NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2020

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	Average
1.2	1			1	Easy
1.3		2		2	Difficult
	1	**4**	**0**	**5**	
	20	**80**	**0**		

1.1 Any TWO reasonable considerations, but examples could be: client likes/ dislikes, timeline for design, size of market/niche; mass market/bespoke, environmental, social, cultural, economic considerations, function, combination of functions, material preferences, manufacturing techniques. (2)

1.2 Any one of:
Clarify design; remove or manipulate ambiguities of form, function or aesthetics; aid with visualisation of final product for both design team (*en charette*) and client; investigate suitable materials, finishes, textures, communicate ideas, improve construction techniques planned for product or other reasonable response. (1)

1.3 Research allows designers to understand the other's values, ethics, morals and preferences. Greater understanding should lead to comparison with the designer's own values, ethics, morals and preferences. This understanding should allow designers to know what is more or less important to the other's cultural identity, and avoid using those signs of cultural identity for their own benefit or profit (appropriation), but allow them to create combined identities that honour multiple cultures.

Any two valid points showing an understanding of appropriation and appreciation in the Neo-Ethnic context. (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	Easy
2.2			1	1	Difficult
2.3		2		2	Average
2.4	1	1		2	Average
2.5	2			2	Easy
2.6			1	1	Difficult
	4	**3**	**2**	**9**	

2.1 A visual metaphor is defined as the representation of a person, place, thing, or idea by means of a **visual** image that suggests a particular association or point of similarity. (1)

2.2 Successful because: tree stumps represent all things that died because of lack of water, dusty dam floor in place of water, platform reminiscent of raft, but on ground, lack of background focus suggests heat haze, human figure in a position of lacking power to alter the situation, pose suggesting exhortation to divine power.

Or Unsuccessful because: dancing has nothing to do with drought, mix of European and African tropes confuse the message, without the caption, the drought message is not clear enough from the image alone.

Any one mark or other reasonable interpretation. (1)

2.3 Stereotypical view is of ballet being delicate, soft, pink, fluffy feminine, Eurocentric, relating to European tropes/historical themes, Eurocentric high culture. The dancer appears strong, precise, non-European, relating to contemporary African culture. Even though the dancer is *en pointe* (a typical, and technically difficult stance from classical ballet), it is not a pose commonly identified with the stereotypical view of ballet.

Any two valid points showing understanding of stereotyping and related to the image. (2)

2.4 Warm saturated-yellow surround and hazy blue-green-tinted sky of the background, warm neutral colours of the mid-ground, foreground and figure (any one for a mark).

Successfully conveys dryness, heat, otherworldliness of a "broken' or damaged natural world.

(or other appropriate point) (2)

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2.5 Italic, Serif, Bold, all caps "BREAKING BALLET" with "BREAKING" larger than "BALLET". Sans Serif italics, black on yellow for the text in the header and footer acts as "body" text, with the header text drawn from a review non-bold typeface, with the title of the publication using their proprietary and old-fashioned neo-gothic type, highlighting the difference between the old and the new. The tag line "A series of bite-size ..." larger, centred beneath the image. The typography feels strong, certain in its communication, and linked to new ways of seeing things; dance in particular.

Any two valid characteristics. (2)

2.6 Typography of "BREAKING" and "BALLET" indicate the importance of the newness and media-linked subject matter of the short films. Use of the same warm saturated-yellow tone as the surround increases the possibility of linking to small frames representing each of the films in the footer. Neo-gothic type of "Times" emphasises the contrast between old and new ways of doing things. The typography of "A series of bite-size …" feels strong, certain in its communication, and linked to new ways of seeing things; dance in particular.

Or any other valid point (1)
[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	Very difficult

3.1 3.1.1 Repetition

Candidates are NOT allowed to use gestalt principles in their answer.

The line of the edge of the car's roof is repeated in the line of the top edge of the window, and a mirror image reflected in the lower half of the window and partially in the lines of the bottom edge of the car.

(or any other principle and analysis legitimately linked to line) (2)

3.1.2 Harmony

Candidates are NOT allowed to use gestalt principles in their answer.

