NATIONAL SENIOR CERTIFICATE EXAMINATION
MAY 2024

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 subquestion as an underlined number in the right-hand margin at the end of each subquestion.
- 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	Average
1.2		2		2	Difficult
1.3		2		2	Easy
marks	**0**	**6**	**0**	**6**	
%	**0**	**100**	**0**		

1.1 Two statements indicating the candidate understands and was able to integrate the theme Connect/Disconnect/Reconnect in their practical work, such as:

I made connections between the environmental concerns and adolescent mental well-being in my app design.

AND/OR

I was trying to persuade people to have a digital detox by going offline and rather talking to people in person.

AND/OR

I was hoping to improve well-being by reconnecting with nature through immersion in non-threatening natural imagery in my app.

AND/OR

Other reasonable substantiated statements drawing on reflection on the practical work undertaken in Design.

1.2 Cyclical Design Process

A client is able to provide feedback and guidance in all phases of the design process, making sure that the designer and client are in agreement on all the choices before other decisions are made.

AND

A client benefits as they can keep tight control of timing and costs of each stage of the design process, reducing the risk of the designer creating a beautiful but economically unviable design.

OR

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Linear design process

A client benefits by only needing to spend time at the start and the end of the design process, allowing them to give non-negotiable specifications, and thus a design closer to what they imagine they need.

AND

A client benefits by being independent of the design process, allowing them to make objective judgements about the design as they will feel less personally invested in the outcome.

OR

Any reasonable substantiated statements linked to cyclical or linear design processes.

1.3 Synthesis drawings can be used to show a client what the final colour, texture, shape, dimensions and form of the design will be.

AND/OR

Scale drawings allow a maker to produce the design without the designer's input.

AND/OR

Any other valid assertion.

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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
2.1.3		1	1	2	Difficult
2.2.1		2		2	Average
2.2.2		1		1	Difficult
marks	**1**	**4**	**3**	**8**	
%	**12**	**50**	**38**		

2.1 2.1.1 A visual metaphor is a non-literal meaning attached to an image, symbol or sign.

Or any other appropriate definition.

2.1.2 The pregnant tummy on the male skater is very effective in representing giving life, as it is very unexpected.

AND

The cradling of the tummy by the skater indicates the high value of the life within effectively.

Any two other well-substantiated evaluations.

2.1.3 The designer placed emphasis on the length and volume of the male's hair as it resembles a common feature often found in women.

AND

The skater is wearing low riding oversized shorts and poorly laced high-tops without socks, a mode of dress common to the male skater/ slacker archetype.

OR

Any two other well-substantiated explanations.

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2.2 2.2.1 The designer has used a piece of wood to indicate that it is nature who provides all food, and nature that is damaged by the throwaway culture of food delivery.

AND

The torn bag in the sea represents the inability of humanity (represented by the hand) to dispose of anything without it ultimately entering the sea.

OR

Any two other substantiated descriptions evaluation.

2.2.2 The intensity of the blue of the land behind the hand is much greater than the blue on the horizon, sea or sky, suggesting that the land is the source of the pollution.

Or other substantiated application of intensity linked to the campaign theme.

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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 **symmetrical balance** as a design principle, neither for any design element nor for other Gestalt principles.

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

3.1.1 Contrast

The form of the seat is hollowed in all directions, allowing the user to swivel easily, contrasting with the flat plane of the backrest that directs the user forward, if they need the back support.

Or any other principle and analysis legitimately linked to form.

3.1.2 Emphasis

The converging lines of the legs and backrest support place emphasis on the seat and the backrest respectively.

Or any other principle and analysis legitimately linked to line.

3.1.3 Unity

The smooth matt texture shared by legs, backrest support, seat and backrest create a sense of oneness despite differences in colour, shape, and form.

Or any other principle and analysis legitimately linked to texture.

3.2 One mark for substantiated evaluation.

One mark for demonstrating understanding of similarity as part of a whole impression (Gestalt) design.

For example:

The designer has successfully used similarity by placing the same image of a running shoe in different sizes and slightly different orientations between each vertebra in a continuous, sinuous line (1 mark) emphasising the need for cushioning for runners' every single step. (1 mark).

