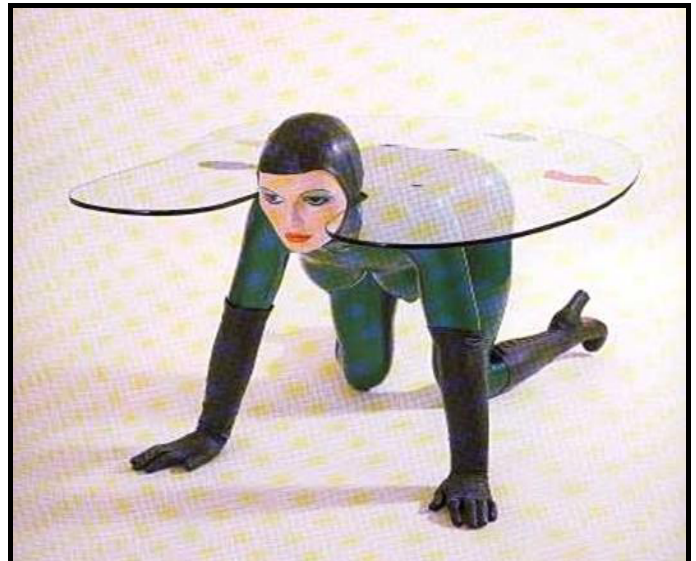
(20)



- 4.2 The two images below, FIGURE A and FIGURE B, have been chosen from two different movements in design history.



**FIGURE A:**  
**'Reclining Chair',**  
**The Bauhaus (The Machine**  
**Aesthetic), 1919 – 1933.**



**FIGURE B:**  
**'The Kneeling Table',**  
**Modernism goes Pop (The Age of**  
**Affluence), 1955 – 1975.**

- 4.2.1 Name ONE designer from EACH style/movement, FIGURE A and FIGURE B, that you think was the most important contributor to the movement. (2)
- 4.2.2 Compare FIGURE A (Bauhaus) to FIGURE B (Pop Art) with reference to typical characteristics, stylistic differences or similarities between them. (8)
- [30]**

**TOTAL SECTION A: 80**

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

5.1 The Hear No Evil, See No Evil, Speak No Evil campaign seeks to break the silence about HIV/Aids, educating and empowering young people on a global level.

5.1.1 Do you think it is appropriate for the designer to use well-known celebrities to convey the message about HIV/Aids as shown below in FIGURE A?

**FIGURE A**

(4)

5.1.2 Do you think that the content/images used in FIGURE B below are suitable to convey the message of gender violence or the abuse of women?

**FIGURE B**

(4)

5.2 Compare any ONE LOCAL designer with any ONE INTERNATIONAL designer who has positively changed the way people live.

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

(12)  
[20]

**QUESTION 6**

Choose TWO of the three questions in this section.

6.1

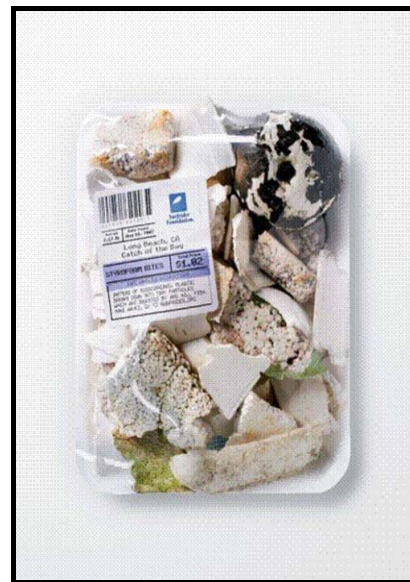
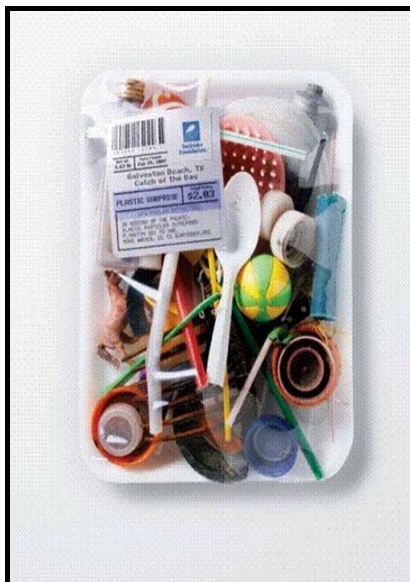


**FIGURE A:**  
**Makarapa by Alfred Baloyi (South African), 2010.**  
**Made by transforming a builder's/miner's hat that is hand-painted.**

- 6.1.1 How does FIGURE A contribute towards a healthy South African economy? (2)
- 6.1.2 Discuss the work of ONE LOCAL designer who has focussed on the environment by using recycled materials or green methods in producing design objects. Name the designer, give the design title and describe the design.
- You may NOT refer to any designer(s) that you have used previously. (8)

**AND/OR**

6.2



**'The Catch of the Day' campaign by Surfrider Foundation & Satchi & Satchi LA.**

This campaign is a clear reminder of how pollution of beaches and rivers destroy nature and ultimately ends up on our plates. The packaged 'food' shown above (Styrofoam, plastic utensils, et cetera) was displayed at farmers' markets.