Subtle variation in colour, with most apparent colour being very similar to the rest of the colour. As a result, the harmonious colour scheme provides a comforting dullness to a shared space.

(or any other principle and analysis legitimately linked to colour) (2)

3.1.3 Contrast

Candidates are NOT allowed to use gestalt principles in their answer.

The visual texture of the window contrasts with the visual texture of the car's body, resulting in emphasis on the size and position of the window, its transparency, reassuring prospective passengers that the car is a safe, shared space more similar to a tube/metro or bus than to a private car.

(or any other principle and analysis legitimately linked to texture) (2)

3.2 Neither the figure nor the ground dominate, with the wholeness of the image being emphasised by the slightly larger ground being nearly balanced by the more visually complex (in texture, transparency and material) window, with the window receiving a little more of the viewer's attention, due to the idea of knowable uncertainty (gambler's principle). The figure–ground relationship is deliberately stable, and no ambiguity is implied between them, providing more reason for curiosity by the viewer about what is inside the car, and why it doesn't look like any other car. (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
	6	**2**	**0**	**8**	
	75	**25**	**0**		

4.1 Intellectual property (IP) is a category of intangible property that includes creations of the human intellect. IP can be protected by law from being copied. Designs, songs, paintings and pieces of writing are all protected from someone other than the person who created them benefitting. Or other adequate definition. (1 mark)

The GroFive idea is protected from copying by patents and trademarks. A patent protects an original idea and a trademark protects the brand identity. (1 mark) (2)

4.2 Greenwashing is the practice of making an unsubstantiated or misleading claim about the environmental benefits of a product, service, technology or company practice. Greenwashing can make a company appear to be more environmentally friendly than it really is.

1 mark

The accusation of greenwashing is levelled at Gro-5 because even though the materials used do not involve animals, no account is given of the possible environmental impact of using man-made materials usually derived from fossil fuels. People may confuse veganism with environmentalism.

1 mark (2)

4.3 Gathering resources by sharing the idea of a project, and inviting people to participate, invest and benefit, usually through an online campaign. (1)

4.4 Publicly shared designs that allow free access and sufficient information to make products, improve upon designs and share these improvements. (1)

4.5 Design that considers all social, cultural and environmental factors and intends to rectify damage caused by prioritising profit. (1)

4.6 The set of values, ethics and behaviours that define the culture associated with the idea of a brand. (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 (silly) example, Westwood's 1986 fits Postmodernism better than it does anti-design – it was haute couture) … 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 following grid as outlined in the examination paper. Use the detailed marking guideline that follows:

S = STRUCTURE: 2 MARKS

Introduction and Conclusion (Response) – 1 mark

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

Length – 1 mark

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

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

C = CONTEXT: 7 MARKS

Maximum of 7 marks to be awarded.
ONE CONTEXT / ARGUMENT MARK should be awarded for each **relevant contextual factor** informed by the specific question.
Contextual Characteristics: These factors can relate to the relevant political, social, cultural, economic and environmental circumstances that impacted on the designed products.
Thematic Characteristics: These factors can relate to the relevant theme as indicated in the question and that is communicated through the designed products.

Reference to the biographical details of designers is mostly irrelevant.

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

F = FACTS: 9 MARKS

Maximum of 9 marks to be awarded.
ONE FACTUAL MARK should be awarded for each relevant and **correctly spelt designer** (the first time the designer's name is mentioned, not subsequent naming).
ONE FACTUAL MARK for each relevant and **correctly spelled 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 each 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. 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/relevant use and level of 'design-speak'.
The use of correct design terms, language and references will be an indicator of the quality of the answers.
The meaning of the term may be indicated in brackets as a 'footnote' to the discussion.

Introduction & Conclusion:

No agreement or disagreement is demanded, but there must be a clear link between the eclecticism and pluralism and identity, i.e. does the essay intend to and/or succeed in unpacking how designers worked after 1970.

Building of argument may include some of the following points:

Context:

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 reactions to consumerism.
1973 energy crisis highlighted global dependence, encouraged new thinking about muchness, 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.
1980s greed is good capitalism, dominant Western, Northern economies begin to move from manufacturing economies to service economies.

