



TOTAL MARKS

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NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2019

DESIGN: PAPER I

EXAMINATION NUMBER

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Time: 3 hours

100 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 32 pages and a Colour Addendum of 2 pages. Please check 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. Read your options carefully.
 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.
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SECTION A DESIGN LITERACY – LANGUAGE OF DESIGN

QUESTION 1 THE PROCESS OF DESIGN

1.1 Discuss your understanding of the concept "de-othering".

(1)

1.2 Which design process model would be best suited for a designer to use in the process of de-othering?

(1)

1.3 Explain your answer in Question 1.2.

(1)

1.4 Explain the importance of empathy in the process of de-othering.

(2)
[5]

QUESTION 2 DESIGN COMMUNICATION

2.1 Refer to **IMAGE A** on the Colour Addendum sheet and read the extract regarding Benetton's campaign below.

Italian fashion brand Benetton is now 50 years old, and it is still campaigning for a better, more caring, more sustainable world, writes Gilly Turney. But it is no longer out to shock; but taking a gentler, more mature approach.

[Source: <<http://www.italytravelandlife.com>>]

2.1.1 Identify the stereotype in **Image A**, which the designers advocate against.

(1)

2.1.2 Name and explain the symbolic language used to communicate the message of the campaign.

(2)

2.1.3 Discuss the prominent use of the colour orange and how it strengthens the concept of de-othering.

(2)

2.2 Refer to **IMAGE B** on the Colour Addendum sheet and answer the questions that follow.

2.2.1 The Lean & Caviar advertising campaign makes use of a San-serif font. Discuss why the use of San-serif fonts are the most appropriate for advertisements.

(2)

2.2.2 By identifying visual imagery in **Image B**, discuss if you believe the printed advertisement promotes or advocates against othering.

(2)

[9]

QUESTION 3 VISUAL ANALYSIS

Refer to **IMAGE C** 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.

Refer to **Image C** and fill in the table that follows.

3.1 Identify and analyse **THREE design principles** that work with each of the given design elements. (You may only use a design principle once. You may not refer to any examples given in the question paper.)

Design Elements:	Identify and analyse THREE Design Principles.	
<p>Element: Line</p> <p>The zig-zag lines are densely combined in areas to create depth in the face.</p>	3.1.1 Principle:	(1)
	Analysis:	
(1)		

<p>Element: Colour</p> <p>The use of pink and blue hues create different dimensions of the male face.</p>	3.1.2 Principle:	(1)
	Analysis:	
<p>Element: Texture</p> <p>The texture on the face is created through variations and layering of the line on the face.</p>	3.1.3 Principle:	(1)
	Analysis:	

3.2 Identify ONE Gestalt principle in **Image C** (*Taking your pulse*) and explain how it communicates the message of the advertisement.

(2)
[8]

QUESTION 4 DESIGN IN A BUSINESS CONTEXT

Refer to the extract and IMAGES D and E on the Colour Addendum sheet, to answer the questions that follow.

4.1 Explain why SPRING is a leader in a sustainable market with regards to de-
othering.

(2)

4.2 Define the term "entrepreneurship".

(1)

4.3 How does SPRING's brand philosophy promote entrepreneurship?

(1)

4.4 Explain the concept of "extreme affordability".

(1)

4.5 SPRING promotes extreme affordability through projects such as EarthEnable in **Image E**. Why do you believe this project is an "ethical design" approach? Clarify the definition of "ethical design" in your answer.

(1)

4.6 What is a "prosumer"?

(1)

4.7 How does SPRING employ "corporate social responsibility" to promote de-othering?

(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. 7 marks max:						
	<ul style="list-style-type: none"> Contextual characteristics of movement (3 marks max) Thematic context related to the question (4 marks max) 						
	<i>Anti-Design / High-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:						
	<ul style="list-style-type: none"> 3 marks max: Name of the designers (correctly spelt) 6 marks max: 2 Names of works/designs (correctly spelt and underlined) 						
	Movement (1)		Movement (2)		Movement (3)		9
Designer	0	1	0	1	0	1	
Designs	1	2	1	2	1	2	
Analysis (A)	Detailed discussion of strategic works with regards to influences and characteristics applied to design examples						
	<ul style="list-style-type: none"> Specific visual literacy observations and application of characteristics of the movement / statement / context to designs 3 marks max per design: At least one work discussed in detail per designer (2 designs per designer) 9 marks max 						
	Movement (1)		Movement (2)		Movement (3)		9
	0	1	0	1	0	1	
2	3	2	3	2	3		
Terminology (T)	<i>Relevant use and level of "design-speak" – superior terms underlined with bracketed definition</i>						
	1		2		3		3
TOTAL							30

Theme: Designs and people: Reflecting societal values

STATEMENT

As much as we may feel being "modernised" is the best option in this age of borderless hyper-connectivity, people often want to promote traditional and cultural markers to retain their unique identity.

