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TOTAL
MARKS

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NATIONAL SENIOR CERTIFICATE EXAMINATION
MAY 2022

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 3 pages (i–iii). Please make sure 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.
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.
11. In Section C in Questions ending .1, .2, and .3 use appropriate Preparatory Task designers. In Questions ending in .4 use focused designers from the CAT Task.
12. Three blank pages (pages 30 to 32) are included at the end of the paper. If you run out of space for a question, use these pages. Clearly indicate the question number of your answer should you use this extra space.

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

SECTION A DESIGN LITERACY – LANGUAGE OF DESIGN**QUESTION 1 THE PROCESS OF DESIGN**

- 1.1 Give two advantages or disadvantages of using a cyclical design process in the context of a lens experience in design.

(2)

- 1.2 What is the purpose of the development phase of the design process?

(1)

- 1.3 Explain why you believe aesthetics and functionalism is of utmost importance in design decisions in the context of a lens experience.

(2)
[5]

QUESTION 2 DESIGN COMMUNICATION

Refer to IMAGE A and B on the Colour Addendum Sheet and read the extracts regarding these images.

- 2.1 Answer the following questions by making reference to Image A, and reading the applicable statement.**

Statement (applicable to Image A). Human connectedness has become increasingly important, and the telling of stories and teaching of lessons through the representation of humans interacting, is all the more powerful after the disconnection as a result of global events.

- 2.1.1 What is a *visual metaphor*?**

(1)

- 2.1.2 Explain two ways the designer communicates the idea of human connections through visual metaphor in Image A.**

(2)

2.2 Answer the following questions by making reference to Image B, and reading the applicable statement.

Statement (applicable to Image B). In some communities, illiterate children help support themselves by selling newspapers and magazines. "Help me read this" was a campaign for *Children of the World*. Envelopes telling people how they could help were stuck to the outside plastic covers of magazines being sold.

2.2.1 What is *visual irony*?

(1)

2.2.2 Evaluate whether visual irony was successfully used in Image B to convey the campaign's message. Provide a reason for your evaluation.

(2)

2.2.3 Evaluate the impact of the size and shape of the envelope pasted onto the magazine's plastic cover.

(1)

- 2.2.4 Describe the typography chosen by the designer for the front of the envelope attached to the magazine's plastic sleeve. Make two substantiated observations.

(2)
[9]

QUESTION 3 VISUAL ANALYSIS

Refer to **IMAGE C and D** 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.

- 3.1 Fill in the table that follows. Identify and analyse **THREE** design principles that work with each of the given design elements in **IMAGE C**. You may only use a design principle once. You may not refer to **VARIETY** as a design principle. You may not use any Gestalt principles in your answer. You may not use any design elements as a design principle in your answer.

Design Elements:	Identify and analyse THREE Design Principles.	
Example: Element: Form The human figure standing centrally is rounded and soft. The arrangement of weapons making up the wings is angular.	Example: Principle: Variety The differences between the form of the figure and the wings made of weapons create a sense of variety between the human body and man-made objects.	
Element: Line The use of line in the title "VANQUISH" is geometric and clearly defined, with the exception of the Q which seems to be fuzzy, as if shimmering.	3.1.1 Principle:	(1)
	Analysis:	
		(1)

Element: Colour With the exception of the saturated red disk, the poster uses neutral or achromatic colour elements.	3.1.2 Principle:	(1)
	Analysis:	
		(1)
Element: Shape The figure is surrounded by firearms in silhouette that make up the shapes of a pair of wings.	3.1.3 Principle:	(1)
	Analysis:	
		(1)

3.2 Evaluate the impact of **closure** (as a Gestalt principle) in the poster for the film "Boogie" in IMAGE D.

(2)
[8]

QUESTION 4 DESIGN IN A BUSINESS CONTEXT

Refer to **IMAGE E and F** as well as the extract on the Colour Addendum Sheet and answer the questions that follow.

- 4.1 Define the term *brand philosophy*. Give an example of brand philosophy from the Question 4 case study.

(2)

- 4.2 Define the term *stewardship*. Explain how Third Place design co-operative practices stewardship.

(2)

- 4.3 Define the term *experience economy*.

(1)

4.4 Define the term *ethical consumerism*.

(1)

4.5 Define the term *mass customisation*.

(1)

4.6 Explain what is meant by "a design co-operative".

(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)	Logical flow of introduction, body, conclusion							
	Introduction/Conclusion		Length			2		
	0	1	0	1				
Context (C)	Appropriate contextual relevance to the answer. 7 marks max: Contextual characteristics of movement (3 marks max) Thematic context related to the question (4 marks max)							
	Anti-design/Hi-Tech/Memphis/Postmodernism/Deconstruction					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: 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 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) max at 9 marks							
	Movement (1)		Movement (2)		Movement (3)		9	
	0	1	0	1	0	1		
	2	3	2	3	2	3		
Terminology (T)	Relevant use of superior terms underlined with a demonstration that the term is understood in its correct use or by bracketed definition							
	1		2		3		3	
TOTAL							30	

[illegible]

[illegible]

[illegible]

[illegible]

30 marks

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.

