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TOTAL MARKS

NATIONAL SENIOR CERTIFICATE EXAMINATION NOVEMBER 2021

DESIGN: PAPER I

EXAMINATION NUMBER [grid]

Time: 3 hours

100 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

- 1. This question paper consists of 32 pages and a Colour addendum of 3 pages (i-iii). Please make sure that your question paper is complete.
2. This paper consists of three sections:
SECTION A Design Literacy – Language of Design 30 marks
SECTION B Design in Context – Historical 30 marks
SECTION C Design in Context – Contemporary 40 marks
3. Read through the paper carefully before answering any questions.
4. There are choices within some questions in this paper.
5. Ensure that you follow the instructions given in the questions.
6. Answer each question in the space provided.
7. Use the mark allocation to determine the time spent on each question. One mark is awarded for each substantiated fact.
8. Do NOT repeat the same facts and examples for different questions OR use examples presented in the question as part of your answers unless specifically asked to do so.
9. Underline the names of designers and their works in Sections B and C.
10. It is in your own interest to write legibly and to present your work neatly.
11. In Section C in Questions ending .1, .2, and .3 use appropriate Preparatory Task designers. In Questions ending in .4 use focused designers from the CAT.
12. Four blank pages (pages 29 to 32) are included at the end of the paper. If you run out of space for a question, use these pages. Clearly indicate the question number of your answer should you use this extra space.

DATA CAPTURING	Marker	Moderator	Checker		
Question 1				/5	
Question 2				/9	
Question 3				/8	
Question 4				/8	
TOTAL SECTION A (30)				/30	
SECTION A marker initial					
Question 5				/30	
TOTAL SECTION B (30)				/30	
SECTION B marker initial					
Question 6				/20	
Question 7				/20	
Question 8				/20	
TOTAL SECTION C (40)				/40	
SECTION C marker initial					
TOTAL				/100	

SECTION A DESIGN LITERACY – LANGUAGE OF DESIGN

QUESTION 1 THE PROCESS OF DESIGN

1.1 Explain how you understand Lens Experience as a design concept and how it affects the design process.

(2)

1.2 What is the purpose of making a mood board as part of the design process?

(1)

1.3 Clients and designers may view designs through different lenses. Give ONE risk and ONE benefit of designers and clients who think differently about the same design.

(2)
[5]

QUESTION 2 DESIGN COMMUNICATION

Refer to IMAGE A, B and C on the Colour Addendum Sheet and read the extract regarding these images.

Statement (Applicable to Image C) Human rights are often indicated by symbols associated with freedom and humanity. Amnesty International have focused on campaigns for ordinary people to write letters to leaders in countries where rights have been denied. These rights have included freedom of speech, freedom of movement, gender equality, and humane treatment of prisoners. Their logo designers were asked to work with the proverb, "it is better to light a candle, than curse the darkness".

2.1 What is a symbol?

(1)

2.2 Explain two ways the designer communicates the idea of human rights through the symbol in Image A.

(2)

2.3 Explain two ways the designer has visually represented the "write for rights" campaign dealing with breaking down borders in Image B.

(2)

2.4 Evaluate the designers' use of orange as colour in Image B to convey the campaign's message. Provide a reason for your evaluation.

(2)

2.5 Read the statement and examine Image C carefully. Analyse the use of symbolism in the Amnesty International logo in Image C. Make two appropriate substantiated statements.

(2)

[9]

QUESTION 3 VISUAL ANALYSIS

Refer to **IMAGE D and E** on the Colour Addendum Sheet and answer the questions that follow. Analyse the design, making sure you discuss the actual design and not the photograph per se.

3.1 Fill in the table that follows. Identify and analyse **THREE** design principles that work with each of the given design elements in **IMAGE D**. You may only use a design principle once. You may not refer to Contrast as a design principle. You may not use any Gestalt principle in your answer. You may not use any design element as a design principle in your answer.

Design Elements:	Identify and analyse THREE Design Principles.	
<p>Example: Element: Texture The jacket appears glossy, smooth and cold to the touch. The skirt is matt and non-reflective.</p>	<p>Example: Principle: Contrast The difference in texture draws attention to the difference between the form-fitting tailored jacket and the free-flowing skirt.</p>	
<p>Element: Line The dominant lines are straight, diagonal or near vertical, with almost no horizontal lines in the garment construction. Lines of the decorative element on the torso are regularly geometric.</p>	<p>3.1.1 Principle:</p> <p>Analysis:</p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p>	<p>(1)</p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p>(1)</p>
<p>Element: Shape The shapes in the garment structure are triangles or triangles with a corner cut off.</p>	<p>3.1.2 Principle:</p> <p>Analysis:</p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p>	<p>(1)</p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p>(1)</p>

<p>Element: Colour</p> <p>The majority of the garment is low value achromatic, with higher value achromatic or metallic greys used on decorative elements.</p>	3.1.3 Principle:	(1)
	Analysis:	

3.2 Evaluate the impact of **similarity** (as a Gestalt principle) in the sneaker circle in **IMAGE E**.

(2)
[8]

QUESTION 4 DESIGN IN A BUSINESS CONTEXT

Refer to **IMAGE F–I** and the extract on the Colour Addendum Sheet and answer the questions that follow.

