



**DESIGN: PAPER I**

Time: 3 hours

100 marks

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**PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY**

1. This examination paper consists of 6 pages and a Colour Addendum of 2 pages (i–ii). Please make sure that your examination 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. Read your options carefully and number your answers **clearly according to the question paper**.
  5. Ensure that you **follow the instructions** given in the questions.
  6. Start **each new section** on a new page.
  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 the 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.
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**SECTION A            DESIGN LITERACY – LANGUAGE OF DESIGN****QUESTION 1            THE PROCESS OF DESIGN**

- 1.1 Explain the impact of TWO trending technologies on the development and resolution of designs in the design process. (4)
- 1.2 Evaluate, with brief substantiation, the impact of macro trends and micro trends on the design process. (2)
- [6]**

**QUESTION 2            DESIGN COMMUNICATION**

**Refer to Images A1–A3 on the Colour Addendum Sheet.**

Amaze Creative Technologies have created a "living" brand mark that responds to the sounds and movements of employees and viewers. The continuously evolving form is made from 10 000 polygons, which fluidly brings together Amaze's interests in both technology and human behaviour. Offline publications capture a unique, one-off aspect of the brand mark at a given moment. One can also download and play with the logo on a mobile device.

- 2.1 Brand marks both tell a story and foster a relationship with their audience.
- Consider the Amaze brand mark and explain:
- 2.1.1 what story it is telling; (1)
- 2.1.2 how it establishes a relationship with the audience. (1)
- 2.2 Explain how Amaze Creative Technologies communicate their ideas in the logo through the aspects listed below:
- 2.2.1 visual "forms"; (2)
- 2.2.2 colour; (2)
- 2.2.3 typography. (2)
- [8]**

**QUESTION 3 VISUAL ANALYSIS**

3.1 Select ONE of the **Images B–E** on the Colour Addendum Sheet and answer the questions that follow. Analyse the design, making sure you discuss the actual designs and not the photographs per se.

Draw the table that follows and provide an analysis of TWO design elements, followed by an analysis of TWO design principles that work with each of the design elements. (You may only use a design principle once. You may not refer to any examples given in the question paper.)

Image selected: (Choose either <b>B/C/D/E</b> )					
<b>Analyse any TWO of the following Design Elements:</b> form/line/texture/space			<b>Identify and analyse TWO Design Principles</b>		
<i>Example 3.1</i>	<i>Colour: the intensely <b>saturated hue</b> of the central shape dissipates through the randomly spread pastel shades, which create a frame around the image. ✓</i>		<i>Example 3.2</i>	<i>The various pastel shades are <b>gradations</b> ✓ of the central shape. The tonal gradations connect to the central shape and echo the colour without drawing attention away from the focal area. ✓</i>	
3.1.1	form/line/texture/space	(1)	3.2.1		(2)
3.1.2	form/line/texture/space	(1)	3.2.2		(2)

(6)

3.3 Identify and explain the working of ONE Gestalt principle in **Image E** (Ireland/Davenport).

(2)

[8]

**QUESTION 4 TERMINOLOGY**

Select FOUR of the following terms used in design practice and clearly explain their meaning. Your explanation must be substantiated by using design examples by well-known designers to clarify your answer.

- 4.1 Integrated Design
- 4.2 Design for Dematerialisation
- 4.3 Modern Retro
- 4.4 Anti-consumerism
- 4.5 Adhocism
- 4.6 Experience Economy
- 4.7 E-tail
- 4.8 Rapid Prototyping

[8]

<b>30 marks</b>
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**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. Please underline the names of designers and designs.

The essay will be assessed according to the following rubric:

<b>Facts</b>	Depth of factual discussion and reference to designers and works that are pertinent to the answer <i>At least TWO designers; at least TWO works</i>	<b>9</b>
<b>Analysis</b>	Detailed discussion of strategic works	<b>9</b>
<b>Context</b>	Appropriate and contextual relevance to the argument	<b>7</b>
<b>Terminology</b>	Relevant use and level of "design-speak"	<b>3</b>
<b>Structure</b>	Logical flow of introduction, body, conclusion	<b>2</b>
<b>Total marks:</b>		<b>30</b>

*Theme: design and the digital era*

**STATEMENT**

Pixels and algorithms: technology has opened up a new digital frontier for designers. The shape of design since the 1970s, from graphics through to architecture, has been marked by digital design.

