NATIONAL SENIOR CERTIFICATE EXAMINATION
MAY 2025

DESIGN: PAPER I

MARKING GUIDELINES

Time: 3 hours 100 marks

These marking guidelines are prepared for use by examiners and sub-examiners, all of whom are required to attend a standardisation meeting to ensure that the guidelines are consistently interpreted and applied in the marking of candidates' scripts.

The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, without the benefit of attendance at a standardisation meeting, there may be different interpretations of the application of the marking guidelines.

INSTRUCTIONS TO MARKERS:

- Please mark clearly with a RED pen. The moderator will mark in GREEN.
- Place a tick above each substantiated fact (not in the margin) – this will enable the moderator to standardise effectively.
- Please indicate marks per sub-question as an underlined number in the right-hand margin at the end of each sub-question.
- Indicate total marks PER QUESTION at the end of the question as a circled total.
- If candidates exceed the mark allocation, write (max) alongside the mark.
- Where a script has been marked, but the information is either irrelevant/does not answer the question OR is over and above information required, please indicate that marking has occurred in the margin as a squiggled line. This is to prevent remarking of scripts – if a page is left totally blank by the marker, the checkers will presume it has not been marked.
- Enter marks / question / candidate on the data capture form prepared by the examiner. No candidate numbers are to be recorded; only the marks.
- Please record relevant comments per centre about specific problems/credits encountered PER CENTRE so as to enable constructive feedback to the centres.

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SECTION A DESIGN LITERACY – LANGUAGE OF DESIGN

QUESTION 1 THE PROCESS OF DESIGN

Analysis of Question 1	Cognitive Skills				
	LOWER: Knowledge, Recall	**MIDDLE: Comprehension, Application**	**HIGHER: Analysis, Synthesis, Evaluation**	**MARKS**	**LEVEL of difficulty**
1.1	2			2	easy
1.2		2		2	average
1.3		2		2	difficult
marks	**2**	**4**	**0**	**6**	
%	**33**	**67**	**0**		

1.1 Candidates may identify either a cyclical or linear design process, and may be credited only for stated advantages, such as:

The linear process needs each stage to be completed before the next is started, ensuring that the designer does not leave any aspect out.

AND/OR

The linear design process is likely to stay closer to the stated intent, as it offers few opportunities to change direction.

AND/OR

The cyclical design process can involve the client in many more stages, therefore ensuring their buy-in to the final product.

AND/OR

The cyclical design process can go back and enrich earlier phases so that the outcome reflects thinking in all stages of the process.

AND/OR

Other reasonable and substantiated statements reflecting on the nature of using the type of design process selected by the candidate.

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1.2 Two of the following:
Good concept boards will communicate the design's finish; including colour, material and texture choices, clearly through an illustration in context.

AND/OR

Good concept boards will show that the designer is able to communicate the technical details of the final design, even if the technical drawings show only a detail or one aspect of the design.

AND/OR

Good concept boards will communicate the brand identity of the product clearly through choices of typography, logo, slogans, taglines and colours used.

AND/OR

Good concept boards indicate the potential target for the design, often shown through the use of infographics or written explanation of function, materials, processes and aesthetics.

AND/OR

Other appropriate, substantiated statements regarding concept boards of good quality.

1.3 Answers must refer directly to the candidate's experience in the practical examination, such as:

During the practical examination, it was easy to imagine working with the materials I'd seen used on Pinterest, but I did not have time to develop the skills to work with those materials.

AND/OR

During the practical examination, my product was boring because I could only work in the classroom on my product, and could not laser cut the pieces I needed.

AND/OR

The theme did not allow me to make a weapon, because while it is pragmatic to have a weapon, weapons do not belong in a perfect world.

AND/OR

Other well-supported statements about the practical examination process.

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QUESTION 2 DESIGN COMMUNICATION

Analysis of Question 2	Cognitive Skills				
	LOWER: Knowledge, Recall	**MIDDLE: Comprehension, Application**	**HIGHER: Analysis, Synthesis, Evaluation**	**MARKS**	**LEVEL of difficulty**
2.1	1	1		2	easy
2.2			2	2	difficult
2.3			2	2	average
2.4	2			2	easy
marks	3	1	4	8	
%	**38**	**12**	**50**		

2.1 The advertiser wants the viewer to see how serious the climate crisis is by using an unsmiling face, and how seriously young people are taking the crisis.

AND

Most advertisers use positive emotions linked to a brand to get people to think about the brand positively, but this advertiser has enabled their brand to stand out by being different from what is expected.

OR

Other appropriately substantiated statements.

2.2 The advertisement does not use visual metaphor, as the image used communicates directly, and not by using a non-literal representation of a thought or an idea.

AND

The serious-faced young woman represents people like herself and does not pretend to represent anything else, and communicates literally with simple, short sentences.

OR

The advertisement is a visual metaphor because the advertisement's message is communicated indirectly using real things to represent abstract ideas.

AND

The advertisement used the young woman to represent the innocent world and the black background to represent the damage the establishment is doing to the environment.

OR

Any judgement showing an understanding of what a visual metaphor is AND a reason supporting the judgement.

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2.3 The increase in the amount of text helps the viewer to first understand that this is a person stating a problem, and then elaborating on that problem, and then asking many people to participate in action.

AND

The limited text in the first image causes curiosity, which increases engagement in the second and third posters.

OR

Two other substantiated interpretations of the impact of the handwritten signature (1 mark each).

2.4 The typography has thick and equal stroke width and is consistent across the posters, ensuring that people see them as making one point rather than three separate points.

AND/OR

San Serif fonts were used as it is easier to print with no chance of bleeding on the page.

AND/OR

The white type on a dark background helps to create emphasis on the meaning of the words.

AND/OR

The instruction of what to do is in black on a white background in smaller type, placing emphasis by contrast.

AND/OR

Any other two valid, descriptions.

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QUESTION 3 VISUAL ANALYSIS

Analysis of Question 3	Cognitive Skills			
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation	MARKS
3.1	3		3	6
3.2			2	2
Marks	**3**		**5**	**8**
%	**37,5%**		**62,5%**	

3.1 One mark for identifying and one for analysing the design principle. No credit may be given for **variety** as a design principle, neither for any element of design nor for other Gestalt principles.

Answers MUST link the described element to the principle, and not only describe the principle.

3.1.1 Dissonance

The vertical arrangements of the building masses are in conflict with the irregular forms that project from the vertical axes of the building.

Or any other principle and analysis legitimately linked to form.

3.1.2 Rhythm

The rectangular windows are repeated with some, but not absolute, regularity; so they make the different parts building seem to belong together, even though they have different uses.

Or any other principle and analysis legitimately linked to rhythm.

3.1.3 Unity

The colours of the wall and of the planted areas both feel quite natural making those areas feel like they fit the same idea of the building.

Or any other principle and analysis legitimately linked to unity.

