



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

**SECTION A            DESIGN LITERACY – LANGUAGE OF DESIGN**

**QUESTION 1            THE PROCESS OF DESIGN**

1.1 Explain why you would choose either a linear or a cyclical model of the design process in a Neo-Ethnic design context. Ensure you give two reasons for your choice.

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(2)

1.2 What is the purpose of making maquettes or prototypes as part of the design process?

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1.3 List two risks associated with designing in a Neo-Ethnic context.

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**[5]**

**QUESTION 2      DESIGN COMMUNICATION**

**Refer to IMAGE A, B and C on the Colour Addendum and read the statement regarding these images.**

**Statement**

2020 taught us that people are tired of the way the world worked, with increased awareness of issues of identity and place. Online sales, disrespect for others' cultures and urban lifestyles have all been raised.

2.1    What is a parody?

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2.2    Explain how the designer of Image A has used a parody to convey a message.

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2.3 Explain why the designer of Image B has been accused of cultural appropriation. Give two pieces of visual evidence from the image.

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(2)

2.4 Describe in detail and evaluate the designers' use of typography in Image B to convey the campaign's message.

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2.5 How does the design in Image C represent positive ideas about city life?

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(2)  
**[9]**

**QUESTION 3 VISUAL ANALYSIS**

Refer to IMAGE D on the Colour Addendum and answer the questions that follow. Analyse the design, making sure you discuss the actual design and not the photograph per se.

3.1 Fill in the table below. Identify and analyse THREE design principles that work with each of the given design elements relating to IMAGE D. You may use a design principle only once. You may not refer to any Gestalt principles or any examples given in the question paper.

Design elements:	Identify and analyse THREE design principles	
<p><b>Example:</b>  <b>Element: Form</b>                      The building is made up of rectangular prisms / boxes that cut into each other.</p>	<p><b>Example:</b>  <b>Principle: Unity</b>                      The use of the same or very similar forms allows the building to be interpreted as a whole, rather than in individual components.</p>	
<p>Element: <b>Line</b></p> <p>The lines are straight, geometric and at right angles to each other.</p>	<p>3.1.1 Principle:</p>	
	<p>Analysis:</p>	
	<p>(2)</p>	

<p><b>Element: Texture</b></p> <p>The matt texture of the middle level is created by metal mesh to increase shading, whilst the levels above and below are smooth and glossy.</p>	3.1.2 Principle:	
	Analysis:	(2)
<p><b>Element: Space</b></p> <p>From the second level each rectangular prism of the construction provides a negative space beneath it.</p>	3.1.3 Principle:	
	Analysis:	(2)

3.2 Evaluate the impact of **alignment** as Gestalt principle in the building design in Image D.

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**[8]**

**QUESTION 4      DESIGN IN A BUSINESS CONTEXT**

Refer to IMAGE E and the case study on the Colour Addendum to answer the questions that follow.

4.1 Define the term *intellectual property*. Give an example of intellectual property from the Question 4 case study.

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4.2 Define the term *marketing mix*. Explain why you think The Philippines Textile Collective found the marketing mix challenging.

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(2)

4.3 Define the term *responsible design*.

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(1)

4.4 Define the term *mass customisation*.

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4.5 Define the term *brand philosophy*.

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4.6 Why would Philippines Textile Collective benefit from using open-source design?

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(1)  
[8]

**30 marks**

**SECTION B DESIGN IN CONTEXT**

**QUESTION 5 DESIGN IN A HISTORICAL CONTEXT**

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"> <li>Contextual characteristics of movement (3 marks max)</li> <li>Thematic context related to the question (4 marks max)</li> </ul>						
	<i>Anti-Design / Hi-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"> <li>3 marks max: name of the designers (correctly spelt)</li> <li>6 marks max: 2 names of works / designs (correctly spelt and underlined)</li> </ul>						
		Movement (1)		Movement (2)		Movement (3)	
Designer	0	1	0	1	0	1	9
Designs	1	2	1	2	1	2	
Analysis (A)	Detailed discussion of strategic works with regard to influences and characteristics applied to design examples:						
	<ul style="list-style-type: none"> <li>Specific visual literacy observations and application of characteristics of the movement / statement / context to designs</li> <li>3 marks max per design: at least one work discussed in detail per designer (2 designs per designer)</li> <li>9 marks max</li> </ul>						
		Movement (1)		Movement (2)		Movement (3)	
	0	1	0	1	0	1	9
	2	3	2	3	2	3	
Terminology (T)	<i>Relevant use and level of 'design-speak' – superior terms underlined and with bracketed definition</i>						
	1		2		3		3
<b>TOTAL</b>						<b>30</b>	



















**QUESTION 7      DESIGN IN A SOCIAL CONTEXT**

7.1 Discuss how ONE designer's work counters marginalisation in the Neo-Ethnic context. Define what is meant by marginalisation in your answer.

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7.2 Evaluate the importance of urban renewal in the promotion of equitable access. In your answer, clearly define BOTH terms and substantiate it by referring to ONE design.

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**QUESTION 8      DESIGN IN A CULTURAL CONTEXT**

8.1      Discuss how ONE designer's work has utilised geo-culture in the Neo-Ethnic context. Define in your answer what is meant by geo-culture.

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8.2      Evaluate the role of artisanal design for craft-designers. Provide an example of a design that supports your evaluation and demonstrates your understanding of both concepts through that example.

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(3)







