



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2012

DESIGN: PAPER I

Time: 3 hours

150 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This examination paper consists of 8 pages and a colour Addendum Sheet of 1 page. Please make sure that your examination paper is complete.
 2. This paper consists of three sections:

SECTION A	Design Literacy	– Language of design	50 marks
SECTION B	Design in Context	– Historical	50 marks
SECTION C	Design in Context	– Contemporary	50 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.
 5. Use the mark allocation to determine the time to be spent on each question. One mark is awarded for each substantiated fact.
 6. Do NOT repeat the same facts and examples in different questions.
 7. Ensure that you follow the instructions of the questions and that you **CLEARLY** number your answers according to the question paper.
 8. It is in your own interest to write legibly and neatly.
 9. **Underline** the names of designers and designs in Sections B and C.
 10. Start each new section on a new page.
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SECTION A DESIGN LITERACY – LANGUAGE OF DESIGN

Answer ALL the questions in this section.

QUESTION 1 THE DESIGN PROCESS

- 1.1 Research has shown that 80% of a product's lifecycle impact on the environment is determined during the **process of its design**. As a sustainable design activist, **identify and briefly explain FIVE** important design considerations that you would implement during the design process in order to:

- **prevent any negative lifecycle impact**
and/or
- **reduce the carbon footprint** of your product

(Both these considerations may be applicable to any stage of the product lifecycle: before, during or after use).

(10)

- 1.2 Name **TWO** types of drawings/design communications that a designer might generate during the **concept phase** of the design process to communicate his/her ideas.

(2)

[12]

QUESTION 2 DESIGN COMMUNICATION

Refer to the images on the colour Addendum Sheet in the block marked Question 2 to answer this question.

- 2.1 In recent years, the concept of '**Greenwashing**' has become a marketing tool used by businesses to misrepresent products and mislead customers.

Identify and explain THREE possible greenwashing strategies in one or both of the images in the block marked Question 2 on the colour Addendum Sheet. In your answer, make it clear which image you are referring to.

(6)

- 2.2 Name the **process** illustrated in the diagram below. (Note that the symbol of the Euro has been used – you may assume an R for Rands) (1)



- 2.3 Would you classify this diagram as a **pictogram**, **ideogram** or as an **infographic**? (1)
[8]

QUESTION 3 VISUAL ANALYSIS

Refer to the images on the colour Addendum Sheet in the block marked Question 3.1 to answer this question.

- 3.1 Analyse the **two logos** marked **Question 3.1** under the following **headings**:
- 3.1.1 Use of typography (2)
 - 3.1.2 Rhythm (2)
 - 3.1.3 Closure (2)
 - 3.1.4 Unity (2)
 - 3.1.5 Symbolism (2)
- 3.2 Choose **ONE** of the design products from the Addendum Sheet in the block marked **Question 3.2**. Discuss the use of **materials** in terms of **aesthetics and functionality**. (Analyse the actual design products and not the photograph per se.) (4)
[14]

QUESTION 4 TERMINOLOGY

4.1 Many terms such as **Eco-design**, **Green design** and more recently, **D4S** have been used by the broad environmental design movement. Answer the following:

4.1.1 Explain what the term **D4S** (design for sustainability) means. (4)

4.1.2 Select **ONE** of the other terms mentioned above and briefly explain the difference between D4S and the term chosen. (2)

4.2 Select **FIVE** of the following terms and explain their meaning **in the context of design**. Write down the word first and then the meaning.

4.2.1 Vernacular

4.2.2 Intellectual property

4.2.3 Geoculture

4.2.4 Biodegradable

4.2.5 Cradle to cradle

4.2.6 Post-consumer waste

4.2.7 Bioplastics

4.2.8 Branding

4.2.9 Green collar jobs

4.2.10 Sub culture

(5 × 2 = 10)

[16]

50 marks

SECTION B DESIGN IN CONTEXT – HISTORICAL

Answer TWO QUESTIONS from this section in essay format. (Suggested length of essays – two to two and a half pages, depending on handwriting.)

Make sure that you address the question directly and structure your essay as follows:

- an introduction, in which you discuss the context of the question;
- a main body where you refer to relevant styles, designers and their works that are pertinent to your answer, underlining the names of designers and their works;
- a conclusion, in which you give a concise concluding statement.

The underlying rubric will be used to mark your essays.

Context	Appropriate contextual relevance to the answer	5
Structure	Logical flow of introduction, body, conclusion	3
Content	Depth of factual discussion and reference to designers and works that are pertinent to the answer	7
Visual analysis	Detailed discussion of strategic works	7
Terminology	Relevant use and level of 'design-speak'	3
Total marks		25

You may not repeat the same information in different answers!

QUESTION 5

Since World War II, rapidly increasing sales and the mass production of designed products have created the rampant globalised consumerism which we now face. The consequence of this has been planned obsolescence, ever-growing landfills and a culture of excess and waste.

Select a design period/style **since 1945** that you feel might have contributed most to the despoilation (plunder) of the planet. In a discussion of the particular movement's aims and general characteristics, expose how specific designs might have contributed to this situation by critically referring to **at least TWO relevant designers** and their works.

In the course of your essay include:

- the main influences and characteristics associated with the movement/era
- a detailed discussion of one relevant design

[25]

QUESTION 6

'In an environment that is endangered ... design can and must become a way in which young people can participate in changing society. As socially and morally involved designers, we must address ourselves to the needs of a world with its back to the wall, while the hands on the clock point perpetually to one minute before twelve'.

