NATIONAL SENIOR CERTIFICATE EXAMINATION
MAY 2022

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-questions 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, 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 as to 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		1		1	Easy
1.3		2		2	Difficult
	2	**3**	**0**	**5**	
	20	**80**	**0**		

1.1 Two advantages or disadvantages that demonstrate an understanding of cyclical design process.

(2)

1.2 Any one of:

- Explore possible materials for manufacture.
- Decide on scale and proportion of product.
- Test to see if design will function.
- Determine final aesthetics/finishes.

Or other appropriate response. (1)

1.3 1 mark for showing an understanding of the importance of aesthetics such as, but not limited to:
Buying decisions are made on the basis of appearance and sensory appeal.
Possible to link a particular set of characteristics to a brand identity.
Ornamentation for aesthetic effect can detract from making a design recognisable.

1 mark for showing an understanding of the importance of functionalism such as, but not limited to:
Designs that function better than others build brand reputation.
Functionalism can lead to designs missing opportunities to be beautiful objects as well.
Functionalism can lead to great longevity of products.
Or any two valid points showing an understanding the client/designer relationship as it pertains to their perceptions of the design process or product.

(2)
[5]

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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			1	Easy
2.1.2		2		2	Average
2.2.1	1			1	Easy
2.2.2			2	2	Difficult
2.2.3			1	1	Difficult
2.2.4		2		2	Average

2.1 2.1.1 A visual metaphor is an image that the viewer is meant to understand as a symbol for something else.

Or other appropriate definition. (1)

2.1.2 Two of:

The handwritten letter becomes the person writing the letter (1 mark).

AND/OR

The reader engages willingly with the writer in receiving the contact (1 mark).

AND/OR

The contact is highly intimate but not sexualised and is all encompassing (1 mark).

AND/OR

Any two other well-substantiated interpretations.

(2)

2.2 2.2.1 Visual irony is the use of words or images that convey a message that is opposite of what is expected or a combination of visual elements that appear to contradict each other.

(1)

2.2.2 1 mark can be awarded for the evaluation of the use of irony (evaluation): the use of visual irony is successful because the campaign deals with a drive to raise funds for literacy training.

OR

The use of visual irony is unsuccessful because the viewer may think the vendor is making an appeal for them to stop what they are doing and actively read to them.

OR

One other appropriate substantiated evaluation.

1 mark can be awarded for the reason:
Anyone buying magazines will be assumed to be literate and may feel themselves to be privileged compared to the vendor, by being reminded of illiteracy.

OR

A busy commuter may not understand that the envelope glued to the exterior of the magazine contains information about literacy campaigns.

OR

One further appropriate substantiating reason. (2)

2.2.3 The large rectangular envelope may obscure the cover image of a magazine, putting customers off buying the magazine.

OR

The large rectangular envelope shows that that those who are unable to read are excluded from the content of the magazines.

OR

Any other substantiated evaluation. (1)

2.2.4 Two appropriate observations regarding the typography on the envelope:

All Upper Case, making the message seem important (1 mark).

AND/OR

Sans Serif, indicating that this is a contemporary issue (1 mark).

AND/OR

Tight leading emphasises the visual irony of whether the appeal is asking for the buyer to read something with the vendor or read something in order to assist the vendor in a less direct way (1 mark).

AND/OR

Two other appropriate substantiated descriptions of the typography.

(2)
[9]

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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**	**LEVEL of difficulty**
3.1			6	6	Average
3.2			2	2	Difficult

3.1 No credit may be given for closure or variety as a design principle, nor for any element of design nor other Gestalt principle.

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

3.1.1 Emphasis

The difference in the line used for the Q compared to the rest of the title, whilst retaining similar characteristics draws attention to the midline of the poster.

Or any other principle and analysis legitimately linked to line.

(2)

3.1.2 Unity

The limited colour palette and placement of one hue in only one part of the poster makes the separate elements appear to belong together.

Or any other principle and analysis legitimately linked to colour.

(2)

3.1.3 Symmetrical balance

Shapes making up the image and text are equally distributed on either side of the vertical axis/mid-line.

Or any other principle and analysis legitimately linked to shape.

(2)

3.2 1 mark for substantiated evaluation.
1 mark for demonstrating understanding of closure within the context of Gestalt design.

For example:

The designer has successfully used closure to create uncertainty about where the figure begins and ends (1 mark).
The lack of line between the shoulder and the forearm holding the basketball does not make the viewer see the basketball as being part of a separate image, but as belonging to the image of the figure behind the title (1 mark).

