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TOTAL
MARKS

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NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 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 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 you can spend 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 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 initials					
Question 5				/30	
TOTAL SECTION B (30)				/30	
SECTION B marker initials					
Question 6				/20	
Question 7				/20	
Question 8				/20	
TOTAL SECTION C (40)				/40	
SECTION C marker initials					
TOTAL				/100	

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

- 1.1 Make two substantiated statements that show your understanding of the theme Dissonance, Direction, Design.

(2)

- 1.2 Explain in which phase of the design process you would expect a number of possible ideas to be narrowed down to a single idea. Give a reason for your answer.

(2)

- 1.3 Give two reasons why you believe a linear or a cyclical design process to be more appropriate when working with the theme Dissonance, Direction, Design.

(2)
[6]

QUESTION 2 DESIGN COMMUNICATION**Refer to IMAGES A and B in the Colour Addendum.**

- 2.1 Answer the following questions by referring to **Image A** and reading the following statement.

Noise-cancelling headphones remove sounds to allow people to concentrate or reduce stress caused by loud noises. This is particularly true in public spaces such as travel terminals and on public transport.

- 2.1.1 What is a metaphor in the design context?

(1)

- 2.1.2 Explain two metaphors the designer used to convey their message that the headphones being advertised in Image A will reduce noise and increase a sense of privacy.

(2)

- 2.2 Answer the following questions by referring to **Image B** and reading the following statement.

Some advertisers use unrealistic fears to convey their message. In this image real danger is intended to become humorous because it seems very unrealistic. The advertisement is for noise-cancelling headphones. In the top right-hand corner, the strapline reads "BOSE NOISE REDUCTION", but the final word is illegible.

- 2.2.1 Evaluate the humorous intent of the Bose advertisement. Provide a reason for your evaluation.

(2)

- 2.2.2 Describe the impact of the designer's use of cool green/blue tones in this advertisement.

(1)

2.2.3 Evaluate the impact of the designer's use of visual hierarchy in the advertisement in Image B. Give a reason for your evaluation.

(2)
[8]

QUESTION 3 VISUAL ANALYSIS

Refer to **IMAGES C and D** in the Colour Addendum. When answering the following questions, make sure you refer to the design per se and not the photograph.

- 3.1 Complete the table that follows. Identify and analyse **THREE** design principles that work with each of the given design elements in IMAGE C. You may use a design principle only 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 element as a design principle in your answer.

Design Elements:	Identify and analyse THREE Design Principles.	
Example: Element: Colour The warmth of the red brickwork of the convex vaulting is reflected in the neutral grey of off-shutter concrete and the slightly reflecting floor tiles.	Example: Principle: Unity Analysis: The colour scheme is largely monochromatic, with variation coming from reflecting surfaces, tying the design into a unified whole.	
Element: Line The lines of the vaulted ceiling of the overhang are smooth, predictable curves. The lines above the entrance opening are sharp, vertical and geometric.	3.1.1 Principle:	(1)
	Analysis:	
		(1)

Element: Space The space under the overhang is larger and not clearly defined. The space in each entrance is rigidly defined.	3.1.2 Principle:	(1)
	Analysis:	
		(1)
Element: Texture The texture of the floor is smooth and cool. The texture of the walls and the overhang are matt and warm.	3.1.3 Principle:	(1)
	Analysis:	
		(1)

3.2 Evaluate the impact of the rule of prägnanz (as a Gestalt principle) on the logo for the digital advertising agency, Yellophant, in IMAGE D.

(2)
[8]

QUESTION 4 DESIGN IN A BUSINESS CONTEXT

Refer to **IMAGE E** as well as the case study about Living Wine Labels in the Colour Addendum and answer the questions that follow.

- 4.1 Define the term *experience economy*. Give an example of the *experience economy* from the case study.

(2)

- 4.2 Define the term *trend forecasting*. Explain one example of *trend forecasting* from the case study.

(2)

- 4.3 Define the term *visual merchandising*.

(1)

4.4 Define the term *mass customisation*.

(1)

4.5 Define the term *guerrilla marketing*.

(1)

4.6 Explain what is meant by a *bespoke* design.

(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 point of view 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 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 per designer discussed in detail (2 designs per designer) 9 marks max							
	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 to 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 to 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 Discuss how ONE designer's work contributed to *Design for Longevity (D4L)* in the context of Dissonance, Direction, Design. Define what is meant by *Design for Longevity (D4L)*. Name the designer and the design in your discussion.

(2)

6.2 Evaluate the role *biomimicry* can play in designs of *green space*. Give an example of a designer and a design that supports your evaluation. Demonstrate your understanding of both concepts.

[illegible]

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

[illegible]

6.4 Dissonance, Direction, Design as a theme suggests that we need to do things differently with a purpose. This is in line with *Design for Sustainability (D4S)*.

6.4.1 Name TWO designers (ONE Local and ONE International) who have used *Design for Sustainability (D4S)* in their design process to change things for the better.

(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.

[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 of Dissonance, Direction, Design. Show your understanding of *Design for Sustainability (D4S)* by providing a definition of the term.

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(4)
[20]

AND/OR

QUESTION 7 DESIGN IN A SOCIAL CONTEXT

- 7.1 Discuss how ONE designer's work impacted on the *infodemic* in the context of Dissonance, Direction, Design. Define what is meant by *infodemic*. Name the designer and the design in your discussion.

[illegible]

(2)

- 7.2 Evaluate the role *mixed-use design* can play in achieving *social connectivity*. Give an example of a designer and a design that supports your evaluation. Demonstrate your understanding of both concepts.

[illegible]

(3)

7.3 Explain how *equitable access* is important for *urban acupuncture*. Define both terms and support your explanation using a relevant designer and design.

[illegible]

7.4 Dissonance, Direction, Design as a theme interacts positively with *human-centred design* as a concept.

7.4.1 Name TWO designers (ONE Local and ONE International) who have interacted with *human-centred design* in the context of Dissonance, Direction, Design.

(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 Dissonance, Direction, Design. Show your understanding of *human-centred design* by providing a definition of the term.

[illegible]

(4)
[20]

AND/OR

QUESTION 8 DESIGN IN A CULTURAL CONTEXT

- 8.1 Discuss how ONE designer's work has utilised *vernacular design* in the context of Dissonance, Direction, Design. Define what is meant by *vernacular design*. Name the designer and the design in your discussion.

(2)

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

[illegible]

(3)

8.3 Explain how *revisionism* connects with *composite identity*. Define both terms and support your explanation using an appropriate designer and design.

[illegible]

8.4 Statement: Designers who have engaged with *cross-cultural design* could contribute to Dissonance, Direction, Design.

8.4.1 Name TWO designers (ONE Local and ONE International) who have *cross-cultural design* practices.

(2)

8.4.2 Name AND describe ONE design by each chosen designer to support your answer to 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 *cross-cultural design* to the theme Dissonance, Direction, Design. Show your understanding of *cross-cultural design* by providing a definition of 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]