[Papanek, V. 1985. *Design for the Real World*. Thames and Hudson, London]

Over the last few decades, designers have emerged who have deliberately incorporated sustainability and/or environmental awareness practices into their designs. Discuss the designs of **ONE internationally recognised designer** working **after 1980** who has done so. In a detailed analysis of **at least TWO designs**, discuss the sustainable factors and the aims, influences and main stylistic characteristics of this designer's works.

[25]

QUESTION 7

From the International style to contemporary design, the globalisation of culture has always presented a threat to cultural minorities as individual identities become absorbed into the mainstream. Ironically, it has been youth culture or the rebellious avant-garde who have rejected attempts to standardise and control the expression of identity.

Choose ONE design era, from 1945 to the present that you feel rebelled against mainstream design and in the process, introduced a new design culture. Explain clearly exactly what was being rejected and what the new design era proposed. In your answer discuss both design styles/movements in question and refer to **at least TWO designers and their works in detail**.

[25]

QUESTION 8

The Deconstructivist style takes its inspiration from several sources and is, in some respects, a child of the so-called 'Virtual Era' where the influence of computer technology is being widely felt.

In a structured essay, discuss the **influence of technology** on Deconstructivism. In your discussion, refer to **the basic philosophy** behind the Deconstructivist movement and make reference to **at least TWO** examples of relevant designers and their works.

[25]

50 marks

SECTION C DESIGN IN CONTEXT – CONTEMPORARY

Answer TWO QUESTIONS from this section. You may include drawings and mind maps to support your answers.

You may not repeat the same information in different answers!

QUESTION 9 DESIGN IN A CULTURAL CONTEXT

- 9.1 Suggest **ONE** way in which **design** can contribute to the creation of culture. (1)
- 9.2 Explain the **difference** between the terms **multiculturalism** and **popular culture**. (4)
- 9.3 List **TWO aspects** of culture or heritage that you believe need to be conserved through design initiatives. (2)
- 9.4 In the past few decades, craft industries have used **traditional skills** as an effective way to deal with global competition in designed products and spaces. Using at least **TWO** designed products as examples, explain how craft-designers have used traditional **production methods** and **indigenous knowledge** to create contemporary designs. (8)
- 9.5 Discuss the work of **ONE** contemporary designer who contributes to the **creation or preservation of culture** through their designs. Use the following guidelines to structure your answer:
- Cultural sources and influences
 - General stylistic characteristics, referring to at least **ONE** work in detail (10)
- [25]**

QUESTION 10 DESIGN IN AN ENVIRONMENTAL CONTEXT

- 10.1 Briefly discuss the design strategy of **biomimicry**, making reference to specific designs to explain the concept. (5)
- 10.2 Reduce, re-use and recycle has become the mantra of many contemporary designers. More recently, the terms **upcycling and downcycling** have been added. Explain what **ONE** of the terms mean by referring to designers and their works. (6)
- 10.3 Many checks and balances have been set up to monitor and control the environmental impact of designs, with regards to sourced materials, production processes and even post-use impacts. Many governmental and industry controlled bodies have created sets of regulations and standards to legislate responsible environmental control. Name **ONE** such regulatory standard and briefly explain its function. (2)
- 10.4 You have been asked to curate a design exhibition in support of the principles proclaimed by the Bill of Rights for the Planet. Select **ONE contemporary** designer, who exemplifies the principles of environmental sustainability and write a motivation of his/her approach, influences, style and works. (12)
- [25]**

QUESTION 11 DESIGN IN A SOCIAL CONTEXT

'The number of forcibly displaced people around the world has reached a 15-year high, according to the UN high commission for refugees (UNHCR), with the vast majority languishing in poor countries ill-equipped to cater to their needs. The UNHCR's 2010 trends report estimated that there were 43.7 million refugees and people displaced within their country by events such as war and natural disasters at the end of last year.'

[Malik, Shiv. 2011. Article: UNHCR report says refugee numbers at 15-year high. *The Guardian*. Monday 20 June 2011 <<http://www.guardian.co.uk/world/2011/jun/20/unhcr-report-refugee-numbers-15-year-high>>]

- 11.1 South Africa has become a safe haven for many displaced people on the African continent. As a designer consulting for government, list and briefly discuss **THREE** designs that could be used to satisfy some of the most urgent needs facing such people. (9)
- 11.2 There are many challenges facing designers who have a social conscience – empowering those who are marginalised, housing the homeless and creating fair and sustainable employment opportunities are but a few. Select **ONE designer/design project** that you feel is contributing to the creation of socially sustainable communities and write an explanation of his/her aims and stylistic characteristics, discussing **ONE design** in detail. (16)
[25]

QUESTION 12 DESIGN IN A BUSINESS CONTEXT

- 12.1 What is the **triple bottom line** and how does it affect contemporary designers? (4)
- 12.2 In your own words, explain what an **ethical consumer** is. (4)
- 12.3 The **Fair Trade movement** is a system of trade aimed at creating sustainable business practice. List **FIVE considerations** that a designer must put into practice to ensure that his/her designs can be Fair Trade certified. (5)
- 12.4 In recent years, **Corporate Social Responsibility (CSR)** has become much more prominent, as big business is confronted with a generation of consumers who are demanding a trustworthy corporate ethic. In a discussion of at least **ONE design example**, explain how design for sustainability is being embraced by businesses. (12)
[25]

50 marks

Total: 150 marks