3.2 One mark for substantiated evaluation.
One mark for demonstrating understanding of unstable figure-ground relationships as a principle of Gestalt psychology.

For example:

The designer has successfully used unstable figure-ground relationships, as the attention is drawn to both the rugged exterior as the background, and B and Q as the figures at the same time. The figures are partially missing to form the silhouette of a stag head and cabin that reinforce the rugged brand identity.

Or any appropriate judgement and justification linked to good continuation.

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QUESTION 4 DESIGN IN A BUSINESS CONTEXT

	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation	MARKS	LEVEL of difficulty
4.1	1	1		**2**	Easy
4.2		3		**3**	Average
4.3		1		**1**	Easy
4.4		2		**2**	Average
marks	**1**	**7**		**8**	
%	**12.5**	**87.5**			
Section A marks	**9**	**12**	**9**	**30**	

4.1 Corporate Social Responsibility refers to the actions a company takes to ensure their operations improve the environment and the lives of people.

AND

Clover Mama's programme provides training, empowerment, and support for influential women in diverse communities to support orphans and vulnerable children.

AND/OR

Other explanation of Corporate Social Responsibility and example drawn from the case study.

4.2 Clover helps entrepreneurs to gain better market share by paying attention to their needs to be economically efficient in providing goods and services in an informal trading setting.

AND

By observing consumer buying trends, and listening to the entrepreneurs, Clover was able to forecast the trend for growth in street food in the form of kotas which often include both cheese and polony.

AND

The branding of Clover clearly identifies their 2-in-1 polony-flavoured cheese slices as belonging to a range of premium products to which people aspire.

AND/OR

Other appropriately explanation and application of the terms.

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4.3 Greenwashing is advertising a product as being environmentally sound (causing minimal damage), either falsely or not in making full disclosure of the environmental impact of a product, its packaging, manufacture and distribution.

4.4 The infographic used is not successful as it is quite difficult to understand as it contains large blocks of dense white text on a light blue background.

AND

The symbols used within the infographic do not relate to the core message about the change of colour of the plastic used for the milk bottles.

OR

Any other two substantiations of the evaluation made about the infographic.

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SECTION B DESIGN IN CONTEXT – HISTORICAL

QUESTION 5

Analysis of Question 5	Cognitive Skills			
	LOWER: Knowledge, Recall	**MIDDLE: Comprehension, Application**	**HIGHER: Analysis, Synthesis, Evaluation**	**MARKS**
5.1 Structure	1	1		**2**
5.2 Context		3	4	**7**
5.3 Facts	9			**9**
5.4 Analysis			9	**9**
5.5 Terminology	3			**3**
Section B marks	**13**	**4**	**13**	**30**
%	**43,3%**	**13,3%**	**43,3%**	

Give credit to designs prior to 1970. If supported by sound argument, give credit for designers that fit a different movement to the one of suggested designers listed in the SAGs. (For example, Westwood's 1986 collection fits Postmodernism better than it does anti-design – it was haute couture and very much part of the mainstream). Give credit where you can.

- The marker should read the essay, ticking relevant facts / terms / points.
- Markers should be very clear in their marking of the essays and should place their ticks **DIRECTLY ABOVE/ON** the fact / term / concept being awarded the mark and NOT in the margin. In this way, moderation can be accurate.
- Thereafter, each tick given must be **categorised** by writing: S for structure, C for context, F for facts, A for analysis and T for terminology next to the relevant tick. Use the detailed explanation that follows.
- The totals for S, C, F, A and T should be clearly noted at the **end of the essay**.
- When a candidate has provided more correct answers than the mark allocation, please do NOT add a tick, but write Fmax (or Cmax or Tmax or Amax) onto the script to help the moderators/checkers.

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Marks awarded in this compulsory essay are indicated and allocated according to the grid as outlined in the examination paper.

S = STRUCTURE: 2 MARKS

Introduction and Conclusion (Response) – 1 mark

ONE STRUCTURE MARK to be awarded for an **appropriate introduction AND conclusion**, clearly responding to/addressing the issues being asked in the question. Students cannot merely write a rehearsed essay on a movement. If the introduction/conclusion does NOT CLEARLY address the specific question, no mark is to be awarded.

Length – 1 mark

ONE STRUCTURE MARK for an **adequate length essay** of at least 250 words/3 pages. The argument/discourse should flow logically and should be written in full, logical sentences with no point-form listing of facts that end in a conclusion.

If the essay is under a page, no mark to be awarded.

C = CONTEXT: 7 MARKS

Maximum of 7 marks to be awarded.
ONE CONTEXT MARK should be awarded for one **relevant general contextual factor** informed by the specific question for each movement / period / style chosen.
Contextual Characteristics: These factors can relate to the relevant political, social, cultural, economic or environmental circumstances that impacted the designed products.
TWO CONTEXT MARKS should be awarded for specific contextual factors as they apply to the stated theme (Thematic Characteristics) and/or the statement made and/or the question asked (how the designers interacted with the Zeitgeist of rebellion or reflected social values through their designs).

Reference to the biographical details of designers is not to be awarded marks.

Any extraneous context factors outside the reference of the question should be ignored.

F = FACTUAL: 9 MARKS

Maximum of 9 marks to be awarded.
ONE FACTUAL MARK should be awarded for each relevant **designer**.
ONE FACTUAL MARK for each relevant **design work** that is an appropriate example to substantiate the answer.
Marks should be awarded for a maximum of 3 designers and 2 works each to avoid listing. If other works are discussed in detail, marks should be awarded under Analysis for the discussion, but not for the name of the work (lower-order skill). (At least 3 designers and 2 works for each movement / period / style as stated in the question).

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A = ANALYSIS: 9 MARKS

Maximum of 9 marks to be awarded.
ONE ANALYSIS MARK should be awarded for each relevant and **correct description** and analysis of a design work using the **elements and principles** or application of relevant **characteristics of movements as they relate to design and the development of materials**.
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 (of 2 designs per designer).

No marks should be awarded for invalidated value judgements.

*The purpose of analysis is to support the argument/discussion and to go beyond providing a mere analysis of elements and principles to looking at how it shapes our understanding of the designs answering the question.

T = TERMINOLOGY: 3 MARKS

Maximum of 3 marks to be awarded.
ONE TERMINOLOGY MARK should be awarded for each **relevant and correct term** used. It must be clear from the candidates' use of the term that they understand it. Marks may be awarded for **relevant** terms that are followed by a bracketed definition.

Introduction:

The candidate must address the theme of the **development of material** as they relate to design from the 1970s onward. No direct response to the stimulus quote is required, but the candidates should refer to the use of newly-developed materials or materials being used in new ways during this period.

Building of argument could include some of the following points:

General contextual factors:

NB only three marks (one per movement / period / style) may be awarded for general contextual factors as they relate to the development and use of materials.

