



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2013

**DESIGN: PAPER I**

Time: 3 hours

150 marks

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**PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY**

1. This examination paper consists of 10 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 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 to be 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 neatly.
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**SECTION A            DESIGN LITERACY**

**Answer ALL the questions in this section.**

**QUESTION 1            THE DESIGN PROCESS**

- 1.1    When during the design process should designers be involved in evaluating and reviewing their design? (1)
- 1.2    Briefly discuss **TWO** reasons **why** the evaluation and review process is so important during the design process. (4)
- 1.3    Explain exactly what occurs during the exhibition/marketing phase of the design process, naming **TWO** possible communication techniques that might be used during this phase. (5)
- 1.4    As technology advances and becomes more accessible, designers are able to use new materials, equipment and production processes. Select **ONE** of the following examples of materials/equipment/processes you might have come across in design and briefly explain them.
- 1.4.1    Laser cutting
- 1.4.2    Rapid prototyping
- 1.4.3    Woodworking router
- 1.4.4    Graphics tablet
- 1.4.5    3-D scanner
- 1.4.6    Rotational moulder
- 1.4.7    Lathe
- 1.4.8    Smart materials
- 1.4.9    Overlocking machine
- 1.4.10    Heat gun (2)
- [12]**

**QUESTION 2      DESIGN COMMUNICATION**

**Refer to the images marked Question 2 on the colour Addendum Sheet and answer the following questions.**

- 2.1      What is a **brand**? (2)
- 2.2      **Identify** and briefly **describe TWO changes to each** of the Unilever and BP logos, from the earlier to the current version. Use appropriate visual language and relevant terminology in your answer. (6)
- 2.3      Suggest and substantiate **TWO reasons why** each of these changes/rebrands were done. (4)
- 2.4      Briefly explain what the term '**styling**' means. (1)
- [13]**

**QUESTION 3      VISUAL ANALYSIS**

**Refer to the images on the colour Addendum Sheet marked Question 3 and answer this question.**

Select **ONE** of the images marked Question 3 **on the colour Addendum Sheet, stating clearly which image you have chosen. Analyse the design** under the following **headings**, making sure that you discuss the actual design products and not the photograph per se.

- 3.1      Line (3)
- 3.2      Shape and form (3)
- 3.3      Rhythm (3)
- 3.4      Colour (3)
- 3.5      Balance (3)
- [15]**

**QUESTION 4      TERMINOLOGY**

Select **FIVE** of the following terms used in design practice and clearly explain their meaning.

- 4.1 intellectual property
- 4.2 zeitgeist
- 4.3 hybridisation
- 4.4 universal design
- 4.5 consumerism
- 4.6 adhocism
- 4.7 technocratic
- 4.8 bespoke
- 4.9 entrepreneur
- 4.10 scoping

**[5 × 2 = 10]**

<b>50 marks</b>
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## 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 rubric below will be used to mark your essays.

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

**You may not repeat the same information in different answers!**

### QUESTION 5

*Every design era is indebted to its predecessors. In fact, many movements were formed as a rebellious reaction to what came before. However, what some describe as innovation is in fact mere review ... a palimpsest\* of **imitation, a revisionist pastiche\*, an attempt to revive the past.***

[Perissonotto, L., 2012]

**\*palimpsest** Something reused or altered but still bearing traces of its earlier form

**\*pastiche** An artistic work in a style that imitates that of another work, artist or period

Debate the origins and characteristics of **ONE** design period/style since 1960 referring to whether the movement/period of your choice was rebelling against or perhaps imitating the past. Begin your essay by briefly saying whether you agree or disagree with the statement in italics above and give reasons why. Point out what was copied and/or discarded and discuss specific motifs that were resurrected from the past, giving detailed descriptions and analyses of at least **TWO** works.

**[25]**

**QUESTION 6**

Many design styles come and go, but some continue evolving as they adapt to technological, social and cultural influences. The Hi-Tech movement originated in the early 1970s and it has continued to develop into the contemporary era.

Discuss the origins, characteristics and subsequent evolution of the Hi-Tech movement into the contemporary era. Identify the main factors contributing to the development of the movement, referring to at least **TWO** relevant designers and their works.

**[25]****QUESTION 7**

Postmodernism is inherently democratic and is a reflection of the multicultural, multi-ethnic societies in which we now live.

In a discussion of **THREE** designs, reveal how Postmodernist design reflected the multicultural and multi-ethnic society from which it evolved through eclecticism and revivalism.

**[25]****QUESTION 8**

It has been said that Deconstructivism reflects the disintegration of our contemporary world and the fragmentation of society. However, it can be argued that deconstructing **embraces the idea of reconstruction and reinvention** as our society responds to changing states of reality.

Discuss the aims, influences and characteristics of Deconstructivism. Referring to at least **TWO** relevant designers and their works, identify the main motifs/themes of the movement and suggest how they can be interpreted.

