



# basic education

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

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**DESIGN P1**

**(THEORY)**

**NOVEMBER 2019**

**MARKS: 100**

**TIME: 3 hours**

**This question paper consists of 13 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: Part of *The Zambezi Collection textile designs* by Halsted Design from Ardmore (South Africa), 2015.

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

- Colour
- Texture
- Balance
- Contrast
- Unity

(5 x 2) [10]

OR

1.2



FIGURE B: **Jeppestown Waiting Bench**  
by David Krynauw (South Africa), 2016.

Analyse and discuss FIGURE B above by referring to the following:

- Functionality
- Line
- Negative space
- Inspiration/Influences
- Repetition

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



**QUESTION 2: COMMUNICATION THROUGH DESIGN**

2.1



FIGURE C: *What Is To Become of the Surplus Labour?*, poster by Ian Whadcock (UK), 2014.

Briefly discuss how the poster in FIGURE C above conveys its message by referring to the use of imagery, scale and stereotypes. (6)

2.2



FIGURE D: *Corporate Corruption*, poster by Luba Lukova (USA), 2008.

Identify TWO symbols in FIGURE D above AND discuss their possible meanings in relation to the poster. (4)  
[10]

**QUESTION 3****Answer EITHER QUESTION 3.1 OR QUESTION 3.2.**

3.1 Refer to FIGURE E and FIGURE F below and answer the question that follows.



FIGURE E: **Ndebele Doll**, designer unknown (South Africa), 1998.



FIGURE F: **Princess Barbie Blonde Doll** by Ruth Handler (USA), 1959.

Write an essay (at least ONE page) in which you compare the doll in FIGURE E with the doll in FIGURE F above.

Refer to the following in your comparison:

- Form
- Design identity
- Materials and techniques
- Function
- Colour

(5 x 2) [10]

**OR**



3.2



FIGURE G: **Public Baths of Caracalla** (Rome),  
212 and 219 CE.



Interior of **Public Baths of Caracalla**.



FIGURE H: **The House of Algae**  
by Arup (Germany), 2009.



Glass panels filled with  
liquid biomass material (algae)  
that are able to supply its  
own electricity.

Using your knowledge of Classical and contemporary architecture and write an essay (at least ONE page) in which you compare the Classical building in FIGURE G above with the contemporary building in FIGURE H above. Alternatively, you may compare any Classical building with any contemporary building that you have studied.

Refer to the following in your essay:

- Structure
- Innovative materials
- Decorative elements
- Layout
- Function

(5 x 2) [10]

**TOTAL SECTION A: 30**

**SECTION B: DESIGN HISTORY****QUESTION 4**

4.1

What is design? It's where you stand with a foot in two worlds – the world of technology and the world of people and human purpose.

– Mitchell Kapor

Choose any TWO movements from the list below that reflect the quote above.

- Gothic
- Renaissance
- Baroque
- Neoclassicism
- Arts and Crafts
- Art Deco
- De Stijl
- Bauhaus
- Modernism
- Scandinavian Design
- Pop
- Postmodernism

Write an essay (at least TWO pages) in which you discuss how EACH of your chosen movement reflects the quote above.

Support your answer by referring to:

- The aims and influences of EACH movement
- The stylistic characteristics of your chosen movements
- ONE example and designer from BOTH movements to motivate your statements

(20)



4.2



FIGURE I: **Art Nouveau Carved Chair**, designer unknown (Italy), early 20<sup>th</sup> century.



FIGURE J: Deconstructivist **Another Chair**, part of the *Boarded up Collection* by Karen Ryan (England), 2008.

Write an essay (at least ONE page) in which you compare the chair in FIGURE I with the chair in FIGURE J above.

Refer to the following in your comparison:

- Influences
- Ergonomics
- Balance
- Line
- Shape

(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 K: SPEAK OUT Campaign,**  
posters by Shahed Ali (London), 2011.

- 5.1.1 Discuss how the message in the posters above (FIGURE K) is communicated by the use of layout, images and text. (6)
- 5.1.2 Write TWO separate essays (at least ONE page each) in which you discuss the social conscious design of ONE South African contemporary designer/design group **AND** ONE international contemporary designer/design group.

Refer to the following in your essays:

- Name of a designer/design group/design company and ONE design product
- A brief discussion of the general characteristics of the design
- Explain how the designers' works reflect social consciousness.

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

(14)  
[20]

**OR**

5.2



**FIGURE L: Oversized Shopping Products**  
by Monkeybiz (South Africa), 2015.

- 5.2.1 Discuss how the design products in FIGURE L above celebrate our South African design identity. (2)
- 5.2.2 Discuss the work of ONE traditional South African craft community that you have studied this year by referring to the statement below.

The main goal for many traditional South African craft communities is to maintain the continuation of their cultural heritage practices as this develops national pride.

– Unknown author

Use the following in your discussion:

- Materials, methods and processes used in making the craft product
- The possible functions of the craft products
- Possible symbolic meaning of patterns and/or of the craft products

(8)

5.2.3 Write an essay (at least ONE page) on any ONE contemporary South African designer whose designs are influenced by South African indigenous knowledge systems that display our cultural heritage in a transformed manner.

Use the following guidelines in your discussion:

- Name of the designer/design group and ONE design product
- A detailed description and analysis of the product above
- Explain how the design reflects the influence of indigenous knowledge systems

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

(10)  
**[20]**



**QUESTION 6**

6.1



FIGURE M: **Biodegradable Water Bottles** made from seaweed, shown in various stages of disintegration by Ari Jónsson (Iceland), 2016.

- 6.1.1 Explain the term *biodegradable* by referring to the bottle design in FIGURE M above. (2)
- 6.1.2 Name TWO other products that are non-biodegradable and explain why they are a danger to our environment. (4)

6.2

In order to restore our ecosystems, we need to use technology in a sensitive and intelligent manner ...

Write TWO separate essays (at least ONE page each) in which you discuss the work of ONE South African contemporary designer/design group AND ONE international contemporary designer/design group whose work addresses our current environmental crisis. Refer to the statement above.

Use the following as guidelines:

- Name of the designer/design group/company and ONE design product
- Environmental challenges that have been addressed
- The appropriate use of materials, processes and technologies used during the research and production phases

You may NOT refer to any designer(s)/design group(s) that you have discussed previously or design examples that appear in this question paper. (14)

**[20]**

**TOTAL SECTION C: 40**  
**GRAND TOTAL: 100**