Or any appropriate judgement and justification linked to good continuation.

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QUESTION 4 DESIGN IN A BUSINESS CONTEXT

Analysis of Question 4	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation	MARKS	LEVEL of difficulty
4.1	1			**1**	Easy
4.2		2		**2**	Average
4.3		2		**2**	Average
4.4		2		**2**	Average
4.5		1		**1**	Average
marks	**1**	**7**	**0**	**8**	
%	**12**	**88**	**0**		
Section A marks	**2**	**15**	**11**	**30**	

4.1 Consumers are concerned that making unnecessary sneakers for the sake of a fun experience would damage the environment, so they choose to do so in a virtual world. This speaks to the choices of what to buy and where to buy it on the basis of *morals and ethics*.

4.2 Consumers are able to design sneakers to their *own specifications* and tastes encouraging them to buy more cool sneakers that their avatar can wear in a virtual world in which appearance is much more important than function which influences the buyer's consumption behaviour.

OR

Other appropriate application of the terms.

4.3 The experience of designing your own sneakers has value because you feel more invested in the chosen look. The experience economy includes the process by which that mass customisation takes place, possibly imagining designing alongside a celebrity, as well as using the sneakers in a virtual world as part of an avatar's style.

4.4 Ideas have value, and can be used by others without permission, and can be protected by trademarks, patent and copyright laws. The passage states that the designs of the sneakers are protected from being copied.

4.5 The passage mentions the consumer trend of avoiding buying real sneakers in favour of virtual sneakers.

OR

RTFKT engages in co-design with famous people, meaning that they would need to be aware of which celebrities were currently being followed by their target market.

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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 Structure		2		**2**
5 Context		3	4	**7**
5 Facts	9			**9**
5 Analysis			9	**9**
5 Terminology	3			**3**
Section B marks	**12**	**5**	**13**	**30**
%	**40%**	**16,7%**	**43,3%**	

Beware of references to Art instead of Design.

Give credit to designs prior to 1970. If supported by sound argument, give credit for designers that fit a different movement to the one 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**, 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 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 affected 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 newly developed materials).

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, each from a different movement, 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**.
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 essay must address the role that the development of new materials played in design but no direct response to the quote is required. There must be a clear link between the movements referred to and the development or use of new materials by referring to design movements/ periods/styles from 1970–2000.

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.

Most notably for this theme, the period from 1970 onward is dominated by the rise in synthetic materials, particularly long-chain polymers in paints (especially polyvinyl acrylamide) and plastics, allowing much greater density of colour. The use of plastics was viewed as advanced and their durability much praised. Lightweight metal alloys and aluminium moved from usually being used in transport applications into construction, particularly in fenestration. In fashion and jewellery, synthetic materials allowed more people to access the colours and textures of rare materials, such as silk or onyx. These materials were cheap and easily available.

1969 Paris riots – period of youth disillusionment, stretching into late 1970s.
Cold War – separation of socialist/communist vs capitalist states.
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, often made possible by the common availability of synthetic materials. The 1973 energy crisis highlighted global dependence, encouraged new thinking about muchness, people started using less because

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things became more expensive, not because they became eco-warriors. Use of anodised aluminium to create double glazing, and later UPVC window frames allowed for lower energy bills. Some early environmentalism arose in 1970s, but largely peripheral, very little impact on design as a field (i.e., hardly any designers paid any heed to environmental impact 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.
1970 onwards exponential growth in the amount of thermoplastic manufactured and dumped.
Berlin Wall comes down and the 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
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 South West Africa prior to liberation led them to be isolated from global design trends, but post-liberation saw an influx of fresh ideas into South Africa, Zimbabwe and Namibia, as they strove to adopt the use of material in the rest of the world.

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 in 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. Incorporation of nylon carpeting, faux wood dash-boards and synthetic leather became the norm in the automotive industry.

