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TOTAL
MARKS

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NATIONAL SENIOR CERTIFICATE EXAMINATION
MAY 2025

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 4 pages (i–iv). 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 the question paper and hand this in at the end of the examination. Remember to write your examination number 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 number of the question you are answering 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 either a linear or a cyclical design process. Make at least two substantiated statements.

(2)

- 1.2 Describe two characteristics of a good concept board.

(2)

- 1.3 Pragmatism suggests compromise, but utopia suggests perfection in all things. Explain how your examination practical work has reflected this tension.

(2)

[6]

QUESTION 2 DESIGN COMMUNICATION

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

Statement (applicable to Image A): Patagonia wanted to identify with young people who were engaging in school strikes to draw attention to the lack of action by authorities about climate change. Patagonia designs and sells outdoor clothing and equipment, but these advertisements were placed in urban environments, like underground train stations.

- 2.1 Explain why the advertiser chose to use a face displaying a negative emotion as the first thing a viewer sees. Make two substantiated statements.

(2)

- 2.2 Evaluate whether this advertisement uses a visual metaphor or not, providing a reason for your evaluation.

(2)

- 2.3 Assess the impact of the amount of text increasing from left to right as people move past the three posters. Make two substantiated statements.

(2)

- 2.4 Describe the choice of typography used in the Patagonia advertisement using the correct design language. Write at least two sentences.

(2)

[8]

QUESTION 3 VISUAL ANALYSIS

Refer to **IMAGES 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 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: Texture The exterior surface of the building is matt, except for planes of glass that are smooth and look cold.	Example: Principle: Variety The tactile difference between the textures of the wall surfaces and the smooth, cold windows that reflect the water creates variety.	
Element: Form The forms of the building are irregular, even if they are based on straight lines and rise like the sides of a valley, making them seem more like a natural earth form than a man-made building.	3.1.1 Principle:	(1)
	Analysis:	
		(1)

Element: Shape The window panes are predictable, regular rectangles arranged rectilinearly relative to each other.	3.1.2 Principle:	(1)
	Analysis:	
Element: Colour The walls and pavement surfaces are a warm honey neutral tone, with the planted areas being the natural green of the plants.	3.1.3 Principle:	(1)
	Analysis:	
		(1)

- 3.2 Evaluate the impact of unstable figure-ground relationships (as a Gestalt principle) on the logo version created for B&Q's outdoor range 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 Define the term Corporate Social Responsibility. Apply an example from the case study that supports your definition.

(2)

- 4.2 Explain how Clover used trend forecasting to improve entrepreneurial activities, as well as building branding awareness. Write at least three sentences which shows an understanding of trend forecasting, entrepreneurial activities, and branding.

(3)

- 4.3 Define greenwashing.

(1)

- 4.4 Evaluate the use of infographics in this case study. Make a substantiated judgment, Write at least two sentences.

(2)
[8]

30 marks

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

Answer Question 5 in essay format. The suggested essay length 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: 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: Development of material

STATEMENT

'Design is a solution to a problem; art is a question to a problem.' – John Maeda

[Source: <https://medium.com/trollback/the-art-of-the-question-dad16ba8e155>]

Discuss the role that the development of materials played in design 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 CAT Preparatory Task, and only use examples from the CAT Preparatory Task.

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

QUESTION 6 DESIGN IN AN ENVIRONMENTAL CONTEXT

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

(2)

- 6.2 Evaluate the role *design for longevity (D4L)* could have on the *circular economy*. Give an example of a designer and design that supports your evaluation and demonstrates your understanding of both concepts in your example.

(3)

- 6.3 Explain how *regenerative design* can contribute to the *hedonistic sustainability*. Define both terms and support your explanation using an appropriate designer and design.

(3)

6.4 *Design for sustainability (D4S)* 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 *design for sustainability* 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.

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(4)

QUESTION 7 DESIGN IN A SOCIAL CONTEXT

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

(2)

- 7.2 Evaluate that role of design for *equitable access* can play in *urban acupuncture*. Give an example of a designer and design that supports your evaluation and demonstrates your understanding of both concepts in your example.

(3)

7.3 Explain how a design for *information access* can contribute to *design cooperatives*. Define both terms and discuss a relevant design example, naming both designer and design.

[illegible]

(3)

7.4 Design for *human rights*: the *right to equal treatment* is key to Pragmatic Utopias.

7.4.1 Name TWO designers (ONE local and ONE international) who have engaged with design for *human rights: the right to equal treatment* 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 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)

QUESTION 8 DESIGN IN A CULTURAL CONTEXT

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

(2)

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

(3)

- 8.3 Explain how *artisanal* design can contribute to *place making*. Define both terms and support your explanation by using an appropriate designer and design.

(3)

- 8.4 **Statement:** Designers who have engaged critically with practical utopias can contribute to *cultural sustainability*.

- 8.4.1 Name TWO designers (ONE local and ONE international) who have contributed to design for *cultural sustainability* 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)

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]