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TOTAL  
MARKS

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NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2021

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.
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.

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

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

- 1.1 Explain how you understand Lens Experience as a design concept and how it affects the design process.

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(2)

- 1.2 What is the purpose of making a mood board as part of the design process?

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(1)

- 1.3 Clients and designers may view designs through different lenses. Give ONE risk and ONE benefit of designers and clients who think differently about the same design.

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(2)  
**[5]**

**QUESTION 2      DESIGN COMMUNICATION**

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

**Statement (Applicable to Image C)** Human rights are often indicated by symbols associated with freedom and humanity. Amnesty International have focused on campaigns for ordinary people to write letters to leaders in countries where rights have been denied. These rights have included freedom of speech, freedom of movement, gender equality, and humane treatment of prisoners. Their logo designers were asked to work with the proverb, "it is better to light a candle, than curse the darkness".

2.1      What is a symbol?

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(1)

2.2      Explain two ways the designer communicates the idea of human rights through the symbol in Image A.

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(2)

2.3      Explain two ways the designer has visually represented the "write for rights" campaign dealing with breaking down borders in Image B.

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(2)

- 2.4 Evaluate the designers' use of orange as colour in Image B to convey the campaign's message. Provide a reason for your evaluation.

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- 2.5 Read the statement and examine Image C carefully. Analyse the use of symbolism in the Amnesty International logo in Image C. Make two appropriate substantiated statements.

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(2)

**[9]**

**QUESTION 3 VISUAL ANALYSIS**

Refer to **IMAGE D and E** 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 D**. You may only use a design principle once. You may not refer to Contrast as a design principle. You may not use any Gestalt principle 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.	
<b>Example:</b> <b>Element: Texture</b> The jacket appears glossy, smooth and cold to the touch. The skirt is matt and non-reflective.	<b>Example:</b> <b>Principle: Contrast</b> The difference in texture draws attention to the difference between the form-fitting tailored jacket and the free-flowing skirt.	
<b>Element: Line</b>  The dominant lines are straight, diagonal or near vertical, with almost no horizontal lines in the garment construction. Lines of the decorative element on the torso are regularly geometric.	3.1.1 Principle:	(1)
	Analysis:	
		(1)
<b>Element: Shape</b>  The shapes in the garment structure are triangles or triangles with a corner cut off.	3.1.2 Principle:	(1)
	Analysis:	
		(1)

<b>Element: Colour</b>  The majority of the garment is low value achromatic, with higher value achromatic or metallic greys used on decorative elements.	3.1.3 Principle:	(1)
	Analysis:	
		(1)

3.2 Evaluate the impact of **similarity** (as a Gestalt principle) in the sneaker circle in **IMAGE E**.

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(2)

**[8]**

**QUESTION 4      DESIGN IN A BUSINESS CONTEXT**

Refer to **IMAGE F–I** and the extract on the Colour Addendum Sheet and answer the questions that follow.

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

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- 4.2      Define the term *triple bottom line*. Explain why you think YBike found this challenging.

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(2)

- 4.3      Define the term *stewardship*.

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(1)



4.4 Define the term *brand philosophy*.

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(1)

4.5 Define the term *creative economy*.

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(1)

4.6 Why does YBike appeal to ethical consumers?

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(1)  
[8]

<b>30 marks</b>
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**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: *Development of materials*

## STATEMENT

*"All materials change with age and use. How we perceive designs, change as we get used to them. We often do not know how new materials will change with age and use. Designing with new material gives a chance of dynamic perception."*

Alvie Engels-Evvie 2020

Discuss how designers working from 1970 onwards used new materials to create new perceptions of designs and of society. In your essay, discuss the work of at least THREE designers (from different movements) and TWO works by each of the chosen designers.

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

[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 modularising in the context of the lens experience. Define what is meant by modularising in your answer. Clearly indicate the name of the design and designer to which you refer.

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(2)



- 6.2 Evaluate the role eco-psychology can play in our perception of green space. Give an example of a designer and design that supports your evaluation and demonstrate your understanding of both concepts in your example.

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- 6.3 Explain how new production technologies could be used to achieve biomimicry. Define both terms and support your explanation using an appropriate designer and design.

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(3)

6.4 Design for longevity (D4L) needs clients and consumers to change their perception of "new being better". Awareness of our perceptual lenses can help.

6.4.1 Name TWO designers (ONE Local and ONE International) who have used design for longevity in relation to the lens experience/awareness of perceptual lenses.

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6.4.2 Name AND describe ONE design by each chosen designer to support your stance.

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(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 longevity (D4L) to the theme of "A lens experience". Show your understanding of design for longevity (D4L) 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 mixed-use design in the context of "the lens experience". Define what is meant by mixed-use design in your answer. Clearly indicate the name of the design and designer to which you refer.

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- 7.2      Evaluate the role of human centred design in the development of assistive technology. Give an example of a designer and design that supports your evaluation and demonstrate your understanding of both concepts in your example.

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- 7.3 Explain how sensory preferences can be used to help universal design for learning (UDL). Define both terms and discuss a relevant design example.

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- 7.4 Designers have interacted with globalisation through the lens experience.

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

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- 7.4.2 Name AND describe ONE design by each chosen designer to support your stance.

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(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 of the designs you chose for Question 7.4.2 link globalisation to the theme of "a lens experience". Show your understanding of challenging stereotypes 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 culture jamming in the context of the lens experience. Define what is meant by culture jamming in your answer. Clearly indicate the name of the design and designer to which you refer.

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- 8.2      Evaluate the role of flattening cultures design in the development of geocultures. Give an example of a designer and design that supports your evaluation and demonstrate your understanding of both concepts in your example.

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(3)

- 8.3 Explain how the forming of composite identities could be used to achieve desegregation. Define both terms and support your explanation using an appropriate designer and design.

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(3)

- 8.4 Statement: Designers who have engaged critically with their lens experience may embrace cross-cultural design.

- 8.4.1 Name TWO designers (ONE Local and ONE International) who have used cross-cultural design to alter or create new perceptions.

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(2)

- 8.4.2 Name AND describe ONE design by each chosen designer to support your stance.

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(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.

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)

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

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)  
[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]