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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.
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 a 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 disconnected from the Western industrial complex, and simultaneously created new connections. Design solutions focused on long-term societal improvement or short-term individual expression in an attempt to reconnect with core values. 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 disconnecting itself from the staid values of the time. Buckminster Fuller's statement regarding designers considering the impact of the materials they chose was particularly impactful in anti-design's idealistic version of the world, in which material problems had all been solved. The 1973 oil crisis had minimal impact on the synthetic material industry which largely used coal derived petro-chemicals, but did make society question its values, much like anti-design did.
Typical designs that reflected the theme of the development of new materials and the theme Connect/Disconnect/Reconnect:
Safari livingscape and Superronda by Archigram
Mies chair and No-Stop City by Archizoom

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, 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.

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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 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.
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 lifestyle products.
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 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. Connections were made between the appearance and function of designs. The disconnect with modernism, sleek lines were not through the adding of decorative features, but rather in elaboration by exposing the structural components, placing even greater emphasis on functionality and materials used.

Thematic context:

High-Tech architecture broke with the idea of hiding structure and functional elements and the blandness of urban landscapes. In product design, the designs moved to disconnect from 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 minimalist lifestyles. Sometimes referred to as 'late international style', the application of Hi-Tech ideals in diverse environments with little regard for local culture perpetuated a dissonant and slightly anodyne global lifestyle that ignored rather than celebrated cultural differences. High-Tech buildings often had extensive glazing to show the outside world the activity going on inside, making them more widely accessible to and to connect with viewers, in contrast with the conventional hidden-purpose approach. Simultaneously this democratised design, as all was exposed, and allowing pluralistic interactions, it reconnected the expert and non-expert. The disconnect with modernism, sleek lines were not through the adding of decorative features, but rather in elaboration by exposing the structural components, placing even greater emphasis on functionality. The use of saturated colours derived from synthetic paints and lightweight metals framing windows is characteristic of High-Tech design.

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Typical designs that reflected the theme of the development of new materials and the theme Connect/Disconnect/Reconnect:

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 was not as significant as its appearance.
Overemphasis on decoration makes it difficult to ignore designs.
References to past and other figurative designs (Mendini's Proust Chair).
Individual expression and work became prized and sought after: each Memphis designer drew on the legacy of previous designs and made them their own.
Neo-classicism, 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.
Multidisciplinary 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, to connect ideal communities, and individually challenging pieces as a radical antidote to functionalism.
Their solution was to continue experimenting with unconventional materials, historic forms, kitsch motifs and gaudy colours begun by Studio Alchymia.
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, un-ecological.
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 cafés of the 1950s and 1960s into private residences.
The practical purpose of the objects was of no concern. This highlights that the theme of design and lifestyle as aesthetics played a bigger role than functionality.
This highlights the theme of Connect/Disconnect/Reconnect 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's identity drive. Deliberate production of ephemeral work using new or at least unconventional materials meant individuals had to question how they viewed design and aesthetics for themselves, and not as part of a connected collective. 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).

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Thematic context:

Memphis designers often made connections with a variety of specific cultural identities to create visual puns on both function and aesthetics. Appearing to use cartoon-like influences together with the deliberate ephemeral nature suggested commentary on consumerism as a cultural influence, reconnecting design to social injustice concerns. 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 disconnect 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 a much greater impact on the ideas contributing to people's 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. Plastic laminates, previously associated with cheap kitchen designs were included in other contexts. Surface design patterns, such as Bacterio relied on vinyl polymers, and acrylic sheets were used to offer a variety of translucent, transparent and opaque finishes. Little heed was paid to the environmental impact of the use of petrochemical products in products designed to be ephemeral.

Typical designs that reflected the theme of the development of new materials and the theme Connect/Disconnect/Reconnect:

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

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 disconnect, connect, reconnect, which many would, depending on argument).
POMO often referenced the past and injected humour and irony into design. Charles Moore's Piazza d 'Italia combined a visual encyclopaedia of Italian architectural features with neon lighting. Postmodernists aimed at creating self-made meanings and, at least in part, made the connected 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. There was constant disconnection and reconnection. Design took over a key role, not only in marketing and advertising, but also in the outfitting of the individual lifestyle, 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 functionalistic 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.