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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 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, 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; September 11th, 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

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 nations. OPEC's decision also brought on a general sense of economic and ecological vulnerability that filtered down into most walks of life.
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 identity.
Designers were questioning the status quo.

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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.

Rationalist Design:

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, assembly 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.
This gave rise to the growth of the large electronic companies in Germany (Braun, AEG), Japan (SONY), America (GEC).

Use of Material:

High-tech architecture and design aimed to give everything an industrial appearance, with the use of industrial materials and of minimalist, linear forms, creating residences and public buildings with a "nuts-and-bolts, exposed-pipes, technological look".
High-tech design involves the use of the materials associated with high-tech industries, such as space frames, stainless steel, metal cladding and composite fabrics and materials. Glass walls and steel frames were also immensely popular.
Technological instruments also became a common sight for people at the time because of the use of ramps, video screens, headphones, and bare scaffolds.
High-tech buildings often have extensive glazing to show to the outside world the activity going on inside.

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Characteristics:

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 pre-fabricated elements. To boast technical features, they were externalised, often along with load-bearing structures.
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.

Memphis

New style:
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 glamourised as "modern" and "high-tech", it was spurned as "cheap", tacky, tasteless and with the growing environmental awareness, un-ecological.
By glorifying 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 residences.
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.

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POMO

Postmodernism stretches from the late 1950s, beware of references to Postmodernism art and work prior to the 1970 threshold (but give credit, if the example used fits the search for identity through eclecticism and pluralism).
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**.
Eclectic influences abound – neo classicism and Disney-like characters
Return to craftsmanship and pluralism: Venturi's chairs. Designers are not rethinking previous designs but incorporating vernacular to pay homage to certain cultures.
There is a combination of different design styles therefore adding to a new globally acceptable identity.
Postmodernist aim of **communicating a meaning** and the characteristic of symbolism. **Double coding** means the buildings convey many meanings simultaneously.
Pluralism of style and influence, along with liberation from the suffocating philosophy of functionalism, now determined the course of design throughout Europe. In the process, the importance and stature of design itself also grew. The 1980s became a **decade of design**.
Design took over a key role not only in marketing and advertising, but also in the outfitting of the individual life-style, 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**. Formally, postmodernism in the 1970s and 1980s was above all a blow for freedom from 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.

Deconstructivism

Principles and spirit behind Deconstructivism: Derrida's **multiple interpretations**. Opposing the rationality of modernism (but not as determinedly "bloody difficult" or contrarian as Postmodernism), 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 Postmodernist 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.

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

Facts:

THEMES	MOVEMENTS	DESIGNERS
Rise of Cultural Identity	**Anti-Design**	Archizoom Superstudio UFO Gruppo Strum 9999 Global Tools Studio 65 Studio Alchymia Vivienne Westwood & Punk
	Hi-Tech	Chadwick & Stumpf James Dyson Richard Rodgers Dieter Rams Renzo Piano Norman Foster Richard Sapper

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	Memphis	Ettore Scottsass Martine Bedin Michele de Lucchi George Sowden Natalie du Pasquier	
	POMO	April Greiman Tibor Kalman Charles Jenks Phillip Johnson Stefano Giovannoni Jonathan Ive Ron Arad Alexander McQueen	Neville Brody Charles Moore Michael Graves Robert Venturi Philippe Starck Tom Dixon Ross Lovegrove Marc Newson
	Deconstructivism	Frank Gehry Bernard Tschumi Daniel Libeskind David Carson Rem Koolhaas Santiago Calatrava Zaha Hadid	

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.

In question 6.4, 7.4, 8.4 only designers and designs from the lists below may be used.