Or any appropriate judgement and justification linked to closure.

(2)
[8]

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QUESTION 4 DESIGN IN A BUSINESS CONTEXT

Analysis of Question 4	Cognitive Skills				
	LOWER: Knowledge, Recall	**MIDDLE: Comprehension, Application**	**HIGHER: Analysis, Synthesis, Evaluation**	**MARKS**	**LEVEL of difficulty**
4.1	1	1		**2**	Average
4.2	1	1		**2**	Average
4.3	1			**1**	Easy
4.4	1			**1**	Easy
4.5	1			**1**	Easy
4.6	1			**1**	Easy
				8	

4.1 Brand philosophy is made up from the ideals and values with which a company wishes to be associated (1 mark).

AND

Third place design cooperative aims to build meaningful, lasting relationships with people, while designing sustainable communities (1 mark).

(2)

4.2 Stewardship is actively looking after something. In the design context this refers to the environment or group of people at risk of exploitation (1 mark).

AND

Third place design co-operative practices integrated design that balances the needs of the client with the needs of the community and the environment (1 mark).

OR

Other appropriate interpretation. (2)

4.3 Experience economy is defined as an economy in which many goods or services are sold by emphasising the effect they can have on people's lives.

(1)

4.4 The choices of what to buy and where to buy it on the basis of *morals and ethics*.

(1)

4.5 Mass customisation is designing using flexible manufacturing systems to produce custom items, giving the advantage of lower costs of mass production with the ability to individualise the products.

(1)

4.6 A participatory form of design which actively involves stakeholders (e.g. employees, partners, customers, citizens, end users) in the design process. It can also refer to groups of independent designers with usually shared values and resources (1 mark).

(1)

[8]

30 marks

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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**	**LEVEL of difficulty**
5 Structure		2		**2**	Average
5 Context		4	3	**7**	Difficult
5 Facts	9			**9**	Easy
5 Analysis			9	**9**	Difficult
5 Terminology	3			**3**	Easy
	12	**6**	**12**	**30**	
	40	**20**	**40**	**100**	

Beware of references to art.

Designs prior to the 1970 threshold or where a designer has created designs that better fit "movements" other than as they are listed in the SAG should be given credit, based on sound argument. (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 through 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**.
- It is possible that an essay has ONLY facts, but no context. This will result in a number of F ticks that amount to more than the maximum of 9 marks. This should be shown in the question total at the end of the essay as follows: If a candidate gets 13 ticks for facts, write 13–4 (9). 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**, clearly responding to/addressing the issues being asked in the question. Candidates 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 which 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 and environmental circumstances that impacted on the designed products.
TWO CONTEXT MARKS should be awarded to specific contextual factors as they apply to the stated theme (Thematic Characteristics) and/or the statement made and/or the question asked (how the designer used new materials to create new perceptions of designs).

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

Any extraneous contextual 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 and **design work** that is an appropriate example to substantiate the answer.
Marks should be awarded for a maximum of 3 designers/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/ 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**.
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 candidate's use of the term, that they understand it. Marks may be awarded for **relevant** terms which are followed by a bracketed definition.

Introduction:

No agreement or disagreement is demanded, but there must be a clear link between how *we perceive the world through increased attention given to lifestyle choices in design from 1970–2000.* Please ask the question, "Does the essay intend to and/or succeed in unpacking the theme of design and lifestyle against the background of the lens experience after 1970?"

Building of argument may 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.

1969 Paris riots – period of youth disillusionment, stretching into late 1970s.
Cold war – separation of socialist/communist vs capitalist states.
Prior to 1970s design largely driven by greed, desire for more (not better).
Post 70s design can be seen as a series of reaction to consumerism and the beginnings of globalisation beyond a handful of worldwide products.
1973 energy crisis highlighted global dependence, encouraged new thinking about muchness, begins people 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. almost all designers paid no heed to environmental impact encouraged the search for alternatives and ecological alternatives.
1970s rise of Japan as major manufacturing economy, China still principally an agricultural economy, deliberately isolated.

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1980s greed is good capitalism, dominant western, northern economies begin to move from manufacturing economies to service economies.
Global capital begins in exploiting 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 decimalised 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: AppleMac 1984, Internet 1989, World Wide Web 1991 advanced the boundaries of our understanding of community – rise of a global identity.
New production methods, e.g. 3D printing.
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.

Anti-design

General context:

Anti-design was also called 'contro-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 crises of 1973**. The crises, brought on by an OPEC decision to raise oil prices dramatically, meant oil shortages, inflation, and other problems for the oil-importing nation. 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 in the general public, especially in the USA, where the responses were generally limited to new acceptance of compact cars and moving away of 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 significant.
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.