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Thematic context:

Postmodern design was in constant disconnection and reconnection and actively challenged any and 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, historicism reminded users and viewers of 'the other', and is, therefore, highly pluralistic. 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 eclectic. As some designs were quite poorly manufactured or built, 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 pluralistic assertion that the viewer, not the designer makes meaning, through their own set of aesthetic values. The use of dense colour relied on synthetic paint or materials. Postmodern designers broke the design rules by mixing eras, materials and aesthetics to make people think.

Typical designs that reflected the theme of the development of new materials and the theme Connect/Disconnect/Reconnect:

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

Deconstructivism

General context:

The principles and spirit behind Deconstructivism are fundamentally connected to 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 right and multiple wrong answers (as in Miesian modernism).
It was less polemical, but not didactic, still allowing the individual to make their own meaning.
Designs were unique and stood apart from surrounding designs.
Designs were generally concerned with play of volume and surface, punctuated form, 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 neoliberal 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,

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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 also 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 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 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 that must be accepted or obeyed by all.
Links to individualism/communality tension, as seen in 1990s and early 2000s, lack connection to the crisis in identity formation, and possibly to the rise of ultra-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 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 less eclectic and more pluralistic. 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 forms (often showing evidence of 'trace and erasure') designers create fluid identities. The openness to all lifestyles and abilities of individuals to create 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 space in communities and thus may be viewed as having an intent to connect people to each other and to common purpose, as in travel terminals or recording and honouring histories. Deconstructivist architecture depended largely on the use of computer aided design to work out how existing materials could be used in new ways to create sensuous curves and drama of deliberate symbolism. The environmental impact of using off-shutter concrete (as loved by brutalists) was weighed against the cost of rendered finishes. In some cases, little attention was paid to the damage caused by mining exotic metals such as titanium, which whilst physically lightweight, is environmentally heavy.

Typical designs that reflected the theme of the development of new materials and the theme Connect/Disconnect/Reconnect

Milwaukee Art Museum and Turning Torso Tower by Calatrava
Hector Pieterson 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 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 and 8.3 candidates may only be credited 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 (2.1 and 3.1)		International Designers (2.2 and 3.2)	
Surface Design and Multidisciplinary design			
Sindiso Khumalo	*Collaboration with Vans for International Women's Day*	**MIO (Jaime Salm)**	*Work is Play*
	SS22 – Jagger Library tribute		*Shroom Light*
	SS21 – Minty (Harriet Tubman tribute)		*Nomad System*
Daniel Ting Chong	*Okay Africa*	**Studio Banana**	*Work Cocoon*
	The Ninevites		*Ostrich pillow*
	Fear.Less		*Rolex Learning Centre*
Mash T Design (Thabisa Mjo)	*Tutu 0.2*	**Neri Oxman**	*Chaise Longue*
	Daub Coffee Table		*Aguahoja*
	Hlabisa bench with Houtlander		*Mannahatta*
Atang Tshikare	*NÔGA Lamp*	**Patricia Urquiola**	*Naledi*
	Thitana		*Kika*
	Yang-kapa-Yan		*Patcha Rugs*
Resoborg	*Freedom Park*	**Smile Plastics**	*Panels*
	Cartwright Mural		*Side Tables*
	Three Lads and a Toucan		*Lords of Poké café interior*
Product Design			
Maxhosa Africa	*Alkebulan*	**Layer (Benjamin Hubert)**	*Trove*
	Isilimela		*Home Harmony*
	Makrwalas		*GO wheelchair*
Ami Doshi Shah	*Closure Collection*	**Iris van Herpen**	*Meta Morphism*
	Salt of the Earth Collection		*Mummification*
	Elements Contained Collection		*Met Gala dress for Grimes*
IMISO	*Views*	**Super Union**	*Figla*
	Scarification		*Shelter*
	Ilobola		*Notpla*
Dokter & Misses	*Isabelo smart bench*	**Fuseproject (Yves Béhar)**	*OLPC – XO*
	Soldier Screen		*Superflex Seismic powered suit*
	Practically Everywhere Collection		*Willie Mays Boys and Girls Club*
Design for Development	*Libromat*	**IDEO.org**	*Zipline Project*
	Colour Africa		*Teff Seed Planter*
	MSF Contraception Guidelines Booklet Design		*Clean Team*
Communication Design			
Bittersuite	*The Greener Surfer*	**Leo Burnett**	*Change the Ref – The Lost Class*
	Imaginative Classrooms		*Half Fans*
	Ripple		*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*
	Empowervate – Y-CAP		*Green B*
	Coca Cola Phonetic Can		*#IBelong*
Stranger Studio	*Atrocities Watch Africa*	**Lovisa Boucher**	*Wise by Patagonia*
	medBuddy		*TRUS: A Sharing Library*
	International Refugee Rights Initiative		*Eco Products*