1969 Paris Riots – period of youth disillusionment, stretching into late 1970s, and the rise of Baby Boomer consumerism.
Cold War – separation of socialist/communist vs capitalist states, and lifestyles, eventually coming to an end with fall of the Berlin Wall.
Prior to 1970s, design was largely driven by greed, desire for more (not better).
Post-70s design can be seen as a series of reactions to consumerism and the beginnings of globalisation beyond a handful of worldwide products.
1973 energy crisis highlighted global dependence, encouraged new thinking about muchness, people started using less because things became more expensive, not because they became eco-warriors.
Some early environmentalism arises in 1970s but largely peripheral, very little impact on design as a field (i.e., hardly any designers paid any heed to the environmental impact of

materials such as PVC or glass reinforced plastic or large volumes to be headed of cooled or encouraged the search for alternative and ecological solutions).
1970s rise of Japan as major manufacturing economy, China still principally an agricultural economy, deliberately isolated.
1980s greed is good capitalism, dominant western, northern economies begin to move from manufacturing economies to service economies.
Global capital begins to exploit manufacturing in East and South.
1970s–1990s – social structure shifts from 'authority' institutions church / school / municipality / family being main organiser of society to individuality.
Homosexuality decriminalised in the UK in 1967, Stonewall Riots in 1969.
Anti-LGBTQI+, gender, racial, class bias prevalent.
Equal Pay Act in the UK 1970, USA 1963 (proving that legislation is a poor way to get social change).
Mass market products globalised, globalisation of financial systems follow, followed by globalisation of popular culture.
Digital breakthroughs: Apple Mac 1984, Internet 1989, World Wide Web 1991 advanced the boundaries of our understanding of community – rise of the fourth industrial revolution and the beginnings of global information networks.
New production methods, e.g., 3D printing and new methods of communicating designs through computer software.
1970 onwards exponential growth in the amount of thermoplastic manufactured and dumped.
Berlin Wall comes down, 1990 reunification of Germany – the USSR disbands.
Gulf Wars; 11 September 2001; War on Terror: Afghanistan, 2003 Iraq; Rwandan genocide, Rise of China as economic power. Consumption culture moves from consumer durables to packaged consumables and highly polluting micro-electronics.
Post-colonial and critical theory began in the 1970s (largely in Latin America and India) to examine the impact of imperialism on design. Design in this period is still mostly viewed through Eurocentric lenses, with scant respect paid to cultural appropriation and othering of colonised nations by the developed/developing world narrative. Cultural and social isolation of South Africa, Rhodesia and Southwest Africa prior to liberation led them to be isolated from global design trends, but post liberation saw an influx of fresh and eclectic ideas into South Africa, Zimbabwe and Namibia, as they strove for more global perspectives and lifestyles.

Anti-design

General context:

Anti-design was also called 'contra-design' (counter-design) or radical design in 1960s Italy.
Economies had reached the limits of growth, or of the fast-paced growth to which they had become accustomed.
And then with the early 1970s, came the **oil crisis of 1973**. The crisis, brought on by an OPEC decision to raise oil prices dramatically, meant oil shortages, inflation, and other problems for the oil-importing nations. OPEC's decision also brought on a general sense of economic and ecological vulnerability that filtered down into most walks of life. Questioning the consumerist lifestyle is one result, although in reality this questioning had little impact on the general public, especially in the USA where the responses were generally limited to new acceptance of compact cars and moving away from bigger always being viewed as better.
It was also a time of **extraordinary technological advances** when the Soviet cosmonaut Yuri Gagarin became the first man in space and the first weather satellite was launched from Cape Canaveral.
Utopian ideals, very few of the grander schemes ever became reality, but influence of **making the world a better place** through design became significant however, many of the ideas were not pragmatic, and whilst a perfect lifestyle was imagined by Avant Garde

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designers, many designs were more concerned about conflicting with the establishment, rather than working out how to become realised for all.
Papenek's 'design for the real world'.
Anti-design movement embraced:
Radical student politics in these years.
The whimsical nature of Pop.
Humour and irony of the American Pop artists.
Looked back to the tactics of the surrealists to create an art of provocation, consumerism and mass-media.
The renewal of the cultural and political role of design.
Punk was socially confrontational, forcing staid society to examine its lifestyle.
Designers were questioning the status quo.

Thematic context:

By creating utopian Avant Garde designs that challenged the dominance of bel design (good design), the participating designers questioned the value of the Western industrial complex, and simultaneously operated pragmatically within the establishment. Design solutions were focused more on an idea of perfection, and perfection of an idea, rather than making compromises. There was no presumption that everyone would adopt the designs considered, and the movement was too fragmentary to be didactic, or take up a single position. The desire to shock (especially true of punk) was self-consciously using familiar materials in new ways to challenge the staid values of the time.

Typical designs that reflected the theme of development of materials and the theme Pragmatic Utopia.

Tournej and Pratone by Gruppo Strum
God Save the Queen t-shirt and Bondage suit by Vivienne Westwood

Hi-Tech

Hi-Tech is a style that, since the late 1970s and 1980s, elevated technology to an aesthetic principle in architecture and design.
Some refer to it as 'late international style' and contrast it with Miesian modernism, not because it challenged the importance of function, but because it moved from the extruded rectangle also known as the 'Harvard Box'.
The style is characterised by visible structural elements such as pipes, cables, and supports, and by materials such as steel, sheet metal and glass, even in the home.
With increased space exploration, the scientific and technological advances had a big impact on societies in the 1970s. The Space Race climaxed in 1969 with Neil Armstrong's landing on the moon and came along with excessive military developments. These advances set people's minds thinking that much more can be achieved with advancing technology.
Rational design played itself out in appliances and Hi-Tech home accessories for a minimalist, highly-functional aesthetic. This gave rise to the idea of the 'matt black dream home', and the minimalist look and lifestyle. Much of the output of the rationalist product design of this period was in linked to minimalist lifestyles where perfect worlds are imagined through pragmatic choices.

General context:

In the decades after WW2, the tide of industrialisation peaked, bringing in the Technotronic Revolution. Technology became the commander of the economy just as the muscle technologies of the agricultural revolution was replaced by steam in the industrial, so manufacturing faded in importance with the rise of service and computer-based technologies.

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Technological advances in the production of goods transformed everything, resulting in industries based on computers, electronics, information technology and biotechnology.
Robots proliferated, assembly lines were automated, with speedy control and accuracy freeing humankind up for new activities other than muscle-based work.
The design of electronic goods and other technological products grew into a large industry. Miniaturisation skills learned and transmitted by Japan's master craftsmen were now being vigorously applied in the design of increasingly smaller, lightweight, high-tech products for consumers who wanted more functions, less bulk, and a high return on a diminutive but empowered item. Computerised and robotic manufacturing systems saw economies shift toward service economies and, with that, fewer consumers involved in making goods, and more providing services. Growth in leisure sectors saw the rise of package holidays and democratisation of air travel as part of a utopian ideal of human freedom of movement.
The technotronic revolution gave rise to the growth of the large electronic companies in: Germany: Braun, AEG/Japan: SONY/America: GEC, and with it the shift to consumer durable products focussed on pragmatic functionalism.
The principle of High-Tech architecture relied on nothing more than a combination of machined parts that were maximally flexible and ideally, interchangeable. Characteristics of High-Tech architecture varied somewhat, yet all had accentuated technical elements. They included the prominent display of the building's technical and functional components, and an orderly arrangement and use of prefabricated elements. To boast technical features, they were exposed, often along with load-bearing structures, making their material properties obvious.
The High-Tech design style combines the use of factory-produced materials and a tendency to expose a building's structural systems.
Generally, their overall appearance was light, typically with a combination of dramatic curves and straight lines.