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Thematic Context:

By creating utopian avant garde designs that challenged the dominance of bel design (good design), the participating designers also questioned lifestyles. By designing flexible design solutions that required the input of the user, designs were able to be associated with newer, more flexible lifestyles. The youth dominant culture and nihilism of Punk also saw the deliberate creation of a new lifestyle, often signalled by both appearance and behaviour.

Typical designs which reflect the theme of design and lifestyle and changed perceptions:

No-Stop City and Superronda by Archizoom
Sex store front 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.
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.

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.
Technological advances in the production of goods transformed everything, resulting in industries based on computers, electronics, information technology and biotechnology.
Robots proliferate, assemble lines are 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 grows 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 want 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.
The thechnotronic 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 lifestyle products.

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The principle of high-tech architecture relies on nothing more than a combination of machined parts that are maximally flexible and, ideally, interchangeable. Characteristics of high-tech architecture have varied somewhat, yet all have 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 is light, typically with a combination of dramatic curves and straight lines.

Thematic context:

High-tech architecture and design aimed to make uniquely identifiable designs that showed their newness, rather than specific national, regional or language cultures. The signalling of dominance by functionalism, over aesthetics became part of minimalist lifestyles. Sometimes referred to "late international style" the application of hi-tech ideals in diverse environments with little regard to local culture perpetuated a slightly anodyne global lifestyle that diminished rather than celebrated cultural differences. High-tech buildings often have extensive glazing to show to the outside world the activity going on inside, making them more widely accessible to viewers.

Typical designs which reflect the theme of design and lifestyle and changed perceptions:

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.
Juxtaposition of surfaces/textures.
The function of works is not as significant as its appearance.
Over-emphasis on decoration makes it difficult to ignore designs.
References to past and other figurative designs (Mendini's Proust Chair).
The individual expression and work become prized and sought after: each Memphis designer draws on legacy of previous designs and makes them their own.
Neo-classicism, anthropomorphism, biomorphism, wide ranging aesthetic and cultural references, deliberately humorous and attention seeking.
Works are not mass-produced but have the potential to be reproduced in various forms.
Emotional response 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, historic forms, kitsch motifs and gaudy colours begun by Studio Alchymia = Zeitgeist.
From this point, plastic was no longer glamorised as "modern" and "high-tech", it was spurned as "cheap", tacky, taste-less and with the growing environmental awareness, un-ecological.

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By glorying in the cheesiness of consumer culture, Memphis was "quoting from suburbia," as Sottsass put it. "Memphis is not new, Memphis is everywhere".
For Memphis, ordinary daily things were the particular characteristics of contemporary life. Thus, they transplanted plastic laminates (melamine, Formica) from the bars and cafes of the 1950s and 1960s into private residence.
The practical purpose of the objects was of no concern. This highlights the theme of design and lifestyle as aesthetics played a bigger role than functionality.
This highlights the theme of eclecticism and pluralism as Memphis members incorporated exotic cultures into their designs and incorporated the disconnectedness of postmodernity.
The individual's ability to make meaning of material culture became part of the individual identity drive. Each individual being responsible for their own aesthetic choices and how these choices impacted on their lifestyle was key to how Memphis gained ground in the late 1970s and early 1980s. A part of that lifestyle was that design was not supposed to become long lasting. The ephemeral intention of most of Memphis work has been undermined by how collectable it has become (materials were chosen for impact, and not longevity).

Thematic Context:

Memphis designers often drew from a variety of specific cultural identities to create visual puns on both function and aesthetics. By appearing to use cartoon-like influences together with the deliberate ephemeral nature, suggests commentary on consumerism as a cultural influence. The lack of humour in the design world to which Memphis was responding had become part of an exclusive "high design" culture. 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's lifestyle decisions, than their products did, as many were unwieldy, uncomfortable or impractical. They changed people's minds about their lifestyle more than they changed the products in people's lives.

Typical designs which reflect the theme of design and lifestyle and changed perceptions:

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

Postmodernism (POMO)

General Context:

Postmodernism stretches from the late 1950s, beware of references to postmodern art and work prior to the 1970 threshold (but give credit if the example used fits the theme of the use of new materials.
POMO often references the past and injected humour and irony into design. Charles Moore's Piazza d'Italia combines a visual encyclopaedia of Italian architectural features and combines it with neon lighting.
Amongst postmodern designers there is a link to a return to craftsmanship and knowledge of the impact of materials on designs.
Postmodernists aimed at creating self-made meanings and, at least in part, the choices of materials used, added to the breadth of interpretations possible. Double coding means the designs convey many meanings simultaneously.
The use of new materials did not necessarily align with or against the suffocating philosophy of functionalism, now had come to dominate the course of design throughout Europe. In the process, the importance and stature of design itself also grew.