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Environmental design and architecture			
Porky Hefer	*The Nest @ Sossus*	**Vincent Callebaut**	*The 5 farming bridges*
	Manta		*Pollinator Park*
	Endangered		*Lilypad*
Tsai Design Studio	*Safmarine Vissershok School*	**NLE**	*Z Line School Furniture*
	Nested bunk beds		*Black Rhino Academy Campus project*
	The Madison Apartment		*Makoko Floating School*
Peter Rich	*The Earth Pavilion*	**Heatherwick Studio**	*Eden*
	Alexandra Heritage Centre		*Nanyang University Learning Hub*
	Mapungubwe Interpretation Centre		*Little Island*
The Maak	*Desmond Tutu Clinic*	**Bjarke Ingels (BIG)**	*Danish Pavilion*
	We See Change		*Vestre's Factory*
	Ulwazi Community Curtain		*Copenhill Power Plant*
Urban Works	*Constitution Hill Flame Of Democracy*	**100 Architects**	*The Nest*
	Dibuka Library		*High Loop*
	Public Relief		*Lotus Eco-Bus Stop*

QUESTION 6 DESIGN IN AN ENVIRONMENTAL CONTEXT

Environmental Context – Preparatory Task		
Term/concept	Designer	Design
Biophilic design	Jean Nouvel	One Central Park
Design for Longevity (D4L)	K. Hara	Muji Packaging
Design for Sustainability (D4S)	Pearson Lloyd	bFriends
Biomimicry	Reef Design Lab	Living Sea Wall
Cradle to Grave analysis	Jonna Breitenhuber	Soap Bottle
Circular Economy	SOLVE apparel	S-Bags
Green space	Vo Trong Nghia Architects	Diamond Lotus
Materials engineering	Carvey Ehren Maigue	AUREUS
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	1		3	**4**
Marks	**10**	**2**	**8**	**20**
%	**50%**	**10%**	**40%**	

6.1 One mark for: *Circular economy* is 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*.

Or another suitable definition.

AND

One mark for a discussed example.

Bruitenhuber's Soap Bottle is packaging made from soap. Circular economy is evident as the designers have considered carefully the raw materials, use of the product, and eventual disposal of the packaging. As the contents within are being used, the soap packaging very gradually dissolves. When finished, remnants can be used again as hand soap. Soap Bottle is made of natural ingredients and is biodegradable which means waste can be completely avoided.

OR

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

6.2 Two marks for showing understanding of both terms.

One mark for *evaluation of an appropriate example*.

Biophilic design is the practice of *creating a closer connection to nature through the ways buildings and landscapes are created to incorporate the natural world*.

This can be done *directly* through natural light, ventilation and the inclusion of natural elements like plants, water and natural landscapes or *indirectly* through the use of natural imagery, shapes, colours and textures.

Eco-psychology refers to the beneficial effects that *exposure to the natural world* has on *health, reducing stress and promoting healing*. Now, designers increasingly consider the human need for nature in planning and operating.

Examples:

Evaluation using GrowMore by Lindholm and Husum.

OR

Evaluation using Ateliers Jean Nouvel's One Central Park as an example.

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 the *explanation of the link between terms* using an appropriate example.

