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TOTAL MARKS

NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2023

DESIGN: PAPER I

EXAMINATION NUMBER

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Time: 3 hours 100 marks

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	

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 ALL the questions on this question paper and hand it in at the end of the examination. Remember to write your examination number in the space provided above.**
 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 your answer should you use this extra space.
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SECTION A DESIGN LITERACY – LANGUAGE OF DESIGN

QUESTION 1 THE PROCESS OF DESIGN

- 1.1 Describe the type of design process you followed in your practical examination by giving TWO advantages of using this type of design process.

(2)

- 1.2 Give TWO reasons for a design student to make mock-ups or maquettes before they make their product. Write two substantiated statements.

[illegible]

- 1.3 Explain ONE purpose of using an infographic.

(1)

1.4 Explain ONE purpose of making a mood board.

(1)
[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.

The advertisement for Cadbury Mini Eggs uses irony to draw attention to its popularity.

2.1.1 What is meant by *irony*?

(1)

2.1.2 Evaluate the contribution typography makes to the intended irony. Give TWO reasons for your evaluation.

(2)

2.2 Carefully examine the World Water Day's Tap campaign print advertisement (**IMAGE B**) and answer the questions that follow.

2.2.1 Describe and evaluate the designer's use of colour in the World Water Day's Tap campaign sponsored by Elektra for World Water Day in 2012.

(2)

2.2.2 Make TWO substantiated statements about the symbolic reference the designer used to convey the campaign's message.

(2)

2.2.3 'March 22nd – World Water Day. The day to remember what we are made of.' is shown as white on blue with heavy stroke weight bold type. What impact does this choice of typography have on the design?

(1)
[8]

QUESTION 3 VISUAL ANALYSIS

Refer to **IMAGES C and D** in the Colour Addendum 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 emphasis 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.
The lid-release button is positioned on a smaller oval dot, which is located within a larger oval shape. The longest axis of the smaller oval is positioned perpendicular (at 90 degrees) to the longest axis of the lid's oval shape.	<p>Example: Principle: Emphasis The size, position, orientation and colour of the dot draws attention to it, as it is critical to the use of the Easy Vera kettle.</p>
Element: Texture The surfaces of the kettles are polished, smooth and reflective.	3.1.1 Principle:
	Analysis:

Element: Line The line used is smooth, and follows predictable, geometric curves and straight outlines.	3.1.2 Principle:
	Analysis:
Element: Form The body of the kettle is conical, with the top cut off at an angle. The body also appears to float above the surface, but in reality, it stands on a smaller black disk that connects it to the electricity supply.	3.1.3 Principle:
	Analysis:

(6)

- 3.2 Evaluate the impact of figure/ground relationships (as a Gestalt principle) on the poster for the series called *Moon Knight* (**IMAGE D**).

(2)
[8]

QUESTION 4 DESIGN IN A BUSINESS CONTEXT

Refer to the **IKEA CASE STUDY** in the Colour Addendum and answer the questions that follow.

4.1 Give one example of *corporate social responsibility* from the extract.

(1)

4.2 Explain how *ethical consumerism* and *trend forecasting* may have changed *consumer buying behaviour*, using an example from the extract. Make sure you show you understand *ethical consumerism*, *trend forecasting* and *consumer buying behaviour* by providing definitions for those terms.

(4)

4.3 Apply the term *product distribution* to the **IKEA CASE STUDY**.

(1)

- 4.4 Apply the terms *mass customisation* and *experience economy* to one example from the case study. Show your understanding of both terms.

(2)
[8]

30 marks

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: names of the designers (correctly spelt and underlined) 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) max 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	

[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 Apply the term *cradle-to-grave analysis* to one designer's work that relates to the theme Connect/Disconnect/Reconnect in the environmental context. Define what is meant by the *cradle-to-grave analysis* in your answer. Clearly indicate the name of the designer and design to which you refer.

(2)

6.2 Evaluate the role *biomimicry* could have on *material engineering*. Give an example of a designer and a design that supports your evaluation. Demonstrate your understanding of both concepts in your example.

[illegible]

(3)

6.3 Explain how *biophilic design* can contribute to *design for longevity (D4L)*. Define both terms and support your explanation using an appropriate designer and design.

[illegible]

(3)

6.4 *Hedonistic sustainability* helps users to reduce their environmental impact and enjoy connecting/disconnecting/reconnecting.

6.4.1 Name TWO designers (ONE Local and ONE International) who have used *hedonistic 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)

6.4.4 Write a **thematic analysis** of how both the designs you chose for Question 6.4.2 link *hedonistic sustainability* to the theme Connect/Disconnect/Reconnect. Show your understanding of *hedonistic sustainability* in your analysis by providing a definition of the term.

[illegible]

(4)
[20]

AND/OR

QUESTION 7 DESIGN IN A SOCIAL CONTEXT

- 7.1 Apply the term *urban acupuncture* to one designer's work that relates to the theme Connect/Disconnect/Reconnect in the social context. Define what is meant by *urban acupuncture* in your answer. Clearly indicate the name of the designer and design to which you refer.

(2)

- 7.2 Evaluate the role *information access* can play in design for *transformative education*. Give an example of a designer and a design that supports your evaluation. Demonstrate your understanding of both concepts in your example.

(3)

7.3 Explain how *design co-operatives* can affect design with a focus on *social development*. Define both terms and discuss a relevant design example, naming both designer and design.

[illegible]

(3)

7.4 Designing for *equitable* access can create opportunities for people to reconnect when they have been disconnected.

7.4.1 Name TWO designers (ONE Local and ONE International) who have engaged with design for *equitable access* to connect/disconnect/reconnect in the social context.

(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 Connect/Disconnect/Reconnect. Show your understanding of *equitable access* in your analysis by providing a definition of the term.

[illegible]

(4)
[20]

AND/OR

QUESTION 8 DESIGN IN A CULTURAL CONTEXT

- 8.1 Apply the term *diaspora* to one designer's work that relates to the theme Connect/Disconnect/Reconnect in the cultural context. 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 *cultural competence* can play in *place making*. Give an example of a designer and design that supports your evaluation. Demonstrate your understanding of both concepts in your example.

(3)

- 8.3 Explain how the *artisanal design* can contribute to *composite identity*. Define both terms and support your explanation using an appropriate designer and design.

(3)

- 8.4 **Statement:** Designers who have engaged critically with Connect/Disconnect/Reconnect can contribute to *revisionism*.

- 8.4.1 Name TWO designers (ONE Local and ONE International) who have contributed to *revisionism* 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 that are linked to *revisionism* and that you chose for Question 8.4.2 connect with the theme of Connect/Disconnect/Reconnect. Show your understanding of *revisionism* in your analysis by providing a definition for the term.

[illegible]

(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]