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Design took over a key role not only in marketing and advertising, but also in the outfitting of the individual lifestyle, in patterns of consumption and social modes of behaviour.
There are a number of characteristics that postmodern design comprises, including colourful and sign-like shaping of surfaces (which had 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 functionalistic doctrine, postmodern designers combined rich ornamentation with minimalist forms, 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 designs actively played with identity and challenged lifestyles based on externally decided good taste, especially by combining neo-classical 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". 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. As some designs were quite poorly manufactured or built, some iconic postmodern designs have a temporary, and confrontational public personae.

Typical designs which reflect the theme of design and lifestyle and changed perceptions:

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

Deconstructivism

General Context:

Principles and spirit behind Deconstructivism: Derrida's multiple interpretations. Opposing the rationality of modernism (but not as determinedly "bloody difficult" or contrarian as Post-modernism), rationality in deconstruction is based on multiple acceptable answers, and NOT identifying one right and multiple wrong answers (as in Miesian modernism).
It is less polemical, but not didactic, still allowing the individual to make their own meaning.
Designs are unique and stand apart from surrounding designs.
Designs are generally concerned with play of volume and surface, punctuated form, more coherent than typical postmodern designs.
Often utilise one visual dialect, but multiple metaphors to express an idea.
Deconstructivist thinking is linked to critical theory, post structuralist 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.

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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/to life.
With the increasing success of social media and popular culture being pushed on many fronts, design has become part of our lives on many fronts.
Products are not designed to only fulfil a functional role, but aesthetics plays a vital part these days. The design styling is what distinguishes different classes and design has become the key to the hierarchy of lifestyle.
Deconstructivism is based on the premises 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 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 necessarily bring knowledge down to the local and specific level and challenge the tendency to centralise power through the claims of an ultimate truth which must be accepted or obeyed by all.
Links to individualism/communality tension as seen in 1990s early 2000s lack connection to the crisis in identity formation, and possibly to the rise of alt-right, new nationalist and fundamentalist views.

Thematic Context:
The mass jangling of postmodern design with often conflicting elements led designers to focus on greater coherence, even if to aesthetic forms which contrast with the surrounding cultures. 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 general public eye. By drawing users and viewers in through their unusual manipulation of forms (often showing evidence of "trace and erasure") designers create fluid identity. The openness to all lifestyles and abilities of individuals to create and dictate the way others perceive them is reinforced by manipulation of surface and volume. Public buildings impact less on individual lifestyle than on communal lifestyles. Museums, opera houses, art galleries, terminal buildings raise the importance of public space in individual lifestyles.

Typical designs which reflect the theme of design and lifestyle and changed perceptions:

Milwaukee Art Museum and Turning Torso Tower by Calatrave
Hector Petersen Museum precinct and Freedom Park by Rose (the latter with GAPP and MMA)

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Facts:

MOVEMENTS	SUGGESTED DESIGNERS
Anti-design	Archizoom Superstudio Gruppo Strum Studio 65 Studio Alchimia 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

30 marks

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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

Designers and designs – please use ONLY the following list of designers and designs in response to the theme:

Local Designers (2.1 and 3.1)		**International Designers (2.2 and 3.2)**	
Surface Design and Multi-disciplinary design			
Sindiso Khumalo	*Inanda*	**MIO (Jaime Salm)**	*Work is Play*
	Birds of Paradise		*FeltForms*
	Överallt quilt with Rene Roussow (IKEA)		*Nomad System*
Dokter & Misses	*Isabelo smart bench*	**Studio Banana**	*Work Cocoon*
	Soldier Screen		*Batband*
	Kassena server		*Ostrichpillow*
Mash T Design (Thabiso Mjo)	*Tutu 0.2*	**Neri Oxman**	*Carpal Skin*
	Sacrosanct		*Totems*
	Hlabisa bench with Houtlander		*Vespers*
Atang Tshikare	*LEIFO (with Casamento)*	**Patricia Urquiola**	*Palaver for Louis Vuitton*
	Thitana		*Kika with Mabeo*
	Graphitecture		*Wasting Time daybed*
Resoborg	*Freedom Park*	**Moooi**	*Space Table Lamp*
	Strasburg Mural		*Tokyo Blue Collection*
	Cartwright Mural		*A Life Extraordinary*
Product Design			
Maxhosa by Laduma	*Mna nam Cuff (we Chat)*	**Layer (Benjamin Hubert)**	*Trove*
	Culture SS19		*Scale*
	Camagu AW15		*GO wheelchair*
… XYZ	*FreePlay Radio*	**Iris van Herpen**	*Shift Souls*
	BenchArt		*Mummification*
	Fantasy Childs Play (Concept)		*Transmotion*
IMISO	*Views; Idladla*	**Viktor and Rolf**	*Vagabonds AW16*
	Scarification		*Boulevard of broken dreams SS17*
	Leach Pottery – Our cultures in constant collaboration		*Spiritual Glamour AW19*
Workhorse Bronze Foundry	*RMB Think Bench; Fire Walker (William Kentridge)*	**Fuseproject (Yves Béhar)**	*OLPC – XO; Dreem*
	Carto		*Superflex aura powered suit*
	Graphic for FNB Slow Lounge (Michele Mathison)		
Snapp Design	*Engage Wine Rack*	**Marcel Wanders**	*Monster Garden*
	Orbit Stool		*Objets Nomades*
	Mr. Wobbles Lamp		*Pebbles*

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Communication Design			
Bittersuite	*The Greener Surfer*	**Leo Burnett**	*Wingstop Walking Billboards*
	Imaginative Classrooms		*Sharing Mental Health Campaign*
	Like Giants – Interactive Business Cards		*Moving You*
The Hardy Boys	*Amnesty International: Them together with Us*	**Grey**	*Fitbit*
	Geisha: Stories For Life		*AgroBank*
	Robertsons reinvention kitchen		*Lifepaint*
Joe Public	*Brothers for Life: HIV Army or State of the Nation*	**Wieden + Kennedy**	*Girl Effect*
	One School at a Time: Education is a weapon		*Orsted: Hello to a better future*
	Fonts for the Future		*Nike: Just do it Caster Semenya*
	POWA: News you need to see		*The spirit of Kalobeyei*
FCB	*Toyota Corolla Beaded Billboard*	**Fabrica (United Colours of Benetton)**	*UnHate*
	Africa's Travel Indaba		*Food for Life / Stability*
	Coca Cola Phonetic Can		*#IBelong*
Stranger Studio	*Atrocities Watch Africa*	**Wade and Leta**	*Sapp Brand Identity*
	African Futures Festival		*Brizo Invari*
	PAN!C Website		*Music To Your Eyes VR Experience*
Environmental design and architecture			
Touching the Earth Lightly	*Greenshack*	**Vincent Callebaut**	*The 5 farming bridges*
	Fireproof shack		*Mosul; Hyperions*
	Ayob's Lighthouse		*Lilypad*
Tsai Design Studio	*Safmarine Vissershok School*	**Studio Gang**	*Arcus*
	Nested bunk beds		*Polis station concept*
	Moyo Souk and Restaurant		*Tom Lee Park*
Peter Rich (Light Earth Design)	*Alexandra Heritage Centre*	**Hello Wood Studio**	*Workstation Cabin*
	Gahini Church		*Tunnel through Time*
	Mapungubwe Interpretation Centre		*Pop-Up Park 2.0*
Coetzee Steyn (Steyn Studio)	*Bosjes Chapel*	**Bjarke Ingels (BIG)**	*Maze*
	Kombuis		*Vestre's Factory*
	The Oxford Conservatory		*The Twist*
Jason Erlank Architects	*Langbos Children's Shelter*	**Productora**	*Urban Park in Tultitlan*
	J-Bay WSL Open		*Bautista House*
	The Summer House		*Teopanzolco Cultural Center*

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QUESTION 6 DESIGN IN AN ENVIRONMENTAL CONTEXT

Environmental Context – Preparatory Task		
Term/Concept	Designer	Design
Corporate Social Responsibility	Reef Design Lab (Alex Goad) with Volvo	Living Sea Wall
Design for Longevity (D4L)	K. Hara	Muji Packaging
Design for Sustainability (D4L)	T. Yosioka	Olympic torch
Biomimicry	L. Van Daal	Biomimicry seat
New Production Technology	T. Vially and L. Jansen	Stoneware
Circular Economy	SOLVE apparel	S-Bags
Green space	Vo Trong Nghia Architects	Diamond Lotus
Modularising	Vonk	Plectare
Materials engineering	T. Vailly	Sunflower boards
Eco-psychology	Lindholm and Husum	GrowMore