'Cradle-to-grave' assessment *considers impacts at each stage of a product's life-cycle*, from the time natural resources are extracted from the ground and processed through each stage of manufacturing, transportation, product use, and disposal.

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AND

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

AND

Explanation of the link using Muji Packaging by Kenya Hara.

OR

Explanation of the link using Aureus by Carvey Ehren Maigue.

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

6.4 6.4.1 One mark for an 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 description of appropriate local design from Question 6.4.1 listed in the CAT task.

One mark for description of 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 such a project make it a highly sustainable design. Skiing is a luxury sport that is responsible for transporting carbon emissions 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.

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6.4.3 Four substantiated points relating the chosen design to the environmental context that demonstrate thorough 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 how the design relates to the environmental context.

6.4.4 One mark for showing an understanding of D4S (*design for sustainability*) such as:

D4S (design for sustainability) is the philosophy of designing physical objects, the built environment, and services to comply with the principles of social, economic, and ecological sustainability so as not to jeopardise the ability of future generations to provide for their own needs.

Up to two marks per design for linking each design to the theme **Connect/Disconnect/Reconnect** and to Design for Sustainability (D4S). (4)

AND/OR

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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
Globalisation	Kengo Kuma	V & A Museum Dundee
Transformative education	Idean	Cards for humanity
Equitable access	Elemental (Alejandro Aravena)	Bicentennial children's park
Design co-operatives	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
Social Connectivity	Bianca Garague	Bump Galaxy

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	1		3	**4**
Marks	**10**	**2**	**8**	**20**
%	**50%**	**10%**	**40%**	

7.1 *Design co-operatives* are trading enterprises that are *jointly owned and democratically controlled by their members*. Co-operatives invest in *education and training for members, and work for and are an integral part of their communities.* (1 mark)

AND

For example:

Woza Moyo (Hillcrest Aids Centre Trust) designs, develops and sells products, but their founding intention is to improve the lives of those who work within the enterprise and the broader community. Their products, like Little Travellers, are designed to send positive messages and build understanding and co-operation within society. (1 mark)

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

7.2 Two marks for showing understanding of both terms.

The *right to equal treatment* requires that *all persons be treated equally, without discrimination*. The principle of equality can require formal affirmative action in order to diminish or *eliminate conditions that cause or help to perpetuate discrimination.*

AND

Social connectivity is designing for people to *interact in numerous ways* and to create a *sense of belonging and closeness*. These connections improve the health of the community.

AND

An evaluation based on: Bump Galaxy by Bianca Garague or Sheltersuit by Bas Trimmer.

OR

Appropriate evaluation based on other applicable prep task design from this context. (1 mark)

7.3 One mark for each definition (2 marks max).

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

AND

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

One mark for explanation of link between terms using an appropriate example such as:

MobiStation by Unicef Uganda.

OR

Free a Girl Campaign by DDB Unlimited.

OR

Or other applicable prep task design from this context.

7.4 7.4.1 One mark for appropriate local designer from the CAT task.

One mark for appropriate international designer from the CAT task, such as:

The Maak and Fuse Project

7.4.2 One mark for a description of appropriate local design from Question 7.4.1 listed in the CAT task.

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

Desmond Tutu HIV clinic which combines research and clinical services activities with education and advocacy.

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.

7.4.3 Four substantiated points relating the chosen design to the social context that demonstrate thorough 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 how the design relates to the social context.

7.4.4 1 mark for showing an understanding of equitable access, such as: equitable access makes it possible for all people regardless of their ability, culture or group identity to use and appreciate a design.

Up to two marks per design for linking each design to the theme 'Disconnect, Connect, Reconnect' and to equitable access.

For example:

The Maak's Desmond Tutu Clinic offers positive experiences for people regardless of their health status or whether they are academic researchers or patients by offering them the opportunity to disconnect from the high-density area and reconnect with a natural, light and airy environment. The design is welcoming, and also offers a sense of privacy for those needing to disconnect with negative stereotyping as a result of their HIV status. By reconnecting with the medical profession in an empathetic environment better wellness outcomes are possible for all concerned.

