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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DESIGN P1

(THEORY)

NOVEMBER 2022

MARKS: 100

TIME: 3 hours

**This question paper consists of 14 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 to 3

SECTION B: Design history (30 marks)
QUESTION 4

SECTION C: Design in a sociocultural/environmental and sustainable context (40 marks)
QUESTIONS 5 and 6
4. Read the requirements of 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 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**

Answer EITHER QUESTION 1.1 OR QUESTION 1.2.

1.1

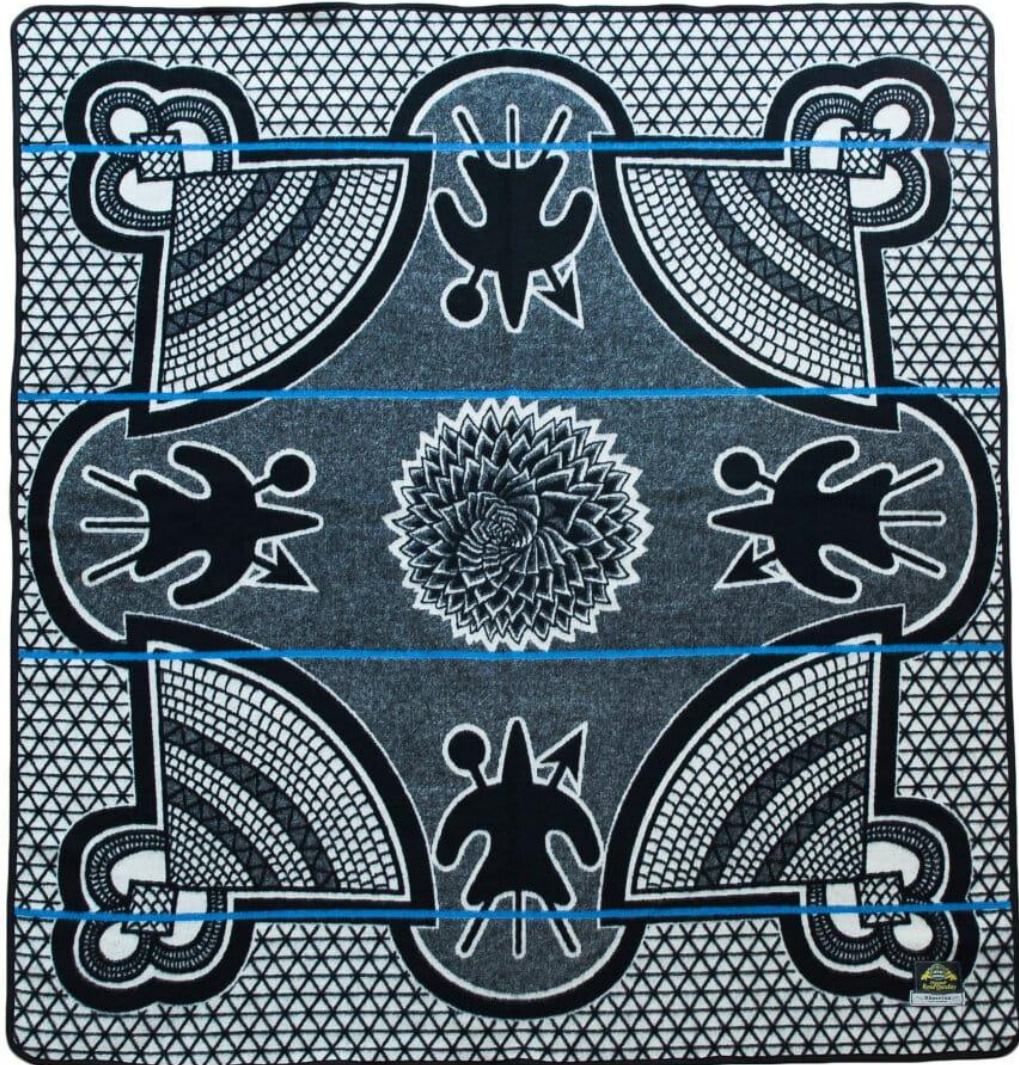


FIGURE A: **Kharetso Aloe Heritage Basotho blanket**,
designer unknown (Lesotho), date unknown.

Analyse the use of the following elements and principles in FIGURE A above:

- Shape
- Tone
- Pattern
- Balance
- Unity

(5 x 2) [10]

OR

1.2



FIGURE B: **The Mebala** (meaning 'colours' in Setswana), a handcrafted customised leather bag by #DI Emerging Creative, Tlhalefang Moeletsi (South Africa), 2020.