Analysis of Question 6	**Cognitive Skills**				
	LOWER: Knowledge, Recall	**MIDDLE: Comprehension, Application**	**HIGHER: Analysis, Synthesis, Evaluation**	**MARKS**	**LEVEL of difficulty**
6.1	1	1		**2**	Average
6.2	2		1	**3**	Difficult
6.3	2	1		**3**	Average
6.4.1	2			**2**	easy
6.4.2	2			**2**	easy
6.4.3			4	**4**	Difficult
6.4.4	1		3	**4**	Difficult
	10	**2**	**8**	**20**	
	40	**20**	**40**	**100**	

6.1 1 mark for definition.
The *circular economy* is a process of designing that is regenerative and minimises waste, ensuring it will keep materials in use for as long as possible. The intention is to gain maximum advantage from various uses and reuses of the material.

OR

Other similar definition.

AND

1 mark for a discussed example.
S-bags by SOLVE apparel utilises materials already in the possession of the client, by using downloaded patterns and laser cutting at the FabLab.

OR

Other appropriate example from the environmental context of the preparatory task.
(2)

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

Modularising is a design approach that subdivides a system into smaller parts called modules that can be independently created and then used in different systems. As these modules are multifunctional, they reduce the cost and their efficiency diminishes environmental impact.

Corporate social responsibility is a company or designer's sense of responsibility towards the community and environment. This citizenship is expressed though their waste and pollution reduction process by contributing educational and social programmes.

Examples:
Living Sea Wall by Reef Design Lab (with Volvo)

OR

Plectare by Vonk

OR

Other applicable prep task design from this context.

(3)

6.3 1 mark for each of the definitions (2 marks max).
1 mark for explanation of link between terms using an appropriate example.

New production technologies involve research applied in the development of new products and processes to create a range of new technologies that improve production methods and outputs, as is often associated with material engineering and innovation.

Material engineering involves the generation of new materials that respond and function in the world to address concerns around the environment, society and affordability.

Examples:
Biomimicry seat by L. Van Daal

OR

Stoneware by T. Vially and L. Jansen

OR

Other applicable prep task design from this context.

(3)

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6.4 6.4.1 1 mark for appropriate local designer from the CAT task.
1 mark for appropriate international designer from the CAT task,
such as, Hello Wood or Jason Erlank Architects or other suitable designers.
(2)

6.4.2 1 mark for description of appropriate local design from Question 6.4.1 listed in the CAT task.
1 mark for description of appropriate international design from Question 6.4.1 listed in the CAT task, such as:

Langbos Children's Shelter was designed using low tech natural materials from its surrounds, connecting the users to its immediate environment, and that connection allows the users to feel at peace within it.

AND

Workstation cabin is easily placed within a variety of natural environments, helping users to experience the benefits of increased contact with the natural world. Its openness that it allows immediate contact with its surrounds and relatively small footprint helps make it feel less like an imposition on the natural world.

OR

Other designs from the designers named in Question 6.4.1 listed in the CAT.
(2)

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

No marks 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 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 about how the design relates to the environmental context.
(4)

6.4.4 1 mark for showing an understanding of eco psychology such as:

Eco psychology refers to the beneficial effects that exposure to the natural world on health, reducing stress and promoting healing. Now, designers increasingly consider the human need for nature in how they plan and operate.

Up to two marks per design for linking each design to the theme "a lens experience" and to eco psychology.
(4)

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AND/OR

QUESTION 7 DESIGN IN A SOCIAL CONTEXT

Social Context – Preparatory Task		
Term/Concept	Designer	Design
Human Rights: health and education	PITCHAfrica	Waterbank campus
Challenging stereotypes	The Jupiter Drawing Room	Children of Fire
Globalisation	Kengo Kuma	V & A Museum Dundee
Human-centred design	Wind River	Tiny Homes
Equitable access	Elemental (Alejandro Aravena)	Bicentennial children's park
Sensory preference	Geberit	Wash Spaces For Playful Learning
UDL Universal design for learning	Port Architects	Polish Kindergarten
Mixed-used design	Foster & Heatherwick	Shanghai Arts Centre
Assistive technology	Sara Hendre	Lift Ware Spoon
Social Connectivity	AV1 and Komp	No Isolation

Analysis of Question 7	**Cognitive Skills**				
	LOWER: Knowledge, Recall	**MIDDLE: Comprehension, Application**	**HIGHER: Analysis, Synthesis, Evaluation**	**MARKS**	**LEVEL of difficulty**
7.1	1	1		**2**	Average
7.2	2		1	**3**	Difficult
7.3	2	1		**3**	Average
7.4.1	2			**2**	Easy
7.4.2	2			**2**	Easy
7.4.3			4	**4**	Difficult
7.4.4	1		3	**4**	Difficult
	10	**2**	**8**	**20**	
	40	**20**	**40**	**100**	

7.1 1 mark for defining globalisation design, such as:

Globalisation is the process of sharing world views, products, brands and their intrinsic values across the world until local and cultural variety is diluted.

