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TOTAL
MARKS

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NATIONAL SENIOR CERTIFICATE EXAMINATION
MAY 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 5 pages (i–v). 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. 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 Show you know what Connect/Disconnect/Reconnect means by explaining how you included this theme into your practical work.

(2)

- 1.2 Explain how a client could benefit from a designer using either a cyclical or a linear design process.

- Design process selected.
- Two substantiated statements why you believe this design process will benefit the client.

(2)

- 1.3 Describe two functions of drawings when synthesising in the product development phase of the design process as followed in your examination practical task.

(2)
[6]

QUESTION 2 DESIGN COMMUNICATION

Refer to Image A and B on the Colour Addendum Sheet and read the extract 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): The campaign to encourage organ donation uses unexpected combinations of images, such as a pregnant tummy on a young male skater. The pregnant tummy is used as a visual metaphor representing new life.

- 2.1.1 What is meant by *visual metaphor*?**

(1)

- 2.1.2 Evaluate the impact of combining the shape of a pregnant tummy with a young male skater. Give two reasons for your evaluation.**

(2)

- 2.1.3 How did the designer place emphasis on the skater's gender identity? Make two substantiated statements.**

(2)

2.2 Carefully examine the Surfrider campaign print advertisement (**IMAGE B**) and answer the questions that follow.

2.2.1 Describe the designer's intent in using a piece of wood that looks like a hand holding a food delivery bag which seems torn. Make two substantiated statements.

(2)

2.2.2 Apply the term *intensity* as it relates to the designer's use of colour. Make one substantiated statement linked to the campaign's theme.

(1)
[8]

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 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 C**. You may only use a design principle once. You may not refer to symmetrical balance 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. Do not use **SYMMETRICAL BALANCE** as one of your answers.

Design Elements:	Identify and analyse THREE Design Principles.	
Example: Element: Point/Dot Three round black points of attachment on the backrest are arranged in a triangle with two equal sides.	Example: Principle: Symmetrical balance The dots demarcate a triangle and can be divided into two equal halves forming mirror images of each other drawing attention to the symmetrical balance of the chair down its midline from the dot at the top of the triangle.	
Element: Form The seat is curved to form a shallow bowl shape, and the backrest is a flat plane until it turns through 90 degrees to form a flat armrest.	3.1.1 Principle:	(1)
	Analysis:	
		(1)

Element: Line The legs are made of straight geometric lines (topped with geometric curves) that narrow toward the circular seat, and the tubes supporting the backrest are similar and narrow from the seat to the semi-circle of the backrest.	3.1.2 Principle:	(1)
	Analysis:	
		(1)
Element: Texture The surfaces of the legs, seat and backrest have a matt but smooth visual texture.	3.1.3 Principle:	(1)
	Analysis:	
		(1)

3.2 Evaluate the impact of similarity (as a Gestalt principle) on the poster advertising cushioned running shoes for Mizuno in **IMAGE D**.

(2)
[8]

QUESTION 4 DESIGN IN A BUSINESS CONTEXT

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

- 4.1 Give one example of *ethical consumerism* drawn from the case study.

(1)

- 4.2 Apply the terms *consumer buying behaviour* and *bespoke design* to the case study. Show you understand what is meant by *consumer buying behaviour* and *bespoke design*.

(2)

- 4.3 Explain the role *mass-customisation* can play in the *experience economy*, supporting your answer using evidence from the case study.

(2)

- 4.4 Apply the term *intellectual property* to the case study, giving an example of where RTFKT and buyers are protected.

(2)

- 4.5 Find evidence in the case study that RTFKT engages in *trend forecasting*.

(1)

[8]

30 marks

SECTION B DESIGN IN CONTEXT – HISTORICAL**QUESTION 5**

Answer Question 5 in essay format. The suggested length of your essay is three and a half pages, 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: Names of 2 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 regard 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: *Development of new materials*

STATEMENT

Buckminster Fuller challenged designers of his era to consider the impact of their material use, often quoted as saying 'How much does your building weigh?'

Discuss the role the development of new materials has played in design from 1970 onwards in making design more environmentally aware or not. 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.

Write 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 only use 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 Questions 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 Connect/Disconnect/Reconnect. 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 *biophilic design* could have on *eco-psychology*. Give an example of a designer and design that supports your evaluation and demonstrate your understanding of both concepts in your example.

(3)

- 6.3 Explain how *materials engineering* can benefit from using *cradle-to-grave analysis*. Define both terms and support your explanation using an appropriate designer and design.

(3)

6.4 *Design for Sustainability (D4S)* has become an important consideration for all designers in recent years.

6.4.1 Name TWO designers (ONE local and ONE international) who have used *design for sustainability (D4S)* in their design process in the context of design linked to Connect/Disconnect/Reconnect.

(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 *Design for Sustainability (D4S)* to the theme Connect/Disconnect/Reconnect. Show your understanding of *design for sustainability (D4S)* in your analysis by providing a definition for the term.

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(4)
[20]

AND/OR

QUESTION 7 DESIGN IN A SOCIAL CONTEXT

- 7.1 Describe how *design co-operatives* can be places where people Connect/Disconnect/Reconnect. Define what is meant by *design co-operatives* in your answer. Clearly indicate the name of the designer and design to which you refer.

[illegible]

(2)

- 7.2 Evaluate the role *social connectivity* can play in design for the *human 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.

[illegible]

(3)

7.3 Explain how *globalisation* can help or hinder *information access*. Define both terms and discuss a relevant design example, naming both designer and design.

[illegible]

(3)

7.4 Bringing about *equitable* access through design is possible as we Connect/ Disconnect/ Reconnect.

7.4.1 Name TWO designers (ONE local and ONE international) who have engaged with *equitable access* in this way.

(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.

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(4)

7.4.4 Write a **thematic analysis** of how both designs you chose for Question 7.4.2 link *equitable access* to the theme of Connect/Disconnect/Reconnect. Show your understanding of *equitable access* in your analysis by providing a definition for the term.

[illegible]

(4)
[20]

AND/OR

QUESTION 8 DESIGN IN A CULTURAL CONTEXT

- 8.1 Discuss how ONE designer's work embodied the idea of *diaspora* in the context of Connect/Disconnect/Reconnect. Define what is meant by *diaspora* in your answer. Clearly indicate the name of the designer and design to which you refer.

(2)

- 8.2 Evaluate the role *culture jamming* 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 *vernacular design* can contribute to *geo-cultures*. Define both terms and support your explanation using an appropriate designer and design.

(3)

- 8.4 **Statement:** Designers who have engaged critically with the ideas of Connect/Disconnect/Reconnect can contribute to *cross-cultural design*.

- 8.4.1 Name TWO designers (ONE local and ONE international) who have been contributing to *cross-cultural design* 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.

(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.

[illegible]

(4)

8.4.4 Write a **thematic analysis** of how both designs you chose for Question 8.4.2 that are linked to *cross-cultural design* connect with the theme of Connect/Disconnect/Reconnect. Show your understanding of *cross-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]

[illegible]