

SENIOR CERTIFICATE EXAMINATIONS

DESIGN P1

(THEORY)

2018

MARKS: 100

TIME: 3 hours

This question paper consists of 12 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.

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SECTION A: DESIGN LITERACY

QUESTION 1: 'UNSEEN' EXAMPLES

Answer EITHER QUESTION 1.1 OR QUESTION 1.2.

1.1



FIGURE A: **Bronze, Copper and Turquoise Pendant** by Mike Edelman (Maryland, USA), 2016.

Discuss FIGURE A by referring to the following:

- Use of material(s)
- Possible inspiration(s)
- Form
- Focal point

• Colour (5 x 2) [10]

OR

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FIGURE B: Heraldic Mielie Pattern Wallpaper design by Quagga (South Africa), 2012.

Analyse the use of the following in FIGURE B above:

Line

1.2

- Tone
- Subject matter
- Balance

 (5×2) Rhythm [10]

QUESTION 2: COMMUNICATION THROUGH DESIGN



FIGURE C: Makarapa by Plan International (South Africa), 2015.

- 2.1 Identify THREE symbols in FIGURE C above and discuss their possible meanings.
- 2.2 Explain the message of the poster in FIGURE C above with reference to the term *cultural diversity*.

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(6)

(4) [10]

QUESTION 3

Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

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



FIGURE D: **Bridal Comb** by Asante artist (Ghana), 1932.



FIGURE E: **Pearl Filigree Wedding Hair Comb** by Highland Angel (Scotland), 2016.

Write an essay (at least ONE page) in which you compare FIGURE D with FIGURE E.

Refer to the following in your comparison:

- Possible influences
- Function
- Texture
- Pattern

• Materials (5 x 2) [10]

OR

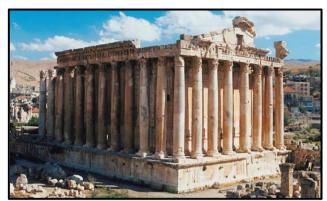


FIGURE F: **Bacchus Temple**, architect unknown (Baalbek, Lebanon), 3rd century CE.



Detail of **Bacchus Temple**, architect unknown (Baalbek, Lebanon), 3rd century <u>CE</u>.



FIGURE G: **Mainz Synagogue** by Manuel Hertz Architects (Germany), 2010.



Detail of **Mainz Synagogue** by Manuel Hertz Architects (Germany), 2010.

Write an essay (at least ONE page) in which you compare the Classical temple in FIGURE F with the contemporary synagogue (Jewish place of worship|) in FIGURE G above. Alternatively, you may compare any Classical building with any contemporary building that you have studied.

Refer to the following in your comparison:

- Function
- Structure
- Building materials
- Influences
- Decorative elements or style of the buildings

(5 x 2) [10]

TOTAL SECTION A: 30

SECTION B: DESIGN HISTORY

QUESTION 4

To design is much more than simply to assemble, to order, or even to edit: it is to add value and meaning, to illuminate, to simplify, to clarify, to modify, to dignify, to dramatize, to persuade, and perhaps even to amuse.

-Paul Rand

(20)

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

- Gothic
- Renaissance
- Baroque
- Neoclassicism
- Arts and Crafts
- Art Nouveau
- Bauhaus
- De Stijl
- Modernism
- Postmodernism
- Deconstructivism

Write an essay (at least TWO pages) in which you discuss how EACH 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
- Refer to ONE example and designer from BOTH movements to motivate your statements

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4.2



FIGURE H: Bugatti Type 57, Art Deco (Italy), 1934 to 1940.



FIGURE I: Cadillac Eldorado, Pop Design (USA), 1959.

Write a comparative essay (at least ONE page) in which you discuss how FIGURE I are characteristic of the design movements they represent.

Refer to the following to support your answer:

- Inspiration
- Aims
- Line
- Form

Colour (5×2) (10)

TOTAL SECTION B: 30

SCE

SECTION C: DESIGN IN A SOCIOCULTURAL/ENVIRONMENTAL AND

SUSTAINABLE CONTEXT

QUESTION 5

Answer EITHER QUESTION 5.1 OR QUESTION 5.2.

5.1



€35 = approximately R455,00; €6,50 = R84,50



€24 = R312,00; €6,50 = R84,50

FIGURE J: Why You Can't Make It Rain Social Awareness Campaign by Saatchi & Saatchi (Netherlands), 2007.

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- 5.1.1 Explain how the social message in the posters in FIGURE J is communicated. Refer to the following:
 - Use of imagery
 - Colour
 - Use of iuxtaposition

 (3×2)

5.1.2 Write an essay (at least TWO pages) in which you discuss the work of ONE South African contemporary designer/design group AND ONE international contemporary designer/design group who address sociocultural issues in their work.

Refer to the following in your discussion:

- Aims that relate to the concept of sociocultural design
- Name and discuss a designer/design group and ONE of his/her/their products that reflects social responsibility.

(14)

(6)

[20]

OR

5.2 5.2.1 Write an essay (at least ONE page) about an indigenous traditional craft that is practised in South Africa.

Refer to the following in your essay:

- The history and social functions of the traditional craft
- Materials, methods and processes
- A discussion of ONE example as well as the name(s) of the indigenous cultural community or indigenous craftsperson that produced it
- The value of practising this craft in contemporary South Africa. (10)
- 5.2.2 Write an essay (at least ONE page) on any ONE South African contemporary designer/design group who adapts traditional craft techniques/materials for modern usage.

Use the following structure when answering the question:

- Name the designer/group and his/her/their design product(s)
- Discuss how traditional techniques/methods and material have been applied to contemporary design and refer to specific examples to support your statements
- Discuss whether this/these product(s) make(s) a sociocultural contribution

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

(10)

[20]

QUESTION 6

6.1



FIGURE K: **Plastic Pollution Campaign** by Surfrider (Europe), 2012. The 'food' above represents sushi rolls, Japanese seafood.

- 6.1.1 Discuss how the environmental warning is highlighted by the poster in FIGURE K above. (4)
- 6.1.2 Do you think that a poster campaign can be effective in bringing about behavioural change? Substantiate.

Write an essay (at least ONE AND A HALF pages) in which you discuss the work of ONE South African contemporary designer/design group/studio and ONE international contemporary designer/design group/studio whose work addresses environmental/sustainable concerns.

Refer to the following in your discussion:

- General aims of the designer/design group/studio and his/her/their design product(s)
- Name ONE designer and his/her design and explain its impact on the environment

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

TOTAL SECTION C: 40
GRAND TOTAL: 100

(2)

(14) **[20]**

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