6.2.1 The designs above have been described as supersmart, simply brilliant, shocking and meaningful. Why do you think they are so effective in their contribution towards sustainable and 'green' issues? (2)

6.2.2 Name and discuss the work of any ONE INTERNATIONAL environmental designer that focused on eco-friendly issues.

You may NOT refer to any designer(s) that you have used previously. (8)

**AND/OR**

- 6.3 Discuss the work of ONE LOCAL or ONE INTERNATIONAL designer who is aware of the impact of technology on ecology.

Use the following structure in answering the question:

- Name of designer
- Title of design/project
- Aims of and influences on the designer
- Description or characteristics of the design(s)
- Ecology issues addressed in these design(s)

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

(10)

**[20]**

**TOTAL SECTION B: 40**

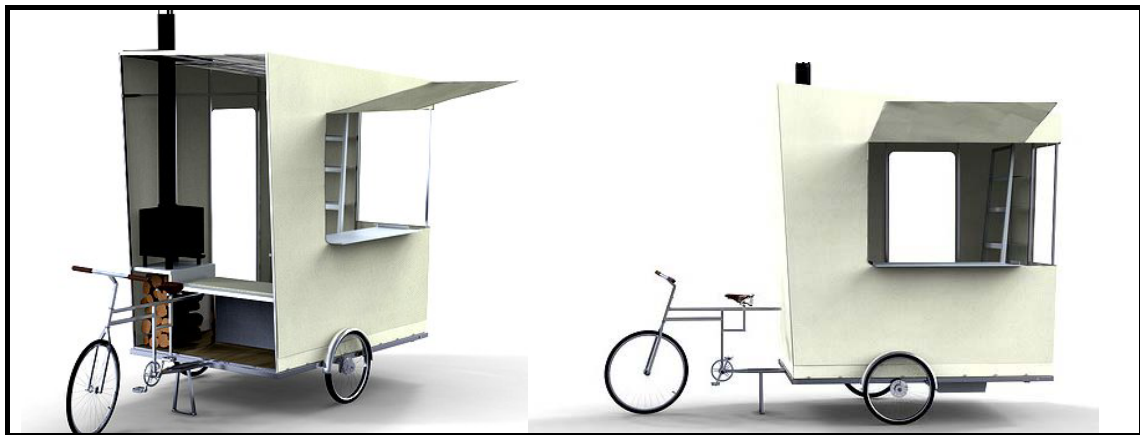


**SECTION C: DESIGN IN A BUSINESS CONTEXT****QUESTION 7**

Choose either QUESTION 7.1 or QUESTION 7.2.

Answer only ONE question from this section.

7.1



**FIGURE A:**  
**'Supertramp' by B Lehman (London), 2010.**

Lehman designed a caravan that uses a cycle and allows for a gypsy (travelling) lifestyle. It is environmentally friendly. He wants to build and market this prototype.

- 7.1.1 You have been asked to help with Lehman's business plan. Use the information above and draw up a business plan. Explain the possible SWOT and PESTLE principles to be used for his business plan. (10)
- 7.1.2 How would you promote or sell his idea? (5)
- 7.1.3 Lehman proved to be a successful designer with his innovative concept. Explain to him how he can go about finding a job in the design field. (5)
- 7.1.4 Lehman has been given an interview with a design agency. Give him tips on how he should conduct himself on the day of the interview. (5)
- 7.1.5 Do you think the 'Supertramp' would be a good investment for South Africans? Give reasons for your answer. (5)
- [30]**

**OR**



7.2



First impressions of a business/shop are often the most important impressions.

Retail outlets or exhibition events mostly have one chance to make an impression on their consumers/clients.

7.2.1 Name FOUR aims of visual merchandising.

(4)

7.2.2



FIGURE A



FIGURE B

**FIGURE A and B are exhibition designs for the Cartoon Network, created by Cuong Nguyen (New York), 2008.**

**FIGURE C**

**FIGURE C is an exhibition design for Starwood Hotels and Resorts, created by Cuong Nguyen (New York), 2009.**

Compare the exhibition stands in FIGURES A and B with the exhibition stand in FIGURE C according to the target market.

(6)

7.2.3 Discuss the specific target market for each of the following design products (FIGURES A, B, C and D):

**FIGURE A**



**FIGURE B**



**FIGURE C**

**FIGURE D****(4)**

7.2.4 You are applying for a job at a design studio.

(a) Name TEN points you would include in the covering letter that accompanies your application.

**(10)**

(b) What information would you include in your CV when applying for this job?

**(6)**  
**[30]**

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