Discuss how designers working from 1970 onwards influenced social values to promote de-othering, while staying true to their traditions and cultural identity. In your essay discuss the work of at least THREE pertinent designers (from different movements) and TWO works by each of the chosen designers.

SECTION C DESIGN IN CONTEXT – CONTEMPORARY

**Answer TWO questions from this section.
 Do not repeat the same information in different answers.
 Format all answers in paragraph format.**

Rubric applicable to Question 6.4, 7.4 and 8.4

		Definition	Local		International		Total
N	Name of designers	–	1		1		2
F	Titles and brief description of works	–	1		1		2
A	Discussion of work / analysis of design	–					4
R	Definition / Relevant argument	1	1	2	1	2	4
			max		max		

QUESTION 6 DESIGN IN AN ENVIRONMENTAL CONTEXT

6.1 Explain how Porky Hefer's *Tokara Nest* illustrates "ecotarianism". Make clear the definition of "ecotarianism" in your answer.

(2)

6.2 How does "design for disassembly" promote D4S? In your answer, define "design for disassembly" and make reference to an appropriate designer and design that support your answer.

(3)

6.3 Explain how the concept of "equitable access" is vitally important to a de-othered society.

6.3.1 Define "equitable access".

(1)

6.3.2 Provide and discuss ONE appropriate designer and design to support your argument.

(2)

6.4 For too long, we have been at the bottom end of the food chain and many of us continue to live in survival mode. Discuss how designers employ "integrated design" to create an environment in which society can start enjoying and living in their environment instead of only trying to survive.

6.4.1 Name TWO designers (ONE local and ONE international) who employ "integrated design" to better the living environment for people.

(2)

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

(2)

6.4.3 Write a thematic analysis on ONE of your selected designs. Make clear which design you are analysing.

(4)

QUESTION 7 DESIGN IN A SOCIAL CONTEXT

7.1 Explain how Jupiter Drawing Room's *Children of Fire* is "design activism". Clarify the definition of "design activism" in your answer.

(2)

7.2 Explain why the concept of "co-design" is an important aspect of zeitgeist. In your answer make reference to an appropriate designer and design that support your argument.

(3)

7.3 Explain how the concept of "universal design" is vitally important to a de-othered society.

7.3.1 Define "universal design".

(1)

7.3.2 Provide and discuss ONE appropriate designer and design to support your argument.

(2)

7.4 When seen through the lens of technology, few resources are truly scarce; they're mainly inaccessible. Yet the threat of scarcity still dominates our worldview.

Briefly explain how the concept of de-othering can be promoted through "inclusive design". Make clear the definition of "inclusive design" in your discussion.

7.4.1 Name TWO designers (ONE local and ONE international) who promote de-othering through "inclusive design".

(2)

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

(2)

7.4.3 Write a thematic analysis on ONE of your selected designs. Make clear which design you are analysing.

(4)

7.4.4 Briefly explain how each design (7.4.2) strengthens the concept of de-othering through "inclusive design". Make clear the definition of "inclusive design" in your discussion.

(4)
[20]

AND/OR

QUESTION 8 DESIGN IN A CULTURAL CONTEXT

8.1 Explain how Iris van Herpen's *Biopiracy* embodies "consumption culture". Clarify the definition of "consumption culture" in your answer.

(2)

8.2 Explain how "multiculturalism" can pay homage to various cultures. To support your answer clearly define "multiculturalism" AND make reference to an appropriate designer and design.

(3)

8.3 Explain how the concept of "indigenous knowledge" is vitally important to a de-othered society.

8.3.1 Define "indigenous knowledge".

(1)

8.3.2 Provide and discuss ONE appropriate designer and design to support your argument.

(2)

8.4 Superstition can be seen in certain African traditions and belief systems, but they are present in all human cultures. Their spread may even be linked to migration, colonialism and transference of customs between ethnic groups.

Discuss how cultural heritage and traditions can be made more accessible and respected globally, by the new Afropolitan generations.

8.4.1 Name TWO designers (ONE local and ONE international) who makes cultural heritage and traditions more accessible and respected globally.

(2)

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