

SA's Leading Past Year

Exam Paper Portal



You have Downloaded, yet Another Great Resource to assist you with your Studies 😊

Thank You for Supporting SA Exam Papers

Your Leading Past Year Exam Paper Resource Portal

Visit us @ www.saexampapers.co.za



SA EXAM PAPERS

SA EXAM PAPERS
Proudly South African

Confidential



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

DESIGN P1

(THEORY)

NOVEMBER 2024

MARKS: 100

TIME: 3 hours

**This question paper consists of 17 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.



KEEP THIS PAGE BLANK.



SECTION A: DESIGN LITERACY**QUESTION 1: 'UNSEEN' EXAMPLES**

Answer EITHER QUESTION 1.1 OR QUESTION 1.2. ...

1.1



FIGURE A: Textile design in honour of Black History Month
by Spoonflower (USA), 2020.

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

- Shape
- Colour
- Line
- Rhythm

(4 x 2) (8)

1.1.2 Explain how the patterns in FIGURE A are African-inspired.

(2)
[10]

1.2



FIGURE B: **Raku-fired ceramic and basketry vessel** by Willow Bend Studio designers Marc Jenesel and Karen Pierce (USA), 2018.

1.2.1 Analyse the design in FIGURE B above by referring to the following:

- Movement
- The use of texture
- The form
- Its eclectic nature

(4 x 2) (8)

1.2.2 Do you think the vessel in FIGURE B is a decorative or a functional design? Give reasons for your answer.

(2)
[10]

QUESTION 2: COMMUNICATION THROUGH DESIGN

2.1



FIGURE C: Gender stereotype campaign poster by Lindsay Helms (USA), 2017.

Explain how imagery and text is used to convey the message of gender stereotyping in FIGURE C above.

(4)



2.2



FIGURE D: **Traditional amaZulu hairstyle** (South Africa), 2022.



FIGURE E: **Fashionable beehive hairstyle** (USA), 1960s.

Write a paragraph in which you compare the hairstyle designs in FIGURE D and FIGURE E with reference to the following:

- Influences
- Form
- Texture

(3 x 2)

(6)
[10]

QUESTION 3: ARCHITECTURE

Answer EITHER QUESTION 3.1 OR QUESTION 3.2 OR QUESTION 3.3.

3.1

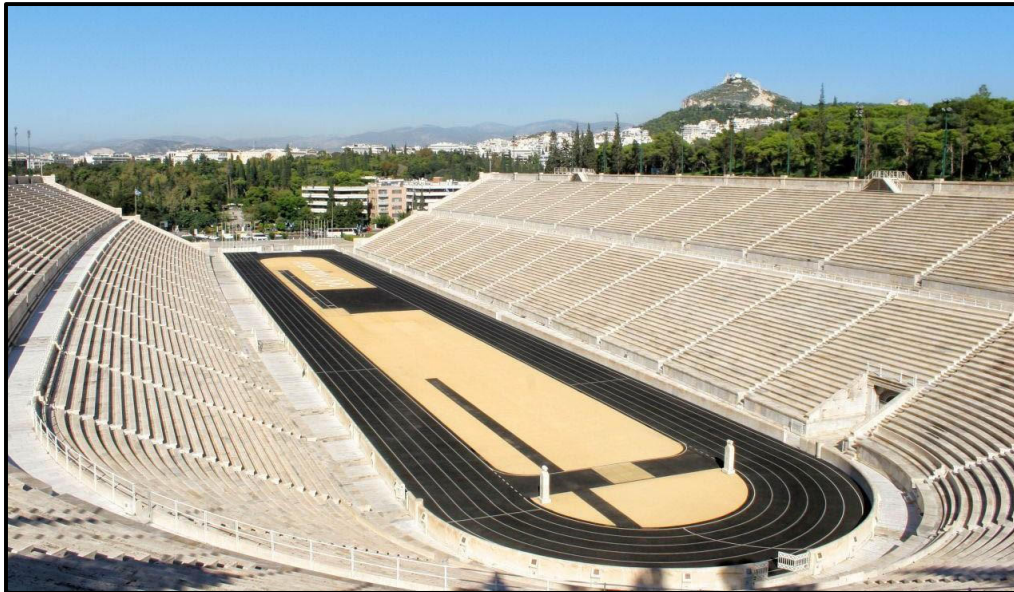


FIGURE F: Restored **Panathenaic Stadium** commissioned by statesman Lykourgos (Athens, Greece), circa 330 BCE.



FIGURE G: **Marqués de Riscal Hotel and Winery complex** by Frank Gehry (Spain), 2006.



Write an essay (at least ONE page) in which you compare the Ancient Greek stadium in FIGURE F with the contemporary hotel and winery complex in FIGURE G.

Refer to the following in your comparison:

- Influences
- Materials
- Form
- Significance of site/location
- Function

(5 x 2) [10]

OR

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

Refer to the following in your comparison:

- Influences
- Materials
- Construction/Technology
- Decoration
- Function

(5 x 2) [10]

OR

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

Refer to the following in your comparison:

- Influences
- Materials
- Construction/Technology
- Decoration
- Function

(5 x 2) [10]

TOTAL SECTION A: 30



SECTION B: DESIGN HISTORY

QUESTION 4

4.1 Study the images below and answer the question on the next page.



Arts and Crafts



Art Deco



De Stijl



Bauhaus



Modernism



Scandinavian



Pop Design



Postmodernism



Good design must be both functional and aesthetically pleasing.