Analyse the use of the following elements and principles in FIGURE B above:

- Line
- Form
- Texture
- Pattern
- Variety

(5 x 2) [10]

QUESTION 2: COMMUNICATION THROUGH DESIGN

2.1



FIGURE C: 'Cat calling' poster by Flone Initiative (Kenya), 2019.

- 2.1.1 Identify a stereotype in FIGURE C above and discuss how this stereotype is communicated. (2)
- 2.1.2 How does the body language and facial expression of the woman in the poster enhance the message of the poster? (2)

2.2



FIGURE D: **Sangu bench** by Katlego Tshuma (South Africa), 2020.



FIGURE E: **University bench** by Frederick Kim (USA), 2010.

Compare the bench in FIGURE D with the bench in FIGURE E.

Refer to the following in your comparison:

- Use of materials
- Possible influences
- Function

(3 x 2)

(6)

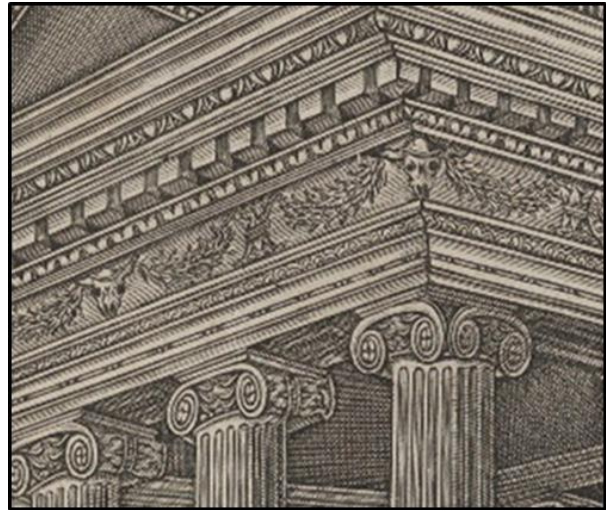
[10]

QUESTION 3: ARCHITECTURE

Answer QUESTION 3.1 OR QUESTION 3.2 OR QUESTION 3.3.



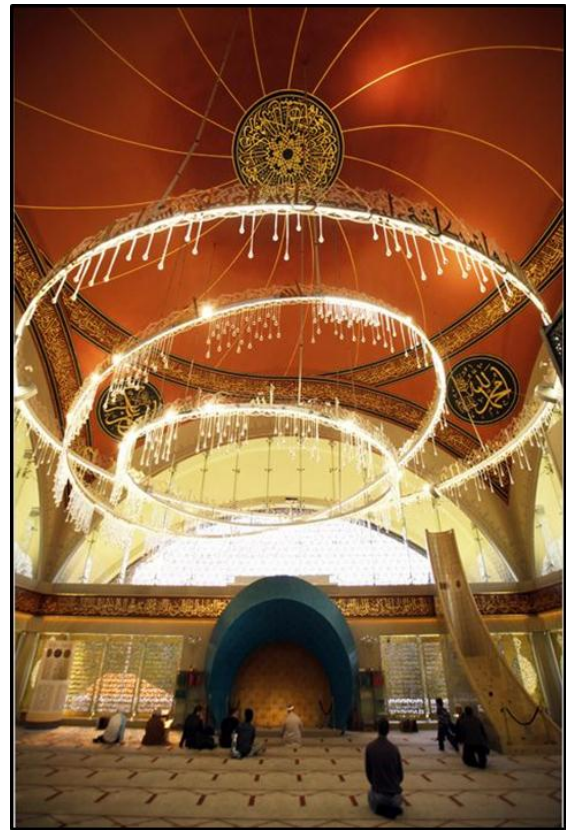
FIGURE F: Roman Temple of Portunus (Italy), 1st century before the common era (BCE).



Detail of the frieze of the **Roman Temple of Portunus**.



FIGURE G: Şakirin Mosque by Zeynep Fadillioglu and Hüsrev Tayla, (Turkey), 2009.



Detail of the interior of the **Şakirin Mosque**.

- 3.1 Write an essay (at least ONE page) in which you compare the Classical building in FIGURE F with the contemporary building in FIGURE G.

Refer to the following in your essay:

- Function
- Influences/Inspiration
- Form
- Materials
- Decoration

(5 x 2) [10]

OR

- 3.2 Write an essay (at least ONE page) in which you compare any Classical building/structure with any contemporary building/structure (that you have studied).

Refer to the following in your essay:

- Function
- Influence/Inspiration
- Construction/Technology
- Materials
- Significance of site/location

(5 x 2) [10]

OR

- 3.3 Write an essay (at least ONE page) in which you compare any Classical building/structure with any Indigenous Knowledge Systems (IKS) building/structure (that you have studied).