Local Designers	International Designers
Surface Design and Multi-disciplinary Design	
• **Sindiso Khumalo** Zama skirt and top; Inanda; Birds of Paradise; Överallt quilt with Rene Roussow (IKEA) • **Lovell Friedman Rock Girl** Playground for the blind**;** Mitchell's Plain Hospital; Rock Girl bench; BRT bench • **Dokter & Misses** Isabelo smart bench; Soldier Screen; Kassena server • **Mash T Design (Thabiso Mjo)** Tutu 0.2; Sacrosanct; Hlabisa bench with Houtlander • **Atang Tshikare** LEIFO (with Casamento); Thitana; Graphitecture • **Monkeybiz (Haas Sisters) / Haas brothers and Bronze Age foundry** (R & Company) Afreaks (Mushrooms, creatures, couch); beaded works	• **Tord Boontje** Transglass; Dawn to dusk; Happy Day; Come Rain Come Shine • **MIO (Jaime Salm)** Work is Play; FeltForms; Nomad System; Shroom • **Studio Banana** UN digital window; Batband; Ostrichpillow • **Neri Oxman** Carpal Skin; Totems; Vespers • **Patricia Urquiola** Palaver for Louis Vuitton; Crochet rug; Credenza; Kika with Mabeo; Wasting Time daybed
Product Design	
• **Maxhosa by Laduma** Mna nam Cuff (we Chat); Culture SS19; Evolution of MaXhosa AW18; Apropriyyeyshin; Camagu AW15; Överallt rug (IKEA) • ***… XYZ*** FreePlay Radio; BenchArt; Wind-up torch • **IMISO** Views; Idladla / Scarification; Umthwalo; Leach Pottery – Our cultures in constant collaboration	• **Layer (Benjamin Hubert)** NAVA plicate / Trove; Scale; Axyl chair; GO wheelchair; Beacon • **Iris van Herpen** Shift Souls; Mummification • **Viktor and Rolf** Vagabonds AW16; Boulevard of broken dreams SS17; Cutting Edge; Spiritual Glamour AW19 • **Fuseproject (Yves Behar)** OLPC - XO; Dreem; Verbien – Augen optics; Superflex aura powered suit; Y-water • **Hella Jongerius** Shippo plates; Beads 'n Pieces; Knots & Beads curtain

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Communication Design	
• **Bittersuite** Sea Change for John McCarthy; Bittersuite – Corporate Identity; The Greener Surfer; Imaginative desks (Goodgedacht Popup classroom) • **The Hardy Boys** Amnesty International: Them together with Us; Sunlight Saves Water; Edamame; Robertsons reinvention kitchen • **Joe Public** Brothers for Life: HIV Army or State of the Nation; One School at a Time: Education is a weapon; Fonts for the Future; Clover – drought pack; POWA: News you need to see	• **Leo Burnett** Petal Paint; Al Ain Water Pee Palette; Moving You • **Grey** Human Made stories; Fitbit; AgroBank; Lifepaint • **Wieden + Kennedy** Girl Effect; Orsted: Hello to a better future; Nike: Just do it Caster Semenya; The spirit of Kalobeyei; Love over Bias • **Fabrica (United Colours of Benetton)** Be part of the Solution; The Flask; UnHate; Food for Life / Stability; #IBelong
Environmental Design and Architecture	
• **Touching the Earth Lightly** Greenshack; Fireproof shack; Ayob's Lighthouse • **Tsai Design Studio** Safmarine Vissershok School; Nested bunk beds; pony chair; Zip-Zap circus; Mosaic Screen • **Peter Rich (Light Earth Design)** Alexandra Heritage Centre; Gahini Church; House Kennedy; Mapungubwe Interpretation Centre	• **Vincent Callebaut** The 5 farming bridges, Mosul; Tao Zhu Yin Yuan; Hyperions; Lilypad • **Diebedo Francis Kere** Lycee Schorge; Gando; Opera Village • **Studio Gang** Arcus; Polis station concept; Mira Tower • **Adjaye Associates** Smithsonian NMAAHC; Bra Hugh Lekgotla; Urban Africa Touring Exhibition; National Cathedral of Ghana

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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
Triple Bottom Line	MMA Architects	x 10 house, Freedom Park
Modularising	A.Mamou-Mani, Conifera	Conifera
Materials engineering	T. Vailly	Sunflower boards
Regenerative design	EFFEKT	ReGen

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**	Average
6.4.2	2			**2**	Average
6.4.3			4	**4**	Difficult
6.4.4	1		3	**4**	Difficult
	8	**4**	**8**	**20**	
	40	**20**	**40**	**100**	

