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TOTAL
MARKS

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NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2020

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 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**

- 1.1 Explain any TWO considerations you would discuss with a client before beginning the Design Process.

(2)

- 1.2 What is the purpose of making maquettes/mock-ups/sketch models of your design?

(1)

- 1.3 To be a Neo-Ethnic designer, you have to be empathetic in your approach. Explain the role research plays in developing appreciation, rather than appropriation.

(2)
[5]

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 macro trends 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?

(2)

(2)

2.5 Identify two characteristics of the typography chosen by the designer.

(2)

2.6 Comment on how effective the typography in Image A is.

(1)
[9]

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.

Design elements:	Identify and analyse THREE design principles	
Example: Element: Form The form of the side of the driverless ride-sharing taxi is an unbroken convex curve.	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.	
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.	3.1.1 Principle:	(1)
	Analysis:	
		(1)

Element: Colour An achromatic colour scheme (metallic greys and black) is apparent with variation in colour coming from the changes in form and the play of light, and reflection of the surroundings.	3.1.2 Principle:	(1)
	Analysis:	
Element: Texture The visual texture of the convex (curved) window appears smoother and colder than the surrounding metallic grey body.	3.1.3 Principle:	(1)
	Analysis:	

- 3.2 Evaluate the impact of figure–ground relationships in **IMAGE B** (consider the side windows as the figure and the silver/grey body as the ground).

(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.

- 4.1 Define the term *intellectual property*. Give an example of intellectual property from the **QUESTION 4** case study.

(2)

- 4.2 Define the term *greenwashing*. Explain why you think labelling the Gro-5 shoes as being vegan IS OR IS NOT greenwashing.

(2)

- 4.3 Define the term *crowdsourcing*.

(1)

4.4 Define the term *open-source design*.

(1)

4.5 Define the term *responsible design*.

(1)

4.6 Apply the term *brand philosophy* to the **QUESTION 4** case study.

(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 discussed in detail per designer (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 and level of 'design-speak' – superior terms underlined with bracketed definition								
	1		2		3		3		
TOTAL							30		

"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.

[illegible]

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[illegible]

This image shows a blank sheet of white paper with horizontal ruling lines. A diagonal watermark reading "eduresourceza.com" is visible across the page. The watermark is light gray and spans from the bottom left towards the top right. There are approximately 20 horizontal lines on the page.

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	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	Discussion of work / analysis of design	-					4
R	4.4	Definition / Relevant argument	1	1	2	1	2	4
				max		max		

QUESTION 6 DESIGN IN AN ENVIRONMENTAL CONTEXT

6.1 Discuss how ONE designer's work within the **circular economy** has contributed to Neo-Ethnic design. Define what is meant by **circular economy**.

(2)

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(3)

- 6.3 Explain the relationship between **corporate social responsibility** and the **triple bottom line**. Define both terms and support your explanation using an appropriate design example.

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(3)

6.4 **Design for sustainability (D4S)** challenges the way the world works. Neo-Ethnic perspectives have emerged. Discuss how the idea of Neo-Ethnicity is expressed in relationship to **design for sustainability**.

6.4.1 Name TWO designers (ONE Local and ONE International) who have used **design for sustainability** in relation to Neo-Ethnic concerns.

(2)

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

(2)

6.4.3 Write a thematic analysis on ONE of your selected designs (indicate which design you are analysing).

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

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(4)

AND/OR

(2)

edures

(3)

[illegible]

7.4 Designers have contributed to providing **equitable access** for more people through, in part, the creation of Neo-Ethnic identities.

7.4.1 Name TWO designers (ONE Local and ONE International) who have contributed to **equitable access** in Neo-Ethnic contexts.

(2)

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

- 7.4.3 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 **equitable access** in a Neo-Ethnic context. Clearly define the term **equitable access** in your discussion.

(4)
[20]

AND/OR

(2)

eduresou

(3)

(3)

8.4 Designers who embraced **vernacular** influences have created Neo-Ethnic identities and products.

8.4.1 Name TWO designers (ONE Local and ONE International) who have used **vernacular** influences to create Neo-Ethnic identities and products.

(2)

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

**REMEMBER TO CLEARLY INDICATE AT THE QUESTION THAT YOU USED THE
ADDITIONAL SPACE TO ENSURE THAT ALL ANSWERS ARE MARKED.**

[illegible]

[illegible]