



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2018

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 24 pages and a Colour Addendum of 4 pages (i–iv). Please make sure that your question paper is complete.
 2. Write your examination number in the blocks provided above.
 3. 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 |
 4. Read through the paper carefully before answering any questions.
 5. There are choices within some questions in this paper. Read your options carefully.
 6. Ensure that you **follow the instructions** given in the questions.
 7. Answer on this paper in the spaces provided.
 8. Use the mark allocation to determine the time spent on each question. One mark is awarded for each **substantiated fact**.
 9. **Do NOT repeat** the same facts and examples for different questions **OR** use the examples presented in the question as part of your answers unless specifically asked to do so.
 10. **Underline** the names of designers and their works in **Sections B and C**.
 11. It is in your best interest to write legibly and to present your work neatly.
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SECTION A DESIGN LITERACY – LANGUAGE OF DESIGN

QUESTION 1 THE PROCESS OF DESIGN

1.1 As a Youser-centered designer, which type of design process model would be best suited to your design process?

_____ (1)

1.2 Give TWO reasons for your answer in Question 1.1.

_____ (2)

1.3 In your opinion, which ONE of the five phases in the design process would be the most important to a Youser-centered designer?

_____ (1)

1.4 Substantiate your answer in Question 1.3.

_____ (1)
[5]

QUESTION 2 DESIGN COMMUNICATION

2.1 **Refer to IMAGE A on the Colour Addendum sheet and read the extract regarding Strellson's campaign below.**

As a brand, Strellson is forging a new path in men's fashion. For the first time, the company is opting for a purely digital media strategy, and employing an unusual campaign concept for the fashion sector – a music video. It tells the story of a man in Strellson attire negotiating his way through a fantasy world with charming self-assurance and unwavering determination. The film communicates Strellson's desire to inspire men through its authentic fashions to go with their own intuition and not let anything stand in their way.

[Source: <<http://www.serviceplan.com/en/news-detailed/strellson-make-yourself-unstoppable-freddie-mercury-mnek-serviceplan-en.html>>]

2.1.1 Identify a possible stereotype depicted in Image A.

_____ (1)

2.1.2 How does this stereotype communicate the message of the campaign?

_____ (1)

2.1.3 Name the symbolic language, other than visual metaphor, used in the campaign.

_____ (1)

2.1.4 Explain how symbolic language is used to communicate the message of the campaign.

_____ (2)

2.2 Refer to IMAGE B on the Colour Addendum sheet and answer the questions that follow.

2.2.1 Identify the style of typography used in the Absolut Vodka advertisement, explaining why this choice is successful.

(2)

2.2.2 Identify and explain the visual metaphor that is used in the Absolut Vodka advertisement to communicate the contemporary digital experience through the interactive site.

(2)
[9]

QUESTION 3 VISUAL ANALYSIS

Refer to **IMAGES C and D** 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 With reference to **Image C**, identify and analyse **THREE design principles** that work with each of the given design elements by **filling in the table below**. (You may only use a design principle once. You may not refer to any examples given in the question paper.)

| Design Elements: | Identify and analyse THREE Design Principles: |
|---|---|
| <i>Example: Colour: the metallic neutral hues and transparent glass create an industrialised aesthetic.</i> | 3.1 <i>Example: Gradation ✓. The gradation of the transparent glass, juxtaposed with the metallic structure creates transparency beyond structural boundaries. ✓</i> |
| <p>Element: Line</p> <p>The gentle, shallow curves created by the spiral lines of the walking ramp on the interior of the building seem suspended within the geometric linear framework of the exterior.</p> | 3.1.1 Principle: (1) |
| | Analysis: |
| | |
| | |
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| | |
| | |
| | (1) |

| | |
|--|---|
| <p>Element: Form</p> <p>The hemispherical structure is made up of geometric forms. The building is 3 dimensional in nature and a man-made inorganic structure that is abstract in nature.</p> | <p>3.1.2 Principle:</p> <p style="text-align: right;">(1)</p> |
| | <p>Analysis:</p> |
| | |
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| | |
| | |
| | (1) |
| <p>Element: Texture</p> <p>The appearance of the glass panels on the outside of the structure communicates the smooth texture of the structure.</p> | <p>3.1.3 Principle:</p> <p style="text-align: right;">(1)</p> |
| | <p>Analysis:</p> |
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| | |
| | |
| | (1) |

3.2 Identify and explain the working of ONE Gestalt principle in **Image D** (LifeWtr).

(2)
[8]

QUESTION 4 DESIGN IN A BUSINESS CONTEXT

Refer to IMAGES E – I on the Colour Addendum sheet and the extract below, to answer the questions that follow.

The clothes and footwear company, Adidas, use skimmed pricing and competitive pricing. They do this, keeping in mind their competition, Nike, Puma and Reebok. Adidas' target market is the upper middle class as well as high-end customers. They sell their products in retail outlets, brand showrooms and online. Adidas believes in a responsible approach to design, collaborating with Parley, to prevent plastic entering the ocean by creating high performance sportswear from recycled plastic.

Their miAdidas range is a favourite among consumers allowing them to design their own shoes and apparel in the online store. Boost is another initiative allowing customers to view and test the latest products revolving around Boost technology, in pop-up venues.

[Source: <<https://www.marketing91.com>> Marketing mix articles]

4.1 How does Adidas make use of *guerrilla marketing* to promote an *experience economy*? Clearly define BOTH terms in your answer.

(2)

4.2 Define the term *mass customisation*.

(1)

4.3 How does Adidas use *mass customisation* to promote Youser-centered design?

(1)

4.4 Explain the concept of *collaboration* in design by giving a definition for the term.

(1)

4.5 Adidas collaborated with Parley on the product in **Image F**. Why do you believe this collaboration is a *responsible* approach to design?