Thematic context:

High-Tech architecture broke with the idea of hiding materials and functional elements and the blandness of urban landscapes. In product design, the pragmatic/functional-focused aspect was emphasised, with designs moving to less and less decorative elements, relying almost solely on shape and form to generate positive aesthetic responses. The signalling of dominance by functionalism over aesthetics became part of utopian optimism. Sometimes referred to as 'late international style', the application of High-Tech ideals in diverse environments with little regard for local culture perpetuated a slightly anodyne global approach that ignored rather than celebrated cultural differences. High-Tech buildings often had extensive glazing to show to the outside world the activity going on inside, making them more widely accessible to viewers, in contrast with the conventional hidden-purpose approach. Simultaneously this democratised design, as all was exposed, and allowed for idealised interactions for both the expert and non-expert. The pragmatism of modernism was emphasised, with sleek lines rather than adding decorative features, and rather in elaborating by exposing the structural components. This placed even greater emphasis on functionality. Although the designs were coherent within themselves, they often stood out against the backdrop of modernist design.

Typical designs that reflected the theme of development of materials and the theme of Pragmatic Utopia

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Radio TS502 and Sandwich Clock by Sapper
Pompidou Centre and Lloyds Bank, London, by Rogers (the former with Piano)

Memphis

General context:

The shock factor grabbed attention because of low-brow 'subject matter'.
The use of kitsch.
The combination of different materials – cheap and expensive, new and old in new ways created solutions that did not focus on solving the problem, but rather on making an impression.
Juxtaposition of surfaces/textures.
The function of works was not as significant as its appearance.
Overemphasis on decoration makes it difficult to ignore designs.
References to past and other figurative designs.
Individual expression and work became prized and sought after: each Memphis designer drew on legacy of previous designs and made them their own.
Neoclassicism, anthropomorphism, biomorphism, wide-ranging aesthetic and cultural references, deliberately humorous and attention-seeking.
Works were not mass-produced but had the potential to be reproduced in various forms.
Emotional response was required for these designs.
Multi-disciplinary designers: their reach into NEW DESIGN forms and expressions.
The Memphis group preferred to place its focus on the sensual relationship between object and user and wanted to extend their work further than manifestos, ideal communities, and individually challenging pieces as a radical antidote to functionalism.
Their solution was to continue the experiments with unconventional materials, as well as historic forms, kitsch motifs and gaudy colours were very much part of the zeitgeist.
From this point, plastic was no longer glamorised as 'modern' and 'high-tech', it was spurned as 'cheap', tacky, tasteless and, with the growing environmental awareness, unecological.
By glorying in the cheesiness of consumer culture, Memphis was 'quoting from suburbia,' as Sottsass put it. 'Memphis is not new, Memphis is everywhere'. The ephemeral nature of the products pointed out the lack of utopia and was definitely not pragmatic.
For Memphis, ordinary daily things were the particular characteristics of contemporary life. Thus, they transplanted plastic laminates (melamine, Formica) from the bars and cafés of the 1950s and 1960s into private residences.
The practical purpose of the objects was of no concern, and thus it was neither pragmatic, not claiming to be working toward utopia. This highlights the theme of design and lifestyle as aesthetics played a bigger role than functionality. Memphis members incorporated exotic cultures into their designs and incorporated the rule breaking of postmodernism.
The individual's ability to make meaning of material culture became part of the individual's identity drive and of their lifestyle. Responses to design become increasingly random with each individual being responsible for their own aesthetic choices. How these choices impacted on their lives were key to how Memphis gained ground in the late 1970s and early 1980s. A part of ignoring pragmatism was a genuine denial of utopian ideals, with design that was not supposed to become long lasting. The ephemeral and democratic intention of most of Memphis work was undermined by how collectable it had become (materials were chosen for impact, and not longevity).

Thematic context:

Memphis designers often ignored both pragmatism and utopian thinking by mixing a variety of specific cultural identities to create visual puns on both function and aesthetics. Appearing

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to use cartoon-like influences together with the deliberate ephemeral nature suggested commentary on consumerism as a cultural influence, linking design to social injustice. The lack of humour in the design world to which Memphis was responding had become part of an exclusive 'high design' culture, and they wished to differ from that paradigm. Memphis reflected a democratic lifestyle, as its visual references and material choices represented commonality, rather than exclusivity. This remained an intention, rather than an active force, as pieces did not go into production, but were made as examples for exhibition or in short production runs. Memphis had much greater impact on the ideas contributing to people by connecting to their self-perception, rather than their products did, as many were unwieldy, uncomfortable or impractical. They changed people's minds about their approach to things more than they changed the products in people's lives.

Typical designs that reflected the theme of development of materials and the theme Pragmatic Utopia:

Asoka lamp, Tahiti lamp by Sottsass
Kristall table and First Chair by Michele de Lucchi

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Postmodernism (POMO)

General context:

Postmodernism stretched from the late 1950s, beware of references to Postmodernism art and work prior to the 1970 threshold (but give credit if the examples used fit the theme of Pragmatic Utopia, which many would, depending on the argument.)

POMO often referenced the past and injected humour and irony into design often by mixing materials. Charles Moore's Piazza d'Italia combined a visual encyclopaedia of Italian architectural features and combined it with neon lighting. Postmodernists aimed at creating self-made meanings and, at least in part, made the design very difficult to achieve. Double coding meant the designs conveyed many meanings simultaneously and that multiple viewers would have different interpretations of a design's intent. The idea of a defined utopia had to be created independently in every user or viewer. There was constant questioning through design and its impact in search of a better life. Design took over a key role, not only in marketing and advertising, but also in pragmatically determining patterns of consumption and social modes of behaviour. There are a number of characteristics that Postmodern design comprised, including colourful and sign-like shaping of surfaces (which by now had become totally independent of function), the reinterpretation of an object's appearance in relation to its use, and as in Postmodern architecture, the quotation and combination of historical elements.

At the same time, taking a stand that went directly against the grain of functionalist doctrine, Postmodern designers combined rich ornamentation with minimalist forms and expensive materials with kitsch. Postmodernism in the 1970s and 1980s rejected the dictates of the modern; structurally, the new movement was influenced by the rapid incursion of microelectronics into every area of life, and the resulting restructuring of industry and society.