AND

1 mark for a discussed example, such as: V&A Museum, Dundee shows the sharing of ideas, in this case a Japanese architect incorporating both heritage (in this case rebuilding Mackintosh's Oak Room) and symbolism derived from travel and global connection through ship-like elements to create an entire experience.

OR

Shanghai Arts Centres by Foster and Heatherwick includes spaces for performance, retail, offices and recreational activities, and which utilises recognisable symbolic elements from western culture (in this case organ pipes associated with cathedrals and opera houses) in an Eastern setting.

OR

Other relevant prep task design from this context will be accepted. (2)

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

Mixed use design (particularly architecture) mixes any combination of residential, recreational, commercial and public purposes and provides pedestrian connection. Or other similar definition.

Human rights focus: health and education are defined as a right which belongs to all humans, in this case the right to health and education. Or other similar definition.

For example: The Waterbank campus by Pitch Africa comprises a rain harvesting school campus that also includes a football stadium. The 'waterbank' project comprises four distinctive structures that store high volumes of potable water at low cost, providing a year-round supply. The purpose of the design is providing both a place for education as well as harvesting and safely storing clean water.

OR

Shanghai Arts Centres by Foster and Heatherwick includes spaces for performance, retail, offices and recreational activities that allows access to healthy outdoor spaces whilst providing access to the educational benefits of being exposed to the arts.
Or other applicable prep task design from this context.

(3)

7.3 1 mark for each definition (2 marks max).
1 mark for explanation of link between terms using an appropriate example.

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

Challenging stereotypes contests assumptions about an individual based on prejudicing them as sharing characteristics with a larger group of people.

For example:
Bicentenial Children's Park by Elemental provides all with positive experiences in an open public space regardless of ability, age or social standing and challenges the ideas that all children enjoy the same activities by providing a wide variety of experiences.

OR

People tend to feel neurodiverse children, such as those on the autistic spectrum, all need to be treated alike, so products like Wash Spaces for Playful Learning by Geberit challenge stereotypes and provide access to all. Children love to play with water and water is often calming for children with autism and other sensory preferences. This means that areas with water need to be safe and child friendly. Geberit wash spaces can be adapted to various requirements and spatial circumstances. They come in a number of different sizes and formats, and individual special fabrications are also possible.

OR

Other applicable prep task design from this context. (3)

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7.4 7.4.1 1 mark for appropriate local designer from the CAT task.
1 mark for appropriate international designer from the CAT task, such as:

Fuse Project and Tsai Design Studio or other suitable designers. (2)

7.4.2 1 mark for a description of appropriate local design from Question 7.4.1 listed in the CAT task.
1 mark for a description of appropriate international design from Question 7.4.1 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 focussed on 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.
Or other designs from the designers named in Question 7.4.1 listed in the CAT.
(2)

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

No marks 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 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 about how the design relates to the social context.

(4)

7.4.4 1 mark for showing an understanding of human centred design, such as:

Human-centered design is a consultative process which empowers by designing specifically with the user experience in mind and addressing the specific needs and wants of the user through delivering at a very high level of performance.

Up to two marks per design for linking each design to the theme "a lens experience" and to human centred design.

For example:
Tsai Design Studio's nested bunk beds specifically focus on the end users need for a space to sleep in which they feel secure, and of which they feel ownership. 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. Children's perceptions of themselves, their spaces and their futures are all addressed by directly addressing their needs.

AND

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Fuse project's OLPC addresses the human need for communication and education, and also addresses their perception of the world by offering them a window into the world through access to information systems. The experience of having a laptop and being in control of it will also change the children's perception of the world, as being empowered and not excluded from their peers.