Do you believe the biggest contribution to design since the 1970s has been digital technology? Discuss the impact of technology on the development of design by considering the work of pertinent designers working at the end of the twentieth century. In your review of the period known as the digital era, discuss the work of *at least* two designers and two works.

<b>30 marks</b>
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**SECTION C            DESIGN IN CONTEXT – CONTEMPORARY**

**Answer TWO questions from this section.**

**Do not repeat the same information in different answers.**

**Underline the names of designers and titles of designs.**

**QUESTION 6            DESIGN IN AN ENVIRONMENTAL CONTEXT**

- 6.1 Differentiate between **D4S** and **biophilic** design. Refer to appropriate design case studies in your answer. (4)
- 6.2 Explain what **modularising** is and how it assists designing in an environmental context. Substantiate your explanation through the use of design case studies. (4)
- 6.3 The organisers of an environmental conference would like to encourage co-operation between designers and environmentalists by asking designers working in the environmental fields to present their work at the conference.
- Suggest TWO designers (ONE local and ONE international) that can present their trending designs as examples of environmentally conscious designs. (2)
  - Your motivation for their inclusion in the programme should include:
    - a description of their most suitable work; (4)
    - a visual analysis of at least ONE design; (4)
    - a discussion of how contemporary trends are explored by these designers. (2)
- [20]**

**AND/OR**

**QUESTION 7            DESIGN IN A SOCIAL CONTEXT**

- 7.1 Describe the relationship between society and design in the **Crowd Economy**. Substantiate your answer by referring to appropriate design case studies. (4)
- 7.2 How can **wearables** fulfil the role of **human-centred design**? Provide a clear definition of terms and reference specific case studies in your answer. (4)
- 7.3 As the world is rocked by natural disaster and as wars transform areas into wasteland, the role of a socially-conscious designer is critical.
- Identify two socially-conscious designers, one local and one international, that are "Trending the Now" by transforming society through design. (2)
  - Describe significant contributions they are making (6)
    - by referring to works they have produced. (2)
  - Refer to specific trends evident in their work. (2)
- [20]**

**AND/OR**

**QUESTION 8 DESIGN IN A CULTURAL CONTEXT**

- 8.1 Explain the phenomenon known as the "**Flattening of Culture**" by considering:
- how it originated, and
  - what effect it is having on both designs and culture by referring to specific design case studies. (5)
- 8.2 Explain how **design fiction** is used to shape contemporary culture by discussing a design that utilises this technique. (3)
- 8.3 Culture shapes **personal branding** and has led to an increase in **artisanal** works.
- Discuss the work of *TWO* specific designers whose personal brands are distinctively shaped by culture and/or are creating artisanal designs.
- Name of designers (2)
  - Titles of work (2)
  - Discussion of works with reference to personal branding/artisanal qualities (6)
  - Relation of these works to trends (2)
- [20]**

**AND/OR**

**QUESTION 9 DESIGN IN A BUSINESS CONTEXT**

- 9.1 What is the connection between **prosumers** and **mass customisation**? (4)
- 9.2 Discuss how **gamification** and **augmented reality** are changing how we see the world. (4)
- 9.3 Imagine that you represent a corporation wishing to engage the services of designers who can create designs to complement their trending products.
- Propose ONE designer who can assist in *contributing to a marketing campaign* that focuses on a range of designs reflecting newest ideas of the 21st century and beyond. (1)
- AND**
- Propose ONE designer who can be *the face of a marketing campaign* that focuses on a range of designs reflecting newest ideas of the 21st century and beyond. (1)
    - Motivate your choice of designers by describing ONE work they each have recently done. (2)
    - Emphasise your selection of designers by means of closer visual analysis of at least ONE work by each designer. (6)
    - Highlight their suitability by considering how these designers are trending. (2)
- [20]**

<b>40 marks</b>
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**Total: 100 marks**