Thematic context:

Postmodern design was in constant flux and actively challenged all 'rules' of design based on externally decided good taste, especially by combining neoclassical elements associated with high culture, such as columns, pediments, and architraves, often out of context. As the world was questioning the cultural dominance of mass media, so historicism reminded users and viewers of 'the other', and is, therefore, highly utopian. Postmodern designers did not attempt to create a unified new identity or lifestyle, but rather tried to create environments and products that allowed all cultural identities and lifestyles to flourish, often by not taking themselves too seriously, and thus it is easy to interpret Postmodern design as being pragmatic. As some designs were quite poorly manufactured or built, and some iconic Postmodern designs have a temporary and confrontational public persona. This connects the world of design to the life processes of decay and death as well as the assertion that the viewer, not the designer makes meaning, through their own set of aesthetic values.

Typical designs that reflected the theme of development of materials and the theme Pragmatic Utopia

Kresge College and Piazza d'Italia by Charles Moore
Mantle pendulum clock and Tea Rex Kettle by Graves

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Deconstructivism

General context:

The principles and spirit behind Deconstructivism are based on Derrida's multiple interpretations. Opposing the rationality of modernism (but not as determinedly 'bloody difficult' or contrarian as Postmodernism), rationality in Deconstructivism is based on multiple acceptable answers, and NOT identifying one correct and multiple wrong answers (as in Miesian modernism), and therefor closer to Pragmatic Utopianism than most of the other movements.

It was less polemical, but not didactic, still allowing the individual to make their own meaning.
Designs were unique and stood apart from surrounding structures.
Designs were generally concerned with play of volume and surface, punctuated form, and more coherent than typical Postmodernism designs.

Often utilised one visual dialect, but multiple metaphors to express an idea.
Deconstructivist thinking was linked to critical theory, poststructuralist thought and the rejection of neo-liberal prescription.

Designs tended to be coherent, e.g. Libeskind's Jewish Museum makes use of broken and jagged forms as lines cut into concrete and metal of the building; rejection of historicism and ornamentation in the stark materials exposed; spaces like the rooftop reveal the multi-layering as parallel lines appear and disappear reminiscent of the rail tracks leading into death camps; the twisted geometries of the space provide illusions of where one is moving to while preventing movement into other spaces. The designer aims to challenge the experience of the visitor and expose viewers to the experience of the holocaust; multiple interpretations are possible in various spaces; the warped and overlapped planes, 'disturbing' shapes, centreless planes, and shards of glass and metal bring visitors into the experience and create frustration at not finding neat, clean endings and beginnings. Spaces are disjointed and abrupt; lines of buildings are disjointed and cut, emphasising the lack of unity and harmony/incompletion and subjectivity. Decomposition (analysing, randomness, automatism). Decentring (inclined planes and slanted lines, i.e., not horizontal/vertical). Discontinuity of spaces and lines (mixture, overlayed, distortion and accident). Purposeful disjunction (separation and fission/limitation and interruption) mimics the experiences in concentration camps/and brings them to life.

With the increasing success of social media and popular culture being pushed on many fronts, design had become less about real utopia and more about the appearance of ideal.
Products are not designed to only fulfil a functional role, but aesthetics play a vital part these days. The design styling is what distinguishes different classes and design has become the key to the hierarchy of lifestyle, and therefore embraces utopian ideals.
Deconstructivism is based on the premise that much of human history, in trying to understand and then define reality, has led to various forms of domination (power) – of nature, of people of colour, of the poor, of homosexuals, etc.

Like Postmodernism, Deconstructivism finds concrete experience more valid than abstract ideas and, therefore, refutes or tests any attempts to produce a history, or a truth. In other words, the multiplicities and contingencies of human experience bring knowledge down to the local and specific level and challenge the tendency to centralise power through the claims of an ultimate truth that must be accepted or obeyed by all.

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Thematic context:

The mass jangling of Postmodern design with often conflicting elements led designers to focus on greater coherence in material choice, even to aesthetic forms that contrast with the surrounding cultures, so the designs tend to have fewer dissonant elements themselves but are frequently aesthetically dissonant to their surroundings. Deconstructivist design is simultaneously both pragmatic and utopian. Often Deconstructivist public buildings such as museums, art galleries, concert halls, were all associated with highly valued cultural elements, and placed their functions in the public eye. By drawing users and viewers in through their unusual manipulation of materials and forms (often showing evidence of 'trace and erasure'), designers create fluid identity. The openness to all lifestyles and abilities of individuals to develop and dictate the way others perceive them is reinforced by the manipulation of surface and volume. Public buildings, such as museums, opera houses, art galleries, terminal buildings, raise the importance of public spaces in communities building toward better societies.

Typical designs that reflected the theme of development of materials and the theme Pragmatic Utopia

Milwaukee Art Museum and Turning Torso Tower by Calatrava
Guggenheim Bilbao and Walt Disney Concert Hall House by Gehry

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Facts:

MOVEMENTS	SUGGESTED DESIGNERS
Anti-design	Archizoom Superstudio Gruppo Strum Studio 65 Studio Alchymia Vivienne Westwood & Punk
Postmodernism	April Greiman Neville Brody Tibor Kalman Charles Moore Michael Graves Philip Johnson Robert Venturi Philippe Starck Tom Dixon Ron Arad Ross Lovegrove Alexander McQueen Marc Newson Norma Sklarek
Hi-Tech	Chadwick & Stumpf James Dyson Richard Rodgers Dieter Rams Renzo Piano Norman Foster Richard Sapper John Chase
Memphis	Ettore Sottsass Martine Bedin Michele de Lucchi George Sowden Nathalie du Pasquier
Deconstructivism	Frank Gehry Bernard Tschumi Daniel Libeskind David Carson Rem Koolhaas Santiago Calatrava Zaha Hadid Mashabane Rose Alison Williams

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SECTION C DESIGN IN CONTEXT – CONTEMPORARY

In questions 6.1, 6.2, 6.3, 7.1, 7.2, 7.3, 8.1, 8.2, 8.3; candidates may only be given credit for using designers and their specific designs drawn from the CAT Preparatory task. Lists of terms/concepts, designers and designs are found at the start of each question in the marking guidelines.