(4)
[20]

AND/OR

QUESTION 8 CULTURAL CONTEXT

Cultural Context- Preparatory Task		
Term/Concept	Designer	Design
Vernacular	Nofingxana	Rich is Black and vice versa: Tayira and Fedira
Flattening of Culture	Nendo	Totem bottles, packaging and logo
Artisanal	Houtlander	Interdependence II
Desegregation	Rael and San Fratello	Teetertotter Wall
Geocultures	Vackier & Chepape	Oromo Chair
Afrofuturism	Akosua	AAKS Bags
Revisionism	Andrea Beaty	Questioneers Book series
Composite identity	Thebe Magugu	Girl seeks Girl
Culture jamming	Adbusters	Spoof ads
Cross-cultural design	Burks	Missoni Patchwork vases

Analysis of Question 8	**Cognitive Skills**				
	LOWER: Knowledge, Recall	**MIDDLE: Comprehension, Application**	**HIGHER: Analysis, Synthesis, Evaluation**	**MARKS**	**LEVEL of difficulty**
8.1	1	1		**2**	Average
8.2	2		1	**3**	Difficult
8.3	2	1		**3**	Average
8.4.1	2			**2**	easy
8.4.2	2			**2**	easy
8.4.3			4	**4**	Difficult
8.4.4	1		3	**4**	Difficult
	10	**2**	**8**	**20**	

8.1 1 mark for defining Afrofuturism, such as:

Afrofuturism is a cultural aesthetic that explore the connection between the African Diaspora culture, identity and technology and even social justice.

Or other similar definition **AND**
1 mark for a discussed example, such as:

AAKS Bags by Akosua are handwoven using traditional methods within communities, using patterns and motifs from Africa and then sold internationally.

OR

Other relevant prep task design from this context will be accepted.

(2)

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

Artisanal design creates high-quality or distinctive products made in smaller quantities usually by hand or using traditional methods.

Revisionism is the re-interpretation and re-examination of one's attitudes towards a historically held view or perspective.

And for example:
Questioneers books by Beaty re-examine gender and other identities in career choices by providing strong role models in traditionally "male" fields such as engineering, science, political leadership and architecture.

OR

Interdependence II by Houtlander uses traditional wood bending and other techniques in a completely new way, constructing each piece of furniture by hand with great care to create pieces that make the viewer question the "normal" way of seeing the furniture.

OR

Other applicable prep task design from this context. (3)

8.3 1 mark for each definition. (2 marks max)
1 mark for explanation of link between terms using an appropriate example.

Cross-cultural design blends the past and the present, and different design sensibilities. For example, a designer creates a design in one country, it is manufactured in another and it is sold worldwide.

Flattening of culture is the practice of elevating the visual aesthetic of culture while reducing the emphasis on the traditional values, meaning, significance and symbols. It is often linked to selling the culture as a commodity and losing its authenticity through tourism.

And for example:
By examining our perceptual lenses of how we view each other and each other's cultures we can realise that the Totem bottles by Nendo do not reflect the original cultural intent of totems of Native American cultures through simplification and becoming "transnational".

OR

Missoni Patchwork vases by Burks used European fabrics inspired by African and South American cultures as decoration over existing vases that mimic the form of ancient Greek vessels. The perception of the work is affected by the mix of influences and periods in creating new products.

OR

Other applicable prep task design from this context. (3)

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8.4 8.4.1 1 mark for appropriate local designer from the CAT task.
1 mark for appropriate international designer from the CAT task, such as:

Doktor and Misses and Studio Gang or other suitable designers.

(2)

8.4.2 1 mark for description of appropriate local design from Question 8.4.1 listed in the CAT task.
1 mark for description of appropriate international design from Question 8.4.1 listed in the CAT task, such as:

Kassena server utilises patterns and forms drawn the architecture from the Kassena people of Ghana and Burkino Faso, with the truncated triangular forms decorated with saturated achromatic tones.

AND

Arcus Centre for Social Justice uses curved walls which both in form and visual texture (although in contrasting wood masonry) are reminiscent of precolonial African architecture such as Great Zimbabwe or Thulamela.

(2)

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

No marks 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 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 about how the design relates to the cultural context.

(4)

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8.4.4 1 mark for showing an understanding of geo-cultures design, such as:

Geo-cultures arise when a specific geographic location takes the cultural characteristics of inhabitants into account, such as common language design or visual language.
Up to two marks per design for linking each design to the theme "a lens experience" and to cross-cultural design.

For example:
Kassena Server demands attention by both its form and its carefully completed hand decoration. It is clearly different to conventional furniture and will require the viewer to engage with both its function and aesthetic influences, and thus change perceptions of both the product and its cultural influences.

Arcus Centre for Social Justice's triaxial form and use of curved walls speaks to its openness to all, and links its surrounding woodland, such that it is both of the people, and also of the natural environment. Within and without there are a number of distinct specific cultural references within the design that help the building shift perceptions of the "other".

(4)
[20]

40 marks

Total: 100 marks

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