



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2015

DESIGN: PAPER I

Time: 3 hours

100 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This examination paper consists of 6 pages and a colour Addendum Sheet of 2 pages. 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 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 – LANGUAGE OF DESIGN**QUESTION 1 THE DESIGN PROCESS**

- 1.1 Recommend, with reasons, what you think the most useful **research** tool is that can be used by designers at the start of the design process. Explain how this enables designers to understand the people they are designing for. (4)
- 1.2 Explain where a target market can directly impact on the Design Process. (1)
- [5]**

QUESTION 2 DESIGN COMMUNICATION

- 2.1 **Refer to IMAGE A (Question 2) on the colour Addendum Sheet and answer the following question.**

Identify and explain the strategies used in the **Fight for Food** posters to **persuasively** communicate their message. You may consider the following areas in your discussion:

- Visual metaphors
 - Contrast
 - Use of typography
 - Medium
- (6)

- 2.2 **Refer to IMAGE B (Question 2) on the colour Addendum Sheet and answer the following questions.**

- 2.2.1 Identify an infringement on intellectual property in the poster. (1)
- 2.2.2 What comment on consumerism is communicated through the visual treatment of the logo on this poster? Motivate your answer. (2)
- [9]**

QUESTION 3 VISUAL ANALYSIS

- 3.1 Select ONE of the *Images C – E* (Question 3) on the colour Addendum Sheet and answer the questions that follow. **State clearly** which **image** you have **chosen**. **Analyse the design** making sure that you discuss the actual design products and not the photograph per se.

Draw the table that follows and analyse your IMAGE according to THREE of the following **design elements**, explaining how a **design principle** works with the element. (You may only make use of a principle once.)

	Analyse three Design Elements	Explanation of Design Principle
3.1.1	Texture or	
	Colour	
3.1.2	Pattern or	
	Space	
3.1.3	Line	

(6)

- 3.2 Identify and describe how ONE gestalt principle is working in IMAGE C.

(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 contemporary design examples to clarify your answer.

- 4.1 Planogram
- 4.2 Maquette
- 4.3 Marketing Mix
- 4.4 Objets trouvés
- 4.5 Information architecture
- 4.6 Repurpose
- 4.7 Globalisation
- 4.8 Design for longevity
- 4.9 Multiculturalism
- 4.10 Iconographic storytelling

[8]

30 marks

SECTION B DESIGN IN CONTEXT – HISTORICAL

Answer the QUESTION from this section in essay format. (The suggested length of the essay is three to three 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 essay.

Structure	Logical flow of introduction, body, conclusion	2
Context/ Argument	Appropriate contextual relevance to the answer Argument	7
Facts	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>	9
Analysis	Detailed discussion of strategic works	9
Terminology	Relevant use and level of 'design-speak'	3
Total Marks:		30

QUESTION 5

Theme: Designer as Superstar

Statement: When Memphis began, designers did not have the status they now enjoy. The outlandish Memphis designs seemed to have their own character. One could not help but notice these designs. The designs in turn introduced us to their equally colourful designers, who began to share the stage alongside their designs; superstar designers who are as famous as their designs.

In an essay, consider whether the superstar designer is truly the legacy of Memphis by investigating the influences, aims, characteristics and stylistic features of appropriate design movements. Ensure that you look at *at least TWO* designers, each from different movements within the postmodernist era. Refer to *at least TWO* works for each designer to substantiate your discussion **and** for the purpose of analysis.

30 marks

SECTION C DESIGN IN CONTEXT – CONTEMPORARY**Answer TWO questions from this section.****Learners may not repeat the same information in different answers!****QUESTION 6 DESIGN IN A CULTURAL CONTEXT**

- 6.1 Differentiate between vernacular and global culture as they relate to specific design case studies. (4)
- 6.2 The artisanal designer and cultural hybridity are at the heart of ensuring heritage and conservation of a design legacy in a cultural context.
- Do you agree or disagree with this statement? Explain your view with reference to a relevant well-known design work. (4)
- 6.3 Discuss the work of TWO contemporary designers, ONE local and ONE international, that contribute to creating design legacy in a cultural context by using the following guidelines:
- Names of TWO designers (2)
 - Titles and brief description of ONE work *per designer* (2)
 - What evidence is there in these TWO designs that these designers are contributing to design legacy? (8)
- [20]**

AND/OR**QUESTION 7 DESIGN IN AN ENVIRONMENTAL CONTEXT**

- 7.1 Why have bio-based materials enjoyed a recent rise in popularity? In your answer, include an explanation of what bio-based materials are with reference to a well-known design work. (3)
- 7.2 Identify a new production material and explain its success with reference to a specific Design case study. (2)
- 7.3 Select TWO contemporary designers, ONE local and ONE international, and show how these designers and their works have contributed to sustainability through applying sustainable principles and/or bio-mimicry and by considering the product life-cycle of the designs.
- Use the following guidelines:
- Names of the designers (2)
 - Discuss at least one design by each designer (2)
 - The specific aims, influences, characteristics and features (6)
 - Explain how sustainability and/or bio-mimicry and product life-cycle feature in these designs. (5)
- [20]**

AND/OR

QUESTION 8 DESIGN IN A SOCIAL CONTEXT

- 8.1 Are urban acupuncture and gentrification cosmetic design solutions or true design interventions that can address human rights issues? Clearly define these terms and explain your view by referring to specific design case studies. (6)
- 8.2 The effect of design legacy is keenly felt in the social context, challenging the status quo and creating a design legacy that has a long-term effect.

Discuss TWO contemporary designers, ONE local and ONE international, who in your opinion exemplify a long-term commitment in terms of their promotion of human-centred design, HIV awareness and challenging bias and stereotypes.

Use the following guidelines:

- Names of the designers (2)
 - Discuss at least one design by each designer (2)
 - The specific aims, influences, characteristics and features (6)
 - Discuss how the promotion of social transformation, through human-centred design, challenging of bias and stereotypes and HIV awareness, is evident in these designs. (4)
- [20]**

AND/OR

QUESTION 9 DESIGN IN A BUSINESS CONTEXT

- 9.1 Design co-operatives and crowdsourcing are changing the creative inputs to contemporary design and business.

Explain the relationship between design co-operatives, crowdsourcing and intellectual property within specific design initiatives. (6)

- 9.2 Discuss TWO contemporary designers, ONE local and ONE international, who have created a design legacy in a business context through the development of their brand or in the areas of ethical consumerism, stewardship and/or corporate social responsibility.

Use the following guidelines:

- Designers' names (2)
 - The title of a design by each designer, including a brief description (2)
 - Discuss these works considering the specific aims, influences, characteristics and features that are applicable to design legacy. (6)
 - Explain how the designs highlight design legacy through their commitment to building a brand, ethical consumerism, stewardship and/or corporate social responsibility. (4)
- [20]**

40 marks

Total: 100 marks