4.1 Define the term *guerrilla marketing*. Give an example of guerrilla marketing from the Question 4 case study.

(2)

4.2 Define the term *triple bottom line*. Explain why you think YBike found this challenging.

(2)

4.3 Define the term *stewardship*.

(1)

4.4 Define the term *brand philosophy*.

(1)

4.5 Define the term *creative economy*.

(1)

4.6 Why does YBike appeal to ethical consumers?

(1)
[8]

30 marks

SECTION B DESIGN IN CONTEXT – HISTORICAL

QUESTION 5

Answer Question 5 in essay format. Three and a half pages is the suggested length of your essay, depending on your handwriting. Establish your viewpoint in the introduction and continue to address the question directly throughout your essay. Underline the names of designers and designs.

SECTION B							
Question 5: Design in a Historical Context							
Structure (S)	<i>Logical flow of introduction, body, conclusion</i>						
	Introduction/Conclusion		Length				2
	0	1	0	1			
Context (C)	Appropriate contextual relevance to the answer. <i>7 marks max:</i> <i>Contextual characteristics of movement (3 marks max)</i> <i>Thematic context related to the question (4 marks max)</i>						
	<i>Anti-design/Hi-Tech/Memphis/Postmodernism/Deconstruction</i>						7
	Movement (1)	Movement (2)	Movement (3)				
Contextual	0	1	0	1	0	1	
Thematic	2	3/max	2	3/max	2	3/max	
Content/Facts (F)	Names of designers and designs: <i>3 marks max: Name of the designers (correctly spelt)</i> <i>6 marks max: 2 names of works/designs (correctly spelt and underlined)</i>						
	Movement (1)	Movement (2)	Movement (3)				9
	Designer	0	1	0	1	0	
Designs	1	2	1	2	1	2	
Analysis (A)	Detailed discussion of strategic works with regards to influences and characteristics applied to design examples <i>Specific visual literacy observations and application of characteristics of the movement/statement/context to designs</i> <i>3 marks max per design: At least one work discussed in detail per designer (2 designs per designer)</i> <i>max at 9 marks</i>						
	Movement (1)	Movement (2)	Movement (3)				9
	0	1	0	1	0	1	
2	3	2	3	2	3		
Terminology (T)	<i>Relevant use of superior terms underlined with a demonstration that the term is understood in its correct use or by bracketed definition</i>						
	1		2		3		3
TOTAL							30

6.4 Design for longevity (D4L) needs clients and consumers to change their perception of "new being better". Awareness of our perceptual lenses can help.

6.4.1 Name TWO designers (ONE Local and ONE International) who have used design for longevity in relation to the lens experience/awareness of perceptual lenses.

(2)

6.4.2 Name AND describe ONE design by each chosen designer to support your stance.

(2)

QUESTION 7 DESIGN IN A SOCIAL CONTEXT

7.1 Discuss how ONE designer's work promotes mixed-use design in the context of "the lens experience". Define what is meant by mixed-use design in your answer. Clearly indicate the name of the design and designer to which you refer.

(2)

7.2 Evaluate the role of human centred design in the development of assistive technology. Give an example of a designer and design that supports your evaluation and demonstrate your understanding of both concepts in your example.

(3)

QUESTION 8 DESIGN IN A CULTURAL CONTEXT

8.1 Discuss how ONE designer's work has utilised culture jamming in the context of the lens experience. Define what is meant by culture jamming in your answer. Clearly indicate the name of the design and designer to which you refer.

(2)

8.2 Evaluate the role of flattening cultures design in the development of geocultures. Give an example of a designer and design that supports your evaluation and demonstrate your understanding of both concepts in your example.

(3)

8.3 Explain how the forming of composite identities could be used to achieve desegregation. Define both terms and support your explanation using an appropriate designer and design.

(3)

8.4 Statement: Designers who have engaged critically with their lens experience may embrace cross-cultural design.

8.4.1 Name TWO designers (ONE Local and ONE International) who have used cross-cultural design to alter or create new perceptions.

(2)

8.4.2 Name AND describe ONE design by each chosen designer to support your stance.

(2)