Answers for 6.1, 6.2, 6.3/7.1, 7.2, 7.3/8.1, 8.2, 8.3 MUST be based on the Preparatory Task, and use only examples from the Preparatory Task.

Answers for 6.4, 7.4, 8.4 MAY NOT use examples from the Preparatory Task, but only Focussed designers from the CAT.

Rubric applicable to Question 6.4, 7.4 and 8.4.

			Definition	Local		International		Total
N	4.1	Name of designers	—	1		1		2
F	4.2	Titles and brief description of works	—	1		1		2
A	4.3	Contextual analysis of design	—					4
R	4.4	Thematic analysis and definition of term	1	1	2	1	2	4
				max		max		

QUESTION 6 DESIGN IN AN ENVIRONMENTAL CONTEXT

- 6.1 Discuss how ONE designer's work has utilised the *circular economy* in the context of a lens experience. Define what is meant by the circular economy in your answer. Clearly indicate the name of the designer and design to which you refer.

(2)

6.2 Evaluate the role *corporate social responsibility* could have by using *modularising* to address an environmental challenge. Give an example of a designer and design that supports your evaluation and demonstrate your understanding of both concepts in your example.

[illegible]

(3)

6.3 Explain how *materials engineering* can lead to *new production technologies*. Define both terms and support your explanation using an appropriate designer and design.

[illegible]

(3)

6.4 *Eco psychology* helps us to see the world in new ways.

6.4.1 Name TWO designers (ONE Local and ONE International) who have used eco psychology in their design process to change perceptions of designs and environments.

(2)

6.4.2 Name AND describe ONE design by each chosen designer to support your answer to Question 6.4.1.

(2)

6.4.3 Write a **contextual analysis** of ONE of the designs you chose for Question 6.4.2. Explain how this design relates to the environmental context. Indicate which design you are analysing.

[illegible]

(4)

6.4.4 Write a **thematic analysis** of how both the designs you chose for Question 6.4.2 link eco psychology to the theme of "a lens experience". Show your understanding of eco psychology in your analysis by providing a definition of the term.

[illegible]

(4)
[20]

AND/OR

QUESTION 7 DESIGN IN A SOCIAL CONTEXT

- 7.1 Discuss how ONE designer's work promotes *globalisation* in the context of a lens experience. Define what is meant by globalisation in your answer. Clearly indicate the name of the designer and design to which you refer.

(2)

- 7.2 Evaluate the role *mixed-use design* can play in design with a *human rights focus: health and education*. Give an example of a designer and design that supports your evaluation and demonstrate your understanding of both concepts in your example.

[illegible]

- 7.3 Explain how *challenging stereotypes* can contribute to design for *equitable access*. Define both terms and discuss a relevant design example (designer and design).

(3)

- 7.4 Designers have interacted with *human-centred design* through the lens experience.

- 7.4.1 Name TWO designers (ONE Local and ONE International) who have interacted with human-centred design through the lens experience.

(2)

- 7.4.2 Name AND describe ONE design by each chosen designer to support your answer to Question 7.4.1.

(2)

7.4.3 Write a **contextual analysis** of ONE of the designs you chose for Question 7.4.2. Explain how this design relates to the social context.

[illegible]

(4)

7.4.4 Write a **thematic analysis** of how both designs you chose for Question 7.4.2 link human-centred design to the theme of "a lens experience". Show your understanding of human-centred design in your analysis by providing a definition of the term.

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(4)
[20]

AND/OR

QUESTION 8 DESIGN IN A CULTURAL CONTEXT

- 8.1 Discuss how ONE designer's work has utilised *Afro-futurism* in the context of a lens experience. Define what is meant by Afro-futurism in your answer. Clearly indicate the name of the designer and design to which you refer.

(2)

- 8.2 Evaluate the role *artisanal design* can play in *revisionism*. Give an example of a designer and design that supports your evaluation and demonstrate your understanding of both concepts in your example.

[illegible]

- 8.3 Explain how the *cross-cultural design* connects with the *flattening of culture*. Define both terms and support your explanation using an appropriate designer and design.

(3)

- 8.4 Statement: Designers who have engaged critically with their lens experience may embrace design for *geo-cultures*.

- 8.4.1 Name TWO designers (ONE Local and ONE International) who have been conscious geo-cultures as they alter or create new perceptions.

(2)

- 8.4.2 Name AND describe ONE design by each chosen designer to support your answer in Question 8.4.1.

(2)

8.4.3 Write a **contextual analysis** of ONE of the designs you chose for Question 8.4.2. Explain how this design relates to the cultural context.

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(4)

8.4.4 Write a **thematic analysis** of how both designs you chose for Question 8.4.2 link geo-cultures to the theme of "a lens experience". Show your understanding of geo-cultural design in your analysis by providing a definition for the term.

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(4)
[20]

40 marks

Total: 100 marks

ADDITIONAL SPACE (ALL questions)

**REMEMBER TO CLEARLY INDICATE AT THE QUESTION THAT YOU USED THE
ADDITIONAL SPACE TO ENSURE THAT ALL ANSWERS ARE MARKED.**

[illegible]

[illegible]

[illegible]