**[25]**

<b>50 marks</b>
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**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     What does the term 'Borax' refer to? (3)
- 9.2     Explain the **difference** between **both** sets of terms by defining each term clearly:
- 9.2.1   Classic and Vintage (3)
- 9.2.2   Retro and Kitsch (3)
- 9.3     The practise of craft-as-design has often suffered from **bias and prejudice**, with detractors demeaning the value of craft-based design. Using at least **TWO** design examples, give three reasons why the craft method of design production should be supported. (6)
- 9.4     In recent years, there has been design emphasis placed on **reviving the vernacular, conserving indigenous heritage** and paying **homage to our multicultural identity**.

Discuss the work of **ONE** contemporary designer who creates designs using one or more of these principles. Refer to at least **THREE** designs by the designer to substantiate your discussion, discussing ONE in detail.

(Do not repeat information that you have used in previous answers.) (10)  
**[25]**

**QUESTION 10      DESIGN IN AN ENVIRONMENTAL CONTEXT**

**You may not repeat the same information in different answers!**

10.1 Select **ONE** of the following sets of terms and explain the difference between them:

10.1.1 Repurposing and upcycling

**OR**

10.1.2 Biomimesis vs biomorphism

(3)

10.2 Explain the concept of 'cradle to cradle'.

(2)

10.3 Briefly discuss **ONE** new innovative material or technology that is leading the way in sustainable design fields. Explain the sustainable characteristics of the material/technology by referring to at least **ONE** design product that has made use of it.

(6)

10.4 As a result of our current environmental crisis, many designers are realising that **product lifecycles** need to be extended. List **TWO** contemporary designers who have reinterpreted, reinvigorated or reused products, materials, methods and techniques and name **ONE** work by each.

(4)

10.5 The use of nature as both form and medium has characterised a lot of design work in the past few decades. Discuss the work of one designer who has re-interpreted or re-visioned nature.

- Discuss the aims, influences and characteristics of the designer by mentioning at least **THREE** works.
- Discuss **ONE design** in detail, explaining how the designer has re-visioned nature.

(10)  
**[25]**

**QUESTION 11      DESIGN IN A SOCIAL CONTEXT**

**You may not repeat the same information in different answers!**

- 11.1 Name **ONE design and the designer** that addresses issues of HIV awareness in some way. (2)
- 11.2 In a brief explanation of **ergonomics** and **anthropometrics**, discuss how both concepts are used in design for **disability** or **special needs**. (4)
- 11.3 *More than 60 percent of the world's population is expected to live in urban cities by 2025.*

*[Urbanisation Trends in 2020: Mega Cities and Smart Cities Built on a Vision of Sustainability]*

The resulting urbanisation will have major impacts and influences on people's lives and mobility. In a discussion of **TWO** design examples, explain how designers are dealing with some of the issues like urban renewal and urban planning, transportation and urban mobility, equitable access and social regeneration.

Marks will be awarded for:

- Naming the designs and designers
  - A brief description of the designs
  - A brief explanation of how the designs redress problems related to urbanisation (9)
- 11.4 Discuss the work of **ONE designer (or design project)** that has made the world a safer place to be by providing access to basic human rights like water, shelter or food security. Outline the aims and stylistic characteristics of the designer by referring to at least **THREE** works. Discuss **ONE design** in detail. (10)
- [25]**

**QUESTION 12      DESIGN IN A BUSINESS CONTEXT****You may not repeat the same information in different answers!**

- 12.1 Briefly explain the concept of the **marketing mix** by referring to a well-known design product or brand. (5)
- 12.2 Explain the difference between **Guerrilla marketing** and **Viral marketing**, using specific examples as substantiation. (4)
- 12.3 What is **trend forecasting** and what role does it play in design practice? (2)
- 12.4 Explain the concept of **visual merchandising**. (2)
- 12.5 

*There are professions more harmful than industrial design, but only a very few of them. And possibly only one profession is phonier (more false). Advertising design, in persuading people to buy things they do not need, with money they do not have, in order to impress others who do not care, is probably the phoniest field in existence today.*

[Victor Papanek, *Design for the Real World*, 1964]

Victor Papanek, a design guru, wrote the above in his classic book nearly fifty years ago. Luckily for our generation, things most certainly have changed! Designers and corporations are no longer focused on creating unnecessary products and services for financial gain, but are embracing the concept of **responsible design** and **fair trade**.

Discuss the work of **ONE contemporary designer/design company** who is creating successful designs that meet the needs of the business world and society at large without creating harm to the planet or people.

Include the following information in your answer:

- Name the designer and **THREE** relevant designs. (4)
- Briefly describe the general and stylistic characteristics of the designs. (3)
- Discuss **ONE** design in detail, explaining how the designer promotes the principles of responsible design and fair trade. (5)

**[25]****50 marks****Total: 150 marks**