6.1 Solve Apparel's S-bag allows people to take fabrics they already own, including those with patterns or properties that would be associated with a particular ethnic group, and make them into new products using digital design files that can be sent to a laser cutter, and then assembled by the user, thus connecting the owner to their own and others' material culture, whilst simultaneously reducing waste or using fabrics specifically created from waste products. The circular economy aims to regenerate materials and reduce waste, increasing use and ways in which materials can be used. (2)

6.2 Materials engineering is important in new production technologies, because the new materials are designed to address social, environmental or cost concerns. New production technologies, like growing limestone over a matrix, as in Vailly and Jansen's CaCo3 stoneware speeds up a natural process (precipitation of limestone) to create stone that can be shaped by growth, rather than subtractive manufacturing (like cutting and carving). The engineering of the material allows for the new production technology. (3)

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6.3 Volvo worked with Alex Goad of Reef Design Lab to develop a wall tile for Sydney Harbour based on the natural mangrove trees from the area. Mangroves are natural cleaners and these hexagonal tiles are helping to clean and re-establish habitats for the indigenous sea life. This is a form of corporate social responsibility, which is where a designer or a company acts on their sense of responsibility towards the community and environment. This citizenship is expressed through their waste- and pollution-reduction process by contributing to educational and social programs. (3)

6.4 6.4.1 Kere ✓ Rich ✓ or other suitable designers (2)

6.4.2 Gando Primary School used local materials, particularly freely available clay and untreated timber to reduce negative environmental impacts by reducing carbon emissions from transport. ✓

In a similar manner, Rich's Alexandra Heritage Centre used soil-stabilised bricks that were produced using Hydraform presses using soil sourced from within five kilometres of the site, and by using unemployed people from the area. ✓ (2)

6.4.3 Gando Primary School used mud and clay bricks for the walls, raised off the ground by a 500 mm high plinth made from stones gathered by local children (to increase the building's thermal inertia (slowing its heating up) and sheltered by a raised roof. The void below the roof is made of perforated bricks, allowing hot air to rise, drawing cooler air from the cooler thermal mass below. Little direct sunlight (a problem in many classrooms) enters the building because of its orientation and large overhangs. Using local building materials, and local traditional building techniques meant that the community felt immediate ownership of the building and process, and identified as connecting to their own traditional building style. The community's involvement and the architect's Eurocentric architectural education combined to create a new, hybridised design, with functionality (and modernity) being mixed with traditional aesthetics and techniques.

Any four valid, substantiated points (4)

6.4.4 Design for Sustainability: Design for sustainability is defined as the creation of products, systems and services that could continue into perpetuity without causing harm to people, the environment, but would still be profitable and desirable.

Alexandra Cultural Centre reduces environmental impact by using local material, addresses social concerns by providing space for homage to local cultural expression (and addressed unemployment during the construction phase), and was as cost-effective as possible by reducing ornamentation to create a building that represents and honours a mix of cultural identities in Ekasi (Neo-Ethnic).

Any two valid, substantiated points

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Gando Primary School reduces costs of operation by not needing air conditioning, improves children's ability to learn by being passively cooled, provides a key educational facility for the community, utilised local materials and labour in its construction together with sophisticated ideas regarding movement of heat to create a building with a new identity.

Any two valid substantiated points. (4)

AND/OR

QUESTION 7 DESIGN IN A SOCIAL CONTEXT

Social Context – Preparatory Task		
Term/Concept	Designer	Design
Human Rights: water and food	Aman & Tarun	Floating responsive agriculture
Challenging stereotypes	The Jupiter Drawing Room	Children of Fire
Globalisation	Kengo Kuma	V & A Museum Dundee
Human-centred design	Vittori	WarkaWater Tower
Equitable access	Elemental (Alejandro Aravena)	Bicentennial children's park
Marginalisation	No Isolation	AV1 and Komp
Urban Renewal	Grimshaw	London Bridge Station
Mixed-use design	Foster & Heatherwick	Shanghai Arts Centre
Adaptive Design	Hemraj	Dunoon Public Library
Social Connectivity	Stefano Boeri	Urban Hugs / Radura02

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**	Average
7.4.2	2			**2**	Average
7.4.3			4	**4**	Difficult
7.4.4	1		3	**4**	Difficult
	8	**4**	**8**	**20**	
	40	**20**	**40**	**100**	

7.1 Globalisation is defined as interconnectedness of all people across the world, allowing all to contribute and benefit, no longer constrained by national boundaries.