Refer to the following in your essay:

- Function
- Influence/Inspiration
- Construction/Technology
- Materials
- Significance of site/location

(5 x 2) [10]

TOTAL SECTION A: 30

SECTION B: DESIGN HISTORY**QUESTION 4**

4.1

'People ignore designs that ignore people.'

– Frank Chimera

Choose any TWO movements from the list below that reflect or reject the quotation above.

- Arts and Crafts
- Art Nouveau
- De Stijl
- Bauhaus
- Art Deco
- Pop
- Postmodernism
- Deconstructivism

Write TWO separate essays (at least ONE page each) in which you discuss how EACH of your chosen movements **reflect or reject** the quotation above.

To support your argument, refer to the following in your essays:

- The aims and influences of BOTH movements
- The stylistic characteristics of BOTH movements
- Name and discuss the work of ONE designer from BOTH movements to motivate your statements.

[20]

4.2



FIGURE H: **Modernist chandelier** by Gaetano Sciolari (Italy), 1970s.



FIGURE I: **Scandinavian Sputnik Chandelier**, designer unknown, (country unknown), 1950s.

Write an essay (at least ONE page) in which you compare the chandelier in FIGURE H with the chandelier in FIGURE I. Explain how the chandeliers are typical of the design movements they represent.

Refer to the following to support your answer:

- Line
- Colour
- Form
- Materials
- Influences

(5 x 2) [10]

TOTAL SECTION B: 30

SECTION C: DESIGN IN A SOCIOCULTURAL/ENVIRONMENTAL AND SUSTAINABLE CONTEXT

QUESTION 5

Answer EITHER QUESTION 5.1 OR QUESTION 5.2.

5.1



FIGURE J: Advertising Campaign by Council of Europe, designer unknown (Europe), 2020.

- 5.1.1 Identify the message of the advertising campaign and discuss how this message is conveyed in FIGURE J above.

(2)



FIGURE K: **Distracted Driving: Think of Both Sides** by Red Pepper Agency (Russia), 2013.

5.1.2 Discuss TWO visual clues that highlight the message of the poster in FIGURE K above. (2)

5.1.3 Write TWO separate essays (at least ONE page each) in which you discuss the work of ONE contemporary South African designer/design group **AND** ONE contemporary international designer/design group who address sociocultural issues in their work.

Refer to the following in your essay:

- Name of the design product and the designer/design group
- Discussion of the aims, general characteristics, materials and processes of this designer/design group
- Discussion of ONE example explaining how this design addresses sociocultural issues

You may NOT refer to any designer(s)/design group(s) that you have discussed previously or design examples used in this question paper.

(8 x 2)

(16)
[20]

OR

5.2



FIGURE L: **Master Basket Weaver**, Angeline Bonisiwe Masuku.

5.2.1 Discuss how the craft, created in FIGURE L, improves the South African economy. (2)

5.2.2 FIGURE L is a good example of traditional indigenous craft.

Discuss ONE traditional indigenous craft that you have studied this year.

Refer to the following in your discussion (at least ONE page):

- Name of ONE traditional indigenous/craft cultural community that produced the traditional craft
- The materials, methods and processes used to create this traditional craft
- The social value and function of the craft in its traditional context (8)

5.2.3 Write an essay (at least ONE page) in which you discuss the work of ONE contemporary South African/African designer/design group that has adapted indigenous craft techniques to create unique and contemporary designs.

Refer to the following in your essay:

- Name of design/design group and his/her/their product(s)
- Aims and influences
- A description of how traditional techniques/methods and materials have been applied to the contemporary design. Refer to a specific example to support your answer. (10)

[20]

QUESTION 6

6.1



FIGURE M: **Waste Cabinet** made using scrap wood by Piet Hein Eek (Netherlands), 2017.

6.1.1 Explain the environmental benefits of using scrap materials when creating unique design products by referring to FIGURE M above. (2)

6.1.2 Discuss TWO other ways of producing environmentally friendly designs. (2)

6.2 Write TWO separate essays (at least ONE page each) in which you discuss the work of ONE contemporary South African **AND** ONE contemporary international designer/design group whose work considers sustainable/environmental design practices.

Refer to the following in your essays:

- Name of the designer/design group and ONE of his/her/their products
- The aims, design processes, techniques and materials used by the designer/design group. Discuss ONE design example to explain how the designer/design group addresses environmental concerns.

You may NOT refer to any designer(s)/design group(s) that you have discussed previously or design examples used in this question paper. (8 x 2)

(16)
[20]

TOTAL SECTION C: 40
GRAND TOTAL: 100