Choose any TWO of the design movements/styles represented by the images on the previous page, which support the statement above.

- Arts and Crafts
- Art Deco
- De Stijl
- Bauhaus
- Modernism
- Scandinavian
- Pop Design
- Postmodernism

Write TWO separate essays (at least ONE page each) in which you refer to the following:

- Explain the relevance of the statement above to EACH movement you have chosen.
- The aims and influences of EACH movement
- The stylistic characteristics of EACH movement
- Name a designer and design from EACH movement and discuss these designs to motivate your answer. (2 x 10)

[20]



4.2



FIGURE H: **Deconstructivism ring** by Anneke Schat (The Netherlands), circa 2015.



FIGURE I: **Art Nouveau ring** by René Lalique (France), circa 1900.

Write an essay (at least ONE page) in which you compare the rings in FIGURE H and FIGURE I above and explain how they are typical of the movements they represent.

Refer to the following in your discussion:

- Aims
- Influences
- Use of line
- Rhythm
- Ergonomics

(5 x 2) [10]



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: **Rockson Square staircase** by Arthur Erickson Architects (Canada), 1983.

- 5.1.1 Discuss TWO positive and TWO negative functional design features of the staircase in FIGURE J above. (4)
- 5.1.2 In TWO separate essays (at least ONE page each), discuss how sociocultural concerns are addressed in the work of ONE South African contemporary designer/design group **AND** ONE international contemporary designer/design group.

Refer to the following in your discussion:

- The name of the designer/design group and ONE design that addresses sociocultural concerns
- A discussion of the aims, materials and techniques used by the designer/design group to address sociocultural concerns
- An analysis of the design to explain how the work addresses sociocultural concerns

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

(16)
[20]

5.2

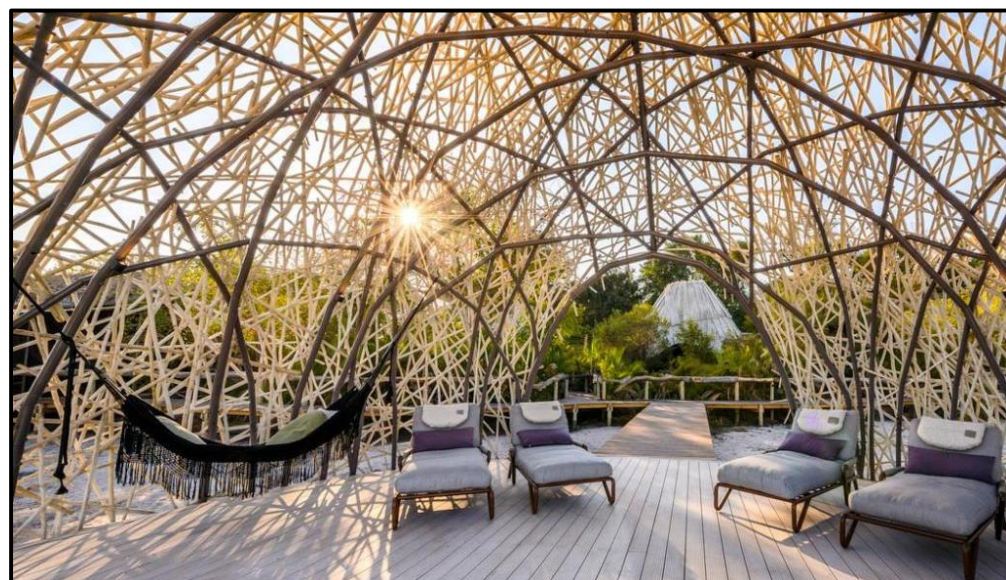


FIGURE K: **Bird's Nest pool gazebo** (an outdoor structure that offers shade from the sun and can be used for outdoor entertaining), Jao Camp Okavango Delta Lodge (Botswana), 2022.

5.2.1 Explain the role that Indigenous Craft techniques can play in the South African tourist industry with reference to the design in FIGURE K above. (2)

5.2.2 Write an essay (at least ONE page) in which you discuss ONE indigenous traditional craft that you have studied this year. Refer to the following in your discussion:

- Name of ONE traditional craft/indigenous cultural community that produced the traditional craft
- The materials, methods and processes used to create the 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 or African designer/design group whose designs reflect the adaptation of indigenous craft techniques to create unique and contemporary designs.

Refer to the following in your discussion:

- Name of designer/group and ONE contemporary design product
- Aims, influences and materials of the designer/design group's work
- A discussion of how traditional craft techniques/methods have been applied to the contemporary design product

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

(10)
[20]



QUESTION 6

6.1



FIGURE L: **Upcycled and sustainable fashion range** by Katekani Moreku (Durban), 2022.

Speaking about upcycling in his work, Katekani Moreku says, 'I think the future is in sustainability – it is our duty as designers to meet the needs of the current generation without ruining the needs of the future generation.'

Discuss Katekani Moreku's statement above by referring to his fashion range seen in FIGURE L.

(4)

- 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 designs are sustainable and explore environmental concerns.

In your essays refer to the following:

- Name of the designer/design group and ONE of his/her/their designs
- Aims, materials and processes
- An analysis of the design product, explaining why it is sustainable and how it addresses environmental concerns

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

(16)
[20]

TOTAL SECTION C: 40
GRAND TOTAL: 100