Kengo Kuma's V&A Museum in Dundee

Ship-shaped design by Japanese architect for a museum named after an English Queen and her German husband, including designs that honour influential Scottish, timber-focused design in a concrete-slabbed building on a brown field site, with almost no aesthetic references to any of the cultures represented. (2)

7.2 Social connectivity: designing for people to be able to interact in numerous ways and thus create a sense of belonging and closeness. These connections improve the health of the community.

Human-centred design: consultative process that empowers by designing specifically with the user experience in mind, and addressing the needs and wants of a user.

One mark each or any reasoned version

Boeri's Urban Hugs focuses on the need for non-sexual physical human contact by providing safe visible spaces for maximum emotional support and a sense of belonging to a new group of people.

OR

Warka water provides a shared resource (water) that is accessed by building with the community, so that ownership is shared and belonging increased, decreasing the difference between people, and giving them a new identity. (3)

7.3 Mixed-use design: mixes residential, retail, commercial, manufacturing and public spaces, usually with pedestrian connections

AND

Urban renewal: improving an area by renovating or replacing damaged or dilapidated or neglected spaces to improve the lives of people using those spaces.

One mark each

Shanghai Arts Centre mixes public and commercial space on an old brownfield site in an old area of warehousing and harbour buildings that had become an almost exclusively commercial space devoted to financial services. The new spaces have meant many more people access the spaces, giving it a renewed life, especially after hours for recreation and cultural activities.

OR

Victoria London Bridge Station upgrades have included new functions (coffee and other shops) under structural arches, adding new purpose, other than just waiting for public transport, and improved people's experience by allowing more natural light into the space. (3)

7.4 7.4.1 Joe Public
Grey or any reasoned version
(one mark each) (2)

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7.4.2 *AgroBank* (Grey's) design of a campaign to convert fruit and vegetables into a tradable, bankable currency, allowing more rural people into the formal economy.

Fonts for the Future, Joe Public's campaign to raise awareness of their CSI initiative, "One School at a Time", using the work of 200 pupils to create typography based on careers they aspire to. The campaign included selling copies of a glossy font book, and making the fonts available digitally. (2)

7.4.3 Any four valid points, like:

Fonts for the Future:

Fonts based on individual's identity and aspiration.

Book showed potential donors the wide variety of careers aspired to by children at dysfunctional schools.

200 digitised fonts able to be used like any other, increasing the reach of the campaign, but showing the variety of backgrounds of the pupils who created them.

Videos of the pupils who created them increased awareness of the large number of identities (racial, national, language group, gender, etc.) amongst the possible donors. (4)

7.4.4 Equitable access: making it possible for all to access, use and appreciate a design (including systems, like education and financial/banking systems) one mark

Any three other valid points, such as:

AgroBank allows Rohingya refugees, displaced people and small-scale farmers to develop a new identity by allowing them access to a banking system, based on their fresh produce, A large commercial bank in partnership with a large grocery chain allowed the former "financial outcasts" with no access to borrowing, and who were having to sell surplus stock at reduced prices due to poor distribution to become a new identity based on their productive agricultural status.