FOCUS DESIGNERS

ONLY these designers and designs may be given credit for 6.4, 7.4, 8.4

Local Designers		International Designers	
Surface Design and Multi-disciplinary Design			
Sindiso Khumalo	*Collaboration with Vans for International Women's Day*	**MIO (Jaime Salm)**	*Work is Play*
	Collaboration & Other Stories		*Shroom Light*
	SS21 – Minty (Harriet Tubman tribute)		*Deco Felt Forms Acoustic Tiles*
Daniel Ting Chong	*Okay Africa*	**Studio Banana**	*Work Cocoon*
	10 Years of Shelflife Capsule		*Setting the Olympic values in motion.*
	Fear.Less		*Rolex Learning Centre*
Mash T Design (Thabisa Mjo)	*Linda Pendant Light*	**Ogilvy Africa**	*Ogilvy with Roto Plastics: #Lessolessons*
	Mojo Cabinet (Posi Steel)		*Colour Perfect*
	Hlabisa bench with Houtlander		*The Descendants*
Atang Tshikare	*Metsing collaboration with Okha*	**Patricia Urquiola**	*Naledi*
	Thitana		*Kika*
	Yang-kapa-Yan		*Hybrida*
Resoborg	*Freedom Park*	**Smile Plastics**	*Panels*
	Cartwright Mural		*Side Tables*
	Make your savvy life happen. for Nedbank		*Lords of Poké café interior*

Local Designers		International Designers	
Product Design			
Maxhosa Africa	*Alkebulan*	**Layer (Benjamin Hubert)**	*Trove*
	Isilimela		*Home Harmony*
	Makrwalas		*GO wheelchair*
Ami Doshi Shah	*Closure Collection*	**Iris van Herpen**	*Architectonics*
	Salt of the Earth Collection		*Synthtopia*
	Elements Contained Collection		*Earthrise*
IMISO	*Africasso*	**Super Union**	*Figla*
	Scarification		*Shelter*
	Handpinched		*Notpla*
Dokter & Misses	*Isabelo smart bench*	**Fuseproject (Yves Béhar)**	*OLPC – XO*
	Kassena Town		*Superflex Seismic powered suit*
	Practically Everywhere Collec		*Willie Mays Boys and Girls Club*
Design for Development	*Food as Common*	**IDEO.org**	*Zipline Project*
	Colour Africa		*Teff Seed Planter*
	MSF Contraception Guidelines Booklet Design		*Clean Team*

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Local Designers		International Designers	
Communication Design			
Bittersuite	*The Greener Surfer*	**Leo Burnett**	*Change the Ref – The Lost Class*
	Imaginative Classrooms		*Half Fans*
	My Food Fairy		*Eva's Stories*
The Hardy Boys	*Amnesty International: Them together with Us*	**Grey**	*The Pause (Video)*
	Edamame Packaging		*The Unseen Ocean*
	Sunlight Saves Water		*Volts by Volvo*
Joe Public	*One School at a Time: Never Unsanitary Pads*	**Wieden + Kennedy**	*Girl Effect*
	Pride of Africa		*Nike Korea – Playground for All*
	Clear the Stigma		*Here I am*
FCB	*Giant Flag*	**Fabrica (United Colours of Benetton)**	*Ponzano Children/in Love we trust*
	Empowervate – Y-CAP		*Green B*
	Coca Cola Phonetic Can		*#Iplaychange*
Stranger Studio	*Atrocities Watch Africa*	**Lovisa Boucher**	*Wise by Patagonia*
	medBuddy		*TRUS: A Sharing Library*
	International Refugee Rights Initiative		*Eco Products*

Local Designers		International Designers	
Environmental design and architecture			
Porky Hefer	*The Nest*	**Vincent Callebaut**	*The 5 farming bridges*
	Manta		*Pollinator Park*
	Endangered		*Lampchairs*
Tsai Design Studio	*Safmarine Vissershok School*	**NLE**	*Z Line School Furniture*
	Nested bunk beds		*Black Rhino Academy Campus project*
	Darling Community Centre		*Makoko Floating School*
Peter Rich	*The Earth Pavilion*	**Heatherwick Studio**	*Al Fayah Park - Abu Dhabi*
	Alexandra Heritage Centre		*Nanyang University Learning Hub*
	Mapungubwe Interpretation Centre		*Little Island*
The Maak	*Waste to wonder*	**Bjarke Ingels (BIG)**	*Danish Pavilion*
	We See Change		*Vestre's Factory*
	New Rest Valley Creche		*Copenhill Power Plant*
Urban Works	*Constitution Hill Flame Of Democracy*	**100 Architects**	*The Nest*
	Dibuka Library		*Shanghai Smart Booth*
	Public Relief		*Lotus Eco-Bus Stop*

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QUESTION 6 DESIGN IN AN ENVIRONMENTAL CONTEXT

Environmental Context – Preparatory Task		
Term/Concept	Designer	Design
Universal design	Agency and Agency	Hydrant and hydration station
Design for Longevity (D4L)	K. Hara	Muji Packaging
Design for Sustainability (D4S)	Pearson Lloyd	bFriends
Hygroscopic design	Arturo Vittori	Warka water tower
Cradle-to-Grave analysis	Jonna Breitenhuber	Soap Bottle
Circular Economy	SOLVE apparel	S-Bags
Green space	Vo Trong Nghia Architects	Diamond Lotus
Regenerative design	*Water lights*	Edina Energy
Hedonistic sustainability	Daniel and Oliver Pretorius	4WKS Coffee
Eco-psychology	Lindholm and Husum	GrowMore

Analysis of Question 6	**Cognitive Skills**			
	LOWER: Knowledge, Recall	**MIDDLE: Comprehension, Application**	**HIGHER: Analysis, Synthesis, Evaluation**	**MARKS**
6.1	1	1		**2**
6.2	2		1	**3**
6.3	2	1		**3**
6.4.1	2			**2**
6.4.2	2			**2**
6.4.3			4	**4**
6.4.4			4	**4**
Marks	**9**	**2**	**9**	**20**
%	**45%**	**10%**	**45%**	

6.1 One mark for: Green space is *an area of grass, trees, or other vegetation set apart for recreational or aesthetic purposes in an otherwise urban environment.* Green spaces provide vital health services as well as environmental services; they reduce stress, facilitate activity and promote better mental health and well-being.

Or other suitable definitions.

AND

One mark for a discussed example.
Diamond Lotus by Vo Trong Nghia Architects includes areas of deliberately planted landscaping to make the complex more welcoming and inclusive.

OR

Other appropriate examples from the environmental context of the preparatory task.

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6.2 Two marks for showing understanding of both terms.
One mark for *evaluation of an appropriate example*.

Design for Longevity: Products/services created to have a *longer usable life*, which means they are *replaced less frequently* – reducing the volume of discarded designs and meaning fewer resources are consumed in manufacturing.

Circular economy: A process of designing that is regenerative and minimises waste, ensuring that it will keep materials in use for as long as possible. The intention is to gain maximum *advantage from the various uses and reuses of that material*.

Examples:

Evaluation using Solve Apparel's circular S-Bag as an example of increasing material's lifespan through redesign and remanufacture.

OR

Evaluation using Mujji packaging by Hara as an example of using less material and making packaging easier to reuse increasing lifespan or upcycle because of less branding.

OR

An evaluation using an applicable prep task design from this context.

6.3 One mark for each of the definitions. (2 marks max)
One mark for an *explanation of the link between terms* using an appropriate example.

Regenerative design examines how architecture and products could be designed to minimise their environmental impact and improve health of ecosystem.