(1)

4.6 What is a *brand ambassador*?

(1)

4.7 How does Adidas employ *brand ambassadors* in their promotion campaigns?

(1)
[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.**

The essay will be assessed according to the following rubric:

| SECTION B | | | | | | | |
|--|--|---|--------------|---|--------------|-----------|---|
| Question 5: Design in a Historical Context | | | | | | | |
| Structure (S) | <i>Logical flow of introduction, body, conclusion</i> | | | | | | |
| | Introduction/Conclusion | | Length | | | 2 | |
| | 0 | 1 | 0 | 1 | | | |
| Context (C) | Appropriate contextual relevance to the answer. <i>7 marks max:</i> | | | | | | |
| | <ul style="list-style-type: none"> <i>Contextual Characteristics of movement</i> <i>Thematic Context related to the question</i> | | | | | | |
| | <i>Anti-Design, Hi-Tech, Memphis, Postmodernism, Deconstruction</i> | | | | | | 7 |
| | Movement (1) | | Movement (2) | | Movement (3) | | |
| | 0 | 1 | 0 | 1 | 0 | 1 | |
| 2 | 3/max | 2 | 3/max | 2 | 3/max | | |
| Content/Facts (F) | Names of Designers and Designs: | | | | | | |
| | <ul style="list-style-type: none"> <i>3 marks max: name of the Designers (correctly spelt)</i> <i>6 marks max: 2 names of works/designs (correctly spelt and underlined)</i> | | | | | | |
| | Movement (1) | | Movement (2) | | Movement (3) | | 9 |
| 0 | 1 | 0 | 1 | 0 | 1 | | |
| 1 | 2 | 1 | 2 | 1 | 2 | | |
| Analysis (V) | Detailed discussion of strategic works with regards to influences and characteristics applied to design examples. | | | | | | |
| | <ul style="list-style-type: none"> <i>Specific visual literacy observations and application of characteristics of the movement/statement/context to designs</i> <i>3 marks max per design: at least one work discussed in detail per designer (2 designs per designer)</i> <i>9 marks max</i> | | | | | | |
| | Movement (1) | | Movement (2) | | Movement (3) | | 9 |
| | 0 | 1 | 0 | 1 | 0 | 1 | |
| 2 | 3 | 2 | 3 | 2 | 3 | | |
| Terminology (T) | <i>Relevant use and level of "design-speak" – superior terms underlined with bracketed definition</i> | | | | | | |
| | 1 | | 2 | | 3 | | 3 |
| TOTAL | | | | | | 30 | |

SECTION C DESIGN IN CONTEXT – CONTEMPORARY

**Answer TWO questions from this section.
Do not repeat the same information in different answers.
Underline the names of designers and titles of designs.
Format all answers in paragraph format.**

Rubric applicable to Questions 6.4, 7.4 and 8.4

| | | Definition | Local | | International | | Total |
|----------|---------------------------------------|------------|-------|---|---------------|---|-------|
| N | Name of designers | - | 1 | | 1 | | 2 |
| F | Titles and brief description of works | - | 1 | | 1 | | 2 |
| V | Discussion of work/analysis of design | - | | | | | 4 |
| R | Definition/relevant argument | 1 | 1 | 2 | 1 | 2 | 4 |
| | | | max | | max | | |

QUESTION 6 DESIGN IN AN ENVIRONMENTAL CONTEXT

6.1 How does *hedonistic sustainability* change the concept of *sustainability* to be more Youser-centered? Use a discussion of ONE relevant design example as substantiation.

(2)

6.2 Discuss ONE design that promotes *mutualism* through a *responsive design* approach. Clearly define BOTH terms in your discussion of a relevant design example.

(3)

6.3 Explain how *D4L* can assist the *product life-cycle* of products to be more Youser-centered by:

- Defining BOTH terms
- Providing AND discussing a relevant design example

(3)

6.4 *Biophilic design* has changed the connection society has to their environment. Discuss how designers employ *biophilic design* to create more Youser-centered environments.

6.4.1 Name TWO designers (ONE local and ONE international) who employ *biophilic design* to create a more Youser-centered environment.

(2)

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

(2)

QUESTION 7 DESIGN IN A SOCIAL CONTEXT

7.1 *Wayfinding* has changed the experience that society has with the built environment. Discuss how ONE designer has employed *wayfinding* to create more User-centered experiences.

(2)

7.2 Explain how *social regeneration* can assist designers to create *human-centered designs*. In your answer make clear the definition of BOTH terms and substantiate your answer by referring to ONE design case study.

(3)

7.3 Briefly explain how design for *extreme affordability* can promote *equitable access* to users by answering the following:

- Define BOTH terms
- Provide AND discuss a relevant design example

(3)

QUESTION 8 DESIGN IN A CULTURAL CONTEXT

8.1 In today's society people tend to be more conscious of their heritage. Briefly explain how *cultural resonance* can be created in design. Provide ONE case study in support of your answer.

(2)

8.2 Explain how *globalisation* has supported the development of *cultural hybridity* in our society today. In your answer clearly define BOTH terms and substantiate your answer by referring to ONE design case study.

(3)

8.3 Briefly explain how designers can employ *homage* to strengthen an *empathetic design* solution, which would manipulate consumers to buy a product by:

- Defining BOTH terms
- Providing AND discussing a relevant design example

(3)

8.4 *Consumption culture* has changed over the past few years. The concept of User-centered design can be strengthened through designers who are re-defining *consumption culture*.

8.4.1 Name TWO designers (ONE Local and ONE International) who support a *consumption culture*.

(2)

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

(2)

