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NATIONAL SENIOR CERTIFICATE EXAMINATION NOVEMBER 2020

**DESIGN: PAPER I** 

EXAMINATION NUMBER								
Time: 3 hours						1	00 m	arks

#### PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

- 1. This question paper consists of 28 pages and a Colour Addendum of 3 pages (i–iii). Please check 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. In Section C you must answer two of the three questions.
- 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 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 in .1, .2 and .3, use Preparatory Task designers and in Questions ending in .4, use Focused designers from the CAT task.
- 12. TWO blank pages (pages 26 and 27) are included at the end of the question 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			/5
Question 2			/9
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

uio	, Design 1 rocess.	
-		
Wh	nat is the purpose of making maquettes/mock-ups/s	ketch models of your des
Explain any TWO considerations you would discuss with a client before the Design Process.  What is the purpose of making maquettes/mock-ups/sketch models of the constant of t		
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#### QUESTION 2 DESIGN COMMUNICATION

Refer to IMAGE A in the Colour Addendum Sheet and read the extract regarding the Breaking Ballet campaign by TBWA below.

#### Statement

Johannesburg Ballet knows it needs to appeal to a younger, more diverse audience. Most South African youth still think of ballet as a stale, old-fashioned dance form. TBWA created *Breaking Ballet*. It is a campaign designed to make young people think differently about ballet. It is a series of short ballets inspired by macrotrends seen on social media, such as drought, global warming, and mental health. These are short films put into the trending conversations that inspired them. The stories are still highly relevant when the films are launched.

[Source: <Tbwa.com, 2019>] 2.1 What is a visual metaphor? (1) 2.2 Refer to Image A in the Colour Addendum and explain why setting a ballet about drought in a dry dam is a successful metaphor. (1) 2.3 How does the image of the dancer in Image A challenge the stereotypical view of ballet and ballet dancers?

message.					
Identify two chara	acteristics of the ty	pography cho	sen by the	designer.	
Identify two chara	acteristics of the ty	pography cho	osen by the	designer.	
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				designer.	

#### QUESTION 3 VISUAL ANALYSIS

Refer to IMAGE B in the Colour Addendum and answer the questions that follow. Analyse the design, making sure you discuss the actual design and not the photograph.

3.1 Fill out the table that follows. Identify and analyse **THREE design principles** that work with each of the given design elements. You may only use a design principle once. You may not refer to any examples given in the question paper. You are NOT allowed to use gestalt principles in your answer.

Example: Element: Form The form of the side of the driverless ride-sharing taxi is an unbroken convex curve.  Element: Line The dominant lines are soft, rounded, and geometric, which create distinct edges. Secondary lines are apparent in the wheel spokes and blocks above the wheel hubs. These lines are sharper and more defined while stationary, but will be blurred in motion.  Example: Principle: Unity The unbroken convex form portrays the taxi as a whole unit, showing that it does not have conventional side doors, but that passengers enter from the rear that lifts to allow them to walk in, rather than climb in.  (1)  Analysis:  Analysis:  (1)	Design elements:	Identify and analyse THREE design principles	
The dominant lines are soft, rounded, and geometric, which create distinct edges. Secondary lines are apparent in the wheel spokes and blocks above the wheel hubs. These lines are sharper and more defined while stationary, but will be	Element: Form The form of the side of the driverless ridesharing taxi is an unbroken convex	Principle: Unity The unbroken convex form portrays the taxi as a whole unit, showing that it does not have conventional side doors, but that passengers enter from the rear that lifts to allow	
The dominant lines are soft, rounded, and geometric, which create distinct edges. Secondary lines are apparent in the wheel spokes and blocks above the wheel hubs. These lines are sharper and more defined while stationary, but will be	Element: Line	3.1.1 Principle:	(1)
(1)	soft, rounded, and geometric, which create distinct edges. Secondary lines are apparent in the wheel spokes and blocks above the wheel hubs. These lines are sharper and more defined while stationary, but will be	Analysis:	

3.1.2 Principle:	(1)
Analysis:	
	(1)
3.1.3 Principle:	(1)
Analysis:	(1)
	Analysis:  3.1.3 Principle:

(2) **[8]** 

#### QUESTION 4 DESIGN IN A BUSINESS CONTEXT

Refer to the case study in the **Extract** and in **IMAGES C–E** in the Colour Addendum and answer the questions that follow.

the QUESTION 4 case study.	
Define the term <i>greenwashing</i> . Explain why you thin being vegan IS OR IS NOT greenwashing.	nk labelling the Gro-5 shoes
Define the term <i>crowdsourcing</i> .	

Define the term open-source design.	
Define the term responsible design.	
Apply the term <i>brand philosophy</i> to the <b>QUESTION 4</b> case study.	
Apply the term brand philosophy to the QUESTION 4 case study.	
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#### 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**.

	Quest	tion 5: De	SECTIO	N B Historic	al Conte	xt		
	Logical flow							
Structure (S)	Introduct	ion/Cond	lusion	Len	2			
( )	0	1		0	1			
Context (C)	Appropriate 7 marks marks marks • Contex • Themas  Anti-De	)						
	Moveme	ent (1)	Movem	nent (2)	Mover	ment (3)	7	
Contextual	0 1 0 1 0 1							
Thematic	2	3/max	2	3/max	2	3/max		
Content/ Facts (F)		s max: Na s max: 2 l ned)	me of the Names of	e Designe	esigns (co	etly spelt) orrectly spe	elt and	
Designer	0	1	0	1	0	1	9	
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)  • 9 marks max							
	Moveme	ent (1)	Movem	nent (2)	Mover	ment (3)		
	0	1	0	1	0	1	9	
	2	3	2	3	2	3		
Terminology	Relevant u underlined				k' – supei	rior terms		
(T)	1		2	2		3	3	
TOTAL							30	

Theme: Eclecticism and Pluralism

#### **STATEMENT**

"Individualism can be quite selfish. All agreeing to do the same thing can limit freedom. These can affect the way new identities are formed."

