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TOTAL
MARKS

NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2024

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 ALL the questions on this question paper and hand it in at the end of the examination. Remember to write your examination number in the space provided above.**
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. Four blank pages (pages 29 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				/6	
Question 2				/8	
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 Describe why you believe a cyclical or a linear process would suit working with the theme, Pragmatic Utopia, better.

(2)

- 1.2 In which phase of the design practical examination would you be expected to make a timeline and what should you include in a timeline?

(2)

- 1.3 Contrast the purpose of good sketches in the concept phase, with good synthesis drawings from the end of the development phase.

(2)

[6]

QUESTION 2 DESIGN COMMUNICATION

Refer to **IMAGE A** on the Colour Addendum Sheet and read the extract regarding these images.

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

Statement (Applicable to Image A): The advertisement for BMW does nothing to promote the function nor aesthetics of any of its products, but rather tackles the reflection of global bias and stereotypes by artificial intelligence software.

2.1 Explain what is meant by bias. What bias is being challenged in this advertisement?

(2)

2.2 Evaluate whether this advertisement is a parody or not, providing a reason for your evaluation.

(2)

- 2.3 Assess the impact of the handwritten signature of Ayelet Zurer in the bottom right of the advertisement. Make two substantiated statements.

(2)

- 2.4 Describe the BMW logo, using the correct design language for shape, colour and typography. Write at least two sentences.

(2)

[8]

QUESTION 3 VISUAL ANALYSIS

Refer to **IMAGE B and 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 as an image.

- 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 B**. You may only use a design principle once. You may not refer to **unity** 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: Colour The interior of the pop-up shop for dating app Bumble, is a warm honey-toned yellow in the meeting area and cooler white in the waiting zone.	Example: Principle: Unity The colour is consistently applied around the periphery of the space, creating the overall impression of the space having the shared purpose of meeting new people. This consistency of colour creates unity which pulls the composition together.	
Element: Shape Regular pentagonal shapes are arranged both horizontally and vertically throughout the interior space.	3.1.1 Principle:	(1)
	Analysis:	
		(1)

Element: Line The lines used are straight, geometrically precise and predictable.	3.1.2 Principle:	(1)
	Analysis:	(1)
Element: Texture The textures of the interior are smooth, but not shiny and cold.	3.1.3 Principle:	(1)
	Analysis:	(1)
		(6)

- 3.2 Evaluate the impact of good continuation (as a Gestalt principle) on the redesign of the Nokia logo in **IMAGE C**.

(2)
[8]

QUESTION 4 DESIGN IN A BUSINESS CONTEXT

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

- 4.1 Apply the term *entrepreneurial* to the case study. Show your understanding of the term, with an example from the case study. Write at least two sentences.

(2)

- 4.2 How has Carbsmart participated in the *creative economy* of South Africa? Write two sentences that utilise the terms *creative economy* and *advertising campaign*.

(2)

- 4.3 How do we know Carbsmart is concerned about *greenwashing*? Make clear the definition for *greenwashing* in your answer.

(2)

- 4.4 Apply the terms *ethical consumerism* and *trend forecasting* to the case study. Make two substantiated statements.

(2)
[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	

Theme: Design and lifestyle

STATEMENT

'Perfection is achieved, not when there is nothing more to add, but when there is nothing left to take away.'

– Antoine de Saint-Exupéry

[Source: <<https://www.goodreads.com/quotes/19905-perfection-is-achieved-not-when-there-is-nothing-more>>]

Discuss the role design played in lifestyle changes from 1970 onwards as the world wrestled with pragmatism and utopian thinking. In your essay, discuss the work of at least THREE designers (from different movements) and TWO works by each of the chosen designers.

[illegible]

[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 Focused 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 Apply the term *universal design* to one designer's work, that relates to the theme Pragmatic Utopia in the environmental context. Define what is meant by *universal design* in your answer. Clearly indicate the name of the designer and design to which you refer.

(2)

6.2 Evaluate the role *green space* could have on *hedonistic sustainability*. Give an example of a designer and design that supports your evaluation, and demonstrates your understanding of both concepts in your example.

[illegible]

6.3 Explain how *cradle to grave analysis* can contribute to the *circular economy*. Define both terms and support your explanation, using an appropriate designer and design.

[illegible]

6.4 *Regenerative design* helps users to reduce their environmental impact and work toward a Pragmatic Utopia.

6.4.1 Name TWO designers (ONE local and ONE international) who have used *regenerative design* in their design process.

(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.

(4)

- 6.4.4 Write a **thematic analysis** of how both the designs you chose for Question 6.4.2 link *regenerative design* to the theme Pragmatic Utopia. Make at least two substantiated statements for each of the designs you chose. Write at least four sentences. No credit will be given for a definition of the term *regenerative design*.

(4)
[20]

AND/OR

QUESTION 7 DESIGN IN A SOCIAL CONTEXT

- 7.1 Apply the term *transformative education* to one designer's work that relates to the theme, Pragmatic Utopia, in the social context. Define what is meant by the *transformative education* in your answer. Clearly indicate the name of the designer and design to which you refer.

(2)

- 7.2 Evaluate the role *challenging stereotypes* can play in design for *human rights: the right to equal treatment*. Give an example of a designer and design that supports your evaluation and demonstrate your understanding of both concepts in your example.

(3)

7.3 Explain how a *design for behavioural change* can affect design with a focus on *urban acupuncture*. Define both terms and discuss a relevant design example, naming both designer and design.

[illegible]

7.4 Design for *social development* is key to Pragmatic Utopias.

7.4.1 Name TWO designers (ONE local and ONE international) who have engaged with design for *social development* working toward a Pragmatic Utopia in the social context.

(2)

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

[illegible]

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.

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(4)

7.4.4 Write a **thematic analysis** of how both the designs you chose for Question 7.4.2 link design for *social development* to the theme, Pragmatic Utopia. Make at least two substantiated statements for each of the designs you chose. Write at least four sentences. No credit will be given for a definition of the term *social development*.

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(4)
[20]

AND/OR

QUESTION 8 DESIGN IN A CULTURAL CONTEXT

- 8.1 Apply the term *cultural sustainability* to one designer's work that relates to the theme, Pragmatic Utopia, in the cultural context. Define what is meant by *cultural sustainability* in your answer. Clearly indicate the name of the designer and design to which you refer.

(2)

- 8.2 Evaluate the role *cultural competence* 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.

(3)

8.3 Explain how *vernacular* design can contribute to *cultural adaptation*. Define both terms and support your explanation using an appropriate designer and design.

[illegible]

8.4 **Statement:** Designers who have engaged critically with practical utopias can contribute to *composite identity*.

8.4.1 Name TWO designers (ONE local and ONE international) who have contributed to design for *composite identity* in this way.

(2)

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

[illegible]

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.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

(4)

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]

[illegible]