AND

Hedonistic sustainability challenges the idea that the way to achieve sustainability is through compromising our lifestyle in order to become sustainable. This belief suggests that *sustainable living can also improve the quality of life and human enjoyment.*

AND

Explanation of the link using *Soap Bottle* by Jonna Breitenhuber.

OR

Explanation of the link using *4WKS Coffee* by Daniel and Oliver Pretorius.

OR

Or an explanation of the link using other applicable prep task designs from this context.

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6.4 6.4.1 One mark for appropriate local designer from the CAT task.
One mark for appropriate international designer from the CAT task, such as Bjarke Ingels (BIG) or Touching the Earth Lightly or other suitable designers.

6.4.2 One mark for a description of an appropriate local design from Question 6.4.1 is listed in the CAT task.
One mark for a description of an appropriate international design from Question 6.4.1 listed in the CAT task, such as:

Greenshack was designed to allow people to live a more pleasant life in 'temporary' informal accommodation; using low-cost, low-tech, commonly available materials from its surroundings, reducing its carbon footprint, actively working to build community skills and social cohesion, with its environmental, economic and social approach contributing to its sustainability, and its connections to nature, improved interior lighting and food production, contributing to a better lifestyle.

AND

Copenhill Powerplant has taken an unsightly brownfield site and made it into a place for outdoor recreation, over an alternative waste-to-energy power generation system. The economic, social and environmental benefits of a project such as this make it a highly sustainable design. Skiing is a luxury sport that is responsible for transporting carbon emissions derived from transport as people need to travel to the mountains. This design allows people to ski close to home in an urban setting.

Or other designs from the designers named in Question 6.4.1 listed in the CAT.

6.4.3 Four substantiated points relating the chosen design to the environmental context that demonstrate a thorough knowledge of the design and/or of the context.

No marks are awarded for defining terms **not** included in Questions 6.1, 6.2 and 6.3 unless they are related to the chosen design or environmental context.

No marks are awarded for relating terms used in Questions 6.1, 6.2 and 6.3 to the environmental context.

Any four valid, substantiated points that explain how the design relates to the environmental context.

6.4.4 Up to two marks per design for linking each design to the theme **Pragmatic Utopia** and *design for sustainability*.

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AND/OR

QUESTION 7 DESIGN IN A SOCIAL CONTEXT

Social Context – Preparatory Task		
Term/Concept	Designer	Design
Human right to equal treatment	Bas Timmer	Sheltersuit
Challenging stereotypes	DDB Unlimited	Free a Girl Campaign
User empowerment	HOK New York	University of Buffalo Jacobs School of Medicine and Biomedical Sciences
Transformative education	Idean	Cards for Humanity
Equitable access	Elemental (Alejandro Aravena)	Bicentennial Children's Park
Design cooperatives	Woza Moyo (Hillcrest Aids Centre Trust)	Little Travellers
Urban acupuncture	Ill Studio and Nike	Pigalle basketball court
Information access	UNICEF Uganda	Mobistation
Social development	Serrano and Baquero	Inclusport Gym
Design for behavioural change	Artfelt and Web Studio Kleber	*Parade*

Analysis of Question 7	**Cognitive Skills**			
	LOWER: Knowledge, Recall	**MIDDLE: Comprehension, Application**	**HIGHER: Analysis, Synthesis, Evaluation**	**MARKS**
7.1	1	1		**2**
7.2	2		1	**3**
7.3	2	1		**3**
7.4.1	2			**2**
7.4.2	2			**2**
7.4.3			4	**4**
7.4.4			4	**4**
Marks	**9**	**2**	**9**	**20**
%	**45%**	**10%**	**45%**	

7.1 User empowerment: The process of empowering/enabling the user to have the ability to modify aspects of the service that influence either their experience or the outcomes of the services.

AND

HOK's *Jacobs School of Medicine and Biomedical Sciences* is an example of a health care environment can accommodate new technology, new learning styles and growth. This educational centre also fosters inclusion and wellness, and is therefore seen as an environment that empowers students and users to become medical assistance of the future.

Or other relevant prep task designs from this context will be accepted.

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7.2 Two marks for showing understanding of both terms.

Equitable access makes it possible for *all people, regardless of their ability, culture or group identity,* to use and appreciate a design.

AND

Urban acupuncture is a design tactic supporting the idea that interventions to improve urban areas in public spaces *do not need to be ample and expensive* to have a transformative impact. Urban acupuncture is a more realistic and less costly method to revamp the cities through small-scale initiatives.

AND

One mark for evaluation based on an appropriate example, such as:

Elemental's Bicentennial Park

OR

Pigalle Basketball Court by Ill Studio and Nike

Or evaluation based on other applicable prep task designs from this context.

7.3 One mark for each definition.

Design cooperatives are trading enterprises that are *jointly owned and democratically controlled by their members*. Cooperatives invest in *education and training for members, and work for and are an integral part of their communities.*

AND

Design for information access is the *freedom or ability to access and make use of information.* Traditionally, information has been shared in a variety of accessible formats, often through public libraries. However, advances in computer technology and a reliance on digital information mean that many people do not have access to these resources.

AND

One mark for an explanation of the link between terms using an appropriate example.

For example:
MobiStation, developed by UNICEF Uganda, is a solar-powered multimedia teaching kit that contains a laptop, projector, scanner, and speakers, all contained in a rugged, portable suitcase. It works by projecting e-books, teaching videos, and other multimedia content in rural schools and health centres, bringing access to information through quality learning to marginalised groups like as the design cooperative Woza Moya.

OR

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Woza Moya is the economic empowerment project of the Hillcrest AIDS Centre Trust. The Centre attempts to uplift the lives of those both infected and affected by HIV/AIDS, often by providing access to accurate and useful information. Woza Moya is a design cooperative that assists those in need to acquire a craft skill such as sewing, beading and ceramics, and to earn an income through the sale of their craft at the Woza Moya shop. One of their most popular craft items is the *Little Traveller* – a beaded character pin with a passport, meant to accompany travellers on their journeys.

OR

Explanation based on other applicable prep task design from this context.

7.4 7.4.1 One mark for an appropriate local designer from the CAT task.
One mark for an appropriate international designer from the CAT task, such as:

Tsai Design Studio and Fuse Project (Yves Behar) or other suitable designers.

7.4.2 One mark for a description of appropriate local design from Question 7.4.1 as listed in the CAT task.
One mark for a description of appropriate international design from Question 7.4.1 as listed in the CAT task, such as:

Nested bunk beds by Tsai Design Studio allow a large number of children of various ages to share a space for sleeping or resting that can be for other purposes, such as homework or play. Its design is focused on the right to equal treatment with regarding to shelter by providing for the needs of children living in trying circumstances.

AND

OLPC provides children with access to information and educational programmes that they would otherwise not have access to in the form of a robust and ergonomically designed device to ensure equal treatment of children growing up across the digital divide.

OR

Other designs from the designers named in Question 7.4.1 listed in the CAT.

7.4.3 Four substantiated points relating the chosen design to the social context that demonstrate a thorough knowledge of the design and/or of the context.