AND

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Fuse project's OLPC addresses the rights of children to be able to access social services, breaking down the digital divide, as well as providing for the human need for communication and education regardless of their economic status or geographic location. It also offers equitable access to the tools that will enable them to empower themselves through new, digital connections. This disconnects them form the understanding that their circumstances cannot change.

AND/OR

QUESTION 8 CULTURAL CONTEXT

Cultural Context – Preparatory Task		
Term/concept	Designer	Design
Vernacular	Nofingxana	Rich is Black and vice versa
Diaspora	Heatherwick	Zeitz Museum of Contemporary Art Africa
Artisanal	Akosua	AAKS Bags
Place making	Torino Stratosferica	Precollinear park
Geoculture	Vackier & Chepape	Oromo Chair
Cultural competence	Francis Kere	Drawn Together Mural
Revisionism	Milk	Change maker
Composite identity	Adele Dejak	Dhamani Jewellery Collection
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**
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	1		3	**4**
Marks	**10**	**2**	**8**	**20**
%	**50%**	**10%**	**40%**	

8.1 A *diaspora* is a scattered population whose origin lies in a separate geographic locale. It refers particularly to *people settled far from their ancestral homelands.*

Or other similar definition.

AND

One mark for a discussed example, such as:

Zeitz Museum of Contemporary Art Africa is a public institution that exhibits, collects, preserves and researches contemporary art from Arica and its diaspora.

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OR

AAKS Bags by Akosua are hand-woven using traditional methods in west African communities, using patterns and motifs from Africa and then sold internationally.

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

8.2 Two marks for showing understanding of both terms.

One mark for an evaluation of an appropriate example, such as:

Culture jamming is the practice of *disrupting the status quo with surprising, comical or satirical acts or works.* Culture jamming often asks us to reflect on the pace and volume at which we consume and the unquestioned role that the consumption of goods plays in our lives, despite the many human and environmental costs of global mass production.

AND

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

AND an example:

Designed by New Zealand's Milk, Change Maker is a beer that's 'brewing better lives.' Four friends with intellectual disabilities wanted to find meaningful work that would allow them to live independently. They opened a brewery and Milk stepped in to design the branding, they created packaging that celebrated the brand's purpose with playful and vibrant illustrations. The whole concept of Change Maker is a revision of long-held attitudes towards disabilities and the capability of people with disabilities to be creative, independent and to contribute meaningfully to society.

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

8.3 One mark for each definition. (2 marks max)

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

Vernacular is the standard native visual language of a country or locality that *represents a certain culture*. It can include specific patterns, colours, use of images/forms; an indigenous building style using local materials and traditional methods of construction.

AND

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Geo-cultures are when a *specific geographic location* takes the *cultural characteristics* of inhabitants into account, such as common language, design and visual language.

And an explanation based on an example:

Adele Dejak's Dhamani, which is inspired by African traditional wood carvings and is made out of recycled brass reflects her composite identity as a Nigerian woman raised in and influenced by England and its aesthetic.

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.

8.4 8.4.1 One mark for appropriate local designer from the CAT task.

One mark for appropriate international designer from the CAT task, such as:

Imiso and Patricia Urquiola

8.4.2 One mark for description of appropriate local design from Question 8.4.1 listed in the CAT task.

One mark for 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.

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8.4.3 Four substantiated points relating the chosen design to the cultural context that demonstrate thorough 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 how the design relates to the cultural context.

8.4.4 One mark for showing an understanding of *cross-cultural design* which *blends past and present, and different design sensibilities*. For example, a designer creates a design in one country; it is manufactured in another country and sold worldwide.

Up to two marks per design for linking each design to the theme **Connect/Disconnect/Reconnect**.

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 both reconnects with traditions of amaXhosa pottery, as well as creating new connections with other ceramic styles and histories.

Kika reconnects the user to fine craft and rich cultural tradition of drumming across a wide range of cultures. There is a fundamental disconnection from its domestic context by making visual reference to industrial aesthetics. Like Scarification, Kika connects to a new global audience and builds respect through honouring cultural connections.

Total: 100 marks

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