Reva Zilnissen 2017

Discuss how designers, working from 1970 onwards, used eclecticism and pluralism to create a new understanding of identities while being true to individual identities. Discuss the work of at least THREE designers (from different movements) and TWO works by each of the chosen designers.

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#### SECTION C DESIGN IN CONTEXT – CONTEMPORARY

Answer TWO questions from this section.

Do not repeat the same information in different answers.

Answer all questions 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 must 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	Lo	cal	Interna	ational	Total
N	4.1	Name of designers	1	1		,	1	2
F	4.2	Titles and brief description of works	_	1		,	1	2
Α	4.3	Discussion of work / analysis of design			-			4
R	4.4	Definition / Relevant	1	1	2	1	2	4
		argument	I	ma	ax	m	ax	4

#### QUESTION 6 DESIGN IN AN ENVIRONMENTAL CONTEXT

6.1	Discuss how ONE designer's work within the <b>circular economy</b> has contributed to Neo-Ethnic design. Define what is meant by <b>circular economy</b> .
	(2)

Provide	e the role <b>materials engineering</b> can play in <b>new production technol</b> an example of a design that supports your evaluation.	
Explair	the relationship between corporate social responsibility and the	t
botton	the relationship between <b>corporate social responsibility</b> and the <b>line</b> . Define both terms and support your explanation using an approexample.	<b>t</b>
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6.4

	onship to design for sustainability.
0.4.1	Name TWO designers (ONE Local and ONE International) who have design for sustainability in relation to Neo-Ethnic concerns.
6.4.2	Name AND describe ONE design by each chosen designer to support stance.
6.4.3	Write a thematic analysis on ONE of your selected designs (indicate videsign you are analysing).

6.4.4	Briefly explain how each of the designs (6.4.2) express Neo-Ethnicity in relation to <b>D4S</b> (design for sustainability). Define <b>D4S</b> in your discussion.
	(4)

AND/OR

## QUESTION 7 DESIGN IN A SOCIAL CONTEXT

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Clearly defir	social conne ne BOTH term study.			
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and d	
throu	ners have contributed to providing <b>equitable access</b> for more poly, in part, the creation of Neo-Ethnic identities.
throu	
throu	gh, in part, the creation of Neo-Ethnic identities.  Name TWO designers (ONE Local and ONE International) who
throug	gh, in part, the creation of Neo-Ethnic identities.  Name TWO designers (ONE Local and ONE International) who
throug	Name TWO designers (ONE Local and ONE International) who contributed to equitable access in Neo-Ethnic contexts.  Name AND describe ONE design by each chosen designer to support
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throug	Name TWO designers (ONE Local and ONE International) who contributed to equitable access in Neo-Ethnic contexts.  Name AND describe ONE design by each chosen designer to support

7.1.0	Write a thematic analysis on ONE of your selected designs (indicate which design you are analysing).
	(4)
7.4.4	Briefly explain how each of the designs (7.4.2) have improved <b>equitable access</b> in a Neo-Ethnic context. Clearly define the term <b>equitable</b> access in your discussion.

AND/OR

## QUESTION 8 DESIGN IN A CULTURAL CONTEXT

of a design both concep	e role <b>cross-cultural design</b> plays in <b>Afrofuturism</b> . Provide an examentate supports your evaluation, and demonstrate your understanding ots.

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	ners who embraced <b>vernacular</b> influences have created Neo-Ethnic ident products.
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and p	roducts.  Name TWO designers (ONE Local and ONE International) who have ι
and p	roducts.  Name TWO designers (ONE Local and ONE International) who have ι
and p	roducts.  Name TWO designers (ONE Local and ONE International) who have ι
and p	Name TWO designers (ONE Local and ONE International) who have usernacular influences to create Neo-Ethnic identities and products.  Name AND describe ONE design by each chosen designer to support
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and p	Name TWO designers (ONE Local and ONE International) who have usernacular influences to create Neo-Ethnic identities and products.  Name AND describe ONE design by each chosen designer to support

		(4)
8.4.4		
0.4.4	Briefly explain how each of the designs (8.4.2) has used <b>vernacular</b> influen within the Neo-Ethnic context. Define <b>vernacular</b> in your discussion.	ice
0.4.4	within the Neo-Ethnic context. Define <b>vernacular</b> in your discussion.	
0.4.4	Briefly explain how each of the designs (8.4.2) has used <b>vernacular</b> influen within the Neo-Ethnic context. Define <b>vernacular</b> in your discussion.	
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0.4.4	Briefly explain how each of the designs (8.4.2) has used <b>vernacular</b> influen within the Neo-Ethnic context. Define <b>vernacular</b> in your discussion.	
0.4.4	within the Neo-Ethnic context. Define vernacular in your discussion.	(4)
0.4.4	within the Neo-Ethnic context. Define vernacular in your discussion.	(4) 2 <b>0</b> ]

Total: 100 marks

## **ADDITIONAL SPACE (ALL questions)**

TO CLEARL SPACE TO E			USED THI

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