Fonts for the Future focused the new identity, based, not on language group, race, sexuality or gender, but on their career aspirations and aesthetic preferences as expressed through their own typography design. The new focus moves the conversation away from social factors the pupils can't control to grouping based on what they believe is possible for them. A new identity is formed, if only in the minds of potential donors. (4)

[20]

AND/OR

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QUESTION 8 DESIGN IN A 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
Heritage and Conservation	Choromanski Architects	Umkhumbane Cultural and Heritage Museum
Geocultures	Vackier & Chepape	Oromo Chair
Afrofuturism	Akosua	AAKS Bags
Revisionism	Magugu	Girl Seeks Girl
Re-appropriation	Lephoto	Sunday Best
Craft-designers	Martin	Zulu Mama Chair
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**	Average
8.4.2	2			**2**	Average
8.4.3			4	**4**	Difficult
8.4.4	1		3	**4**	Difficult
	8	**4**	**8**	**20**	
	40	**20**	**40**	**100**	

8.1 Definition: specific geographic location that takes the cultural characteristics of inhabitants into account, such as shared language, design and visual language. (1 mark)

Vackier's Oromo Chair utilised the pattern derived from an Ethiopian hairstyle to create upholstery for around the chair's base. (1 mark) (2)

8.2 Cross-cultural design is the basis for all Afrofuturism, as Afrofuturism utilises concepts of space and time with a mixture of historic cultural practices and contemporary cultural practices to create new products. Design draws on multiple timeframes, cultural references including popular commercial culture.

Or any reasoned version one mark

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Cross-cultural design: a blend of past and present and different design sensibilities, with products' influences having little to do with where or how it is made, or where it is sold.

Burks Missoni Patchwork Vases – using African- and South American-inspired fabrics over vases shaped like Greek urns.

Afrofuturism: Cultural aesthetic that explores connection between identity, technology and the African diaspora, including the search for social justice and acknowledgement of the significance of African epistemology.

Akosua's AAKS bags utilise traditional techniques to make bags for a non-traditional market, wishing to honour both the craft and symbolism in new forms. (3)

8.3 Revisionism aims to change the way we think about culture, often resulting in re-appropriation of undervalued cultural tropes. It is possible to have re-appropriation without revisionism, but this is unlikely in contested cultural spaces.

Revisionism: reinterpretation and re-examination of one's attitude toward historically held views or any reasoned version (1 mark)

Re-appropriation: Cultural practice in which one reclaims terms or artefacts or aesthetic influences for one's own use. Or any reasoned version
(1 mark)

Lephoto's AW17 collection adapts and uses ZCC uniform/dress codes to create a clothing line not associated with the church or religious practices, (1 mark)

OR

Magugu's *Girl Seeks Girl* examines the role of women in both historic and contemporary culture through the design of a line of clothes. (3)

8.4 8.4.1 Laduma Ngxololo,
Viktor and Rolf or any reasoned version (2)

8.4.2 Vagabond: collection of hand-made items from leftover fabrics drawn from mid-Victorian English aesthetic of street urchins and flower sellers, mixed with some Georgian formal influences, like stove-pipe hats.

Apropriyyeyshin: utopian African menswear range using argyle, houndstooth, combined with beadwork chevron patterning. (2)

8.4.3 Laduma combines patterns drawn from both amaXhosa beadwork and colonial influences (especially the tweed patterns forced upon amaXhosa men by missionaries and colonists).

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Most garment construction is typically European, with some choices clashing with traditional views of masculine probity (men wearing shorts in public).

Colourways reflect aniline-dyed "ujamani" (also known as ShweShwe) that followed the initial indigo fabrics, and in colour saturation associated with amaXhosa post-colonial traditional dress.

Patterns in fabric are freed from their symbolic interpretation they would have if in beadwork. Any four marks for any reasoned version. (4)

8.4.4 Vernacular definition: standard native visual language of a country or locality that represents a certain culture. It may be applied to specific patterns, colours, use of images/forms, indigenous construction styles using local materials and traditional methods of construction and ornament.

Appropriyyeyshin uses amaXhosa beadwork patterns to achieve its sophisticated intention by combining it with vernacular textile patterns from the North England. The result is a new, Afrofuturist collection that honours the amaXhosa vernacular, by appropriating some of the colonial patterns and textile and garment construction techniques. Or any reasoned version (2 marks)

French designers using English vernacular influences in their Vagabond collection to create a new haute couture look, from upcycled fabric from the previous year's collection. Neo-Ethnic because it mixes aesthetic influences from multiple language-based cultures and times. Or any reasoned version (2 marks) (4)

[20]

40 marks

Total: 100 marks

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