No marks are awarded for defining terms **not** included in Questions 7.1, 7.2 and 7.3 unless they are related to the chosen design or social context.
No marks are awarded for relating terms used in Questions 7.1, 7.2 and 7.3 to the social context.

Any four valid, substantiated points that explain how the design relates to the social context.

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7.4.4 Up to two marks per design for linking each design to the theme **Pragmatic Utopia** and to social development.

For example:
Tsai Design Studio's nested bunk beds specifically focus on the right to equal treatment in the social care of children in group homes, by intending to make them feel secure, and have a sense of belonging. By making the bunk beds stackable, the designers have also taken into account the need for shared space in which to play or do schoolwork, helping to build a sense of belonging and acceptance. Whilst the physical needs are taken care of, the psychological needs for security and belonging are also addressed. They are removed from circumstances that trap the children in poverty, and there are chances to develop opportunities to improve their circumstances.

AND

Fuse project's OLPC addresses the rights of children to be treated equally by enabling their access to social services, breaking down the digital divide, as well as providing for the human need for communication and education. It also challenges the idea that children in poverty are unable to empower themselves, changing circumstances toward a society who are moving toward a better world through their own efforts.

AND/OR

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QUESTION 8 CULTURAL CONTEXT

Cultural Context- Preparatory Task		
Term/Concept	Designer	Design
Vernacular	Nofingxana	Rich is Black and vice versa
Cultural sustainability	Joana Vasconcelos	*Pastel Wedding Cake Pavilion*
Artisanal	Akosua	AAKS Bags
Place making	Torino Stratosferica	Precollinear park
Geo-culture	Vackier & Chepape	Oromo Chair
Cultural competence	Francis Kere	Drawn Together Mural
Revisionism	Milk	Change Maker
Composite identity	Adele Dejak	Dhamani Jewellery Collection
Cultural adaptation	Simfy Africa	It's Ayoba Time
Cross-cultural design	Burks	Missoni Patchwork vases

Analysis of Question 8	**Cognitive Skills**			
	LOWER: Knowledge, Recall	**MIDDLE: Comprehension, Application**	**HIGHER: Analysis, Synthesis, Evaluation**	**MARKS**
8.1	1	1		**2**
8.2	2		1	**3**
8.3	2	1		**3**
8.4.1	2			**2**
8.4.2	2			**2**
8.4.3			4	**4**
8.4.4			4	**4**
Marks	**9**	**2**	**9**	**20**
%	**45%**	**10%**	**45%**	

8.1 One mark for a definition.
Geo-culture is when a *specific geographic location* takes the *cultural characteristics* of inhabitants into account, such as common language, design and visual language.

Or other similar definition.

AND

One mark for a discussed example, such as:
Oromo chair by Vaicker and Chepape
Or other relevant design from the CAT preparatory task from this context will be accepted.

8.2 Two marks for showing understanding of both terms.
One mark for evaluation of an appropriate example, such as:

Revision is the *reinterpretation and re-examination* of one's attitude towards a historically held view or perspective.

AND

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Composite identity means that an individual's identity is defined by *more than one property* such as social or cultural grouping, language, gender or any number of factors. A composite identity is also one that is constantly evolving.

AND

An evaluation of an example drawn from the preparatory task, such as:
Dhamani Jewellery Collection by Adele Dejak draws on new understanding of materials, symbols by looking at them through diverse cultural lenses to create a new pan-diaspora aesthetic and identity.

OR

The revision of perceptions of people with other intellectual abilities though the manufacture of the beer Change Maker by Milk encourages them to form rounded identities as economically active members of society that go beyond narrow perceptions of their ability as their sole defining identity.

OR

An evaluation based on other applicable designs from the CAT preparatory task from this context.

8.3 One mark for each definition (2 marks max).
One mark for an explanation of the link between terms using an appropriate example.

Artisanal design creates high-quality or distinctive products are made in *small quantities*, usually *by hand or using traditional methods*.

Place making involves *strengthening the connection between people and the places they share*. Place making is a collaborative process by which we can shape our public spaces in order to maximise shared value, paying particular attention to the physical, cultural, and social identities that define a place.

And for example:

Stratosferica's Precollinear Park transformed a tree-lined strip between buildings to create a temporary public space fit for socially distanced leisure which included artisan produced furniture made using traditional techniques.

OR

Kere's Drawn Together mural project encouraged participants to use traditional techniques and symbols under the guidance of skilled artisans specific to an area to create a unique space.

Or other applicable prep task design from this context.

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8.4 8.4.1 One mark for an appropriate local designer from the CAT task.
One mark for an appropriate international designer from the CAT task, such as:

Imiso and Patricia Urquiola

8.4.2 One mark for a description of appropriate local design from Question 8.4.1 listed in the CAT task.
One mark for a description of appropriate international design from Question 8.4.1 listed in the CAT task, such as:

The Scarification range utilises a mix of amaXhosa and Japanese hand and slab building to create vessels and punctuated forms with patterns and decorative elements carved by hand into layers of slip over leather-hard clay.

AND

Kika is a bollard-shaped stool, with a curved cone as a base, intersected by a round-sectioned seat made of hollow Iroko, which imitates traditional headrests from Benin. It references an industrial aesthetic linked to mass transport and world trade and can only be formed by highly skilled craftsmen using traditional wood-turning techniques to create the hollow form that makes up the top of the bollard-form stool which doubles as a percussion instrument.

8.4.3 Four substantiated points relating the chosen design to the cultural context that demonstrate a thorough knowledge of the design and/or of the context.

No marks are awarded for defining terms **not** included in Questions 8.1, 8.2 and 8.3 unless they are related to the chosen design or cultural context.

No marks are awarded for relating terms used in Questions 8.1, 8.2 and 8.3 to the cultural context.

Any four valid, substantiated points that explain how the design relates to the cultural context.

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8.4.4 Up to two marks per design for linking each design to the theme **Pragmatic Utopia** and cultural sustainability.

For example:

Scarification is traditional in its manufacture and draws on traditional skin scarring as a symbolic reference. The range, produced in a heavily Hamada-influenced (from Japan) studio in the UK, represents a fusion of techniques of construction and decoration. Its design shows a mix of techniques, materials, aesthetic and semiotics to create new versions of amaXhosa pottery, that represent not only highly collectable (and therefore pragmatic) work that espouse the idea of cultural equality (and therefore links to utopias). By finding new application for traditional mark-making in other media, it helps preserve amaXhosa material culture.

Kika draws on a rich cultural tradition of drumming across a wide range of cultures. There is a fundamental contradiction with its domestic context by making visual reference to industrial aesthetics. Like Scarification, Kika mixes symbols and traditions to help preserve them in new forms by introducing them to a new global audience and builds respect through honouring cultural connections. As a stool, it represents diversity of function (utopian) as well as a simplified aesthetic that is non-confrontational and therefore can be viewed as being pragmatic.

Total: 100 marks

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